Craft & History
Hand in Hand

SEPTEMBER/OCTOBER 1997

PIECEWORK

ALL THIS BY HAND

STORY BOOK QUILTS

KIDS BRAIDING

SMOCKING

MITTENS AND SOCKS

CLARE EMBROIDERY



$4.95 U.S. $6.50 CAN.

10>

0 14302 80188 3



see page 26

see page 60

PIECEWORK™

ALL THIS BY HAND

VOLUME V NUMBER 5

September/October 1997

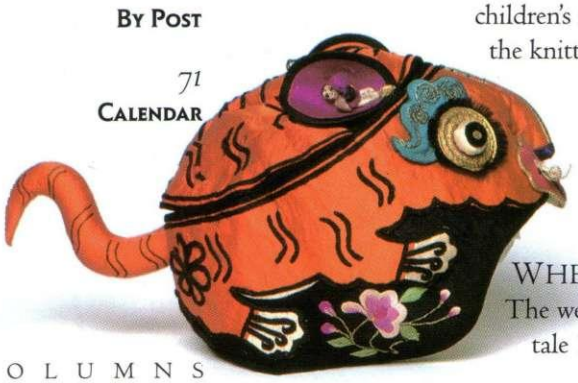
DEPARTMENTS

2
NOTIONS

6
BY POST

71
CALENDAR

COVER:
Beatrix Potter's industrious mouse threads a needle with "cherry-coloured twist" (see page 26).
Reproduced courtesy of Frederick Warne.



COLUMNS

12
A PLACE TO COME TO
Stuhr Museum of the Prairie Pioneer
Bethnal Green Museum of Childhood

80
A STITCH



see page 38

18
KNITTING IN THE AMANAS
From 1855 to 1932, knitting was part of the daily lesson for schoolchildren in the Community of True Inspiration, Amana, Iowa.
Susan Strawn Bailey

22
SAFE RETURN
Although few traces of the knitting of Gotland, Sweden, remain, this children's novel provides a clue to the motifs—and the lives of the knitters who sailed off to Stockholm to sell their wares.
Catherine Dexter

SAFE RETURN MITTENS TO KNIT 24
Robin Hansen

26
WHERE THE TAILOR GOT HIS CLOTHES
The well-dressed characters in Beatrix Potter's well-loved tale *The Tailor of Gloucester* are wearing designs from a well-known museum.
Deborah Pulliam

30
THREADS OF CLARE EMBROIDERY
From 1900 to the late 1930s, children's dresses were prettily embellished with a simple style of Irish folk embroidery created by two women in County Clare.
Galer Britton Barnes

CORNFLOWER AND BORDERS TO STITCH 34

36
TREASURES FROM THE ATTIC:
A 1930S BABY'S DAY GOWN
This baby's silk day gown, found at a church bazaar, contains a variety of traditional smocking stitches and exquisite handstitched details.
Allyne Holland

BABY'S GOWN TO SMOCK 37
Allyne Holland



see page 52

38
THE STORY BOOK QUILTS OF MARION CHEEVER WHITESIDE NEWTON
Children's favorite storybook characters fill appliqué quilts made during the 1940s and 1950s.
Naida T. Patterson

JUNGLE BOOK BANNER TO MAKE 44

46
KEEPING THE FAITH ON TAR BEACH
Instead of turning stories into quilts, artist and author Faith Ringgold turns quilts into stories.

47
LUCY JANE'S LETTERS HOME
A young woman's letters to her brother tell of her life and longings while working in the mills of Harrisville, New Hampshire, 1846–1847.
Deborah L. Youngs

52
TEACHING KIDS KUMIHIMO
A gifted instructor, ten eager girls, and lots of fun and determination transform strands of pearl cotton into colorful Japanese braids.
Linda Kelso

BRAIDED BRACELETS TO MAKE 55



57
BABY SOCKS AND TWO UTAH PIONEERS
A pair of knitted baby socks tell the story of two young sisters and friends who traveled across the Great Plains in 1846.
Jude Daurelle

TAMSEN DAME MCBRIDE'S BABY SOCKS 58
Jude Daurelle

60
CHINESE TIGERS
For the children of China, tigers are nothing to be afraid of. Boys—and today girls, too—wear appliquéd and embroidered tiger hats, collars, and shoes for protection.
Theresa M. Reilly

see page 18



THINGS *to* MAKE

24
SAFE RETURN MITTENS TO KNIT
Knit a sturdy pair of wave-patterned mittens for children or adults.

34
CORNFLOWER AND BORDERS TO STITCH
Patterns and techniques for Clare embroidery.

37
BABY'S GOWN TO SMOCK
Embellish a baby's garment with an English smocking pattern from a vintage baby's day gown.

44
JUNGLE BOOK BANNER TO MAKE
Appliquéd animals from Kipling's Jungle Book *stories fill a lush forest wall hanging.*

55
BRAIDED BRACELETS TO MAKE
Teach a child to make colorful braids with a square of cardboard and pearl cotton.

58
TAMSEN DAME MCBRIDE'S BABY SOCKS
Ornamented with tulips and pearl-stitch diamonds, this pattern reproduces a pair of nineteenth-century baby socks.





Notions

From the editor

I DON'T REMEMBER much about my grandfather. He was very elderly when I was a child. He had pear trees in the backyard that he would let me and my little brother climb and pluck fruit from. He was always very stern and silent, and didn't seem to particularly like children. But he always stood in the yard and watched us as we played in his pear trees. I think it pleased him to share them with us. Every year, when we made our usual Sunday visit to our grandparents on Palm Sunday, he would weave us tiny baskets with the long, flat strips of palm that they handed out to parishioners at Mass. He never said anything. He would just sit at the small table by the window and begin to weave. We wouldn't say anything, but would hurry over to sit with him and watch. We would then carry home the solid little woven block he made for each of us in observance of the holy day.

"Take your needle, my child, and work at your pattern; it will come out a rose by and by. Life is like that—one stitch at a time patiently and the pattern will come out all right like the embroider."

—Oliver Wendell Holmes

When we were older, every Easter, my brother and I fondly recalled those little palm baskets. They were among the few vivid memories we held of that time and of that grandfather. We always regretted that we hadn't paid closer attention, or hadn't been a little older and could remember more clearly, or hadn't asked him to teach us how to make them. It seemed careless, somehow, not to have. My brother particularly felt sorry when he had children of his own; he would have liked to have made them those baskets himself.

Last year, my brother's oldest daughter, Amanda, eleven, excitedly showed me a colorful braid she had just finished making. Braids had come into vogue among her peers at school, and she had been busily twisting strands every which way to make bracelets, anklets, and lots of other interlaced strips that had no specific purpose at all. She proudly presented her latest green-and-yellow plastic construct to me. As I admired it, I realized it was woven in exactly the pattern that my grandfather had used to make those Palm Sunday baskets. My brother told his daughter our stories. She taught us how to weave the braids.

When we casually toss off a comment like, "Children hold the future," we probably don't realize all that that means. Unknowingly, with the small object she made, my niece brought back to my brother and me a memory—of our shared childhood, of our father's father, of her great-grandfather—and a method, one that my grandfather may have learned himself as a child in Sicily and one that my niece will perhaps share with her children, her grandchildren. And so it goes.

Yes, children hold the future. They also hold the past.



Interweave Press now has a web site. Please visit us at http://www.interweave.com.

EDITORIAL

EDITORIAL DIRECTOR Linda C. Ligon EDITOR Deborah Cannarella MANAGING EDITOR Mona Pompili
CRAFT EDITOR Jane Fournier EDITORIAL ASSISTANTS Nancy Arndt, Anna Barton ASSISTANT EDITOR Betsy Strauch

PUBLISHING

PUBLISHER Logan Chamberlain ASSOCIATE PUBLISHER Jillian Moreno ADVERTISING Sharon Altergott, Jan Hogestad, Deb Elliott
SUBSCRIPTION SERVICES Donna Melton CIRCULATION MANAGER Ceri Anderson CIRCULATION Jenny Fish, Terri Stille

ART & PRODUCTION

PRODUCTION Marc McCoy Owens, Shelly Leuer, Liz Mrofka DESIGN Susan Wasinger PHOTOGRAPHY Joe Coca ILLUSTRATIONS Gayle Ford, Susan Strawn Bailey

INTERWEAVE PRESS

PIECEWORK (ISSN 1067-2249) is published bimonthly by Interweave Press, Inc., 201 East Fourth Street, Loveland, CO 80537-5655. (970) 669-7672. http://www.interweave.com

POSTMASTER: Send address change to PIECEWORK, 201 East Fourth Street, Loveland, CO 80537-5655.

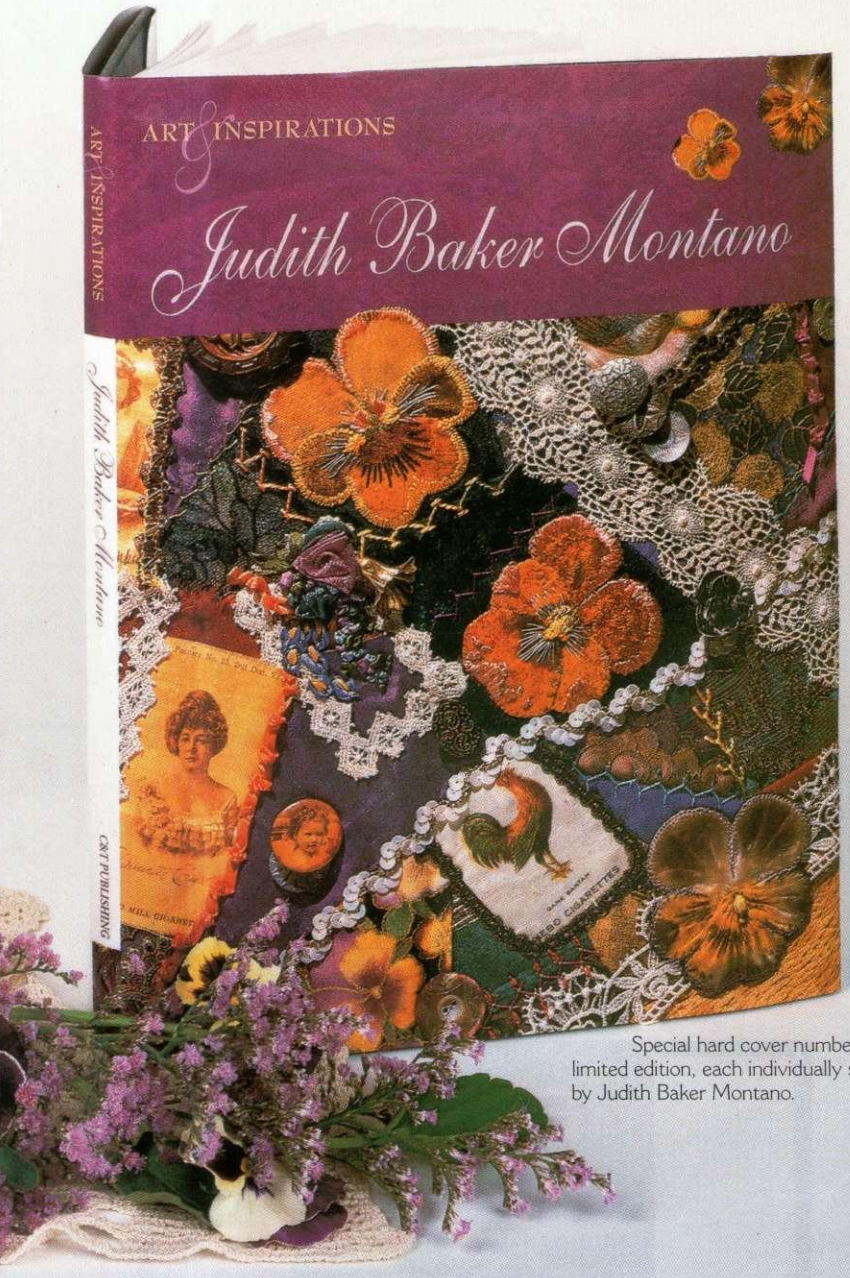
USPS #011-717. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices.

All contents of this issue of PIECEWORK are copyrighted by Interweave Press, Inc., 1997. All rights reserved.

Subscription rate is $24/year in the U.S., $31/year U.S. funds in Canada and foreign countries (surface delivery).

We occasionally exchange mailing lists with other companies that have products of interest to PIECEWORK readers. If you do not want us to exchange your name, write "Do not exchange" on your mailing label and send it to our subscription department.

Printed in the U.S.A.



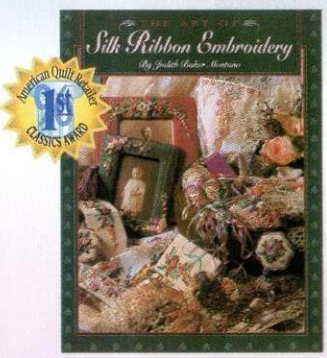
Special hard cover numbered limited edition, each individually signed by Judith Baker Montano.

Elegant Offerings

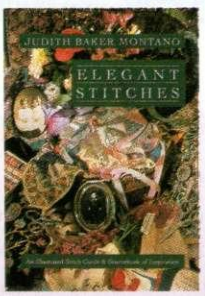


Internationally recognized as the consummate authority on crazy quilting and silk ribbon embroidery, Judith Baker Montano has compiled an exuberant body of work during her career. The **Art & Inspirations** series now brings you an intensely personal view of this dynamic artist. The book is a prolific album of Judith's art, original watercolors, and photography, plus it includes her tips and techniques for creating beautiful heirlooms of your own.

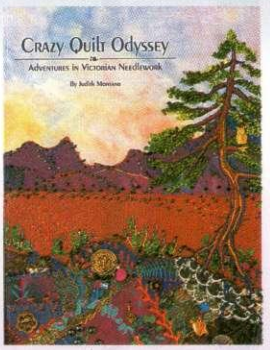
$35.95, hc, 144 pp, full color, 8.5" x 11", #10162
$29.95, sc, 144 pp, full color, 8.5" x 11", #10161



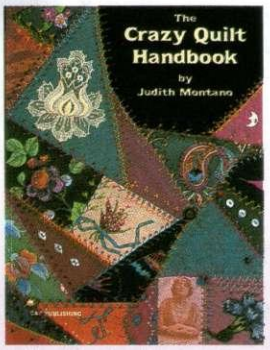
$21.95, sc, 120 pp, full color, 8.5" x 11", #10072



$24.95, hc/wire-o binding, 176 pp, full color, 6" x 8.75", #10106



$21.95, sc, 144 pp, 55 color plates, 8.5" x 11", #10048



$18.95, sc, 80 pp, 51 color plates, 8.5" x 11", #10007



Videos:
$19.95, Program Length: 60 minutes
Embellishments video #10160
Silk Ribbon Embroidery video #10138
Crazy Quilting video #10137

At quilt, fabric & book shops, or call toll free:
USA: **1-800-284-1114**
Internat'l: 1-510-370-9600 FAX: 1-510-370-1576

C&T PUBLISHING

Visit us on the internet at **http://www.ctpub.com**. Call for a free catalog or write to C&T Publishing, P.O. Box 1456, Lafayette, CA 94549, or e-mail us at: ctinfo@ctpub.com. Add $4.50 for shipping, $1 each additional book. California residents add 8.25% sales tax.

THE LACE MAKER

4602 C Mahoning Ave NW
Warren, OH 44483



Beginning Bobbin Lace Video Kit

Includes video with four Torchon lace lessons and all equipment to start lacemaking.

#885K/$99.95

1-800-747-2220
fax (330) 847-8456

LAMBSPUN

Experience

Comfort & Luxury
Featuring

Alpine Exotic Fibers

The **Bulky Club**™

Bi-monthly Newsletter & Samples
$7.00/year or $18.00/3 years.

Close outs, test marketing, special savings on bulk mail order!

Let Lambspun spark your creativity... **Call us TOLL FREE**



1-800-558-5262

Alpine Exotics

1101 E. Lincoln Ave.
Dept. PW
Fort Collins, CO 80524

Receive BI-monthly Fiber & Yarn Samples!

Bulky Club™

The very finest of Lambspun products

Behind The Times?

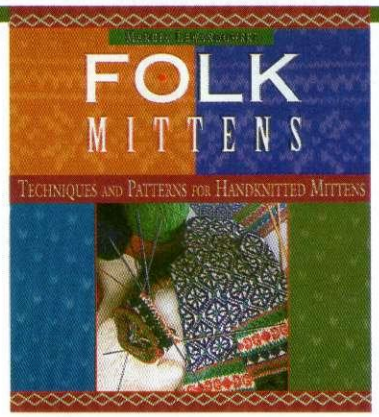
Now you can recreate period elegance with our new catalog of vintage clothing patterns for men, women and children. We also offer books, notions and hard-to-find sewing collectibles.

New Catalog $7.00 or Free with order of featured pattern.

1910 Edwardian
Tucked Waist
Sizes 10-20 included
#P405
$12.00 ppd.
Pa. Res. add 6% Sales Tax



Harper House
P.O.Box 39 - Dept. PWSO-7
Williamstown, PA 17098
717-647-7807 Fax 717-647-2480
Visa/MC/Amex Accepted



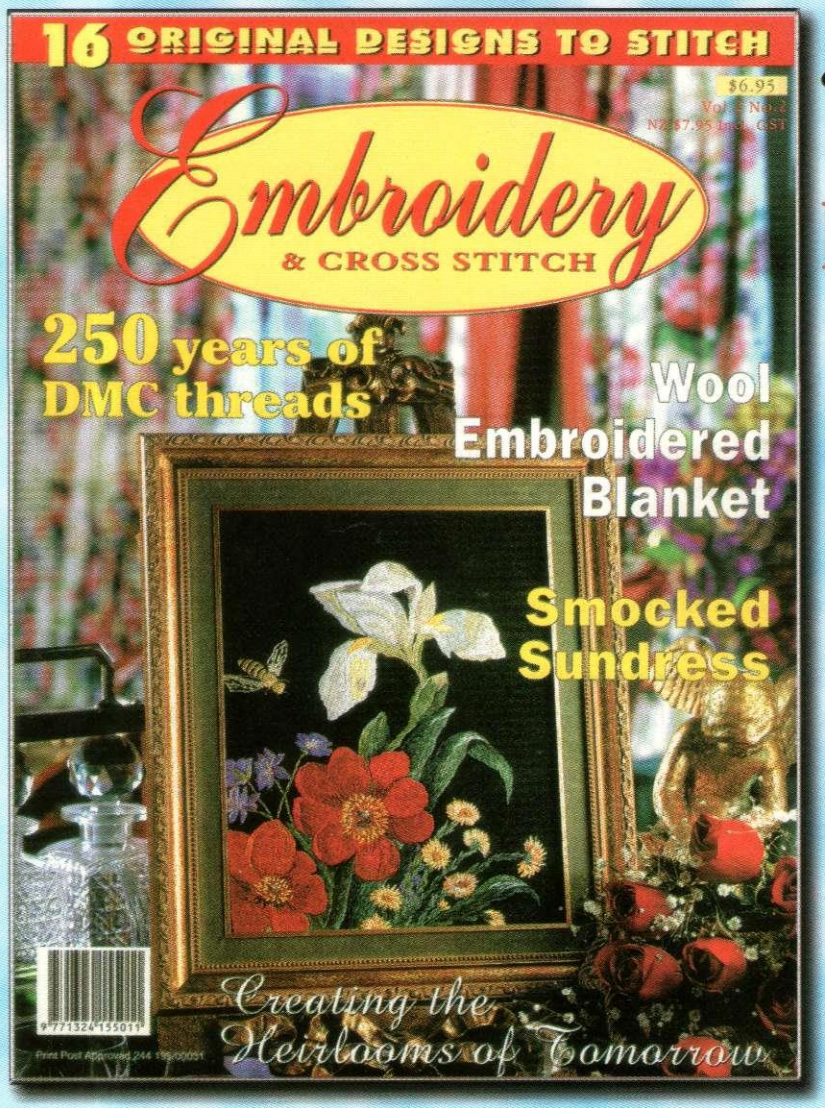
8½×9, paperbound, 120 pages, color photos and graphs. #694—$18.95

Let your mittens do the walking — all over the world!

Here's an international mitten mall, in time for holiday knitting. Thirty-eight patterns include mittens from Austria, Kashmir, Greece, Sweden, and the Andes. Each pattern has a color graph. Also covered are gauge, washing and felting, casting on, plaited edging, ribbed and unribbed cuffs, and thumbs.

Make lots of people happy this winter, with mittens *or* the book. Either way, they're *Folk Mittens* winners.

Find *Folk Mittens* at your local craft source or call Interweave Books, Dept. IWPP, at **800-289-9276.**



Sweet Child Of Mine is your source for

Embroidery & Cross Stitch Magazine

New from Australia

Each high quality issue includes patterns and instructions for a variety of exquisitely photographed needlework projects including silk ribbon embroidery, cross stitch, smocking, machine embroidery, hardanger, wool embroidery, goldwork and more!

Subscription to Embroidery & Cross Stitch Magazine

☐1 year(6 issues) $42 ☐2 years(12 issues) $84 Please start subsciption with vol3#1 or vol3#2 (circle one)

Back Issues @ $6.95 + .75 Postage Each

☐#1(vol 1 no1) ☐#2(vol 1 no 2) ☐#3(vol 1 no 3) ☐#4(vol 1 no 4) ☐#5(vol 2 no 1) ☐#6(vol 2 no 2) ☐#7(vol 2 no 3) ☐#8 (vol 2 no 4)

NAME _____ PHONE _____

ADDRESS _____ CITY _____ STATE _____ ZIP _____

I ENCLOSE A CHECK FOR $____ PAYABLE TO SWEET CHILD OF MINE OR PLEASE CHARGE $____
TO MY (CIRCLE ONE) VISA MASTERCARD AMEX DISCOVER

☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

SIGNATURE _____ EXPIRATION DATE _____

☐ CHECK HERE IF YOU WOULD LIKE YOUR SUBSCRIPTION RENEWED EACH YEAR AND CHARGED TO YOUR CREDIT CARD

SEND TO: SWEET CHILD OF MINE 137 E. FREMONT AVENUE, SUNNYVALE CA 94087
OR CALL US AT (408) 720-8426 FAX (408) 720-8425

California residents please add 8.25% sales tax - Orders outside of the continental US are billed for shipping costs



By Post

Letters from readers

In the next
PIECEWORK
Candlewicking
Schwalm Embroidery
White on White Quilts
Tambour Work
Knitted Counterpanes

Note: The 1996 PIECEWORK Index is available by sending a SASE to PIECEWORK Index, Interweave Press, 201 East Fourth Street, Loveland, CO 80537-5655.

Send your comments and ideas to "By Post," c/o PIECEWORK.

More and More Samplers

I was delighted with your sampler issue (May/June 1997), particularly Kathy Epstein's "Mexican Embroidery Samplers." I began working on Mayan textiles in 1965, and in the last few years, have devoted my trips to Mexico to the study of samplers. Of the 750 Mayan textiles in my collection, I have several samplers, the oldest ones from about 1906. Congratulations on a wonderful publication. I look forward to the next issue.

Yolanda Garfias Woo
San Francisco, California

The May/June 1997 issue "hit the nail on the head" for me. About twelve years ago, I purchased an antique crochet sample book that had been made into a wall hanging. The pages are doubled red, green, brown and navy sateen, with a paper "stuffing" inside each—school notebook pages on which a student named Cora Young had written answers to a geography test and pages from *The Mayflower,* a newspaper printed in Floral Park, New York, in August 1892. There are fifty-six crochet samples. I was delighted to learn of other sample books through your magazine.

Mary Dudley Price
Gloucester, North Carolina

Readers?

I often see embroidered mottoes from the Victorian era stitched in red variegated wool on brown perforated paper. I presume they are samplers, but would like to know more about these embroidered old texts.

Erma Scrimgeour
Montreal, Quebec, Canada

Those Pot Holders

Well, you've done it again—another great issue and another new obsession for me! This time it's the pot holders (March/April), which brought back memories of those made by my great-grandmother sometime in the 1950s. Can anyone provide me with a source of these old patterns? Do readers have any they'd be willing to share? Recreating them would not only dress up my kitchen, but, as with so many of your projects, would give me a tie to a bygone era—this time in a very personal way. Thank you so much, and keep up the great work.

Lois Baker
Orlando, Florida

Overheard on the Internet

The new PIECEWORK arrived yesterday, and I devoured it. I really was struck by articles about the knitted and crocheted samplers. It occurs to me how lucky I am to be able to find printed and charted patterns for virtually everything I want to knit. The women discussed in these articles had to literally make a sample of a pattern they liked in order to have access to it.

Naturally, I wished they had printed all of the patterns for all the samples shown in Susanna E. Lewis's article. And I felt the same way about Miss Pruden's lace diary. Want more patterns.

Just think what a treasure trove of history and patterns there must be in the museums and hiding places. I wish I had an attic to go up and explore and see what might be forgotten up there. How tragic it is that the work these women loved and passed on to members of their families were, for whatever reason, donated to a museum and then just



Silver Threads, Ltd
Needlework School & Market

Smocking · Blackwork · Needlepoint · Tatting · Crochet · Whitework · Waste Canvas

August 14-16, 1997
Kansas City, Missouri
Kansas City Market Center
Park Place Hotel

Needlework Classes
Special Events • Market
(All events are open to the public)

The most fun you will ever have learning new needlework techniques, shopping and making friends...

For more information call (910) 768-1401 To receive a class registration packet, please send $1.00 for postage & handling to:

Silver Threads, Ltd.
Dept. PW
P.O. Box 898
Lewisville, NC 27023

In a hurry? View our class registration packet and download the registration form at www.silver-threads.com



Holiday Wear

KNITS FOR DOLLS AND CHILDREN
Sweaters and accessories
to fit the dolls in
THE AMERICAN GIRL COLLECTION®
and children 6 – 8

Available at fine yarn shops

Check or money order $10.00 includes postage.
Canadian residents: Postal money order only.

A Bear in Sheep's Clothing
PO Box 770, Dept IK, Medford, MA 02155



Preserve and Protect Fine Textiles and Heirlooms in an Acid-free Environment

ACID FREE TISSUE: Safeguard against acid rot. 20 sheets $4.50; 100 sheets $18.00

ACID FREE STORAGE BOXES: 15 × 11 × 3, $13.50; 20 × 16 × 3½, $18.00

ORVUS WASHING PASTE: Completely neutral soap. 1-lb. jar $7.00; 2-lb. jar $11.00

SODIUM PERBORATE: Safely whiten old linen. 1-lb. jar $7.00; 2-lb. jar $11.00

Shipping: up to $20 add $3; over $20 add $5

MINI-MAGIC, **3910 Patricia Dr., Columbus, OH 43220**
(614) 457-3687 • FAX (614) 459-2306



RAINBOW SOCKS

Handmade by Refugees of Croatia and Bosnia-Herzegovina

"Rainbow Socks" come in the colors of the rainbow, and are knit from wool and wool-blend yarn.

Adult Unisex Rainbow Socks $17.00*
Shoe sizes in parentheses are approximate:
XL (12-13), **L** (10-11), **M** (8-9), **S** (6-7)

Children's Rainbow Socks $10.00*
L (6-10 years old), **S** (3-5 years old)

Baby Booties $7.00*

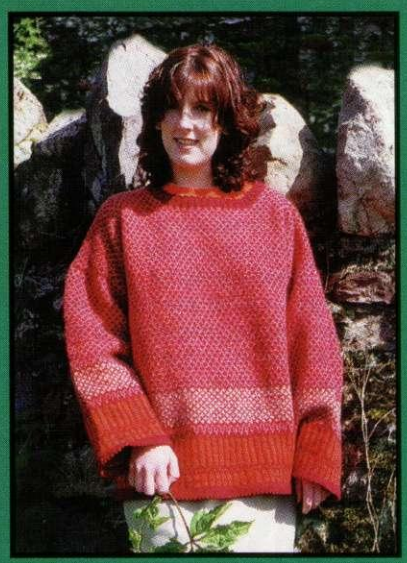
Women's Rainbow Mittens $17.00*

*Please add S&H charges: 1-3 pairs: $4; 4-9 pairs: $6; 10+ pairs: $8.

RAINBOW SOCKS
169 Union Street, Natick, MA 01760
Telephone: (508) 655-2469
Fax: (508) 655-2585

Checks, Visa, Mastercard accepted

FLOUCAULT HANDKNITS
The Better Sweater Kit



Do you love the feel of high quality yarn at your fingertips? Do you enjoy the sense of accomplishment and pride that comes with wearing - or giving - a unique creation? Are you comfortable hearing compliments?

Bring your ability and passion to the next level with a kit from **Floucault Handknits.**

Ask about our gift certificates and custom design service.

Call 617 322-9228 for a free color catalogue and ordering information
or write: **Floucault Handknits**
16 Hazelwood St. Malden, MA 02148

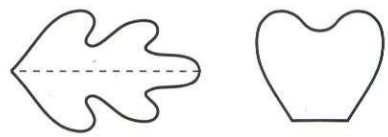
left there. Not on display. Possibly not even catalogued in some way so that a researcher could find them and write about them. Janet Stephens found Miss Pruden's diary "by accident."

Why, oh why, don't we have a national Knitting Museum? What can we do to prevail upon the Smithsonian to publish a book of patterns of these hidden knitted treasures? I know there is an organization called the Center for the History of American Needlecraft or somesuch, but I don't know how to reach them.

[Ed: Sorry, but we couldn't help but overhear. The Center for the History of American Needlecraft (CHAN) is about to resume publication of its newsletter. For more information, write to Mary Ann Geiger, CHAN, PO Box 359, Valencia, PA 16059. And for all of us who wish we had an attic to explore, PIECEWORK is featuring a new type of article—"Treasures from the Attic" (see page 36). Editors and authors will hunt around to find wonderful objects that we will decipher and share with readers. Let us know how you like it! And thank you, anonymous reader, for letting us listen in.]

Our Mistake

The full-size pattern for the stumpwork flower petal that should have appeared on page 72 of "A Stumpwork Flower to Make" (July/August 1997) is shown below. We apologize for the printing error.



Full-size patterns for leaf and petal

Hands On

EMBROIDERY LESSONS

only $89.95

Discover fascinating stitches & techniques written by one of America's foremost embroiderers

Get a lesson a month for a full year of clear, illustrated instructions with exquisite fabrics, threads, and needles for practice at less than $8 each. HANDS ON is beautifully complete with everything you need in a unique needlework learning program. Don't wait!

Send or call today to order or for more information.

Kety-Smith, Inc. 4731 Magazine St.
New Orleans, LA 70115
Telephone orders (504) 895-4127

Allow 6 weeks for delivery. Enclose $89.95 plus $10 for shipping & handling (total $99.95). LA res. add 4% tax.

❒ Enter my subscription for 12 mos. ❒ Send more info.

Name (please print)

Street address (for USP)

City State Zip Phone

Enclose check, U.S. money order, or credit card # & full information

THE CARON COLLECTION THREADS AND PATTERNS

Goblin Magic

Ghosts and goblins aren't the only things that are magical! Variegated threads like the CARON Collection's hand-dyed Watercolours (shown in the pattern) add a magical dimension to needlework, crafts, embroidery and cross stitch. We've got a line of threads and colors that is unmatched. Colors that are perfect for any season and a range of textures that has made our threads a designer favorite. They add a whole new quality to any project and are fun to experiment wtih. Visit us at our new web site for a look at all the possiblities, and lots of FREE patterns and a special kid's corner with projects and more.

http://www.caron-net.com

Send us a stamped self-addressed envelope and the coupon below for our FREE pumpkin pattern on the right.



Design adapted with permission from Sekas & Co.

THE THREADS THE BEST DESIGNERS ARE USING

the CARON collection

Please send me your FREE pumpkin pattern

Name: Address:

City/State/Zip: Telephone

67 poland st., bridgeport, CT 06605, tel: (203) 333-0325, fax: (203) 333-2537

Beautifully Crafted Checks from CHECKS IN THE MAIL®



Save $1.00 when you buy both checks & matching checkbook cover

FREE! DEPOSIT TICKETS
FREE! REGISTER
FREE! CHECKBOOK COVER & CATALOG

- Checks contain the four designs shown, and meet or exceed the requirements of the American Bankers Association.
- Matching Leather and Vinyl Checkbook Covers available
  - Leather cover holds single or duplicate checks, check register and features four credit card slots and a clear ID window.
  - Vinyl cover holds either single or duplicate checks and check register.

QUILTS LEATHER COVER (LCQS)
QUILTS CHECKS (QS112) 4 Scenes



BURGUNDY LEATHER COVER (LCPL-BG)
COUNTRY CATS CHECKS (CA15) 4 Scenes

LIGHTHOUSE VINYL COVER (VCLH)
LIGHTHOUSE CHECKS (LH81) 4 Scenes



BLACK LEATHER COVER (LCPL-BK)
WHIMSY CHECKS (WY97) 4 Scenes



COLLECTIONS LEATHER COVER (LCCI)
HEAVENS SAKE CHECKS (HS41) 4 Scenes

• QUICK DELIVERY: 10-14 BUSINESS DAYS FROM RECEIPT OF ORDER • CONFIDENTIALITY OF BANK INFORMATION GUARANTEED • SAME HIGH QUALITY AS FINANCIAL INSTITUTIONS

CHECKS IN THE MAIL®

1-800-733-4443
Over 70 Years of Dependable Service!

100% SATISFACTION GUARANTEED BANK CONFIDENTIALITY

Satisfaction Guaranteed! or we'll replace your order or refund your money — promptly and in full!

TO ORDER CHECKS:

1. Enclose a reorder form, voided or canceled check clearly indicating personalization changes on the front.
2. Enclose a deposit ticket from the same checking account.
3. Enclose a check payable to CHECKS IN THE MAIL.
4. Fill in, clip out and enclose this order form. **FIRST TIME ORDERS MUST BE MAILED IN.** *Incomplete orders may cause order processing delays.* *Se habla Español.*

Mail to:
CHECKS IN THE MAIL, INC.
2435 Goodwin Lane
New Braunfels, TX 78135

CHECK DESIGN CODE _____ CHECK START NO. _____ (if not specified, starting # will be 1001)

CHECK DESIGN NAME _____

SINGLES (200 checks per box)
☐ 1 box: $5.99 ☐ 2 boxes: $10.99

DUPLICATES (150 checks per box)
☐ 1 box: $6.99 ☐ 2 boxes: $12.99

☐ 200 Extra one-part Deposit Tickets $6.99

(print) Name _____

Day Phone _____

Current customers please call our toll-free number for credit card reorders.
Prices subject to change without notice

CHECK/DEPOSIT TICKET PRICE - enter price from left		
ITALIC LETTERING *ABCDEFabcdefghi*	add $2.50	
LEATHER COVER CODE _____	**$12.99** ~~$13.99~~ ea	
VINYL COVER CODE _____	**$ 5.99** ~~$6.99~~ ea	
HANDLING FEE	add $1.29 per box/ per cover	
In-Plant Rush *(optional - add to Std. Shipping)*	add $2.50	
To get your first box of checks faster, check one ☐ Priority Mail™	add $3.99	
☐ Guaranteed 2nd-day delivery	add $7.50	
SUBTOTAL		
SALES TAX — California residents add 7.25%; Los Angeles County residents add 8.25%; Texas residents add 8.25%		
N043 **GRAND TOTAL**		

5 Knitting Pattern Books
by Betty Lampen

♦ "Miniature Sweaters"
Christmas Tree Ornaments

Book I . . . 12 patterns
Book II . . . 19 patterns
Book III . . . 30 patterns



2½" tall



♦ "Sweaters for Teddy Bears"
Book I

♦ "Teddy Bear Knits"
Book II

Bears 7½", 13", & 17½"

♦

Betty Lampen, Dept P
2930 Jackson St.
San Francisco, CA 94115-1007

Books $6 each - plus $1 p & h
CA residents include tax. US funds only.
http://www.bettylampenknitbooks.com

Featheridge Designs
4 Green Hill Rd. • P.O. Box 504
Washington Depot, CT 06794

Specializing in natural fiber yarns for knitting from the following:

- Rowan
- Tahki/Stahl
- Lane Borgosesia
- Plymouth/Cleckheaton
- Anny Blatt
- Grignasco
- Brown Sheep
- Classic Elite
- Skacel
- Berroco
- Sirdar
- Katia
- Noro
- Muench

and more!

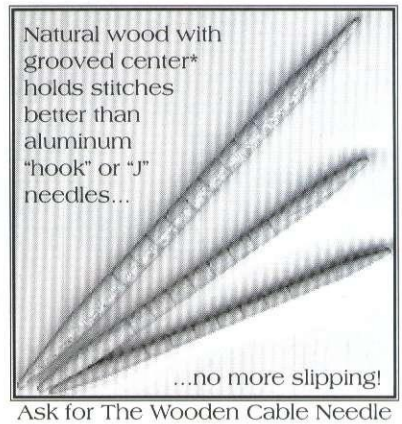
And . . . hand painted needlepoint from the country's leading designers, with a complete selection of fibers, including Persian wools, silks, cottons, metallics and novelty fibers.

Expert Finishing Services Available. Call for more information and our free brochure

1-800-371-1014

Featheridge Designs
4 Green Hill Rd. Washington Depot, CT 06794
Tues.–Sat. 10–5 • MC/VISA/DISC.

The Wooden Cable Needle



Ask for The Wooden Cable Needle at your local yarn shop.
or order direct from FibreTECH

Small (use with needle sizes 1–5) $3.00
Medium (use with needle sizes 5–8) $3.50
Large (use with needle sizes 8–up) $4.00
Set of all three - best value! $10.00
Shipping & handling included!

CA residents include sales tax
MC, VISA, Discover, Personal Checks accepted
~ Wholesale inquiries welcome ~

FibreTECH Specialty products for the fiber artist
990 Industrial Rd., Unit 112, San Carlos, CA 94070
phone *415 610 0555* ***fax*** *415 610 0557*
e mail *FibreT@aol.com*

* patent pending



SAMUEL CHARIS KNITS

FINE SWEATERS IN KITS

UNIQUE DESIGNS, LUXURIOUS YARNS
Call for catalogue
1-800-321-KNIT • 916-392-8213 • fax 916-392-8216 • email: knitkits@knitkits.com
Visit our website at: www.knitkits.com
372 Florin Road, Suite 312, Sacramento, CA 95831

VIDEOS

provide a fun, easy & successful way to learn. Try it, you'll like it...We have over 150 great "how-to" programs from which to choose!!!

Yes, you can learn: Silk Ribbon Embroidery, Brazilian Embroidery, Needle Tatting, Shuttle Tatting, Knotted Lace, Beadwork, Glass Bead Making, Polymer Clay Techniques Bead Crochet plus a lot more... in the comfort of your own home!

FREE CATALOG... 150 titles
You may view our complete catalog on the internet.
http://www.victorianvid.com

or e-mail us at vvp@foothill.net
or call 800 848-0284

Victorian Video Productions
P.O. Box 1540 Colfax, Ca. 95713

The BagLady® Makes it Easy.
The Beaded Bag Series.



1·9·9·6 PJS Award of Excellence FINALIST

Six pattern booklets to make elegant but simple bead knitted Pendant bags and Handbags. Also available: purse frames and 0000 knitting needles

$11.95 each book ($4.00/order S&H)
VISA and MC accepted
Ask your local retailer, or call toll free to order or to obtain a free color brochure.

1-888-2BAGLADY (1-888-222-4523)

BagLady PRESS
PO Box 2409
Dept. P
Evergreen, CO 80437-2409
(303) 670-2177 • FAX (303) 670-2179
World Wide Web: http://www.baglady.com

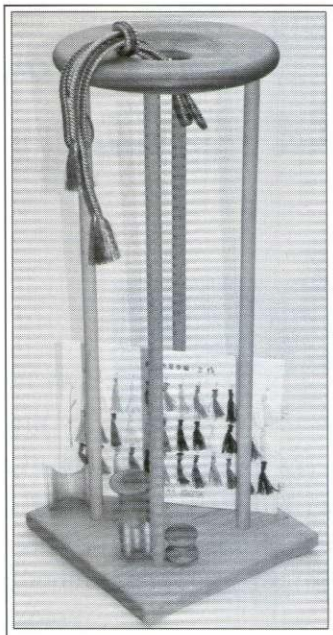
THE LAVENDER ROSE

THE FALL 1997 COMBINED CATALOG

features original designs *for counted thread, lacemaking, beadwork,* ***& many new samplers, along with Cat. 1870*** *filled with reprints of patterns from the late 1800's for Berlin work, knitting, beaded bags, crochet, and more.*

For catalog send $1.00 to:

The Lavender Rose Cat. CMB
P.O. Box 1365
Snohomish, WA 98291-1365



KUMIHIMO

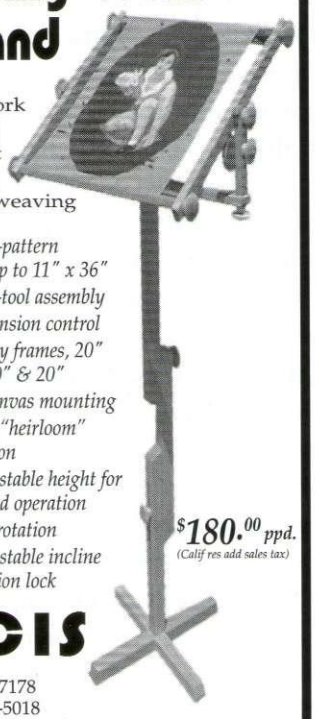
We carry a full line of supplies for Kumihimo - Braiding Stands, Tama, Pure Silk Thread, Books & More!
Special: Beginner's Kit $250

Your Kumi Source

800-238-0296
360-295-3856
WWW.MTNLOOM.COM

Mountain Loom Co.

Embroidery Frame Beading Loom & Stand



for
tambour work
net darning
needlepoint
embroidery
wide bead weaving

- *Bead wide-pattern weaving up to 11" x 36"*
- *Simple no-tool assembly*
- *Integral tension control*
- *Embroidery frames, 20" wide by 10" & 20"*
- *No-sew canvas mounting*
- *Solid Oak "heirloom" construction*
- *Fully adjustable height for sit-or-stand operation*
- *Full 360° rotation*
- *Fully adjustable incline with position lock*

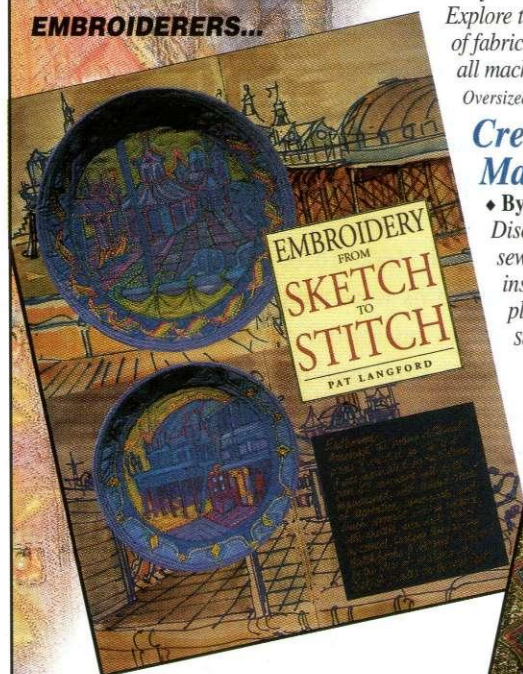
$180.00 ppd.
(Calif res add sales tax)

LACIS

tel: 510-843-7178
fax: 510-843-5018

E-mail: staff@lacis.com *web:* www.lacis.com
3163 Adeline St. Berkeley, CA 94703

INSPIRATION FOR MACHINE EMBROIDERERS...



Embroidery from Sketch to Stitch

♦ By Pat Langford

Explore the richly satisfying textural qualities of fabric and thread. Unlimited inspiration for all machine embroidery and textile artists.

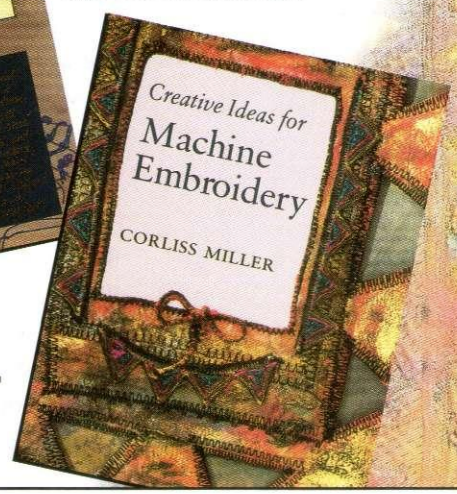
Oversized hardbound, full color $34.95

Creative Ideas for Machine Embroidery

♦ By Corliss Miller

Discover how creative you and your sewing machine can be. Easy to follow instructions for beautiful embroidery plus lots of practical ideas.

Softcover, color throughout $19.95



Available at your local Quilt and Needlearts Shop

Quilters' Resource™ Publications
P.O. Box 148850 • Chicago, IL 60614
1-800-676-6543 Fax: 1-773-278-1348



A PLACE TO COME TO

Deborah Pulliam
Galer Britton Barnes



Bethnal Green Museum of Childhood, London, England.

Photograph courtesy of the Trustees of the V&A Museum.

Bethnal Green Museum of Childhood

Just because a museum has "childhood" in its name doesn't mean it's for children only! Bethnal Green Museum of Childhood (soon to be the National Museum of Childhood) in London is an excellent case in point. Despite its name and colorful entrance, clearly designed to appeal to children, this department of the staid Victoria and Albert Museum (V&A) in South Kensington is a treasure trove for anyone interested in clothing and textiles.

This happy warehouse of course contains toys, stuffed animals, dollhouses, puppets, and games, but the third level is being developed as an exhibit of the social history of childhood: how children have been expected to act, dress, learn, and interact with each other and with adults.

Only a fraction of the museum's estimated 4,000 to 5,000 objects are on display. The earliest is a late sixteenth-century linen swaddling band displayed in a seventeenth-century cradle. Nearby is an exquisite coral silk satin bearing cloth (1660–1670) edged in silver lace. Bearing cloths were wrapped around swaddled babies on formal occasions, such as a christening. Contemporary graphics illustrate the articles of clothing in context. A color copy of the painting *The Cholmondeley Ladies* (1600–1610) shows two examples of how the bearing cloth would have appeared in use.

An intriguing exhibit of "nappy technology" shows the development of diapers, beginning with a heavily worn, late-seventeenth-century linen damask diaper. Linen and knitted cotton diapers represent the nineteenth century, and a 1924 American example has an interesting tufted cotton lining.

Early children's clothing on display tends to emphasize upper-middle-class children, since their clothing was better cared for and more likely to be preserved out of sentiment. One case includes two girls' formal gowns of silk made in Spitalfields, a nearby London district, in the eighteenth century. The bodice of one has "leading strings" sewn to the shoulders, symbolic evidence that the child, although wearing adult clothing, was still under parental control.

One touching exhibit depicts the clothing of Henrietta Byron, who apparently lived in the 1840s. Sized for a very slender toddler, the styles suit an eight-year-old. The clothing was made in Italy, and Noreen Marshall, curator of children's costume, has theorized that Henrietta was a delicate child who was perhaps taken to Italy for her health, where she died. Marshall has not yet been able to trace the child in England. Whatever her health, Henrietta was well dressed, having several complete well-made outfits, including a dark velvet spencer, a short, tight-waisted jacket.

Great Britain's constant involvement in war in the late eighteenth and early nineteenth centuries led to fads for dressing young boys in military styles. A boy's hussar suit of 1835 is a cotton outfit made up of pants, sleeves, and collar, covered by a short-sleeved dress with a distinct military air.

Eight nineteenth-century caps and hats are on display; four boy's and four girl's. Try convincing a young man today that a hundred years ago he actually would have worn the large, deep burgundy velvet hat with long streamers. He probably would find the black military-look peaked cap more appealing.

Shoes hold such a fascination for children that sample shoes—one from each century from the sixteenth through twentieth—are available for trying on.



Downstairs is a huge display of dolls from many lands and time periods. Princess Daisy is by far the most popular, although she was never a toy. Made in England in 1895, the wax-headed (and surprisingly lifelike) baby doll was outfitted by a group of women in the Netherlands, where she won a medal at the International Exhibition in Amsterdam. Although she was raffled off in a fund-raising effort, the winner never claimed her. In 1897, the doll was presented to Princess Mary of Teck (later Queen Mary, wife of King George V) as a christening present for her daughter, Princess Mary, and in 1968 was donated to the museum.

"Outfitted" scarcely describes the princess's clothing and accessories: six hand-made gowns, two coats, an elaborately dressed cradle, stockings, bundles of diapers and towels and linens, each hand monogrammed and tied with pink satin ribbon. Then there is the "hardware": tea service, pincushion, silver flatware, brushes, tiny jewelry, and even a tiny coral and silver rattle.

I especially fell in love with the toys of the Cattley family—five late-nineteenth-century children who had a huge family of animals, mostly bears, which they took with them on their seaside holidays. The children made the bears' clothing, wrote their diaries, painted portraits of them, and made up a photo album of them. In this animal family are twelve stuffed bears, some rabbits, and Pumpie the elephant (wearing a blue suit with gold buttons—very smart).



Bethnal Green is less than a twenty-minute tube ride from central London. Take the Central Line to Bethnal Green Underground station, and the museum is a block away on Cambridge Heath Road. Or take bus 8, D6, 106, or 253. Admission is free. The museum is open from 10 a.m. to 6 p.m. Monday through Thursday and Saturday; 2:30 to 6 p.m. Sunday. It is closed Friday, May Day Bank Holiday, December 24 through 26, and January 1.

The museum's large reference library of historic and contemporary books is open by appointment. Photography of displays is allowed with permission. For more information, write to Bethnal Green Museum of Childhood, Cambridge Heath Road, London E2 9PA England. (011 44) 181 980 2415 or (011 44) 983 5203; fax (011 44) 181 983 5225. ❖

About the Author. *Deborah Pulliam of Castine, Maine, is a freelance historian and writer.*

Maud, Donald, Constance, Helen, and Gilbert Cattley, born between 1885 and 1892, painted portraits of, made clothes for, and traveled on holiday with their well-loved family of German-made bears.

Photograph courtesy of the Trustees of the V&A Museum. Gift of Miss Maud E. Cattley.

Princess Daisy's extensive layette, including chemises, nightgowns, a hooded silk mantle, cradle, and toilet basket filled with hairbrush, ivory powder box, and other necessities. The doll and her accessories were made in 1895 as part of a fund-raising effort for the "Shelters of the Poor."

Photograph courtesy of the Trustees of the V&A Museum.



The Stuhr Museum of the Prairie Pioneer, Grand Island, Nebraska.

Photograph courtesy of the Stuhr Museum of the Prairie Pioneer.

The Stuhr Museum of the Prairie Pioneer

Special things happen for children in summer at the Stuhr Museum of the Prairie Pioneer in Grand Island, Nebraska. The county museum's extensive summer class program for youngsters from kindergarten age through high school is designed to give students a taste of life on the prairies during the region's pioneer days, which span from 1840 through the turn of the century—years of enormous change as folks packed up and moved West in search of a better life for themselves and their families.

The classes for middle-grade children range from general lifestyle classes that offer a peek into any number of pioneer activities to workshops on specific crafts. "Pioneer Living" teaches the children sewing, candle dipping, soap making, cooking, and, of course, games. Other workshops teach children quilting, the telling of tall tales, primitive stoneware, tinsmithing, and woodworking.

To me, the most appealing classes are those that take a page directly out of the books I loved to read as a child. "A Week in the Life of Laura Ingalls Wilder" offers second and third graders the chance to dress in pioneer garb and live life through the eyes of Almanzo and Laura Ingalls Wilder. Fourth and fifth graders can make a doll like Laura's own Charlotte, attend a pioneer schoolhouse, and picnic at "Silver Lake."

For fans of the American Girl book series, which presents the stories of girls living in various historical time periods, the Stuhr interpretive class "A Visit with Addy and Kirsten" allows second and third graders to experience the life of Swedish immigrants to the prairie. "A Visit with Samantha," taught in a large 1893 house on the museum's grounds, introduces fourth and fifth graders to the style, elegance, and manners of a well-to-do Victorian household in New York City. "Samantha's Sampler, A Schoolgirl's Project," offered in the fall, introduces children to needlework with a cross-stitch project adapted from similar designs illustrated in the first book in the series, *Meet Samantha, American Girl.* Children also learn the history of working cross-stitch samplers and play games popular during the period.

The Overland Trail, traveled by westward-bound pioneers in the late nineteenth century, ran through the part of southeast-central Nebraska where the Stuhr Museum is located, just outside of Grand Island, Nebraska's third-largest city. Begun with a bequest of land and money by a local farmer, Leo B. Stuhr, himself the son of a pioneer family, the museum covers 200 acres and, among its many buildings, includes the main museum designed by architect Edward Durell Stone, a re-creation of Railroad Town, Nebraska, with 60 original and historically accurate reproduction buildings, Pioneer Settlement, and Taylor Ranch. The Stuhr Museum is fully accredited by the American Association of Museums.

In addition to the summer workshops, year round the museum runs Heritage Activities for Today's Students (H.A.T.S.), one-

> Behold this early sampler may
> Show readers of a future day
> That I was taught before too late
> All sorts of idleness to hate.
>
> *—Sampler, 1790, from a handout to students in the workshop "Samantha's Sampler, a Schoolgirl's Project."*

day courses for elementary school students in prairie life skills. Kindergarteners experience a day at the farm, while first graders learn how the Pawnee Indians lived. Sixth graders learn about the changes that the railroad brought to the prairie towns. During the school year, the program works with more than 19,000 visiting students. During the summer, the museum staff trains students aged twelve and older to act as junior docents and help with special events and living history days.

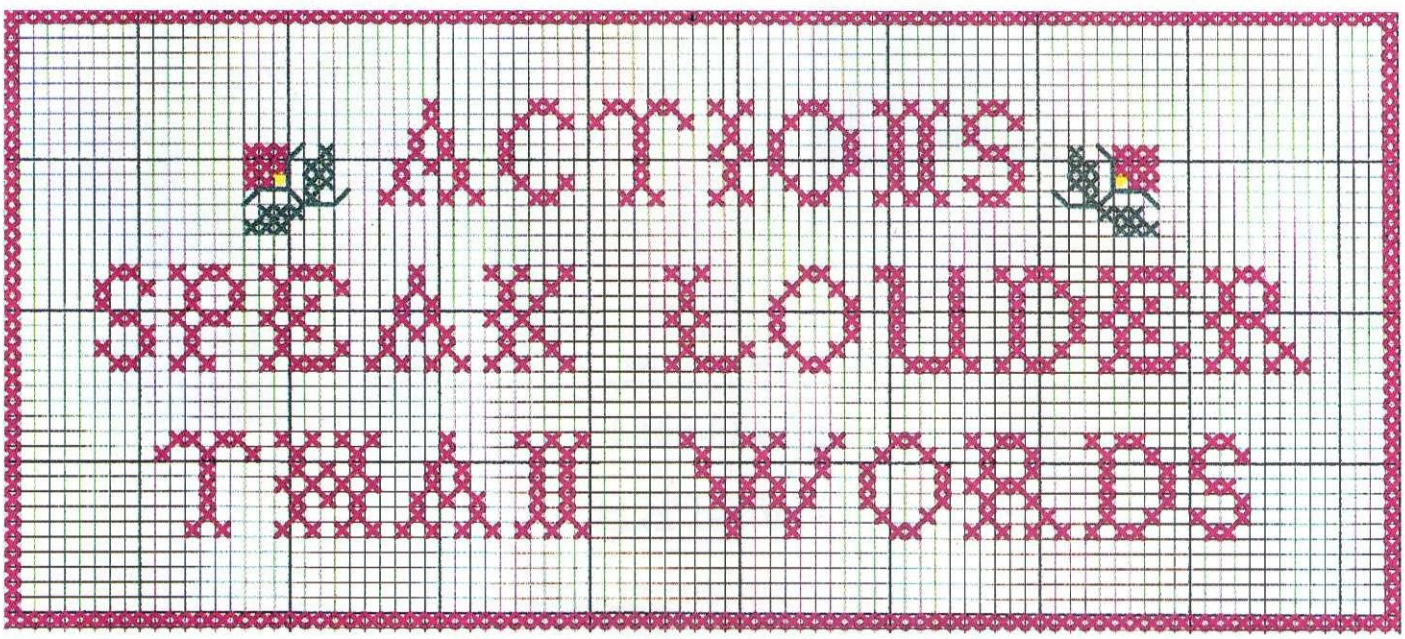
This year, the museum is celebrating its 30th anniversary—and the 150th anniversary of the Overland Trail—with a number of special programs and events. For more information about the Stuhr Museum and its programs, contact the Stuhr Museum of the Prairie Pioneer, 3133 W. Hwy. 34, Grand Island, NE 68801-7280. (308) 385-5316, ext. 141; fax (308) 385-5028. ❖



Instructor Barbara Carlson inspires Claire Coleman to begin cross-stitching her own version of "Samantha's Sampler."
Photograph by Michelle Paulman.

About the Author. *Galer Britton Barnes is a freelance writer on material culture.*

"Samantha's Sampler," graphed by Barbara Carlson.
Courtesy of Barbara Carlson, Stuhr Museum education department.



Accurate & Historic
Sampler Reproductions
From European & American Museums
and Private Collections,
Proudly Offered by

HandWork

10175 Hillington Court
Vienna, VA 22182
Tel (703) 255-1139
FAX (703) 255-1357
Color Catalog Available $4
(Credited towards first order)



pictured
The Nancy Tucker 1791 Sampler
from the collection of the DAR Museum
Washington DC
Kit: Silk $ 48 DMC $34
Chart Pack $ 11

Beggars' Lace

Fine Silk, Linen and Cotton Threads
large selection of sizes and colors

Crochet Hooks Size #15 & #16

Fine Tools, Supplies and Classes for your Lacemaking needs. Send $2.00 for complete catalog (refundable w/1st order)

BEGGARS' LACE
PO Box 481223, Dept. P1
Denver, CO 80248
Phone: (303) 233-2600
Fax: (303) 233-2600
lacelady@rmii.com

FIRESIDE STITCHERY

We Have The Materials To Make All Your Needlework Wishes Come True!!



Hand Painted Canvases
Stunning Threads
Silks Cottons Metallics Novelty

Handcrafted Wood Needlework Items: No Two are Alike—Needle Boxes with magnetic inserts, Needlecases, Boxes to display your needlework, Laying Tools and much more!!

Beautiful Linen Fabrics / Colored Canvas
Unique Accessories / Books / Charts

Write or Call For Extensive Catalog
60+ Pages (includes color pages) $4.00

FIRESIDE STITCHERY
The Frazer Shopping Center
490 Lancaster Pike #12B
Frazer, PA 19355
(800) 531-2607
VISA, MC Accepted

The World's Largest Selection of Knitting Supplies

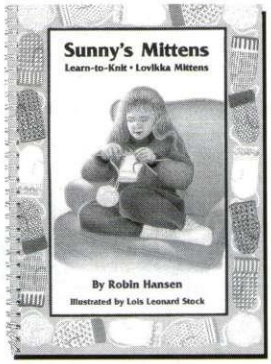
Where to Get the Yarn

Sunny's Mittens
Specially for girls 9-12 by Robin Hansen

Sunny's Grandmother teaches how to knit warm Swedish Lovikka mittens—"as fluffy and soft as a cloud." This is a fascinating and quick moving first project (on double point needles, no less). Includes the next project-a tasseled 'Cap to Go with Your Mittens.' *Mitten kit includes the book, #11 Brittany birch dp needles and a ball of Bartlettyarns Wool Cloud in your choice of cream, pink or denim. Mitten/Hat Kit includes an extra skein.*

B-503 Sunny's Mittens $12.95
K-503 Mitten Kit $23.95
K-50X Mitten/Hat Kit $28.95

$3.50 p&h in U.S. on all orders from this ad



75 page catalog FREE with your order. Visit us in person at our New Yarn Warehouse or on the Web: http://www.patternworks.com

Learn to Knit Rainbow Balls
an antidote for the '90s

This kit by Weir Dolls will delight a beginning knitter. It includes everything needed to complete 6 small balls and 1 larger multi-colored ball, "how to knit" directions, rough-hewn hand made wooden needles with acorn knobs, nice wool yarn in a rainbow of cheerful colors, springy wool batting for stuffing and a yarn needle. For everyone 6 and up. Buy one for yourself, too!

K-RB Rainbow Ball Knitting Kit $12.00

Orderline: 1-800-438-5464
PO Box 1690, Dept PWF97, Poughkeepsie, NY 12601

patternworks

Where your satisfaction is absolutely guaranteed

NEW NEEDLE TATTING VIDEO



IN ADDITION TO THE BASICS FOR THE BEGINNER the special techniques of split-ring, bead tatting, and every kind of joining is covered plus more! Included with the tape is a tatting needle, thread, and a pamphlet. Approx. 50 min. $24.50 Suggested Retail. Free shipping if you mention "Piecework".

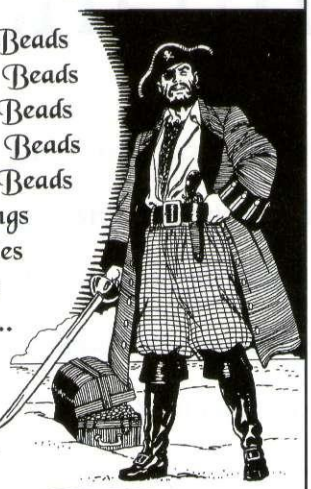
Handy Hands, Inc. * RR 1 Box 4 * Paxton, IL 60957
217-379-3976 (Visa/Mc)

TATTING IS OUR SPECIALTY!!!
We carry a full line of tatting supplies
and a TATTING newsletter.
To receive a catalog and sample of the Newsletter.
Send: Name, Address and 3 stamps to the above address.

Beads-Beads

All Your Needs in Beads!

- ✗ Seed Beads
- ✗ Bugle Beads
- ✗ Glass Beads
- ✗ Trade Beads
- ✗ Lamp Beads
- ✗ Findings
- ✗ Supplies
- ✗ Books
- ✗ More...



Open 7 Days a Week

108 Page Catalog available for $4.00

Shipwreck Beads

2727 Westmoor Ct SW
Dept. PW
Olympia, WA 98502
360-754-2323

Samplers

Samplers from the names you know.

Threads of Gold - Originals by Threads of Gold - Little by Little - The Middle Row - Rabbit Works - The Good Huswife - Moira Blackburn - Handwork - The Needle's Prayse - Examplarey - Scarlet Letter - The Sampler Workes - Simply Samplers

These are just a few of the sampler designers listed in our catalog.

Linen in all counts and colors
Send $4.00 for catalog

Em-Li's
200 S. Orange Ave.
Dunn, NC 28334
910-892-3083 • 910-892-3024

Candlewick Pillow Kit

Bring the timeless craft of candlewicking to life with three simple embroidery stitches.



14" x 14" pillow kit includes 100% cotton muslin for pillow (front and back), with design silk-screened on the fabric. Also includes needle, thread, detailed instructions.

Kit# A210 - $24.00 U.S. *plus* $3.95 s&h
(CT residents must add sales tax) • Visa, MasterCard, Check or Money Order

HH DESIGNS
170 Boston Post Road, Box 153D
Madison, CT 06443
800-309-5348 or (914-921-4579 Outside U.S.)

Cushing's *Perfection* Dyes

since 1879

Acid Dyes in 94 Colors
for wool, nylon, mohair, silk & other animal fibers

Direct Dyes in 40 Colors
for cotton, basketry & plant fibers
Call or write for color cards & information

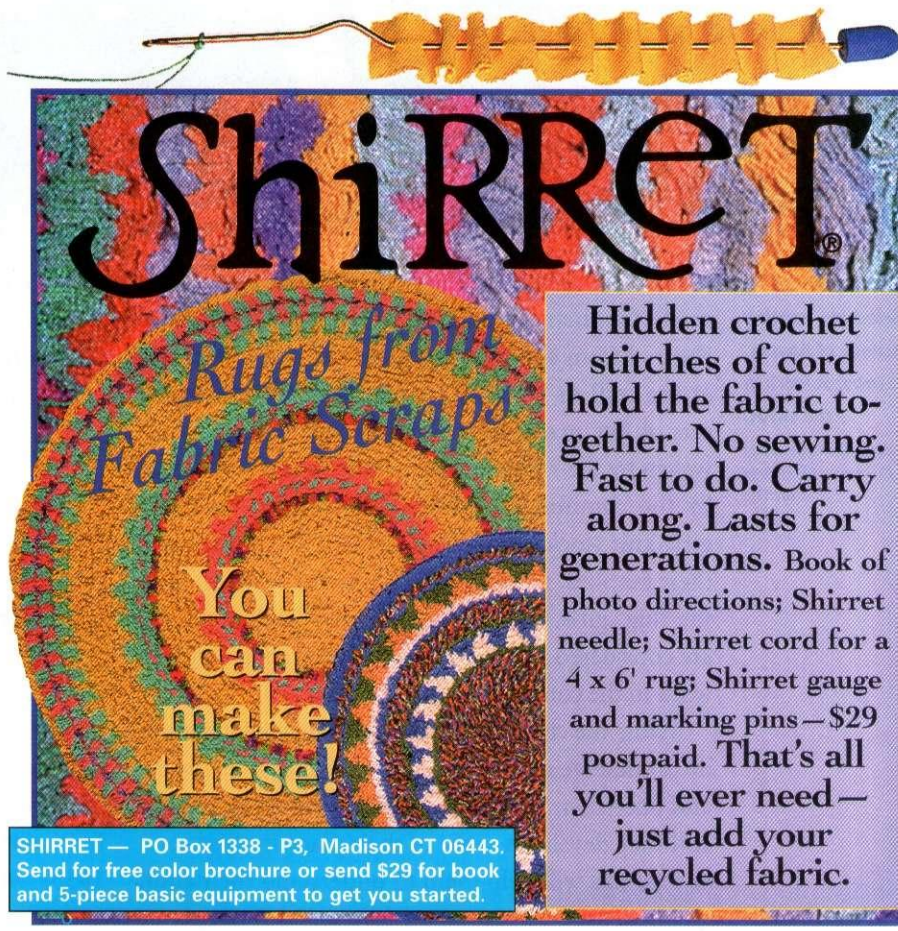
Dealer Inquiries Welcome

Traditional Rug Hooking from *Joan Moshimer*

We are proud to be the world's source of rug hooking materials, offering patterns, woolens, tools, books, information, burlap, linen, & monk's cloth backing.

800-626-7847

W. Cushing & Co.
Kennebunkport, ME 04046



Hidden crochet stitches of cord hold the fabric together. No sewing. Fast to do. Carry along. Lasts for generations. Book of photo directions; Shirret needle; Shirret cord for a 4 x 6' rug; Shirret gauge and marking pins—$29 postpaid. That's all you'll ever need—just add your recycled fabric.

SHIRRET — PO Box 1338 - P3, Madison CT 06443. Send for free color brochure or send $29 for book and 5-piece basic equipment to get you started.

SUSAN STRAWN BAILEY

Knitting in the Amanas

IT'S 1905 IN AMANA, IOWA, and a small group of energetic, mischievous five- to seven-year-old girls and boys arrive for *Strickschule,* knitting school. Their one-room school is plainly furnished with long benches, and each child's knitting basket holding yarn and knitting needles is stored away on enclosed shelves. The stout round baskets all look alike, but each little child easily finds his or her own basket and begins to knit.



Boys from the *Strickschule*, knitting school, of Amana, Iowa, at work in the 1890s.
Photograph courtesy of the Amana Heritage Society.

All the children's knitting supplies have been made for them by adults of the community: wool sheared from sheep on the farm and spun into yarn at the mill or by hand, double-pointed needles in sets of five made by the cooper, and baskets hand-woven by the village basket maker, who is appointed by the community elders. These "little" boys and girls knit stockings and mittens for themselves and their families, taught by older, retired women or by the "big" girls, who have completed eighth grade but are considered still too young to begin their assigned work in the communal kitchens.

While the children learn to knit, they also learn to be productive and do their best in school, to respect and obey their elders, to do things for other people, and they develop a sense of their place in their society. All this will help them to understand their adult roles as members of the Community of True Inspiration, or the *Amana,* a Hebrew word from the Song of Solomon that means "to remain faithful."

To Remain Faithful

The Community of True Inspiration was founded in 1714, influenced by a seventeenth-century religious movement known as German Pietism, which stressed the study of the Bible and personal religious experience. Members of the community were heavily persecuted in Germany, and four men, including Christian Metz, who would become a religious leader, were sent to America in 1842 to find land for a new home. Eight hundred Inspirationists first settled in New York, then moved to Iowa in 1855, where the community purchased 26,000



Girls with their knitting baskets, circa 1905.

Photograph courtesy of the Amana Heritage Society.

acres of land along the Iowa River. The Iowa settlement's first village, Amana, was established in 1855. Six more villages soon followed: West Amana, East Amana, Middle Amana, High Amana, South Amana, and Homestead. They make up the Amana Colony, also known as the Amanas, which together comprise a national historic landmark comprising some 475 designated sites and buildings.

Life for the True Inspirationists in America was kept simple to emphasize spirituality. Religious life was the unifying factor. A self-sufficient communal society was established in which all property was held in common by the Amana Society, an organization chartered in 1859 to comply with Iowa law under which business could be conducted and taxes paid. Jobs and living quarters were assigned, and industries were established, including wool production, cabinet making, flour milling, calico printing, basket and broom making, and book printing.

This way of life continued successfully until increased communication with the outside world, economic consequences of the Depression, and a fire that destroyed the woolen mill led to the Great Change in 1932. Church members voted to abolish the communal system, incorporate their holdings, and establish private enterprises. The Amana Church Society was established as the religious arm of the community, to care for the churches, cemeteries, and religious and spiritual life of the people as well as to conduct charitable work.

Knitting School

Before 1932, formal education in the Amanas, compulsory through the eighth grade, required attending a one-room school six days a week, winter and summer. A few students were sent outside for professional training if needed. The society paid for their educational expenses, and they were expected to return and serve the community after graduation. The schools of the Amanas have always been part of the Iowa public school system, as they are today. They comply with Iowa law but were structured to fit the communal life of the society.

Strickschule was part of the regular school curriculum. Consistent with the society's goals of self-sufficiency, industry, and simple living, all students were taught to knit. Very precise records were kept to document their progress. Although none of the record books have survived, a record book from the early New York settlement of Ebenezer, dated 1855, lists the number of fingers for gloves crocheted by the children in that community's *Häckel Schule* (crochet school). The book is now on display at the Museum of Amana History.

The yarn for the *Strickschule* was made at the woolen mill or handspun by retired men and came in blue, black, and brown in a worsted weight for everyday work clothing and a heavier weight for warmer winter wear. Sometimes cotton yarn, a lightweight blue-and-white marl made by plying white and blue strands, was purchased outside the community and used to knit summer socks.

Patterns were adapted from books that had been brought from Germany. Many of them came from *Unweifang zur Kunst: Strickerei (Wifely Arts: Knitting)* by Charlotte Leander, published in Leipzig. Other patterns were handed down from mothers, grandmothers, or aunts. Amana was not a closed society, and some women subscribed to magazines such as *Needlecraft* and *Home Arts,* which provided more patterns and ideas for knitting.



An Amana girl receiving a knitting lesson, circa 1890.
Photograph by Bertha M.H. Shambaugh. Courtesy of the Amana Heritage Society.

According to Catherine Oehl Guerra, curator for museums of the Amana Heritage Society, which owns and operates four museums of the Amanas, it would be misleading to suggest that school was nothing but hard work and that life was stark and dull for the children. The "little" girls and boys had plenty of time to play and enjoy childhood, and playtime was part of the school day. Adults emphasized the importance of taking time to do things for and with their children. Catherine, who grew up in the Amanas, reflects happily on her experiences and the balance of strong academic learning and time to play.

Socks and Mittens

In the Amana Arts Guild's booklet on knitting, Marie Trumpold of Middle Amana describes how stockings were made when she was a young girl in the *Strickschule* in the 1920s:

> *The men's stockings were a mid-calf length worked in a knit two, purl two ribbing from the cuff to the toe. The ladies stocking was a bit more complicated. These were started on four needles, knitting in the round, beginning at the cuff, which fit just below the knee. Beginning with a knit two, purl two ribbing for about an inch or inch and a half. Then it was straight knitting. This "knitting in the round" does not involve purl stitches, unless a texture is desired. At the end of every other round, a purl stitch was added, which created the look of a seam and aided in counting the number of rounds knitted. As the bottom of the calf was reached, decreases were added on each side of the "seam" to narrow the stocking to fit the ankles. The heel was added next, then a gusset was created, and knitting continued until the correct length of the foot was reached. Decreases shaped the toe.*

Initials were added in a variety of letter styles, using duplicate stitch in a contrasting color of yarn.

Both boys and girls learned to knit stockings and mittens, and the mittens were sold in the store and woolen mill. The mittens found in the Amanas today are "handed down" patterns. Similar to Scandinavian designs, motifs include snowflakes, reindeer, and stars, or "Iowa" or "Amana" knitted in

vertical letters. These mittens are worn by residents today and are also knitted for sale in the museum's gift shop and other craft shops in the Amanas. Characteristically, knitters of the Amanas personalize the patterns by varying the number of stripes in the cuff, the size of the star, or the pattern on the palm of the mittens. Over the years, some cross-stitch embroidery patterns have been adapted to knitting patterns, too.

Some of the children who learned to knit in the *Strickschule* became very adept and continued to knit as adults. In oral histories recorded and archived at the Museum of Amana History in the 1980s, a few men mention that they have knitted all their lives. A skillful knitter might go on to master more complicated techniques. Many girls knitted decorative laces for their hope chests; these included pillowcase edgings or doilies, tablecloths, and counterpanes of crochet cotton on very fine needles.

Handknitted mittens, stockings, scarves, caps, shawls, table coverings, and rugs were given to one another by children and adults. Although functional, they brought beauty and creativity into the simple homes.

The people of the Amanas were conscientious objectors to war. Their founders had left Europe partly to escape the devastation of wars that they had known. During the Civil War, however, the Amana Society contributed much clothing to Union soldiers, including 334 pairs of knitted woolen socks. West Amana, with a population of 111 in 1861, knitted 103 pairs, along with mittens, shawls, and long underwear. During both world wars, Red Cross requests for boxes of knitted hats, socks, and gloves were answered by men and women and by the children of the *Strickschule.*

Amana Today

Today, about half of the 1,700 people who live in the seven Amana villages are descendants of the first settlers. Newcomers have settled in to run businesses, commute to jobs in nearby cities, or work in the Amana Refrigeration Company, founded as a private enterprise in 1934 by George C. Forestner, a descendant of the first settlers. Located in Amana, but not affiliated with the Amana Society, the company has become the fifth largest appliance manufacturer in the United States. The Amana Arts Guild Center, the Museum of Amana History, and handcraft shops scattered throughout the villages of the Amanas sell the work of contemporary craftspeople, including handknitting. Some families continue to teach knitting to their children, boys as well as girls, but only if the young people are interested and want to learn. Knitting has not been part of the school curriculum since 1932.



The snowflake mittens and the purple-and-white "Amana" mittens were made by Helene Hergert Oehl (1904–1990) for her granddaughter, Catherine Oehl Guerra, now curator for museums of the Amana Heritage Society. The brown mittens were made by Elizabeth Schädlich Dickel for her husband, Philipp, in the 1930s or 1940s.

Photograph by Susan Strawn Bailey.

The one-room school occupied by those young knitters years ago is now part of the Museum of Amana History. Their knitting baskets, yarns, knitting needles, stockings, and mittens are there on display, a reminder of a time when the "little" girls and boys of Amana learned to knit and to find their place in the Community of True Inspiration. ❖

About the Author. *Susan Strawn Bailey is an illustrator and photo stylist for PIECEWORK and other publications of Interweave Press. She avidly knits and embroiders, collects textiles and antique patterns, and travels to interesting places as often as possible. For more information about the museum's collection, the history of the Amanas, and books, contact Catherine Oehl Guerra, curator for museums of the Amana Heritage Society, PO Box 81, Amana, IA 52203. (319) 622-3567. For information about the availability of knitted items and knitting patterns, contact the Amana Arts Guild, PO Box 114, Amana, IA 52203.*

Further Reading

Driscoll, Rene. *Knitting of the Amana Colonies.* Art and Craft Series XIV. Amana, Iowa: Amana Arts Guild, 1994.

Liffring-Zug, Joan. *The Amanas Yesterday: A Religious Communal Society: A Story of Seven Villages in Iowa, Historic Photographs 1900–1932.* Iowa City, Iowa: Penfield Press, 1975.

Shambaugh, Bertha M.H. *Amana: The Community of True Inspirationists.* Iowa City, Iowa: Penfield Press, 1988.

Yambura, Barbara, with Eunice Willis Bodine. *A Change and a Parting: My Story of Amana.* Ames, Iowa: Iowa State University Press, 1960.

Safe Return

BY CATHERINE DEXTER

THE CENTERPIECE of this children's novel, set in the 1800s, is the first pair of mittens that young Ursula knits while anxiously waiting for her aunt, a knitter from the island of Gotland, Sweden, to return from Stockholm across turbulent seas. Although Ursula had previously been all thumbs as a knitter, her love for and memory of her aunt helps her put all her lessons to work, and when Aunt Dana finally does safely return, a very special gift awaits her.



On that Sunday when we walked into church people looked at Uncle Josef and me with solemn faces. As we moved along the bench to our places I heard a woman saying, ". . . must have broken up. Nothing could survive in those seas." I suddenly pictured Aunt Dana being carried down in the foaming green water. We sat down in front of the woman, and she stopped talking. Inga Whilhelmsson, whose mother had also gone, came in late with her father, and when she saw everyone watching them, she burst into tears. The church was absolutely quiet, except for Inga's crying and her father's footsteps ringing on the wooden floor. . . .

I couldn't stand to stay for the hymns and long prayers and even longer sermon that I knew was coming. As the congregation rustled to its feet for yet another hymn with seven verses, I slipped past Uncle Josef and walked quickly down the side aisle and out the door.

The sun was bleak, a pale yellow disk shining through thin gray clouds, but even a watered-down sun was warmer than church. I ran to my rock. The sight from the top was so awful I jumped right back down again. Waves raced in, crashed, were sucked out with a steady roar. Nothing could come in on that wild water.

I ran home. I went into the cottage and stood with my eyes shut in the center of the room, catching my breath. My head was churning like the water. I tried to calm myself by thinking back to when Aunt Dana was there every day. What were the sounds she usually made? I couldn't remember. I could only hear Uncle Josef's heavy boots unevenly thumping on the floor.

I opened my eyes. The more I tried to remember Aunt Dana, the more my memory skittered away like one of our stupid chickens.

I closed my eyes again, and then something did come to me. I remembered how it felt when Aunt Dana had put her arms around me to show me how to work the knitting needles.

I climbed the ladder to the loft and pulled open the cupboard drawer. There it was, the tangle of yarn with the needles sticking out every which way. It looked reassuringly solid and homey, even comical, like a little household troll—"I'm still here, you can't get rid of me!"

I climbed back down with it and sat at one end of the table. I turned the knitting around and looked at it from all sides. It was a mess. I had no idea how to fix it, but I could start over. Maybe if I went very slowly, one stitch at a time, I could keep away the bad feeling.

I pulled out the needles and laid them side by side on the table. Then I began to rip out the stitch-

es. It was slow going, because there were hard knots, and I was not about to break the yarn and bring bad luck. At last the final row came out with a single satisfying ripple. I wound the kinked yarn onto the two balls, one white, one dark gray, and put them far apart on the table. Then I took up one of the double-pointed needles. One thing I *could* remember was how to cast on.

Over your thumb and forefinger, then dip the needle around and through: over and over, until I had enough cast-on stitches. Then one by one I slipped them onto three needles to form a triangle. Now came the hard part. I threaded the yarn through my fingers, picked up the fourth needle, and tried to knit the first stitch. "Keep it loose," Aunt Dana always said. Right away the yarn around my fingers tightened up. I shook my hand free, rewound the yarn around my fingers, and tried again. The smooth wooden needles, miraculously, did not fall out of the stitches. And, almost by accident, the yarn began to move along in little tugs, the way it was supposed to.

After I had gone around once, a long loop of yarn suddenly opened up in the row of stitches, and my heart lurched. The loop wasn't supposed to be there. It wasn't going to happen again, my getting all mixed up. It couldn't. I looked carefully, and then I took another stitch, and a long end pulled through, and the loop was gone. I went on.

Aunt Dana would really smile if she could see this.

By the time Uncle Josef came home from church, I had done two complete rounds, and the stitches were in the right order—gray, gray, white, gray, gray, white. I didn't know what he would say to me about leaving church. But he didn't give me even one disapproving look. "So here you are," he said, and went about preparing our lunch.

In the morning I began to work on the next round of the pattern. I tried to hear Aunt Dana's voice telling me what to do next. It would take eight rows to complete the curve that was the wave, the safe return. I gulped down my breakfast so fast it nearly stuck in my throat.

As I was finishing the fourth round Annelise and Peter called from the path, "Are you ready? Come on, Ursula!"

I shouted out the door, "Don't wait for me—I'll catch up with you."

By the end of the sixth round, though, I was in trouble. Part of each wave was ahead of where it should have been, and the waves looked broken.

I left the knitting on the table, grabbed my lunch pail, and ran all the way to school. Miss Nordstrom gave me a look that said, *Don't think I haven't noticed you're late,* but she didn't scold me. She knew very well which of us had mothers or aunts on the *Galatina.* ❖

When Ursula learned to knit in the early nineteenth century, Gotland, Sweden, was part of a handknitting cottage industry that encompassed most of Europe. Gotland's *tröjkärringarna*, "sweater women," marketed their own and other knitters' products in Stockholm, each carrying 700 to 800 sweaters annually. To meet market demand, everyone in Gotland knitted constantly, from childhood into old age.

Large knitting mills appeared in Europe in the late nineteenth century, abruptly ending Gotland's knitting trade. Gotland knitting is known for its colorful leaf and flower designs, but the sweaters traded for cash are thought to have been plain grey double-knit pullovers, although none have survived. When Hermanna Stengård was collecting *smulorna* (the few remains) of Gotland knitting in the 1920s, much, she said, had been lost forever. Many of the patterns that she found—brightly colored flowers, ivy, and whirling sun wheels—appear in *The Mitten Book* by Inger and Ingrid Gottfridsson (Asheville, NC: Lark, 1984).

—From the book Safe Return, *©1996 by Catherine Dexter, reproduced by permission of the publisher, Candlewick Press, Cambridge, Massachusetts.*

About the Author. *Robin Hansen studies traditional knitting and lives in Maine.*

Safe Return Mittens to Knit

DESIGNED BY ROBIN HANSEN



Curling waves in subtle shading of blue and gray reflect the Baltic Sea surrounding the island of Gotland, the setting for the children's story *Safe Return*, by Catherine Dexter. Heroine Ursula's handknitted mittens inspired Robin Hansen to design these rugged wool mittens in children's and adult sizes. ***Toy boats courtesy of The Children's Mercantile Company, Fort Collins, Colorado.***

THE RHYTHMIC CURL of waves playing across these mittens is reminiscent of the colors and movement of the Baltic Sea surrounding the island of Gotland, located off Sweden's southeast coast. Although inspired by mittens knitted in the early 1800s by Ursula, heroine of *Safe Return*, the shape and colors of these mittens are modern. Ursula's mittens would not have had ribbing or attached mitten cuffs. The waves pattern is based on one often seen in Middle Eastern knitting. Moderately challenging, the shaded waves pattern has a multiple of seven stitches and seldom repeats vertically.

Materials

Light worsted-weight wool yarn, one 1¾-ounce (50-g) ball each of natural white, light gray, light blue, medium blue, dark blue, and light navy. Robin used Rauma Strikkegarn in #101, #103, #168, #138, #147, and #149. (If you prefer to knit the mittens in two colors only, you'll need two 1¾-ounce (50-g) balls each of two colors.)

Double-pointed knitting needles, one 4-needle set each of sizes 1 (2.25 mm) and 3 (3.25 mm) or the sizes needed to achieve the correct gauge

Yarn needle or large tapestry needle

Scrap yarn or small stitch holder

Sizes

Child's 2–3 (4–6, 8–10, adult medium). The finished mittens are 3 (3¼, 3¾, 4½) inches [7.6 (8.3, 9.5, 11.4) cm] wide and 4 (5½, 7, 7½) inches [10.2 (14, 17.8, 19.1) cm] long above the cuff.

Gauge

7 stitches = 1 inch (2.5 cm) in pattern

Abbreviations

inc—increase 1 stitch by knitting both colors into 1 stitch (see pattern instructions)

k—knit

p—purl

m1—make 1: increase 1 stitch by making a twisted loop on the right-hand needle

rep—repeat

rnd—round

st(s)—stitch(es)

tog—together

Right Mitten

With light gray and smaller needles, cast on 36 (42, 48, 54) sts evenly on 3 needles. Join the stitches in a circle, taking care not to twist them.

Ribbing: * K2, p1; rep from * to end of rnd.

Work 4 (4, 5, 6) rnds ribbing each of light gray, light blue, medium blue, dark blue, and light navy. Continuing with light navy, change to larger needles and knit 1 rnd, increasing 0 (0, 1, 2) sts (with make-1 increases) evenly in the rnd [36 (42, 49, 56) sts].

Work rnd 1 from the chart and at the same time increase 6 (7, 7, 7) sts in pattern for the thumb gusset as follows:

Rnd 1: K1 light gray, insert needle in next st as if to knit, wrap light gray yarn then light navy yarn over right-hand needle and complete stitch (inc light gray/light navy), m1 light navy, k1 light navy, m1 light navy, inc light navy/light gray, k1 light gray, m1 light navy, k1 light navy, m1 light navy, k1 light navy; for size 2–3, continue rnd in pattern; for all other sizes, m1 light navy, then continue rnd in pattern [42 (49, 56, 63) sts].

Continue to work straight from the chart, treating each inc from previous rnd as 2 sts. For sizes 4–6, 8–10, and adult medium, increase 7 more sts for thumb gusset in rnd 10 as follows:

Rnd 10: K3 in pattern, m1 light navy, k1 light navy, inc light navy/light gray, m1 light gray, k1 light gray, m1 light navy, k1 light navy, m1 light navy, inc light navy/light gray, k1 light gray, inc light gray/light navy, continue rnd in pattern [42 (56, 63, 70) sts].

Continue in pattern until work measures 1½ (1½, 2, 2½) inches [3.8 (3.8, 5.1, 6.4) cm] from beginning of pattern. In next rnd, k3, place next 6 (13, 13, 13) sts of thumb gore onto a length of scrap yarn or small stitch holder. Cast on 6 sts in pattern and knit to end of rnd [42 (49, 56, 63) sts].

Continue working straight in pattern until work measures 3 (4½, 5½, 6) inches [7.6 (11.4, 14, 15.2) cm] from the beginning of the pattern, or to the middle of the wearer's index fingernail, ending with the 1st row of a pattern band.

Shape the Top of the Hand: *Rnd 1:* Knit rnd according to pattern chart but decrease 1 st in background of each wave as follows: after every 2 wave sts, k2, k2tog, k1 in background color. Work next 2 rnds of pattern band, with 1 fewer st in each background section. Break off wave color with a 6-inch (15.2-cm) tail and continue with background color.

Rnds 4 and 6: * K1, k2tog; rep from * to end of rnd, knit any sts remaining at end of rnd.

Rnds 5 and 7: Knit.

Rnd 8: * K1, k2tog; rep from * to end of rnd, knit any sts remaining at end of rnd.

Rep rnd 8 until 12 to 18 sts remain. Break yarn, leaving a 6-inch (15.2-cm) tail. Thread the tail through the remaining sts and draw them up firmly. Thread the tail to the inside, darn it back and forth across the end of the mitten, run it under the floats of the opposite color and trim close to the fabric.

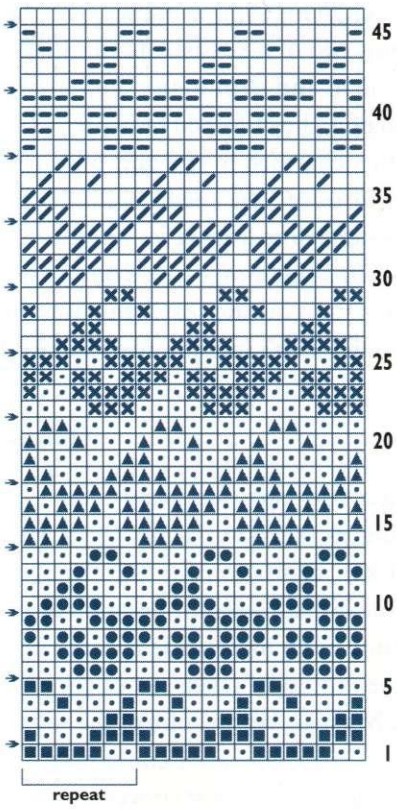
Thumb: With larger needles, transfer 6 (13, 13, 13) sts from holder to needles 1 and 2, and pick up 6 sts from cast-on edge of thumbhole on needle 3. Knit across needles 1 and 2, resuming established pattern. At the end of needle 2, pick up a stitch from the corner of the thumbhole, half twist the stitch to close the hole formed by picking it up, and knit it in pattern. Knit across needle 3 in pattern and pick up, half twist, and knit a stitch from other corner of thumbhole [14 (21, 21, 21) sts].

Distribute sts evenly on 3 needles and continue to work straight in pattern until thumb measures 1¼ (1½, 2, 2¼) inches [3.2 (3.8, 5.1, 5.7) cm], finishing with last rnd of a pattern band.

Shape the top of the thumb by repeating rnds 4 to 8 for the hand shaping until 8 to 9 sts remain. Break yarn and finish as for hand.

Turn the mitten inside out and darn in the remaining tails of yarn, patching any holes around the base of the thumb with the appropriate color. Darn in the beginning tail, smoothing the join between rnds and hiding the end inside the ribbing. Knit another mitten the same.

Pattern Chart



Key

	Sizes 2–3, 4–6	Size 8–10	Size Adult Medium
□	white	white	white
⊡	light gray	light gray	light gray
▬	—	—	light blue
◪	—	light blue	medium blue
⊠	light blue	medium blue	dark blue
▲	medium blue	dark blue	dark blue
●	dark blue	light navy	light navy
■	light navy	light navy	light navy

→ indicates the beginning and end of each pattern band



Where the Tailor Got His Clothes

by Deborah Pulliam



In the tailor's shop in Westgate Street the embroidered silk and satin lay cut out upon the table—one-and-twenty button-holes—and who should come to sew them, when the window was barred, and the door was fast locked?

—*Beatrix Potter,*
The Tailor of Gloucester

THE TAILOR OF GLOUCESTER, Beatrix Potter's second book, stands apart from her twenty-three popular children's books. Besides being Potter's favorite, it is the only one that is set in a specific time period, the eighteenth century, "the time of swords and periwigs and full-skirted coats with flowered lappets. . . ."

And *The Tailor of Gloucester* is the only book based on a true story. True story? Mice making clothing? Well, let's just say it is the only story that did not originate entirely in Miss Potter's imagination.

The Tale of Mr. Pritchard

While visiting her cousin Caroline Hutton in Gloucester in 1894, Potter heard a story about a local tailor, a Mr. Pritchard, who had left a waistcoat unfinished in his shop when he went home one Saturday. When he returned to the shop on Monday, the garment was finished, except for one buttonhole. A scrap of paper with the words "no more twist" [buttonhole thread] was pinned next to the unfinished buttonhole.

Pritchard was delighted that "fairies" had finished his sewing for him and even put a sign in his shop window saying that fairies worked there. Many years later, however, two of his assistants admitted that they had been partying late that Saturday night and slept in the shop instead of going home. To repay their boss for the lodging, they finished his work (except for the buttonhole, of course).

Potter, charmed by the tale, began her own version of the story, changing the fairies to mice. She made preliminary sketches of streets and shop fronts in Gloucester before leaving for home.

Back in London, she tore a button off her coat to give herself an excuse to visit a tailor's shop in Chelsea. While waiting for the button to be sewn back on, she studied the shop's interior, then hurried home to make sketches.

The Garments

Potter had been for many years a frequent visitor to the South Kensington Museum, as the Victoria and Albert Museum (V&A) was then known. There, she found her inspiration for her characters' clothing. The clothing was removed from the display cases for her to draw in detail. "I had been looking at them for a long time in an inconvenient dark corner of the Goldsmith's Court, but had no idea they could be taken out of the case," she wrote in a 1903 letter to her publisher, Norman Warne, one of the sons of the founder of the company Frederick Warne. "The clerk says I could have any article put on a table in one of the offices, which will be most convenient."







ABOVE LEFT: A lady mouse wearing a puffy, light *pet-en-l'air* is perched on a richly embroidered fabric.

Reproduced courtesy of Frederick Warne.

ABOVE RIGHT: This embroidered velvet man's coat was the inspiration for the fabric upon which the lady mouse in Potter's illustration sits.

Courtesy of the Trustees of the V&A. From the V&A Picture Library.

LEFT: *Pet-en-l'air*, circa 1760s.

Photograph by Brenda Norrish. Courtesy of the Trustees of the V&A. From the V&A Picture Library.

OPPOSITE: The mice, diligently at work. Note the embroidered waistcoat the mouse at far right is stitching, and the "cherry-coloured" coat on the floor. The garments are mouse-sized, but at the end of the story, when the surprised tailor returns to find his work finished, the magnificent coat and waistcoat appear full size.

Reproduced courtesy of Frederick Warne.

According to Avril Hart, assistant curator in the textiles and dress collection, one day, sometime in the mid-1960s, a family visiting the V&A asked to see the clothing, assuming that it was on display, but no one at the museum was even aware of its existence.

Hart then began looking for the clothing. No records had been kept of Potter's visits, nor had anyone ever identified the garments. "On this occasion, we all had to try and remember what they looked like as neither I nor the children had a [copy of the] book to refer to. I did manage to find the richly embroidered velvet coat of the 1770s," upon which a lady mouse sits in Potter's illustration.



The nearly finished waistcoat, with the mice's message to the tailor "in little teeny weeny writing" neatly pinned.
Reproduced courtesy of Frederick Warne.

Hart then continued to search through the V&A's huge collection to find the other garments Potter had drawn. She eventually found a 1760s *pet-en-l'air,* a navy coat and waistcoat, and an elaborately embroidered waistcoat. (None of the garments, some of which are extremely fragile, is currently on display.)

The elegant lady mouse in Potter's illustration is wearing a *pet-en-l'air* with matching stomacher and petticoat. Before visiting the V&A, I had assumed that Potter had simply taken the basic shape of this short, loosely cut sackbacked gown and created one for a mouse, but the original garment in the V&A contains every embellishment that Potter used: the gold and green leaves are brocade woven into the silk fabric; the polychrome bluebells, pinks, irises, columbines, and morning glories on the petticoat are all painted onto the fabric, and the tiny blue sprigs are embroidered.

The ornate waistcoat, the inspiration for the waistcoat that the mice helped the tailor finish for the Mayor of Gloucester's Christmas wedding, is still in the collection, still as brilliant as it is on the page. The actual silk-bound buttonholes, however, are finished with oyster, to match the satin. In the tale, they are "cherry-coloured," no doubt as much for the sparkling bit of color they add to the drawing as for the sound of the words themselves.

The matching coat was not found. "Sadly we were completely defeated by the cherry red silk coat. This is very disappointing as the coat was drawn in such detail and some of her preliminary sketches for it survive," Hart said.

It's likely that Potter drew another corded-silk coat in the collection that appealed to her and simply made it "cherry-coloured," again for the spot of color and the sound of the words.

Gifts to a Century of Children

As were *The Tale of Peter Rabbit, The Tale of Squirrel Nutkin, The Tale of Mr. Jeremy Fisher,* and some of the other early books, the first version of *The Tailor of Gloucester* was written and illustrated as a gift for a child. It was sent to Freda Moore, daughter of Potter's former governess, as a Christmas gift in 1901. In 1902, Potter published the book privately, including many of her favorite traditional nursery rhymes as part of the text, along with many watercolor and black-and-white illustrations. She sent a copy of the book to Warne, which published its own edition in 1903 without the nursery rhymes and black-and-white illustrations. A few of the original watercolors were included, but Potter created eighteen more for the new edition, including a frontispiece illustration of an eighteenth-century couple, based on a print entitled *Noon* by William Hogarth (1697–1764).

The Tailor of Gloucester is one of Beatrix Potter's best and most popular works, and the Warne edition has been in print continuously for nearly 100 years.

About the Author. *Deborah Pulliam of Castine, Maine, is a freelance historian and writer with a special interest in early textiles and clothing, a lifelong fan of Beatrix Potter, and a member of The Beatrix Potter Society. For information about the society, contact Jane Morse, 7 Webster Rd., Orono, ME 04473.*



ABOVE: Detail of a man's dark blue coat.
Photograph by Daniel McGrath. Courtesy of the Trustees of the V&A. From the V&A Picture Library.

BELOW: This little mouse threads a full-size needle, as two more mice bring him the cherry-colored twist he needs to finish the Mayor's embroidered waistcoat (right). Potter describes the waistcoat as "cut out from peach-coloured satin—tambour stitch and rose-buds in beautiful floss silk." A blue embroidered coat hangs in the background.
Reproduced courtesy of Frederick Warne.





ABOVE: Ivory embroidered waistcoat. Potter describes the tailor's version as "a cream coloured satin waistcoat—trimmed with gauze and green worsted chenille."
Photograph by Ian Thomas. Courtesy of the Trustees of the V&A. From the V&A Picture Library.

Threads of CLARE EMBROIDERY

BY GALER BRITTON BARNES



Clare-embroidered child's dress of white linen lawn, embroidered with red cotton thread in stem and satin stitch. The yoke and cuffs are smocked. Typically, the collar was finished with scalloped embroidery similar to that on the hem, but this one has a crocheted edging. Circa 1908.

Photograph by David Davidson. Courtesy of Veronica Rowe.

MY GRANDMOTHER was an excellent seamstress—in fact, she was remarkable all the way around. She knitted, she sewed, she made lace, she embroidered, she campaigned for women's suffrage and planned parenthood, she designed and drafted house plans, she took in confused teenagers. In my memory, she is larger than life. Her father was Irish, a veterinarian, and the family lived in Schenectady, New York.

Although my grandmother never visited Ireland, her aunts and grandparents, who lived near Dublin, kept up a constant communication with the family in America. From them, my grandmother learned about Clare embroidery and crochet lace, and she practiced her own version of these crafts on clothing she made for her daughters and grandchildren. In 1958, when I was nine or ten, Grandmother made me five smocked, pinafore-style dresses of sturdy cotton poplin, all white, simply embroidered across the bib in a pretty floral pattern of DMC embroidery floss. My beautiful dresses were American versions of the children's smocks made a few decades earlier by the young women of County Clare.

Clare embroidery is named for the county in western Ireland where the style originated. As did handweaving and lace making (crocheted and needle lace), Clare embroidery evolved from a burst of philanthropic zeal that embraced Ireland at the very end of the nineteenth century. A number of major government-endorsed projects were launched in an effort to provide skilled work to poor young Irish people. The Irish Industries Association, the Gaelic League, and the Congested Districts Board were among the organizations that sought to further Irish art. All of these government agencies had been founded after the Great Famine of 1848–1849 to encourage industry

and employment in areas previously dependent upon farming for subsistence. Instruction was key, and nearly every artistic group, whether a guild or charitable endeavor, had a formal technical training arrangement, through either a college or the private organization and philanthropy of an individual person.

Florence O'Brien Meets Mina Keppie

Clare embroidery was the brainchild of one such philanthropist, Florence Vere O'Brien, an Englishwoman married to an Irish gentleman. As was expected of a woman of her station, she dedicated her life to social work. Moving from England to west County Clare, in 1899, she immediately became involved in the production of lace in nearby Limerick. She spent much of her time working with the lace makers on designs as well as seeking markets through which to sell the finished lace. Florence O'Brien began to think that there would be a fine market for a simpler product, perhaps something more suited to everyday use, more durable yet pleasing and representative of the Irish style.

At this time, Florence employed a young Scotswoman, Mina Keppie, as her children's nanny. Mina told Florence of the colorful peasant embroidery she had seen in France when she traveled there with her former employers. The simple embroidery was worked with only a few stitches in bright, strong colors, with patterns of flowers native to southern France.

Together, Florence and Mina designed a collection of simple children's smocks, aprons, and everyday linens embroidered with renderings of native Clare flowers and other plants and finished with a traditional scalloped edging. These designs were worked on sturdy cotton poplin fabric, for which Ireland was well known. It was important, Florence felt, to offer washable fabrics. Durability, practicality, washability, and a simple charm were the hallmarks of Clare embroidery. Later, the women added designs worked on fine handkerchief linen as well as pinwale corduroy. They limited their palette of embroidery floss to red, pink, blue, and green, and occasionally white; many designs called for only a single color.



Mrs. Florence Vere O'Brien and her daughters Flora and Jenny, 1905. Flora, the youngest, is wearing a dress embellished with Clare embroidery.
Photograph courtesy of Veronica Rowe.

The First Four Schools

Sister Mary Patricia, the directress of needlework at the Convent of the Sisters of Mercy in Ennis, allowed her students to stitch Florence's Clare embroidery designs in the convent workroom. Previously, the students had been making lace and working on liturgical embroidery. A year or two later, Florence and Mina let it be known in the countryside that they would teach the skills of embroidery to interested girls and young women. Very soon, they had a class of twelve girls. They taught at Florence's home in Ballyalla, arranging their students along the worktable in the servants' long hall off the kitchen.

Florence and Mina held classes once a week. Many of the girls walked as much as five miles to attend class. At age eighty-five, Annie Costello, one of the former students, was interviewed by the textile historian Veronica Rowe, the granddaughter of Florence O'Brien. She remembered that the classes were pleasant, even fun, and the girls shared stories as they worked. Annie Costello recounted that Florence would sit at the worktable with her pet robin perched on her shoulder and read to the students while they practiced their stitches. They always finished the day with tea and cake. The students held parties and dances on holidays.

A number of other craft guilds, such as the embroidery and book-printing guild begun by Lily and Lollie Yeats, sisters of the poet William Butler Yeats, also treated their students to teas and outings and even lessons in the Irish language (the revival of the native language was an important nationalist issue at the time).



In 1901, another philanthropist, Mrs. Tottenham, started a Clare embroidery school near Florence's school, and in 1906, a fourth center was established by Father Halpin, the parish priest of Scariff in east Clare. The teacher of this school, Mrs. Susan Burke, had been one of the original members of Florence's class at Ballyalla. At the end of the nineteenth century, the Department of Technical Instruction in Dublin developed an embroidery curriculum to train teachers, which was in full swing by 1900, and summer classes for embroidery and lace teachers were given at the School of Art in Cork. One graduate of the Ballyalla class attended the Cork classes every year for four years.

At Florence's school, a student would usually attend class for a year or so and then would be given designs and materials and begin producing embroidered pieces for sale. This work was usually done at home and returned to be shipped to a shop like the one run by the Irish Home Industries or to be included in a special order.

The flexibility of custom ordering (the order form had a space for specifying color choice as well) probably contributed to the long life of Clare embroidery. Mina Keppie designed the objects to be embroidered and managed the accounts, orders, materials, and workers; Florence O'Brien designed all the embroidery and found markets for the work. Clare embroidery was wildly popular in America from 1900 to 1930; perhaps the washability and simplicity accounted for its broad appeal. The embroidery industries endured the changes in women's fashions, which led to the end of the lace era early in the twentieth century.

The Stitching and Patterns

Many of Florence's designs were adaptations of those that she had developed for lace making, and included Clare's cornflower, periwinkle, iris, clover (the ubiquitous shamrock), and pansy, among others. A stem stitch was usually used for the flower stems and vines, satin stitch and buttonhole stitch for the flower itself. Buttonhole-stitch edgings embellished hems and the patchwork bedcovers popular at the time. The blocks of the bedcover had embroidery stitching around them as well as floral designs—notably shamrocks—within them.

Many floral motifs had an eyelet at the flower center, made with a technique called buttonhole work. The stitcher either pierced a hole with a stiletto in the center of the pencil-drawn design and worked overcast stitch over the raw edges, or she cut and folded sections of the eyelet center and overcast the edges (see page 33). The scalloped edge was worked in a similar way; after the buttonhole-stitch scallops were worked over the drawn design, the fabric was cut away up to the very edge of the embroidery.

Clare embroidery was initially worked in DMC linen floss—DMC #312 Mouline Spéciale, a denim blue; DMC flax #3326, bright pink—and Clark's #508 stranded cotton in light blue. Later, cotton floss replaced the linen. The blue linen thread, which seems to have been the favorite of Florence O'Brien, was indigo-dyed. Although most Clare embroidery decorated children's clothing, it also embellished firescreens, nightdress cases, and bed linens of all sorts.

When developing patterns for children's dresses, Mrs. O'Brien decided to add smocking to the embroidery, particularly at cuffs and bodices. Smocked children's dresses came back in vogue during the 1930s when Irishwomen who had emigrated to Canada and the United States ordered Clare-embroidered smocked dresses for their own children in the same style that they themselves had worn at the turn of the century.

One late example of a child's dress in Veronica Rowe's private collection, made about 1925, is worked in blue floss on a bright green pinwale corduroy fabric. This dress is richly smocked as well as embroidered with a flower design on its bodice.

The National Museum of Ireland in Dublin has in its collection a pattern book belonging to Florence O'Brien, which contains pencil drawings of lace designs that were executed about 1825. This book had been given to Florence by a family member and was clearly used and added to by her for the Clare embroidery designs that she developed. Scraps of paper are still stuck in at various pages identifying patterns as possible candidates for "C.E." (Clare embroidery).

Veronica's Work

Clare embroidery continued to be worked and sold in County Clare until 1939. Florence O'Brien's work

center was run by her two daughters and Mina Keppie for the last twenty years of its existence.

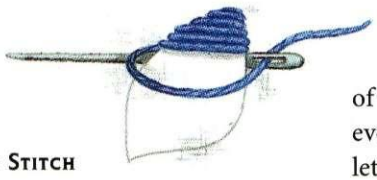
The largest collection of Clare embroidery now belongs to Veronica Rowe. Veronica was trained as a designer of woolen and worsted textiles in Scotland after spending her childhood in County Clare. She is a founding member of the Irish Guild of Weavers, Spinners and Dyers. In her work to preserve and document the textile heritage of Ireland, she has contributed significantly to our understanding of the development of Irish lace and Clare embroidery.

She remembers Mina Keppie well, since, after her retirement in 1939, Mina came to live with Veronica's mother and helped care for Veronica and her siblings. Mina lived with the family until her death in 1958 at the age of ninety-five. Veronica talks lovingly of Mina's strong personality and her powerful influence on the entire family for three generations.

Some years ago, Veronica came across a trunk in the attic of her aunt's house. It was full of examples of Clare embroidery, along with boxes of floss and paper patterns. Veronica has interviewed women who attended her grandmother's embroidery classes and continues her research on women's textile crafts in Ireland. She has written for the Metropolitan Museum of Art's publication *The Bulletin of the Needle and Bobbin Club* and for *Ireland of the Welcomes* magazine, coauthored two books on Irish lace, and exhibited her extensive collection of Clare embroidery in Ireland and England. ❖

About the Author. *Galer Britton Barnes studies and writes about material culture. She lives in Elk, California, with her husband. She wishes to thank Veronica Rowe for her generous contributions to this article.*

CLARE EMBROIDERY TECHNIQUES



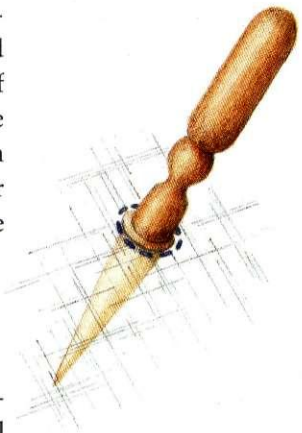
Satin Stitch

Work straight stitches side by side so that they lie parallel and cover the fabric evenly and completely. Pull the stitches firmly but not so tightly that the fabric puckers. In some Clare embroidery, the satin stitches gradually change angle to follow the curve of the area being filled.



Cut Eyelet

Leaving a 1/4-inch (6-mm) tail on the right side of the fabric, work a row of small, even running stitches around the eyelet outline. With scissors, cut from the center of the eyelet vertically and horizontally to the running-stitch outline, dividing the fabric into four equal sections. Turn one of the sections of fabric to the wrong side with the needle and overcast the outline of the eyelet, making the stitches over the folded edge of the fabric and the running stitch. Trim the beginning tail close to the work after working the first few overcast stitches. Continue around the eyelet outline, turning under each section of fabric in turn. When you have overcast the entire outline, anchor the thread on the back of the work. On the wrong side, trim the turned-under fabric next to the stitching.



Pierced Eyelet

Leaving a 1/4-inch (6-mm) tail on the right side of the fabric, work a row of small, even running stitches around the eyelet outline. Pierce the fabric at the center of the eyelet with the stiletto, pushing gently until the

(continued)

stiletto meets the running stitches. Remove the stiletto and overcast the edge of the eyelet, bringing the needle up through the fabric at the outside edge of the running stitches and down through the center of the eyelet. After working the first few overcast stitches, trim the beginning tail close to the work. When the overcast stitching is complete, anchor the thread on the back of the work.



Scalloped Buttonhole Edge

Transfer the pattern to the fabric so that the design is at least 1/2 inch (1.3 cm) from the raw edge of the fabric. Work a row of running stitch along both outlines of the scallop. Lightly fill the scallops with rows of running stitch so that the padding is even throughout.

Work buttonhole stitch over the running stitch. The buttonhole stitches must lie close together and completely cover the running stitches. Draw the stitches firmly but not so tightly that the fabric puckers. Begin and end each length of thread on the right side of the work. To begin a new thread, take a few small running stitches parallel to the padding stitches and bring the needle up from the wrong side through the loop of the last buttonhole stitch. When the buttonhole stitching is complete, cut away the surplus fabric very close to the stitching. ❖



Cornflower and Borders to Stitch

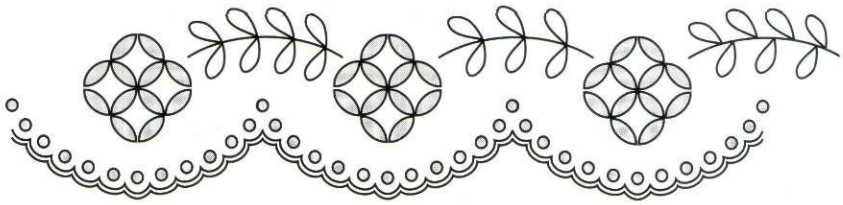
WITH A JUST A FEW colors of thread and common embroidery techniques, young women from poor families in county Clare in Ireland stitched children's clothing and household linens for sale in Ireland and abroad. Worked on sturdy, washable cotton and linen fabrics, Clare embroidery was valued as much for its serviceability as for the simple grace of the designs.

Here are patterns for three borders (pages 33 and 35), a cornflower motif, and a smocked panel from a child's dress, all from original Clare embroideries. Use the patterns with the techniques described (beginning on page 33) and the smocking directions on page 37.

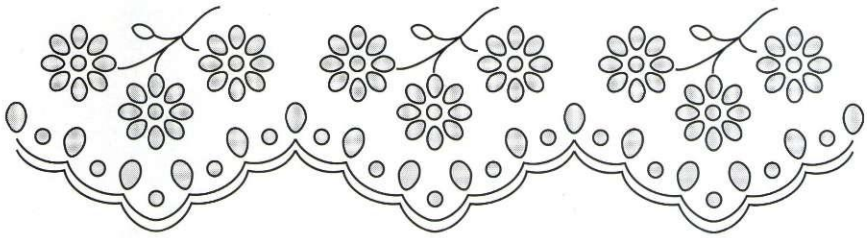
This cornflower motif was adapted from the embroidered dress pictured on page 30. It is stitched on firmly woven cotton muslin with three strands of DMC cotton embroidery floss #312.

Materials

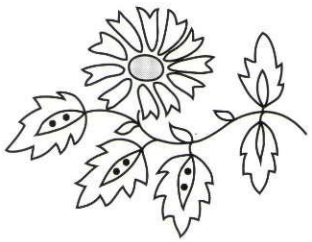
Firmly woven plain cotton or linen fabric such as muslin, lawn, or handkerchief linen
6-strand cotton embroidery floss
Water-soluble fabric pencil
Sharps needle, size 10
Sharp, thin-bladed embroidery scissors
Stiletto made of a nonstaining material
Smocking dot transfers
Hand-quilting thread
Wooden embroidery hoop with screw fastener (optional)



Scalloped border pattern



Daisy border pattern



Cornflower pattern

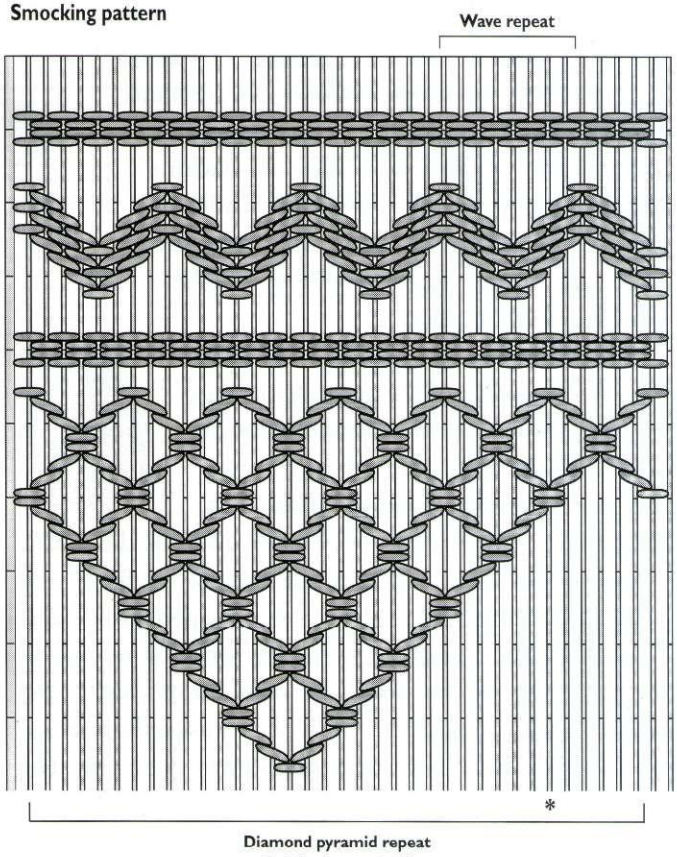
General Instructions

The patterns are shown at half of full size. Enlarge them to 200 percent. Trace the now full-sized pattern onto the fabric with fabric pencil. If tracing a repeating border pattern, match adjacent patterns exactly and maintain a consistent edge across the length of the border. Enlarge or reduce the patterns with a photocopier to alter the scale of the designs.

Use two or three strands of floss to stitch the designs at the scale shown. Stretching the fabric, either in a hoop or over or between your fingers, will help you maintain even tension and a smooth finish. Fill solid areas of the designs, such as petals and leaves, with satin stitch. Make French knots to fill dots in the pattern. Use stem stitch for connecting stems and lines. Outline and lightly fill the scalloped edges with running stitch, then work buttonhole stitch over the outlines. Work the shaded eyelets less than 3/16 inch (5 mm) in diameter as pierced eyelets and those 3/16 inch (5 mm) or larger as cut eyelets.

For the smocking pattern, transfer 10 rows of smocking dots to the wrong side of your fabric. Stitch the dots with hand-quilting thread.

Smocking pattern



Diamond pyramid repeat
End final repeat at *

All patterns may be photocopied for personal use.

TREASURES FROM THE ATTIC

A 1930s Baby's Day Gown

BY ALLYNE HOLLAND



I CAME BY this lovely baby's day gown by strange coincidence. It belonged to the former husband of the mother of one of my son's teammates on his high school baseball team. She and I had just become acquainted and were discussing our interests. When I mentioned that my passion was smocking, my new friend's eyes lighted up. She told me about a silk day gown that her former mother-in-law had purchased at a bazaar given by Roman Catholic nuns in Baltimore, Maryland, in the early 1930s. My friend's ex-husband had worn it as a child. She brought it with her to the next game.

The gown is made of silk fabric and threads and is embellished with machine-made French Valenciennes lace. It has a round, bishop-style yoke, a style that has been popular on children's clothing since the late 1800s. Smocking decorates the neckline. Smocking is a type of fabric manipulation in which fabric is gathered by hand or machine to form uniform pleats. Embroidery stitches are then made on the pleats, and when the gathering threads are released, these stitches hold the pleats in place.

The day gown was pleated by hand. Before the invention of the pleating machine in 1947, fabric was hand-pleated by eye or with the help of dots. Experienced stitchers might use the English method of picking up threads "by eye" on the grain of the fabric. Others would draw a grid on the back of the fabric and mark dots with a pencil or chalk, or use a perforated cardboard template. Transfer dots became available in England in the 1880s; the first published mention of them in the United States is in the 1916 *Priscilla Smocking Book*. Rows of dots were ironed on the wrong side of the fabric. The dots in each row were picked up with needle and thread, and the threads were pulled to form equal pleats.

The smocking stitches used in the gown are outline, cable, double cable, wave, wave diamond, and wave pyramid.

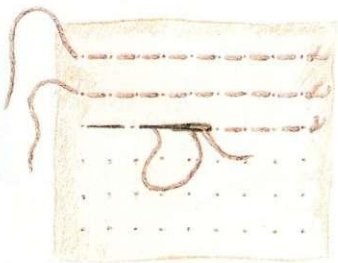
The gown is exquisitely finished. Before the garment was smocked, the sleeves were attached to the front and back pieces of the garment with French seams. The neckline edging was turned under about 3/8 inch (7.5 mm) and then turned under again to enclose the raw edges. After the smocking was finished, the side seams were French-seamed. Finally, the detail embroidery was stitched on the front bands.

What a lovely treasure to find at a church bazaar. It should have been the prize in a drawing!

Baby's Gown to Smock

INSTRUCTIONS BY ALLYNE HOLLAND

Pleating



Stitching the dots

From a sheet of smocking dot transfers, cut a rectangle equal in width to the width of the fabric to be smocked and with the number of rows of dots needed for the pattern. Center the dots on the wrong side of the fabric with the first row of dots 1/2 inch (1.3 cm) from the edge of the fabric and the first and last columns of dots 1 inch (2.5 cm) from the sides. Baste the dots in position and iron them with a warm iron.

Thread a needle with a length of quilting thread slightly longer than the width of the panel of dots and knot the end. Working on the wrong side of the fabric, stitch under the dots and over the spaces across an entire row. Repeat for each remaining row of dots.

Pull up the first pair of threads until the pleated section of fabric equals the finished measurement. Tie the two threads together. Repeat for each pair of pleating threads.

If you prefer to have your fabric professionally pleated, call a smocking supply store for directions on how to send your fabric and convey the pleating instructions.

Smocking

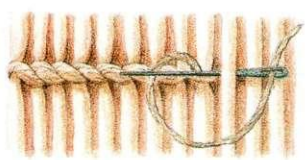
Most traditional English smocking stitches are variations of reverse back stitch. Use the rows of pleating thread to guide your placement and spacing of the smocking stitches. Cut the embroidery threads about 15 inches (38 cm) long. To begin stitching, make a knot at the end of the thread and pass the needle from the inside of the first pleat to the right side of the work through the side of the pleat. As you make each stitch, keep the needle parallel with the pleating threads and stitch into the top one third of the pleats.

To begin a new thread partway through a row of stitching, push the needle carrying the old thread into the side of the pleat to the back of the work, leaving it embedded in the fabric. Pass another needle with the new length of thread from the wrong side through the other side of the pleat. Pass the old needle all the way through the fabric to the wrong side and fasten off the thread with a double knot.

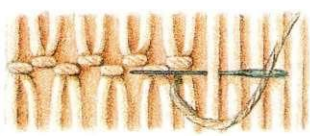
(continued on page 67)

Materials

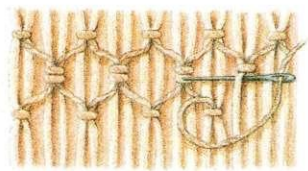
- Light- to medium-weight silk fabric such as crepe de chine or silk batiste, 1 3/8 yards (1.3 m)
- Pattern for a smocked round-yoke baby's dress or a smocked baby's gown, size newborn to 6 months
- Notions as required by your pattern
- Smocking dot transfers
- Crewel needles, sizes 8 and 10
- Cotton fine hand-sewing thread, 1 spool size 100 in white and 1 spool size 80 to match the gown fabric
- Hand-quilting thread
- Kreinik Soie D'Alger silk embroidery floss, one 5 1/2-yard (5-m) skein each of pale peach #1013, rose #3032, pale blue #1744 and pale green #211
- 3/8-inch (9-mm) lace edging, 1 yard (optional)



Stem stitch



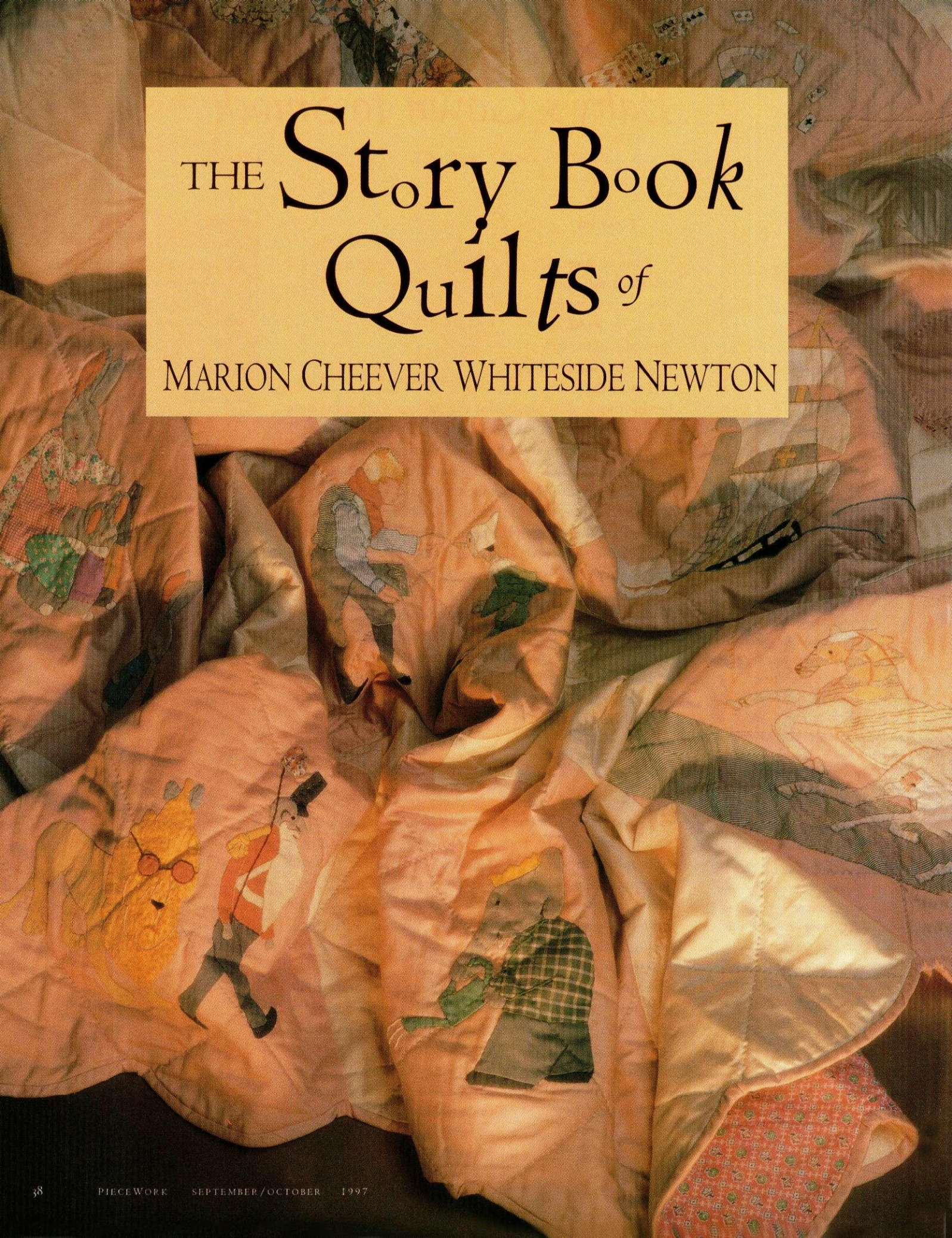
Cable stitch



Wave diamond stitch

About the Author. *Allyne Holland, of Richmond, Virginia, has advanced teaching certification from the National Textile Resource and Research Center of the Valentine Museum, now the National Academy of Needlearts. She is a charter member and was third national president of the Smocking Arts Guild of America. The author of several books, she is chairman of the Master Craftsman Program in Smocking and teaches a correspondence course in English smocking for the Embroiderers Guild of America.*

The author invites those interested in learning more about smocking to contact the Embroiderers Guild of America (EGA), 335 W. Broadway, Ste. 100, Louisville, KY 40202; the Smocking Arts Guild of America (SAGA), 1296 Waukegan Rd., Ste. #1, Glenview, IL 60025; and to visit WEBsmockers, a new SAGA chapter site on the Internet at http://www.texoma.net/~reddish.



THE Story Book Quilts of

MARION CHEEVER WHITESIDE NEWTON

by Naida T. Patterson

JUST THE MENTION of the Little Women quilt brings a sparkle to the eyes of quilters and nonquilters alike. That quilt is only one of more than fifty appliqué quilts designed by the remarkable Marion Cheever Whiteside Newton. Between 1940, the year in which she made her first Story Book Quilt, and her death in 1965, Marion's cottage industry produced more than 3,000 appliqué quilts, which have gladdened the hearts of children and adults.



Picture block from a twenty-eight-block version of the Alice in Wonderland quilt, made in 1960.

Photograph by Naida T. Patterson.

Artist Turns Quilter

Marion Cheever Whiteside, born on March 23, 1902, into a Boston family of wealth and social prominence, grew up in Portland, Oregon. As a young girl, she was sent to a private boarding school in Rhode Island to prepare for entry to Radcliffe College in September 1920. Later, she studied art at the New York School of Fine and Applied Arts in New York City and the Julien Academy in Paris. When she returned from Europe in 1928, she began to exhibit her watercolors at galleries, art centers, and shows in Baltimore, Philadelphia, New Haven, and Boston. In 1934, she married Roger Hale Newton, and they established a home in New York City where Marion worked as a freelance artist.

In 1940, family members recall, she designed and made an appliqué Bible Story quilt for her nephew, George. He was so fascinated with the stories illustrated by each block that Marion decided to design other quilts based on children's classics. From this small beginning, Marion built a cottage industry, Story Book Quilts, that produced handmade quilts and quilt kits. She also sold her patterns through women's magazines such as *Ladies' Home Journal* and *Good Housekeeping.*

Marion's photo log of her work includes more than twenty quilts that illustrate such children's stories as *The Ugly Duckling, The Blue Bird, The Emperor and the Nightingale,* and *Treasure Island.* Before designing a quilt, Marion selected the most important events of the story to illustrate with appliqué blocks. Deciding which themes to present required familiarity with the story and skill in draftsmanship, to say nothing of ability in composition and fabric selection. She paid special attention to the characters' costumes. The characters in the Cinderella quilt, for example, wore eighteenth-century garb, while those in Sleeping Beauty wore clothing of the medieval to Tudor period. Marion omitted facial features because she believed that the child liked to see herself (or himself) as the character on the quilt.

As her work became known, requests for quilts of interest to adults resulted in theme quilts such as American Game Birds, Baseball, Polo, and Greek Heroes. Marion took pride in her ability to personalize quilts and fill custom orders. Mrs. John Hay Whitney and Mrs. Alfred G. Vanderbilt, for example, ordered horse-racing quilts for their husbands. A committee for the United Nations Appeal for Children invited her to design a quilt reflecting some common interest shared by the fifteen nations represented in a fund-raising drive. Marion proposed that a fairy tale from each country would be both an appropriate theme and a neutral subject at which no one could take offense. The resulting quilt depicted fifteen appliqué stories on the front. To attract attention to the fund-raising effort, on the back of the quilt were embroidered autographs

OPPOSITE: A quilt custom designed by Marion Newton, depicting the child's fifteen favorite stories, circa 1956–1957.

Photograph by Carlos Vergara.

of the celebrities of the day, including the actress Katharine Cornell and the opera singer Lily Pons.

The Quilt Business

In one vivid memory of their Aunt Marion shared by the family, she is at the dining-room table, designing blocks, selecting fabrics, and cutting patterns for hours. From this "workroom," Marion produced the quilts that she sold. After completing the drawings for each block, she printed the appliqué designs on pieces of assorted fabrics, gathered the



Picture block from the Peter Pan quilt, made by the author from a pattern in the December 1956 *Ladies' Home Journal*. *Photograph by Naida T. Patterson.*

parts needed to finish each block, and mailed them to sewers across the country who appliquéd the blocks and returned them to her. When all the blocks had been returned to Marion, she gave them to an assistant who assembled the top and added the batting and backing before quilting.

Because she wanted to be certain that her drawings were accurate, Marion devoted many hours of research to each series of quilt blocks. For a quilt on ice skating, for example, she consulted an historian who explained the development of skates and clothing worn by skaters of various time periods. In 1952, while designing a quilt for the Eisenhowers, Marion traveled to West Point's museum to make sure that the GOP elephant, pictured on the quilt, wore an authentically appliquéd West Point uniform.



A Moby Dick quilt with twenty picture blocks was among the quilts featured in the June 1958 *Ladies' Home Journal*. This block is from a later twenty-four-block version. *Photograph by Naida T. Patterson.*

From the first quilt in 1940 grew a multifaceted business that sold three products: finished quilts in several sizes, appliqué quilt patterns, and quilt kits with fabric and instructions for do-it-yourself quilters. The patterns were large paper blocks containing line drawings of the scene to be appliquéd. Included were printed instructions, some of which contained a black-and-white photo of the finished quilt. The quilt maker made templates for each piece of the appliqué by tracing or cutting up the pattern.

The price for a full-size finished quilt was $125. A kit for the same quilt could be purchased for half that sum. Mari-

Picture block from a twenty-four-block Christopher Robin quilt, made in 1952. *Photograph by Naida T. Patterson.*



on's quilt kits did not fit the usual definition of the word because no two were exactly alike. The fabric was selected specifically for each quilt, and the blocks, even for the same story, frequently varied in design.

The finishing of the quilt was included in the price. The kit contained the fabric needed for the appliqué blocks, each piece stamped with the shapes to be cut, as well as fabric for the blank blocks. When a customer had completed the quilt top, she returned it to Marion. Then Marion's sewers added the batt and back and quilted the layers together.

Picture blocks from a twelve-block Peter Rabbit quilt, made in the 1940s.

Photographs by Naida T. Patterson.





The finished quilt, bearing the Story Book Quilt label, was then returned to the owner.

This finishing service was an innovation in marketing. Many of Marion's customers were women who had learned to do fine needlework while growing up and now sewed as a leisure-time activity. They enjoyed the challenge of the intricate appliqué blocks but had no interest in quilting. Marion provided these women with assistance and frequently, at the same time, added to her work force. When a quilt top was sent to her to be quilted, she examined the appliqué blocks. If the quality of the sewing impressed her, she offered to pay the maker 25¢ per appliqué block to sew for her. And so, a former customer might find herself helping to make the quilts that were sold in fine stores in New York City and elsewhere.

Signs of Success

During the last quarter of 1946, Marion and her work appeared in three national magazines. The "Leading Ladies" page in the October issue of *Today's Woman* pictured her with her Mother Goose quilt draped across her lap, busily sewing on a label. The November 1946 cover of *Woman's Day* featured appliqué work by Marion Whiteside Newton as possible Christmas gifts, and the December cover of *Better Homes and Gardens* showed a sleeping child tucked under a Story Book Quilt depicting the story *Little Black Sambo.* By 1947, the Metropolitan Museum of Art owned a twelve-block version of Marion's Alice in Wonderland quilt.

During the 1950s, exhibiting her quilts became a way of life for Marion. One of the most important shows to feature her work was Open House Day on August 6, 1957, in Edgar-



town, Massachusetts, on Martha's Vineyard. Six homes were open to the public to benefit Martha's Vineyard hospital, and the Bliss home served as the gallery for Story Book Quilts. At the request of the owners, Marion designed a quilt that pictured all the sailboats owned by the family, and the quilt was displayed in the master bedroom along with another seafaring quilt designed by Marion, Moby Dick. The home and Marion's quilts were featured in an article in the June 1958 *Ladies' Home Journal.*

Little Women

Of the appliqué patterns that Marion sold through women's magazines, perhaps none is as well known as the one illustrating *Little Women.*



THIS PAGE AND OPPOSITE: Little Women, made by the author's sister, Ann, from a pattern in the October 1950 *Ladies' Home Journal.*
Photograph by Naida T. Patterson.

Three versions were sold. The first, with nine picture blocks, appeared in the June 1949 issue of *Good Housekeeping.* The blocks were sold separately for 25¢ each or $2.25 for all nine. A few months later, Marion drew an entirely new set of fifteen blocks, which sold for 25¢ in the October 1950 *Ladies' Home Journal.* More than thirty years later and sixteen years after Marion's death, the Spring/Summer 1981 issue of *Good Housekeeping Needlecraft* offered a twelve-block version of Little Women. It appears to be identical to the fifteen-block set sold in 1950 in *Ladies' Home Journal* except that three blocks are missing and two blocks have minor changes in the background. How this pattern, which appears to be Marion's design, was reproduced and sold after her death, I still haven't found out.

When Marion died in an automobile accident on July 16, 1965, she left behind some paintings, watercolors, and the Story Book Quilts produced by her cottage industry, but perhaps her finest legacy is the art that she left for others to create—her patterns.

The Rest of the Story

Beginning with my search for an illustration of the Little Women quilt (as a birthday gift for my sister, Ann), I leapt into a quest for the original Story Book Quilt patterns that had been published in women's magazines. Despite countless phone calls, endless letters, and advertisements in quilting and antiquarian periodicals, I was not successful. I discovered instead that Marion's patterns had "fallen between the cracks" and that her name was little known and seldom mentioned in the history of quilting in the United States.

In my determination to find Marion's patterns, I found her family. With their help and encouragement, my small project became a passion to ensure that Marion's work would not be forgotten and a new generation of children and adults might be able to delight in Story Book Quilts.

Among Marion's carefully kept drawings and photos was a forty-year-old list of more than 200 quilts and the name of each purchaser. Using that list, I have been searching for the quilts. Thanks to





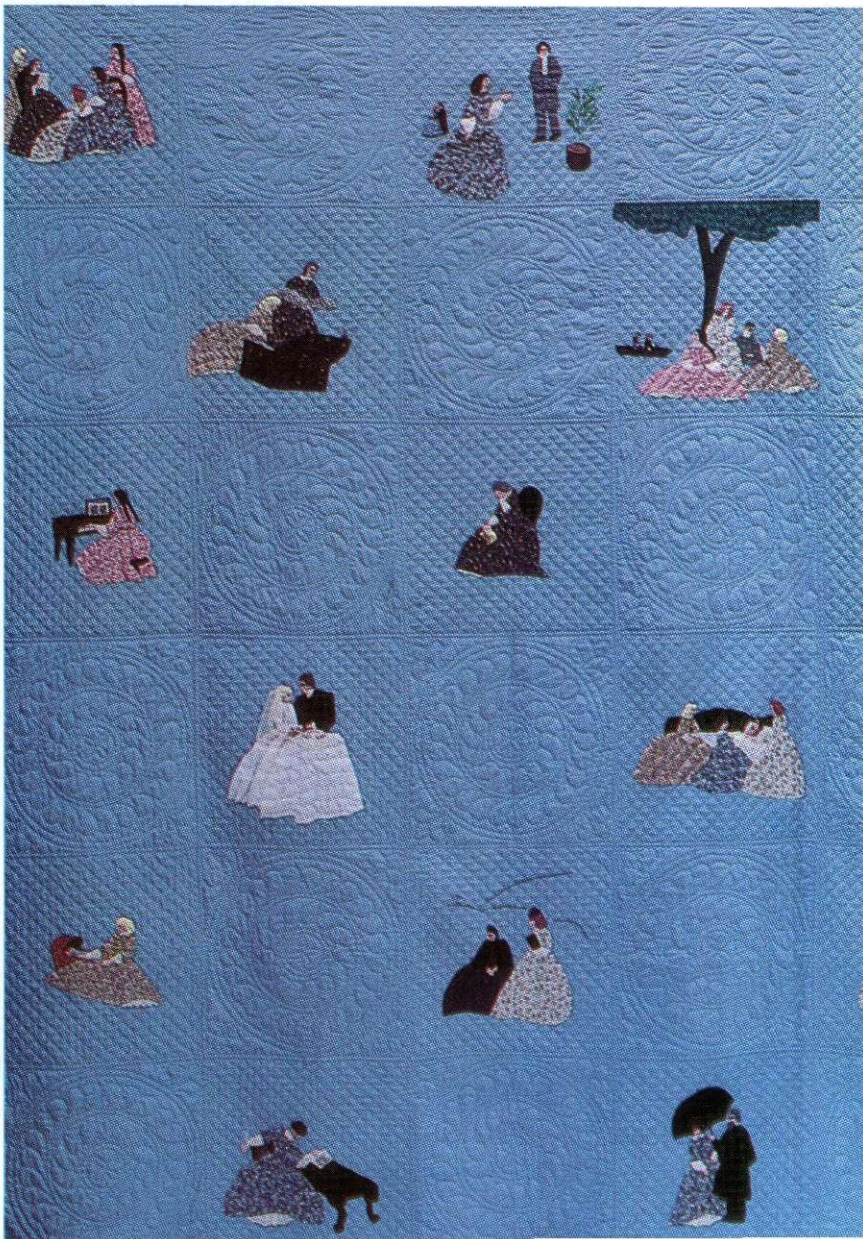
"Story Book Quilts by Marion Whiteside Cheever Newton," curated by Naida Patterson, will be on exhibit from January 24 through March 28, 1998, at the Museum of the American Quilter's Society, 215 Jefferson, PO Box 1540, Paduca, KY 42002-1540. (502) 442-8856; fax (502) 442-5448; e-mail maqsmus@apex.net. The museum is open Tuesday through Saturday from 10 a.m. to 5 p.m.; Sunday from 1 to 5 p.m. Closed Mondays. Admission: adults $5; students $3; children age twelve and under are admitted free.

Marion Whiteside Cheever Newton with her Ice Skating Story Book Quilt, circa 1945. She also made the Early American Wreath and Eagle quilt at right.

Photograph courtesy of the Whiteside family.

the kindness of the quilt owners, or their children or grandchildren, I have seen, cataloged, and photographed more than 30 of these quilts. Thus far, however, I have been able to acquire only three of the original patterns.

Since beginning my research, I have had two goals. The first was to find the quilts so that they could be documented, photographed, and exhibited. In 1998, the Museum of the American Quilter's Society will exhibit Marion's quilts (see box). My second goal was to see that Marion's appliqué patterns are reprinted and made available for sale so that her designs will live on. The original drawings are still in the family and will be reprinted and sold if there is sufficient interest and demand. ❖



About the Author. *Naida T. Patterson invites anyone with knowledge of Marion Cheever Whiteside Newton's Story Book Quilts or patterns, or anyone wishing further information about Marion's work or verification of a quilt believed to be an original Story Book Quilt to contact her at 1016 N. Stoddard Ave., Wheaton, IL 60187. (630) 668-5298.*

A version of this article appeared in Volume 16, 1995, of Uncoverings, *the annual publication of the American Quilt Study Group, 660 Mission St., Ste. 400, San Francisco, CA 94105-4007. Copies are available.*

Generations of monkeys have been scared into good behaviour by the stories their elders told them of Kaa, the night-thief, who could slip along the branches as quietly as moss grows, and steal away the strongest monkey that ever lived: of old Kaa, who could make himself look so like a dead branch or a rotten stump that the wisest were deceived, till the branch caught them.

—*Rudyard Kipling,*
"Kaa's Hunting," The Jungle Book

Jungle Book Banner to Make

THESE ANIMALS from Rudyard Kipling's much loved The Jungle Book *dwell within a vivid foliage of appliquéd cotton fabrics. You may wish to add a child's favorite characters to the scene. Our banner was hand appliquéd with a needle-turned technique and then assembled with a sewing machine. The pattern is suitable for other hand- or machine-appliqué methods as well. The finished banner measures 36 inches (91.4 cm) wide and 20 inches (50.8 cm) high, excluding the mounting tabs.*

Preparation

Wash all the fabrics to preshrink them and press them thoroughly. Enlarge the banner pattern to 500 percent on a photocopier. You may need to copy the image in sections and tape the sheets together to create a full-sized pattern.



Toys courtesy of The Children's Mercantile Company, Fort Collins, Colorado.

From the enlarged pattern, trace the outline of each element of the scene onto tracing paper. Transfer the outlines to the appliqué fabrics, leaving at least 1/2 inch (1.3 cm) of fabric between adjacent pieces. Cut out the pieces, leaving a 1/4-inch (6-mm) seam allowance all around. Cut a rectangle 17 × 33 inches (43.2 × 83.8 cm) from the background fabric.

Stitching the Banner

Using the pattern as a guide (page 77), arrange the appliqué pieces on the background fabric. Match the straight edges of the perimeter pieces with the raw edges of the background. Be sure that overlapping pieces will be layered and positioned correctly when the seam allowance is turned under.

Baste the first layer of pieces in position on the background about 3/8 inch (1 cm) from the seam lines. Remove the remaining pieces or pin them so that they are held in place but are out of the way as you stitch the first layer.

Before you stitch each piece, trim the seam allowance on the edges you will be appliquéing to 1/8 inch (3 mm). Stitch the basted fabric in place with needle-turned appliqué. Leave the outer edges of the banner untrimmed and unstitched. Do not trim or stitch raw edges that will be covered by another layer.

When the first layer of pieces has been stitched, reposition the next layer, baste each piece in place, and trim and appliqué the edges. When you apply one piece over another, be sure to stitch through all layers of fabric. Continue adding pieces until the scene is complete.

Baste around the perimeter of the banner, 1/4 inch (6 mm) from the raw edges. Add details such as leaf veins, eyes, patterning on the snake, and toes on the monkey either with permanent fabric markers or with embroidery worked in cotton floss.

Here we go in
a flung festoon.
Half-way up to
a jealous moon!
Don't you envy
our pranceful bands?
Don't you wish you
had extra hands?

—Rudyard Kipling, "Road-Song of the Bandar-log," The Jungle Book

Materials

Cotton fabric, assorted abstract and foliage prints for the appliqué, 1/2 yard (46 cm) each of abstract prints for the background and border, and 3/4 yard (69 cm) for the lining
Tracing paper
Water-soluble fabric marker or pencil
Sewing thread to match appliqué fabrics
Hand-sewing needle such as crewel or sharps, size 10
Brush-tipped permanent fabric markers in red, dark green, black, and purple (optional)
Cotton embroidery floss in red, dark green, black, and purple (optional)

Finishing

To finish the banner, you'll need 2 strips of red fabric 1 × 16½ inches (2.5 × 41.9 cm), 2 strips of red fabric 1 × 33½ inches (2.5 × 85.1 cm), 2 strips of dark blue border fabric 2 × 33½ inches (5.1 × 85.1 cm), 2 strips of dark blue border fabric 2 × 20½ inches (5.1 × 49.5 cm), 8 rectangles of dark blue border fabric 3½ × 4½ inches (8.9 × 11.4 cm), and 1 rectangle of lining fabric 36½ × 20½ inches (92.7 × 52.1 cm). Use 1/4-inch (6-mm) seams to assemble the banner.

Stitch the short red strips to the sides of the banner and the long red strips to the top and bottom of the banner. Stitch the long border fabric strips to the top and bottom of the banner and the short strips to the sides.

Fold the rectangles of border fabric in half lengthwise and stitch the long raw edges together. Turn the pieces right side out and press. Fold each tab in half. Place the raw edges of the folded tabs on the right side of the banner even with the raw edge of top border. Place the first and last tabs 3/8 inch (4 mm) from the raw edges at the sides of the banner. Baste the tabs in place. With right sides together, stitch the banner and lining fabric around the perimeter, leaving about 4 inches (10 cm) open on one side. Turn the banner right side out and slip-stitch the opening closed.

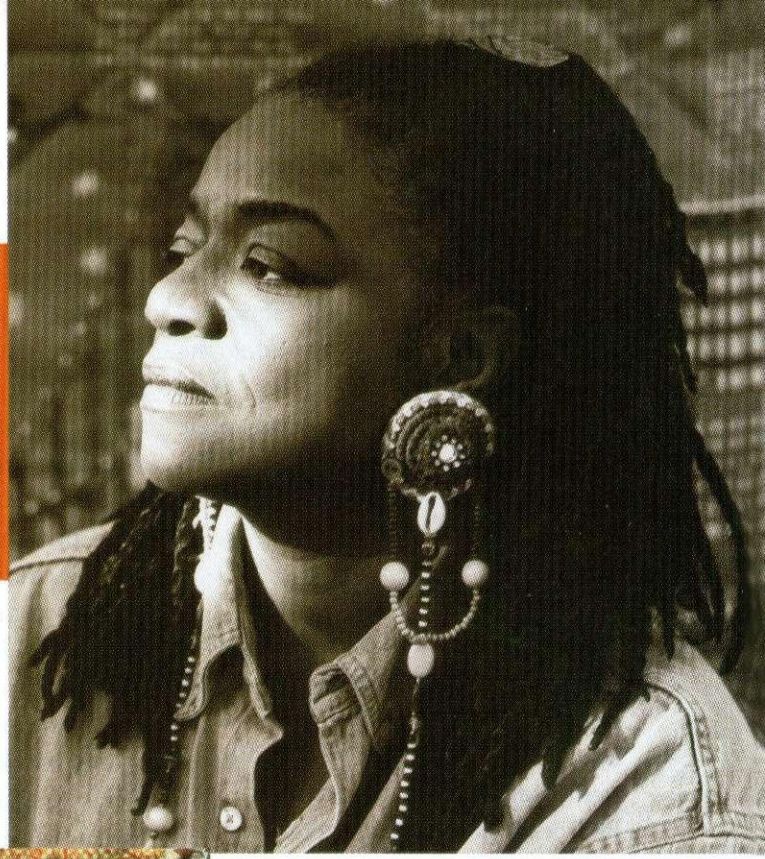
Needle-Turned Appliqué

Thread your needle with thread matching the piece to be stitched. Using the tip of your needle, turn under the seam allowance at the seam line for about 1/2 inch (1.3 cm). Slip-stitch the folded edge to the background. Continue to turn under the seam just ahead of your stitching. Make the stitches about 1/8 inch (3 mm) apart on straight or gently curving seams, slightly closer together around sharp inside or outside curves.

To stitch an inside curve, clip the seam allowance at 1/4-inch (6-mm) intervals almost to the seam line, turn under the seam allowance with your needle, press it with your thumb and finger, and slip-stitch the folded edge. At V-shaped inside points, clip the seam allowance once to the point. Turn under the clipped edge and stitch almost to the point. Turn under the other

(continued on page 77)

KEEPING THE FAITH ON TAR BEACH



Self-portrait, 1993, of artist, author, teacher, quilt maker Faith Ringgold.
Photograph courtesy of Faith Ringgold.

WHEREAS MARION NEWTON (see page 38) created her Story Book Quilts from children's classics, Faith Ringgold works her magic the other way around. In 1991, from her story quilt *Tar Beach*, she created a classic children's story by the same name. Since then, she has made many more quilts and written many more stories—some on the quilts themselves.

In 1980, Ringgold, a painter on canvas and fabric, was inspired to make quilts after hearing her mother, Willi Posey Jones, tell how Ringgold's grandmother Betsy Bingham boiled and bleached flour sacks to line her own quilts. Ringgold's great-great-grandmother Susie Shannon, a slave in antebellum Florida, also made quilts.

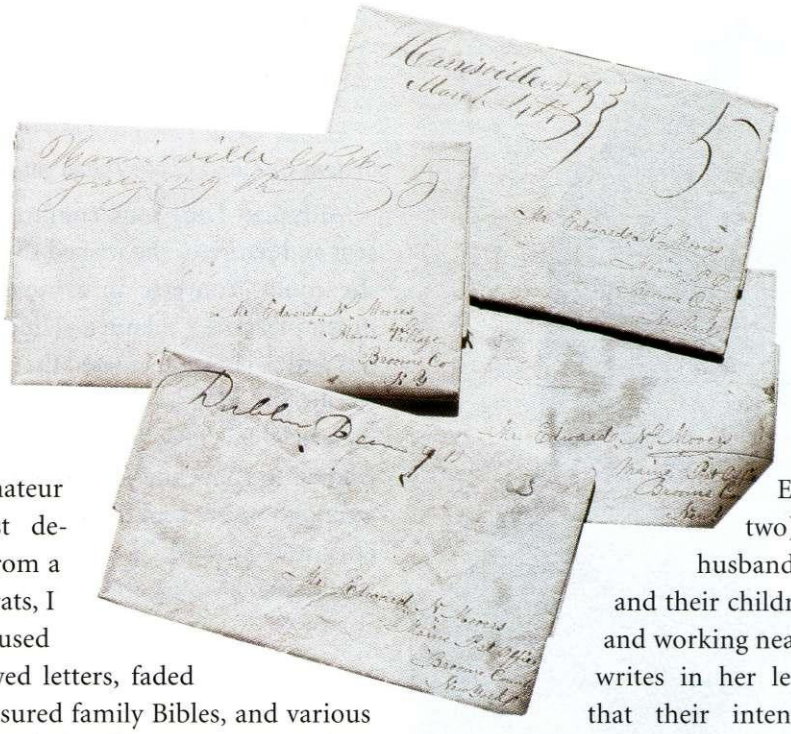
Ringgold adapted the text for the picture book *Tar Beach* from the story written on fabric strips around the border of the quilt. The story tells of eight-year-old Cassie, who dreams of being free to fly anywhere. At the center of the quilt is a painting on canvas fabric of the heroine's family enjoying a summer night's picnic on "tar beach," the rooftop of their apartment building in Harlem. Cassie is lying on the mattress with her brother, Be Be, but also flies in the sky overhead, high above the George Washington Bridge.

The story quilt *Tar Beach* was the first of five quilts in Ringgold's Woman on a Bridge series. The book *Tar Beach* was published in 1991 and received more than twenty awards, including the Caldecott Honor and the Coretta Scott King award for best illustrated children's book of 1991. ❖

Tar Beach, by Faith Ringgold, 1988. Acrylic on canvas, pieced and printed fabric. 74 x 69 inches (188.0 x 175.3 cm). In the collection of the Solomon R. Guggenheim Museum, New York City.
Photograph courtesy of Faith Ringgold.

Lucy Jane's Letters Home

BY DEBORAH L. YOUNGS



AS AN amateur genealogist descended from a long line of pack rats, I have happily perused bundles of yellowed letters, faded photographs, treasured family Bibles, and various trinkets kept through the years. My favorite finds include four letters written in 1846 and 1847 to my great-great-grandfather Edward Newton Mooers from his sister Lucy Jane while Lucy was working in New Hampshire, first in a tavern and then in the woolen mills of Harrisville.

The Mooers family was originally from Hancock, New Hampshire. In 1828, Michaiah Mooers brought his mother, his wife, Sarah, and his children (Joshua and Sarah from Michaiah's first marriage and Lucy Jane, Elisabeth, and Edward from his second) to Maine, a small town in central New York, where he built a home, a farm, and a family-run furniture factory. Maine was the location of daughter Lydia's birth in 1829, Joshua's accidental drowning in 1838, and daughter Sarah's marriage to Francis Marean on February 14, 1836, her sixteenth birthday.

The family and friends left behind in New Hampshire were not forgotten, however, and by the mid-1840s, Lucy (twenty-four), Lydia (seventeen), Elisabeth (twenty-two), and Elisabeth's husband, Peras Packard, and their children were residing and working near Hancock. Lucy writes in her letters to Edward that their intent was to earn money, then return to Maine, which by then had become home to them. Although Lucy said she wrote "some almost every Sunday," the four letters that I found are the only ones that have survived the century and a half since they were written. Their brittle pages and fading ink tell of the young workers' loneliness, the faith that sustained them, and their efforts to keep the family together across the miles.

Dear Brother

Lucy's letter dated 6 August 1846 places the group in Enfield, New Hampshire; the women were working in a store or tavern and taking in sewing. The next, dated 9 December and postmarked in nearby Dublin, finds Lydia at the mills in Harrisville and Lucy working in the tavern with family friends, the Whitcombs. Lucy wrote the final two letters, dated 25 February 1847 and 25 July 1847, after she joined Lydia in Harrisville.

Letters from Lucy Jane Mooers to Edward Newton Mooers, 1846–1847.
Photograph by Deborah L. Youngs. From the author's collection.



Lucy Jane Mooers DeLano.
Photograph by Deborah L. Youngs. From the author's collection.

Although the sisters were reunited with New Hampshire relatives and friends, Lucy Jane's letters reveal her loneliness and her homesickness for her parents, her younger brother, and her older sister, who had remained in New York. Lucy said to Edward in her letter dated 25 July 1847, "Oh I hope I shall soon be at home. . . . I have two weeks less to stay here than I had when I wrote home last."

Lucy's letters are filled with questions about family and friends, gossip and decisions she wished to remain a part of, and, above all, loving concern for her parents, whom she would care for in their last years. "[W]rite about all the folks but be sure to write *every* thing about *our* folks," she told Edward, and, "How do Pa & Ma get along? Do they grow old fast? You must not let them work so hard as to make them look old." They were then fifty-two and fifty-one, and lived to be eighty-seven and seventy-four.

[T]ell Mary not to harden her heart to go by our house but call in and see our mother for I should be glad to if I could.

How anxiously I look for a letter from home you cannot know. I dreamed last night that I had a good long one, and I hope I shall get it tomorrow.

Although Lucy took comfort in the letters she sent and received, she wished she were home where she could "converse in a more convenient, and much pleasanter manner." Hidden within the letters and papers that crossed the route between Harrisville and Maine were scraps of cloth: samples of materials for new dresses and bonnets for the women to show and share with each other. These were, however, unsatisfactory substitutes for, as Lucy told Edward, "I should like to *see* how they [the women] look with them [the garments] on."

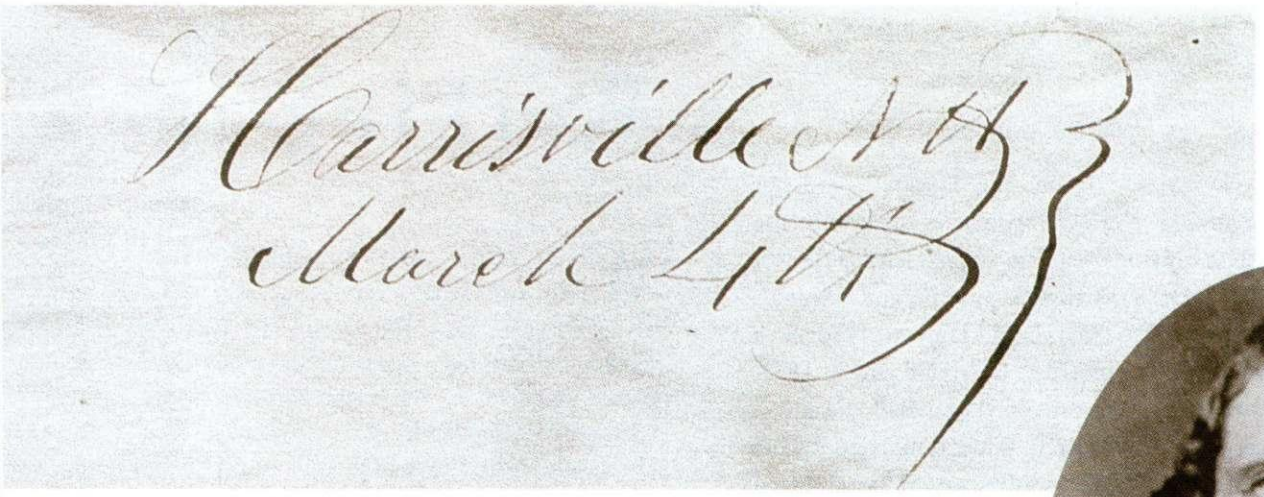
News of Daily Life

While Lucy and Lydia worked in the mill, their co-workers and boardinghouse friends became their surrogate family: "We do not have much time to be lonesome and there are so many of us together that we enjoy ourselves pretty well, *some*times we have pretty jolly *times*." Lucy Jane's description of Harrisville's social life and recreation includes a molasses candy–making party, which was a "merry time," winter sleigh rides, fishing trips, and walks to church meetings. While Lucy was still living with the Whitcombs, she describes Lydia's snowbound Thanksgiving at Harrisville:

[Lydia] enjoyed herself tolerable well thanksgiving day. She went to meeting, and took supper at Mr. Hutchinson's where she boards, and went to one of the Mr. Harris' in the evening, there was quite a number of the young folks there.

Through her letters, Lucy also provides several glimpses into her daily work routine at the Harrisville mills:

Perhaps you would like to know what I do evenings. I generally wind pieces. After we have





Edward Newton Mooers.
Photograph by Deborah L. Youngs. From the author's collection.

finished a web [woven fabric] there is always a good many pieces left (that is, bobbins part full of yarn) and we have to wind the yarn off from one bobbin on to another so as to make full bobbins. We wind them on a kind of quill-wheel *that goes by water.*

Perhaps you would like to know how I spent the third and fifth [of July]. I worked in the mill in the forenoon saturday, and in the afternoon I staid [sic] in the house and ironed my white dress, and some other fine clothes, and did some sewing and fixing. Lydia did not work in the mill for the shaft was broke so that the weavers could not work. But she made a covering for a roller that they use to size webs, it was considerable work. Monday I worked in the mill all day, and there was only one girl besides me in the mill. After supper we walked out some of us girls. Lydia had gone off with the lower mill folks on a fishing excursion. . . . I have run away from the mill while they are sizeing [sic] my web, to write a few minutes.

Joseph let me come out before gate-time *tonight and I believe I must finish this letter for I am afraid I shant get any other time. I don't have to work very hard in the mill now I have a boy to bring all my yarn to me and can have him to help me whenever I get in a hurry or need assistance. Lydia gets along very well weaving. She wont make great wages this summer but her health is much better than it was before she left the lower mill. She would have made considerable more if she had staid there and taken care of all the cards but I think that the work was too hard for her. When she first came here she weighed only 121, now she weighs over 130, I don't recollect exactly. I was weighed the other day, weighed* only 114. *Last fall when I was at Enfield I weighed 107.*

One disadvantage of boardinghouse life, where groups of girls shared a single bedroom, was the lack of privacy. Lucy tells Edward of the difficulties she encounters while letter writing:

I am so situated that it is very inconvenient for me to write at all. There are always about 20 all around me talking about every thing, and asking to send their respects in my letter, and bothering *me all the time.*

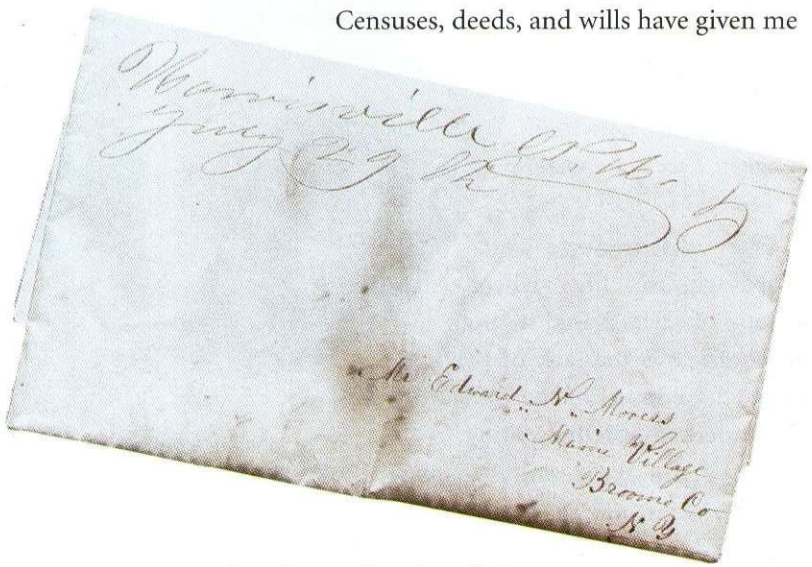
The girls, however, banded together in sisterly concern when Lucy suffered from a toothache in a tooth that was "decayed so that the nerve is bare." The boardinghouse keeper, Mrs. Jewel, had placed Lucy in a large fluffy chair in front of the fire the night before, hoping she would feel more comfortable with her head up. The girls and Mrs. Jewel hovered over Lucy "quite frightened" and "tried several things" until finally they put some oil of creosote into her tooth.

Lucy described it as "very powerful" and soon after the application she fell into her first sound sleep in two nights. Lucy said she would have the tooth "drawn" the next time the doctor came from Nelson. "Oh! how I dread it," she laments.

Worth Sending

How long Lucy, Lydia, and Elisabeth and her family spent in New Hampshire is uncertain; the letters span only one year but suggest a longer interval. In 1850, Lydia married Lewis Hine, and eventually they moved to Maryland. Lucy worked as a milliner when she returned to Maine and in 1852, at age twenty-nine, she married Marshall DeLano, a widower with two children. Edward married Rachel Annie Barton in 1857, and they raised five children in the Mooers home, including my great-grandmother Gurtha, who later lived there with her husband, George Durfee, and their children.

The preservation and my discovery of Lucy's letters introduced me to a whole new world. Censuses, deeds, and wills have given me



the dates, the foundations, the framework of my past, but these letters allow me insight into the people, their lives, and their personalities. Lucy Jane wrote to Edward, "[M]y letters cannot be very interesting, and I often feel as if they were not worth sending. . . ." If only she could know the priceless beauty of these four remaining letters. I like to think that somehow she does. ❖

About the Author. *Deborah L. Youngs of Ithaca, New York, is searching for the parents of her great-great-great-grandfather Michaiah Mooers, born in 1794 in Salisbury, New Hampshire. Readers who have information may reach her at dy3@juno.com or (607) 273-3105.*

Working in

WHEN LUCY JANE MOOERS, twenty-four, and Lydia, seventeen, went to work in Harrisville, New Hampshire, in 1846, a woolen mill had been operating there on Goose Brook since 1799. The town, located in the Monadnock highlands of southwestern New Hampshire still exists—the only nineteenth-century textile town in the United States that survives much as it was originally built. John Colony III, president of Harrisville Designs (as the Harrisville woolen mill is now known), a direct descendant of the family who bought the Cheshire Mill, one of the mill buildings in Harrisville, in March 1850, comments, "Wool and yarn have been spun here every year since 1790." Settlers had spun yarn and woven cloth before the mill was built.

In a March 25, 1973, article in *The New York Times,* the architectural historian Ada Louise Huxtable writes that "in its day, Harrisville represented the most progressive kind of social and industrial thinking. It was designed as an enlightened exercise in planning. Model housing was provided, as well as a church and other community facilities." The character of Harrisville, according to Colony, was—and still strives to be—that of a "little village out in the wilderness." As such, it met the needs of all its inhabitants, including the children. In the mid–nineteenth century, the town built its own school. The children—including the few working in the mills—no longer had to travel to nearby towns to be educated.

Conditions

From Lucy's letters, it is difficult to ascertain what the working conditions were or to know exactly what she and her sister did at the mill—the terminology and machinery used to make wool cloth have changed since 1847. The records that survive and the apparent care and thought that went into the planning and building of Harrisville suggest that Lucy and Lydia in all likelihood were spared the exploitation that blighted the industrialization of much of America during that time.

Woolen mills had a large male work force and employed far fewer children than cotton mills because the machinery required the strength and

the Mills of Harrisville



Workers gathered in front of the Cheshire Mills in Harrisville, New Hampshire, circa 1903.

Photograph courtesy of Historic Harrisville, Inc.

skill of men or strong women. Lydia was forced to give up her job maintaining the cards because the work was too physically demanding and switched to weaving. She took a considerable cut in pay but gained nine pounds. Lucy writes that her own job was made easier, because "I have a boy to bring all my yarn to me and can have him to help me whenever I get in a hurry or need assistance."

In both the small, family-owned woolen mills and the large textile centers, such as those in Lawrence and Lowell, Massachusetts, few jobs could be done by children. Early in the century, children spliced together the ends of carded wool at the feed table of a machine known as a billy. When John Goulding invented a carding machine in 1826 that eliminated the billy, the jobs that children could do were even more limited—they worked primarily as spinning assistants.

Child labor had been kept to a minimum in Harrisville until several decades after the sisters lived and worked there. In the 1870s, large numbers of Irish, fleeing their country after the Great Famine, and French Canadians, escaping political, social, and economic disadvantages, were seeking employment in textile mills in northeastern United States. In Harrisville, French Canadian immigrants put their children to work in the mills. In *Factory Under the Elms: A History of Harrisville, New Hampshire, 1774–1969,* the late historian John Borden Armstrong writes, "Nonetheless too much should not be made of the matter. In the whole town of Harrisville in 1870 there were only fourteen youths who met the official description of child laborers, and their median age was fifteen and a half. They amount to 8 percent of all the mill workers in town."

The number of child laborers in Harrisville was 4 percent below the national average in the woolen industry in 1869. By 1846, the New Hampshire legislature had decreed that no child under fifteen could be employed without first attending school for at least three months out of the year, and no child under age twelve could work unless he or she attended school for six months of the year.

When Lucy and Lydia Mooers worked in the Harrisville mills in the late 1840s, the American attitude toward child labor was in transition. Historically, it had been considered a good thing. Although they valued education, the Puritans, whose influence was still felt in the region, had eschewed the idleness of children, and Americans, like the English, considered work to be the best solution to the problem of what to do with the children of the poor.

By the end of the century, however, the use of child labor in factories was considered exploitative—leaving children, at best, uneducated or undereducated and, at worst, sick, maimed, or dead. The most progressive states had passed "wrongs to children" laws, hours had been limited and night work abolished, the minimum age limit had been raised to fourteen, labor statistics were being kept, and enforcement procedures were being standardized for industrial work. It wasn't until 1938, however, when the Fair Labors Act was enacted, that the federal government abolished nonagricultural child labor throughout the nation. ❖

About the Author. *Lynn Kamm of Palos Verdes Estates, California, is a freelance writer who often writes about child labor.*

Further Reading

Abbott, Edith. "Child Labor in America Before 1870," In *The Child and the State.* Volume I. Grace Abbott, ed. Chicago: University of Chicago Press, 1938.

Armstrong, John Borden. *Factory Under the Elms: A History of Harrisville, New Hampshire 1774–1969.* Cambridge, Massachusetts: M.I.T. Press, 1969.

Cole, Arthur Harrison. *The American Wool Manufacture.* Volumes I and II. Cambridge, Massachusetts: Harvard University Press, 1926.

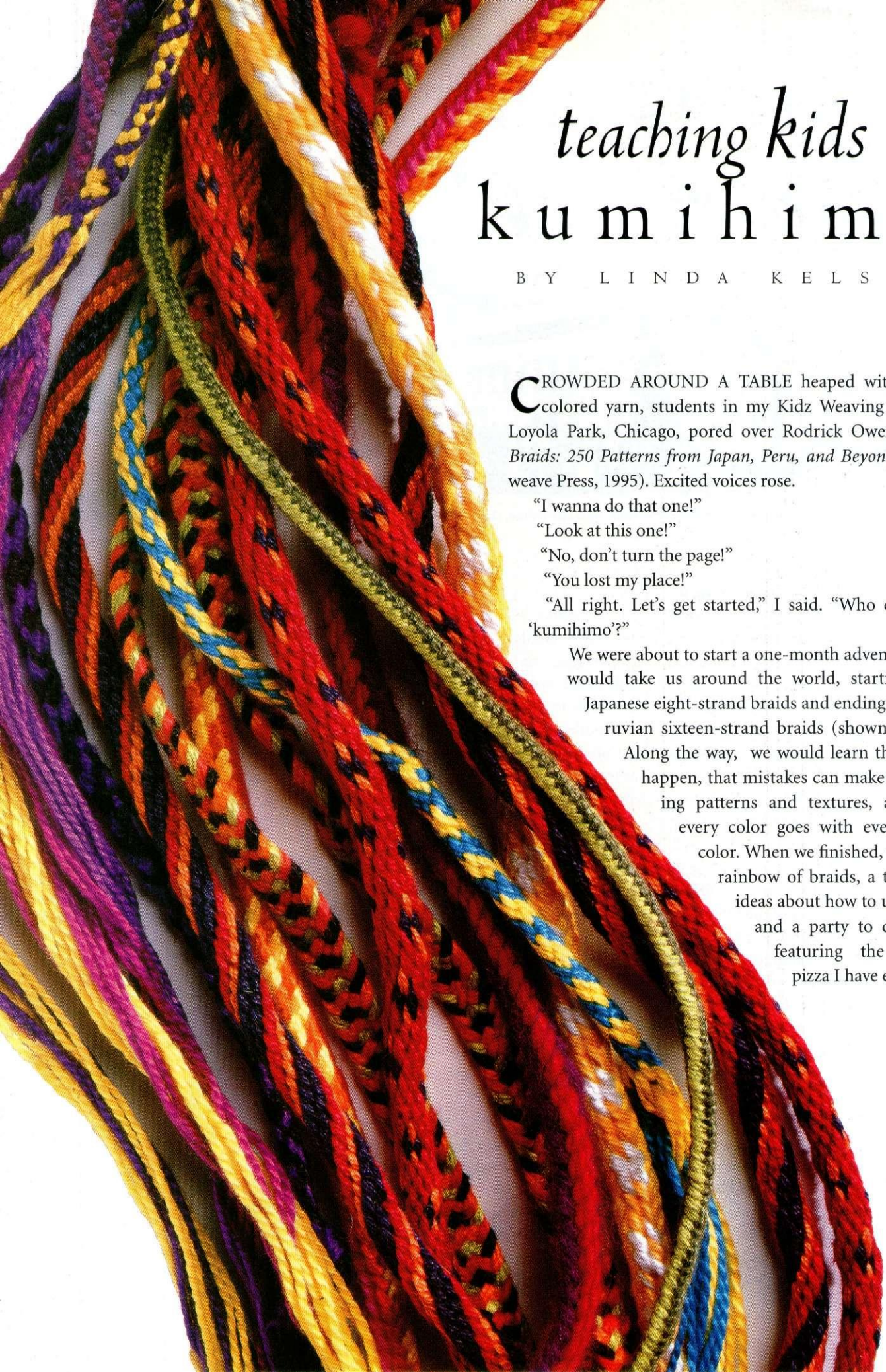
Otey, Elizabeth Lewis. *The Beginnings of Child Labor Legislation in Certain States.* 1910. Reprint, New York: Arno Press, 1974.

Pierson, William. "Harrisville, New Hampshire," *Antiques,* October 1972, 52:632–641.

Trattner, Walter I. *Crusade for the Children.* Chicago: Quadrangle Books, 1970.

This article is based on personal interviews and the sources listed above. The author thanks Deborah L. Youngs; Robert B. Perreault; John Colony III of Harrisville Designs; Brian Nelson Burford, records manager for the state archives of New Hampshire; Martha Mayo, director of the University of Massachusetts, Lowell's Center for Lowell History; Gray Fitzsimons of the Lowell National Historical Park; and John W. Mayer, director of the Manchester Historic Association, Manchester, New Hampshire.

For information about Historic Harrisville, write to Historic Harrisville, Inc., Box 79, Harrisville, NH 03450, or call (603) 827-3722. Contact Harrisville Designs at Box 806, Center Village, Harrisville, NH 03450. (603) 827-3333; http://www.harrisville.com.



teaching kids kumihimo

BY LINDA KELSO

CROWDED AROUND A TABLE heaped with jewel-colored yarn, students in my Kidz Weaving Class at Loyola Park, Chicago, pored over Rodrick Owen's book *Braids: 250 Patterns from Japan, Peru, and Beyond* (Interweave Press, 1995). Excited voices rose.

"I wanna do that one!"

"Look at this one!"

"No, don't turn the page!"

"You lost my place!"

"All right. Let's get started," I said. "Who can spell 'kumihimo'?"

We were about to start a one-month adventure that would take us around the world, starting with Japanese eight-strand braids and ending with Peruvian sixteen-strand braids (shown at left). Along the way, we would learn that knots happen, that mistakes can make interesting patterns and textures, and that every color goes with every other color. When we finished, we had a rainbow of braids, a thousand ideas about how to use them, and a party to celebrate, featuring the biggest pizza I have ever seen.



Octavia Houlston, age six, hard at work at her braiding.

Photograph by Shawn Wallace, Chicago Park District.

The Kidz Weaving Class, Chicago

The Chicago Park District's Loyola Park offers the Kidz Weaving Class three days a week with an average attendance of about ten children, though on occasion as many as sixteen show up. It is part of an after-school program called Park Kids created in partnership with Chicago Public Schools and offered at eighty-six park sites throughout the Chicago Park District. Many of the children are bused directly from school to the park. The program includes organized games and activities, help with homework, crafts, art, and music. Here children are supervised and nurtured in a supportive, creative environment from the time that school is out until parents pick them up to take them home at 6 p.m.

The Kidz Weaving Class tackles all kinds of textile arts, including dyeing, felting, weaving, and card weaving. We discuss the cultures from which each craft comes and work with vocabulary, spelling, math, science, animal husbandry, history, even music, but our main goal is to make something and have fun. Braiding—inexpensive, fairly easy, and fairly fast—was a perfect activity for us to try next.

Getting Started

The ten girls in my class, ranging in age from six to twelve, were experienced weavers. We started by practicing a few simple knots and three- and five-strand braiding—this was easy for them as they all braid their hair. Next, they tried round braiding with four and eight strands. Most of them completed two simple braiding projects before we began the kumihimo.

Kumihimo is an ancient Japanese technique for making braids, a technique also practiced in prehistoric Peru. The word *kumi* means "coming together," and *himo* refers to a braid, cord, string, or rope. In Japan, a square loom with four posts called a *maru dai* is used to make braids, but we used simple, inexpensive cardboard looms with numbered slots. The numbered slots make it easier for children to learn the braiding sequence. "Move from three to eight" is much easier for them to understand than "Move the second strand from the left on the north side to the second from the right on the east side." Because the location and depth of the slots are critical and because this was the first time I had worked with the cardboard looms, I made all the looms in advance myself. I asked the kids to write their names on their looms and to carefully position the numbers below the slots, not between them, to avoid confusion.

Linda Kelso instructs Natasha Pennington in the movement of the strands around the cardboard loom.

Photograph by Shawn Wallace, Chicago Park District.



I brought out a suitcase full of brightly colored #3 pearl cotton, easy to find and to work with. Sixteen hands immediately grabbed for the strands. "That's my color!" claimed Paris. "Give me the purple and I'll give you the green," Tierre bargained. She looked at me to see if I liked the colors she chose. "You can't go wrong with those," I said.

We first worked an eight-strand hollow Japanese braid because it had the simplest, shortest pattern. I instructed the kids to choose two strongly con-



Paris Allen, age eleven.
Photograph by Shawn Wallace, Chicago Park District.

trasting colors, like black and white, red and blue, orange and black. They each measured sixteen strands, eight of each color, 30 inches (76.2 cm) long. These short lengths don't require winding and don't tangle as they trail from the loom.

After they had secured the gathered ends with an overhand knot, I asked them to poke the knot through the center hole in the loom and anchor the colors in the slots, two strands for each working end. They wrote the braiding sequence on a piece of paper to make it easier to follow.

There are two kinds of braiding moves: interlacing moves and repositioning moves. Interlacing moves create the braid. Repositioning moves the ends over so you don't run out of slots. With one hand, the braider holds the card from underneath by the knot to produce tension and, with the other hand, "clicks" the working ends into and out of the slots. Snug-fitting slots are the key to maintaining even tension on the working ends.

As the kids began to understand the process and see the pattern, they broke out in smiles. "This is easy!" Tierre exclaimed as she tried the technique herself. Sure enough, a perfect little braid about 1 inch (2.5 cm) long hung from her loom. The other girls crowded around clutching their colorful strands, looms, and scissors. "Ooooh," exclaimed Buenna, "I can't wait." Paris waved her loom at me, "I'm ready, I'm ready, what do I do next?" I repeated the instructions for them at least a hundred times.

Paris's face finally lit up with a grin, "I've got it!" she said, holding her loom above her head so that everyone could see her braid. Octavia, age six, the youngest, frowned. She was having trouble following the sequence and manipulating the card and cotton strands at the same time. "This isn't fun," she said, pouting. "Hold the card like this," I said, demonstrating. "The 'N' must always point away from you. Good! That's just right. See, you're getting it!" Octavia completed only one braid, but that tiny 6-inch (15.2-cm) braid adorns a pair of barrettes that she proudly wears in her hair.

As our pile of completed braids grew, we began to talk about uses for the braids. Bracelets were the most popular suggestion. Shoelaces and key rings made the list, too. Anastasia, age eight, said, "I'm gonna make a pin for my backpack." Generra, age eleven, twisting her strands thoughtfully, came up with a practical way to show off her braids to everyone at school, "I'm going to use mine for the drawstring in my backback." Others suggested earrings, handles, and even a dog leash. In the end, we had a little of everything.

More Than Just Braids

I love working with the kids at Loyola Park. I love all their projects. I love their mistakes, their expostulations, their intensity, their silliness. "You can't make a mistake I haven't already made," I tell them, and to prove it, I show them the first braid I made, and we count all the mistakes. Kids' work is not going to be perfect, but it doesn't have to be. I



The Kidz Weaving Class at Loyola Park, Chicago: (From left to right, back to front): Tierre Houlston, Emma Jackson, Elspeth Jackson, Buenna Cox, Natasha Pennington, Rochelle Jones, Keena Smith, Octavia Houlston, Anastasia Wilson, Linda Kelso (instructor), Paris Allen.
Photograph by Shawn Wallace, Chicago Park District.

do not make a big deal over mistakes and generally leave them in unless the error causes other problems in the work. "Mistakes," I explain, "teach us how not to make them the next time—and how to cope with them when we do." If a child asks me about a mistake, we decide together whether to fix it or to learn from it what to avoid the next time. When a student spots an error, I always congratulate him or her on knowing enough to be able to find a mistake.

Everything I do with the kids is focused on their having the experience of success, of being included, of being creative. I teach them how to plan a project, how to begin, how to solve problems. After that, they learn on their own that it takes plain hard work, some of it boring, to achieve success. What's important is that the end product and the process be something that the kids can be proud of. By this standard, all our braids were successful.

What's it like teaching here at Loyola Park? To borrow a quote from one of my adult students, Connie Pockevich: "I tell my friends, on Wednesdays I go to heaven." If you're driving through Chicago, stop by. Visitors are always welcome. ❖

About the Author. *Linda Kelso of Chicago, Illinois, is the weaving instructor for the Chicago Park District and a former associate editor of* Fiberfest *magazine. To visit one of her classes, contact her at (312) 742-7921 Monday through Thursday afternoons and evenings.*



Braided Bracelets to Make

ADAPTED FROM BRAIDS DESIGNED BY RODRICK OWEN

A SIMPLE BRAIDING CARD with numbered slots makes it easy for children of six and older to follow the steps needed to produce these lively braids. Inspired by Linda Kelso's success in her classroom, we've adapted the basic methods for making a four-strand and an eight-strand braid from Rodrick Owen's book *Braids: 250 Patterns from Japan, Peru & Beyond.*

Colorful #3 pearl cotton is available in 16⅓-yard (15-m) skeins at craft and needlework stores. Each skein yields nineteen 30-inch (76.2-cm) braiding lengths.

Materials

#3 pearl cotton, 1 skein each of dark purple, royal blue, turquoise, bright red, fuchsia, and yellow
Heavy cardboard or mat board, 1 piece 5⅛ inches (13 cm) square
Craft knife
Scissors for cutting cardboard
Beads with holes large enough to pass over the braids (optional)

Making the Braiding Card

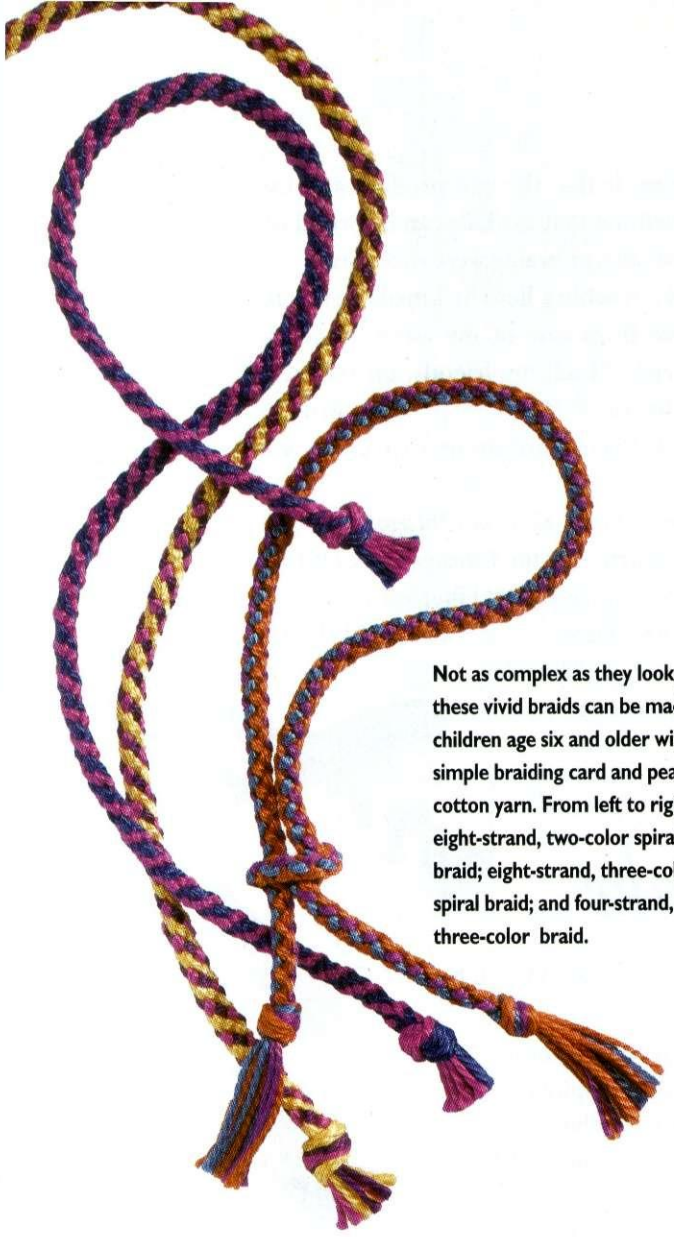
Cut a hole 5/8 inch (1.5 cm) square in the center of the cardboard with the craft knife. With scissors, cut 4 slits 1/4 inch (6 mm) deep on each outside edge of the cardboard as shown in the illustration on page 56. Make the slits at the throat of the scissors, not at the tips. Number the slits as shown.

Braiding Procedure

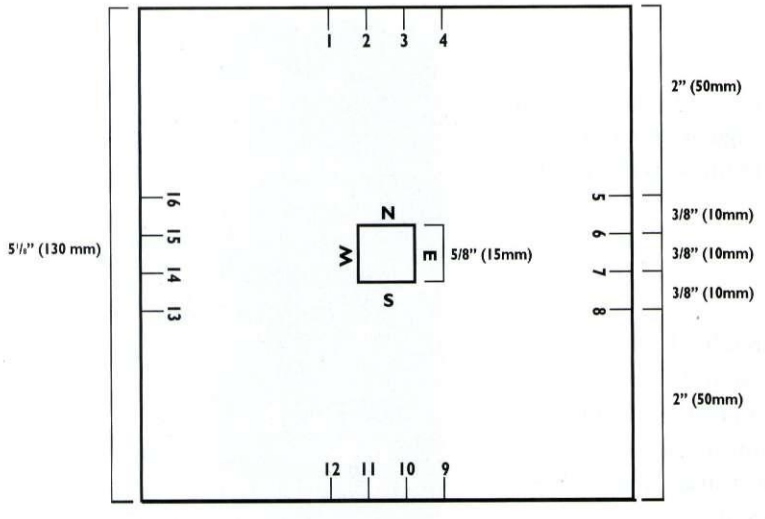
Cut the number of 30-inch (76.2-cm) lengths of yarn required by the braid pattern you've chosen. Hold all the strands together with the ends even and tie an overhand knot 1½ inches (3.8 cm) from the end of the bundle. Pull the knot firm but not tight.

With the numbered side of the card facing up, place the knot in the hole with the short tails hanging underneath the card. Anchor the braiding strands in the starting slots so that the knot is centered in the hole and the radiating strands are taut.

Hold the card in your left hand (right hand if you are left-handed). Underneath the card, grasp the tails of the knotted strands and gently pull downward. With your free hand, move the strands to the slots indicated in each step of the braiding sequence.



Not as complex as they look, these vivid braids can be made by children age six and older with a simple braiding card and pearl cotton yarn. From left to right: eight-strand, two-color spiral braid; eight-strand, three-color spiral braid; and four-strand, three-color braid.



BRAIDING CARD

Maintaining even tension on the braid and the braiding strands will ensure a smooth, consistent braid.

When the braiding strands are too short to secure in the slots, remove them and pull them down through the hole in the card. Thread beads onto the braid if you like. Either wrap the ends of the braid for 1/4 to 1/2 inch (6 to 13 mm) with an extra length of thread or tie tight overhand knots to prevent the braid from raveling. Tie the ends of the braid together to form a bracelet and trim the loose strands.

Four-Strand, Three-Color Braid: Cut 6 lengths of royal blue and 3 lengths each of turquoise and bright red. Each braiding strand consists of 3 lengths of yarn.

Starting positions: Slot 3 = bright red, slot 6 = royal blue, slot 11 = turquoise, slot 14 = royal blue.

Method: Alternate steps 1 and 2.

Step 1:	*Step 2:*
3 to 10	6 to 15
11 to 3	14 to 6
10 to 11	15 to 14

Eight-Strand, Two-Color Spiral Braid: Cut 8 lengths each of royal blue and fuchsia. Each braiding strand consists of 2 lengths of yarn.

Starting positions: Slot 2 = royal blue, slot 3 = royal blue, slot 6 = fuchsia, slot 7 = fuchsia, slot 10 = royal blue, slot 11 = royal blue, slot 14 = fuchsia, slot 15 = fuchsia.

Method: Alternate steps 1 and 2.

Step 1:	*Step 2:*
2 to 5	3 to 16
10 to 13	11 to 8
14 to 2	7 to 3
6 to 10	15 to 11
5 to 6	8 to 7
13 to 14	16 to 15

Eight-Strand, Three-Color Spiral Braid: Cut 8 lengths of yellow and 4 lengths each of fuchsia and dark purple. Each braiding strand consists of 2 lengths of yarn.

Starting positions: Slot 2 = dark purple, slot 3 = fuchsia, slot 6 = yellow, slot 7 = yellow, slot 10 = dark purple, slot 11 = fuchsia, slot 14 = yellow, slot 15 = yellow.

Method: Alternate steps 1 and 2. ❖

Baby Socks *and* Two Utah Pioneers

BY JUDE DAURELLE

THE 100TH ANNIVERSARY of Utah statehood was January 4, 1996. July 24, 1997, marked the 150th anniversary of the "Utah Trail." Between 1847, when the first settlers arrived in Salt Lake Valley, and the coming of the railroad in 1868, some 85,000 men, women, and children walked across the Great Plains to the Utah Territory.

As I celebrate these anniversaries, as a descendant of at least a dozen Utah pioneers of the period, I recall a dainty knitted pair of baby socks decorated with pink and green tulips. These small socks, which I saw in the Museum of the Daughters of the Utah Pioneers in Salt Lake City, inspired in me admiration for their maker, Tamsen Dame McBride, and for the sister for whom she made them, Phidelia Dame Farrer. Together as children, these two women endured hardship and sadness as they crossed the plains, mountains, and rivers of America to settle in a new land.

Setting Out

In November of 1846, the Holbrook and Knight families, most likely bound from Illinois to the territory of Nebraska, became separated from the rest of the Emmit Miller Wagon Company and strayed many miles north up the Missouri River. Janvrin and Sophia Andrews Dame, with their children, Phidelia, Laura, Wesley, Tamsen, and Margaret, volunteered to rescue the strayed families. Sophia was pregnant with her sixth child. They journeyed many days and some 220 miles (365 km) and eventually found the families, sick and out of food. The Dames shared their provisions with the others, and when all were well enough to travel, they started the journey to rejoin the rest of their party. But by this time, winter had arrived, and storms forced the group to stop and spend the winter on the northern plains, probably somewhere in what is now North Dakota.

The food, only enough to last one family one winter, now had to be divided among three families. Several members of the group died of illness or starvation, and in January Sophia died of complications following the birth of her son Simon Richard, who also died.

In the spring, Janvrin guided the survivors back to rejoin the main emigration at Winter Quarters in Nebraska Territory. Janvrin stayed there for about a year, and his brother and sister-in-law, William Horne and Lovinna Andrews Dame (Sophia's sister), accepted the care of his remaining five children. Janvrin remarried in May 1848 at what is now Council Bluffs, Nebraska, and Lovinna and William adopted his children and raised them as their own. As Phidelia's daughter later wrote in her *Family Remembrance,* "In their great hour of bereavement the family of small children were greatly blessed in having such near and dear relatives as William and Lovinna Dame who were more than glad to love and care for them as they had none of their own."

Both Dame families continued on to the Utah Territory, arriving in the autumn of 1848. The Dames eventually settled near Fillmore, the territorial capital, where the families lived for several generations, operating the Dame Ladies Store, building sheep ranches, and raising many children.

The Socks That Tamsen Made

In 1994, Della Dame, then ninety, told me that her aunts Phidelia and Tamsen remained the closest possible friends for their entire lives. Tamsen made the pink and green tulip socks and an embroidered flannel petticoat for her sister Phidelia's daughter, probably about the time of the child's birth in April 1871. The socks and many other articles were donated to the Museum of the Daughters of the Utah Pioneers by Phidelia's daughter, Lovinna Farrer Bennett, along with several family documents.



Phidelia Dame Farrer, one of the five Dame children who survived the trip across the Utah Trail in the winter of 1846–1847.

Courtesy of the Museum of the Daughters of the Utah Pioneers.

After seeing the socks and researching the story of these sisters, I made a re-creation of the socks for my first grandchild, Jessie Stoner-Gazdik, born in October 1993. Tamsen's baby socks are made of handspun singles yarn. They have a row of tulips just under the cuff, a purl-stitch lace motif in the body, a two-purl seam line down the back, a shaped common heel, and a star toe.

About the Author. *Formerly of Midvale, Utah, Jude Daurelle now teaches fiber art in Tacoma, Washington. She thanks the International Society of the Daughters of the Utah Pioneers for assistance in preparing this article.*

Tamsen Dame McBride's Baby Socks

DESIGNED BY JUDE DAURELLE

TAMSEN'S SOCKS are made from handspun singles yarn and demonstrate a great deal of skill in mastering color and purl-stitch patterning combined with sock-shaping techniques.

Right Sock

Cuff: With MC, cast on 52 sts evenly on 4 needles. Join the knitting into a circle.

Ribbing: * K2, p2; rep from * to end of rnd.

Work 4 rnds of ribbing.

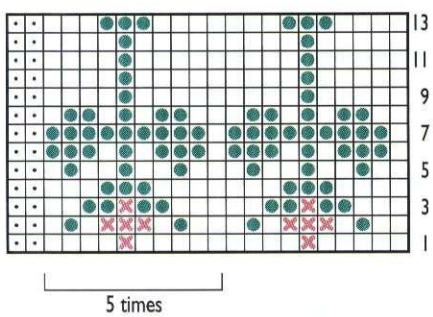
Rnd 5: Continuing in ribbing, increase 10 sts evenly as follows: (work 5 sts ribbing, m1) 10 times, p2 (62 sts).

Rnds 6 through 8: Knit until 2 sts rem, p2.

Work next 13 rnds from the tulip pattern chart, ending each rnd with p2. Knit 3 rnds more, ending each rnd with p2.

Decrease for the Calf: *Rnd 1:* Ssk, k4, p1, * k7, p1; rep

Pattern Chart



Key

- ⊠ rose pink
- ◉ teal green
- ⊡ purl

Materials

Fingering-weight wool yarn, one 1¾-ounce (50-g) ball each of off-white, teal green, and rose pink. Jude used Brown Sheep Wildefoote in Vanilla SY10, Capri Turquoise SY21, and Peruvian Pink SY18.

Set of 5 double-pointed needles, size 000 (1.5 mm) or the size needed to achieve the correct gauge.

Yarn needle or large tapestry needle

Size: Infant.

Gauge: 10 stitches = 1 inch (2.5 cm) of stockinette stitch.

Abbreviations

k—knit

m1—make 1: pick up the thread running between the base of the stitch on the left-hand needle and the base of the stitch on the right-hand needle onto the left-hand needle, inserting it from front to back. Knit into the back of the loose strand.

MC—main color

p—purl

rem—remain

rep—repeat

rnd—round

RS—right side

sl—slip

ssk—slip the next two stitches knitwise, one at a time, then insert the tip of the left-hand needle into the fronts of these two stitches from the left, and knit them together from this position

St st—stockinette stitch

st(s)—stitch(es)

tog—together

from * until 7 sts rem, k3, k2tog, p2.
Rnd 2: K4, p1, k1, p1,* k5, p1, k1, p1; rep from * until 5 sts rem, k3, p2.
Rnd 3: Ssk, k3, p1, * k7, p1; rep from * until 6 sts rem, k2, k2tog, p2.
Rnd 4: Knit to last 2 sts, p2.
Rnd 5: Ssk, knit to last 4 sts, k2tog, p2.
Rnd 6: K7, p1, * k7, p1; rep from * until 8 sts rem, k6, p2.
Rnd 7: Ssk, k4, p1, k1, p1, * k5, p1, k1, p1; rep from * until 7 sts rem, k3, k2tog, p2.
Rnd 8: K6, p1, * k7, p1, rep from * until 7 sts rem, k5, p2.
Rnd 9 (last decrease rnd): Ssk, knit to last 4 sts, k2tog, p2.
Rnd 10: Knit to last 2 sts, p2.
Rnd 11: K9, p1, * k7, p1; rep from * until 10 sts rem, k8, p2.
Rnd 12: K8, p1, k1, p1, * k5, p1, k1, p1; rep from * until 9 sts rem, k7, p2.
Rnd 13: Rep rnd 11.
Rnds 14 and 15: Knit to last 2 sts, p2.
Rnd 16: K5, p1, * k7, p1; rep from * until 6 sts rem, k4, p2.
Rnd 17: K4, p1, k1, p1, * k5, p1, k1, p1; rep from * until 5 sts rem, k3, p2.
Rnd 18: Rep rnd 16.
Rnds 19 and 20: Rep rnds 14 and 15.
Rnds 21 to 25: Rep rnds 11 to 15. Break yarn.

Heel: Redistribute the sts so that the first 12 sts of the rnd are on needle 1, the next 26 sts are on needle 2, and the final 14 sts are on needle 3. Move 1 st from needle 3 to needle 1 so that there are 13 sts on each. Rejoin the yarn at needle 3 and work the heel flap back and forth as follows:

Row 1 (with RS facing): Needle 3: Sl 1, knit to last st, p1. Needle 1: P 1, knit to end of row, turn.
Row 2: Needle 1: Sl 1 as if to purl, p to last st, k1. Needle 3: K1, p to end of row.

Rep these 2 rows 13 times (a total of 28 rows).

Shape the bottom of the heel: *Row 1:* Needle 3: Sl 1, knit to last 2 stitches, k2tog. Needle 1: Ssk, knit to end of row, turn.
Row 2: Needle 1: Sl 1, purl to end. Needle 3: Purl.

Rep these 2 rows 4 times, until 8 sts rem on each needle. Graft remaining sts from the 2 needles together.



Baby socks inspired by those knitted by Tamsen Dame McBride for her sister Phidelia in 1871.
Toy rabbit courtesy of the Children's Mercantile Company, Fort Collins, Colorado.

Heel Gusset: Starting at the bottom of the heel, pick up and knit 18 sts along the slip-stitched edge of the right-hand side of the heel flap on needle 1. Work across the instep sts, continuing purl diamond pattern on needle 2: K9, p1, k7, p1, k8. Pick up and knit 18 sts from the left-hand side of heel flap on needle 3 (62 sts).

Rnd 1: Needle 1: Knit to last 2 sts, k2tog. Needle 2: Continue the purl diamond pattern across the instep. Needle 3: Ssk, knit to end of rnd.
Rnd 2: Work in St st, continuing the purl diamond pattern across instep.

Rep these 2 rnds 4 times, until 13 sts rem on each heel needle (52 sts total). Work even in St st for 21 rnds, or 2 inches (5.1 cm).

Shape the Toe: Divide the instep sts evenly on 2 needles (4 needles each with 13 sts). Continue in St st and decrease as follows:

Decrease rnd: (Ssk, knit to end of needle) 4 times.

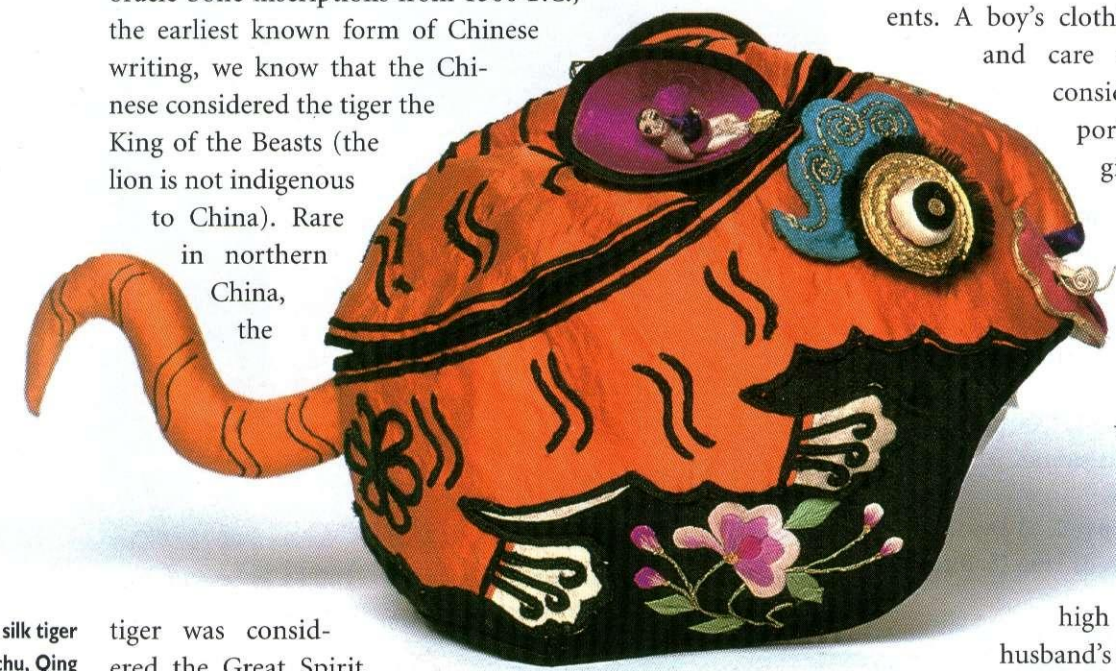
Knit 4 rnds straight, work decrease rnd, work 3 rnds straight, work decrease rnd, work 2 rnds straight, work decrease rnd, work 1 rnd straight, then rep decrease rnd until 3 sts rem on each needle. Break yarn, leaving a 5-inch (12.7-cm) tail. Thread the tapestry needle with the tail, pull the tail through all the remaining stitches, draw them up tightly, and fasten off. Work left sock the same.

Darn in all loose ends of yarn. Lightly press the finished socks with a steam iron set on "wool." ❖

Jude Daurelle thanks Nancy Bush for her help in deciphering the pattern and techniques used in the 1871 socks.

CHINESE

THE PROMINENCE of the tiger in Chinese culture can be traced back to the Shang dynasty (sixteenth to eleventh centuries B.C.). He was depicted as strong and ferocious, displaying fangs, an open mouth, and at least three stripes on his body. From oracle bone inscriptions from 1500 B.C., the earliest known form of Chinese writing, we know that the Chinese considered the tiger the King of the Beasts (the lion is not indigenous to China). Rare in northern China, the tiger was considered the Great Spirit with supernatural powers, but in the mountains of southern China where tigers actually lived, he was greatly feared.



Orange silk tiger hat, Manchu, Qing dynasty, nineteenth to early twentieth century. The stumpwork human figures stitched inside the ears will move when the child moves his head.

Photograph by Rose Frisenda. From the author's collection.

Warriors of the eleventh century often had tiger images on their shields, wore imitation tiger skin clothing, and, when approaching the enemy, let out a tiger roar. Many legends tell of men whose faces and skin became transformed into those of tigers. In Chinese art, the tiger is portrayed with the character *wang* (王), or "king," on his forehead. Medicine dealers combined tiger bones, blood, and flesh to make potent medicines.

In one legend, two brothers, Shen Shu and Yu Lu, had the power to capture ghosts. They would examine them as they entered and left hell. When a ghost had performed evil deeds, they tied it and fed it to a tiger. Thus, the tiger became the protector against evil.

Protector of Children

In Chinese tradition, it was luckier to have a boy rather than a girl. A son would increase the family's wealth, carry on the family line, worship at the ancestral shrine, and provide for his aged parents. A boy's clothing, education, and care were therefore considered more important than a girl's. A mother would do anything to protect her son because he was the family treasure. She was proud to make her son's clothing because his birth gave her high status in her husband's family.

Of the twelve animals in the Chinese zodiac, the tiger was the most popular. A child born in the year of the tiger or the hour of the tiger (from three to five a.m.) would have the tiger's number, three, and the facility to see an approaching tiger before an attack, according to Chinese belief. When a baby boy was one month old, his mother or grandmother made him a tiger hat, collar, shoes, and sleeping pillow. Tigers were believed to protect children from childhood diseases. Tiger clothing was worn by children from ages one month to five years.

Tiger Clothing

Tiger-clothing patterns for children have been found in late-nineteenth- and early-twentieth-century woodblock prints. The clothing was traditionally worn for New Year and birthday celebra-

TIGERS

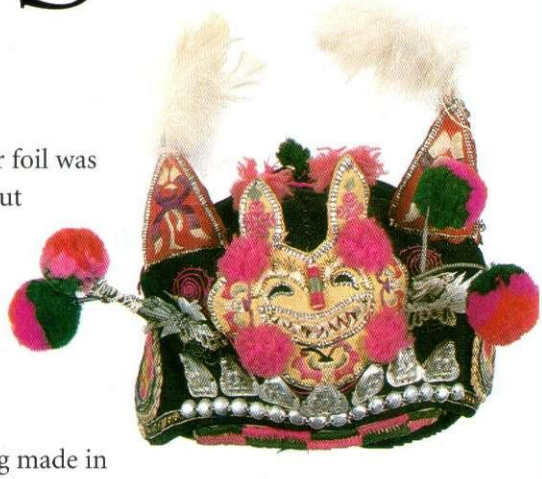
by Theresa M. Reilly

tions, special occasions, and festivals such as the Duan Wu Festival, which was held on the longest summer day of the year. The Chinese believed that the heat motivated poisonous creatures to assault and kill children. Prints of the creatures were hung on walls on the day of the festival, then slashed with scissors and pricked with needles to "kill" them. Children learned to recognize and avoid these dangerous creatures. Their tiger clothing even included doubled tigers on their hats to thwart evil coming from any direction. Their foreheads bore the *wang* character, made with realgar (arsenic disulfide), an orange powdered pigment. Pictures of children and tigers together at play were displayed to dispel evil, too.

Tiger clothing is usually made from orange-colored silk with embroidered black stripes. Cotton batting is used to pad tails on hats and shoes. Stitched in the ears of the hat are miniature stumpwork figures of children, which are wired to move when the child moves his head. The eyes and teeth are couched with thread covered with gold or silver foil.

Wearing tiger shoes is important because tigers can see in darkness and will guide the child's steps. The eyes on the collar, hat, and shoes are padded to enlarge the tiger's capacity to view evil spirits and to keep a very young child from tripping as he learns to walk.

The clothing is embellished with appliqué and embroidery techniques. The use of couching, the technique of securing laid strands to fabric with thread, cord, or metal, dates to before the Tang dynasty (A.D. 618–907). Gold or silver foil was pasted on animal skin and cut into thin strips sewn to the fabric. Today, silk threads are wrapped with gold foil, laid upon the fabric, and tacked in place with a fine red or green silk thread.



Bai tiger hat from the Dali, Yunnan Province, twentieth century. The Bai are one of China's fifty-five minority tribes.

Photograph by Rose Frisenda. From the author's collection.

Tiger clothing is still being made in China, and the styles vary according to region. Chinese minority tribes usually use black cotton for the tiger hat, and the face is appliquéd with fabric and metallic paper. Some tiger hats are knitted. Small images made from stamped sheets of silver or brass depicting the god of longevity (Shou Hsing) and the Eight Taoist Immortals, who were rewarded with eternal life for their good deeds on earth, decorate some hats.

A child's loving mother and grandmother work diligently to ensure the child's future success, longevity, and good health by making tiger clothing. Today, I'm happy to report that boys are no longer the only recipients of these clothes, for girls are now also included and cared for as well. ❖

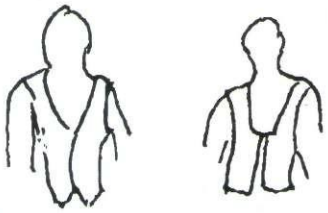


Child's tiger collar, late nineteenth to early twentieth century. Silk tassels decorate the collar; the mouth and teeth are made with appliqué and embroidery stitches.

Photograph by Rose Frisenda. From the author's collection.

About the Author. *Theresa M. Reilly of New York City is a professor of art at the Fashion Institute of Technology. She has lectured in Taiwan, taught at the Cultural Institute of Art in Beijing, written many articles and a catalog on Asian costume, and been a consultant for museums in the United States and abroad.*

100% Silk Batting



One of nature's wonders!

It drapes beautifully.
It's light weight.
An all-natural fiber (it breathes).
Easy to quilt by hand/machine.

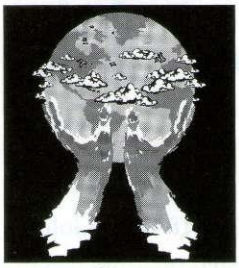
Sizes from 20" x 40" ($25.00) to 60" x 80" ($99.00). Add $4.90 s/h

For sample send $2.00
Refundable with order

Mulberry Silk & Things
P.O. Box 150P
Rocheport, MO 65279
(573) 698-2102

❖FINE SILKS❖NATURAL FIBER FABRICS❖BOLT PRICES❖REMNANTS❖

BEESWAX❖CHINESE BRUSHES



WOOD
finely crafted oak needlework & quilting frames
FIBER
70+ silks, crepe de chine, charmeuse, organza, jacquards, cotton, rayon, and remnants
COLOR
vibrant, nontoxic fabric paints & dyes for every fiber
ETC.
complete supplies for textile arts & surface design

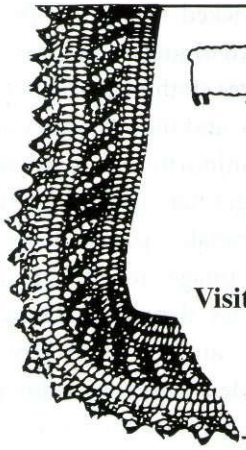
Jacquard

(800) 442-0455 OR FAX (707) 433-4906

Rupert • Gibbon & Spider • PO Box 425 • Healdsburg, CA • 95448•USA

HEIRLOOM QUILTING FRAME

❖FABRIC DYES & PAINTS❖STEAMERS❖STRETCHERS❖ACCESSORIES❖



Blackberry Ridge
Woolen Mill, Inc.

Wonderfully Soft Yarns from our Mill
Natural and Hand Dyed Colors
Knitting kits and patterns for:
Socks ~~ Mittens ~~ Hats ~~ Sweaters
Featuring Knitted Lace shawls for Fall 1997
Visit our Web site at http://www.blackberry-ridge.com
Free catalog listing yarns and products
Complete set of Yarn Samples $3.00
3776 Forshaug Road, Mt. Horeb, WI 53572
(608) 437-3762

Samplers

Counted thread sampler kits and chart packs.

Authorized reproductions, designed from authentic antique samplers in Canadian and European museums, as well as private collections.

Kits are worked on 100% natural or dyed linen.

For a Color Catalog send $3.00 to:



The Essamplaire
PO Box 20028,
Red Deer, Alberta
CANADA T4N 6X5
Phone: (403) 347-3574 •
Fax: (403) 347-4047
Wholesale Inquiries Welcome

Blueprints-Printables
Design & Print Kits:
Quilt Squares
50 Piece Fabric Squares for Group Projects
Yardage: cotton, rayon & 4 silk choices
T-shirts • Cyanotype on Watercolor Paper

All blueprint sensitized products are ready to print in sunlight, rinse in water. No chemicals to mix, non-toxic.

Reproduce photos on fabric, easy brown-toning directions and washing instructions.



1. ***Blueprints on Fabric,*** innovative uses for cyanotype by Barbara Hewitt
This well illustrated book is a complete guide to blueprinting. $16.95

2. ***Blueprints on Fabric*** Book & Fabric Sample Pack. Experience instant success printing the 6, 8" fabric samples included with the book. $29.95

SEND SASE FOR FREE BROCHURE TO:
BLUEPRINTS-PRINTABLES 1400-A Marsten Rd., Burlingame, CA 94010-2422
(Quantity prices available. Call 1-800-356-0445)

Fingers, heads, and toes.....warm 'em up

Get ready for winter with fun, quick projects from this book selection.

Folk Mittens by Lewandowski is new this fall with 48 mitten patterns. $18.95
And a Time to Knit Stockings by Pence offers a sock for each month! $14.95
Latvian Mittens by Upitis is a great reprint with 44 new mitten designs. $25.00
Folk Socks by Nancy Bush gives you a variety of socks to choose from. $16.95
Knit-to-Sock Leaflet by Lindberg allows you to use any yarn, any gauge. $3.50
Hats that Fit Leaflet by Lindberg lets you choose among 9 different hat styles. $3.50
Kid's Knits: Heads, Hands, and Toes by Bliss is full of adorable kid's designs. $18.95

Please add $4.00 for shipping; order 3 or more books above by Nov. 1, 1997, and we'll pay the shipping!

1-800-468-0035

YARN BARN 918 Mass. St. Lawrence, KS 66044

express circular needles dmc anchor pearl 12 inox needles pearl 8 cutwork linen brittany double points floss pearl5 danish dmc an pearl 3 metalic over hooks persian tape needles pearl 8 cutw hooks wool c knitting yarns s pearl danish medici needles ver floss flower thread afghan anchor pearl 12 inox etalic overdye crochet tapestry marlitt ouble point floss medici needles

THREADS & NEEDLES

FOR ALL NEEDLEWORK

FROM THE BASICS TO THE BIZARRE

WE HAVE AN AMAZINGLY ECLECTIC STOCK

dmc anchor pearl 12 inox needles pearl 8 cutwork linen brittany doubles points pearl 5 silk cotton clover pearl 3 metalic overdye c ici danish flower thread afghan hooks persian tapestry marlitt needles dmc anchor pearl 12 inox needles pearl 8 cutwork linen lover pearl 3 metalic overdye floss crochet hooks wool cebelia opera read afghan hooks persian tapestry linen brittany double pot chet hooks wool cebelia floss marlitt knitting yarns si ox needles pearl 8 cutwork opera tatting shuttles medicine danish flower thread afghan hooks persian tapestry marlitt knitting yarns silk ribbon expres brittany double points pearl 5 silk cotton clover pearl 3 metalic overdye crochet hooks, wool cebelia opera tatting shuttles, meici floss danish flower thread afghan hooks persian tapestry marlitt knitting yarn silk ribbon express circular needles

CALL OR WRITE FOR OUR CATALOG

1-800-660-4355

THE NEEDLEPOINT JOINT

241 HISTORIC 25th STREET • OGDEN, UTAH 84401



Brittany

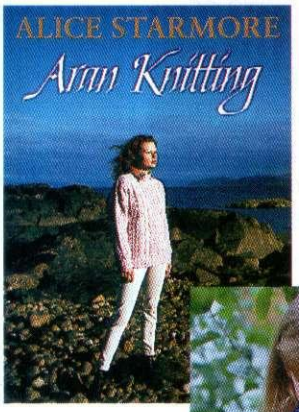
fine wood knitting needles & crochet hooks

Our New Address:
P.O. Box 130
Elk, CA 95432

Phone Toll-Free
1-888-488-9669

Books from Interweave Press

New!



Aran Knitting

Alice Starmore

Here's a complete Alice Starmore workshop in Aran knitting! Step-by-step instructions, photos, and drawings lead readers through 60 charted patterns that cover all the variations of Aran technique. To develop readers' creativity, Starmore then takes them through the design of a traditional Aran sweater. Full instructions and charted patterns for 14 original Alice Starmore designs include her own interpretations of Celtic knotwork. With new historical information and photos taken on location, *Aran Knitting* is a real eye-opener on all the facets of this enduring style.

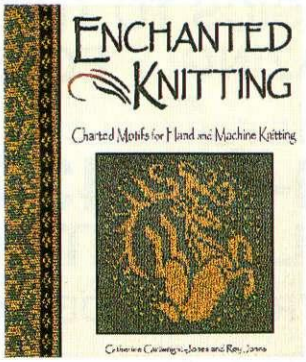


8¾ × 12, hardbound, 176 pages, color photos throughout.
#723—$39.95

Enchanted Knitting

Charted Motifs for Hand and Machine Knitting

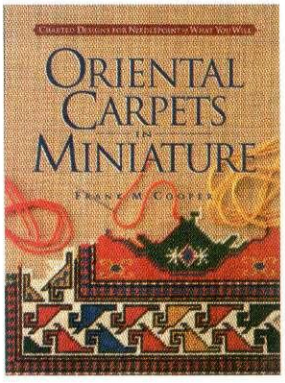
Catherine Cartwright-Jones & Roy Jones



Authentic ancient motifs—from natural animals to mythological and imperial figures—are the basis for the charted designs in this new book. Here you'll find patterns based on the Romanian beast-man Silvanus, figures in the Paleolithic caves of Europe, tattoos from the famous Pazyryk woman of central Asia, and a gentleman's robe from Nigeria.

Every design in the collection includes a discussion of the original motif in its historical context, plus knitting charts. There are also photos of completed garments incorporating the motifs. For really fantastic designs, make *Enchanted Knitting* your own.

8 × 10, paperbound, 96 pages, color photos and b&w charts and illustrations.
#680—$19.95



Oriental Carpets in Miniature

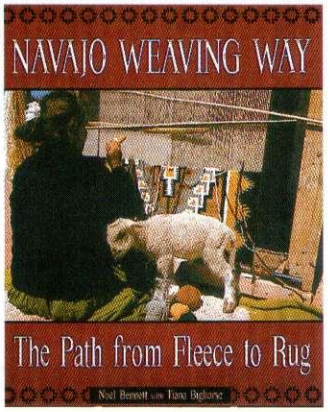
Charted Designs for Needlepoint or What You Will

Frank M. Cooper

Twenty-four miniature rugs, photographed in color and charted in black and white, provide needlecrafters with a variety of options beyond the needlepoint in which author Cooper originally created them. The sky's the limit (and the floor is not necessarily the destination), when creative minds start working with these finely-crafted designs.

7 × 9¼, paperbound, 120 pages, color photos, maps, and illustrations; b&w charts. #657—$19.95

New!



Navajo Weaving Way

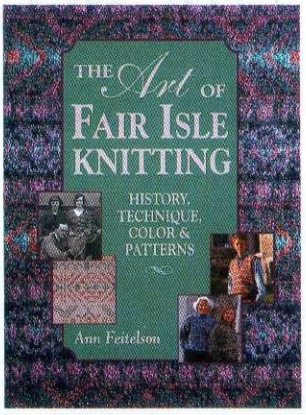
The Path from Fleece to Rug

Noël Bennett with Tiana Bighorse

This authoritative text on Navajo rug making as taught to Noël Bennett by Tiana Bighorse preserves the mystery and wisdom of Navajo weaving traditions while honoring the people's culture. *Navajo Weaving Way* is a compilation of three of Bennett's out-of-print books augmented with all-new chapters on spinning, carding, and dyeing. Throughout, in direct quotations and photographs, the book reflects the strong presence of Navajo women.

Navajo Weaving Way speaks to the beginning weaver and the more experienced, moving step-by-step through the making of a simple sampler, introducing techniques for a more advanced sampler, and presenting complex joins and designs. There are also graphs for several full-size rugs, line drawings depicting techniques, and instructions for making a Navajo loom.

8 × 10, paperbound, 160 pages, b&w photos and line drawings.
#695—$19.95



The Art of Fair Isle Knitting

History, Technique, Color, & Patterns

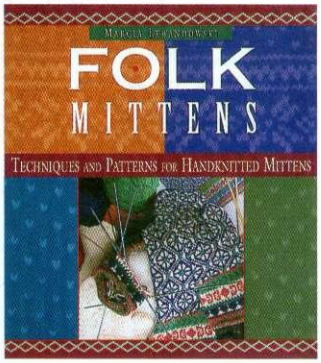
Ann Feitelson

Fair Isle patterns, colors, history, stories, and people fill this comprehensive new book. An art historian and practicing fiber artist, author Feitelson has visited the Shetland Islands often to bring this distinctive knitting style to life. The historical sections are lavishly illustrated with color photographs of historic Fair Isle garments; Fair Isle color theory is exhaustively demonstrated with actual knitted samples; and the original Fair Isle garments by Feitelson are illustrated with both color photos and color charts to help you knit your own designs.

8½ × 11, hardbound, 184 pages, color photos throughout.
#650—$34.95

Find these books at your local craft source or call Interweave Books, Dept. IWPP, at 800-289-9276.

Just in!



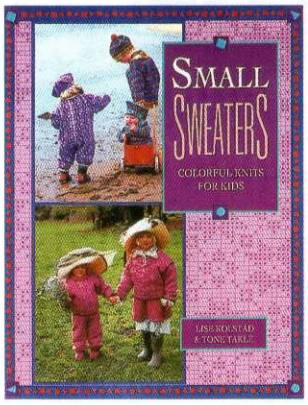
Folk Mittens

Marcia Lewandowski

Here's an international mitten mall, just in time for holiday knitting. Choose from purple mittens adapted from the yoke of a Bohus Stickning sweater, geometrically patterned black and white Greek mittens, and multicolored Andean mittens with animal motifs. In all, there are 38 mitten patterns in this companion to Interweave's bestseller *Folk Socks*, including mittens from Austria, Kashmir, and colonial New England. All patterns are presented with full-color graphs. Other technical coverage includes gauge, washing and felting, casting on, plait edging, ribbed and unribbed cuffs, and a long section on thumbs, including three types of gores.

Make lots of people happy this winter. Give them mittens from the book. Give them the book itself. Either way, they're *Folk Mittens* winners.

8½ × 9, paperbound, 120 pages, color photos and graphs. #694—$18.95



Small Sweaters

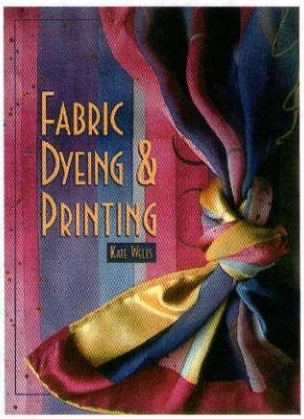
Colorful Knits for Kids

Lise Kolstad & Tone Takle

People lucky enough to have children to knit for will delight in *Small Sweaters*. Authored by Lise Kolstad and Tone Takle, who have also written Interweave's *Sweaters* and *More Sweaters*, this new collection offers over 50 garments, including sweaters, coats, hats, leggings, mittens, and socks, in sizes ranging from newborn to 12 years. When it comes to *Small Sweaters*, you'll have as much fun knitting the garments as your children will have wearing them.

8½ × 11, paperbound, 144 pages, color photos throughout. #687—$21.95

Available now!



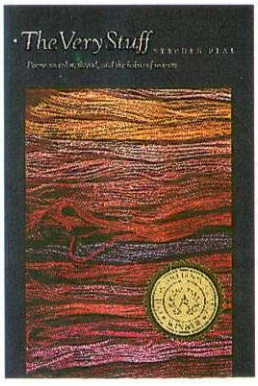
Fabric Dyeing & Printing

Kate Wells

If you could buy only one book on surface design, this would be it. The ultimate textile designer's bible, *Fabric Dyeing & Printing* combines step-by-step photographs of technical processes with over 100 full-color photographs of contemporary fabric. Taken by professional fashion photographers, these fabric shots are truly stunning—*and* inspiring. The book pays careful attention to the decorative effects that can be created on fabric, from tie-dye through computer-generated imagery. Textural effects include a full chapter on devoré, plus crimping, flocking, and embossing. Thirty key patterning techniques are presented, with 20 dye recipes laid out in easy-reference cookbook style. As senior technical instructor of dyeing and printing at London's Royal College of Art, author Wells is an expert on the latest, most exciting developments in surface design.

8½ × 11, hardbound, 192 pages, 300 specially commissioned color photos. #724—$39.95

It's a winner!



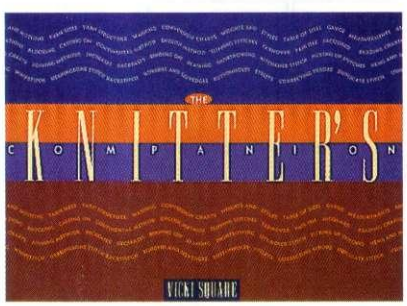
The Very Stuff

Poems on color, thread, and the habits of women

Stephen Beal

Interweave is pleased as punch! *The Very Stuff* has been named 1997 Poetry Winner by the Colorado Center for the Book. Judges for the award were Colorado librarians, who commented, "*The Very Stuff* is not just good poetry. It is exceptional poetry. The subject of this collection, color, is almost startling in its seeming simplicity and originality. . . . It is impossible to read this book and ever look at a woman's red dress or a sunset in quite the same way again." Get *The Very Stuff* and have some fun with color, thread, and words.

6 × 9, paperbound, 104 pages, color legends. #676—$14.95



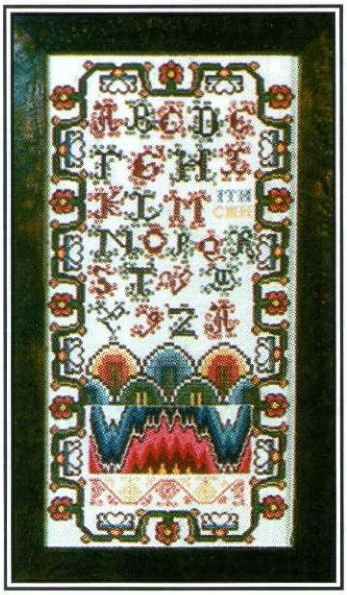
The Knitter's Companion

Vicki Square

Don't know how to do it? Forget how to do it? Need a new way to do it? Turn to *The Knitter's Companion*, the handy spiral-bound notebook that stays open while you knit. Measuring just 7 × 5 inches, the book fits in your totebag so you're never without clear illustrated diagrams for dozens of knitting techniques, including casting on, binding off, increasing, decreasing, correcting mistakes, making buttonholes, and sewing seams and hems. The book also offers tables of body measurements, yarn estimates, conversions, and more.

7 × 5, spiralbound, 112 pages, 100 b&w technique illustrations. #671—$17.95

Find these books at your local craft source or call Interweave Books, Dept. IWPP, at 800-289-9276.



OUR EXTENSIVE CATALOGUE includes kits, charts, books on early textiles, sewing tools, our exclusive linens, custom framing of needlework in appropriate period style frames with archival materials, and genuine antique samplers. The majority of our goods are available only through THE SCARLET LETTER. *Catalogue $4.00.*

We feature over 130 of the finest museum & historic reproduction samplers in the world, from America, England, Scotland, Germany, and Holland.

THE SCARLET LETTER
P.O. BOX 397, SULLIVAN, WI 53178

THE SCARLET LETTER

EVERYTHING YOU NEED FOR YOUR NEEDLEWORK PROJECTS

(and maybe some things you didn't even know you needed!)

We stock over 1,000 different yarns in a huge array of colors including:

- Vittadini
- Jaeger
- Classic Elite
- Tahki
- Colinette
- Prism
- Rowen
- Lang
- Lane Borgosesia
- Noro
- Plymouth
- Harrisville
- Annabelle Fox
- Dale of Norway
- Cynthia Helene
- Missoni
- Filatura
- Jo Sharp
- Berroco
- Brown Sheep
- Gedifra
- GGH
- Katia
- Maños
- Mountain Co.
- Muench
- Patons
- and lots more!

To Order: 1-800-306-7733

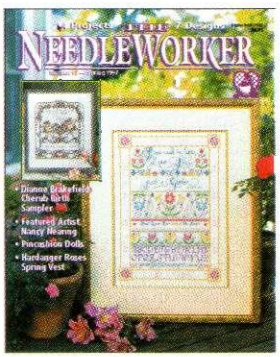
For a free newsletter/catalog send a card with name, address, phone and your interests.

PERSONAL THREADS BOUTIQUE

Knitting • Weaving • Spinning • Needlepoint

8025 West Dodge Road • Omaha, Nebraska 68114 • Fax: 402-391-0039

THE NEEDLEWORKER MAGAZINE®



Spring in The Garden, fourth in the Four Seasons Samplers Series, is just one of the special features in Spring '97. Look for designs from Nancy Nearing and Diane Brakefield.

Top Designers Original Designs Still Just $14.95!

The NeedleWorker is a quarterly magazine with **articles, projects, supply sources and exciting ideas** for your favorite needlework techniques.

Each issue offers features on techniques such as **cross-stitch, sampler stitches, pulled work, tatting, beadwork, quilting** and more, plus spectacular **special features from your favorite designers and teachers.**

ONE-YEAR SUBSCRIPTION
$14.95 U.S. US$17.50 CANADA



Send check or money order payable in U.S.Dollars to:

THE NEEDLEWORKER
Dept. PSO7
P. O. Box 6634
Concord CA 94524-6634

Satisfaction guaranteed or your money promptly refunded.

100% WOVEN

The Finest Original Woven Labels Since 1846

Heirloom Woven Labels

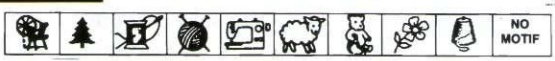
ACTUAL SIZE 1/2" WIDE



1. LETTERING Circle style desired above.

Cash's

2. MOTIFS Circle choice. Not available with style E or F.



3. COLORS Circle one for lettering, one for background below.

LETTERING		LABEL BACKGROUND
RED, GOLD LUREX	ON	WHITE, CREAM, GREY, BLACK, GREEN, NAVY
GREEN, YELLOW	ON	WHITE, CREAM, BLACK
WHITE, GOLD LUREX	ON	GREY, ROSE, SKY, LILAC, BLACK, GREEN, NAVY
BLUE, BROWN, BLACK, PINK	ON	WHITE, CREAM

6. PRICING

36 labels for $21.00	
72 labels for $27.50	
144 labels for $40.00	
NJ Residents add 6% tax	
Postage and Handling	$ 2.95
US currency only TOTAL	$

4. LABEL INFORMATION PLEASE PRINT

Line One _____

Line Two _____

MAXIMUM 24 letters and spaces per line

5. CUSTOMER INFORMATION

Send labels to:

Name _____

Address _____

_____

Phone _____

No shipments outside North America
Allow 3-4 Weeks for delivery

Mail to: HEIRLOOM WOVEN LABELS
P.O. BOX 428 PW97
Moorestown, N.J. 08057
Prices guaranteed through 1997

Phone Orders now accepted
(609) 722-1618
FAX (609) 722-8905

AMERICAN EXPRESS MasterCard VISA



(continued from page 37)

Making the Garment

The smocking patterns may be applied to any round-yoke dress or gown. Follow the assembly instructions for your pattern, substituting these pleating and smocking instructions where appropriate.

Transfer 5 rows of smocking dots to the wrong side of the lower edge of each sleeve. The sleeve pattern requires a multiple of 4 plus 75 dots to fit evenly on the sleeve. Transfer 8 rows of dots to the wrong side of the neck edge of the back, fronts, and sleeves. Pleat each piece, then assemble them with French seams. The yoke pattern requires a multiple of 20 plus 3 dots to fit evenly around the entire yoke. Adjust the starting and ending point of the pattern so that the left and right sides match at center front or at center back.

Work the smocking with 3 strands of light peach silk floss threaded on a size 8 crewel needle. Begin the wave diamond pattern at one edge of the sleeve placket or at the center of the sleeve. Repeat the wave pattern across, reversing the wave diamond to end at the placket edge or at the center of the sleeve. Begin the yoke smocking at the left center front or right center back so that the pattern is centered at center front.

Finish the garment, applying lace to the neck and sleeve edges if you wish. Work the front band embroidery pattern at the top of the bands. Work the roses in bullion stitch, the blue stars in straight stitch, stems in stem stitch, and leaves in lazy daisy stitch. ❖

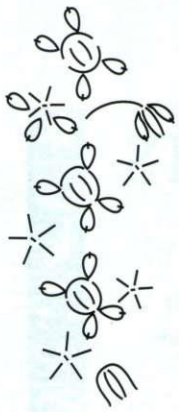
Suppliers

Baltazor's, 3262 Severn Ave., Metairie, LA 70002. (800) 532-5223.

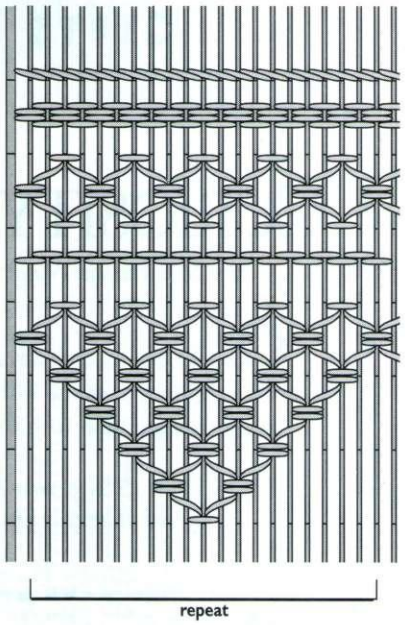
Grace L. Knott Smocking Supplies, Ltd., 86 Larkfield Dr., Don Mills, ON, Canada M3B 2H1. (416) 448-5745.

Linda's Silver Needle, PO Box 2167, Naperville, IL 60567. (800) 766-2548.

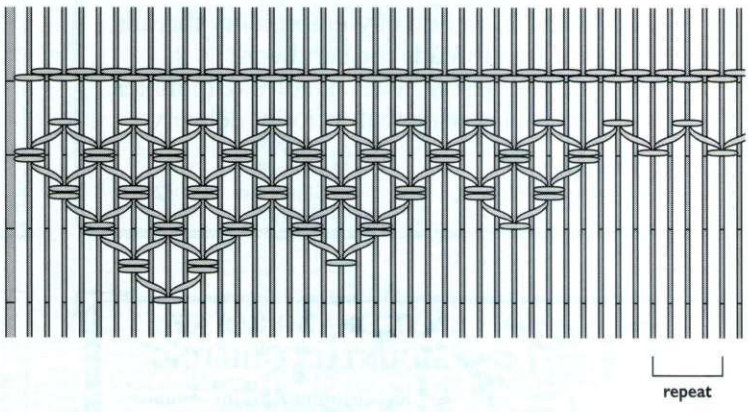
Front Band Embroidery Pattern



Yoke Pattern



Sleeve Pattern



Bullion Stitch



Place the needle in the fabric as if to make a straight stitch the length of the bullion knot with the tip of the needle emerging from the fabric beside the emerging thread. Wrap the thread around the tip of the needle.



Holding the wrapped thread firmly, pull the needle through the fabric and wrapped thread. Pass the needle through the fabric at the same point at which you began the stitch on the previous step.

GIFTS & CRAFTS DIRECTORY

CURIOSITY KITS

Arts, Sciences and World Cultures

Over 45 quality craft adventures that enable children to create with their hands what they envision with their minds.

Call 800/584-KITS for more information about Curiosity Kits.

IT'S A CREWEL WORLD, Inc.

231 Essex Street • Salem, MA 01970-3729
(508) 745-9696 • Fax (508) 741-7735

☆ ☆ ☆ ☆

Largest Needlework Store in New England
Full Focus Shop with Knowledgeable Staff
Seminars with Nationally Known Teachers
For more information on classes send SASE
or visit us at www.needleweb.com

Knight's Thread Express

- Specializing in top-quality embroidery threads and other fine threads for handwork
- Featuring the best in linen needles & thimbles.
- Fast, personal service with priority delivery.

New catalog!
$1.00 (refundable)

Dept. PW997
75 McIntire Rd.
New Gloucester, Me 04260
207-926-5227

Paper Pieces

Precut Paper Shapes for Paper Piece Quiltmaking



Ornamental Kit

Fabric, Paper Pieces, Ribbon and Instructions for all 4 different ornaments shown here.
Great teacher gift.
Send $8.25 (includes shipping)

Visa/MC accepted

Call 1-800-337-1537
Color Catalog Available

Paper Pieces
Dept PC 9, P O Box 2931
Redmond, WA 98073

Traditions Remembered

"COLORADO ROCKY MOUNTAIN QUILTING!"

Fabrics, Original Patterns, Supplies for Quilting, Antique Fabrics, Flour Sacks, Laces, Patterns, etc.

LARGE Selection of Antique Buttons

Catalogs for quilting patterns & Antique Fabrics

Mail order & Store
M/C, VISA, Discover
(970) 586-8598



P.O. Box 3454
800–B Moraine Ave (Hwy 36)
Estes Park, CO 80517

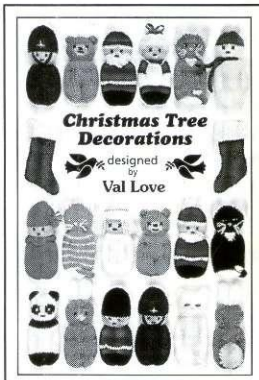
Gift Prints for Weavers

R15. *The Little People weave their summer curtains from skeleton leaves.* R18. *To make my small Elves' coats.*



Beautifully printed on quality paper to capture Arthur Rackham's magical world. Ruled-border matte. Image size: 4¾" x 6⅞". Each print: unframed $30; framed $82. Plus shipping. Call to order today from our enchanting print selection.

the Prints and the Paper™
800 PAUPER-5 (800 728-7375)



Christmas Tree Decorations

One of five knitting books by Val Love

15 quick & easy patterns to stuff & hang on the tree, packages or wreaths, or as gifts for youngsters. Make each 3" tall decoration in about 2 hrs.

Look for Val Love's books and kits at your favorite yarn store or contact:

Dovetail Designs (212) 534 4976
Dept. P, Box 1163 NY, NY 10028 VISA/MC/CK/MO

Pattern Book:	**$9.50**
Yarn Pack for 10 decorations:	**$10.00**
Shipping:	**$2.50**

HAND CRAFT INSTRUCTIONS

Baby Comforter A handmade baby comforter makes a delightful gift. Basic pattern can be completed in just a few hours. Easy-to-follow instructions. **$4.00**

Keepsake Binder/Scrapbook Your imagination plus recycled paper grocery sacks equal a unique child's school memorabilia scrapbook or keepsake binder. A great parent/child activity. Easy-to-follow instructions. **$4.25**

Potpourri Trivet Potpourri-stuffed fabric trivet is easy and inexpensive to make. Make a spice-scented one for your dinner table, or a small one with your favorite aromatherapy scent for under your pillow. **$3.50** (Kit with 100% cotton fabric and potpourri **$8.75.** Specify fabric color.)

HANSEN KRISTIANA HOME
PO Box 147050
Gainesville, FL 32614-7050

GIFTS & CRAFTS DIRECTORY

The Heirloom Knitter
presents
Heavenly Cotton Facecloths



FIVE ELEGANT PATTERNS TO KNIT AND ENJOY
IMPRESSIVE TO LOOK AT; EASY TO KNIT
Voila! THE PERFECT GIFT

send check for $8.75 to: Barbara Scoville
The Heirloom Knitter • 9729 Sweet Blossom Drive
South Jordan, Utah 84095 • Phone: 1-801-253-3606

Catalog for more knitted beaded purse patterns as seen in Interweave Knits Summer Issue $1.00

RIBBONS* *RIBBONS* *RIBBONS
1/16" POLYESTER, SILKLUSTER, ORGANDY
BRAZILIAN (RAYON THREADS)
TRAPUNTO
BATTENBERG LACE TAPES
SUPPLIES * KITS * BOOKS
CATALOG + MERCHANDISE COUPON . . . $2.00
NEEDLECRAFTS BY DONNA
P.O. BOX 1456P7, COSTA MESA CA 92628-1456
PH/FAX 714-545-8567 E-MAIL donnaf2@juno.com

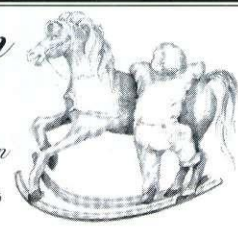
HAND SEWING **MACHINE BASICS**
PATCHWORK/APPLIQUÉ **EMBROIDERY**



Make Sewing Child's Play
with our curriculum guide and lesson plans
featuring projects designed for ages 7–14.

For complete description & order form, send SASE to:
PAST CRAFTS, P.O. Box 16512-PW,
Alexandria, VA 22302

A Child's Dream
• FREE CATALOG •
Natural materials to nurture . . .
the child's sense for life and imagination



- 100% wool felt
- Natural Handwork Supplies
- Doll making Supplies
- Playthings and Gifts
- Puppetry Kits
- Storytelling
- Celebrations and Holidays
- Baby Items

P.O. Box 1499, Boulder, CO 80306-1499
1-800-359-2906

Needlework and Decorative Accessories

New catalogue and new products
Floorstands*, table stands, needlework and decorative frames, footstools, fire-screens, thimbles, needle cases, pincushion boxes, etc. In black cherry, oak, mahogany, walnut and exotic woods.
Catalogue $3.00. Refundable with an order.



Atelier Florentine
Denise Tremblay, woodworker
191 Rang Ste-Marie, St-Félix-de-Valois (Québec) Canada J0K 2M0 • (514) 889-4983
*(accept the traditional Japanese embroidery frame)

Designs Still Worth Doing . . .
Vintage Embroidery for Beginners and Experienced!
. . . Patterns Just Like grandma Used to Make!
- Redwork
- Day of the Week Towels
- Decorative Linens...and more!

Catalog $2 20 Pattern Sampler $5
Ready-to- Embroider mini quilt kit $15



Aunt Effie's Heirlooms



pegLoom
for the youngest weaver
A Teacher's Choice Award Winner

For a free catalog of all of our wonderful Friendly Loom® weaving products for children, call or write:

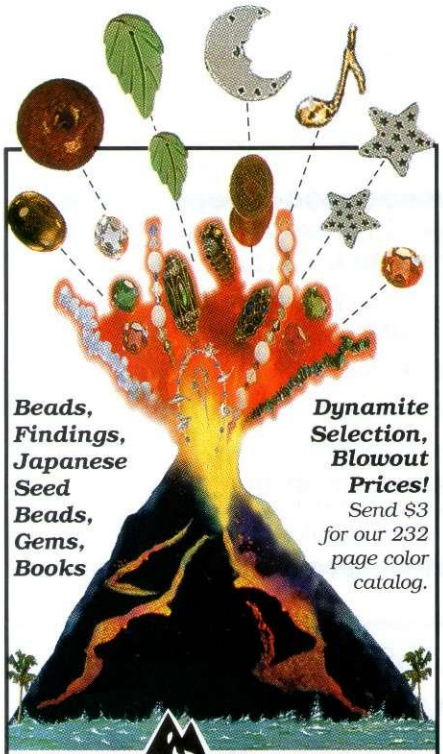
HD HARRISVILLE DESIGNS
Center Village, P.O. Box 806
Harrisville, New Hampshire 03450
603-827-3333 Website: http://www.harrisville.com

HOLIDAY GIFT IDEAS...



From Pillows-N-Pictures
Create a most unique gift for yourself or a friend with our stumpwork kits. Don't have time? No problem. Completed stumpwork items available.
Free Brochure or Catalog $3.00
3457 N University Suite 220 Peoria, IL 61604
1-800-297-1072 24 hr Fax 309-243-7157





Beads, Findings, Japanese Seed Beads, Gems, Books

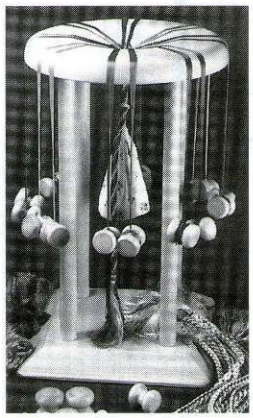
Dynamite Selection, Blowout Prices!
Send $3 for our 232 page color catalog.

FIRE MOUNTAIN GEMS® *"Friendly Service"*
28195 Redwood Hwy. Dept. PW709
Cave Junction, Oregon
97523-9304

Japanese Braiding Equipment

designed by
Rodrick Owen

- *NEW* Braiding books from Japan by Makiko Tada
- Quality capped hardwood bobbins
- Japanese style Maru Dais & more
- Braiding books including *Braids–250 Patterns from Japan, Peru & Beyond*, by Rodrick Owen $29.95 + S&H
- Equipment & Fiber Catalog ***plus*** Schedule for Rodrick's workshops at TWP—$3.00.



THE WEAVER'S PLACE
75 Mellor Avenue
Baltimore, MD 21228

orders only
800-747-YARN

inquiries
410-788-7262

---

the WOOLY WEST

Fine natural fiber yarns and accessories for handknitters

We specialize in small projects!

Everything from yarns and patterns to books and needles.

Mailorder Catalog
Send or call for our free catalog.

New Address!
1417 South 1100 East
Salt Lake City, UT 84105
(801) 487-9378

The American Needlepoint Guild

wants you as member!

Member's Benefits Include:
- 6 Issues of *NeedlePointers* Member's Exclusive Magazine
- Needlework Classes by Mail
- Teaching & Judging Certification
- Chapter Membership Available
- Annual Needlepoint Seminar

I want to join! Enclosed are my membership dues of $23.00 US. ($33.00 USD Foreign)

Name: _____
Address: _____
City: _____ St: ____ Zip: _____

Mail to: ANG Membership
Cathy Felten
3410 Valley Creek Circle Dept PW
Middleton WI 53562-1990

---

cross stitch ♥ needlepoint ♥ antique samplers

crochet ♥ doll-making ♥ knitting ♥ vintage linens ♥ drawn thread work ♥ antique samplers ♥ smocking ♥ fabrics

crazy quilts ♥ doll-making ♥ crochet ♥ tatting ♥ bobbin lace ♥ Christmas designs ♥ quilting ♥ knitting ♥ fabrics



I L♥ve Needlework™ Fair

Jan. 29–Feb. 1, 1998
Long Beach, California
Aboard the Queen Mary

April 16–19, 1998
Bloomingdale, Illinois
Indian Lakes Resort

Classes ♥ Marketplace ♥ Exhibits
Treat yourself to new skills, supplies & ideas for ribbonwork, stitchery, quilting, knitting, needlepoint, lace making & more.

♥ Treat yourself to a trip to the Fair! ♥

For details and class registration brochure, send a long SASE (55¢) to the ILN Fair, Dept. PN, 836 B Southampton Rd., #285, Benicia, CA 94510

pulled thread work ♥ silk ribbon embroidery

Only the best count

Top quality linens hand dyed with only the best natural ingredients

Linen Material in
6 size counts in 40 dyed colors
Sample rings $15.00; free upgrades
Sample packs $30.00

Hand dyed linen thread in 20/2 weight, 30 colors (other weight available on special order)
Sample ring $10.00; free upgrades
Other fibers available
Natural Alpaca wool 5 colors
Kid fiber (mohair) 2 weights
Safari fiber (cotton/rayon) 2 colors
Hand dyed silk ribbon 2 and 4 mm
Fiber sample card $5.00

web site
http://www.sove.net/~mitlfrah
e-mail at: mitlfrah@sover.net

Green Mountain Hand Dyed Linens
PO Box 206
North Clarendon, Vermont, USA
05759-0206



✦ **MENDOCINO, CALIFORNIA.** September–November. Classes include Bobbin Lace, Beginning Needlepoint, Silk Painting, and more. Mendocino Art Center. (800) 653-3328.

✦ **SANTA CLARA, CALIFORNIA.** October 23–26. Pacific International Quilt Festival VI. Quilt and wearable art competitions, workshops, lectures. Santa Clara Convention Center. Contact David and Peter Mancuso, PO Box 667, New Hope, PA 18938.

✦ **GOLDEN, COLORADO.** September 2–November 1. Columbine Quilt Guild Invitational Exhibit. Rocky Mountain Quilt Museum, 1111 Washington Ave., 80401. (303) 277-0377.

✦ **WILTON, CONNECTICUT.** Through September 21. A Wilton Childhood. Artifacts and exhibits reflecting lifestyles of children in the nineteenth and twentieth centuries. Wilton Historical Society, Sloan-Raymond-Fitch House, 249 Danbury Rd., 06897. (203) 762-7257.

✦ **LOWELL, MASSACHUSETTS.** Through April 1998. Child Labor: Documentary Photography and the Quest for Reform. Early-twentieth-century photographs by Lewis W. Hine and David L. Parker. Lowell National Historical Park, 67 Kirk St., 10852-1029. (508) 970-5000.

✦ **SALEM, MASSACHUSETTS.** September 24–27. Seventeenth-Century Embroidery Arts Symposium. Contact Jennifer Evans, Peabody Essex Museum, East India Square, 01790. (800) 745-4054.

✦ **WESTFORD, MASSACHUSETTS.** November 6–9. A Quilters' Gathering. Workshops, quilt contest, exhibit, vendors. Westford Regency Inn. For program and entry forms, send SASE (78 cents postage) to Eastcoast Quilters Alliance, PO Box 711, 01886.

✦ **DETROIT, MICHIGAN.** October 19–24. American Needlepoint Guild annual seminar. Exhibit and classes at the Westin Hotel, Renaissance Center. Contact Gail Sirna, 5823 Wellwood Ct., Rochester, 48306.

✦ **TRENTON, NEW JERSEY.** Through January 18, 1998. The Flag in American Indian Art. Thirty-six objects from the late nineteenth century, featuring the American flag in native American designs at the New Jersey State Museum. For information, call (202) 357-2700.

✦ **NEW YORK, NEW YORK.** Through September 28. Old-Time Favorites, New-Time Fashions: Quilt Revival 1910–1950. Museum of American Folk Art, Two Lincoln Square, 10023-6214. (212) 595-9533. For information about the accompanying symposium, September 12–13, call (212) 977-7170.



On display at the Museum of American Folk Art, New York. Cotton, 1935–1945. Gift of Robert Bishop. 1993.04.08.

✦ **NEW YORK, NEW YORK.** October 7–January 10, 1998. 50 Years of Fashion: New Look to Now, clothing trends within social and cultural contexts. October 28–January 3, 1998. Beads and Sequins: Scintillating Fashion. 1920s dance frocks to the latest in sequined splendor. Fashion Institute of Technology, Seventh Ave. at 27th St., 10001-5992. (212) 217-5800.

✦ **NEW YORK, NEW YORK.** October 19–January 4. To Honor and Comfort: Native Quilting Traditions. More than forty quilts from North America and Hawaii. George Gustav Heye Center, National Museum of the American Indian, Smithsonian Institution, One Bowling Green, 10004. (212) 825-6700.

✦ **WINSTON-SALEM, NORTH CAROLINA.** September 20–January 11, 1998. Quilts, Coverlets, and Counterpanes. Southern bed coverings spanning 1790–1890. Museum of Early Southern Decorative Arts, PO Box 10310, 924 S. Main St., 27108-0310. (910) 721-7360.

✦ **AURORA, OREGON.** October 3–12. Quilt exhibits, demonstrations, lectures, vendors, and classes. Old Aurora Colony Museum, PO Box 202, Second and Liberty Sts., 97002. (503) 678-5754.

✦ **BETHLEHEM, PENNSYLVANIA.** Through November 1. Sewing Plain and Fancy: Tools and Examples of the Sewing Arts, an exhibit at the Moravian Museum of Bethlehem, 66 W. Church St., 18018. (610) 867-0173.

✦ **MEMPHIS, TENNESSEE.** Through September 21. Superstitches: Four Centuries of Fine Embroidered Textiles. Memphis Brooks Museum of Art, Overton Park, 1934 Poplar, 38104-2765. (901) 722-3500.

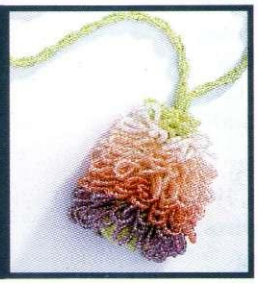
✦ **HOUSTON, TEXAS.** October 18–20. International Quilt Market. October 23–26. International Quilt Festival. October 26–28. Boxes Under the Bed 1997 conference. Contact Alliance for American Quilts, 7660 Woodway, Ste. 550, 77063. (713) 781-6864.

Please send your event information at least three months before the month of publication. Listings are made as space is available. Although we try to include as many events as possible, we cannot guarantee that your listing will be included.

INTERWEAVE

BEADWORK

Beadwork is back! The 1997 issue features lots of exciting projects. Here's how three designers describe their work:



This shimmering flower necklace is modeled on a Victorian miser's purse. I did it in bead knitting, and the petals are loops of beads between stitches.

—Ann Budd, Technical Editor

I think of my designs for beaded bottles as evening gowns. This bottle is dressed in a net stitch of seed and cut-glass beads. Now, if we could only get the bottles on the runway.

—Jean Campbell, Couturier





It's fun making lampwork beads! At first, some beads will be wacky-looking, but that's okay. Just have fun, and you'll soon have lots of cool beads.

—Jennifer Nastu, Beadmaker

As soon as last fall's issue of *Beadwork* sold out, we knew we had to do another. In this issue we have the projects described above, plus delicate beaded butterflies from Sylvia Becker. Silk scarves with beaded fringe from Jane Fournier. Also Native-American beaded fetish animals and a great project for kids.

—Jean Scorgie, Beadwork *Editor*

To order the 1997 *Interweave Beadwork* ($4.95 plus s&h), call Interweave Press, Dept. A-P, at 800-645-3675.

PIECEWORK

BACK ISSUES

- ❑ **SEPTEMBER 1997** $4.95 — *By and For Children*
- ❑ **JULY 1997** $4.95 — *Ribbonwork, Summer Hat*
- ❑ **MAY 1997** $4.95 — *A Sampler Extravaganza*
- ❑ **MARCH 1997** $4.95 — *Scrap Rugs, Remnant Quilts*
- ❑ **JANUARY 1997** $4.95 — *Slovakian Cutwork, Lace Knitting*
- ❑ **NOVEMBER 1996** $4.95 — *Chinese Embroidery*
- ❑ **SEPTEMBER 1996** $4.95 — *Ellis Island: Old World Crafts*
- ❑ **JULY 1996** $4.95 — *Icelandic Lace Knitting*
- ❑ **MAY 1996** $4.95 — *Sock Top Quilts, Knitted Coverlets*
- ❑ **MARCH 1996** $4.95 — *Bobus Knitting, Chinese Blue-&-White Cross-Stitch*
- ❑ **JANUARY 1996** $4.95 — *Norwegian Knitting, Beaded Tatting*
- ❑ **NOVEMBER 1995** $4.95 — *Hardanger, Burmese Embroidery*
- ❑ **SEPTEMBER 1995** $4.95 — *Kilt Hose, Tapestry Crochet*
- ❑ **MAY 1995** $4.95 — *Japanese Embroidery*
- ❑ **MARCH 1995** $4.95 — *Needle Tatting, Ribbon Embroidery*
- ❑ **JANUARY 1995** $4.00 — *Japanese Silk Braids, Peruvian Knitting, Trapunto Quilting*
- ❑ **NOVEMBER 1994** $4.00 — *Shisha Embroidery, Basketry*
- ❑ **SEPTEMBER 1994** $4.00 — *Sashiko, Shibori, Ganseys*
- ❑ **JULY 1994** $4.00 — *Hawaiian Quilts, Chinese Badges*
- ❑ **MAY 1994** $4.00 — *Rickrack Braid, Bead Knitting*
- ❑ **MARCH 1994** $4.00 — *Mourning Quilts, Buttons*
- ❑ **JANUARY 1994** $4.00 — *Kanthas: The Embroidered Quilts of Bengal, Hooked Rugs*
- ❑ **NOVEMBER 1993** $4.00 — *Hmong/Amish Quilts*
- ❑ **SEPTEMBER 1993** $4.00 — *Needleknitting from Ancient Peru*
- ❑ **PREMIER ISSUE** $4.00 — *Deerfield Embroidery, Irish Crochet, Pine Needle Basketry*

YES! Send me the PIECEWORK back issues checked above. Here's my check/money order in U.S. funds for $ _____, including s&h (see chart opposite).
Colorado residents add 3% sales tax.

Charge my ❑ VISA ❑ MasterCard ❑ American Express ❑ Discover

Shipping & Handling	
If order totals	Add
$5.50 & under	$2.00
$5.51 to $10.00	$3.50
$10.01 to $16.00	$4.50
$16.01 to $30.00	$5.25
$30.01 to $50.00	$5.75
$50.01 to $75.00	$6.75
Over $75.00	$8.00

Credit card # _____

Exp. date _____

Signature _____

Or for credit card orders, call (800) 645-3675.

Ship to _____

Address _____

City/State/Zip _____

Phone _____

P.S. If you don't want to tear this page from your magazine, send a photocopy, or let us know in writing which back issues you want.

INTERWEAVE PRESS
201 East Fourth Street, Dept. A-PA
Loveland, Colorado 80537-5655
(800) 645-3675; fax (970) 667-8317

Crazy Quilter's Club

Join now and receive a free gift!

If you love embellishment, "crazy" quilting and decorative work, this is the perfect club for you. Join hundreds of crazy quilters who enjoy special member discounts and our exciting theme newsletter filled with pages of patterns, designs, techniques and tips -- included with your membership.

We offer the finest selection of materials for crazy quilting, embellishing, embroidery and beading. Now featuring stunning silks, fancy fabric packs and more!

Please send $3.00 for our beautiful catalog, or call for more information:

69 Coolidge Ave., #P
Haverhill, MA 01832
(800) 666-3562
(508) 372-6535 (fax)

Evening Star Designs

NATIVE CO•OPERATIVE

QIVIUT HANDKNITS

A Unique Gift That Will Bring Warmth To Someone Special



The Native Co-op members from remote Alaskan Villages handknit Qiviut Masterpieces from the fine, warm and rare fiber collected from the Arctic Musk Ox. Each item is knitted in a native village pattern and comes with a card signed by the knitter.

Brochures available. Visit or order from:

OOMINGMAK
MUSK OX PRODUCERS' CO-OP
604 H STREET, DEPT. PW , ANCHORAGE, ALASKA 99501
PHONE (907) 272-9225

Crazy for Quilts?

then you need the source for what's new in today's quilts...

ART/QUILT Magazine

the magazine devoted to the art quilt.

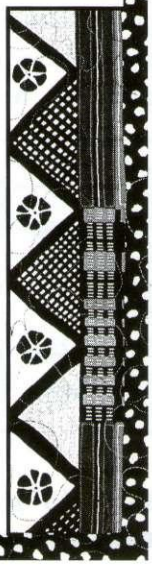
Specials for *Piecework* readers:
1 year (4 quarterly issues) for $28. ($38 overseas)
Sample copy $7 ($10US overseas)

Nancy Crow at the Renwick poster $8 pp

★★ *ART/QUILT Book Service* ★★
Great Books for Great Inspiration and Gifts
Katie Pasquini: Fractured Landscapes $21.95
GREAT NEW QUILTS! Visions IV: Quilt Art $21.95
GREAT BOOK!!! from the Textile Museum exhibit: The Kimono Inspiration: Art & Art to Wear $34.95
Michael James Studio Quilts $75.00
Ruth McDowell: Art & Inspiration $29.95
Nancy Crow Improvisationsal Quilts $18.95
Add $3 per book s/h ($5 overseas)

★★★ Send SASE for our list of books ★★★

To subscribe, send check for $28 ($38US overseas):
ART/QUILT Magazine /Piecework Offer
PO Box 630927 / Houston, TX 77263-0927
fax 713/975-6072 (MC/V accepted)



Yarns

- 100% Cultivated White Silk 5/2, 12/2, 20/2, 30/2
- 12/2 Merino Wool 18 Colors
- Brushed Mohair 21 Colors
- Natural Linen 10/2, 10/4, and 16/2 (bleached)

Sample Cards $7.50

Embroidery Yarn

- 100% Cultivated Silk 5/2, 12/2, 20/2, 30/2 Hand dyed with natural dyes by Trudy van Stralen, author of *Indigo, Madder & Marigold* from Interweave Press

Sample Cards $5.00

louët

Louët Sales
P.O. Box 267
OGDENSBURG, NY 13669
(613) 925-4502
dealer inquiries welcome

SEE and TOUCH the fabrics!

Now you can have fabric counts & colors at your fingertips: simply order our **SWATCH CARDS** of Zweigart Fabrics. A 1-inch sample of each kind of fabric is included and printed bands show the variety of colors. The swatch set is just $17.50 (or a colors-only set is $5.00) plus $3.50 shipping. Call our **FREE HOTLINE** to order your swatch cards, get information, and order fabric.

My name is _____
I live at _____
City _____ State _____
Zip _____ Phone _____
Check # _____ Cash $ ____ or call with bank card #.

Craftsmen's Studio
E-mail CraftsmenS@aol.com
1-800-234-2808
Dept. P, 2727 Ring Rd.
Greensboro, NC 27405

Hand Dyed Silk
RIBBONS
53 Variegated Colors
5 Unique Widths
Artemis
HAND-DYED SILK RIBBONS
1-888-233-5187
Fax: 1-207-741-2497
E Mail artemis@ime.net

http://www.dmv.com/~iceland
Icelandic Wool Online
Louise Heite
PO Box 53, Camden DE 19934
800-777-9665 lheite@eldhorn.is

Costumers of any era will be glad for this new offering. Charted patterns, book and product reviews, costuming in cyberspace, a comprehensive calendar of costume events around the world and well researched and documented articles make Costume & Dressmaker a must-have for the serious costumer. Bi-monthly, $18 per year.

4500 19th St #298, Boulder CO 80304-0619

Costume & Dressmaker
The magazine for serious costumers

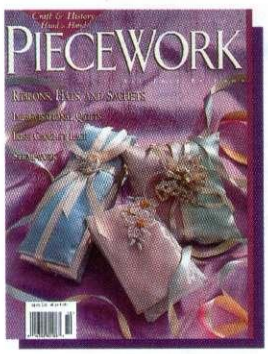
BOOKS to ORDER

Liberated Canvas, CORNELL $23 ppd
Decorative Tassels/Cords, MITROFANIS $23 ppd
Girlhood Embroideries, RING $95 ppd

FREE BOOK SEARCH/CATALOG $1.00
Check out the latest on our home page
http://www.needleworkbooks.com

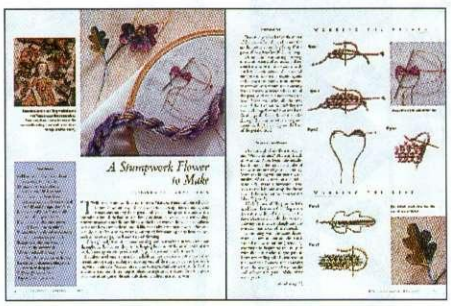
Hard-to-Find Needlework Books
96 Roundwood, Newton, MA 02164

617-969-0942 tel/fax



PIECEWORK
ALL THIS BY HAND

THROUGHOUT THE YEAR THIS wonderful magazine brings you a panoply of handwork techniques—for embroidery, crochet, quilting, cross stitch, beadwork, knitting, basketry, lace making, needlepoint, and other traditional crafts. PIECEWORK also tells the stories behind these techniques, the ethnic and historic traditions that have given rise to the exquisite fibers and fabrics that fill the magazine's pages.



To get all your PIECEWORK news, subscribe or renew today (1 year, 6 issues, U.S., $24). Call **800-645-3675**, Dept. A-PB, or send back the order form bound in this magazine.

INTERWEAVE PRESS
201 East Fourth Street, Loveland, CO 80537-5655 **(800) 645-3675**

EARTH GUILD
TOOLS • MATERIALS • BOOKS—*for Handcrafts*



YARNS • SPINNING • WEAVING
NATURAL & CHEMICAL DYES
MARBLING • FABRIC PAINTS
BASKETRY • CANING
BEADS • FINDINGS
POLYMER CLAYS

33 Haywood Street • DEPT PW
Asheville, NC 28801
1-800-327-8448
MON–SAT 10 AM–6 PM

CALL OR WRITE FOR FREE CATALOG
LISTING STARTER SETS, SAMPLES, BASIC BOOKS
OR SEND $3.00 FOR OUR 100-PAGE
COMPLETE MAIL ORDER CATALOG

Living History!

RECREATING HISTORY magazine is:
•Historic Craft Projects
•Costuming •Period Recipes
•Medieval to Victorian Eras

SUBSCRIPTIONS $18.95 (6 ISSUES)
SAMPLE COPIES — $4.95 (INCLUDES S&H)

Send check or money order to:
RECREATING HISTORY, PO BOX 4277,
DEPT. 16, SANTA CLARA, CA 95056
Visit our web page — http://www.recreating-history.com
Please allow 6-8 weeks for delivery. US funds only. Foreign orders add $6 per year.

TREENWAY SILKS
SILKS FOR STITCHERS
72 GLORIOUS HUES
RIBBONS AND YARNS

SAMPLES AND PRICE LIST $5

725 CALEDONIA AVE
VICTORIA, BC CANADA
V8T 1E4
TEL (250) 383-1661 FAX 383-0543
To order call 1 888 383-SILK

ADDI • BRITTANY
CRYSTAL PALACE • FIBRETECH
NEEDLES & HOOKS
Free Price List Available

Garden City Stitches
FINE YARN • NEEDLEWORK

725 FRANKLIN AVENUE • GARDEN CITY, NY 11530
(516)739.KNIT

Mulberry Folk Art



Primitive Stitchery kits and patterns with iron-on transfer designs. Easy, no count X-stitch, and embroidery.

catalog $3

8220 Honeysuckle Road Dept. P.W.
Manassas, VA. 20112
Phone:(703)7912256
* DEALER INQUIRIES INVITED

LACEMAKING

Van Sciver Bobbin Lace

PURVEYOR OF THE FINEST QUALITY LACEMAKING SUPPLIES
for over 15 years
providing hard to find books,
imported silk, linen and cotton threads,
antique and handmade bobbins,
lacemaking tools and much more!

For our catalogue send $2.00 to:
VAN SCIVER BOBBIN LACE
130 Cascadilla Park, Ithaca, NY 14850
(607) 277-0498

1930'S METALLIC THREAD
VARIETY BOX $25 & $50



Video Catalog $15
Trims, Tassels, Fringe, and more...
Tinsel Trading Co.
47w. 38th st. N.Y. 10018
(212) 730-1030 fax 768-8823

Bargain Books

- **Save up to 80%** on publishers' overstocks, imports, reprints. Quality hardcover books, starting at $3.95.
- **Save 30% or more** on a huge selection of current books and best sellers.
- **Needlework,** Arts & Crafts, Gardening, Cooking, Nature—over 60 subject areas.
- America's biggest bargain book selection.

Free Catalog
HAMILTON 5399 Oak, Falls Village, CT 06031-5005

FREE! 128 Page Full Color Quilting Catalog

From America's Largest Quilt Shop!

Featuring all the fabric, books, patterns and quilting goodies you could wish for. Send your name & address **today!** Your catalog will be mailed without delay. Send to:

KeepsakeQuilting™
Dept. PW
Route 25B, PO Box 1618
Centre Harbor, NH 03226-1618

NATIONALLY AUTHORIZED
brother
KNITTING MACHINE REPAIR CENTER
Outlet for
- **Refurbished & used Brother machines at good prices**

Mary Lue's Knitting World
101 W. Broadway, St. Peter, MN 56082
507-931-3702

Schoolhouse Press
Pittsville, WI 54466

Since 1959, supplying handknitters with wool, books, kits, needles, videos, buttons, etc & *Knitting Camp* since 1974.
Wool samples & catalogue $3.00

Order: 1-800-YOU-KNIT (968-5648)
Fax: (715) 884-2829
Questions: (715) 884-2799

The Golden Needle
Needlepoint & Counted Cross Stitch Supplies
Painted Canvases • Pattern Books
Paternayan • Rainbow Gallery
Kreinick • Broder Wul • Anchor
DMC • Needle Necessities
Caron Collection • Zweigart
Permin • Fleur de Paris
Stitching & Finishing Accessories
Mail orders welcome . . . write for free price list
509 E. Park Avenue • Libertyville, IL 60048
Tel. (708) 549-7579 • Fax (708) 549-7589

ALLEN'S BASKETWORKS
BASKETRY SUPPLIES

TRY OUR NEW GRAPE VINE RATTAN REED, SEA GRASS, CANE, RAFFIA, PAPER TWIST, GOURDS, HOOPS, HANDLES, DYES, BOOKS, AND MUCH MORE. LONG SASE FOR CATALOG.

11008 SE Main St.
Milwaukie, OR 97222
(503) 238-6384
Wholesale prices available.

HANDSPUN & NATURALLY DYED YARN
RAINBOW SKEINS
Worsted weight - 20yds each of seven colors
100% WOOL - $10.00
ANGORA/WOOL BLEND - $19.00
SAMPLES & BROCHURE $4.00



JAMIE HARMON
RD3 BOX 464-P
JERICHO, VT 05465

Needlework is our Mother Tongue

Discover the shop Victorian stitchers have known about for years. Fancyworks now offers a mail order catalogue. For your catalogue send $12.00 (includes postage) to:
Fancyworks, 110-3960 Quadra Street
Victoria, B.C. Canada V8X 4A3
$5 rebate on first $25 purchase

Fancyworks
A division of Fancywork Holdings Ltd.

The Button Shoppe

Buttons by mail

The Button Shoppe has one of the largest selections of buttons from bold and bulky to tiny and delicate to complete your special handwork or fiber arts project. We carry a glittering array of crystal and pearl buttons, natural material buttons in horn, shell, wood, tagua nut, and stone, and even fun and fanciful buttons from airplanes to zebras.

The Button Shoppe
Dept. 3997
4744 Oakfield Circle
Carmichael, CA 95608

Fall '97 Catalog $5 (refundable)
credit card orders - 916.488.5350

VINTAGE PATTERNS & HANDWORK BOOKS

GENERAL CATALOG. $3.00 ppd.
Books of Needlework . . . & more!

PATTERN CATALOG. $7.00 ppd.
Over 1000 patterns available for Victorian & Edwardian clothing, plus Medieval, Civil War Military, 1920's, 30's & 40's . . . & more!

SHOES & BOOTS CATALOG. $5.00 ppd.
Victorian, Edwardian, Medieval & Renaissance eras . . . plus more! Sizes available for men, women, & children.

AMAZON DRYGOODS, DEPT PW
2218 East 11th St. • Davenport, IA 52803
Phone: (319) 322-6800
—CREDIT CARDS ACCEPTED—

The International Design Library®

Over 70 books of authentic designs, *all copyright-free,* including American samplers, American and English crewel and many other multicultural designs, from African to Victorian, ideal for photocopying and graphing projects, from appliqué quilts to wearable art and ribbon embroidery.

Send $2.00 for the illustrated catalogue, refundable with first order. Many money-saving offers.

Stemmer House Publishers, Inc., Department PW997
2627 Caves Road, Owings Mills, MD 21117-2919

Lion Circus Hat
Child-size kit $15.99 ppd.
(Choose background color)

Elephant & Clowns Circus Hat with Mini-Clown Tassels
Child-size kit, $18.50 ppd.

Many other kits.
Call for a Free Catalog!

Kits are 100% wool.

Three Kittens Yarn Shoppe

Mail Orders Welcome 1-800-489-4969
805 Sibley Memorial Hwy., St. Paul, MN 55118

ANNOUNCING A NEW CATALOGUE!

VERY VICTORIAN NOTIONS™

Your Complete Source for Ribbon Embroidery, Ribbon Craft & Crazy Quilting Supplies From Around the World
* Framecraft * Sudberry House *
* Threads * Ribbons * Books * Patterns * Kits *
* Beads * Buttons * Charms *

For your big 32-page catalogue, send $3 to:
VERY VICTORIAN NOTIONS
P.O. Box 18-M Dept.101 Denver, CO 80218

Basketweaving Supplies

Complete selection including:

Wide Variety Weaving Materials
30 Colors Irish Waxed Linen Thread
Hoops and Handles
Dyes and Embellishments
Books and Patterns
Tools and More . . .

Royalwood Ltd.
517-P Woodville Rd.
Mansfield, OH 44907
1-800-526-1630

Quilters' Express to Japan

JAPANESE FABRIC CLUB

Elegant and unusual fabric from Japan, automatically delivered to your door — 2, 4 or 6 times per year.
For Membership info, send SASE.
Also ... ask about the June '98 Tour to Japan.

80 East 11th Street Tel. (212) 505-0480
Suite 623, NY, Ny 10003 Fax (212) 505-0510

Ruth Kern Books

P.O. Box 35366 Phoenix, AZ 85069

Specializing in
Needleart Books & Magazines

Brand New '97–98 Catalogs
The biggest ones yet! New and Out-of-Print Needlework. Both Catalogs for only $3, redeemable with first order, includes 2 updates.

Free Book Searches
Books for Conventions/Events
Use your credit card to order today
1-800-429-5075
Fax: 602-944-1753

the weaving works

basketry
book arts
dyeing
knitting
papermaking
spinning
surface design
textile arts
weaving

the weaving works

4717 Brooklyn Ave NE
Seattle, WA 98105
supplies/classes/books
orders 1-888-524-1221
info 206-524-1221 fax 206-524-0250

Broider Wul
Caron Collection Fibers
Trebizond Twisted Silk Threads
Gold and Silver Real-Metal Threads
Needlework and Costuming Books
Scissors, Fancy Tools, Accessories

Catalog $5.00 (refundable with $30 order)

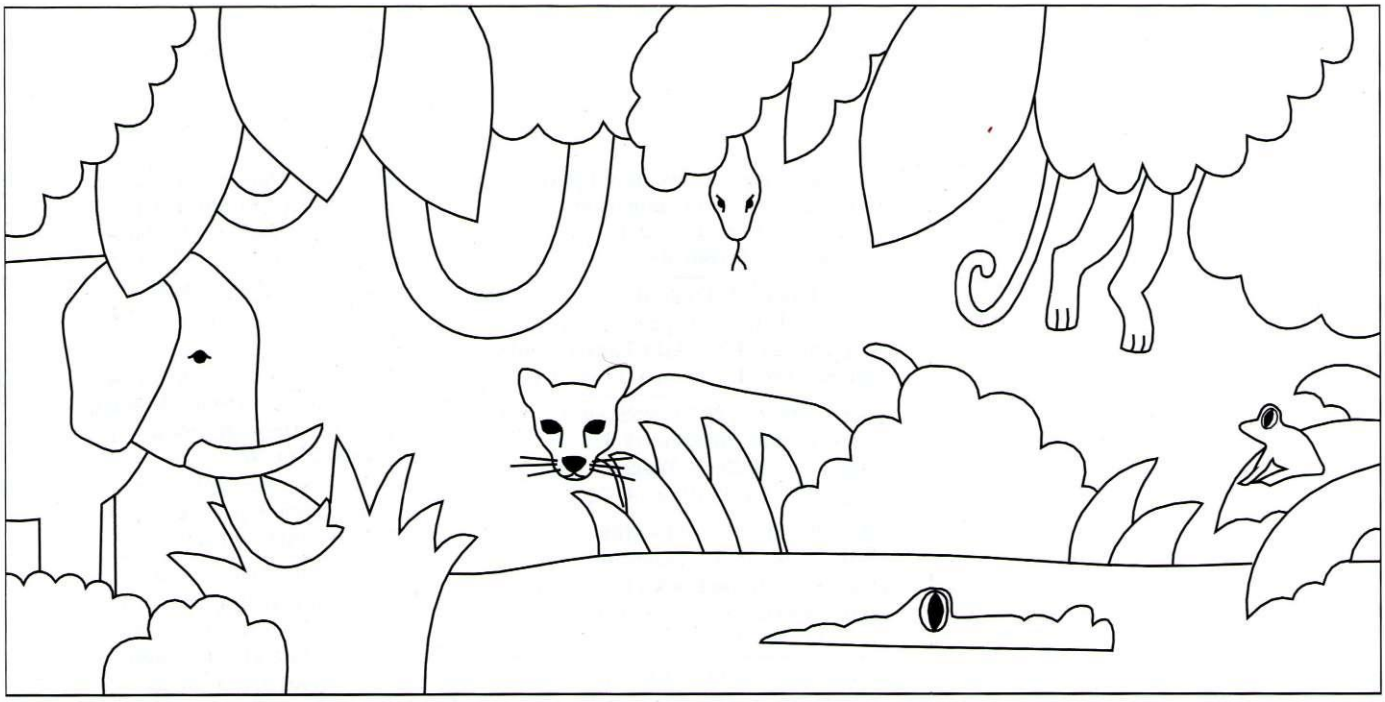
Hedgehog Handworks
P.O. Box 45384 Westchester, CA 90045
(310) 670-6040

Nordic Fiber Arts

See elsewhere in this issue
The Blue & White Wave Pattern Mittens
Wear a pair! Share a pair!
$34.95 ppd
FREE CATALOG
4 Cutts Road • Durham, NH 03824
603-868-1196

(continued from page 45)

Banner pattern. *Pattern may be photocopied for personal use.*



side of the point and finger-press it in place. Take 2 slightly longer stitches at the point, then continue slip-stitching the pressed edge.

At an outside point sew to within 1 stitch of the point, turn under the seam allowance across the point then along the other side, and press the folds flat with your thumb and finger. Make 1 stitch at the point and then stitch the other side. ❖

ADVERTISER'S INDEX

A Bear in Sheep's Clothing 7
A Child's Dream 69
Allen's Basketworks 75
Amazon Drygoods 76
American Needlepoint Guild ... 70
Art/Quilt Magazine 73
Artemis 74
Atelier Florentine 69
Aunt Effie's Heirlooms 69
BagLady Press 11
Beggars' Lace 16
Blackberry Ridge Wool Mill 62
Blueprints-Printables 62
Brittany Company 63
Button Shoppe, The 76
C & T Publishing 3
Caron Collection 8
Checks in the Mail 9
Costume & Dressmaker Press ... 74
Crafts by Donna 69
Craftsmen's Studio 74
Curiosity Kits 68
Cushing & Co., W. 17
DMC Corporation ..... bc
Dovetail Designs 68
Earth Guild 74
Em-Li's 17
Essamplaire 62
Evening Star Designs 73
Fancyworks 76
Featheridge Designs 10
Fibretech 10
Fire Mountain Gems 70
Fireside Stitchery 16
Floucault Handknits 7
Garden City Stitches 75
Gene Cowell & Associates 75
Golden Needle 75
Green Mountain Hand Dyed Linen 70
Halcyon Yarn ..... ibc
Hands On 8
Handwork 16
Handy Hands 16
Hansen Kristiana Design 68
Hard-to-Find Needlework Books 74
Harmon, Jamie 75
Harper House 4
Harrisville Designs 69
Hedgehog Handworks 76
Heirloom Knitter, The 69
Heirloom Woven Labels 66
Heite, Louise 74
HH Designs 17
I Love Needlework Fair 70
Interweave Press ... 4, 64, 65, 72, 74
It's A Crewel World 68
Keepsake Quilting 75
Knight's Thread Express 68
Lace Maker, The 4
Lacis 11
Lambspun of Colorado 4
Lampen, Betty 10
Lavender Rose 11
Louet Sales 73
Mary Lue's Knitting World 75
Mini-Magic 7
Mountain Loom Co. 11
Mulberry Folk Art 75
Mulberry Silk & Things 62
Needle Worker, The 66
Needlepoint Joint, The 63
Nordic Fiber Arts 76
Oomingmak, Musk Ox Producers 73
Paper Pieces 68
Past Crafts 69
Patternworks 14
Personal Threads Boutique 66
Pillows-N-Pictures 69
Prints & The Paper 68
Quilters' Express to Japan 76
Quilters' Resource 11
Rainbow Socks 7
Recreating History 74
Royalwood Ltd. 76
Rupert Gibbon & Spider 62
Ruth Kern Books 76
Samuel Charis Knits 10
Scarlet Letter 66
Schoolhouse Press 75
Shipwreck Beads 17
Shirret Needlecraft 17
Silver Threads Ltd. 7
Stemmer House Publishers 76
Sweet Child of Mine 5
Three Kittens Yarn Shoppe 76
Tinsel Trading Company 75
Traditions Remembered 68
Treenway Silks 75
Van Sciver Bobbin Lace 75
Very Victorian Notions 76
Victorian Video Productions 10
Weaver's Place, The 70
Weaving Works 76
Wooly West 70
Yarn Barn 63



MARKETPLACE

All Manner of Good Things

NOTICES

TO PLACE A CLASSIFIED AD, send your ad copy along with payment twelve weeks before month of publication. Payment of $1.50 per word ($30 minimum) must accompany ad. VISA, MasterCard, Discover, and American Express accepted with account number and expiration date. Send to **Interweave Press, PIECEWORK Classified Ads,** 201 East Fourth St., Loveland, CO 80537-5655, or fax (970) 667-8317. We reserve the right to edit all ads to conform to the PIECEWORK style.

BOOKS AND VIDEOS

BEADING BOOKS: *Beaded Amulet Purses* (Stessin) $19.95. *Bead Knitted Pendant Bags* (Williams) $11.95. *Creative Bead Weaving* (Wells) $24.95. *Uniquely Yours* (Cooper) $19.95. *Contemporary Beadwork* (Fitzgerald) $19.95. Catalog $3. **Shirley's Counting House,** 81 First Ave., Atlantic Highlands, NJ 07716. (732) 291-8737. VISA, MasterCard.

FREE SAMPLE COPY of colorful 64-page, quality textile magazine, *Textile Fiber Forum.* This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write to **TAFTA,** PO Box 38, The Gap, Q4061, Australia. (Send $4 U.S. to have your free copy sent airmail.) You'll love it. No obligation.

KNITTING BOOKS on: traditional and ethnic themes, lace knitting, socks, and more. Free catalogue. Mail Order only. **The Needle Arts Book Shoppe,** 35 Armadale Ave., Toronto, ON, Canada, M6S 3W7. Toll free (U.S. & Canada): (888) 860-3338; needles@interlog.com; http://www.interlog.com/~needles.

MEDIEVAL EMBROIDERY PATTERNS, *The New Carolingian Modelbook,* 200 counted patterns from documented sources before 1600; diagrams, bibliographies, indexes. $24.95 plus shipping/handling; dealer discounts. **The Outlaw Press,** (500) 447-0070; http://www.outlawpress.com/outlaw/.

NEW FROM INTERWEAVE PRESS, *Small Sweaters, colorful Knits for Kids,* by Lise Kolstad & Tone Takle. People lucky enough to have children to knit for will delight in *Small Sweaters.* Choose from over 50 garments, including sweaters, coats, hats, tights, mittens and socks, in sizes ranging from newborn to 12 years. $21.95. To order, call (800) 289-9276 or fax (970) 667-8317.

NEEDLEARTS & FIBERARTS BOOKS. New, pre-owned, rare. 50 page catalog $3. Free supplements. **Mountain Laurel Books,** 26 Florence Ave., Ellington, CT 06029-4117.

OUT-OF PRINT, PRE-OWNED BOOKS. Booklists available, *Needlework* $3, *Quilting* $3, *Rugs* $1. **Peddler's Wagon,** Box 109PW, Lamar, MO 64759-0109. (417) 682-3734.

PRE-OWNED NEEDLEWORK & fiber-arts books. Catalog $3. Magazines and leaflets catalog $1. **Studio Books,** Box 7804P, Huntington Beach, CA 92615-7804. Telephone or fax; (714) 965-3267.

SHIRL THE PURL'S *Knitters' News.* Tips, techniques, news, views, profiles, projects. $25 for five great issues. Checks payable to **Mossom Publishing,** Box 65004, 358 Danforth, Toronto, ON, Canada M4K 3Z2. stp@istar.ca.

THE SPINNING WHEEL SLEUTH. Exploring all aspects of spinning wheels and related tools. $16/4 issues. Sample $3.50. **The Spinning Wheel Sleuth,** PO Box 422, Andover, MA 01810.

CROCHET

FREE CROCHET CATALOG. Books, videos, beautiful wooden hooks, *Crochet Directory,* accessories and more. (800) 514-9210. **NSD,** Box 880, Brandon, MS 39043.

EQUIPMENT

PORTABLE TAPESTRY LOOMS. Expand your horizons with these professional-quality looms at affordable prices. Catalog $2. Tapestry yarn samples $5. **Norsk Fjord Fiber,** PO Box 271-P, Lexington, GA 30648.

FABRICS AND QUILTS

ANTIQUE CRAZY QUILT SCRAP BAG—silks, satins, velvets, and lace, $25 plus $4.90 shipping. *Crazy Quilt Support Group Newsletter,* $15/yr. VISA, MasterCard, Discover, American Express. **The Kirk Collection,** 1513 Military Ave., Omaha, NE 68111. (800) 398-2542 (U.S. and Canada) or (402) 551-0386. Visit our web site, http://www.auntie.com/kirk.

ANTIQUE QUILTS, TOPS, FABRICS, blocks, and linens from **Dixie's Vintage Quilts and American Doodah.** Phone (314) 962-6268 or write PO Box 26634, St. Louis, MO 63122. Free descriptive list, send $1 for postage. Photos on request (3 for $1). e-mail AMDOODAH@aol.com.

SCRAP QUILT TOPS: made-to-order for your hand quilting pleasure, or I will machine quilt and finish. For information send LSASE. **White Thread Studio,** 254 Westfield Ave., Pittsburgh, PA 15229.

FIBER

MOLAS! 6" x 6", 8" x 8", and 12" x 16" mola panels; patches; ornaments; and more—all purchased from Panamá's Kuna Cooperative. Wholesale information: **Puerto Panamá,** Rt. 1, Box 63, Calumet, MI 49913.

YARNS—lustrous, long-stapled wool and mohair spun into 2-ply needlework/tapestry yarn and 2-ply worsted-weight knitting yarn. $10 for sample cards of 77 colors (refundable with first order of $50). **Bear Hill Farm,** 13 Bear Hill Rd., Bozrah, CT 06334. (860) 889-1719.

INSTRUCTION

ANTIQUE TEXTILE SEMINARS. Day-long seminars in Victorian home in Malden, MA, near Boston. Small, hands-on classes on assorted subjects by various authorities. Textile Identification; Quilts; Lace; Early Clothing; Buttons; Rugs; Samplers, much more. Teachers include Rabbit Goody, Nancy Rexford, Jessie Turbayne, others. Cost $85 each. Also Evening Lectures on various antique textile subjects. For brochure call (617) 322-7372.

FIBER WORKSHOPS, Whidbey Island. *City & Guilds of London Embroidery & Design* courses, Gail Harker. *Needleworks,* March

19–22, 1998. David Chatt, September 17–21, 1997. *Knit Retreats:* Wendy Keele, *Bohus,* October 11–12, 1997; Nancy Bush, *Astonia,* April 24–26, 1998. David Walker, *Quilting* May 15–18, 1998. **Coupeville Arts Center,** Box 171V, Coupeville, WA 98239. (360) 678-3396.

NEEDLECRAFT TEACHERS—SHIRRET® is a crochet technique for making museum quality rugs. A new dimension of possibilities, people are entranced by its classic beauty made of recycled fabric. Easy photo directions, no sewing. Since 1968, genuine—**Shirret®,** Box 1338-PNT, Madison, CT 06443.

WORKSHOPS IN THE MOUNTAINS of Western North Carolina at the John C. Campbell Folk School. Lacemaking, knitting, quilting, embroidery, crochet, dollmaking, more. Free catalog: (800) FOLK-SCH. **John C. Campbell Folk School,** One Folk School Rd., Brasstown, NC 28902.

Kits and Gifts

BAGS BAGS BAGS. *Luxurious Bags.* Rich two-tone colors. Cotton-rayon with cotton velvet lining (dry-clean). Long shoulder straps. Zippered and elastic interior compartments. Generous size. Snap closure. *Practical Bags.* Variety of cotton quilted prints (machine washable). Selection of sizes/styles. Medium length straps. Interior/exterior compartments. Top facile closure. *Canvas Totes.* Assorted styles, sizes, and prints (dolls, snowmen, shells, teddy bears, lipstick and perfume, more!). *Needlecases.* Silk zippered for circulars, with eight velvet pages. Cotton quilted for straight and circular. **Ernestine's Knitting Studio,** PO Box 694, Silver Spring, MD 20918. (301) 754-3865.

BRAZILIAN EMBROIDERY KITS and supplies. Original floral kits include fabric, thread, and detailed instructions. Send SASE for catalog. **Ladybug Creations,** PO Box 30694, Middleburg Hts., OH 44130.

MARNIE RITTER—visit our web page at www.mritter.com. Kitted designs, books and exciting needlework gifts. For a catalogue send a SASE to 6442 E. Otero Pl., Englewood, CO 80112. e-mail marnirittr@aol.com. Phone or fax (303) 740-9649.

Miscellaneous

BUCKLES WANTED: Mother of Pearl, shell, Bakelite, glass. Send tracings with surface designs. Include price. Fax (714) 786-8079. **Attn: Buckles,** PO Box 18295, Irvine, CA 92623-8295.

Patterns

ADD NOSTALGIC TOUCHES! Expanded selection—dozens more vintage embroidery designs, 1880s to 1940s. 1997 catalog $2, sampler $5. Redwork miniquilt kit $15. **Aunt Effie's Heirlooms,** Dept. P, PO Box 3159, Boulder, CO 80307-3159.

HEAVENLY COTTON FACECLOTHS five elegant patterns to knit and enjoy. Impressive to look at, easy to knit: Voila! The perfect gift! Send check for $8.75 to **The Heirloom Knitter,** 9729 Sweet Blossom Dr., South Jordan, UT 84095. (801) 253-3606.

Specialty Products

100% SILK RIBBON, 18 colors with 100% silk matching thread, $35/180 yds., 100% silk yarn $10/20 yds. 100% cashmere yarn $20/20 yds. Silk/cashmere yarn $15/20 yds. Silk fabrics $19/yd. Linen fabrics $16/yd. $5 for sample and color card. **L.Y. International, Inc.,** 1055 E. Paramount Pkwy., Batavia, IL 60510. (630) 761-9674.

WATKINS FAMOUS SPICES, extracts, condiments, health, household products. *Free* catalog filled with recipes, sample and special offer! Independent Director. (800) 269-9259.

Supplies

BASKET-WEAVING, CHAIR-SEATING supplies, oak baskets, books, kits. Quality, prompt. Discounted. Catalog $1. Retail/wholesale. **Ozark Basketry,** Box 599-PW, Fayetteville, AR 72702-0599.

BASKETRY SUPPLIES, WAXED LINEN, books. Forty-page catalog $1 (refundable). **Caning Shop,** Dept. PW, 926 Gilman, Berkeley, CA 94710. (510) 527-5010.

BEAD CATALOG. Beads, tools, findings: everything you need for stringing. Catalog $1 cash. **Art to Wear,** 5 Crescent Pl., South Room 3, St. Petersburg, FL 33711.

BOHEMIAN BUTTONS. Exquisite glass buttons from the Czech Republic. Wholesale and retail. $10 for color catalogue with yearly updates. For ordering information, please contact **Beads and Beyond,** 25 102nd Ave. NE, Bellevue, WA 98004. Phone (425) 462-8992.

BUTTONY offers creative buttons to inspire your sewing projects. Color catalog $3 (refundable). **Buttony,** PO Box 26142, Los Angeles, CA 90026.

EARTHSONG FIBERS. Natural fibers, yarns, dyes, herbs, and essential oils; spinning, knitting, weaving equipment; books and videos. Catalog $2; with quarterly newsletter $5. 5115 Excelsior Blvd., #428, Dept. P, Minneapolis, MN 55416. (612) 926-1201; (800) 473-5350.

HANDMADE BOBBIN LACE for Victorian crafts, heirloom sewing. Lacemaking supplies, workshops. Free catalog. **A Touch of Lace,** 184 Woodbrook Way SW, Calgary, AB T2W 4J2, Canada. (403) 238-4681.

HEIRLOOM GLASS BEADS, innovative supplies. Unique and antique! Color matching, bead sample cards, same-day service. Wholesale or retail, no retail minimums, low wholesale minimums. 46-page catalog just $2. **UniSyn Beadcats,** PO Box 2840, Wilsonville, OR 97070-2840. (503) 625-2323; fax (503) 625-4329; e-mail info@beadcats.com.

NEW CATALOG! Weaving, knitting, and spinning supplies; home study course for weaving. For information, send four stamps to **The Designery,** Box 308-P, Center Sandwich, NH 03227. (603) 284-6915.

PUNCH NEEDLE RUG HOOKING supplies. Shelbure Museum patterns plus 326 colors of 100% rug wool + books + tools + kits. For 40-page color catalog send $4 to **Red Clover Rugs,** 84554 Parkway Rd., Pleasant Hill, OR 97455-9628.

STITCHER'S YELLOW PAGES: 3,500+ shops, mail order catalogs, events, organizations, etc. Plus . . . 200+ needlework Web sites, 540 free gifts and discounts. $26.95 ppd. **NeedleMania,** 4205 Herschel, Dallas, TX 75219. VISA/MC. (800) 873-2834.

SEED BEADS! Sample Cards—Japanese Cylinder (delicas/antiques)—250 colors! Austrian Crystals $15; Japanese Matte $7.50; ABs $5. All 3 cards $25. Includes catalog and postage. Fast, reliable mail-order service—No Minimums! $1 catalog only. **Beyond Beadery,** Box 1579-PW, Nederland, CO 80466.

Travel

CRAFT AND FOLK ART TOURS. Portugal, Morocco, Turkey, Romania/Hungary, Poland, Ecuador, Bolivia, Peru, Bhutan, India, China, Thailand/Laos, Burma. Small, personalized groups. **Craft World Tours,** 6776PW Warboys, Byron, NY 14422. (716) 548-2667.

MOLA TOUR TO PANAMA, February 1998. Twelve day itinerary includes six Kuna islands, opportunities to view and purchase molas and other native art. Mola making workshops taught by master Kuna needle-artists. Small group (12 maximum). **Louise Young,** RD 2, Box 72, Tioga, PA 16946.

THE SOUTHEASTERN ANIMAL FIBER FAIR, in it's 4th year, invites you to Winston-Salem, NC on November 1–2, 1997. Carolina Homespun and Coughlin's Homespun Yarns personally welcome you to their booths. Come and attend workshops, learn to knit, spin, weave, and raise the animals that produce the lovely fibers we all enjoy. For more information, call Susan Ferree, President of SAFF Board at (910) 676-8742 or Mary Ellen Hansson, Publicity, at (910) 854-6209.



A Stitch

Linda Ligon

I'M ALMOST FOUR YEARS OLD, my mother is getting dressed for her weekly bridge club, and her baby sitter cancels. My mother is a resourceful woman who really loves her bridge, and I am a quiet, compliant child, so all is not lost. She assembles an emergency child care kit and takes me along.

I remember this so well. Her navy linen dress with white dickey and big white buttons; my elephant-print brown dress with smocked yoke and pique collar and cuffs. The hot sun in her friend's backyard where I'm left alone to amuse myself. The little basket of pastimes my mother has hastily assembled: A small doll named Gretchen, one of those 1940s sorts made of plaster or composite with jointed hips and shoulders and lovely real hair; scraps of calico and rickrack; several darning needles, already threaded (with the ends of the thread wisely knotted together); and a wee little plastic thimble. Scissors, too, blunt-nosed metal scissors that were really for cutting paper, quite useless on cotton fabric. I was to spend the afternoon making a dress for Gretchen.

Do not underestimate the challenge of this. I was only three and some, and I'd never used a needle and thread before. But I was a bright enough little thing with a huge desire to please and to succeed. So I set to my task earnestly. The memory is so clear—the summer sun, the bee in the snapdragons, my baby frustration as I struggled with those wretched scissors. Isn't it odd the things that stay with us?

I had some notion of what sewing was, but no idea how to execute it. I ended up winding a piece of cloth around Gretchen willy-nilly and doing a combination stitch-and-wrap with the needle and thread to hold it in place. She did not look elegant, did not meet my standards of a properly dressed doll, and I felt really embarrassed. But all the bridge ladies oohed and ahhed and my mother was proud and relieved. My first sewing experience.

Later, my mother taught me much and taught me well. How to do cross stitch with all the stitches slanting the proper way, how to figure out crochet patterns just by looking, how to knit and purl adroitly (my first project was a cardigan for my Toni doll, complete with ribbings and set-in sleeves and a buttonhole band). But that first experience with dressmaking really tainted my life as a seamstress. I've made a lot of clothes over the years, both for myself and my kids, but I've found no joy in it. The results always seem a little wrong, a little askew, a little tacky. Give me knitting needles or an embroidery hoop or almost any other kind of tool any old day—I'm confident, fearless, undaunted. Pins and shears and tissue patterns, on the other hand, make me cringe. That inner child that all the self-help books talk about is still in there, all right, remembering Gretchen.

Those of us who gravitate toward the traditional textile crafts tend to store a lot of subtle early memories, both visual and tactile, of cloth and thread: the tiny tufts of a chenille bedspread, the serpentine sheen of braided upholstery trim, the pattern of wee holes in an eyelet pinafore, the rick-rack trim on a grandmother's apron. Even as babies, we've picked at seams and knotted loose threads and explored intricate weave structures. I've often wondered if these early explorations somehow influence our later passions—whether we become a knitter, a weaver, a quilter or whatever. I know my own daughter, unlike me, will whack into fabric at the drop of a hat without benefit of a pattern and end up with a skirt or tunic or blouse that looks great and actually fits. On the other hand, she put knitting needles aside forever after about five rows of garter stitch when she was seven years old. Maybe I was less than patient, maybe the yarn was the wrong color, maybe she was too young, maybe I'm reading way too much into the whole subject. But it's fun to look back and wonder, don't you think? ❖

Linda Ligon *is editorial director of PIECEWORK magazine.*

Plunge In

You'll love Halcyon Yarn!

Discover a world of color and texture...

Thick and thin, bright and bold, smooth and shiny, our natural fiber yarns are always top quality. *Special bulk pricing makes projects affordable!*

Expand your horizons...

Our shelves are stocked with over a thousand books and instructional videos from all your favorite publishers. *Purchase five or more books and save 15% – always!*

Use the right tools...

From looms, spinning wheels and knitting machines, to needles and notions, you'll find what you need. *Ask about our loom discounts!*

Shop at home...

Our mail order service is friendly, reliable and affordable. Internet users will find us on the web at: www.halcyonyarn.com.

Call today for a free sample card!

1-800-341-0282



Halcyon Yarn

12 School Street • Bath, ME 04530

DMC makes 427 colors to help you cherish the season.



Share the warmth of the holidays with your family and friends with our festive Cherished Teddies™ wreath design.

When you choose DMC Embroidery Floss you can depend on our superior quality and luster, unmatched by any other floss you can buy. It's no wonder that America's top needlecraft designers recommend DMC Embroidery Floss more often than any other brand.

Send for your FREE chart today, and create a cherished memory for years to come.

DMC®
www.dmc-usa.com

For your FREE Cherished Teddies™ chart, please send a legal-size self-addressed stamped envelope to: The DMC Corp., P.O. Box 5013M, Clinton IA, 52736-5013

CHERISHED TEDDIES™ is a trademark owned by and used under license from Enesco Corporation. ©Priscilla Hillman ©1996 Designs by Gloria & Pat, Inc. © 1997 DMC Corp.