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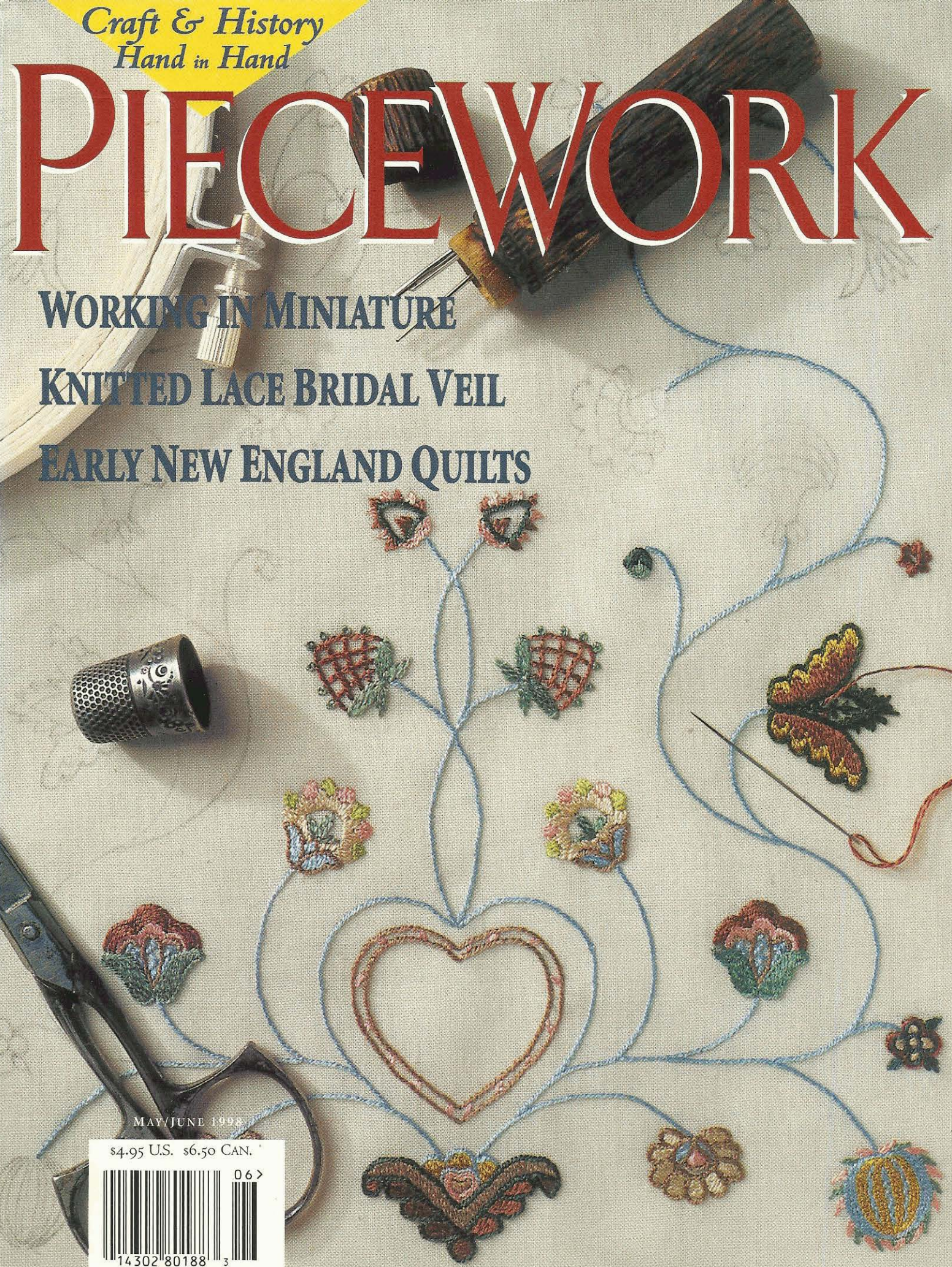

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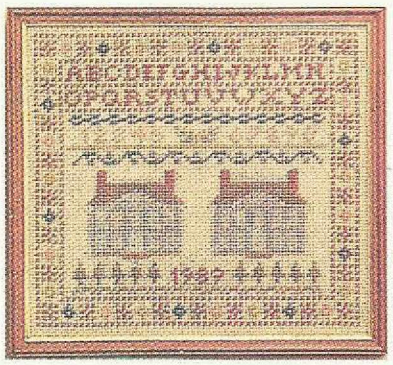

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PIECEWORK™

ALL THIS BY HAND

VOLUME VI NUMBER 3

May/June 1998

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ON THE COVER: Detail of miniature embroidered quilt adapted by Jane Fournier from cotton quilt circa 1825–1850 in the collection of Old Sturbridge Village (see page 30).

Photograph by Joe Coca.

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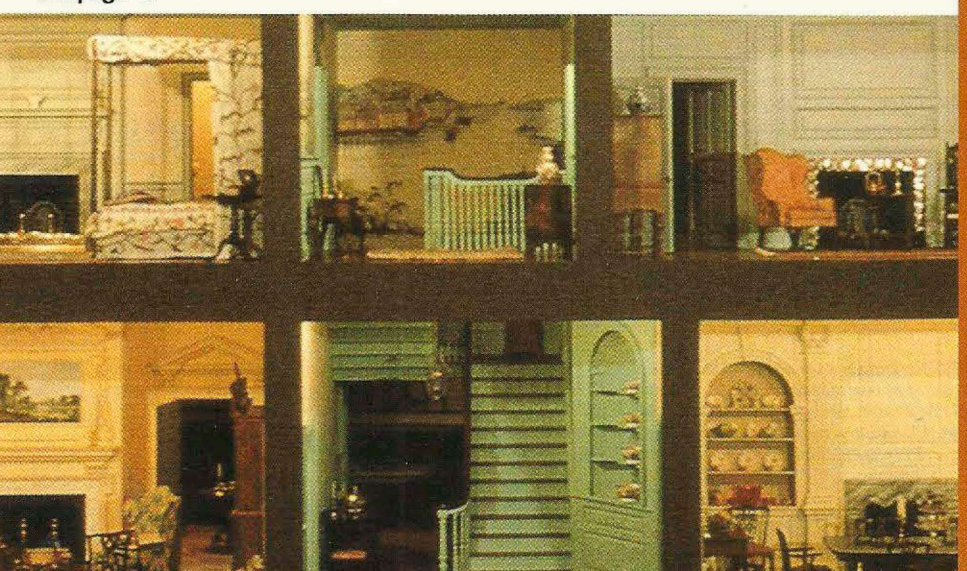
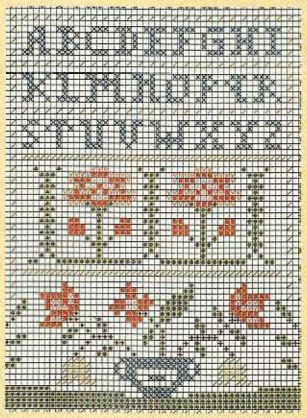
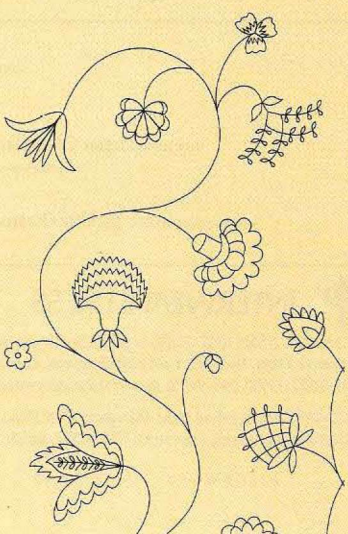
see page 40



THINGS *to* MAKE





NOTIONS

From the editor

In small proportions
we just beauties see,
And in short measures
life may perfect be.

—Ben Jonson

Little Things Matter

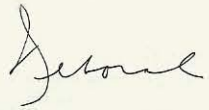
How the stitches lie even and flat. How the squares are invisibly seamed together. How the edges are turned under sharply. When care is taken to make an object—or a relationship or a life—the object can bear close scrutiny. The well-made invites it.

Miniature objects are irresistible to most people. Those who notice them (some won't linger long enough to focus on subtle things) can't keep from touching them, lifting them up, turning them over, cradling them in the palm of a hand. How can human-size fingers manipulate materials of such small scale? How long must it take to produce such things? Tiny works of craftsmanship defy the awkwardness of disproportionate digits and minuscule needles, the battles between wisps of gossamer floss and the comfortable range of eyesight. The impossible melts away, leaving only the fantastic end results; it's easier to imagine they are the nocturnal creations of fairies, or leprechauns, or tiny mice in waistcoats than of human beings.

Miniatures seduce us. They compel us to bend closer, to peer intently, all the while feeling like the Man-Mountain Gulliver, tenderly regarding the fragile creatures of Lilliput. The hero comes to admire the 6-inch-tall citizens on their own terms; huge though he may be, he feels humbled. Our own sense of self likewise shifts when we regard tiny replicas of our world.

But what of the makers? What compels them to such ambitious undertakings? Perhaps the desire to vanish into a world of their own making, shrinking, like Alice, to a more comfortable size. Or an urge to evoke the memory of childhood days, when eye level was at the world's knees or lower. Is there some Zeuslike power in making a fully furnished and familiar room that can be cradled in cupped hands? Or are these clever souls simply curious as to whether or not it can actually be done?

Well, why do any of us take on the seemingly impossible? For the gratification, I'd say, in the challenge well met, the impossible achieved. To know that beyond the physical obstacles, the practical limitations, we have brought something quite marvelous into form that was not there before. And to know, or just to imagine, that it belongs to a world apart from this one, accessible to and appreciated fully by only those few willing to take the time to stop, look closely, and feel wonder. ❖



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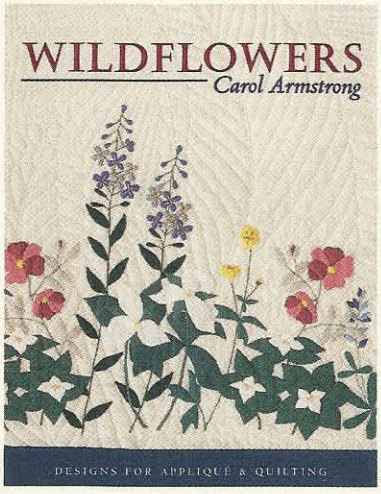

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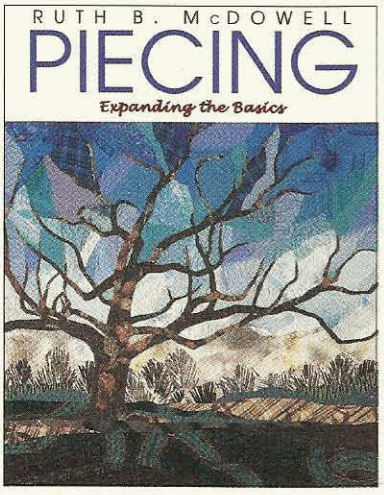

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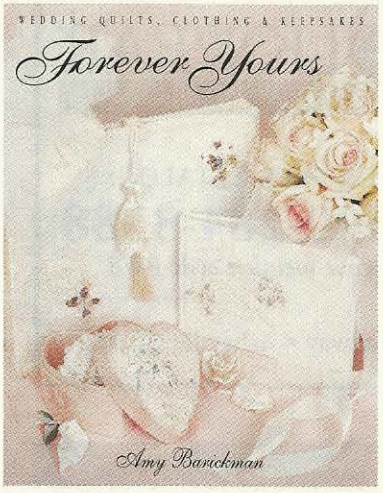

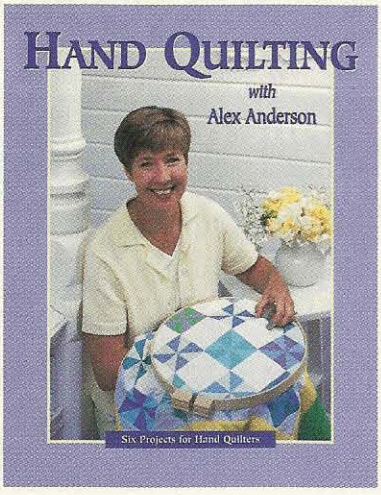

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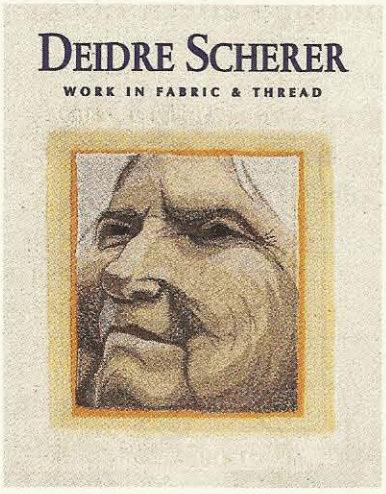

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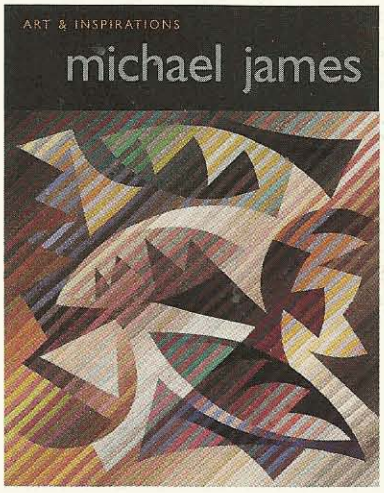

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The Virtues of Throwaways

I disagree with Linda Ligon about the antiquity of the handkerchief ("A Stitch," January/February 1998). The first recorded mention of the English word was in 1532, according to the *Oxford English Dictionary.* The Romans had the *mappa,* which was a kind of handkerchief, apparently more ceremonial than useful, employed to signal the start of the games, or for certain officials to carry "on parade." Later, in Europe, the handkerchief was again mostly decorative, edged with lace, often gold or silver, and so precious as to be bequeathed in people's wills. I read once that before the hankie as we know it became common, people used their long dangling sleeves for blowing their noses!

Although one may mourn the passing of the linen or cotton hankie, I think one also has to remember the question of hygiene. The throwaway tissue takes a whole lot of germs with it.

Hazel Carter
Madison, Wisconsin

The Flash of Sequins

I loved the article about Haiti's sequin flag artists (January/February 1998). Do you know of a source for *loose* flat sequins (*not* faceted or cupped)? The only ones I can find are woven onto cord to be sewn down by machine.

S. Darley
Grand Junction, Colorado

We haven't had any luck tracking down a source and invite readers to send suggestions.

I have been a subscriber almost from the beginning, and in fact own a complete set of PIECEWORK. The idea of craft, art, and history combined is superb. But I am going to let my subscription expire due to your current attempt at politically correct content.

Vodou sequin banners? Please! Enough already.

Judith A. Foster
Indianapolis, Indiana

Remembering Marian

I recently received from a friend in the United States a copy of Elizabeth M. Kurella's article about Marian Powys Grey (November/December 1997). As editor of the *Powys Society Newsletter,* I was delighted that the achievements of her refreshingly unconventional life are not forgotten in America.

John Batten
Montacute, Somerset, England

Lots to Learn about Schwalm

Thanks for Donna Strader's informative and tantalizing article about Schwalm embroideries (November/December 1997). My relatives on my father's side are from Hessen, and for years they have sent costume dolls from Schwalm. The details, other than the little cap that fits over the bun of hair, are unclear, and I'm pleased to find out more about the needlework from this region.

I also make period and folk costumes and have often wished I could more accurately reproduce my own German regional traditions. Ms. Strader's article helps me along in this direction. Thanks also for the references.

PIECEWORK is just the right collection—there is always a lot to interest me in each issue, and I look forward to the next one.

Susan L. Wilcox
Flagstaff, Arizona

In the next
PIECEWORK

Native American *Quilts*

Quilling

Beadwork

Basketry

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

Corrections to the Faroe Island Shawl Instructions

The instructions and chart for the "Faroe Island Shawl to Knit" (January/February 1998) contain errors. Here are the corrections, with our apologies.

Pattern Charts *(page 69)*

Row 83 of the side panels chart should read: K2tog, k1, yo, ssk, k1, ssk, (yo, k2, k2tog, yo, k21, yo, ssk, k1, ssk) 4 times, yo, k2, k2tog, yo, k1, ssk.

Row 85 of the center panel chart should read: K15, yo, ssk, k1, ssk, yo, k2, k2tog, yo, k15.

Shawl *(page 47)*

Row 95 should read: *(128 sts on each side of center panel)* [remainder of row correct].

Row 107 should read: *Row 105* [remainder of row is correct].

Row 119 should read: *Row 117* [remainder of row is correct].

Row 131 should read: *Row 129 (94 sts on each side of center panel):* K5, k2tog, (k9, k2tog) 7 times, k8, ssk, k6, (k2tog, k6) 3 times, k2tog, k8, (k2tog, k9) 7 times, ssk, k5.

Row 145 should read: *Row 143* [remainder of row is correct].

Row 157 should read: *Row 155* [remainder of row is correct].

Row 171 should read: *Row 169* [remainder of row is correct].

Row 181 should read: *Row 179* [remainder of row is correct].

Row 193 should read: *Row 191* [remainder of row is correct].

Row 199 should read: *Row 197* [remainder of row is correct].

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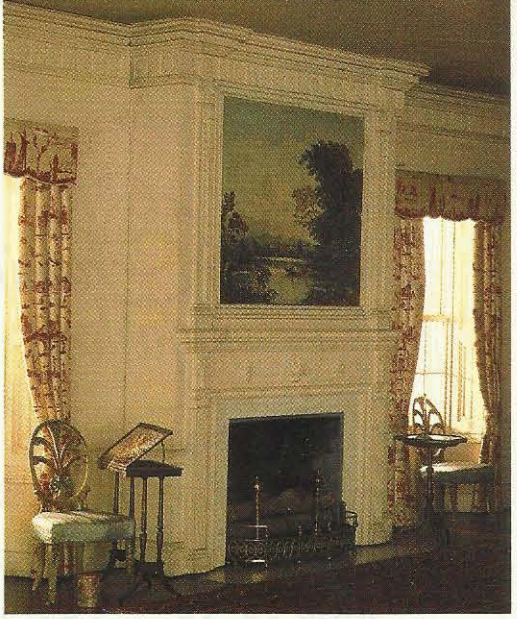
Narcissa Thorne's Miniature Career



BY DEBORAH PULLIAM

NO ONE CAN DENY that, for centuries, miniatures have had a universal appeal, but few people have managed to make a career of them. Narcissa Niblack Thorne not only made a career of miniatures, she also created a name for herself that lives on at The Art Institute of Chicago, where her miniature rooms attract thousands of visitors every year.

Narcissa Niblack was born in 1882 in Vincennes, Indiana, to a well-to-do family. With them, she traveled to the East Coast and to Europe, where she toured castles and country houses. The information that she absorbed on these trips she later incorporated into her designs for miniature period rooms.

The cotton bedcoverings and hangings in the New England Bedroom, 1750–1850, are quilted with backstitching and edged with tatted lace, and were made by Narcissa Thorne herself. The room measures 8¼ x 19¼ x 19 inches (21.0 x 48.9 x 48.3 cm).

DETAIL: This elegant bedroom is based on a room in Oak Hill, a mansion in Peabody, Massachusetts, circa 1801. Narcissa Thorne painted the red designs on the window curtains and matching bed-hangings in imitation of copperplate-printed textiles. A piece of crewel work in progress sits in frame by the window. The room measures 11¼ x 21½ x 23 inches (28.6 x 54.6 x 58.4 cm).

Gifts of Mrs. James Ward Thorne, 1942.493 and 1942.488. Photographs by Kathleen Culbert-Aguilar, Chicago. Photographs

Possibly inspired by a house in her native state of Indiana, Narcissa wrote that this room, the Middletown Parlor circa 1890, "makes you feel as though you were visiting your grandmother." The brown plaid carpeting is typical of the period, and unlike the many handmade Oriental rugs in the eighteenth and early nineteenth century rooms, was mass-produced. The tiny antique doll at far right is typical of peg dolls made from wood with jointed limbs, popular in the nineteenth and early twentieth centuries. The room measures 10⅛ x 21 x 18½ inches (25.7 x 53.3 x 47 cm).

Gift of Mrs. James Ward Thorne, 1942.513. Photograph by Kathleen Culbert-Aguilar, Chicago. Photograph ©1998. The Art Institute of Chicago, all rights reserved.

At nineteen, she married a childhood friend, James Ward Thorne, a son of the cofounder of the department store Montgomery Ward and Company. Narcissa was prominent in the social and cultural life of Chicago. The Thornes traveled extensively, and Narcissa satisfied the childhood love she had for dollhouses by collecting miniatures.

James Thorne retired in the mid-1920s, and the couple were then able to spend even more time in Europe. World War I had greatly diminished the once-great fortunes of many old European families, and many of their antiques were now available at low prices. The Thornes took advantage of the situation and began to fill their Chicago apartment with miniature antiques. By 1930, Narcissa had rented a nearby studio to house the finds that wouldn't fit in the apartment.

The Fervor to Furnish

It was not just an overabundance of treasures that led Narcissa to create tiny rooms to furnish. No one knows how or exactly when she came up with the idea, but precedents in the museum and interior design worlds surely had an influence.

The idea of re-creating furnished rooms from earlier periods had begun in the nineteenth century, when the United States was caught up in a colonial revival and looking back with an almost religious fervor to the first English settlers in New England and Virginia. In 1907, the Essex Institute in Salem, Massachusetts, installed a series of period rooms to illustrate what homes had looked like during the seventeenth and eighteenth centuries. In 1924, the Metropolitan Museum of Art in New York opened its own collection, and other major museums soon followed suit. In the late 1920s, John D. Rockefeller took the idea a step further and began buying complete buildings in Williamsburg, Virginia, with the idea of restoring them and exhibiting them to the public.

In addition to looking back to their country's early history, Americans also became nostalgic for their forebears' roots as well. The 1920s saw a fashion for actually dismantling the great houses of Europe, to be rebuilt in this country. These included Agecroft Hall from Lancashire and Virginia House from Warwick, England, both erected in Windsor Farms, a new suburb of Richmond, Virginia, as well as William Randolph Hearst's gigantic and grand Cuesta Encantada (Enchanted Hill), also known as San Simeon, in California.

Narcissa, however, chose to take her decorating to the opposite scale. Beginning sometime in the late 1920s, she began designing little rooms in which to display her miniature antiques. Working with carvers, plasterers, and architects, she created a set of thirty rooms, which were displayed at the Chicago Historical Society in 1932. In 1933, they occupied an entire building at Chicago's Century of Progress Exposition, where hundreds of thousands of people saw them.

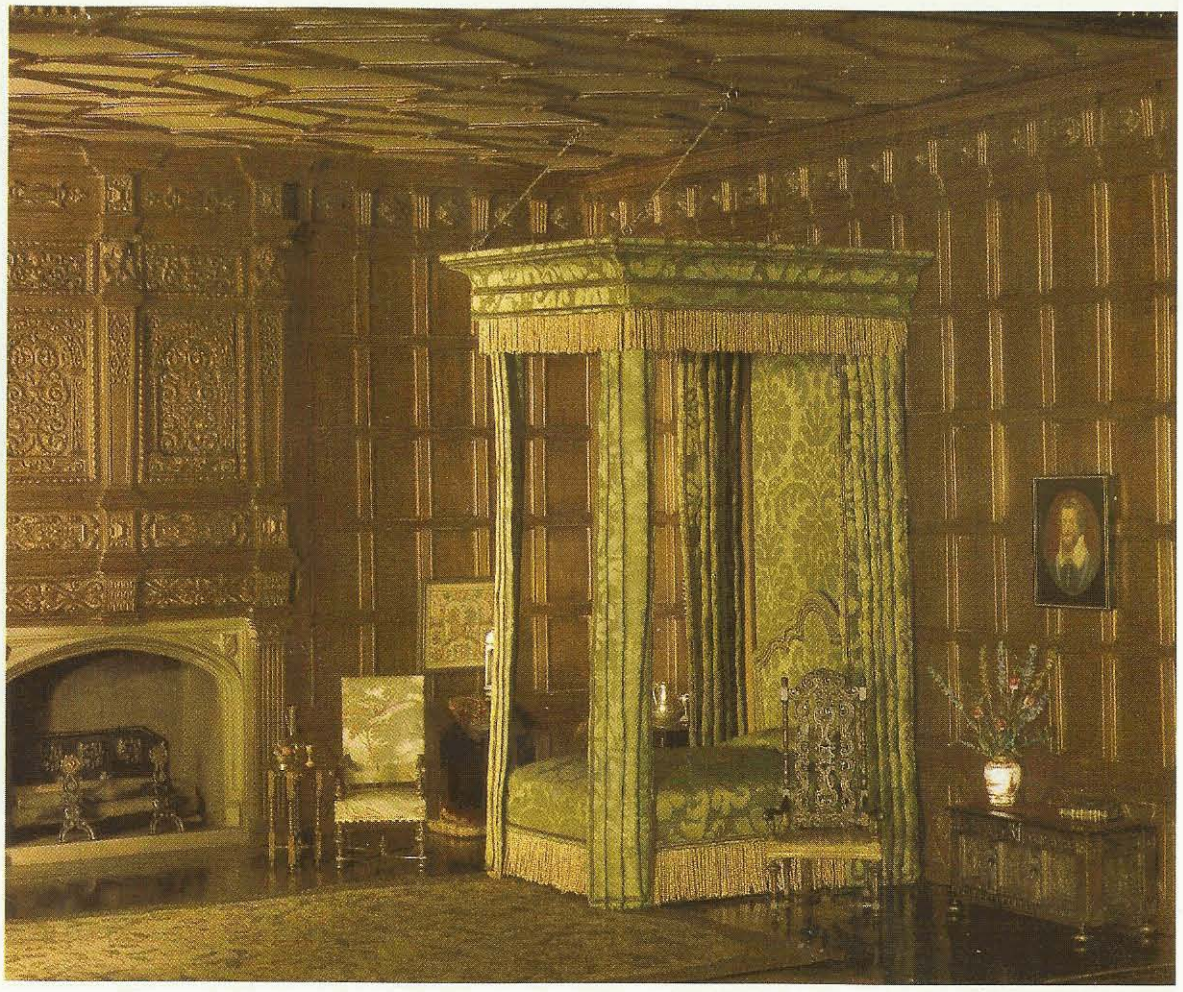
From this success, Narcissa went on to plan and execute two sets of rooms, one European and one American, that would be displayed in chronological sequence. These are the rooms that are on dis-

She began designing **little rooms** *in which to display her miniature antiques.*

TOP: This Jacobean bedchamber or drawing room, 1600–1700, is based on the Spangled Bedroom at Knole, the Sackville family estate in Kent. The room features a needlepoint picture and a tapestry made in Vienna. The bed hangings are damask. The room measures 17 x 27½ x 24¼ inches (43.2 x 69.8 x 61.6 cm).

BOTTOM: This room, typical of the dark paneled rooms favored by prosperous New England colonists, is modeled on a parlor in the Samuel Wentworth House of Portsmouth, New Hampshire, circa 1710. The chair at center is upholstered with wool canvas work. The curtain fabrics are woodblock-printed. On the table is a tiny piece of knitting on ivory knitting needles and a basket for yarn. The room measures 8½ x 22¾ x 16⅛ inches (21.6 x 57.8 x 41 cm).

Gifts of Mrs. James Ward Thorne, 1941.1187 and 1942.482. Photographs by Kathleen Culbert-Aguilar, Chicago.



The Georgian-style needlework rug in the Harrison Gray Otis House dining room, 1795, Boston, Massachusetts, is based on a full-sized rug in the collection of The Art Institute of Chicago. The room measures 12 x 24 x 19 inches (30.5 x 61.0 x 48.3 cm).

Gift of Mrs. James Ward Thorne, 1942.490. Photograph by Kathleen Culbert-Aguilar, Chicago. Photograph ©1998. The Art Institute of Chicago, all rights reserved.

play today at The Art Institute of Chicago. She and her husband (an amateur photographer who may have helped her in her research) returned to Europe several times both to look for more miniature furniture and to study the great houses, to determine what her collections should include.

Of the thirty-one rooms in the European set, sixteen are English and twelve are French. Most of the thirty-seven American rooms are in the English tradition, from New England and Virgina. Both sets focus on the seventeenth and eighteenth centuries.

The European rooms were finished in time to be shown in 1939 and 1940 at the world's fairs in San Francisco and New York along with the first set of thirty rooms, and were then sent on tour for several years. Between 1937 and 1940, Narcissa designed and built American rooms to complement the European set.

Fine Craftsmanship on a Small Scale

As World War I's impoverishment of Europe's old families had probably helped Narcissa to acquire her original collection of miniature antiques, the Depression probably enabled her to hire fine craftsmen who might otherwise not have needed work. Some work also was done by volunteers, including members of the Needlework and Textile Guild of Chicago, an organization founded in the mid-1930s to produce custom needlework.

Narcissa was reportedly a skilled needlewoman; she created the bedcoverings and hangings for the New England Bedroom. Because she designed and directed the making of the pieces more often than she created them, however, her skills and sensibilities are more evident in her choice of textiles.

In many miniature creations, the ready-made fabrics that are used are far too coarse and thick in scale to fit with the other miniatures. Narcissa, however, always found textiles for draperies, upholstery, or floor coverings that suited both the style of the interior and the scale. The damask bed hangings in the Jacobean bedchamber have the heavy, lustrous elegance of their full-sized counterparts without appearing too thick or stiff.

The three sets of rooms that Narcissa created were donated to The Art Institute. The European and American sets remained there. Sixteen rooms of the first set later ended up in the Phoenix Art Museum, and nine rooms went to the Dulin Gallery of Knoxville, Tennessee; the remaining five, the worse for wear after being on exhibit for years, were dismantled.

Narcissa continued to work with miniatures but never again produced anything so ambitious. She made many rooms for family and friends and even created interiors for Beatrix Potter's animal characters. Just before she died in 1966, she created two rooms for a children's hospital in Chicago. ❖

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

Narcissa continued to work with miniatures but never again produced anything so ambitious.

Further Reading

Miniature Rooms: The Thorne Rooms at The Art Institute of Chicago. Chicago: The Art Institute of Chicago/Abbeville Press, 1983.

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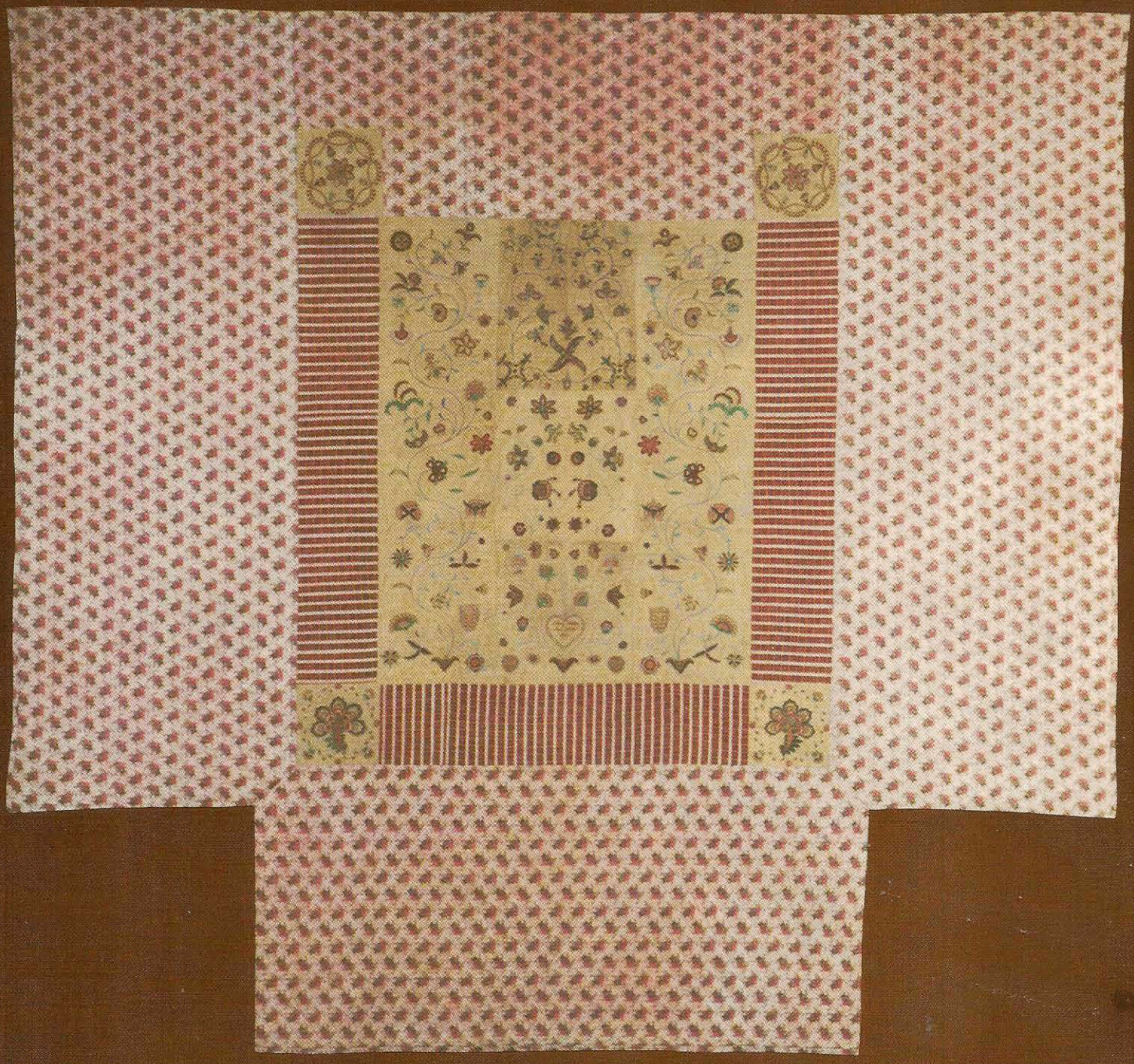
New England's Early Quilts 1780–1850

by Galer Britton Barnes

OLD STURBRIDGE VILLAGE is a 200-acre living history museum located in rural central Massachusetts. It comprises more than forty restored structures dating from the 1830s, moved to the site from their original locations around New England. Country lanes link village houses, shops, school, and gardens with farms, mill, pasturelands, and forest. In every season, farming, harvesting, cooking, shearing, spinning, and other activities of daily life go on as they would have more than 150 years ago. Costumed interpreters keep faith with the period in well-documented re-creations of daily activity. Visitors entering the historic houses happen upon village women tending the kitchen fire and serving a young farmhand a steaming bowl of stew, or pulling fresh bread out of the baking oven. In the parlor, two women sit by the window so that the afternoon light may fall on their knitting and embroidery. The visitor is immediately drawn into the past.

Star-pattern quilt made in 1837 with printed and stenciled fabrics by Clarissa Moore, age seventeen, of Eastford, Connecticut. Detail on facing page.

Photograph by Thomas Neill. Courtesy of Old Sturbridge Village.



Cotton quilt embroidered with silk made circa 1825–1850 by Nancy Newton of Marlborough, New Hampshire. Her name and birthdate are stitched into one of the panels, as shown in detail on facing page.

Photograph by Thomas Neill. Courtesy of Old Sturbridge Village.

This year, a visit to Old Sturbridge Village offers a treat for quilt lovers and other textile enthusiasts. The exhibit "Northern Comfort: New England's Early Quilts 1780–1850" will be on view from April 25 to January 3, 1999. Curated by Lynne Bassett, curator of textiles and fine arts, the show features 41 quilts from the museum's collection of more than 250 quilts that are rarely displayed because of the frailty of the fabrics and dyes. It also includes quilted petticoats and pockets and is documented by "fragments of women's history found in diaries, letters, account books, probate records, and nineteenth-century literature." These documents offer a very different profile of quilting from the one that many of us cling to. For example, the idea that pieced quilts (commonly called patchwork) were first made by poorer folk is simply not true. Only well-to-do households could afford that luxury.

The earliest extant pieced quilt, believed to have been made in Maine, is dated to 1785 and is not in the Old Sturbridge Village collection. Earlier quilts were whole-cloth: a simple solid-color ground quilted with intricate stitching. Popular in Europe late in the eighteenth century, pieced quilting held its appeal well into the nineteenth century. Machine-printed cottons, which became readily available after 1800 and were widely promoted in ladies' magazines for several decades, were used in pieced quilts of the period. Later, however, these fabrics were snubbed as old-fashioned and "common." The popularity of patchwork quilts, therefore, depended more upon fashion than upon the frugality of using scrap fabric, although both ideas influenced their composition.

The Rarity of Quilts

The museum's exhibit also dispels the myth that a young woman quilted a dozen quilts for her trousseau. Household ledgers, wills, and diary entries show that households did not own that many quilts. Early households had many more blankets and coverlets, or "coverlids" (from the French *couvre lit*), as these woven articles were much faster to produce. In fact, the entry "quilt" in an eighteenth-century household ledger listing a family's belongings actually refers to a petticoat, not to a bedcover. Few late-eighteenth-century household ledgers mention having more than two or three "bed quilts."

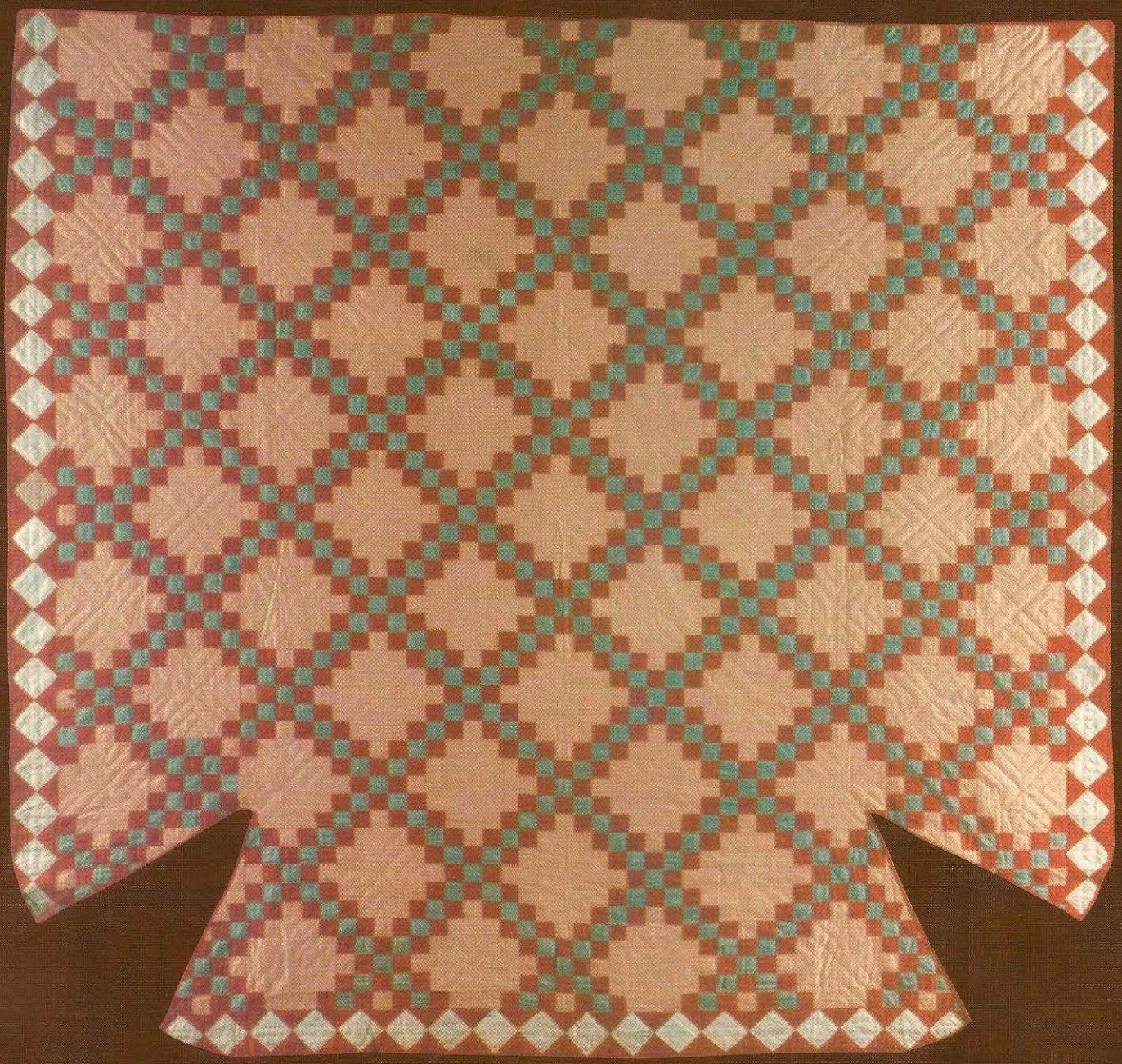
An analysis of diaries, made for this exhibit, reveals that women in the mid-eighteenth century spent three times as much of their day working on quilting petticoats as they did on bedcovers. Petticoats were elaborately patterned with quilting, which was revealed by the split-front style of the dresses worn over them.

Pieced Quilts

The pieced quilt shown on page 23 combines printed and stenciled fabrics. Clarissa Moore lived in Connecticut from 1820 to 1912 and made this quilt at the age of seventeen, incorporating "1837" (the year she completed it) into the design of one of the quilt squares. The floral design at the corners

Yes, there is the PATCHWORK QUILT! Looking to the uninterested observer like a miscellaneous collection of odd bits and ends of calico, but to me it is a precious reliquary of past treasures . . . a bound volume of hieroglyphics, each of which is a key to some painful or pleasant remembrance. . . . Gentle friends! it contains pieces of each of my childhood's calico gowns, and of my mother's and sister's. . . .

—from "The Patchwork Quilt," by "Annette," *The Lowell Offering*, 1842



Irish Chain friendship quilt, pieced with roller-printed and solid cottons and signed around the border by members of the Torrey, Curtis, Tirrell, and Dyer families of Weymouth, Massachusetts. Circa 1845–1850. Detail above.

Photograph by Thomas Neill. Courtesy of Old Sturbridge Village.

and the date and star embellishments are all stenciled. Stenciled quilts, which are rare, seem to have been most popular in New England; few of those that are known are from other regions. Of course, stenciling was also a popular technique for decorating floors, walls, floorcloths, rugs, and kitchen linens.

The embroidered cotton quilt shown on page 24 was made between 1825 and 1850 by Nancy Newton, who lived in New Hampshire from 1801 to 1887. It is pieced from silk panels together with an eighteenth-century pocket embroidered with silk. (Deep fabric pockets that tied on to a woman's dress were often worked in fancy embroidery and frequently given as friendship gifts.) Nancy worked her name and birthdate into a panel at center bottom of the embroidered top.

Pieced quilts made with fabric scraps came into vogue in the 1830s. Diary entries document the practice: "Began to piece a bed quilt out of two old calico gowns," wrote Pamela Brown of Plymouth, Vermont, in her diary in 1833. At the same time, cheaper production methods resulted in an increase in the production of new fabrics, which were used in piecing as well, and these might have been handpainted or printed with copperplate, blocks, rollers, cylinders, or stencils.

New England's dominance in water-powered industrial innovation, particularly in the manufacture of textiles, resulted in a rich palette for the home seamstress. While early pieced quilts had simple geometric designs, the size of the pieces and the combination of fabrics was varied and often complex. One quilt in the exhibit, approximately 90 by 100 inches (229 by 254 cm), boasts more than 12,000 miniature pieces of printed cotton.

The Return of Whole-cloth

The general availability of fabrics at low cost may well have initiated the waning of the pieced-quilt craze, as the ladies' magazines would soon refer to patchwork quilts as good enough for the servant's room but to be forsworn by better households! As pieced quilts fell from fashion in the second quarter of the eighteenth century, whole-cloth quilts came back into popularity, including those in the style of the French Marseilles quilts, of white or colored chintz (a glazed cotton) embellished with detailed stitching.

Album Quilts

Album, or friendship, quilts were a popular group project between 1840 and 1870. Young women collected remembrances from friends and relatives written in ink on fabric, sometimes no more than the person's name, sometimes including a phrase or poem of affection, and then stitched them into a pieced quilt.

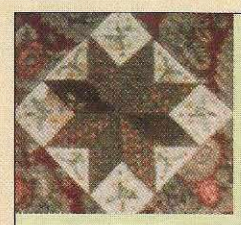
The album quilt of pieced cotton on page 26 was made in Weymouth, Massachusetts in about 1845.

The signatures around the border identify members of the Torrey, Curtis, Tirrell, and Dyer families. Quilts like this were often made when a family member left the area so that the traveler might carry a visual reminder of family back home. Suggested verses and phrases to use in album quilts were listed in magazines such as *Godey's Lady's Book,* and men as well as women collected and shared verses. The iron in the ink rotted the fabric of many early quilts, but more stable ink formulas helped to preserve some later ones.

This quilt is shaped to fit around the posts at the foot of a four-poster bed. This "cut corner" style of quilt is common to New England quilts. The Clarissa Moore and Nancy Newton quilts are also shaped to accommodate the bed posts.

Although the scope of this exhibit seems initially to be narrowly defined—quilts made in New England over a seventy-year period—the diverse textiles displayed include forty-one mosaic patchwork, pieced, appliquéd, cutout appliqué, padded, stuffed, corded, whole-cloth, friendship, embroidered, broderie perse, Marseilles, stenciled, printed, wool, cotton, and linen quilts or quilted articles. It is a feast and a tribute to the women of New England whose words and handwork reveal their joy in the simple task of stitching. ❖

About the Author. *Galer Britton Barnes is a freelance writer living in Elk, California, with her husband. She holds a master's degree in material culture studies with particular interest in textiles.* *She thanks Lynne Bassett for her generous assistance with this article.*



MORE TO DO AND SEE

While visiting the exhibit, you may take a lesson in gathering the materials that you might use to make a quilt of your own. You will be directed to the farm to collect wool for the batting, to the weaver to "buy" cloth for the quilt top, and to the country store to secure thread for your stitching (or to the spinner to watch her spin worsted wool thread for a wool quilt). Your exploration of the whole village in the context of quilt making enriches your experience of the exhibit gallery.

A companion book to the exhibit, *Northern Comfort: New England's Early Quilts 1780–1850,* by Lynne Z. Bassett and Jack Larkin, with color photographs by Thomas Neill, will be published in May (Rutledge Hill Press, Nashville, Tennessee, softbound, 128 pages, $19.95; ISBN 1-55853-655-8). A 1998 wall calendar containing detail and full-size photographs of several of the quilts is available through The New England Bookstore, Old Sturbridge Village, Sturbridge, MA 01566-1198; (508) 347-3362 ext. 270.

In conjunction with the exhibit, Old Sturbridge Village will host a symposium titled "What's New England about New England Quilts?" on June 13 at the Fuller Conference Center. The keynote speaker, Laurel Thatcher Ulrich, winner of the Pulitzer Prize for her book *The Midwife's Tale,* will discuss "The Age of Homespun," the social history of women and textiles in early America. Other speakers include Lynne Bassett, curator of textiles at Old Sturbridge Village; Celia Oliver, curator of textiles at Shelburne Museum, Shelburne, Vermont; historian Lynn Bonfield; and Jeannette Lasansky, an authority on American textiles and director of the Oral Tradition Project in Pennsylvania. Docents will present special needlework and quilting demonstrations.

On October 3, the museum will present "How to Make a New England Quilt," with hands-on workshops and instruction in the historical techniques of dyeing and construction, as well as lectures by experts in the field, including Lynne Bassett, Celia Oliver, and Diane Fagan Affleck of the American Textile History Museum in Lowell, Massachusetts.

Old Sturbridge Village is located in Sturbridge, Massachusetts. For information about this exhibit, other programs, and the museum itself, contact Old Sturbridge Village at 1 Old Sturbridge Village Rd., Sturbridge, MA 01566-1198; (508) 347-3362 ext. 228; http://www.osv.org.

Appliqué cotton quilt with a berries and birds design, made in Braintree, Massachusetts, circa 1850. The style of red-and-green appliqué quilts was popular in the German-speaking communities of the mid-Atlantic states and traveled north to New England.

Photograph by Thomas Neill. Courtesy of Old Sturbridge Village.

Miniature Embroidered Quilt to Stitch

Materials

Finely woven plain cotton fabric such as batiste, washed and pressed, 1 piece 13 × 12 inches (33.0 × 30.5 cm) light beige for the quilt top and 1 strip 1⅛ × 34 inches (2.9 × 86.4 cm) light beige for the binding

Finely woven printed or plain cotton fabric, washed and pressed, 1 piece 10 × 8 inches (25.4 × 20.3 cm) for the backing

Cotton quilt batting, 1 piece 10 × 8 inches (25.4 × 20.3 cm)

Stranded silk embroidery floss, 1 skein each of the following colors: beige, dark taupe, soft pink, gold, copper brown, dark mauve, pale blue, sage green, pale yellow-green, olive green, and forest green. The quilt shown above was embroidered with Kreinik Soie d'Alger 7-strand silk floss in #4532, #4114, #2912, #2514, #4614, #4645, #1744, #1843, #2123, #2126, and #1844.

Erasable fabric pencil

Masking or drafting tape

Embroidery hoop, 4 to 6 inches (10.2 to 15.2 cm) in diameter

Beige cotton sewing thread

Beeswax

Crewel embroidery needle, size 10

Betweens quilting needle, size 10

A GRACEFUL silk-on-cotton bedcover embroidered and quilted between 1825 and 1850 by Nancy Newton of Marlborough, New Hampshire, inspired this miniature embroidered quilt. Nancy's quilt, pictured on pages 24 and 25, is made up of three panels and measures 93¾ inches (238.1 cm) long and 100½ inches (255.3 cm) wide. The miniature quilt is adapted from the central panel, on which she embroidered her name and birthdate. The tiny flowers are small-scale versions of the crewel-style embroidered motifs. If you are not familiar with the stitches and techniques of crewel embroidery, you may find it helpful to consult a crewel embroidery reference. The finished miniature quilt measures 7⅞ inches (20.0 cm) long and 6¾ inches (17.1 cm) wide.

Stitching the Pattern

Enlarge the embroidery pattern to 133 percent. Trace the enlarged pattern onto the center of the beige cotton fabric with erasable fabric pencil and mount the fabric in the embroidery hoop. Embroider the design using the crewel embroidery needle and 1 strand of silk embroidery floss. Make your stitches very small and use a combination of embroidery stitches such as stem stitch, straight stitch, satin stitch, chain stitch, herringbone stitch, French knots, and buttonhole stitch. To emulate the appearance of full-sized motifs with these miniatures, use simpler stitches and stitch combinations.

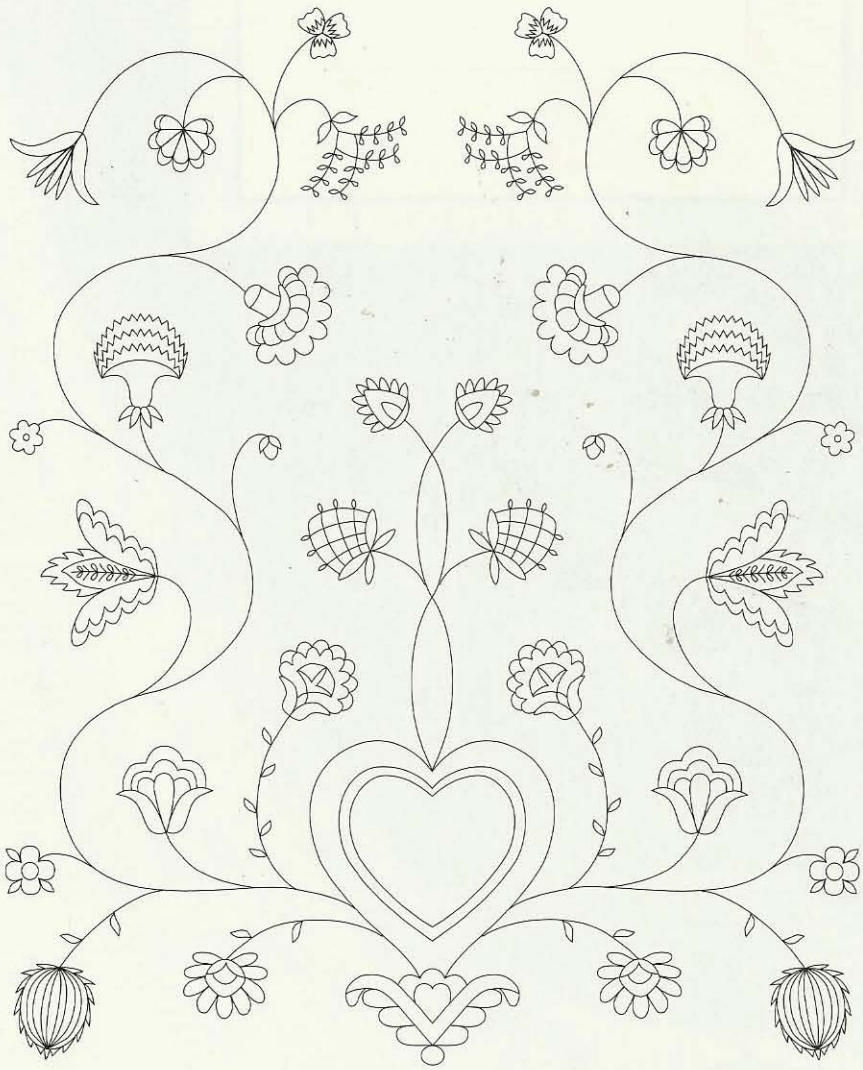
Assembling the Quilt

When you have completed the embroidery, draw a 7⅞ × 6¾-inch (20.0 × 17.1-cm) rectangular outline evenly around the embroidery. Place the backing fabric, right side down, on a flat surface. Fasten the perimeter of the fabric to the surface with small pieces of masking or drafting tape so that it is held smooth and square. Carefully split the piece of cotton batting into 2 layers and discard 1 layer. Press the remaining layer gently and place it on top of the backing. Place the embroidered quilt top, right side up, on top of the batting. Baste through all three layers across the center of the quilt, lengthwise and crosswise. From these central axes, continue basting in a 1¼-inch (3.2-cm) grid. Baste around the rectangular outline of the quilt.

Quilt the layers together with beige sewing thread and the betweens needle. Because the layers are basted firmly, you will not need a quilting hoop. Draw each length of sewing thread over the beeswax once or twice to prevent it from tangling. Start by quilting outlines 1/16 inch (1.5 mm) from the embroidered stems, leaves and flowers. Quilt between the outlines with curving freeform leaf and floral shapes.

Finishing

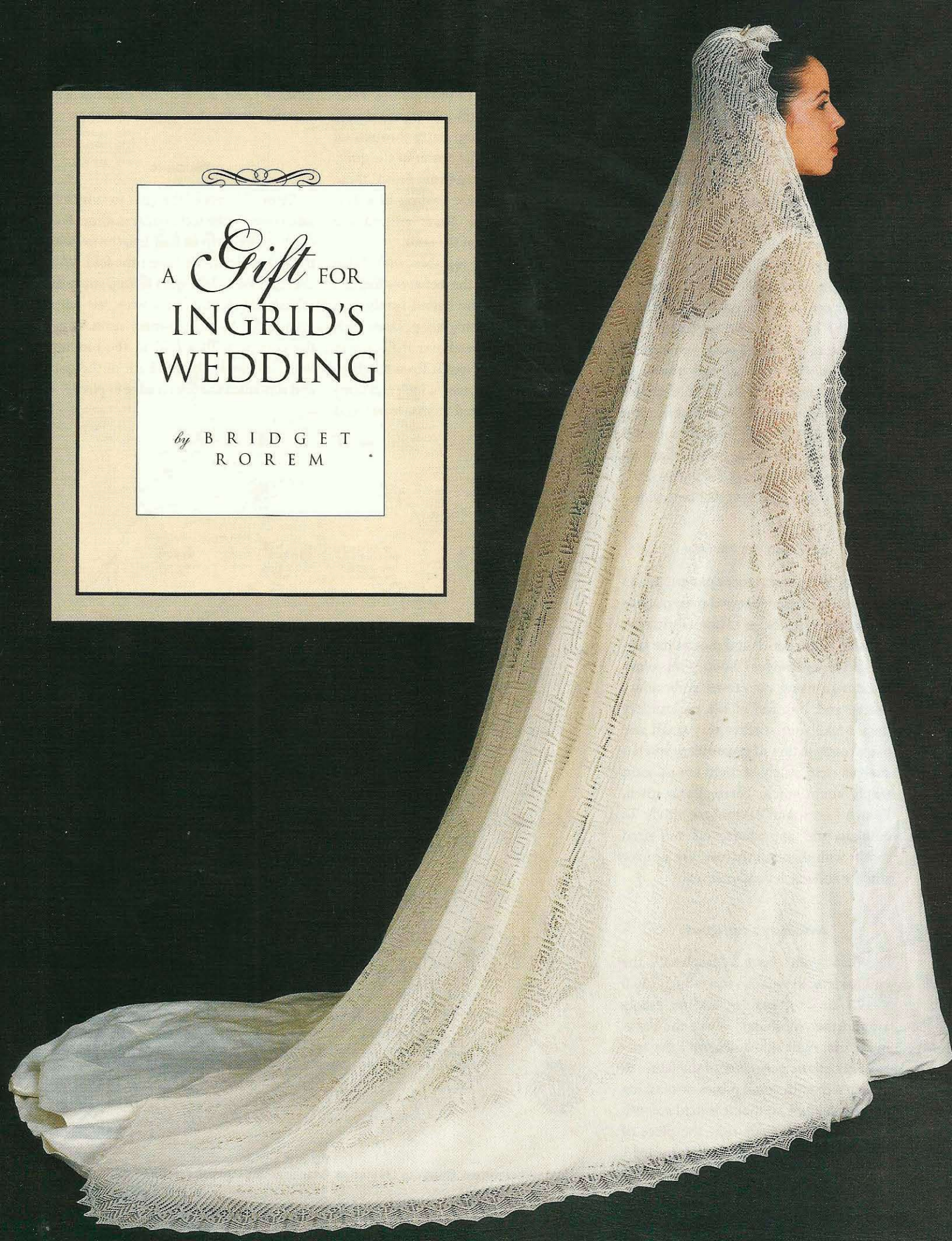
Trim all layers of the quilt to ⅛ inch (3 mm) outside the rectangular outline. Fold the binding strip in half lengthwise with the right side out and press the fold. With the right side of the quilt facing, stitch the folded strip to the quilt with raw edges even and a ⅛-inch (3-mm) seam. Miter the corners with a fold in the binding. Fold the binding to the back of the quilt and slip-stitch the folded edge in place. ❖



Embroidery pattern. Enlarge to 133 percent. ***Pattern may be photocopied for personal use.***

A *Gift* FOR INGRID'S WEDDING

by BRIDGET ROREM



In September 1996, Bridget Rorem began designing and knitting a lace veil for her daughter, Ingrid, to wear on her wedding day. To commemorate the event and to express her fond hopes for Ingrid's future, Bridget embellished the veil with a variety of motifs full of personal and traditional significance. When she presented her gift to Ingrid in August 1997, she included this letter, which she wrote to share those meanings with her daughter.

Dearest Ingrid,

When you and Tony announced that you planned to marry, I knew immediately that I wanted to knit your bridal veil. I cannot explain the source of this impulse; I wore a blue velvet ribbon in my hair, not a veil, when Chip and I were married nearly twenty-seven years ago. I thought of wedding veils as signifying submission. This was not agreeable to me, there being no comparable garment or token worn by the groom! Since then, I have read or heard about many other reasons why a bride may wear a veil. One friend explained that to some Scandinavians, the veil is a reminder of the blanket in which a bride was stolen from her family by the groomsmen. Another European tale (I think it's German) holds that the purpose of a veil is to shield the bride from the envious glances of her (supposedly less attractive and less fortunate) attendants. A friend of Spanish descent vociferously disagreed. "Oh, no! It is so that the friends of the groom will not be jealous!"

I decided that a wedding veil could mean whatever one determined it should mean. And as soon as you said, "Of course you may knit my veil," I began designing and planning a veil that would both remind you of the past and carry with it all our blessings for the future.

So here is your bridal veil! It is about 76 inches square and weighs about 8 ounces; in it are nearly 3¾ miles of yarn. The yarn is an extremely fine Merino wool spun in Italy, though I have no idea where the sheep reside. There are 716,582 stitches in it, give or take a few, and I used one size 000 circular needle to make it.

The veil is knitted in one piece from a continuous thread; there are no seams. It resembles a Shetland shawl, but its construction is the opposite: Shetland shawls are usually knitted border first and then inward, with the center section completed last. I knitted the center square of your veil first, using a provisional cast-on and working from side to side. I then knitted a row, picked up stitches on the left side, knitted

Ingrid Rorem, wearing her mother's knitted gift. The veil is held in place with a sterling-silver hairpin, a present from Ingrid's parents on her twentieth birthday.
Photograph by Kurt Lindsay.

across the provisional loops, and picked up stitches on the right side. Now working in the round, I worked outward, increasing at the corners until the design was complete. I then provisionally cast on three stitches and worked a border to eliminate the hundreds of stitches on the needle. The last three stitches of the border are grafted to the provisional border loops.

Many of the patterns in this highly stylized design are mine; some of them are old lace patterns. I want you to understand just why I designed or chose each one, and placed it where I did. Hence, this letter.

I started in the center, because we always see life from our own center. By this, I do not mean the self-centeredness which is selfish and self-absorbed, but the spirit which is calm and happily stable, able to reach out and embrace the others around it.

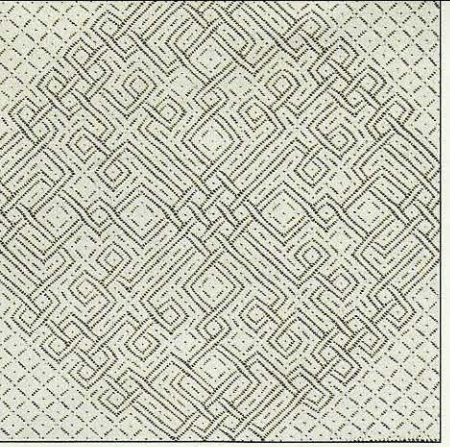
You should view your veil as if you were standing in the middle of it and looking around you. When you were younger, your life centered around our family: your father, Chip; your brothers, Matt, Noah, and Eli; and me. Your marriage to Tony means that the center of your life is shifting.

The center of your veil features a Celtic-style knot. Traditional Celtic knots are continuous, having no beginning and no end. Such a motif seems singularly appropriate to describe the mystery and joy of love and marriage, the desirability of a bond which does not end and cannot be broken.

If you trace the knot with your finger, you will see that it consists of three separate elements. One represents you, and one, Tony; the third represents your marriage. Anyone who is married can tell you that the marriage assumes a life of its own. See how the three strands turn and interweave with each other? Though each is separate and independent, it dances and braids with the others closely and surely and endlessly.

The knot is placed on a delicate but uniform background. Sometimes the knot obscures the background, but you know that between the twistings and turnings of the strands it is always there. Similarly, though your marriage will assume the central position in your own life, it will always be in the context of community. That is in part why you eagerly anticipate inviting your friends and relatives to witness your marriage and share the festivity of

The veil is knitted in an extremely fine Italian Merino wool on a size 000 circular needle. It is 76 inches (193 cm) square, weighs about 8 ounces (227 g), and contains 716,582 stitches, "give or take a few."
Photograph by Kurt Lindsay.



Bridget designed a Celtic-style knot for the center square of the veil as a symbol of the continuous bond of love and marriage. Detail. *Photograph by Kurt Lindsay.*

your wedding celebration. In your veil, the background pattern, which stands for community, becomes the seeds and roots of the orchards that begin at the sides.

At the edge of each orchard, just before it begins, I had planned to place some very small volunteer spruce trees, there being large ones closer to the outside border whose offspring they would seem to be. As I was beginning this section, your Great-aunt Patricia died. As you know, Pat was always a quiet person. One spring, she told your Great-aunt Eileen that she was planting flower seeds. For several months, she weeded and watered, and finally she excitedly told Eileen that her flowers were blooming. Eileen went out to look and then said, "But Pat! You've grown nothing but buttonweeds!"

Well! I've put buttonweeds alongside the volunteer spruces. Sometimes things ask to be nurtured; sometimes those things we are nurturing are not what we had expected.

The orchards themselves consist of pairs of trees (pear trees? You know I am very fond of visual puns). The trees stand close together; their branches are "holding hands." You can see, above each pair, a heart. I hope that you and Tony have many years to grow closer together in love.

Beyond the orchard is a creek. This is a variation of a river pattern I designed for an earlier shawl. The creek winds back and forth, much as Horse Creek does through the fields of Illinois on its way to the Kankakee River. I know you love the wonderfully winding part where the old bridge crosses two miles east of Essex. Remember Nathan's sheep grazing at the edge of the creek and lifting their heads to watch the occasional car go by? And, of course, Noah jumped right into Horse Creek to rescue the puppy he named Indy, a thoroughly sweet and much-loved dog.

The creek runs up the diagonal of each side of the veil. It is impossible to see from which side it has come and to which side it is going. The creek is edged with ferns, or rather, with the pattern I designed and call Ferns; you may think its featheriness looks more like marsh grass or weeds. In the ferns, I have nested pairs of swans, having heard that swans mate for life. True or not, the idea sounds lovely. I found this pattern, Wings of the Swan, in Barbara G. Walker's *Second Treasury of Knitting Patterns*, and thought it would be perfect for your veil. You can also look at all the swans and think of them as a corps de ballet, a reminder of all the dancers and teachers you have known and admired in the years you spent dancing. They remind me of you when you phoned from the Pacific Northwest Ballet School to tell me excitedly of learning the "Four Little Swans," a variation from *Swan Lake.*

Beyond the swans, a field sprouts occasional flowers. They may be wildflowers: I see your small hand clenched around bunches of violets or dandelions or chicory, summoning me to quickly find a jar to hold them. The regular placement of these flowers reminds me, too, of the time you secretly planted petunias and marigolds and impatiens in front of the hedge for me the day before Mother's Day. I have never told you this, but I happened to look out the upstairs window and saw you busily planting and watering. I was so touched! I knew I had to act surprised the next morning, but I did spend some time peeking at you.

In the diagonals between the orchards are stepping stones to reach the creek. Then, beyond some weeds, in each corner, a baby bird flutters its wings. One stands for you; the others for your brothers, the baby birds with whom you learned to fly.

On the sides, the fields give way to full-grown spruces. When we moved here, we planted small Colorado blue spruces for Matt, you, and Noah; we planted one for Eli the spring he was born. These trees are now almost as tall as the house and evergreen, a sign in winter that spring is sure to follow.

Thirteen spruces stand on each side of your veil. You can regard each side as a season, with thirteen weeks to each; or you can look at each side as a lunar year, with thirteen moons to each. Serendipitously, the spruces are spaced twenty-eight stitches apart, which was not planned for meaning but for repetition of the pattern.

Between the trees are double diamonds. The diamond is an old Shetland pattern. Sarah Don's *The Art of Shetland Lace* shows a form called Bead Diamond, and Grace Amedro's *Shetland Lace* has a variation called Diamond Bead. I have placed one diamond atop another as a marriage symbol. The diamonds reflect the rain you see falling from the

clouds above the trees. An old wives' tale says that if it rains on your wedding day, you are sure to have children. Now, since your wedding will be in the Pacific Northwest, it is difficult to imagine that the day will be completely without rain! However, if it is, you will still have rain in your bridal veil. Ingrid, I wish you and Tony the joy of children.

In the middle of the clouds (the silver lining, if you will) are these words along one side:

Ingrid Elizabeth Rorem weds Fulton Gilberth Gale IV

Those on the opposite side read:

Fulton Gilberth Gale IV weds Ingrid Elizabeth Rorem

On the third side is the date you are to marry:

June twenty-first, nineteen hundred ninety-eight

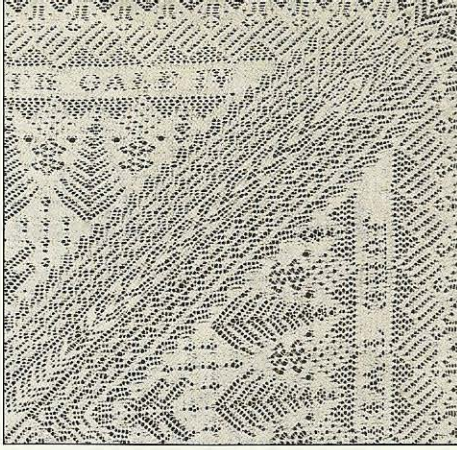
And on the fourth side, the last two lines of "A Drinking Song," by William Butler Yeats:

Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth,
I look at you, and I sigh.

I see this as a toast between bride and groom. May you toast each other with love and happiness on your wedding day.

Above the clouds, there is a horizontal motif known as an English sunrise on each of the four sides. No matter where in the world you go, there will always be a sun rising. And you can see evidence of cats dancing in the sunlight; the Shetland pattern Cat's Paw skips across the sunrays (pas de chat?).

Where the creeks drift off into the horizon and become invisible, there is a pattern of branches in each corner. When we moved into this old house, all the trees needed to be pruned and the deadwood cut out. Chip piled it all way back in the yard. I am sure the neighbors thought he would be burning the pile, which loomed rather large. However, one morning, Chip walked in after a stroll around the yard and announced that a number of rabbits had taken up residence. "I can't burn it down," he told us, "it's the Bunny Ritz." The Bunny Ritz was a feature of the backyard for years, and many pieces of lettuce and carrot tops made their way to its edge to feed the rabbits. On each of three corners of your veil, you will find a small rabbit peeking between the branches. On the fourth side are my initials, BR, which also stand for Bunny Ritz. I knitted a series of arches, protective shapes that move ever outward from the veil's center. The narrow Van Dyke border variation accentuates the peaks of the arches.



Small spruce trees surround the center square; the parent trees form an outside border. The buttonweeds interspersed among the trees are in memory of Ingrid's Great-aunt Pat, who died as Bridget began knitting this section of the veil. Detail.

Photograph by Kurt Lindsay.

How I have loved designing and knitting this veil for you, Ingrid! I have had a chance to remember all the little Ingrids: the round-cheeked baby whose doting father called her "Lovey Ducks," shortly "Ducky"; the two-year-old with pneumonia, who insisted to the hospital nurses that her name was "Princess Leia"; the kindergartner who knitted a scarf on the long bus rides with driver Pam; the small, dark-haired girl who pirouetted and leapt through years of ballet and who stayed up to bake brownies after what she deemed an unsatisfactory class. Of course, I also have the pleasant anticipation of seeing my now tall and beautiful daughter smiling as she marries the man she loves. I further hope someday to knit a baby shawl with the knot of your bridal veil as its center.

I knit most happily on projects for someone I love or am eager to love. I shaped the feet on countless pairs of baby booties, wondering whose warm pink toes would be wriggling in them. I know you understand this pleasure; I saw the look of shy pride on Tony's face when he was wearing the first sweater you knitted for him.

You come from a long line of knitters: your great-great-grandmother, Bridget O'Grady McNamara; your great-grandmother, Mary McNamara Connolly; your grandmother, Eloise (Choo-Choo) Connolly Little; and me. There were no doubt others before and I hope will be others to come, who share and understand the threads that connect us all.

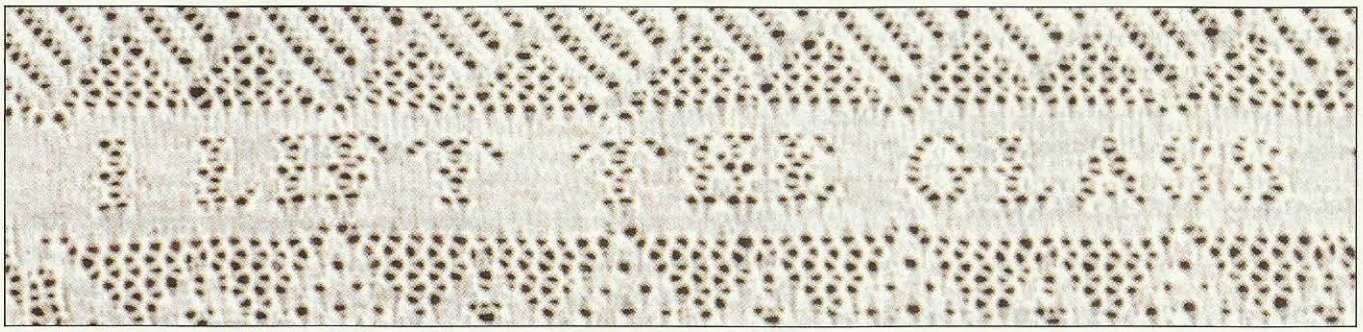
I give you this bridal veil, Ingrid, with my best hopes and wishes for your future.

With much love,
Your ma,
Bridget

About the Author. *Bridget Rorem of Essex, Illinois, is a freelance knitwear designer.*

Lace Alphabet to Knit

DESIGNED BY BRIDGET OREM



WHEN BRIDGET OREM knitted a lace veil for her daughter Ingrid's wedding, she wanted to record the event in the fabric of the veil. In addition to traditional lace patterns that symbolize Ingrid's past and future, Bridget wrote words in lace that made clear the significance of the veil. Creating alphabet characters in knitted lace fabric proved to be a challenge. Here she presents a pattern chart for the alphabet she used in the veil and discusses the problems and solutions that she discovered along the way to aid you in creating your own alphabets.

Materials

The type of yarn that you use will markedly affect the legibility of the letters. Fine wool yarns like those Bridget uses block well, allowing the holes of the pattern to show clearly while the corresponding decreases meld unobtrusively into the fabric.

Knitting needles should be large enough to delineate the shape of each letter clearly. The needles are too large if the stockinette ground is too open to show off the lace well and the decreases pull and distort the fabric. Knit a few letters in different needle sizes to see which will work best with your chosen yarn.

Writing in Lace

Bridget started with an alphabet common in eighteenth-century cross-stitch samplers. Lace holes made by passing the yarn over the needle (yarn-overs) replace the cross stitches of the original alphabet. Working on a stockinette-stitch ground and alternating pattern rows with plain rows keeps each hole of the lace distinct and makes the letters easy to read. (The E and the F of the charted alphabet differ slightly from those in the veil, where Bridget decided to sacrifice a little legibility for a bit of old-fashioned charm.)

Vertical Distortion

Most of the letters of the alphabet have a strong vertical stroke at the left-hand side. In lace, a long vertical line of yarn-overs distorts the letter, even when the fabric is skillfully blocked. The vertical lines in the charted alphabet are offset by one position horizontally so that most letters have no more than two consecutive vertical yarn-overs.

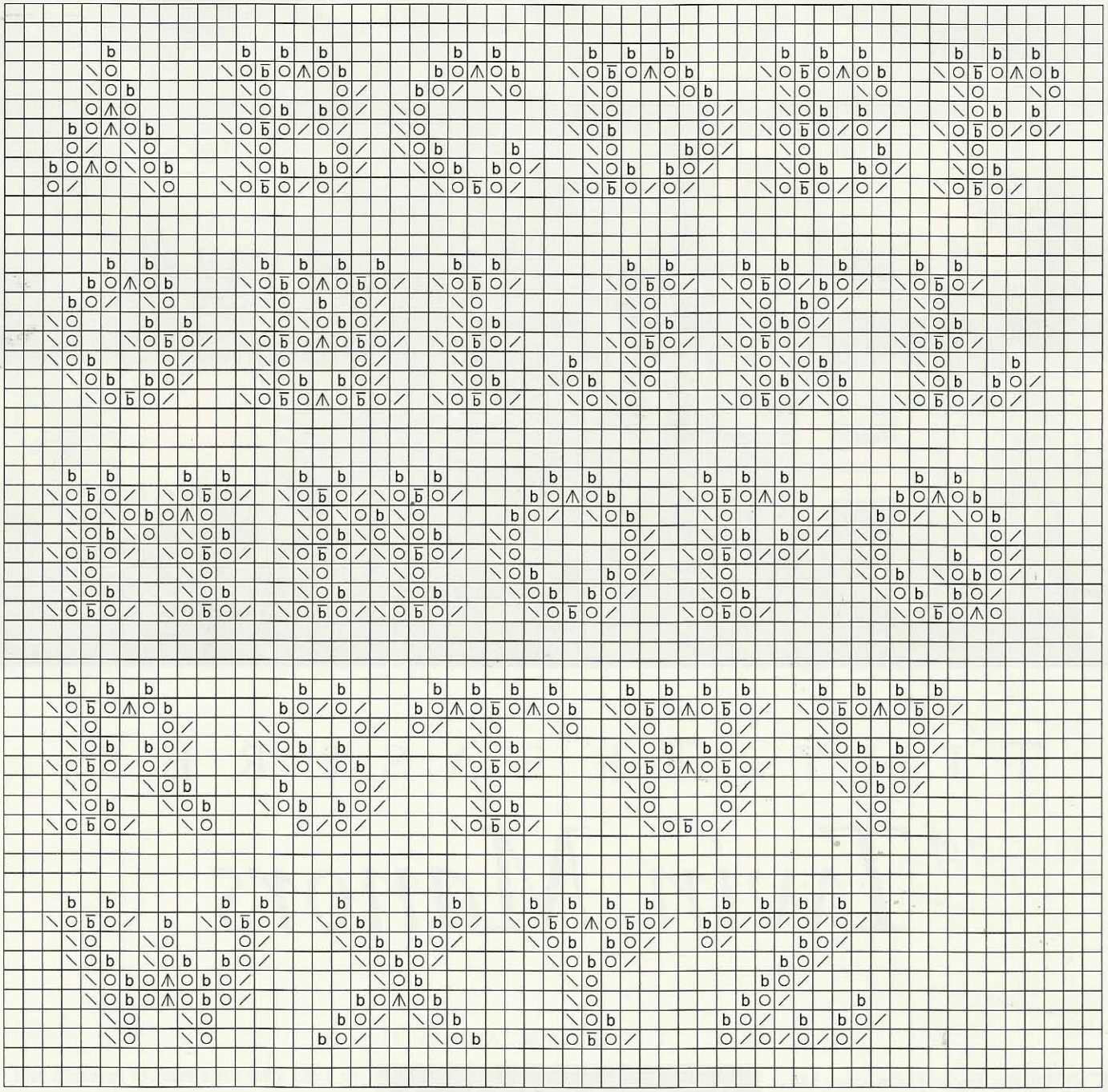
A stockinette stitch immediately above a yarn-over tends to be more open than the surrounding fabric, causing the letter to lose definition. Bridget calls this effect "vertical bleed." To prevent it, she knits into the back of the stitch in the *second* row, directly above the lace hole, unless the pattern calls for another yarn-over or a decrease. This prevents the lace from bleeding into the stockinette stitch. Knitting into the back of the stitch one row above the yarn-over would twist the yarns defining the hole, making it smaller.

Horizontal Distortion

Horizontal lines of lace are not as easily created as vertical lines. Two yarn-overs placed side by side create one large hole, not two smaller ones, but placing a knit stitch between yarn-overs stretches the letters horizontally and can make adjacent lace holes seem disconnected. This distortion can be prevented by making a doubly twisted stitch. Before knitting a stitch that lies between two yarn-overs, lift the stitch from the left-hand needle with the right-hand needle as if to knit into the back of it. Replace the stitch on the left-hand needle so that it is twisted. Now knit into the back of the stitch, giving it an additional twist. The double twist creates a strong vertical line that visually separates the yarn-overs while physically drawing them closer together.

A few letters do not contain a double twist. In the V, W, X, and Y, the single stitch is at the apex of a solid triangular background, and the lace holes are parts of separate diagonal lines. In the H, K, M, N, and Q, one of the holes belongs to a diagonal line and the other to a vertical line. In these instances, a single

Pattern Chart



Key

- knit
- yarn over
- slip the next 2 stitches, 1 at a time, as if to knit, then insert the point of the left-hand needle into the fronts of these stitches and knit them together from this position (left-leaning decrease)
- knit 2 together (right-leaning decrease)
- slip 1, knit 2 together, pass slipped stitch over
- b knit into back of stitch
- b̄ insert right-hand needle into back of stitch, lift from needle and replace (1 twist), knit into back of stitch (2 twists)

Purl all even-numbered rows, or knit even-numbered rounds if working in the round.

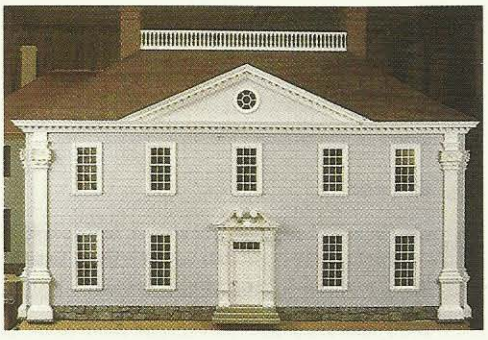
twist is sufficient.

Generally, leave two plain stitches (which may include decreases) between letters in a word and seven stitches between words. Letters such as A and V may be placed so that their diagonal strokes are two stitches apart. Chart the letters you plan to knit to gauge the appropriate spacing. ❖

TINY TREASURES of *Twin Manors*

BY JAN MARSH

INSIDE the Toy and Miniature Museum of Kansas City, Missouri, stands Twin Manors, a stately Georgian mansion. Doors open by turning tiny oval doorknobs, locks lock with miniature gold keys, a fireplace clock jack turns a spit, and small clocks keep time. Commissioned by the museum and built by William Robertson



in 1989 after nine years of research and construction, this house—and its twin in Robertson's private collection—combines the best features of several eighteenth-century historical houses located from Virginia to Maine. The structure is 61 by 37 by 45 inches (154.9 by 94.0 by 114.3 cm); the scale is 1:12—one inch equals one foot.

Twin Manors, built by William Robertson, is one of two identical houses; one is in Robertson's private collection; the second is in the Toy and Miniature Museum in Kansas City, Missouri. The design and construction of this one-twelfth-scale house are based on Robertson's research of eighteenth-century historical houses from Virginia to Maine. Robertson made miniature woodworking machinery for the specialized woodworking details.

Photographs by Tom and Joyce Moulis. Courtesy of the Toy and Miniature Museum of Kansas City.

A Tour of the Textiles

Each of the thirteen rooms in the circa-1760 mansion is furnished with historically accurate, one-twelfth-scale period furniture, accessories, and textiles. The textile pieces are original designs by contemporary American artists inspired by historical pieces or copies of objects in museum collections. Among them are Turkish knotted rugs, braided rugs, petit point, weavings, crewelwork, and embroidered samplers.

The Child's Bedroom

In the Child's Bedroom, shown below, stands a three-quarter bed made by Allan Thede. Zéllérme Cottrell wove the deep rose-and-cream coverlet, whose geometric pattern recalls similiar coverlet patterns woven by itinerant weavers.

A sampler by Annelle Ferguson, measuring 1 by 1¼ inches (2.5 by 3.2 cm) hangs above the fireplace. Stitched on 60-mesh (60-count) silk, it captures the motifs and colors of the actual eighteenth-century American samplers that inspired the artist. Ferguson became interested in miniature textiles while decorating her daughter's dollhouse. At first, she stitched rugs from kits but then decided to design her own samplers.

Of necessity, Ferguson simplified the motifs, design, and techniques somewhat to accommodate the one-twelfth scale. In adapting full-size commercial charts, she substitutes continental stitch for cross-stitch. She can complete a miniature sampler in twenty-five to thirty-eight hours.

In front of the fireplace lies an oval braided rug by Ann Miller that measures 5½ by 3¾ inches (14.0 by 9.5 cm). Miller was unable to find rugs she liked for the dollhouse her husband had given her as a gift, so she began creating her own braided rugs and painted muslin floorcloths. She braids three

The Child's Bedroom in Twin Manors.

Photograph by James Maidhof. Courtesy of the Toy and Miniature Museum of Kansas City.

different-colored strands of one-ply wool and then stitches the ⅛-inch-wide (0.3 mm) strips together by hand. She backs the rugs with fusible interfacing to make the rugs lie flat and hold their shape.

The Upstairs Back Hall

The upstairs back hall of Twin Manors.
Photograph by James Maidhof. Courtesy of the Toy and Miniature Museum of Kansas City.

In the second-floor back hall, above a Pennsylvania blanket chest created by George Hoffman and brass candlesticks by William Robertson, hangs the Twin Manors sampler. Esther Robertson, William's mother, designed and stitched the sampler to commemorate the completion of Twin Manors. Stitched on 60-mesh silk with fourteen colors of Japanese silk thread, it measures 2 by 1⅞ inches (5.1 by 4.8 cm), excluding the frame.

On the New England comb-back Windsor chair constructed by Don Buttfield lies a petit-point pillow by Sharon Garmize and a piece of knitting by Sally Plunkett on knitting needles hand-turned by Dave Krupick.

The pillow measures 1 by ¾ inch (2.5 by 1.9 cm) and is stitched with French silk floss on silk gauze from Switzerland. The pattern features a central floral motif. In 1982, Garmize received Monaco's Princess Grace Award for her needlework. She has created hundreds of miniature petit-point pieces based on Victorian bell pulls, pillows, and rugs. She notes that original colors have to be muted when adapting full-size pieces to a miniature room setting or the effect can be "garish rather than elegant." One way that she does this is by varying the shades slightly to simulate the variation between dye lots seen in many antique rugs.

Sally Plunkett knitted the small piece that sits on the chair from silk thread. She uses handmade needles in a variety of sizes and converts full-sized patterns to one-twelfth scale so that her miniatures are exact reproductions of the originals, even to the number of stitches in a row.

A recent advertisement in *Maine Antiques Digest* for an eighteenth-century handbag inspired the red-and-blue foldover handbag by Esther Robertson that is lying on Harry Smith's Carver chair. The piece is worked in a bargello pattern on 60-mesh silk with one strand of DMC floss.

The Gunston Hall Bedroom

This master bedroom is named for the fireplace mantel, which was adapted from the library of Gunston Hall, circa 1750, in Lorton, Virginia. In the foreground stands a canopy

The Gunston Hall Bedroom and detail of sampler. The postage stamp is full size.

Photograph by James Maidhof. Courtesy of the Toy and Miniature Museum of Kansas City.

bed with a crewelwork cover by Jean L. Strup, inspired by the canopy and cover on the Cecil Bed at the Winterthur Museum in Wilmington, Delaware. At the foot of the bed is a stool (1⅝ by 1¼ by 1½ inches (4.1 by 3.2 by 3.8 cm) created by Jim Morman. He stitched his freestyle adaptation of a traditional bargello pattern on 46-mesh cotton canvas.

The sampler, stitched by Esther Robertson, measures 1⅝ by 2⅛ inches (4.1 by 5.4 cm), excluding the frame. Robertson used fourteen colors of Japanese silk sewing thread on 60-mesh silk. The design, based on a sampler in the collection of Colonial Williamsburg, Williamsburg, Virginia, was charted by Annelle Ferguson.

At the foot of the bed is a Ferahan Herati carpet made by Judy Ohanian of #30 silk interlocked canvas and DMC floss. It measures 5¼ by 8¾ inches (13.3 by 22.2 cm). Ohanian also makes doll clothes for antique dolls as well as miniature furniture and roomboxes (displays of single rooms rather than an entire structure).

A Chippendale armchair by Eric Pearson stands to the left of the doorway. Pearson was among the first professional miniature makers. During the 1940s and 1950s, he had a small basement shop in New York City, where he offered a line of furniture as well as custom work. He stitched needlepoint seats for many of his chairs and settees. Most are flower patterns surrounded by a dark border.

The Newburyport Room

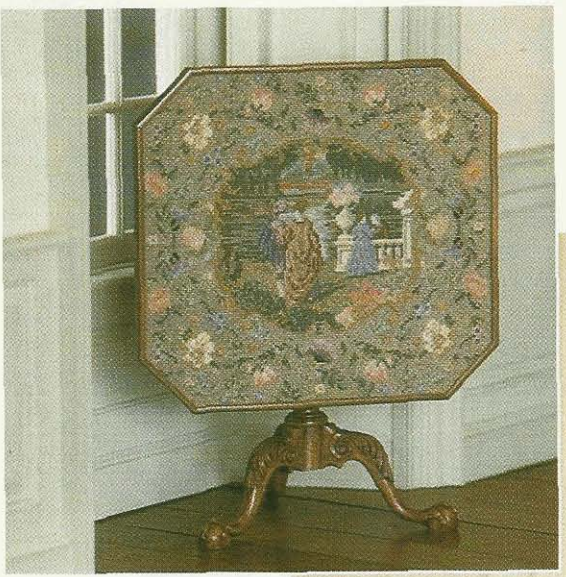
This room is named for its back wall, which was copied from a wall in the mid-eighteenth-century Dalton Club in Newburyport, Massachusetts. Two elegant wingback chairs built by Betty Valentine and upholstered by Frank Hanley and Jeff Guéno in a seventeenth-century Middle Eastern fabric stand before the fireplace in the Newburyport Room. Hanley and Guéno are masters at incorporating bits of antique fabrics into miniature upholstery and accessories. They also collect and restore seventeenth- and eighteenth-century Baroque Neapolitan crèche figures as well as create miniature ceramics, especially Majolica and Sevres porcelain.

The yarn basket and needlepoint stand to the right were the joint effort of Bobbie Schoonmaker, a petit-point artist, and Maggie Urciuoli, a crafter of miniature Queen Anne furniture.

An Armenian petit-point carpet in the center of this room, made by Esther Robertson using 42-mesh silk and one strand of DMC floss, measures 6¾ by 3⅝ inches (17.1 by 9.3 cm). Phyllis Stafford charted the design. A miniature pair of petit-point slippers by Sharon Garmize lies near the rug.

Robertson also made the needlework candle screen (½ by ⅜ inch; 1.3 by 1.0 cm) on the table using 72-mesh silk, Japanese silk sewing thread, and a #15 modified beading needle. She adapted the scene from an Italian tapestry in the Italian publication *Mezzopunto,* Vol. 2, a workbook of needlepoint graphs.

Robertson repeated the scene in the center of the Philadelphia Chippendale tilt-top gaming table and designed the floral border herself. She used forty-one colors of Japanese sewing thread stitched on 60-mesh silk. A total of 33,000 stitches make up the tabletop, which measures nine square inches (58.1 cm^2).



The Newburyport Room with needlepoint tilt-top table by Esther Robertson.

Photograph by James Maidhof. Courtesy of the Toy and Miniature Museum of Kansas City.

A collection of pieces by Jim Morman: Knotted rugs made with a Turkish knotting technique and a single strand of DMC floss. A Louis XVI armchair and side chair upholstered in needlepoint on 72-mesh muslin. *The School Teacher,* a tapestry version of the painting by Jean Baptiste Simeon Chardin that hangs in the National Gallery in London. Morman created the tapestry with silk thread and handcarved and gilded the frame. The needlework tools are included to show scale.

Photograph by James Maidhof. Courtesy of the Toy and Miniature Museum of Kansas City.

Morman's Miniature Masterpieces

Jim Morman, who has created numerous pieces for the Toy and Miniature Museum's collection, crafted these two knotted carpets that are now located in the first- and second-floor front hallways of Twin Manors.

Lying under the antique tortoiseshell sewing box is a Turkish rug (9¾ by 4⅞ inches; 24.8 by 12.4 cm) based on an eighteenth-century Usak pattern from Asia Minor. Sometimes it is referred to as a "bird carpet" or "bird pattern" because the stylized motifs created by geometric shapes resemble birds. The smaller rug (7½ by 4½ inches; 19.0 by 11.4 cm) is adapted from a seventeenth-century Kashan Persian carpet design. Morman works his carpets with a series of Turkish knots made with a single strand of DMC floss and a ballpoint embroidery needle, to avoid splitting the threads of the linen fabric base.

Inspired by the French tradition of re-creating paintings as tapestries, Morman also crafts miniature tapestries of French paintings, using unbleached muslin and silk sewing thread. *The School Teacher,* painted by Jean Baptiste Simeon Chardin circa 1740, became a miniature tapestry measuring 2 by 2⁷⁄₁₆ inches (5.1 by 6.2 cm) excluding the frame, which Morman also carved and gilded.

The Louis XVI armchair and side chair are upholstered in needlepoint worked on 72-mesh unbleached muslin with silk thread. The webbing is ecru cotton duckcloth, cut in strips to scale. The edges of the warp strips are first sealed with white glue, then glued to the frame of the chair. As each weft strip is woven, its ends are also glued to the frame.

The Toy and Miniature Museum

The Toy and Miniature Museum of Kansas City offers a comprehensive collection of nineteenth-century toys and folk art—from paper dolls to porcelain—as well as one of the finest collections of miniatures in this country. The museum features the collections of three long-time Kansas City residents: miniatures enthusiast and collector Barbara Marshall, who began collecting in the 1950s; Mary Francis Harris, a collector of antique toys and dolls' houses and furnishings, who started her collection with the New Rochelle Mystery House; and Jerry Smith, whose collection of boys' toys includes a working train.

The Toy and Miniature Museum, which celebrated its fifteenth anniversary in October 1997, occupies both floors of the former home of Dr. and Mrs. Herbert Tureman, built in 1911. A wing added in 1989 expanded the space to twenty-four rooms and 21,000 square feet (1,951 m^2).

The collection includes more than 100 furnished dolls' houses and room settings; a transportation room with trains, toy cars, and planes; displays of nineteenth-century German toys; examples of the American toy manufacturers R. Bliss, Schoenhut, and Tynietoy; and nineteenth-century educational toys, such as schools, churches, and household settings with appropriate furnishings.

A one-half-inch scale Victorian lady made of painted epoxy by Ferbie Claudon. The clay cat (possibly Fimo or Sculpey) was made by Charles Claudon. Kirk Ratajesak carved the mirrored fretwork Victorian halltree with umbrella stand.

Photograph by Tom and Joyce Moulis. Courtesy of the Toy and Miniature Museum of Kansas City.

The miniature collection showcases outstanding examples of miniature houses and furniture, miniature rooms, musical instruments, and more—all made to scale.

The Toy and Miniature Museum is located at 5235 Oak Street, on the University of Missouri–Kansas City campus. Hours are 10 a.m. to 4 p.m., Wednesday through Saturday; 1 to 4 p.m. Sunday. The museum is closed on major holidays and during the first two weeks after Labor Day in September. Admission is $4 for adults, $2 for children, and $3.50 for senior citizens and students. Temporary exhibits scheduled in 1998 include "On the Move: Toy Vehicles from the 1930s to the Present"; "Partners in Arts" (beadwork and dolls); and a holiday exhibition of Santas. The museum also offers special membership benefits and workshops and classes throughout the year.

For more information, call (816) 333-9328 or fax (816) 333-2055 or take a virtual tour of the museum at http://www.umkc.edu/tmmm. For a color catalog about the museum and its collection, send a check or money order for $15 to Toy and Miniature Museum of Kansas City, 5235 Oak St., Kansas City, MO 64112. Allow four to six weeks for delivery.

The woodwork on both the candle screen and the gaming table was made of Swiss pearwood by William Robertson. The legs on both pieces are dovetailed. The table has carved ball-and-claw feet, acanthus leaves on the knees, and swags and tassels on the turned shaft. (A full-sized ivory thread bobbin and sewing scissors are included in the photograph to show scale.)

There are additional miniature textiles as well as other excellent examples of decorative arts throughout Twin Manors. The house contains the work of about one hundred craftspeople, and more will be represented as the Toy and Miniature Museum continues to add new miniatures to its growing collection. ❖

About the Author. *Jan Marsh of Prairie Village, Kansas, is a photography historian and the public relations coordinator for the Toy and Miniature Museum of Kansas City.*

Miniature Needlepoint Sampler to Stitch

DESIGNED BY ANNELLE FERGUSON

ANNELLE FERGUSON, whose work appears in the Gunston Hall bedroom of Twin Manors, designs and stitches needlepoint samplers at one-twelfth scale for dollhouses and miniature rooms. Based on historical samplers, her designs capture the essence of the originals, although in a simpler form. This one is an adaptation of a 1750 sampler from Massachusetts. Worked on 48-count silk gauze, the finished sampler measures 1⅞ inches (4.8 cm) high and 1⅝ inches (4.1 cm) wide. If you prefer to work at a slightly larger scale, try 40-count gauze for a finished sampler that measures 2¼ inches (5.7 cm) high and 1⅞ inches (4.8 cm) wide.

Pattern chart. ***May be photocopied for personal use.***

MATERIALS

48-count silk gauze, 1 piece 3 inches (7.6 cm) square
DMC 6-strand cotton embroidery floss, 1 skein each of the colors given in the pattern chart key
Crewel embroidery needle, size 10

Starting at the center of the sampler, stitch the design with one strand of embroidery floss. Work everything except the background in continental stitch and work the background in basket-weave stitch. Work a 5-stitch border of ecru outside the gold outline of the sampler design. Small-scale wooden molding, available at many craft and hobby stores, may be cut and glued to make a frame for the finished sampler.

Key

- dark blue #3768
- green #3052
- brown #420
- dark gold #680
- light gold #676
- dark peach #3830
- medium peach #3778
- light peach #758
- ecru

SUPPLIERS

Annelle Ferguson, 111 Gibbs Ferry Ln., Clinton, TN 37716. (423) 457-2917. Miniature sampler kits and 48-count silk gauze. Send $1 and a large SASE for a catalog.

The Daisy Chain, PO Box 1258, Parkersburg, WV 26102. (800) 311-8061. 40-count silk gauze.

Gitta's Charted Petit Point, 271 Lakeshore Rd. East, Mississauga, ON, Canada L5G 1G8. (905) 274-2198. 40-count silk gauze.

Miniature Needlepoint Rug to Stitch

DESIGNED BY FRANK M. COOPER

IN HIS BOOK *Oriental Carpets in Miniature,* (Loveland, Colorado: Interweave Press, 1994), Frank Cooper presents twenty-four needlepoint designs based on examples he has found in museums and books of the intricate rugs from Turkey, the Caucasus, and Iran. The design for this miniature Ushak rug was adapted from a large carpet woven for the reception hall of the Topkapi Sarayi (Palace of the Old Seraglio), now a museum in Istanbul, Turkey.

Scaled-down Oriental rugs are a common feature in dollhouses and miniature rooms. Another miniature Ushak rug, of a slightly different pattern and worked in knotted pile, is pictured on page 45. Frank's design is worked with a single strand of Persian wool yarn on 18-count canvas. The finished rug measures $12\frac{5}{8} \times 9\frac{5}{8}$ inches (32.1 × 24.4 cm).

Making the Rug

Stitch the rug in the center of the canvas, following the pattern chart. Work outlines and single straight rows of stitches in continental stitch, and use basketweave stitch to fill in large areas of patterning and the background.

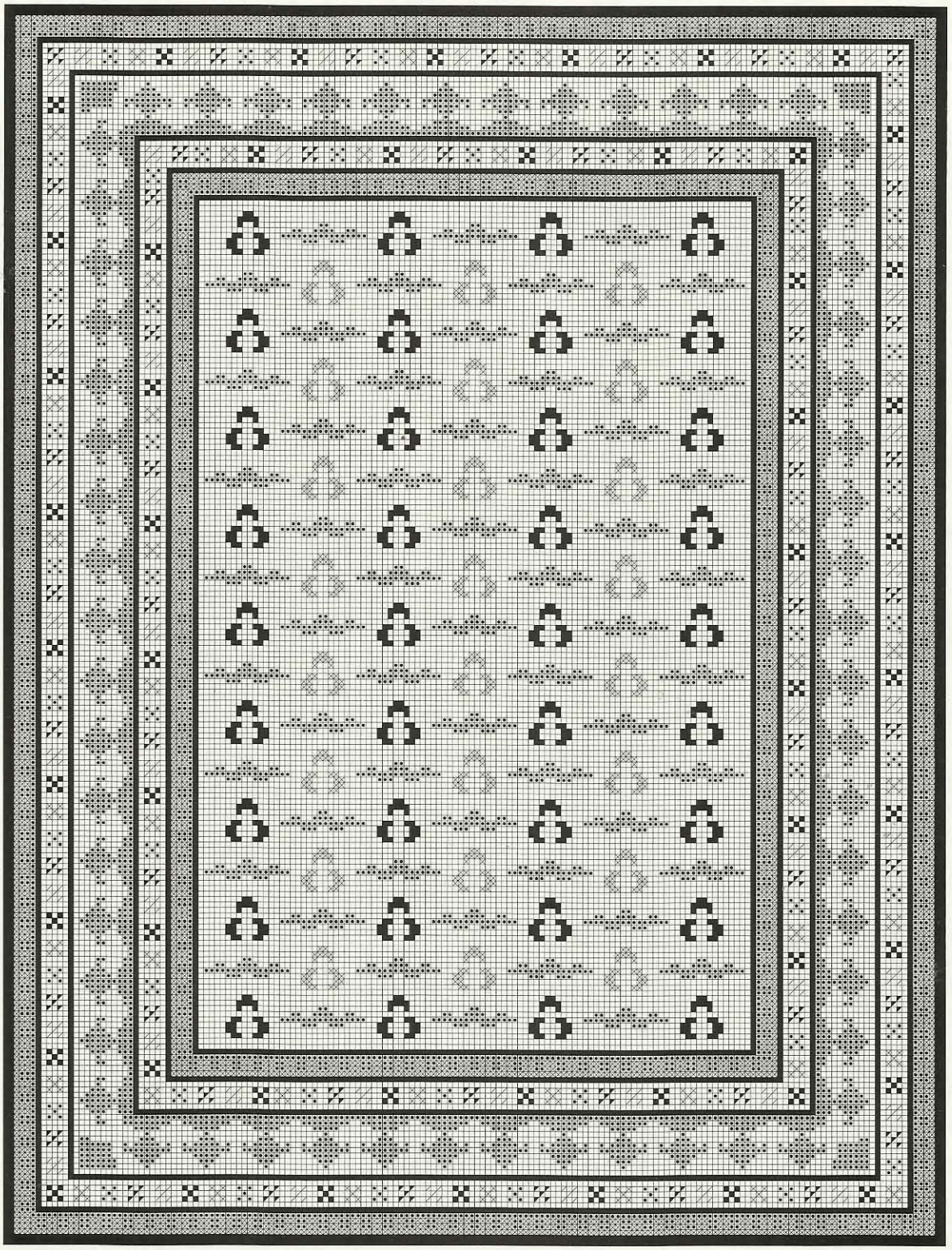
When the stitching is finished, dampen the rug (don't soak it) and pin it to the blocking board with thumbtacks, stretching the canvas so that it is flat and square. Leave it in place until the rug is completely dry. Trim the canvas to ½ inch (1.3 cm) outside the stitching. Fold the extra canvas under and glue it in place with fabric glue. Make a fringe at the 2 short ends of the rug by fastening lengths of ivory yarn into the last row of canvas with lark's-head knots. ❖

Yarn Chart

COLOR	PATERNAYAN COLOR NUMBER	NUMBER OF 34-INCH (86.4-CM) STRANDS
dark blue	512	24
light blue	523	14
red	873	28
ivory	263	65
purple	310	2
gold	742	2

Materials

18-count needlepoint canvas, 1 piece $13\frac{1}{2} \times 16\frac{1}{2}$ inches (34.3 × 41.9 cm)
Persian wool yarn in the colors and quantities listed in the yarn chart at left
Tapestry needle, size 24
Blocking board or a nonstaining wooden board
Thumbtacks
Fabric glue



Key

- dark blue
- light blue
- red
- ivory
- purple
- gold

Pattern chart. *May be photocopied for personal use.*

HELEN BRUCE, ELECTRA WEBB,

and their Miniature Vitrines

by Celia Y. Oliver

THE HAT AND FRAGRANCE GALLERY of the Shelburne Museum, a complex of thirty-two buildings in Shelburne, Vermont, is home to one of the largest collections of textiles and needlework in the country. In one small room is a series of vitrines (glass showcases) containing miniature versions of late-eighteenth- and early-nineteenth-century rooms.

These miniature scenes—among them a parlor, sitting room, library, and drawing room, outdoor toy vendors, and ladies' hat and dress shops—are the work of Helen Bruce, a collector of eighteenth-century antiques and a miniatures enthusiast. Each scene includes many antique miniatures collected during Helen's travels as well as accessories that she fashioned from wood, ceramics, and metal. The wooden walls are covered with antique wall- and book papers, and window curtains and shades are made with scraps of eighteenth- and nineteenth-century fabrics, lace, and paper.

These beautifully designed and crafted rooms, together with correspondence in the Shelburne Museum's archives between Electra Havemeyer Webb, the museum's founder, and Helen Bruce, tell the story of Helen's career as a miniature collector and model maker, her ten-year friendship with Electra, and their work together.

The Hat and Dress Shop, a miniature scene created by Helen Bruce in the early 1950s, includes a pincushion, glass paintings, wallpapers, and silk ribbons as well as dolls and details made by Bruce herself. This miniature vitrine is about four times larger than the thirty-six other scenes and fan cases that Bruce created for Electra Webb's Hat and Fragrance Gallery at the Shelburne Museum. The shop measures 28 x 39 x 12 inches (71.1 x 99.1 x 30.5 cm).

Photograph by Mark Sasahara. Courtesy of the Shelburne Museum, Shelburne, Vermont.

Electra Meets Helen

Electra Webb, a collector of eighteenth- and nineteenth-century antiques and folk art, shared Helen's enthusiasm for collecting miniature dolls, dollhouses, and accessories. It is likely that they first met in New York City during the late 1940s when Helen owned a small antique shop there. A card from the period announces, "Mrs. Bruce / 725 Madison Avenue / Invites you to her shop / to see a New Shipment of / Antiques from France and England." A note on the back in Electra's handwriting

refers to items that she must have seen during her visit: "doll, boy with rat trap, Victorian Rag doll, and 18th century paper invitation."

The first letter from Helen to Electra, dated October 18, 1951, confirms that the women had begun their business relationship sometime before, although the exact date is not known. Helen listed and described a number of miniature rooms that she had sent to "Mrs. Webb" in Vermont.

By 1951, Helen was living in Los Angeles, California, but Electra had evidently already made arrangements for Helen to construct other miniature scenes. The October 18 letter states: "I am finishing the case with fan you wanted me to mount with a doll—It is the ivory one printed in gay colors. . . ."

This list also refers to "miniatures [which] vary in date from the 18th century and Directoire [style] to about 1830," shell dolls, fan cases, and an eighteenth-century English dollhouse. These are undoubtedly the miniature scenes mounted in half-round glass frames that Electra eventually included in the Hat and Fragrance Gallery when it opened in 1952. It is likely that Helen had sold these miniature scenes to Electra before she moved to California, as Boscobel Restoration in Garrison, New York, has a group of seven scenes that are clearly part of Helen's original set.

Helen commented on Electra's exhibit plans:

> *I think you are right to keep my cases by themselves. . . . I am sure whatever you do or whatever arrangement you make, it will be wonderful and only as you could do it. . . . I read all you send with the greatest interest. I am sure it is the most interesting Museum in the country. What a wonderful thing to have done!*

The Hat and Dress Shop

Helen and Electra exchanged letters every few weeks over the next nine years, and the women continued to address each other as "Mrs. Webb" and "Mrs. Bruce" until 1953. Although most of the letters in the museum archives are those Helen sent to Electra, a few are carbon copies of Electra's typewritten letters; the rest were probably written by hand, and no record of them exists. It is often clear from Helen's letters, however, that she is responding to a specific question or idea posed in a letter she has received from her friend in Vermont.

In her letter of October 18, 1951, Helen responded to Electra's proposal that Helen create a miniature country store for the gallery:

> *After reading your letter of the 13th I think I would be more successful at making a dress or "lady's" shop than the country store, for I feel sure you must have one and more American than I could do—I have so many amusing things too large for the small cases—bottle books boxes etc.—dolls dresses—small shoes—that I think if you agree, I will do that. . . .*

Electra agreed, and on October 29, Helen wrote: "I am glad you would like the dress shop—and as soon as I can, I shall start it." The dress shop, now

on exhibit at the museum, was an ambitious project for Helen. The other miniature scenes that she created are about one-tenth its size. In her accompanying notes, Helen described the shop:

Two ladies [are] standing at the counter of the shop. The customer has on a blue silk dress, green hat with feathers, holding a white parasol. The saleswoman has on a striped black and white dress, cape of white net trimmed with red ribbon, small net white apron, holding an embroidered bag. A young girl dressed in white is sitting [with her feet on a needlepoint footstool]. The dresses, [dolls], tiny pincushion, hand mirror, bone fan, and spool box are all 1825–1830. The wall paper comes from a 17th century portfolio. The watercolor over the show window was made by a French prisoner of War in 1812. The trumeaux [mirrors] have glass paintings of 1825 or earlier. The vases holding the feathers are Italian and are of the same date. The hat boxes are [made from] 18th century book papers. The chandelier is Venetian, 18th century. The three chairs were found in Mexico (1825–1830). The window shades [and bolts of cloth] are of silk ribbons, 1823.

In June 1952, Helen was still at work on the Hat and Dress Shop. Knowing that the Hat and Fragrance Gallery was to open in the fall, she worried about having it completed on time. On June 30, she wrote to Electra:

I am working every moment on the dress and hat shop—but it does not go very rapidly as I must make everything and just when I think it is all planned—something does not look as I hoped and that changes it all. However in the end I think it will be amusing—and I am hurrying as that opening in the wall must be filled!! . . . Unfortunately I am slowing up I fear (just had my 72nd Birthday, and do so much and then seem to be utterly exhausted. . . .

On September 8, 1952, with the shop completed at last, Helen sent Electra instructions as to how to install the vitrine:

The background can be pasted on the back of the recess [in the wall]. . . . It is planned so that the trees and houses in the distance show through the back door and only the sky through the windows on balcony. . . . [T]he landscape behind the doll looking through the window should be lighted just above the scene to throw light through the window into the shop and the doll should be a silhouette with the light behind her. . . . Description of the things in the case is pasted on the right hand side at back—the vase at right of door has a pin in front to be removed—the chandelier is packed separately—and hangs from the hook in the ceiling part.

By late September, Helen was planning a trip to Vermont to visit Electra and to see the museum—and, of course, to see her miniature scenes on exhibit—for the first time. On September 22, she wrote to Electra: "I am so excited over the trip and seeing you again and the museum—which will mean so much to me. . . ."

Helen must have been pleased and honored to read the label that Electra had placed in the Bruce Room of the Hat and Fragrance Gallery:

If visitors enjoy this unit, its success is greatly due to the interest and hard work of Mrs. Helen Bruce of California, who has worked with me over all the small cases. She has collected the charming old dolls, materials and items contained in the show cases; . . . [s]he is one of the most talented and gifted women I have ever met and . . . I am proud to have so much of her work displayed here.

In Parlor Scene with Sofa and Mirror, the mirror, sofa with handknitted cotton cover, flower holder and stand with wax flowers, and silk curtains all date from the 1820s–1830s. The walls are covered with early-eighteenth-century book papers. The wooden doll seated on the sofa is wearing a yellow silk dress, straw hat with red velvet ribbon, gold necklace, and brooch of green glass beads. Her black belt is trimmed with an embossed steel motif. The room measures 13 x 14 x 6½ inches (33.0 x 35.6 x 16.5 cm).

Photograph by Mark Sasahara. Courtesy of the Shelburne Museum, Shelburne, Vermont.

Later Projects

Between 1951 and 1960, Helen worked on a number of projects that Electra commissioned. During a return visit to the museum in 1953, she worked with the staff to catalog its collection of

Little is known about Helen Mellon Bruce's early life and collecting career except what information can be gleaned from her letters to Electra Webb. She was born on June 14, 1880, and married Henry Patrick Bruce. They had a son named Roy, who later lived in California near his mother. In the early 1950s, she lived in Los Angeles at 932 North La Cienga Boulevard, where she operated a shop specializing in eighteenth-century antiques, and in 1956 she moved to Pacific Palisades, where she lived at 527 Frontera Drive.

If any reader has information about Helen Bruce's life or work, please contact Celia Y. Oliver at the Shelburne Museum, PO Box 10, Shelburne, VT 05482; e-mail ShelColl@togethernet.com.

A young girl and boy have stopped to admire the toys at this toy stand. Among the many items on display are embroidered samplers, jointed dolls, old Bristol glass, a Swiss toy house and trees, wooden horses, and four Mexican rag dolls. The toy stand measures 15 x 11 x 5 inches (38.1 x 27.1 x 12.7 cm).

Photograph by Mark Sasahara. Courtesy of the Shelburne Museum, Shelburne, Vermont.

miniature scenes, shell pictures, and fan cases. The collection includes thirty-seven scenes and fan cases made by Helen Bruce and ten antique scenes that she acquired in Europe, including the Nun's Room, Grotto Scene, and a coiled-paper theater entitled Masquerade.

Helen's correspondence with Electra includes notes on other projects, such as Fantasy of Shells, a large, elaborate scene of shepherds, shepherdesses, and sheep made entirely of shells and coral.

Electra's letters often contained encouraging notes and praise for Helen: "The doll with the fan is without a doubt one of the loveliest you have ever done. You must be tired of hearing me repeat again and again how much I love your things and what marvelous taste you have."

On July 1, 1954, Electra wrote: "Ralph Hill is writing a book on the Museum and he speaks of the Helen Bruce room. I want your name to go down in history, as it deserves to." *The Story of the Shelburne Museum,* published in 1955, contains this entry for the Hat and Fragrance Gallery: "The so-called 'Bruce Room' contains miniature vitrines showing rooms, houses and shops fitted out with Lilliputian furnishings of various periods. All this infinite workmanship was accomplished by Mrs. Helen Bruce of California. . . ."

The Last Letter

In 1956, at age seventy-six, Helen moved from Los Angeles to Pacific Palisades. Her new house was smaller, but she set up one room as a studio and wrote to Electra that she was quite eager to begin her work again.

Helen's last letter to Electra, dated June 19, 1960, described a doll she had made for the Flying Staircase of Dolls, an exhibit of thirty-five antique dolls arranged on an elegant double staircase. This one was "dressed in beautiful Louis XVI silk and the original trimming from old dress."

> *I have her standing in a glass jar as the dress covers it and keeps its form. I have a few jewels to paste back as it's hard to make them stick! I still hope I shall see the museum again for when "Boscobel" is finished I shall be most eager to see what my friends have done—and if I do get to New York—I shall get them to take me to Shelburne.*

The rest of the letter, more personal in nature, provides some insight into Helen's early life, about which little is known beyond what she reveals to her friend and business associate in her letters. Electra died a few months after receiving this last letter.

> *It was my 80th birthday June 14th and its hard for me to realize I am so old—Well taking it all in all—mine has been a very happy life and in many ways it is now happier than the past years. When I was in Paris and saw the house I lived in and how broken hearted I was that my husband thought I should go to New York and try to support us as he said he would not give up his life for any woman or child—I think of how wonderful it was that it happened as I was able to support him and Roy and at the same time made a wonderful life for myself! All my misfortunes have turned out wonderfully—few people can say that. My best love to you, dear Electra, all of gratitude for the lovely things you have done for me, my* best *of friends, Devotedly, Helen.* ❖

About the Author. *Celia Y. Oliver is curator of textiles at the Shelburne Museum in Shelburne, Vermont, and author of* Enduring Grace: Quilts from the Shelburne Museum Collection *(Lafayette, California: C&T Publishing, 1997). The Shelburne Museum is open daily from mid-May to mid-October. For more information, call (802) 985-3348 or fax (802) 985-2331.*

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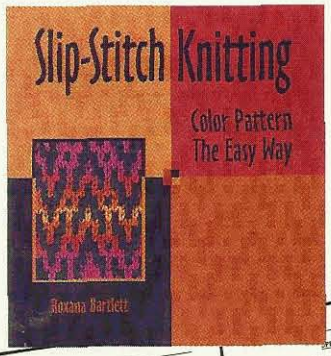

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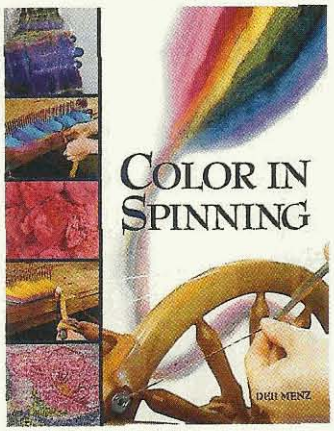

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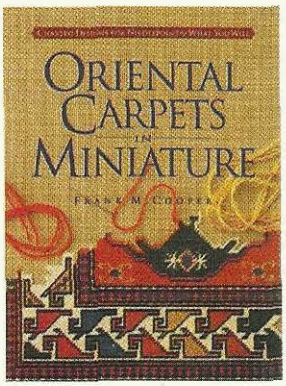

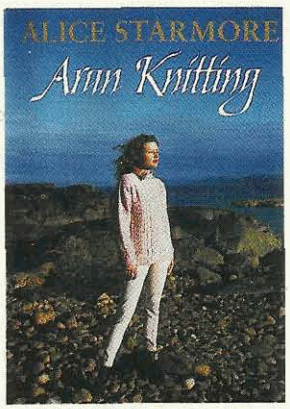

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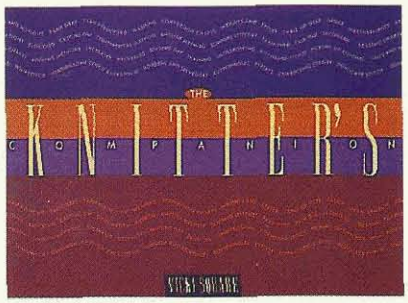

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Vicki Square

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.

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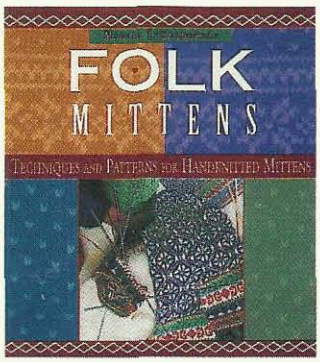

Folk Mittens
Techniques and Patterns for Handknitted Mittens
Marcia Lewandowski

Choose from lined mittens, double-knit mittens, Danish Damask and Gotland Island mittens. In all, 38 patterns are presented with full-color graphs. Other technical coverage includes gauge, washing and felting, casting on, plaited edging, ribbed and unribbed cuffs, and thumbs.

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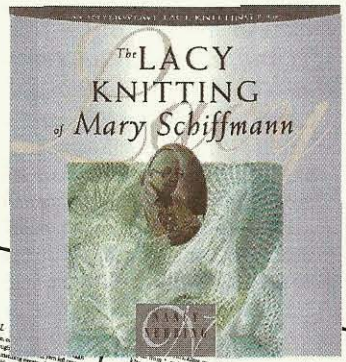
New!

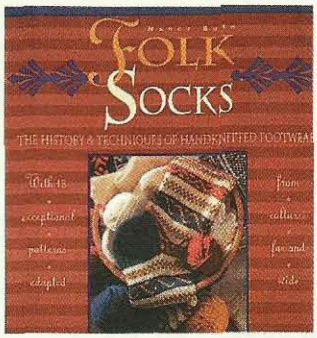
The Lacy Knitting of Mary Schiffmann
Nancy Nehring



You'll appreciate this book for its great projects *and* its great reading. A founding member of the Lacy Knitters guild, Mary Schiffmann was a tireless collector of lace patterns—and a delightful storyteller about her life and craft. Nancy Nehring has lovingly collected Mary's legacy, patterns ranging from simple edgings to an elaborate christening gown, and accounts of her life, beginning with her birth to missionaries in Japan and following her long life of lacy knitting in America.

8½ × 9, paperbound, 96 pages, charts and b&w photos. #776—$17.95

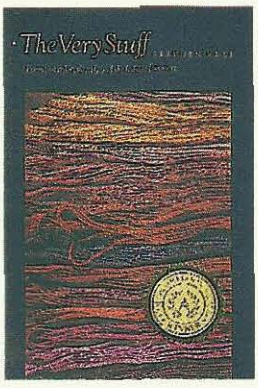
Folk Socks
The History and Techniques of Handknitted Footwear
Nancy Bush



Nancy Bush presents 18 great sock patterns from a host of folk knitting traditions. Sturdy boot socks, lively Birkenstock socks, handsome knicker socks—they're all fun to do according to the careful directions, charts, and illustrations. A chapter on techniques presents a collection of heel-turnings, toe shapings, and top ribbings for knitters at all levels of experience.

8½ × 9, paperbound, 120 pages, color and b&w photos. #654—$16.95

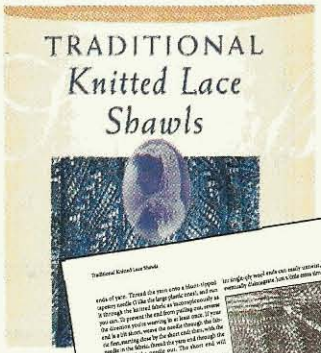
"Refreshing as sherbet!"
—Patricia Malarcher, Surface Design Journal



The Very Stuff
Poems on color, thread, and the habits of women
Stephen Beal

Happy, joyous, and free, that's *The Very Stuff*, named 1997 Poetry Winner by the Colorado Center for the Book. Judges for the award commented, "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." Anybody dedicated to color, and poetic fun, will love *The Very Stuff*.

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



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Martha Waterman

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The Ultimate Doll Book
Caroline Goodfellow

Dorling Kindersley, 95 Madison Ave., New York, NY 10016, 1993. Hardbound, 160 pages, $24.95. ISBN 1-56458-273-6.

The Ultimate Dolls' House Book
Faith Eaton

Dorling Kindersley, 95 Madison Ave., New York, NY 10016, 1994. Hardbound, 144 pages, $24.95. ISBN 1-56458-616-2.

Doll and toy books tend to be viewed as children's books, but no one should overlook this pair of colorful references. Children and adults alike will be intrigued by the hundreds of excellent color photographs of tiny pieces of furniture, dolls, household tools, and costume accessories.

The publishers, well known for their well-produced and well-designed references on a wide variety of subjects, have chosen their authors well. Goodfellow, the author of two other doll books, is curator of toys and dolls at Bethnal Green Museum of Childhood in London, where she is responsible for a huge collection of dolls ranging from a 1680s fashion doll, "The Old Pretender," to 1990s mass-produced playthings. Faith Eaton, a well-known collector and restorer (who owns many of the dolls in Goodfellow's book), is also the author of four other books on her subject.

Each book begins with a brief early history, followed by descriptions of the specific objects. The dolls are organized by material (wood, composition, wax, etc.). The houses are organized by type: collectors' (well-known examples of primarily pre-1900 houses and their contents); shops, schools, and room sets; commercially made houses; and unusual houses (including some from Japan, Guyana, and Tibet). The photography is so good that an astonishing amount of detail is visible, even in the tiniest of accessories and utensils.

A real treat in the dollhouse book is a "gatefold" spread of the Nostell Priory Baby House (begun in 1735) which when opened, reveals the entire interior of the house as well as the magnificent facade. Many of the house's grand furnishings are shown in detail, as are its doll family of inhabitants.

A lot of information has been squeezed into relatively small volumes, but given the scope of the subject, some favorite dolls are bound to be missing. A friend was disappointed not to find her childhood favorite, a Nanette doll. On the other hand, I finally identified some tiny Chinese dolls I've had and wondered about for years. Both books include solid information on collecting, restoring, and conservation, as well as glossaries and the addresses of places where you can see more examples. You'll be inspired!

—Deborah Pulliam

A Quilter's Wisdom: Conversations with Aunt Jane
Based on a text by Eliza Calvert Hall

Chronicle Books, 275 Fifth St., San Francisco, CA 94103, 1994. Hardbound, 55 pages, $14.95. ISBN 0-8118-0333-3.

Based on a portion of Eliza Calvert Hall's 1907 bestselling collection of short stories, *Aunt Jane of Kentucky*, this charming book takes the reader back to the turn of the century. As Roderick Kiracofe writes in the introduction, the book and Aunt Jane are "a fascinating window on the world of the quilter, the lore of quiltmaking and quilt revival." The fictitious but very real-seeming Aunt Jane represents the early quilt makers; her story is their story.

The events in the book take place over the course of one hour, enough time for Aunt Jane to recount her tales to her young, unnamed niece. Her memories—of her experiences at state fairs, the creation of a white-on-white wedding quilt, and her process of duplicating a Florentine mosaic pattern—are sparked by scraps of much loved and often faded calicos.

"Did you ever think, child, how much piecing a quilt's like living a life?" Aunt Jane asks. "The Lord sends us the pieces, but we can cut them out and put them together pretty much to suit ourselves, and there's a heap more in the cutting out and the sewing than there is in the calico. . . . The same trouble'll come into two people's lives, and one'll take it and make one thing out of it, and the other'll make something entirely different."

Anna Price-Oneglia's vivid and lovely watercolors of quilt blocks, tools, and illustrative scenes are a perfect accompaniment to this wonderful folk story of the nineteenth-century quilt maker's life.

—Lauren Camp

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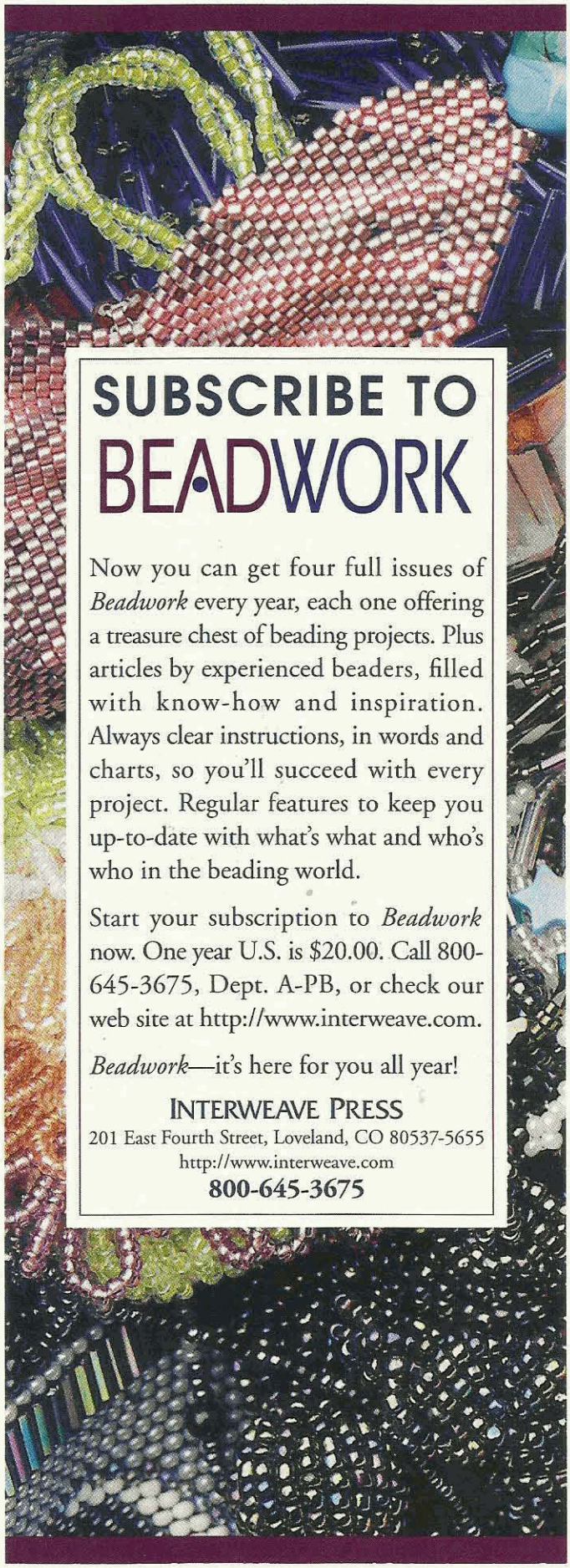

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Such Good Friends

Deborah Pulliam

Collectible Classics

Even if you hated the Elvis stamps, and you're a little tired of the dinosaurs, if you ever loved dolls, you're bound to love "Classic American Dolls." This pane of fifteen commemorative stamps was released July 28, 1997, in Anaheim, California, to coincide with the annual meeting and convention of the United Federation of Doll Clubs (UFDC).

Each stamp is a color photograph of an American doll (or two), representing both the geography and history of the United States. All are briefly identified at the bottom of the full sheet. The photographer, Sally Andersen-Bruce, and the designer, Derry Noyes, made these selections from dolls gathered from collectors by Nancy Smith, a member of the UFDC board. Smith notes that each is an excellent example of its type, and all were intended as children's playthings. Many of the doll companies represented were started and owned by women. Only the Native American doll is handmade.

There were 105 million stamps printed, and because they are commemorative stamps, won't be printed again. They will be available at post offices through the summer.

Top row (left to right):

• Alabama Baby and Martha Chase. Designed by Ella Smith, and made between 1900 and 1925, these dolls have cloth bodies with molded and painted features. The Alabama Baby was originally called the Alabama Indestructible Doll. Martha Chase made the other all-cloth doll between 1890 and 1925 (see also the fourth stamp from left).

• The Columbian Doll: Sisters Emma Adams and Marietta Adams Rutta made this cloth doll with painted features between 1893 and 1910. Columbian dolls were the product of a cottage industry and made in limited numbers. They were named for the first such doll, which won a Diploma of Merit at the Columbian Exposition in Chicago in 1893 (see also "Such Good Friends," March/April 1998).

• Raggedy Ann: Most Americans will recognize Johnny Gruelle's classic storybook doll, patented in 1915. This one was made by Georgene Averill, who owned the rights to make Raggedy Ann in the late 1930s.

• Martha Chase: Martha Jenks Chase made all-cloth dolls by hand in a small factory in Rhode Island from 1890 until her death in 1925. The company, run by her family after her death, continued making a different style of doll until 1972.

• American Child: Dwees Cochran designed the American Children dolls for the Effanbee Doll Company between 1936 and 1939. This one is made of wood pulp composition and hard rubber. The dolls appeared on the cover of *Life* magazine in 1939. Cochran later designed and produced many dolls on her own.

Second row (left to right):

• Baby Coos: The Ideal baby doll, made by the Ideal Novelty and Toy Company, was created in the 1930s. This one has a wood pulp composition head, arms, and legs, as well as a "crier" inside its cloth body. The Ideal Company is still in business.

• Plains Indian: This cloth doll with beaded leather clothing was made in the 1920s. It may be a one-of-a-kind toy or it may have been made for the tourist trade.

• Izannah Walker: Walker patented this oil-painted cloth doll with molded features in 1873.

• Babyland Rag: The all-cloth rag dolls were made from 1893 to 1928 with painted features; after 1907, some of the dolls had printed faces.

• Scootles: Rose O'Neill's drawing of this doll first appeared in *Ladies' Home Journal* in 1925. Joseph Kallus created the doll for George Borgfeldt and Company in the late 1920s.

Bottom row:

• Ludwig Greiner: America's first doll patent was awarded to Greiner in 1858 for this cloth-bodied doll with papier-mâché head and leather arms.

• Betsy McCall: Betsy first appeared as a paper doll in 1951 in *McCall's* magazine, but this vinyl doll was made in the 1960s by the American Character Doll Company. Nancy Smith suggested this one because the designer had asked for "a glamorous doll."

• Skippy: This Effanbee doll was based on a character from Percy Crosby's popular comic strip, which was syndicated to newspapers in the 1920s and 1930s. A movie based on the character and starring Jackie Cooper appeared in 1931.

• Maggie Mix-up: The Madame Alexander Doll Company of New York made this hard plastic doll about 1960 and re-released it to coincide with the issuance of the stamps. Bertha (who later changed her name to Beatrice) Alexander began her company with her sister Rose in 1923. The company still produces handcrafted dolls today.

• Albert Schoenhut: Schoenhut patented his All Wood Perfection Art Doll in 1911. The virtually unbreakable dolls, jointed with metal springs, can be shaped and made to hold humanlike positions. ❖

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

Calendar

Upcoming events

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.

✦ **Los Angeles, California.** May 7–August 3. A Seventeenth-Century Gown Rediscovered: Documenting the Evidence. Los Angeles County Museum of Art, 5905 Wilshire Blvd., 90036. (213) 857-6000.

✦ **Estes Park, Colorado.** June 21. Quilt Colorado '98: Piece in the Rockies. Quilting classes, lectures, show, merchant mall, and exhibits. For information, send $2 to Quilt Colorado '98, PO Box 260193, Lakewood, 80226-0193.

✦ **Golden, Colorado.** May 5–July 4. Clues in Blue and White. Quilt exhibit, Rocky Mountain Quilt Museum, 1111 Washington Ave., 80401. (303) 277-0377; fax (303) 215-1636.

✦ **District of Columbia.** Through August 16. Royal Raffias: Designs of the Bushong of Central Africa. The Textile Museum, 2320 S Street, NW, 20008-4088. (202) 667-0441.

✦ **Daytona Beach, Florida.** May 17–19. The Sun Region of the Embroiderers' Guild of America. Annual seminar. Sun, surf, and stitching. Contact Sandra Roach, 221 Normandy Ave., Smyrna Beach, 32169.

✦ **Atlanta, Georgia.** May 4–10. Silver Threads of Memory, a needlework exhibit sponsored by the Dogwood Chapter of the Embroiderer's Guild of America and Rhodes Hall, 1516 Peachtree St. NW, 30309-2916. (404) 881-9980; fax (404) 875-2205.

✦ **Honolulu, Hawaii.** June 11–14. Hawaii Quilt Guild Annual Show at the Art Academy, Linekona, 1111 Victoria St. For more information, contact Hawaii Quilt Guild, PO Box 30423, 96820.

✦ **Whittington, Illinois.** Through August 23. Illinois Crossroads: Quilts 1998, sponsored by the Illinois State Museum at the Southern Illinois Art Gallery, 14967 Gun Creek Trail, 62897. (618) 629-2220 or (618) 629-2518; fax (618) 629-2704.

✦ **Baltimore, Maryland.** June 14–August 30. Sacred Arts of Haitian Vodou. The Baltimore Museum of Art, Art Museum Dr., 21218-3898. (410) 396-6300.

✦ **Cedar Creek, Nebraska.** June 1–30. Quiltin' at the Creek, 1998. Eighth Annual Quilt Show, sponsored by Anna's Restaurant, PO Box 113, 68016. (402) 234-2662.

✦ **Santa Fe, New Mexico.** May 6–10. Sixth Annual Fiesta en Santa Fe. Wearable art conference featuring classes, exhibitions, lectures, fashion show, and competition. For brochure, send SASE with $1 postage to Rosemary Pedigo Ponte, 1662½ Cerro Gordo Rd., 87501.

✦ **New York, New York.** June 13, 14, 20, 21. 22nd Annual American Crafts Festival at the Lincoln Center for the Performing Arts, sponsored by the American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (201) 746-0091.

✦ **Athens, Ohio.** May 23–September 13. Beadworks® at the Dairy Barn Southeastern Ohio Cultural Arts Center, 8000 Dairy Ln., 45701. (740) 592-4981; fax (740) 592-5090; email dbarn@eurekanet.com; website http://www.eurekanet.com/~dbarn.

✦ **Columbus, Ohio.** June 13–26. The Ninth Annual Quilt/Surface Design Symposium 1998. Classes in quiltmaking, embellishing, dyeing, and more. Large SASE (64 cents postage) to Linda Fowler, 464 Vermont Pl., 43201. (614) 297-1585.

✦ **Lancaster, Ohio.** May 30–July 3. The Quilt/Surface Design Symposium presents Small Works Invitational '98. For more information, contact Patti Bell, The Gallery at Studio B, 140 W. Main St. 43130. (614) 653-8424.

✦ **Bethlehem, Pennsylvania.** June 1–November 1. Coverup at the Kemerer: Quilts from the Collection. The Kemerer Museum of Decorative Arts, 427 N. New St., 18018. (610) 691-0603.

✦ **Valley Forge, Pennsylvania.** June 24–28. Spirit of Cross-Stitch. For more information, call (336) 766-5180.

✦ **Harrisonburg, Virginia.** May 23–September 14. Beyer & Bowie: Retrospective of Two Virginia Quilters. Virginia Quilt Museum, 301 S. Main St., 22801. (540) 433-3818.

✦ **Leesburg, Virginia.** May 8–17. Quilts: A Woman's Legacy at the Loudoun Museum, 14–16 Loudoun St. SW, 20175. (703) 777-7427.

✦ **Milwaukee, Wisconsin.** Through May. Picturesque at All Times: Fashions from the 1890s. Mount Mary College, 2900 N. Menomonee River Pkwy., 53222-4597. (414) 258-4810.

✦ **Vancouver, British Columbia, Canada.** Talking Threads Seminar, sponsored by the Embroiderers' Association of Canada. For more information, contact Brenda Forrest, PO Box 62087, #143-4255, Arbutus RPO, V6J 1Z1. (604) 734-5303.

✦ **Bhutan.** October 9–25. Land of the Thunder Dragon tour, sponsored by The Textile Museum. For reservations, contact Geographic Expeditions, 2627 Lombard St., San Francisco, CA 94123. (800) 777-8183; fax (415) 346-5535.

✦ **Bolivia.** August 4–20. Traditional life of the Bolivian highlands. Booking deadline June 20. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2666.

✦ **England.** June 12–14. Stitching Extravaganza: International Celebration of Beading. Contact The Needlecraft Centre, (011) 44 01985 844802; fax (011) 44 01985 844907.

✦ **Poland.** July 29–August 16. Folk crafts from the Baltic coast to the high Tatras. Booking deadline June 15. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2666.

✦ **Romania and Hungary.** August 31–September 22. Village life and crafts from Transylvania to the Great Hungarian Plain. Booking deadline July 17. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2666.

NOTICES

TO PLACE A CLASSIFIED AD, send your ad copy along with payment ($1.50 per word—$30 minimum) twelve weeks prior to month of publication. 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,** 588 River Rd., Fair Haven, NJ 07704. (732) 933-9030. VISA, MasterCard.

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KNITTING BOOKS on traditional and ethnic themes, lace knitting, socks, and more. Free catalogue. Mail Order only. **The Needle Arts Book Shoppe,** 95 Watch Hill Rd., King City, ON, Canada, L7B 1K1. 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/.

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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

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ANTIQUE QUILTS, TOPS, FABRICS, and blocks from: **Dixie's Vintage Quilts,** PO Box 26634, St. Louis, MO 63122 and **American Doodah,** phone (314) 962-6268, email amdoodah@aol.com, fax (314) 963-7492. Great restoration fabrics—free catalog.

BLUEPRINT SENSITIZED FABRIC squares or yardage: print in sunlight, rinse in water. Instructions for printing plants, photographs, objects, brown-toning and care. Book: *Blueprints on Fabric:* history, chemistry, projects. Free brochure. **Blueprints-Printables.** (800) 356-0445.

VINTAGE JAPANESE KIMONO FABRICS. Order our popular *Fragments Collection:* 40–50 pieces, smallest 3" × 6", largest 12" × 14", $25 ppd. **Katie's Vintage Kimono-P,** PO Box 1813, Belfair, WA 98528. SASE for catalog.

INSTRUCTION

FIBER WORKSHOPS on Whidbey Island: Estonia knit camps with Nancy Bush, April 24–26 and April 28–30; Needleworks, March 19–22: Bobbin Lace, Quiliting, Basketry, Beading, Dolls and more; David Walker quilt retreat, May 15–18; Russian Lace knit camp with Galina Khmeleva and much more! **Coupeville Arts Center,** PO Box 171PW, Coupeville, WA 98239. (360) 678-3396, cac@whidby.net; http://www.coupevillearts.org.

WEAVE, STITCH, EMBOSS, PAINT, challenge your creativity with Helen Gwinn in Italy. Summer, 1998. Live in a 16th century monastery and explore the medieval hilltowns. **La Romita School of Art,** 1712 Old Town NW, Albuquerque, NM 87104. P&F; (505) 243-1924.

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.

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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.

HISTORICAL PATTERNS AND KITS, bonnet forms, antique ribbons, (including wide silks), antiques laces and trims, fine fabrics, silk and cotton tulle, antique parasols, etc. For a catalogue send $5 to PO Box 266, Jefferson, MD 21755 or visit our web site: http://www.fred.net/stull/victoria.html.

MINIATURE *HOOKED* RUGS worked in French Knots. Framed as a mini work of art or as a rug for your dollhouse, your completed project will astound! LSASE for flyer. **Hooked On Knots,** C/O Renee Bowen, 28 York St., Kennebunk, ME 04043.

Miscellaneous

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Patterns

ADD NOSTALGIC TOUCHES! Vintage embroidery designs, 1880's to 1940's. Expanded 1997 catalog $2/sampler $5. Redwork miniquilt kit $15. **Aunt Effie's Heirlooms,** Dept. P, PO Box 3159, Boulder, CO 80307-3159.

EASY TO STITCH vintage inspired patterns! Designs include purses, pincushions, aprons. Now available: a collectable Halloween pattern inspired by late 1800's postcard. To receive a color design sheet, send a LSASE to: **Montana Moon,** Dept. 102, PO Box 16364, Portland, OR 97292-0364.

Services

LOVE TO KNIT, hate to finish? Contact **Net's Nits** professional finishing service. Knits, embroidery, embellishments, and mail orders welcome. 364 Maple Ave., Lyndhurst, NJ 07071. (201) 438-6301.

SHOP FOR FABRICS, BEADS, BUTTONS, and other related materials. Discover Treasure Troves in New York City, in person or by mail with Shopping Consultant/Researcher. Hourly fee. **Bonnie Epstein,** Dept. PW, PO Box 20128, New York, NY 10025. (212) 866-0386. bonnie.epstein@worldnet.att.net.

Special Events

CRAZY QUILT SOCIETY and conference. Annual membership $25. Write or call for conference registration/information. **Crazy Quilt Society,** PO Box 19452, Omaha, NE 68119. (800) 599-0094. Visit our website: http://www.crazyquilt.com.

FIBRE ARTIST RETREAT in the Rockies. Renowned instructors Priscilla A. Gibson-Roberts: *Cowichan Spinning and Knitting.* Angie Maloney and Mae Peshlakai: *Navajo Weaving, Quilting.* Doreen Speckman: *Fun & Games with Peaky and Spike.* Glendora Hutson: *Drafting and Machine Piecing.* Gerald Roy: *Color Logic and Prints, Plaids, Stripes and Solids.* Rachel Clark: *Clothing for the Body and Soul.* August 5–14. Reasonable fees/lodging on our Ranch/Campus at Colorado Rocky Mountain School near Aspen. **Valley Folk Arts,** 1493 106 Rd., Carbondale, CO 81623. (970) 963-2562; valleyfolkarts.org or email at crms-develpement@crms.org.

FIBRE WORK SOUGHT FOR American Crafts & Works-on-Paper. Shows 6/6 and 9/26. Jurors: Village Gallery/Craft dealers. SASE, **Appearances,** 332 Bleecker, H-44, NYC 10014-2980. (212) 243-5378.

Supplies

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.

BEAUTIFUL BOLIVIAN 100% ALPACA yarn: 90+ colors! Retail and Wholesale. Send $2 LSASE for color/sample card to **Blue Sky Alpacas,** PO Box 387, St. Francis, MN 55070. (612) 753-5815; http:radparker.com/bluesky/.

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. Catalog $2. **A Touch of Lace,** 184 Woodbrook Way SW, Calgary, AB T2W 4J2, Canada. (403) 238-4681.

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1998 CATALOG! Weaving, knitting, and spinning supplies; weaving home-study course. Send five stamps to **The Designery,** Box 308-P, Center Sandwich, NH 03227. (603) 284-6915.

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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.

Travel

BRAZILIAN WEAVER, Henrique Schucman, whose works have also appeared in D.C.'s Textile Museum, conducts a hands-on workshop. Learn Colaco's registered Brazilian Stitch on a needleart's tour with Zenaide Reiss. October, 1998. **Brazilianviews,** 201 East 66th St., NYC, NY 10021. (212) 472-9539.

CRAFT AND FOLK ART TOURS. Ecuador, Bolivia, Peru, Romania/Hungary, Poland, Portugal, Morocco, Turkey, Bhutan/Nepal, India, China, Thailand/Laos, Burma. Small, personalized groups. **Craft World Tours,** 6776PW Warboys, Byron, NY 14422. (716) 548-2667.

ADVERTISERS' INDEX

A Stitch

Stephen Beal

Seeing Red

I moved to Colorado in 1996, to the high plains at the foothills of the Rockies. On the east side of the city of Loveland, irrigated semidesert fields stretch flatly toward Kansas; on windy days, these spaces are swept by tumbleweeds. On the west side of town, the plains give way to the ochre sandstone of the Devil's Backbone and the red sandstone of the foothills. These in turn give way to the Rockies, peak after peak of steel blue granite topped with snow. For someone who spent most of his life among the tidy safeties of Illinois, this Colorado country is a challenge. A challenge and a joy. There is so much color here, so many zingy shapes.

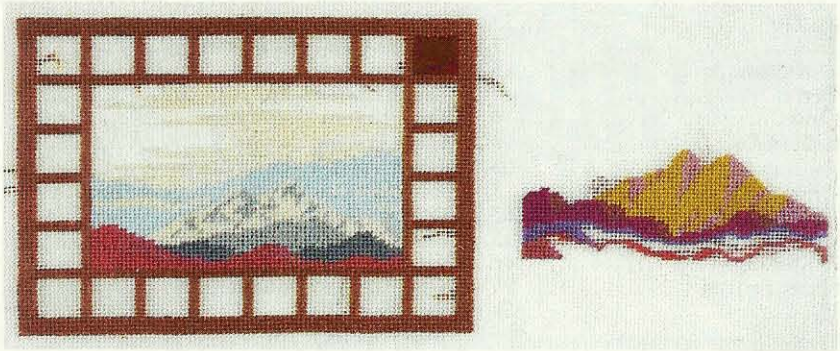
I bought the house I live in because the south window of the living room is bordered by twenty-four squares of red glass. I've been a sucker for red ever since I was a little boy and asked for a red umbrella for my birthday. I raised the umbrella only on sunny days, so I could look up through the fabric at bright red skies and dark red trees. Now, on sunny weekend days when I work in my study, I watch red squares of light move from west to east across the apricot rug. And, on occasion, across my ginger cat, Red, sleeping on the rug. Wow!

To celebrate my joy at living in Colorado and to try to interpret this land, I've started a series of needlepoint canvases of Colorado framed by my red-glass window. The canvases are small, 22 mesh. The window dimensions are 4 by 3 inches, the image area within it just 3 by 2 inches. And I'm the guy who's designed and stitched two canvases that measure 2 by 3 *feet.* All of a sudden, because I have a dandy frame for Colorado views, and so many views to do that I have to work small, I'm learning to think in a different scale, in different colors, for different effects.

I am learning to work from color—from colors I want, not necessarily from colors I see or sketch or snap in a photo. For my first canvas, *Them Thar Hills,* I started out with a fairly tame view of the Rockies, but it didn't say what the mountains say to me. Power. Drama. So I pulled out new colors and made a new sketch based not on what I saw but on what I felt, and I came up with the golden peaks. And—another lesson—bolder peaks. I also manipulated the sun, which actually sets behind the mountains, into setting to their south, and I made the sky rich and Wagnerian because—again—that's how the Rockies make me feel.

Since *Them Thar Hills,* I've done nine other Colorado canvases, and the ones I'm happiest with are simple, direct, and saturated with color. By now, I know that if I duplicate in stitches everything that shows in a photo or in a sketch, the canvas ends up busy and fragmented. So I try to condense and simplify my images, to go for the main thrust, to be content with one message—sun on grass hills, twilight over Denver, the shapes of the Great Sand Dunes. In this way, I am learning to stitch—do you know the word means "red"?—Colorado. ❖

About the Author. *Stephen Beal is the author of* The Very Stuff: Poems on Color, Thread, and the Habits of Women *(Interweave Press, 1995), a collection inspired by the shades of floss that he uses in needlepoint. Eleven of the forty-three poems feature the color red.*



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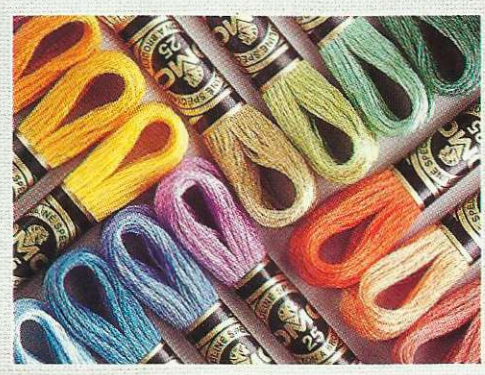

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