

Craft & History
Hand in Hand

NATURE IN NEEDLEWORK

PIECEWORK

**NAPOLEON'S METALLIC
EMBROIDERED BEES**

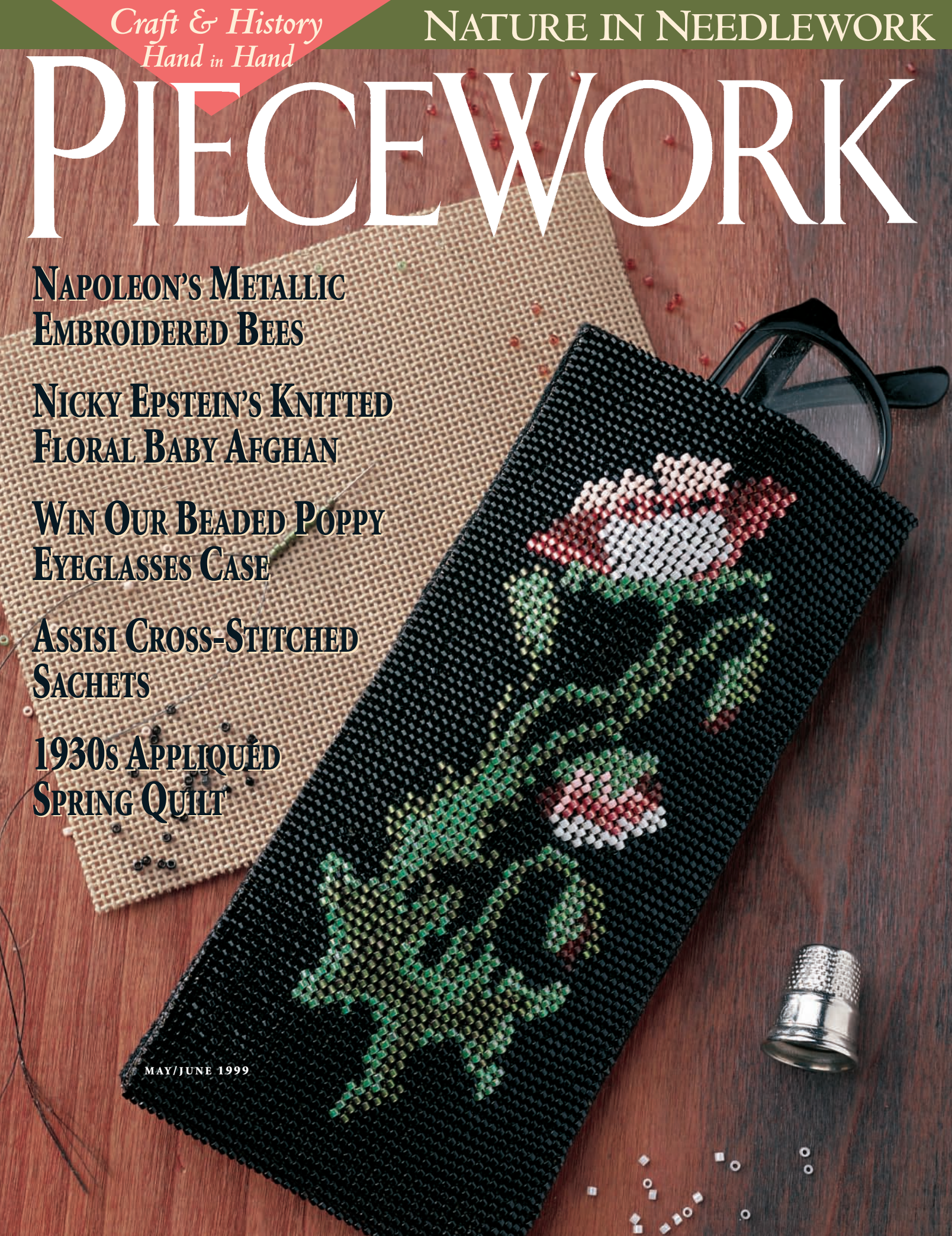
**NICKY EPSTEIN'S KNITTED
FLORAL BABY AFGHAN**

**WIN OUR BEADED POPPY
EYEGASSES CASE**

**ASSISI CROSS-STITCHED
SACHETS**

**1930s APPLIQUÉD
SPRING QUILT**

MAY/JUNE 1999





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PIECEWORK™

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May/June 1999

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Heather Palmer



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FROM A MEDIEVAL ITALIAN TOWN: ASSISI EMBROIDERY

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Embellishment is the extra touch that can transform the ordinary into the unique.

Theresa Gaffey

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LOVABEL'S QUILT

During the depression, Lovabel Martin saved her pennies to purchase quilt block kits. The quilt she created then serves as inspiration for quilters today.

Laurene Sinema



ON THE COVER: Our beaded poppy eyeglasses case adapted from a Victorian needlepoint design (page 22). See page 23 for details on how to enter the May/June 1999 PIECEWORK giveaway for a chance to win this case!

Photograph by Joe Coca.

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NAPOLEON BONAPARTE, BEES, AND EMBROIDERY

Many of France's textile treasures were ravaged or recycled during the Revolution. When Napoleon came to power, he strove to restore the glory of France and, in turn, revitalized the decorative arts.

Julianna Mabley

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AND SHE SURVIVED:

THE STORY OF MYRTLE MITCHELL WAGERS

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Jude Daurelle



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BASKET OF PRIMROSES PILLOW
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IN FILET CROCHET**
This ecru filet-crochet edging, designed by Jude Daurelle, is a striking decoration for bed sheets, pillowcases, or bath towels.



NOTIONS

From the editor

NATURE MOTIFS transcend ages and cultures. Uncovering some understanding for the prevalence of patterns derived from or inspired by nature is our quest in this issue. The following passage, from Sheila Paine's *Embroidered Textiles* (Thames and Hudson, 1990), provides one possible explanation. (If you're not familiar with this book, I do recommend it. I refer to it often; it's an invaluable source of information on traditional patterns used in embroidery.)

The primary function of embroidery was to decorate, to embellish textiles already created to meet man's basic needs, and the purpose of such decoration was rooted in ancient beliefs and superstitions. . . . The shamanistic world of animals and the hunt was one primitive cult at the source of symbolic pattern . . . worship of the sun and of trees was also part of the mythology. . . . Most patterns . . . derive from the superstitions and symbolism of such cults.

Two other factors have led to our focus on nature. The first is physical—some of us will still be digging ourselves out of snowbanks when this issue arrives and need some affirmation that spring is coming. The sec-

ond is personal—my own love of nature motifs and my obsession with “the bees.” I will try to explain.

Several years ago I saw a photograph of a piece of cloth bearing hundreds of embroidered bees. Who were they for? What did they signify? Where and when were they made? Why were they made? I'm really pleased that most of my questions are answered here in Julianna Mahley's article on Napoleon Bonaparte and his bees. We still, however, want to know more about the people who made the bees. If any of you has information on the needleworkers who spent hours toiling over the bees, please let me know.

Our focus on nature has also provided us with the perfect opportunity to introduce a new feature. Shay Pendray has written our inaugural guest column, appropriately entitled “Nature in Needlework.” Shay is well known to thousands of stitchers, and her expertise in Japanese embroidery, which traditionally celebrates nature, fits perfectly in this issue.

Welcome to spring!

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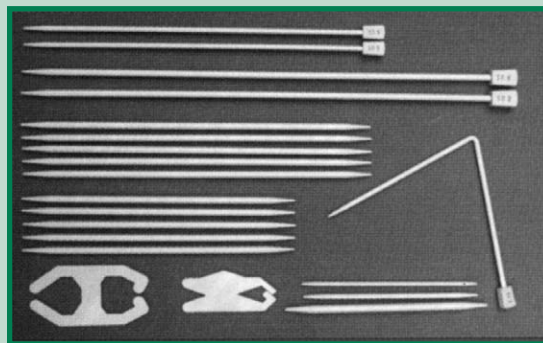
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By Post

Letters from readers

In the next

PIECEWORK

*The Needlework
of Grace Coolidge*

Airplane Quilts

*Knitting in
World War I*

*Embroidered
Handkerchiefs
and Cases*

*A Patriotic
Sampler*

PRESERVING WOMEN'S HISTORY

You are to be commended for the sincere and sensitive articles about women who pioneered in so many business, social, and creative ways (March/April 1999). In the town of Willsboro, New York, Kenda James has founded a museum and programs to record and recognize women who pioneered in New York—especially in the beautiful rugged Adirondacks.

Creative activity enriches our lives, and we enrich the lives of others by our creations.

Mary Rose Halzhauer
Hadley, New York

The museum that Mary Rose refers to is Adirondack Women in History, 5 Middle Rd., PO Box 565, Willsboro, NY 12996. (518) 963-7504.

BARK RESEARCH HELP

Thank you very much for the efforts PIECEWORK and your readers have made on my behalf in connection with my research project on bark ("By Post," November/December 1998). I shall be writing to all those who took the trouble to reply, to let them know of my progress.

Ann Penoyre
Surrey, England

We are pleased we could help.

Needle Arts Studio with Shay Pendray

New needlework series on PBS

*S*hay Pendray, needlework teacher, author, and long-time favorite of Public Television audiences across the country, has returned to PBS with an all-new series: *Needle Arts Studio with Shay Pendray*. The shows feature weekly handstitching presentations in a wide range of techniques, and each technique is complemented by a presentation on its history. Programs include stumpwork, cross-stitch, bargello, needlepoint, temari balls, and "Stitching with Grandma."

Don't miss this exciting new series!

PIECEWORK is a proud sponsor of
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Contact your local PBS station for broadcast times.



SILK MITTEN GIVEAWAY

Geneva Macinko of Kodiak, Alaska, was the lucky winner of Ann Feitelson's red silk mittens in our first **PIECEWORK** giveaway (January/February 1999). Geneva says she will save the mittens as an heirloom for her daughter. Her postcard was chosen in a random drawing from the hundreds of postcards in all shapes, sizes, and compositions that we received. We would like to extend a big "Thank You" to all of our readers who responded.

ERRATA

In the instructions for the "Fancy Red Silk Mittens to Knit" project (January/February



Two of the "Win Our Mittens" postcards. Watercolors by Mary Romamick (left) and Jackie Taylor (right).

1999), the number to cast on for the medium/large size was incorrect. The first line of instructions should have read: With size 3 (3.25-mm) dpn, CO 13 (15) sts . . . Also, round 3 of the lace pattern for the mittens should have read: Rnd 3: *Ssk, k3, yo, k3, yo, k3, k2tog; rep from *. Complete corrected instructions are available on our website (www.interweave.com) or by sending a business-size SASE to **PIECEWORK Mittens**, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655. We apologize for the errors.

Send your comments, questions, and ideas to "By Post," c/o **PIECEWORK**, 201 E. Fourth St., Loveland, CO 80537-5655.

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TAPESTRY

Ribbon Star by Maegan Worley and Ashley Lowery. Grand Prize winner, School Block Challenge '99.

Photographs courtesy of the Museum of the American Quilter's Society, Paducah, Kentucky.



Dragon's Breath by Abby Benard, Shea Bramlet, Dakota Brown-Simmons, Jaylynn Ferrell, Haley Lara, and Christopher Reed. First Place pre-K-4 division, School Block Challenge '99.



The Family Under the Bridge by Anthony, Joe, and Steven Kortez. Honorable Mention pre-K-4 division, School Block Challenge '99.



Back to the Future by Alexa Walden and Amanda Wallace. Honorable Mention pre-K-4 division, School Block Challenge '99.

STUDENT QUILT WINNERS

ON JANUARY 7, 1999, judges met to select winning quilts from 154 entries submitted by students from twenty-eight schools within a three-hundred-mile radius of Paducah, Kentucky, in the Museum of the American Quilter's Society (MAQS) School Block Challenge '99.

MAQS and P&B Textiles sponsored the contest, providing contestants with three fabrics from P&B's collection based on the Daughters of the American Revolution Museum quilt collection. In many cases, community quilters assisted students in the development of their projects.

The Grand Prize award winner was *Ribbon Star* by Fulton High School (Fulton, Kentucky) students Maegan Worley and Ashley Lowery. Other winners were: First Place grades pre-K-4, *Dragon's Breath* by Pope County Elementary (Golconda, Illinois) third graders Abby Benard, Shea Bramlet, Dakota Brown-Simmons, Jaylynn Ferrell, Haley Lara, and Christopher Reed, assisted by their teacher Paula Kraper and quilter Jennifer Sanders; First Place grades 5-8, *Path Through the Stars* by Community Christian Academy (Paducah, Kentucky) fifth graders Ashley Barnhill, Jessica Reeder, Amanda Young, Ashley Emmerson, and Amanda McLennan, assisted by quilter Bonnie Browning; First Place grades 9-12, *Young Man's Fancy* by Lone Oak High School (Paducah, Kentucky) students Estee Cheah, Josh McGuire, and Becky Clausen. Congratulations to all!

PRESERVING QUILTING HISTORY

THE ALLIANCE for American Quilts, a not-for-profit organization dedicated to preserving American quilt history, has launched their latest fund-raising effort in conjunction with RJR Fashion Fabrics through the release of the American Folk Art Collection of quilting fabrics. The collection, which includes forty-eight designs, revives traditional 100 percent calico prints that were popular with quilters in the 1970s.

Royalties earned from the sale of the fabrics will be used to help establish the Center for the Quilt, a national quilt center, which will provide information, exhibitions, resources, and educational programs for quiltmakers, scholars, educators, and the general public, and preserve the invaluable historical information embodied in and associated with quilts and quilting. For information, contact the Alliance for American Quilts, 7660 Woodway, Suite 550, Houston, TX 77063.

EMBROIDERY ON VIEW AT THE RENWICK

WHEN THE Council of American Embroiderers (CAE) voluntarily dissolved in 1995, the organization's remaining funds were donated to several textile-related schools and museums. One donation enabled the National Museum of American Art's Renwick Gallery to purchase, for its permanent collection, a piece done by celebrated embroidery artist Renie Breskin Adams. That piece, *Fear, Laughter, and the Unknown* is on display on the second floor of the Renwick Gallery through May 31, 1999. The Renwick Gallery is located on Pennsylvania Avenue at 17th Street, NW, Washington, DC. For information, call (202) 357-2700.

CAMBODIAN TRAINING PROGRAM

TRADITIONAL KHMER silk weavers in Cambodia trace their exquisite ikat and brocade patterns to the twelfth-century temples of Angkor Wat. Today, these patterns are being preserved by the Wat Than Skills Training Program.

The years of the Khmer Rouge regime left Cambodia with a population devastated by land-mine explosions and the lack of polio vaccine. The Wat Than program, established in 1991 by the Maryknoll order (a Catholic order well known for its missionary work), trains disabled young women and men in handweaving, sewing, and small business operation.

Silk knitting-needle wraps, accessory pouches, and sewing kits, produced by the artisans of Wat Than and imported into this country by One World Button Supply Company, incorporate ancient ikat designs and traditional colors. The items are available at fabric and yarn stores.



***Fear, Laughter, and the Unknown* by Renie Breskin Adams. Embroidered cotton and linen. 1978. 30 x 23¾ inches (76.2 x 60.3 cm).**

Photograph courtesy of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC. Photograph by Bruce Miller.



Examples of the woven silk knitting and sewing cases produced by the Wat Than Skills Training Program in Cambodia.

Photograph courtesy of One World Button Supply Company, New York, New York.

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FAVORITE THINGS

By Nancy Arndt

I'M SENTIMENTAL and a collector—a bad combination. From textiles to plates to small boxes to pins, you name it, I've probably got a collection of them somewhere. I've saved every



card and dried every flower I've ever been given; it's tough to throw anything away. I've even "inherited" some of my married daughter's teddy bear collection. So focusing on a few favorite things for this article was a bit challenging. Most of the objects I've selected are from special people in my life or reflect significant events.

- Giraffe pencil drawing. I have a collection of giraffes. My daughter, Jodi, drew this one while she was in high school.

- Bear. When my father-in-law, Bob, passed away in 1991, my friend Mary made this bear from one of his 1970s suits. My husband, Jim, used to wear the bear's tie when we were first married.

- Pine-needle box. Two locally famous sisters made and sold this box and other pine-needle crafts from a shop near their cabin in the Rocky Mountains. It belonged to my mother-in-law, Hazel, and she presented it to me as a gift.

- Appliquéd hand towels. Nothing sentimental about these—I just like them. I hang them over the cabinet doors in my bathroom.

- Embroidered pillowcases. My mother didn't do a lot of handcrafts except for embroidery and crochet (and the button necklaces below). I used these cases on my bed as a teenager.

- Button necklaces. My mother made these and sold them at senior citizens' bazaars. I enjoyed hanging out with my mom and her friends at those events.

- Political patches. My great-aunt, a staunch Republican and very patriotic, collected these elephant patches. She did extensive genealogy research tracing our ancestry back to the Revolutionary War.

- A *chirimen* bag made by *PIECEWORK*'s former craft editor Jane Fournier. A project in the November/December 1994 issue, it's a cherished memory of when I worked on the magazine.

- Small box from Mexico. Mrs. Wilson, a friend of the family who was also my fourth-grade teacher, gave this to me. She had a fierce reputation among her students, but I had a great year in her class. Now in her late eighties, she's still dear to me. ❖

NANCY ARNDT, formerly an assistant editor at *PIECEWORK*, is currently a production editor at *Interweave Press* and *Herb Companion Press*. She's also an avid collector of garden plants.



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BOOK MARKS

Books in review

Tatted Lace of Beads: The Techniques of Beanie Lace

Nina Libin

Lacis Publications, 3163 Adeline St., Berkeley, CA 94703, 1998. Softbound, 112 pages, \$24.00. ISBN 0-916896-93-5.

Nina Libin brings fresh insight into the art of beaded tatting, or as she terms it, tatted lace of beads. Her book leads the reader on a journey to discover the many possible combinations of beads, threads, and knots.

The book offers step-by-step instructions in the basics of tatting with detailed illustrations showing the movements of the hands. Eighteen projects afford opportunities to practice

traditional ways of incorporating beads into the tatting on rings and chains as well as over joins. With additional projects, Libin leads us beyond the ordinary to explore beading enhanced by tatting, bringing to life delicate tendrils of filigree lace glistening with beads.

The photography is remarkably clear and close up. *Tatted Lace of Beads* should challenge and intrigue tatters and beaders alike.

—Georgia Seitz

Yvonne Porcella: Art & Inspiration

Yvonne Porcella

C&T Publishing, 1651 Challenge Dr., Concord, CA 94520-5206, 1998. Softbound, 144 pages,

\$29.95. ISBN 1-57120-050-9. (A hardbound limited edition is available for \$35.95. ISBN 1-57120-056-8.)

Yvonne Porcella traces the twists and turns she has followed for more than thirty years while pursuing her personal sense of style and statement as a quilter. She begins with her childhood, her family, her introduction to sewing and fashion, and her early interest in weaving, fabric design, ethnic textiles, and wearable art. When she turned her hand to quilting, she says, "color was my starting point."

Porcella combines vertical strip piecing, nine-patch, and prairie points to make precise and orderly quilts that

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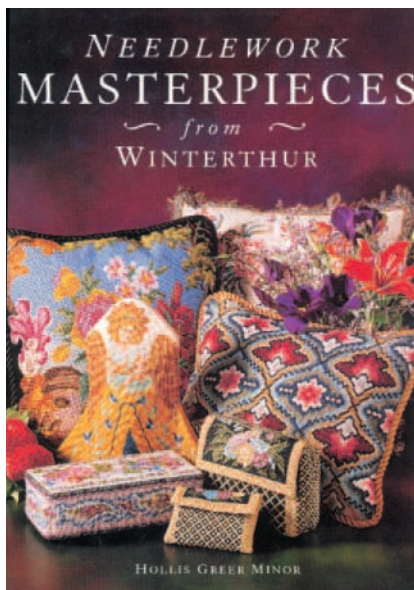
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nonetheless burst with the explosive energy of reds, yellows, and purples. One chapter deals with her fascination for the kimono as an elaborate art form. In another, she explores her interest in Americana, transcending the cliché with fresh and vibrant quilts that she's strip-pieced and machine-appliquéd.

Porcella's reputation as a contemporary quilter rests on a body of work that is bold and personal. Her last chapter shows her studio, a light, airy space in which she nurtures her muse. It's an appropriate ending for this retrospective of a life's work.

—Kathleen Halloran



Needlework Masterpieces from Winterthur

Hollis Greer Minor

Sterling Publishing Co., Inc., 387 Park Ave. S., New York, NY 10016, 1998. Hardbound, 128 pages, \$29.95. ISBN 0-7153-0705-3.

Re-create more than thirty tasteful textiles from the past using this compilation of canvaswork projects based on examples from the needlework collection of Delaware's Winterthur Museum. Full-color charts and photographs of finished pieces provide the inspiration; instructions in basic techniques provide the means to execute them. ❖

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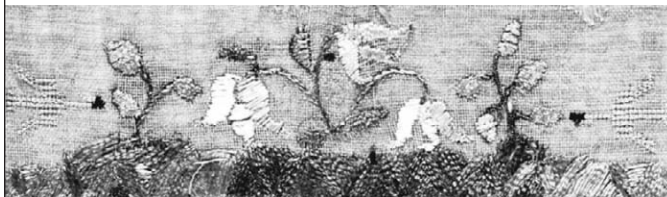
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NATURE AND EMBROIDERY

By Shay Pendray

ONE OF MY greatest pleasures in life is to look deeply at a flower and observe how the color moves, changes, or evolves. I look with an artist's eye. Nature gives me pleasure, and embroi-

women were encouraged to sketch their surroundings, including their flowers and animals, and then embroider them on their bed curtains and chairs. In nearly all cultures, a tree symbolizes the Tree of Life, perhaps stemming from the age-old concept of Good and Evil in Paradise. The motif has been handed down in embroidery from one generation to the next; the family trees seen today in cross-stitch are a contemporary treatment.

Japanese embroidery, in particular, celebrates nature. When I began to study Japanese embroidery in Japan with Master Saito, I learned that his apprentices have to work every morning for several hours in the garden, planting, weeding, and nurturing the vegetables and flowers. One reason is necessity—they grow their own food—but another is artistic—Master Saito (who, sadly, passed away in the late 1980s) firmly believed that you need to see how things grow to be able to copy them in thread.

Though he spoke no English and I no Japanese, he conveyed with body language and feeling during our walks through his garden what a great influence nature has on embroidery. With his hands, he would show me the line of the pampas grass, the beautiful way it curved on the stem, and I could visualize how it was to be embroidered. Once, he took a group of us on a long drive through the country just to see a field of blue hydrangeas, which grow very tall in his part of Japan. We were overwhelmed. As he pointed to the curve of a stem or the delicacy of a flower, he taught us how to feel and see nature, even though he never spoke to us in our language.

Generations of embroiderers throughout the world have learned to do just this, but too many of us today have never taken the time. I am grateful to Master Saito for enabling me to open up my creative side to the serenity of just looking. ❖

ABOUT THE AUTHOR. *Shay Pendray is the owner of Shay Pendray's Needle Arts in Dearborn, Michigan. Her latest television series, "Needle Arts Studio with Shay Pendray," can be viewed on PBS stations across the country.*



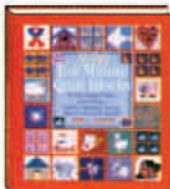
Jeweled Flowers, by Shay Pendray. Japanese embroidery and needlepoint. Silk and gold threads on silk. 1991. 10¼ x 7¼ inches (26.0 x 19.7 cm). Photograph by Joe Coca.

dery gives me pleasure. When the two meet, they make a perfect match.

The flower appears throughout the history of embroidery, either realistic or stylized. The Japanese immortalized the cherry blossom and chrysanthemum, while the English paid homage to the cabbage rose. Vegetables and fruits were as popular as flowers in Elizabethan and Stuart embroideries. In eighteenth- and nineteenth-century America,



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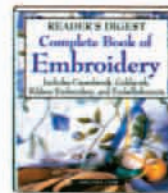
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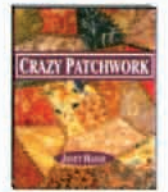
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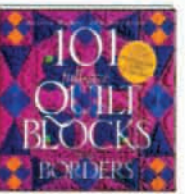
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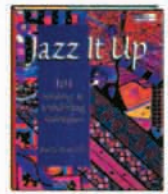
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#077

Recapturing



Bracelets with
flower and butterfly
motifs. Glass beads
on velvet. Circa
1825–1830.

*Artifacts courtesy of
Reflections of the Past,
Bay Village, Ohio. All
photographs by Joe Coca.*

the Garden

The Prevalence of Floral Motifs in Needlework in the Mid-Nineteenth Century

By Heather Palmer



IMAGES FROM NATURE have been recurring motifs in the decorative arts, but never more so than when nature first seemed “threatened” by technological advances and the sudden growth of the use of heavy machinery, especially in America, during the mid-nineteenth century. Any anxiety we may feel today about the domination of technology cannot compare to the anguish which both men and women experienced when it first arrived on the scene.

Before about 1840, most men could lift, operate, and repair most pieces of farm, transportation, and manufacturing equipment themselves. The advent of heavy, complex, and specialized equipment ended an individual’s physical control of his world.

Until about 1840, the contributions a woman made to a typical rural household were as economically vital as those made by her husband. He tended and later slaughtered a hog; she preserved the meat and rendered the lard for soap. He reared and sheared the sheep; she prepared the wool and made garments for the family. Technology and better methods of transportation made manufactured clothes, candles, soap, and foodstuffs available and affordable to more people and diminished a woman’s financial necessity to the survival of a family.

At the same time, society’s dictates for a woman to minister to the spiritual needs of her family were on the increase. It was her duty to make the home a shelter from the physically and emotionally dangerous world. She could accomplish that end through both her piety and her skills in the “gentle arts,” such as needlework, music, and drawing. It is no accident that this period of increasing industrialization coincided exactly with

the period when needlework skills were at their highest pitch and their most common imagery derived from the natural world.

The beaded floral bracelets shown on page 18, which date from about 1830, are representative of the way in which women used floral motifs during the pre-industrial period. Industrialization coincided with, and perhaps brought about, the expanded use of floral motifs to embellish clothing and accessories for men as well as the awakening of a great interest in bringing the natural world indoors through the preservation and imitation of garden elements, such as flowers and leaves.

Embroidery of flowers or birds or butterflies on a pair of men's slippers conveyed two messages. The first was that the maker was accomplished in the gentle arts of a "true woman" and thus able to make a home an escape from the threatening machine-filled world. The second was the assurance that this home would be in direct contrast to the world of machines because her tastes were for the natural world.

Women's magazines burgeoned with nature-inspired needlework projects for men's accessories. For example, the May 1862 issue of *Godey's Lady's Book* presents a man's slipper embroidered with butterflies. Other slipper projects featured floral motifs in tent stitch on canvas. Beadwork was another popular medium in which to create garden images for men as well as for the home.

Magazines advised a woman to look to the garden for peace and inspiration. Like the home, the garden was seen as the antithesis of the new world of machinery, which was changing life. Women were encouraged not only to decorate the home with needlework representations of the natural world and with cut flowers, but also with dried or artificial flowers (complete with attendant butterflies and bees).

In 1860, *Peterson's* began a monthly series on how to use candle wax to mold various kinds of

flowers petal by petal. Other publications told how to make paper flowers.

Even better was to combine floral work with needlework as in the baskets of "worsted flowers" that *Godey's* noted are "easily made, and occupy fingers and taste without becoming tedious."

The craftswoman first cut out cardboard in the shape of each petal, encircled the edges with fine wire, and then wrapped yarn completely over the shape to cover it and hold the wire in place. She then sewed the petals to a wrapped center section and twisted the wire ends of the petals together with green lightweight woolen thread.

Diaries and letters of this period (1840s to 1860s) show that women spent inordinate numbers of hours making thousands of such floral accessories. Though most of these objects survived only a few seasons before dust, decay, and changes in fashion caused them to be discarded, the knowledge that women gained of the natural world proved to have an unexpected consequence.

In carefully studying leaves and flowers, butterflies, and pinecones, many women grew deeply interested in the natural world, and when increasing numbers of women began to attend college in the late 1860s, botany and "natural philosophy" (physics) were, to the surprise of many, extremely popular fields of study. Today, with technology again seeming to threaten to change our world forever, we turn with renewed interest to the surviving objects with which mid-nineteenth century women comforted their men and turned their homes into havens. ❖

ABOUT THE AUTHOR. Heather Palmer is a historian who writes and lectures on women's lives from the American Revolution to the First World War. The beginning of this article is adapted from the introduction to her book, *A Place to Fill: Crossroads in the Lives of Nineteenth-Century Women* (forthcoming).

*Like the home,
the garden was seen
as the antithesis of the
new world of machinery,
which was changing life.*



Floral motif on men's braces (unjoined suspenders). Beadwork and embroidery on cotton; partial leather backing. Circa 1830–1850.



Machine-made women's stockings embellished with floral hand embroidery. Circa 1850–1880.
Gentlemen's slippers with floral design. Chenille and wool on canvas. Mid-nineteenth century.

Bead Embroidered Eyeglasses Case

DESIGN ADAPTED BY JUDITH DURANT



The geometric design
on the back of the case.

INSET: Front of case
from our cover.

Photographs by Joe Coca.

BEADING ON CANVAS was popular in England during the mid-nineteenth century and often employed Berlin woolwork patterns. Any needlepoint pattern may be executed in beads. For the eyeglasses case, the poppy design was based on one found in Beth Russell's *Victorian Needlepoint* (Collins & Brown, 1996).

MATERIALS

Beads, Delica, size regular in black, palest pink, pale pink, medium rose, dark rose, medium green, dark green

Zweigart 14-count Mono Deluxe needlepoint canvas, 2 pieces 4 × 7 inches (10.2 × 17.8 cm)

Thread, black Nymo D

Needle, sharps, size 12

Fabric for lining (soft fabric such as wool crepe, felt, or velvet), 2 pieces 3½ × 6¼ inches (8.9 × 17.1 cm)

Finished size: 3 × 6¼ inches (7.6 × 15.9 cm)

INSTRUCTIONS

Prepare canvas by binding all edges with masking tape to prevent thread from catching and fraying. Mark "top" on both pieces of canvas. Thread needle with a length approximately 36 inches (91.4 cm).

Starting at the upper left of canvas, insert threaded needle from back to front, leaving a 6-inch (15.2-cm) tail to be woven in later. Working left to right, pick up a bead with needle, work a tent stitch (see illustration on page 24) in the canvas and repeat, following the charts on page 24 for front and back. After adding the last bead of each row, secure the beads by passing threaded needle back through to the beginning of the row (see illustration). Insert needle back into the hole it came from at the beginning of the row, and come up through the hole directly below to set up for next row. When coming to the end of a thread, leave a 6-inch (15.2-cm) tail at the back of the work and introduce a new thread as at the beginning, again leaving a 6-inch (15.2-cm) tail. Weave all loose ends in the back of the work, changing directions at least once to secure, and trim threads close to work. After finishing back, mark the case back with separate colored thread on right side of work to denote the top edge.

Trim canvas, leaving ¼-inch (6-mm) seam allowances and snipping into the

corners; press with fingers to the inside. Press ¼-inch (6-mm) seam allowances on the two pieces of lining fabric to the inside. With wrong sides together and using small whipstitches, sew linings to front and back of case. With lining sides together (tops up) and using whip stitches as small and invisible as possible, sew front to back, piercing all layers and leaving top of case open.

ABOUT THE DESIGNER. *Judith Durant is craft book editor at Interweave Press and co-author, with Jean Campbell, of The Beader's Companion.*

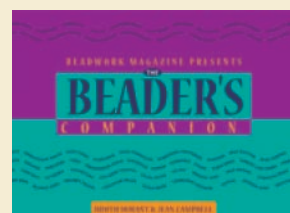
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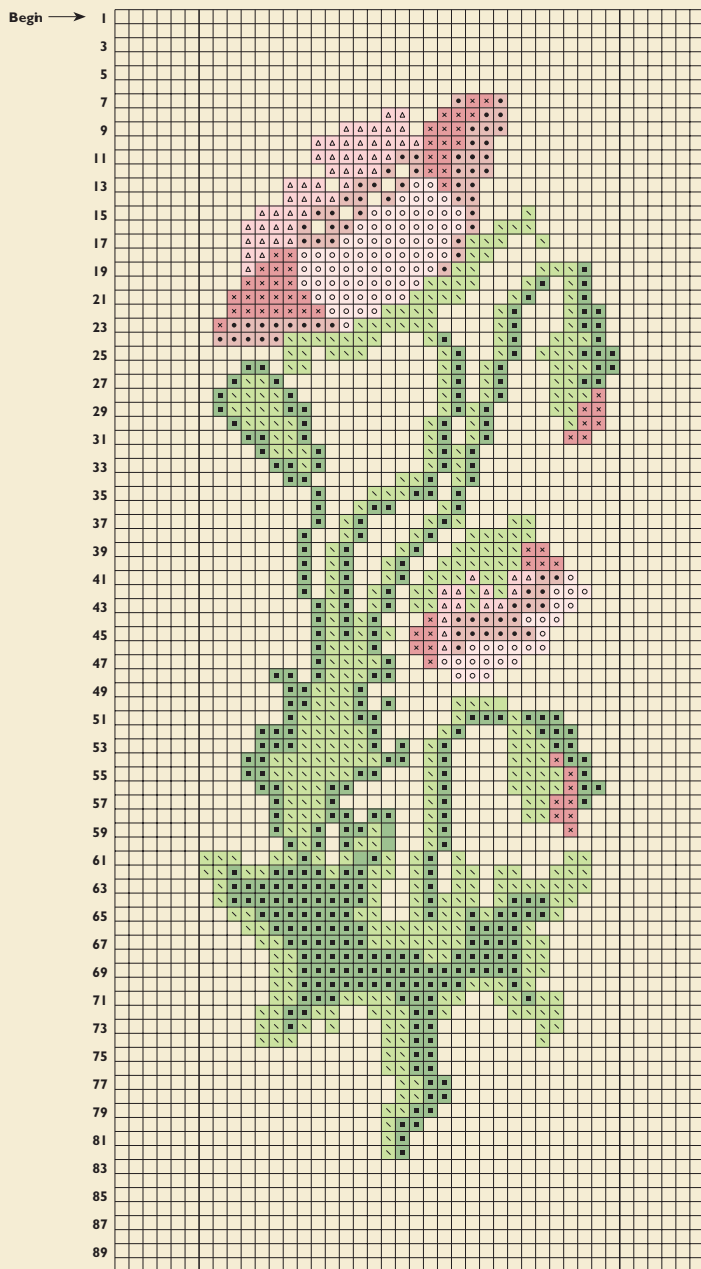
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To order your copy of *The Beader's Companion* (Loveland, Colorado: Interweave Press, 1998), visit your local bead or needlework store or send a check or money order in U.S. funds to Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655. For credit card orders, call (800) 645-3675. \$19.95, plus \$4.95 shipping (Colorado residents add 3% sales tax).

Chart A. The front of the case.

Chart may be photocopied for personal use.

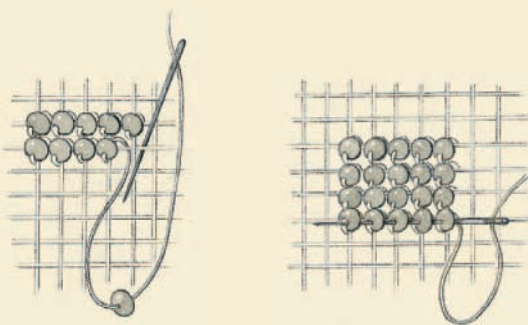
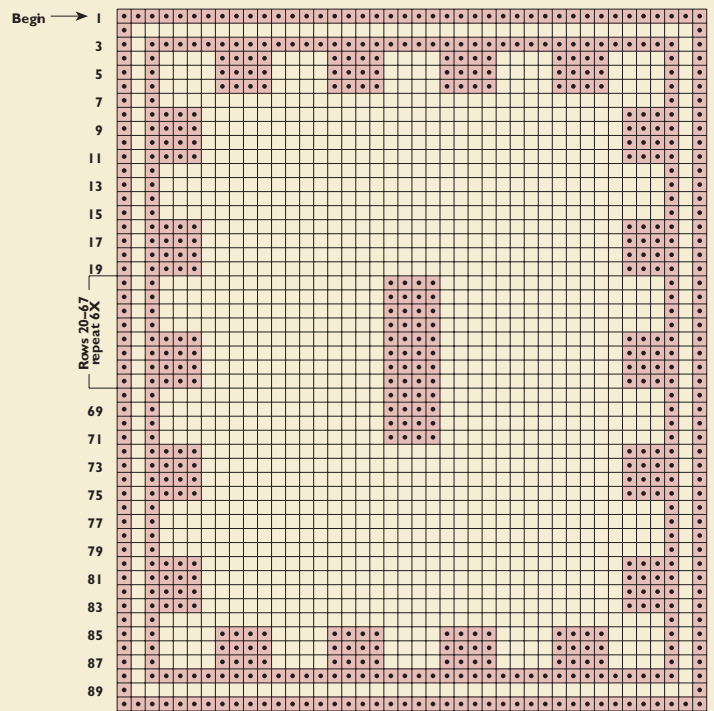


COLOR GUIDE

- black
- palest pink
- pale pink
- medium rose
- dark rose
- medium green
- dark green

Chart B. The back of the case.

Chart may be photocopied for personal use.

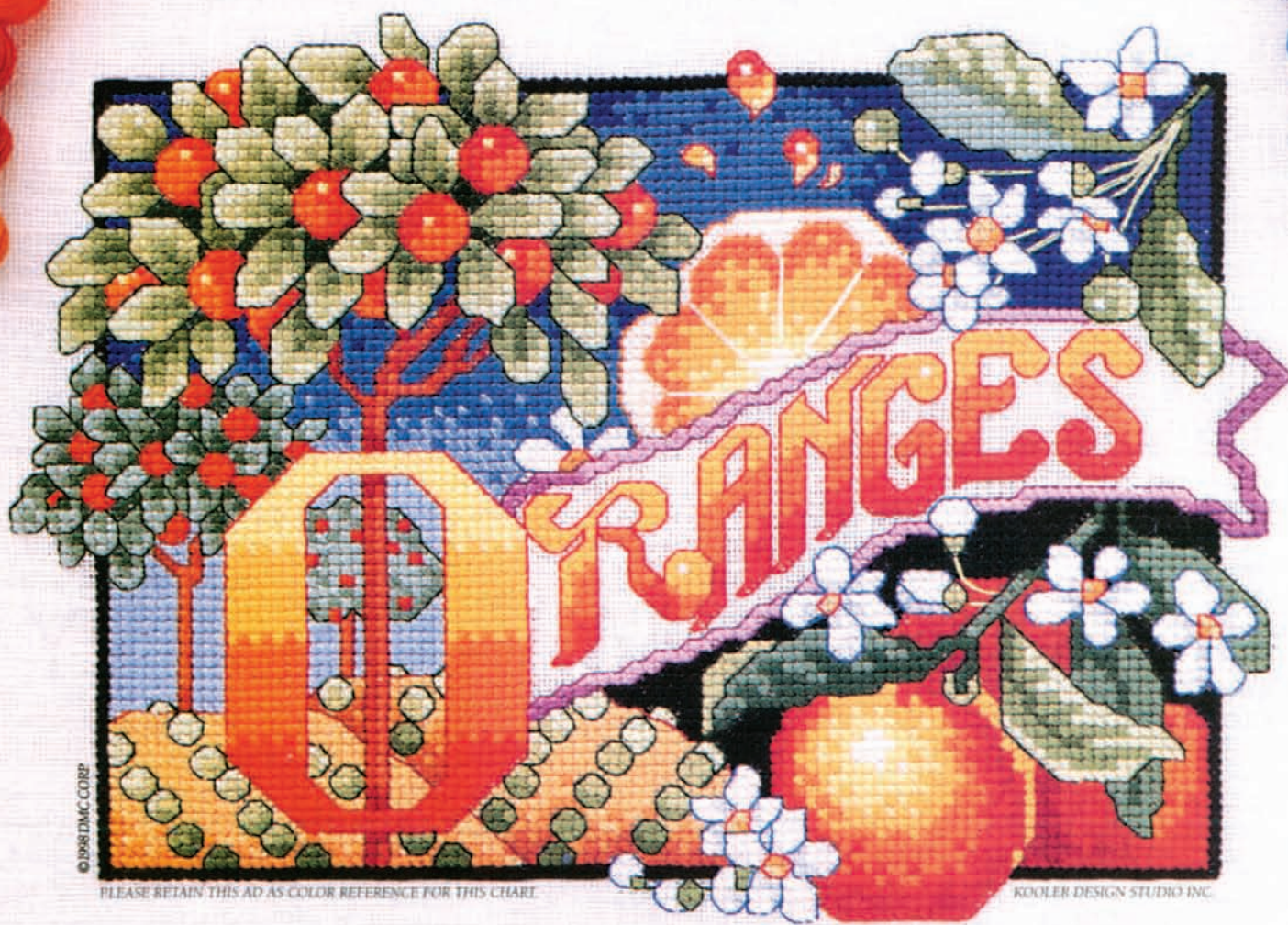


Tent stitch. This is the most popular stitch for bead embroidery on canvas. It can be done in rows across or lines up and down the canvas. After all the beads have been added for a row, secure them by passing back through to the beginning of the row.

*From The Beader's Companion
by Judith Durant and Jean Campbell*

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Panel of allegorical women and borders of dragon heads worked in silk on linen. Seventeenth century. 6¼ x 24 inches (15.9 x 61.0 cm).

Photograph courtesy of Cora Ginsburg, LLC, New York, New York.

From a MEDIEVAL ITALIAN TOWN ASSISI EMBROIDERY

By Elly Smith

ASSISI EMBROIDERY, characterized by the design being left plain and the background filled in with stitches, is traditionally associated with the town of Assisi, located in the province of Umbria, Italy. The origins of this technique go back at least to the thirteenth- and fourteenth-century convents located in the Assisi area. Embroideries from this area, preserved in several museums, consist of motifs drawn onto linen and outlined with a dark-colored silk thread in simple running stitch; the remaining background is filled with long-armed cross-stitches. When the voided areas seem partic-



ularly spacious, single cross-stitches are added. Perhaps here are the beginnings of the eventual “Assisi look,” which flowered at the beginning of the twentieth century, when the term *Assisi embroidery*

was first used.

Reflecting a need to establish a uniquely Italian identity, the turn of the nineteenth century witnessed a revival of traditional Italian crafts. In the late 1870s, a lace workroom was established in Burano, an island in the Venice lagoon. Because this endeavor was such a success, similar workrooms and craft societies blossomed throughout Italy. The workers studied old pattern



books and samples and adapted and simplified centuries-old motifs to current cultural tastes and practices.

Luckily, the town of Assisi already had a built-in clientele—a multitude of tourists who came to view the birthplace of St. Francis. Assisi also was endowed with an energetic patron/organizer—Maria Bartocci Rossi. In her book, *Mary Gostelow's Embroidery*, Mary Gostelow credits Rossi and her daughter, Chiara, with establishing the Laboratorio Ricreativo Festivo Femminile San Francesco di Assisi, an embroidery workshop at St. Anne's Convent in Assisi. The workshop opened on October 4, 1902, St. Francis's Feast Day.

Embroideries made in Assisi now had a new identity. Instead of drawing motifs onto the surface of the cloth, the stitchers utilized the counted thread technique; cotton thread replaced silk, and backgrounds were stitched in cross-stitch with outlining done in a reversible stitch popularly known as the Holbein stitch (also known as the double running stitch). The name Holbein refers to Hans Holbein the Younger (1497–1543), portrait painter for the court of Henry VIII. Needleworkers recognize Holbein for his finely detailed renditions of blackwork on the sleeves, collars, cuffs, and belts of the people whose portraits he painted. Another new feature of Assisi embroidery was the use of

Border (detail)
worked in cross-stitch in red silk on a cream linen ground. Italian. Seventeenth century.
5½ x 32½ inches
(14.0 x 82.6 cm).

Photograph courtesy of Cora Ginsburg, LLC, New York, New York.





scrollwork patterns, closely akin to blackwork, which replaced the traditional border designs.

To authenticate the items made in Mrs. Rossi's Laboratorio workshop, a rendition of the Assisi town insignia was stitched on the bottom right corner: a crowned, parted shield on a blue and red background with a white cross on the left and a rampant lion on the right.

By the 1980s, large human figures, animals, and plants were popular designs for Assisi embroidery. Small, simple borders replaced the traditional scrollwork. Experimentation with different fabrics and threads, such as needlepoint canvas and wool, was encouraged. By this point, Assisi embroidery was produced in every corner of the world. As such, it stands as homage to a small city's desire to create a unique and distinctive type of embroidery. ❖

ABOUT THE AUTHOR. *Elly Smith is a lecturer, gives workshops, and designs and makes contemporary samplers. Her work has been featured in numerous national and international exhibitions. E-mail her at Ellysmith1@aol.com.*

FURTHER READING

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**ABOVE (DETAIL)
AND BELOW: Part
of a linen border
with long-armed
cross-stitch in silk.
Italian. Seventeenth
century.**

*Photograph courtesy of
the V&A Picture
Library, Victoria and
Albert Museum,
London, England.*

St. Francis of Assisi

Many believe that Assisi embroidery was named after St. Francis. Although that is not the case, St. Francis, known as the patron saint of animals, ecology, Italy, and tapestry makers, forms an integral part of Assisi's history.

Born in Assisi in 1181 or 1182, St. Francis founded the Franciscan order, the largest of all the Catholic orders. He was first "called" to the faith when he was twenty-five; he heard a voice in the semi-derelict San Damiano church announce, "Repair my falling house." The son of a textile merchant, he took the teachings of Christ in a very literal way—he gave away his inheritance and extolled the virtues of poverty.

During his lifetime, St. Francis was known as a humble and unassuming man, never actively seeking power, yet somehow amassing a great amount of influence, and his beliefs challenged the power of the papacy. He drew attention to all that was within nature—God's handiwork—and most people know him as the man who gave a sermon to the birds. In fact, all creatures of every sort became miraculously tame in his presence. He even had a cricket that would sit in his hand and sing at his request.

Francis was canonized in 1228, two years after his death. That same year, his coffin was moved from a secret hiding place to a crypt in the Basilica of San Francesco in Assisi.



Four Assisi Projects to Stitch

DESIGNED BY ELLY SMITH

Three sachets, filled with potpourri, and an elegant serving tray showcase traditional Assisi embroidery designs and stitches. Ideal for gifts, these projects are easy to make.

MATERIALS

DMC 6-ply embroidery floss: 2 skeins each of 517 and 939; 1 skein each of 501, 502, 504, 741, 798, 809, 3340, 3341, 3607, 3608 (see Color Guide for each project)

Zweigart 22-count Hardanger 100% cotton fabric, #1008, white, 1 piece 8 × 12 inches (20.3 × 30.5 cm) for tray, 1 piece 6 × 6 inches (15.2 × 15.2 cm) for each sachet

Sudberry House small wooden tea tray, #80031, 8 × 12 inches (20.3 × 30.5 cm) overall (mounting board and glass included)

Fabric for backing on sachet (we used velveteen), 1 piece per sachet 4½ × 4½ inches (11.4 × 11.4 cm)

Tapestry needle, size 22

Potpourri

Finished sizes: tray, 6½ × 10½ inches (16.5 × 26.7 cm); sachet, 4 × 4 inches (10.2 × 10.2 cm)



Crumpets and scones are all that are needed for our tea party to be complete. The Assisi embroidery in the serving tray adds an elegant touch.

All furniture courtesy of Homestead House, Fort Collins, Colorado. All photographs by Joe Coca.

INSTRUCTIONS

Fold the fabric in quarters. Mark the center and overcast the raw edges to prevent fraying. Begin stitching from the center of the chart, using two plies of embroidery floss throughout. Use cross-stitch for backgrounds; back stitch for outlining.

When you've finished stitching, place fabric between two layers of muslin and press lightly with a warm iron.

FINISHING

For the tray: Follow directions that accompany tray.

For sachet: Trim fabric, leaving ¼-inch (6-mm) seam allowances and snipping into the corners; press with fingers to the inside. Press ¼-inch (6-mm) seam allow-

ances on the backing fabric to the inside. With wrong sides together, sew backing to fabric, leaving a 2-inch (5.1-cm) opening on one side. Fill with potpourri and sew opening closed with small whipstitches.



The pomegranate sachet tucked in a drawer will keep your lingerie smelling sweet and fresh.

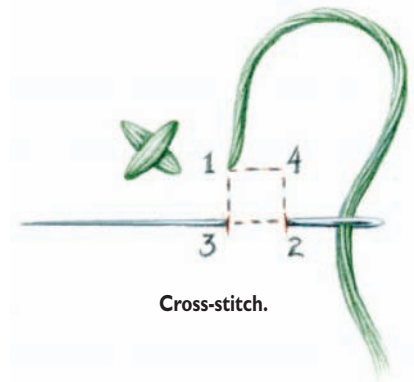
SUPPLIERS

Embroidery floss. DMC Corp., South Hackensack Ave., Port Kearny Bldg. 10A, South Kearny, NJ 07032. To order DMC products by mail, call Herrschners, (800) 441-0838.

Hardanger 22-count fabric. Zweigart Fabrics, 2 Riverview Dr., Somerset, NJ 08873-1139. (732) 271-1949. Call or write for the name of your nearest retailer.

Wooden tea tray. Sudberry House, PO Box 895, Old Lyme, CT 06371-0895. (860) 739-6951; www.sudberry.com. Call, write, or visit their website for the name of your nearest retailer.

The hare, the griffin, and the back of the pomegranate sachets.

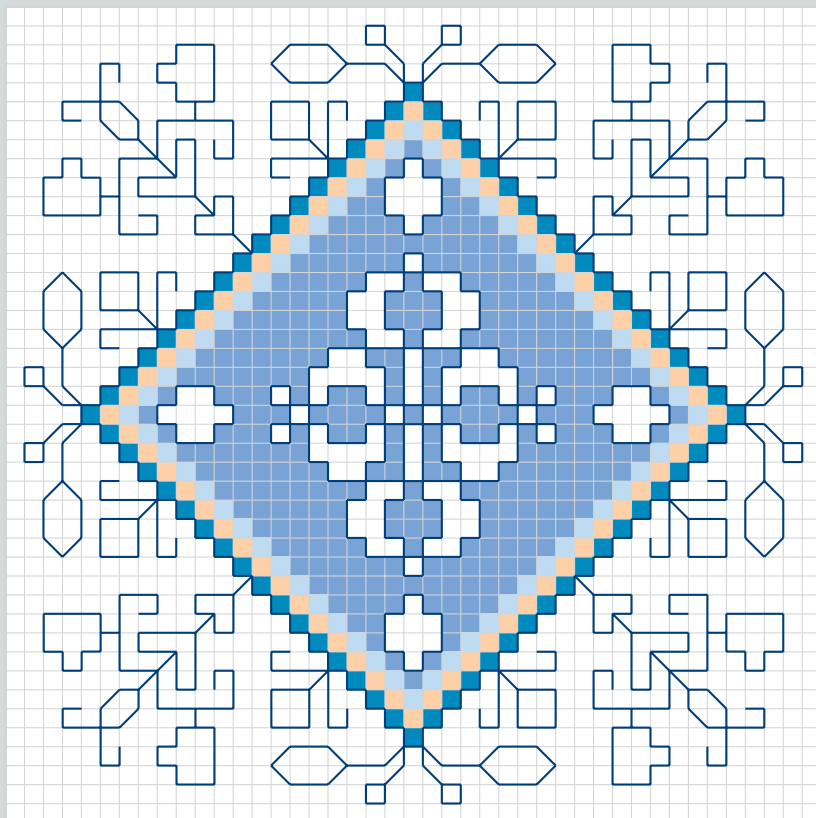


Cross-stitch.



Back stitch.

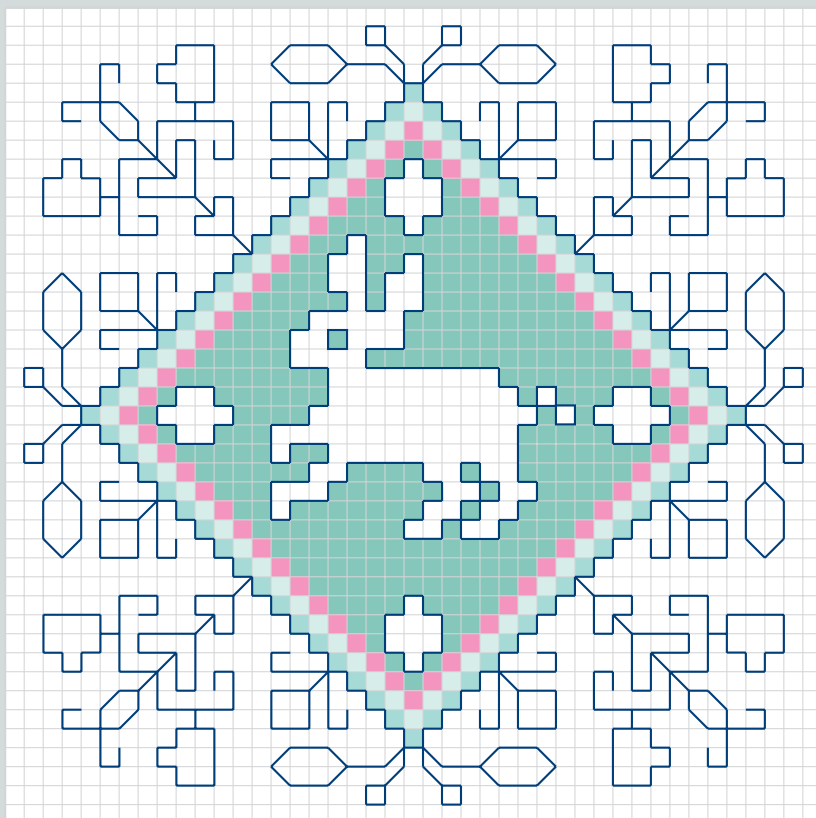
Pomegranate sachet chart. *Chart may be photocopied for personal use.*



COLOR GUIDE—POMEGRANATE

- 517—dark Wedgwood
- 3341—apricot
- 809—Delft blue
- 798—dark Delft blue
- 939—very dark navy blue (back stitch only)

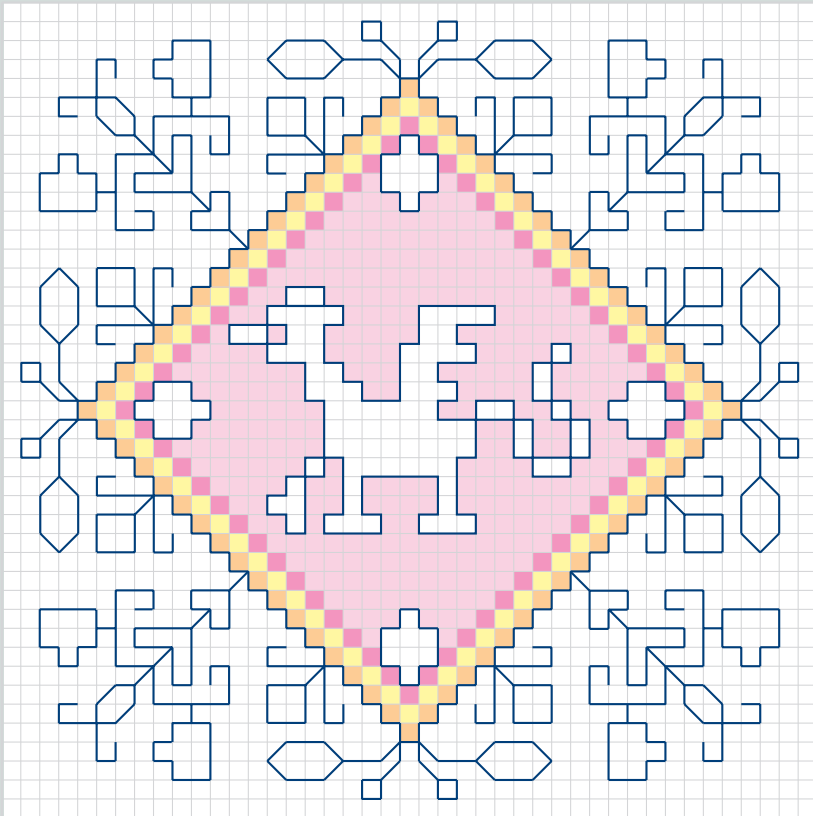
Hare sachet chart. *Chart may be photocopied for personal use.*








COLOR GUIDE—HARE

- 504—very light blue green
- 502—blue green
- 3608—very light plum
- 501—dark blue green
- 939—very dark navy blue (back stitch only)



Griffin sachet chart. Chart may be photocopied for personal use.



COLOR GUIDE—GRIFFIN

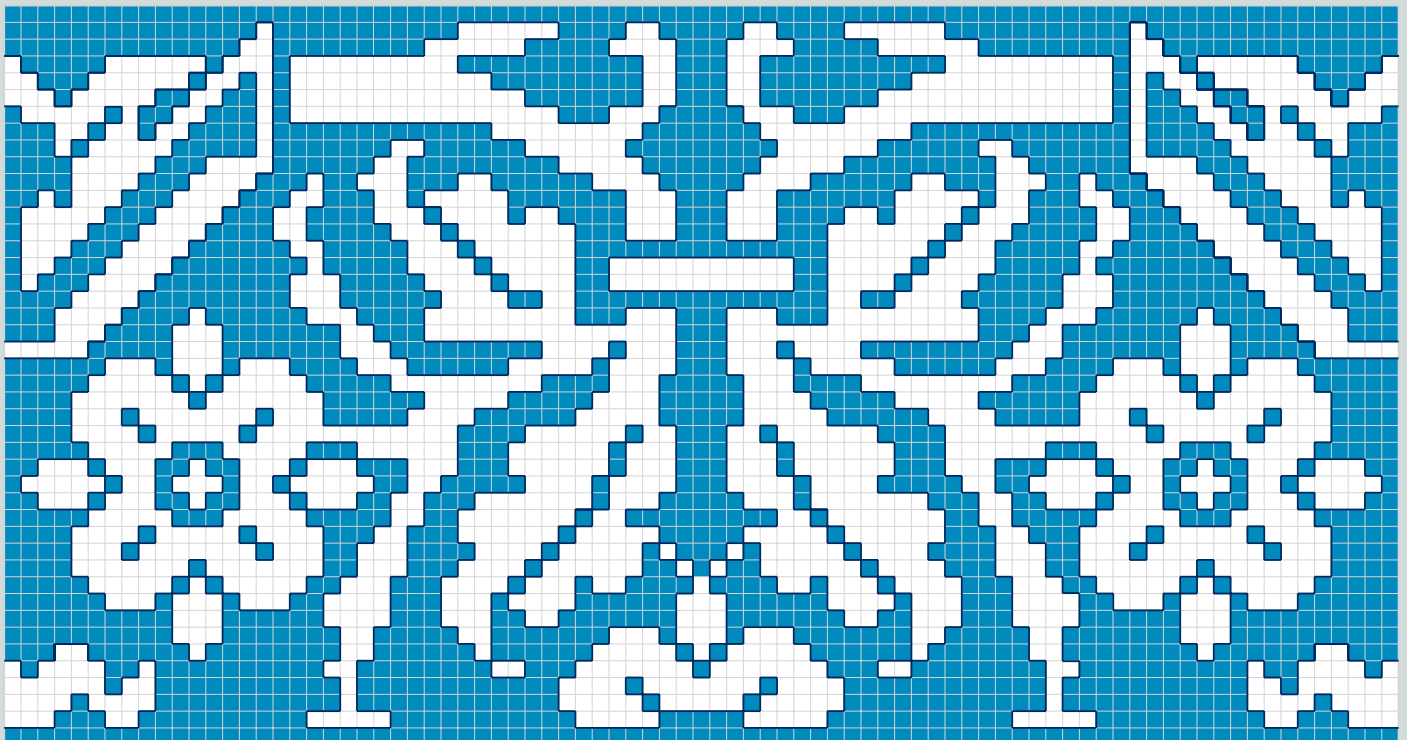
-  3340—medium apricot
-  741—medium tangerine
-  3607—light plum
-  3608—very light plum
-  939—very dark navy blue (back stitch only)


COLOR GUIDE—TRAY

-  517—dark Wedgwood
-  939—very dark navy blue

Note: All contours of the design are outlined in back stitch with #939.

Tray chart. Chart may be photocopied for personal use.





The Paracas Textile (detail) showing the needleknitted fringe.

Photographs courtesy of the Brooklyn Museum of Art, Brooklyn, New York. Photograph by Justin Kerr.

GILDING *the Lily* Embellishment on Knitting

By Theresa Gaffey

EMBELLISHMENT of garments and fabrics has been around for thousands of years—probably since people first started fashioning clothes. Some of the earliest evidence of embellishment dates back 9,000 years to cave paintings of decorative tassels in the Tassili N’Ajjjer mountains of the Saharan Desert. Throughout history, knitters, whether master knitters of the medieval guilds or skilled folk knitters of the 1800s, have recognized the value of embellishing their knitted fabrics. Like other needleworkers, they’ve been compelled to add that extra touch, endeavoring to create a finished piece unique to its knitter—and to its wearer. Fortunately, some of these pieces have survived and tell us stories about the dedication of their creators. As knitters, our first thought is perhaps for the knitted portion of these pieces, but it is necessary to remember that for many of the more detailed pieces, the knitting was, in fact, secondary to the embellishment.

One of the earliest examples of knitting-related embellishment is the Paracas Textile, a 2,000-year-old fragment of cloth found along the southwest coast of Peru (see also “Where Sand Falls Like Rain,” *PIECEWORK*, September/October 1993). This

EMBELLISH:
embellish.
TO BEAUTIFY,
to beautify,
ORNAMENT,
ornament,
OR ADORN.
or adorn.

mantle, woven of cotton, is decorated with wool embroidery and an intricate needleknitted fringe depicting miniature birds and men, demons and flowers. Experts estimate that of the some 1,300 hours of labor involved in creating such a mantle, only 120 hours were used to weave the mantle and the remaining 1,180 hours were devoted to embellishing it!

In Europe, embellished knitting dates back to liturgical gloves of the eleventh century in France and Germany. Worn by bishops and other members of the clergy, these gloves started out as simple white gloves, but soon medallions, gold fringe, and gold embroidered rings were added. A simpler, but equally elegant, example of embellishment can be seen in a cushion knitted in the 1300s and recovered from a royal tomb in Castille. This exquisite cushion, mentioned by Richard Rutt in his book, *A History of Hand Knitting*, was knitted in two colors at a gauge of twenty stitches to the inch.

In the fifteenth and sixteenth centuries, after the introduction of silk to Europe, knitting became a great art both on the Continent and in England. During the reign of England’s Queen Elizabeth I (1558–1603), mention is made of knitted stockings



The 2,000-year-old
Paracas Textile.
25 × 59 inches
(63.5 × 149.9 cm).

elaborately embroidered with designs along the outside called clocks. Fashionable waistcoats made for the nobility of this time were knitted with a very fine weight silk at a gauge of up to twenty

stitches to the inch. Sometimes motifs were emphasized with an outline of gold or silver embroidery. By the seventeenth and eighteenth centuries, embellishment had become such an integral part of the knitter's repertoire that a pair of stockings or gloves with embroidered decoration was part of the requirement to become a master knitter.

In the 1800s, embellishment on knitting was quite intricate and reached an extraordinary level of expertise. Knitted purses of the early 1800s were elaborately embroidered. Knitted caps were embroidered to imitate more expensive lace ones, and Swiss darning, or duplicate stitch, was used to add an extra touch of bright color or to outline an all-over pattern on a garment. Samples of embroidery and embellishment can be seen in old drawings illustrating early women's magazines, such as a knitted and embroidered hood from an 1868 magazine shown in Anne Macdonald's book, *No Idle Hands: The Social History of American Knitting*.

Today, many traditional folk designs use a variety of embellishment techniques. In Bolivia, for instance, tassels and embroidery are often added as final touches to a traditional knitted hat. The Tyrolian stockings and sweaters of Germany use bright wool embroidery for colorful flower motifs on intricately cabled patterns. The resurgence of interest in many of these traditional folk knitting designs has sparked a new interest in the embellishment techniques, too. In fact, many knitters decorate their knitting—adding fringe to afghans, for example—without really thinking of it as embellishment. Something as simple as fringe or braids, tassels or pompons, spool knitted tubes or I-cord trim, can add a special touch to knitting. Knitted or crocheted motifs can be appliquéd to knitted projects; beads, sequins, or other trims can be sewn on.

For some knitters, the distinguishing characteristics of their projects come not from the knitting itself, but from the special embellishments added *after* the knitting is finished. Through embellishment, we can exercise our imaginations to add delicate touches and depth of character to our knitted sweaters, mittens, hats, and afghans. ❖

ABOUT THE AUTHOR. *Theresa Gaffey, a freelance writer and editor who lives in St. Paul, Minnesota, has a passion for knitting.*

Cameo Floral Baby Afghan

DESIGNED BY NICKY EPSTEIN

The Cameo Floral afghan
in a Civil War-era cradle.

*Cradle courtesy of Lisa Rabold.
Photograph by Joe Coca.*

Knitting adorned with embellishments is centuries old. Our Cameo Floral baby afghan is a unique example of knitted embellishments. Made with 100 percent cotton yarn, this sweet afghan will keep baby warm and add a special decorative touch to the nursery.

MATERIALS

Paton's Cotton D.K., 100% cotton, in colors and amounts listed in Color Guide, 116 yards/1¼ ounces (106 m/50 g) per ball

Needles, size 5 (3.75 mm): straight, 32-inch (81.3-cm) circular (cir), and set of double-pointed needles (dpn), or size needed to obtain gauge
Tapestry needle

Gauge: 20 sts and 30 rows = 4 inches (10.2 cm) in St st

Finished size: 40 × 46 inches (101.6 × 116.8 cm)

INSTRUCTIONS

Blocks

Make 4 #6303 and 5 #6302.

CO 61 sts and work St st for 14 inches (35.6 cm). BO all sts.

Note: For yellow blocks St st is RS. For ecru blocks rev St st is RS.

Referring to chart on page 37, sew blocks tog with tapestry needle.

Border

Top: With #6302, cir needle, and RS facing, pick up 181 sts.

Row 1: (WS) P2, *k2, p5, rep from *, end k2, p2.



Figure 1. Cast-on method (also called backward loop cast-on). Make a loop in the yarn and place it on the needle backward so that it doesn't unwind. Continue for required number of stitches, adjusting tension.

Row 2: Inc 1 st by CO method (Figure 1), k3, *p2, k5, rep from *, end p2, k2, inc 1 st. Rep these 2 rows working increases 2 more times—187 sts. BO on WS in knit.

Bottom: Work as for top.

Left side: With #6302, cir needle, and RS facing, pick up 251 sts and work the same as top and bottom—257 sts.

Right side: Work as for left side.

Note: Refer to chart and photos for floral, stem, leaf, and cameo oval placement in appropriate blocks. All pieces are sewn to the background from the front with the tapestry needle. Add French knots and bobble after flower placement.

Cameo Oval Frames (multiple of 11 sts + 2)

Make 5.

With #6303, and cir needle, CO 233 sts and work open Sugar Scallop Edge as follows:

Row 1: (RS) Purl.

Row 2: K2, *k1, sl this st back to left needle, lift the next 8 sts on left needle, one at a time, over this st and off needle, [yo] 2 times, knit the first st again, k2; rep from *—107 sts—multiple of 5 sts + 2.

Row 3: K1, *p2tog, drop one loop of double [yo] of previous row, ([k1, p1] 2 times, k1) in rem yo, p1; rep from * to last st, k1—149 sts—multiple of 7 sts + 2.

Rows 4, 5, and 6: Knit. BO in knit.

Appliqué Leaves

Make 3 medium, 3 small, and 3 extra small; use #6317 for all leaves.

Medium

CO 5 sts.

Row 1: (RS) K2, yo, k1, yo, k2—7 sts.

Row 2 and all even-numbered rows: Purl.

Row 3: K3, yo, k1, yo, k3—9 sts.

Row 5: K4, yo, k1, yo, k4—11 sts.

Row 7: Ssk, k7, k2tog—9 sts.

Row 9: Ssk, k5, k2tog—7 sts.

Row 11: Ssk, k3, k2tog—5 sts.

Row 13: Ssk, k1, k2tog—3 sts.

Row 15: Sl1, k2tog, pss0—1 st. Fasten off.

Small

CO 5 sts.

Row 1: (RS) K2, yo, k1, yo, k2—7 sts.

Row 2 and all even-numbered rows: Purl.

Row 3: K3, yo, k1, yo, k3—9 sts.

Row 5: Ssk, k5, k2tog—7 sts.

Row 7: Ssk, k3, k2tog—5 sts.

Row 9: Ssk, k1, k2tog—3 sts.

Row 11: Sl1, k2tog, pss0—1 st. Fasten off.

Extra Small

CO 5 sts.

Row 1: (RS) K2, yo, k1, yo, k2—7 sts.

Row 2 and all even-numbered rows: Purl.

Row 3: Ssk, k3, k2tog—5 sts.

Row 5: Ssk, k1, k2tog—3 sts.

Row 7: Sl1, k2tog, pss0—1 st. Fasten off.

Stockinette Stitch Knit Cord

Note: Used for all stems.

With dpn and designated color (see each flower for color and length), CO 3 sts (or work on 3 rem sts). *K3 sts. Do

ABBREVIATIONS

beg—begin(ning)

BO—bind off

CO—cast on

inc—increase

k—knit

k1f&b—knit into front and back of st

k2tog—knit 2 sts tog

p—purl

p2tog—purl 2 sts tog

pss0—pass slipped st over

RS—right side

rem—remaining

rep—repeat

rev St st—reverse stockinette st

sl—slip

ssk—sl, sl, then knit 2 sl sts tog

St st—stockinette stitch

st(s)—stitch(es)

tog—together

WS—wrong side

yo—yarn over

not turn work. Slide sts to right end of needle. Pull yarn to tighten. Rep from * for given length.

Bobble

Make 1.

With #6316, CO 1 st.

Row 1: (K1f&b) 2 times, then knit into front once more—5 sts.

Rows 2 and 4: Purl.

Rows 3 and 5: Knit.

Pass last 4 sts over the first st—1 st. Fasten off.

Flowers

Arctic Queen

Make 2.

With #6316, make a slip knot, leaving a 4-inch (10.2-cm) tail, and place on left needle. Using the knitted method (Figure 2), CO 9 sts. *BO 8 sts, CO 8 sts; rep from * 18 more times. BO 8 sts. Fasten

off. Beg with center, wind length in a spiral to form flower, sew in place. With dpn and #6319, make one cord 7 inches (17.8 cm) long, and one cord 2½ inches (6.4 cm) long. With tapestry needle, sew one medium and one small leaf to flower stem.

Canterbury Bell

Make 3.

With #6309, CO 57 sts.

Row 1: (RS) Purl.

Row 2: K2, *k1, slip this st back to left needle, lift the next 8 sts on left needle, one at a time, over this st and off needle, [yo] 2 times, knit the first st again, k2; rep from *—27 sts.

Row 3: P1, *p2tog, drop one loop of double [yo] of previous row, [k1f&b] 2 times in rem yo, p1; rep from * to last st, p1—32 sts.

Row 4: *K2, p2; rep from *.

Row 5: *K2tog, p2tog; rep from *—16 sts.

Rows 6–8: *K1, p1; rep from *.

Row 9: *K2tog; rep from *—8 sts.

Row 10: *P2tog; rep from *—4 sts. Cut yarn leaving long tail.






Upon completion of each flower, continue with stem as follows: Change to dpn. Join #6317. K1, k2tog, k1—3 sts. Make one cord 9 inches (22.9 cm) long and two cords 2½ inches (6.4 cm) long. Sew back seam with long tail. With #6319, make five picot chain petals (see Picot Chain Flowers) for each flower. Sew to top of each Canterbury Bell.

Basic Five-Petal Blossom

Make 3.

With #6305, CO 57 sts.

Afghan chart.

 <p><i>Arctic Queen</i></p>		 <p><i>Canterbury Bell</i></p>
	 <p><i>Basic Five-Petal Blossom</i></p>	
 <p><i>Picot Chain Flowers</i></p>		 <p><i>Small Flower</i></p>

COLOR GUIDE

- 6302—Aran, 7 balls
- 6303—Corn Silk, 6 balls
- 6304—Blue Cloud, 1 ball
- 6305—Pink Cloud, 1 ball
- 6309—Heather, 1 ball
- 6316—Sunshower, 1 ball
- 6317—Spring Leaf Green, 1 ball
- 6319—Slate, 1 ball

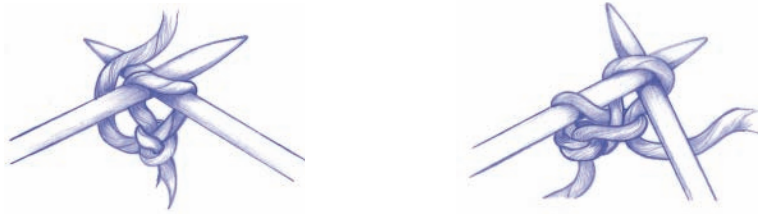


Figure 2. Knitted method. Make a slip knot and place it on the left needle. Insert the tip of the right needle into the loop and wrap the yarn as if to knit. Draw the yarn through to complete the stitch. Slip the new stitch to the left needle as shown.

From The Art of Fair Isle Knitting by Ann Feitelson (Interweave Press, 1996).

Row 1: (WS) Purl.

Row 2: K2, *k1, slip this st back to left needle, lift the next 8 sts on left needle, one at a time, over this st and off needle, [yo] 2 times, knit the first st again, k2; rep from *—27 sts.

Row 3: P1, *p2tog, drop one loop of double [yo] of previous row, [k1f&b] 2 times in rem yo, p1; rep from * to last st, p1—32 sts.

Row 4: K1, *k3tog; rep from *, end k1—12 sts.

Row 5: *P2tog; rep from *—6 sts. Pass last 5 sts over the first st—1 st. Fasten off. Sew seam. With dpn and #6317, make one cord 6 inches (15.2 cm) long and two cords 2 inches (5.1 cm) long. With tapestry needle, sew two small leaves to flower stem. With #6316, work French knots in center of each flower.

Picot Chain Flowers

With #6309, make 13. With #6304, make 3.

Make a slip knot, leaving a 4-inch (10.2-cm) tail, and place on left needle.

*Using the knitted method, CO 3 sts, BO

3 sts, place rem loop on left needle; rep from * 4 more times—5 petals. Draw thread through rem st, cut yarn. Thread tapestry needle with cast-on tail. Working right to left, join petals into a circle by threading tapestry needle through base of first cast-on stitch of each petal. Pull tight. Fasten off. With #6305, work French knot in center of each flower, wrapping yarn 3 times around needle. With dpn and #6319, make one cord 2½ inches (6.4 cm) long. With tapestry needle, sew three extra-small leaves and stem to block.

Small Flower

Make 1.

With #6304, CO 58 sts.

Rows 1, 3, and 5: (WS) Purl.

Row 2: K3, *yo, k2, ssk, k2tog, k2, yo, k1; rep from *, end last rep k2.

Row 4: K2, *yo, k2, ssk, k2tog, k2, yo, k1; rep from *, end last rep k3.

Row 6: *K1, k3tog; rep from *, end k2—30 sts.

Row 7: *P1, p3tog; rep from *, end p2—16 sts.

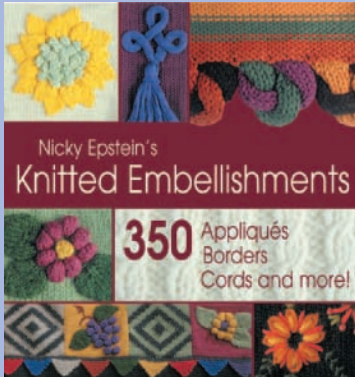
Cut yarn leaving an 8-inch (20.3-cm)

tail. With tapestry needle, thread tail through rem sts on needle. Gather up and fasten securely. Sew seam. With dpn and #6319, make one cord 5½ inches (14.0 cm) long. With tapestry needle, sew two medium leaves to flower stem. With #6309 doubled, work straight sts in center of flower. Attach bobble to center of flower by pulling CO and fastening off yarn tails through to WS with tapestry needle. Knot securely on WS and trim ends.

ABOUT THE DESIGNER. *Nicky Epstein is the author of Nicky Epstein's Knitted Embellishments, published by Interweave Press in April 1999, and The Knit Hat Book (Taunton Press). The flowers on the afghan are adaptations from her new book. She lives in New York City.*

SUPPLIER

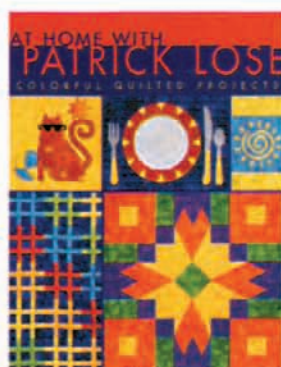
Cotton D.K. yarn. Coats Patons, 1001 Roselawn Ave., Toronto, Ontario, Canada M6B 1B8. www.coatspatons.com. Write or visit their website for the name of your nearest retailer.



NICKY EPSTEIN'S NEW BOOK

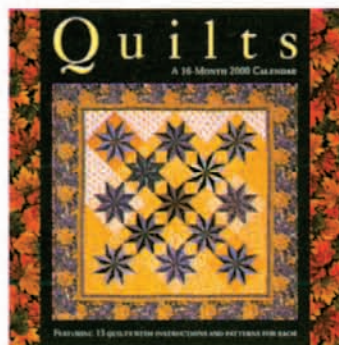
To order your copy of *Nicky Epstein's Knitted Embellishments* (Loveland, Colorado: Interweave Press, 1999), visit your local yarn or needlework store or send a check or money order in U.S. funds to Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655. For credit card orders, call (800) 645-3675. \$31.95, plus \$6.95 shipping (Colorado residents add 3% sales tax).

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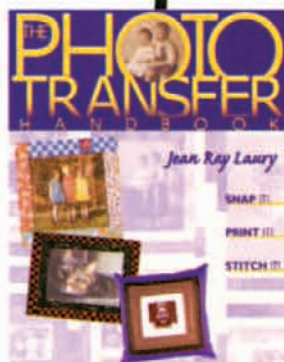
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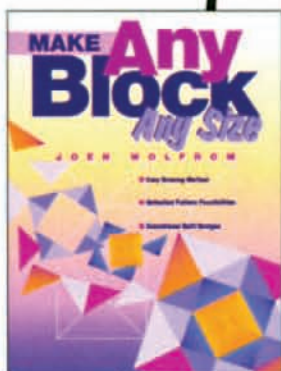
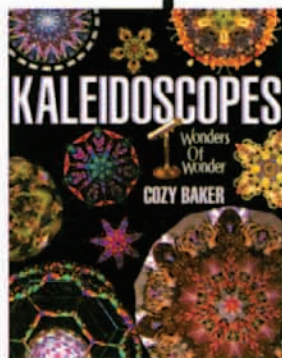
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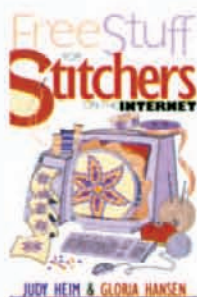
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Lovabel's Quilt by Lovabel
Martin. Made from
Rainbow Collection Kits.
1936. 86½ x 69 inches
(219.7 x 175.3 cm).
Photograph by Joe Coca.

Lovabel's Quilt

By Laurene Sinema

ON A CLEAR, SUNNY DAY in 1936, Lovabel Martin walked down the quiet main street of Clovis, New Mexico, to F. W. Woolworth's five-and-dime store. In her purse was ten cents, which she would use to purchase the twentieth, and last, block for her first quilt. It had taken her over a year to save for, buy, and stitch the quilt blocks made from Rainbow Quilt Company kits.

The Rainbow Quilt Company offered many designs in kits. Each kit for making one quilt block included a muslin background with prestamped embroidery lines and appliqué fabrics. Lovabel's favorites were the floral blocks. So the ones she chose were a fabric garden of bright-colored tulips, roses, pansies, and water lilies arranged in baskets and bowls or tied with embroidered ribbons. Two of her blocks have embroidered butterflies; one has an appliquéd blue bird.

Lovabel doesn't remember who taught her how to embroider and appliqué. She does remember, however, spending time with her "Gran Burks" (1864–1959) in Gainesville, Texas, when she was a little girl. Gran always had a quilt on the frame in the living room that was lowered from the ceiling when she was quilting. Lovabel sat under the quilt playing while Gran quilted. If she bumped the quilt she was tapped on the head with Gran's thimble. Gran charged \$1.00 a spool of thread for hand quilting and did numerous quilts for others.



Lovabel Martin, age 18 months.

Photograph courtesy of Lovabel Rice.

When Lovabel finished the last block of her quilt in 1936, her mother bundled up the blocks and sent them to Gran Burks to be set together and quilted. Gran chose the lavender setting strips and the design.

Lovabel was born in Gainesville; her mother rode the train the nine miles from their farm in Clovis, New Mexico, to be with her parents when Lovabel was born. The mother and new baby stayed several weeks in Texas before returning to the Clovis farm. Many visits were made to Texas, and at age seven, Lovabel spent almost a year with her grandmother.

When Lovabel was twelve, a tragic farm accident took her father's life. Her mother sold the farm, moved the family into the town of Clovis, and opened a beauty shop. Following graduation from high school in Clovis, Lovabel married and raised a family. She later followed in her mother's footsteps and opened Lovabel's Beauty Salon in



Belle Burk, Lovabel's "Gran Burks."

Photograph courtesy of Lovabel Rice.



Lovabel Rice with Lovabel's Quilt. 1995.

Photograph courtesy of Lovabel Rice.

Yuma, Arizona, in 1960. Lovabel retired in 1976 and returned to making quilts, enrolling in a quilting class at Arizona Western Community College. Next came a “quilt as you go” sampler correspondence course with Jeanie Spears.

In 1980, Lovabel and two quilting friends organized the Doryels (a combination of the women’s initials) chapter of the Arizona Quilters Guild. Lovabel entered a whole-cloth quilt in the 1985 Arizona Quilters Guild Show and won a Second-Place ribbon. In 1991, she and several friends enrolled in a Baltimore Album quilt class at the Quilted Apple in Phoenix. The three-and-a-half-hour drive from Yuma to Phoenix gave the quilters time to visit and stitch once a month for a year. During this class, Lovabel found her forte—appliqué. Her Baltimore Album quilt won Best of Show and First Place in the hand appliqué quilt category at the 1993 Arizona Quilters Guild Show. The quilt won the same two awards in the Arizona State Fair, and was juried into the American Quilter’s Society show in Kentucky in 1994.

Lovabel could not resist signing up for another class—Baskets of Flowers—at the Quilted Apple and spent another year traveling to Phoenix once a month for classes. At the final class, she brought in her first quilt, the one she did in 1936. Class members admired this charming quilt and requested that it be the basis for a future class. Lovabel agreed to leave the quilt to be used as a class sample and a date was set for the first “Lovabel’s Quilt” class.

Since then, Lovabel’s quilt has traveled with me to many states and other countries for the workshops I teach. In Abu Dhabi, United Arab Emirates,

students who attended the two “Lovabel’s Quilt” workshops have formed a Lovabel’s Quilt Club and meet monthly to work on their quilts.

In 1936, Lovabel could not have dreamed that the ten-cent appliquéd and embroidered blocks she enjoyed stitching would travel so far and have such an impact on quilters of the 1990s. Today, Lovabel Rice continues to appliqué and quilt and still loves the stitching! ❖

ABOUT THE AUTHOR. *Laurene Sinema owns the Quilted Apple in Phoenix, Arizona. She also teaches quilting classes, and creates and sells her own designs.*



A partially stitched original 1930s block with the same block from Lovabel's Quilt.

Block courtesy of Laurene Sinema. Photograph by Joe Coca.

Basket of Primroses Pillow

DESIGN ADAPTED BY LAURENE SINEMA



**The Basket of
Primroses pillow.**

Photograph by Joe Coca.

THE BASKET OF PRIMROSES design is based on the Rainbow Quilt Company's 1930s block pattern, which Lovabel Martin stitched for her quilt (see page 40; the block is the second from the right in the second row from the bottom). The pillow combines appliqué and embroidery, as does the original quilt.

MATERIALS

Fabric: background and back of pillow, 18 × 18 inches (45.7 × 45.7 cm) square 100 percent cotton (muslin or polished cotton); appliqué, 100 percent cotton (hand-dyed fabrics may be used) in solid colors to replicate the pattern, one square blue (bird), 5 × 5 inches (12.7 × 12.7 cm), three squares yellow and two squares pink (flowers), 5 × 5 inches (12.7 × 12.7 cm) each

Sewing thread to match blue of bird and pinks and yellows of flowers

Anchor embroidery floss: 1 skein variegated green for leaves and stems; 1 skein navy blue for basket and bird; 1 skein each yellow and pink for flowers; 1 skein gold for bird beak and feet, flower stamens, and French knots; 1 skein black for flower centers and bird eye

Lead pencil, #2

Pillow form, 14-inch (35.6-cm) square

Finished size: 14 × 14 inches (35.6 × 35.6 cm)

BLOCK PREPARATION

Cut one piece of background fabric 16 × 16 inches (40.6 × 40.6 cm) for block. Place block right side up on pattern (see page 45) and with the lead pencil trace all lines to be embroidered onto the background. Do not trace bird and flowers.

APPLIQUÉ MOTIF PREPARATION

Place bird and flower fabrics right side up on pattern and trace all shapes onto each fabric. Cut out, adding a $\frac{3}{16}$ -inch (4.8-mm) seam allowance all around. Finger press seam allowances to back side; clip into seam allowances along curves.

APPLIQUÉ

Referring to pattern, pin bird and flower motifs on background block. With

matching thread, appliqué in place using a tack or blind stitch.

EMBROIDERY

Referring to photo for color of floss, embroider all lines on background block and appliquéd motifs. Use one ply of floss when stitching with black and gold; use two plies for all other colors. Use stem stitch for leaves, French knots and stem stitch for flowers. Use running stitch on basket; outline basket with stem stitch. See illustrations, page 45.

ASSEMBLY

Press completed block well. Trim block to 15 × 15 inches (38.1 × 38.1 cm).

Place right sides of block and backing together. Using $\frac{1}{2}$ -inch (1.3-cm) seam allowance, stitch, starting at one side and stitching around three sides, leaving a space of 12 inches (30.5 cm) in the middle of the fourth side to insert the pillow form. Turn right sides out. Press well. Insert 14-inch (35.6-cm) pillow form and stitch with blind stitch to close.

SUPPLIERS

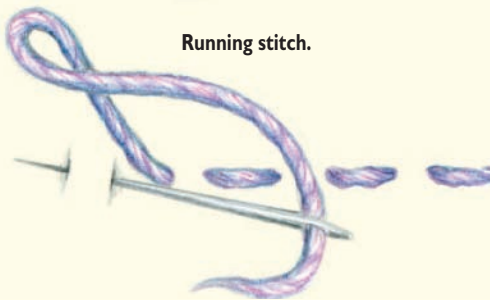
Embroidery floss. Anchor Floss, Coats & Clark, 8 Shelter Dr., Greer, SC 29650. Available at your local needlework or craft store.

Pillow form. Fairfield Processing Corp. (800) 243-0989. Available at your local craft, fabric, or discount chain store.

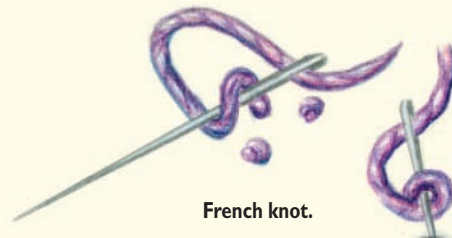




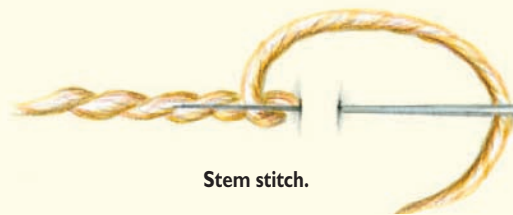
Block pattern. Enlarge at 200 percent.
Pattern may be photocopied for personal use.



Running stitch.



French knot.



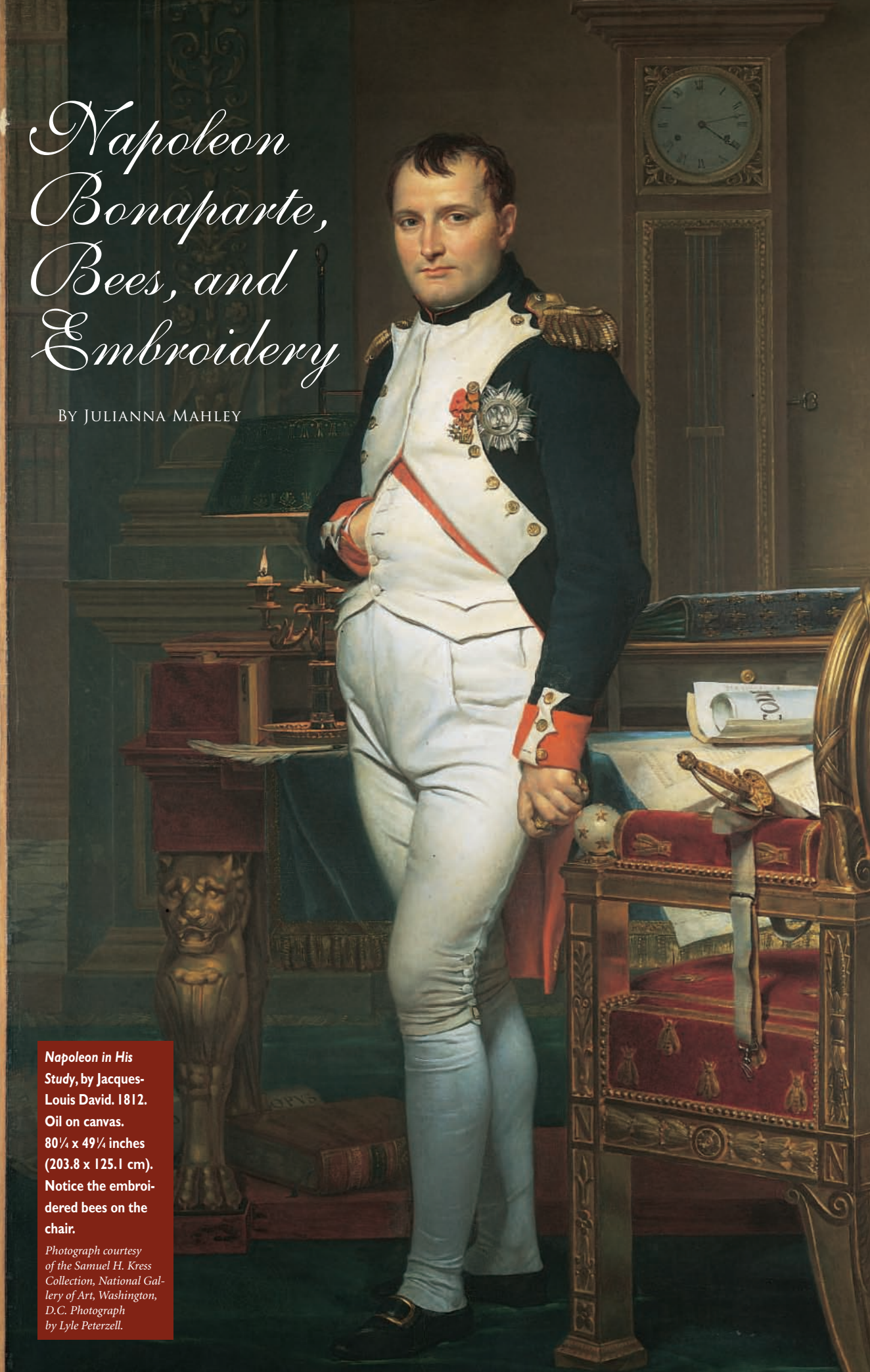
Stem stitch.

Napoleon Bonaparte, Bees, and Embroidery

BY JULIANNA MAHLEY

**Napoleon in His
Study, by Jacques-
Louis David. 1812.
Oil on canvas.
80¼ x 49¼ inches
(203.8 x 125.1 cm).
Notice the embroi-
dered bees on the
chair.**

*Photograph courtesy
of the Samuel H. Kress
Collection, National Gal-
lery of Art, Washington,
D.C. Photograph
by Lyle Peterzell.*



HISTORIAN AND PHILOSOPHER Will Durant (1885–1981) quotes Napoleon as proclaiming “. . . a newly established government must dazzle and astonish. The moment it ceases to glitter it falls. . . . display is to power what ceremony is to religion.” With these admonitions in mind, Napoleon (1769–1821) set out to establish the grandeur of his regime and, at the same time, ushered in a new era of popularity for ornamental embroidery.

Napoleon chose the bee as his personal emblem to replace the *fleur-de-lis*, which had been adopted as the national symbol of France in 1108 during the reign of Louis VI (1081–1137) and remained in use through the reign of Louis XVI (1754–1793). The bee is a remarkably rich emblem that represents many ethical virtues. Among qualities attributed to the bee are diligence, organizational and technical skills, sociability, purity, chastity, cleanliness, wisdom, courage, selflessness, industriousness, and cohesion of organization.

Before Napoleon, the ancien régime was characterized from the social point of view by inequality, from the political point of view by chaos and corruption, and from the religious point of view by arbitrariness. The whole social body, including the bourgeoisie and eventually even the serfs, bore signs of disintegration.

Two distinct and long-standing currents of disaffection, economic and philosophic, eventually led to the famous storming of the Bastille on July 14, 1789, followed by the spontaneous anarchy of the French Revolution, the execution of Louis XVI, and a period of general chaos and confusion. In October of 1795, a group called the Directory, the executive branch of the Republican government, attempted to create organization and social calm while France was involved in the Wars of the First and Second Coalition (1793–1805).

General Napoleon Bonaparte enjoyed a great deal of military success in the first war; by 1799, continuing social problems in France had undermined the authority of the Directory, and Napoleon seized power with little opposition. What we now know as Napoleonic France existed between 1800–1815. This relatively short period of rapid political change had a great impact on all facets of French life, including embroidery.

Textiles are fragile. Under the best of conditions they don't last long. In prosperous times, when the artistic community is active, textiles are regularly refurbished and clothing is replaced. But in times of upheaval, anarchy dictates destruction. During the French Revolution, many of the richest embroideries were destroyed to recover precious metals and gems. The decorative arts—cabinetry, interior decoration, tapestry, needlework, pottery, porcelain, glass, jewelry, engraving—almost died during the Revolution, but they began to recover under the Directory, and they flourished under Napoleon.

As a matter of fact, Napoleon closely rivaled Louis XIV (1638–1715) in his patronage of art and his desire to proclaim the glory and grandeur of France.

The French silk industry was centered in the town of Lyon, and for many years these workshops enjoyed a near-monopoly in the production of

high-quality embroidery. By 1780, over six thousand people, men and women, worked on embroidery for costumes and vestments exported throughout the world. Following the disruption caused by the Revolution, restoration work was begun on the ravaged palaces (the furnishings of Versailles were used to pay off creditors of the Republic), and Napoleon and Josephine paid a visit to Lyon to demonstrate their interest in the silk industry. In 1802, Napoleon commissioned hangings,



An embroidered bee, believed to have adorned Napoleon's coronation mantle.

Photograph courtesy of the Louisiana State Museum, New Orleans, Louisiana. The gift of Albert H. Ely.



An embroidered bee and handkerchief with N insignia, circa 1804. This bee is also believed to have come from Napoleon's coronation mantle, and the handkerchief was his.

Photograph courtesy of the Louisiana State Museum, New Orleans, Louisiana. Gifts of Mr. and Mrs. Alfred D. Pardee.

many elaborately embroidered, for the palaces of Versailles, St. Cloud, Compiègne, and Fontainebleu. His court was instructed to wear embroidered Lyon silks.

Embroidery was devoted almost exclusively to classical ornamentation; crowns, sphinxes, military trophies, Greek key borders, bees, and laurel and oak leaves proliferated in what eventually became known as the Empire style. Napoleon's bedchamber at Compiègne included furniture upholstered in crimson damask with a mosaic design of oak leaves, stars, and bees. Wall hangings, bed canopy, and curtains were done in the same damask.

In 1810, Napoleon commissioned around 90,000 yards of solid-color and patterned fabrics for Versailles. In the throne room, a crimson satin tapestry embroidered with oak and laurel leaves framed by palm trees was installed. Brocades, velvets, silks embroidered in gold and silver, and damask in shades of green, blue, yellow, and crimson also were installed. There were some naturalistic floral motifs,

but most patterns used the laurels, oak leaves, and bees. By the time Napoleon's empire ended in 1815, 75,000 yards of these fabrics had not been used.

At the height of Napoleon's power, his imperial insignia was imposed on the decor of Fontainebleau, ancient residence of French kings. The throne itself bears the famous *N* insignia in gold on crimson fabric, gold side columns surmounted by the *N* with oak and laurel leaves and the eagle, and canopy cloth draped over the throne area that is crimson with many, many golden bees. Even the carpet in the Throne Room at the Tuileries bore the emblem of the Empire: the letter *N* surrounded by laurels, bees, and the imperial crown and eagle. Among the memorabilia of Napoleon's last days is a silver night lamp, engraved with bees, that was kept burning during his final illness.

The bee was, indeed, a prominent motif during Napoleon's era. A number of paintings show Napoleon and his bees, the most famous of which is Jacques-Louis David's (1748–1825) rendition of the coronation. Altogether more than one hundred people are depicted in the painting, and Napoleon and Josephine both wear crimson robes trimmed in ermine and covered with hundreds of golden embroidered bees. Regrettably, the mystery lies in the lack of information on the embroiderers who actually stitched all those bees. ❖

ABOUT THE AUTHOR. *Julianna Mahley is the president emerita of the Council of American Embroiderers. She is on the board of directors of the James Renwick Alliance, the support group for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution. She lives in Vienna, Virginia.*

FURTHER READING

- Anquetil, Jacques. *Silk*. New York: Abbeville Press, 1996.
- Bridgeman, Harriet and Elizabeth Drury, eds. *Needlework: An Illustrated History*. New York: Optimum Publishing, 1978. Out of print.
- Durant, Will and Ariel. *The Age of Napoleon: A History of European Civilization from 1789 to 1815*. New York: Simon and Schuster, 1975.
- Payen-Appenzeller, Pascal. *La Broderie: Histoire & Technique de la Broderie Libre*. Paris: Armand Colin Éditeur, 1994. Out of print.

Metallic Embroidered Bee

DESIGNED BY TONIE EVANS



“The bee” mounted on a button makes an elegant accessory. Here, it’s pinned onto a quilted velvet jacket. Actual size of bee: 1¼ x 1¼ inches (3.2 x 3.2 cm).
All photographs by Joe Coca.

Photographs of numerous embroidered bees attached to Napoleon’s clothing and furnishings inspired our metallic embroidered bee. Tonie Evans, who designed and stitched “the bee,” mounted it on a button form, which she embellished with black beads. Other display alternatives include affixing a jewelry finding to the back or appliquéing the bee to fabric.

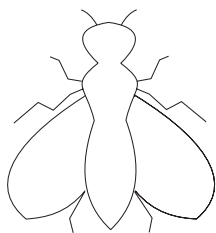
MATERIALS

DMC Metallic Floss and Metallic Perle 5, 1 skein each of color #5282
Kreinik gold couching silk thread, 1 spool
Beads, gold Delica, color #8T1232SB
Black square beads, 6, #10/0 for eyes and body
Firmly woven fabric, 12-inch (30.5-cm) square, black
Embroidery hoop, 6- or 8-inch (15.2- or 20.3-cm) diameter by 3/4- to 1-inch (1.9- to 2.5-cm) deep with a screw closure
White tissue paper, 1 sheet cut in half, then each half folded in half to fit over hoop
Pair of C-clamps or handgrips to hold embroidery flat when attached to table ledge
Saral transfer paper in a light color or yellow dressmaker's carbon
Pencil, #2 with a dulled tip
Fine laying tool
Small ruler
Needles, #20 chenille and #10 crewel or between
Beeswax (for the couching thread only)

Finished size: 1 1/4 x 1 1/4 inches (3.2 x 3.2 cm)

INSTRUCTIONS

Tear the edges of the fabric or cut along a thread to be sure of straight edges. Fold fabric in quarters to find center. Stitch a basting thread on each fold line.



Transfer pattern for the bee (shown actual size). Pattern may be photocopied for personal use.

Trace a copy of the transfer pattern (above) onto plain white paper. Make your transfer with this copy. Place the Saral transfer paper underneath the pattern, centering both over the two perpendicular basted lines. Pin the

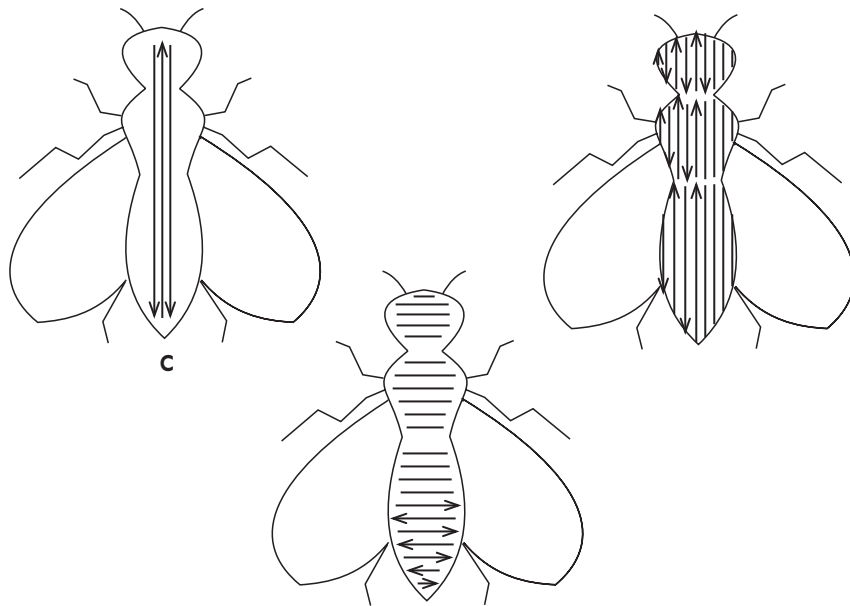


Figure 1. Laid padding. First vertical stitch laid at "C." Follow the arrows. Next, lay horizontal stitches, omitting neck and body indented areas. Finally, lay stitches in each of the body parts, omitting the head and body indented areas.

pattern and transfer paper firmly on 3 corners of the fabric so they will not shift as you draw. Trace. When finished, carefully lift the loose corner of the pattern and transfer paper to see if the lines are dark enough and that all have been transferred. If not, lower and retrace the omitted area(s). Remove the pins and papers. The fabric is ready for the embroidery.

Place the hoop base on a firm surface. Center and place one folded half sheet of tissue paper over it. Then center and place fabric over the tissue paper. Top with the last folded half-sheet of tissue paper. Place the top half of the hoop (with the screw) over all; push down firmly. When most of the way down, score the underside tissue paper with the eye of the chenille needle about 1 inch (2.5 cm) inward from the inner hoop edge. Remove the circle of tissue paper. Check to see if the fabric is smooth and taut. The basting lines must be straight and no puckers present. Make adjustments by simply pulling on the excess fabric outside the hoop. Push the top hoop down the rest

of the way. Score the top tissue paper about 2 inches (5.1 cm) from the inner edge of the hoop and remove the circle of tissue paper to expose the transfer. Recheck the fabric. Use the C-clamp or handgrips to attach the hoop to a ledge before stitching (this allows you to use both your hands freely).

HEAD AND BODY

Laid work padding: Cut off 24 inches (61 cm) of the Metallic Floss from the skein. Remove 2 plies from this length. Thread them into the chenille needle, doubling the thread in the needle and making a small knot on the end. Bring threaded needle to the surface in the middle of the head away from the design line. (You must keep tension on this thread, top and bottom, as you draw it through the fabric or the thread will strip, requiring you to start a new thread. To do this, stab into the appropriate place in the design and place your finger in the resulting loop of thread as you draw it through the needle hole in the fabric with your

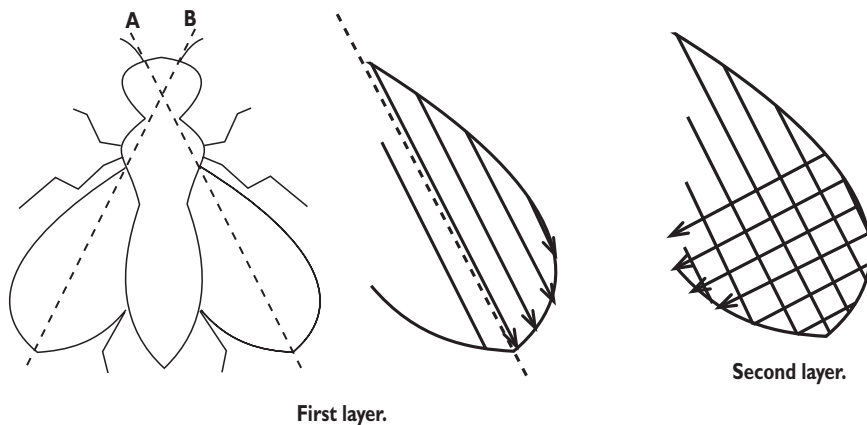


Figure 2. Lattice foundation. First layer: Place ruler edge along “A” to determine first stitch. Use parallel lines $\frac{1}{16}$ inch (2 mm) apart to fill wing (follow the arrows in close-up diagram of wing). Repeat for “B.”
Second layer: Complete lattice with perpendicular lines $\frac{1}{16}$ inch (2 mm) apart. Repeat on other wing.

other hand.) Lay the threads smoothly, using the laying tool. Follow the diagrams in Figure 1 for the 3 layers of laid padding. *Note: The inner layer is the smallest, and away from the transfer line. The second layer covers the inner layer, growing larger, and the third layer is stitched just inside the transfer line.* Secure the thread on the back under the stitches.

WINGS

First layer of foundation: Use 1 ply of the Metallic Floss in the chenille needle. Make a small knot and anchor the thread under the body. To begin the foundation layer, use the straight edge of the ruler and align the edge with the antennae and the opposite wing to set up the proper angle at which to stitch (see Figure 2). Place the first stitch along this edge. Complete the foundation of the wing area by stitching threads spaced $\frac{1}{16}$ inch (2 mm) apart and parallel to this first line.

Second layer: Place the first thread at a right angle to the foundation threads. Fill the area with parallel lines spaced $\frac{1}{16}$ inch (2 mm) apart, completing the lattice effect.

Place a couching stitch over each intersection with waxed couching thread

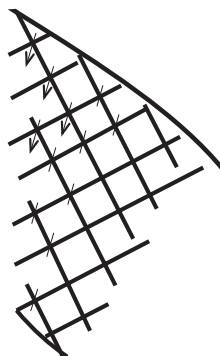


Figure 3. Couched lattice work. Work from top of wing to bottom. Keep base threads in alignment.

using the #10 needle to secure the placement of these threads (see Figure 3). Secure all threads below the body, keeping tension on thread as stitch is taken through fabric; be careful not to pull the stitches out of alignment.

LEGS AND ANTENNAE

Use 1 ply of Metallic Floss in the chenille needle. Use small back stitches to create these areas (see Figure 4). Be sure to stitch over the body into the transfer line so these areas will connect with the body when its outline is completed.

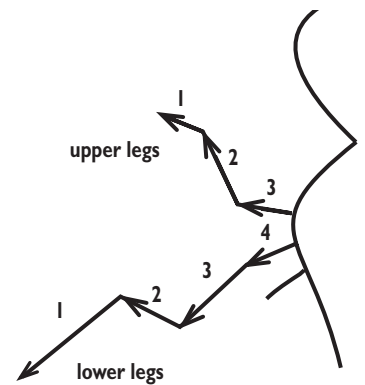


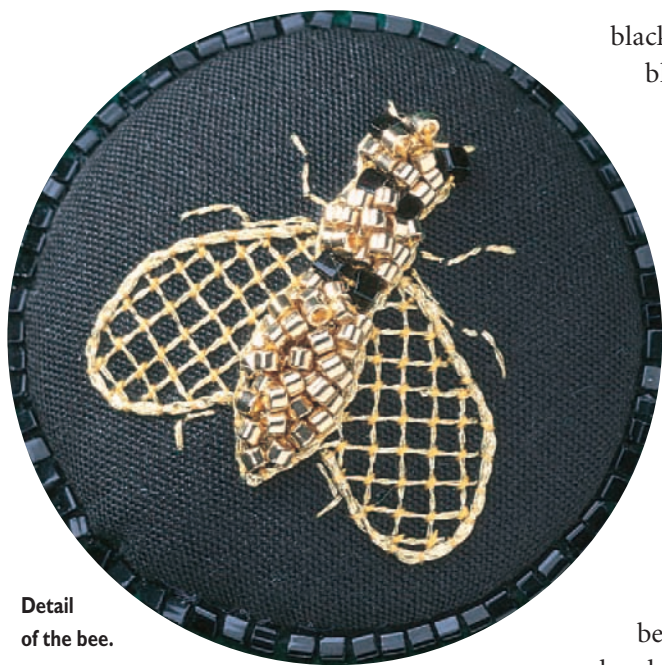
Figure 4. Legs. Back stitch all legs and antennae.

OUTLINE ALL AREAS

Note: The Metallic Perle is twisted in a “Z” (right diagonal) twist. The twist becomes tighter by rolling the cut or loose end of the thread to the right; rolling it to the left softens the twist (not desirable in this project).

Wrap a piece of scotch tape around the Metallic Perle 2 inches (5.1 cm) in from the end. Measure in another 20 inches (51 cm) and place a second piece of scotch tape around the thread. Cut through the middle of both pieces of scotch tape so each end will have a small piece of tape on it to control any untwisting of the Metallic Perle. Do not remove the tape at this time. Using the waxed silk couching thread and #10 needle, couch the Metallic Perle over the outline of the body first. The couching stitches will go over each twist of the Metallic Perle for even spacing. After placing the first stitch over a valley of a twist in the thread, rotate the Metallic Perle to tighten the twist. Maintain this tightness as you couch so all stitches will be placed evenly (see Figure 5).

Begin at the bottom point of the body. Place the first couching stitch across the Metallic Perle 2 inches (5.1 cm) away from the taped end (tail). Continue working clockwise around



Detail of the bee.

the thread length to the head and back down to this point. Place a piece of scotch tape 2 inches (5.1 cm) from the last couching stitch forming a second tail.

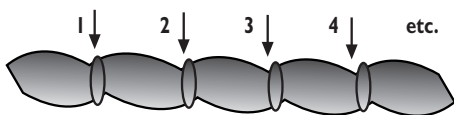


Figure 5. Couching. Couching stitches go over each twist of Metallic Perle.

Cut through the tape so each piece is again secured within the tape. Leave the tail on the surface of the fabric.

Couch each wing in the same manner, working clockwise along the outline of each shape and leaving a 2-inch (5.1-cm) tail at each end. Again, leave these taped ends on the surface of the fabric. This prevents the tangling of these tails underneath as you continue to couch.

BEADING THE BEE

Place the beads in a small dish. Wax and anchor an 18-inch (45.7-cm) length of couching thread under the body, using the #10 needle. Place the

black eyes first, then the two black body parts. Working from the head to the tail, cover the complete head and body with one layer of gold beads. Place each bead at a different angle for maximum light reflection. Work right up to the outline of the Metallic Perle.

Next, begin a second layer of gold beads, keeping most of the beads slightly inside the first layer (to give a rounded dimension to these areas) and placing them at different angles. Bring the needle to the surface between the lower beads, thread on a bead and take the needle underneath to secure the bead. Fill in the remaining areas with the gold beads. Do not add gold beads over the black beads. Add a third layer of gold beads, using the same technique as the second layer, but place more to the center for added dimension.

FINISHING THE BEE

The tails must be sunk first. The thread, once sunk, cannot be pulled back to sink again. With the chenille needle, push (sink) the needle through the fabric just up to the eye at the point of the lower body, remove the scotch tape, and thread the end into the needle. Leave a loop of the Metallic Perle. Do not pull it taut in the eye (see Figure 6). Pull the rest of the needle, with the thread loop, through to the backside to sink the tail. Repeat with the second tail, sinking the thread very close to the first sunken tail. Do not share holes. Next, sink the tails on the

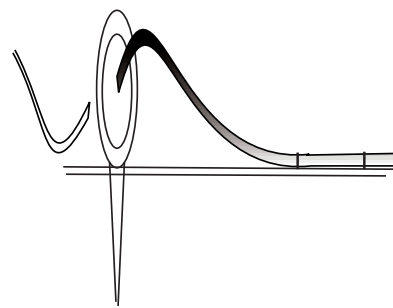


Figure 6. Sinking the tails. Insert needle up to the eye; draw end of thread through eye. Pull needle to backside.

wing areas, taking the needle down very close to the couched Metallic Perle along the body outline. There should be no opening between these two outline threads when finished. Fold all tails under the body area and whip them down flat with the couching thread. Cut off any excess threads (tails) that extend beyond the head or end point of the body. Remove embroidered bee from hoop. Enjoy!

ABOUT THE DESIGNER. *Tonie Evans is an artist, designer, and teacher who concentrates on silk and metal thread techniques. In 1988, she was certified to teach Japanese Embroidery by Master Saito. She lives in Silver Spring, Maryland.*

SUPPLIERS

Beads. Fire Mountain Gems, 28195 Redwood Hwy., Dept. 3196, Cave Junction, OR 97523-9304. (800) 423-2319.

Couching thread. Kreinik Mfg. Co., 3106 Timanus Lane, Suite 101, Baltimore, MD 21244. (800) 537-2166; website www.kreinik.com; e-mail kreinik@kreinik.com. Contact Kreinik for the name of your nearest retailer.

Embroidery floss. DMC Corp., South Hackensack Ave., Port Kearny Bldg. 10A, South Kearny, NJ 07032. To order DMC products by mail, call Herrschners, (800) 441-0838.



And She Survived

The Story of Myrtle Mitchell Wagers

By Jude Daurrelle

WHEN SHE WAS A CHILD, Myrtle Lucy Mitchell played with her brothers, Rennie and Johnnie, among the rocks, trees, and meadows of Colorado’s Rocky Mountains. Later, Myrtle translated her memories of the Rocky Mountains into the filet crochet panel (on page 54), which depicts the flowers and wildlife of Colorado that she had loved as a child.

Myrtle was born in Granby, Colorado, on January 9, 1894, to Benjamine and Jessie Love Adams Mitchell. Hers was the second birth in the sturdy cabin in the mountains above Grand Lake, where her father was a trapper and hunter. Mother Jessie left her family when Myrtle was about two years old. The children’s maternal grandmother, Polly Yarger Mitchell, came to live with Ben and take care of his children.

Myrtle loved attending the local one-room schoolhouse where she was a quick learner. Later, she went to Denver during the winter months for school. In the eighth grade, she quit school in Denver because “a teacher had called the students a

bunch of uneducated hogs,” and her father told her she did not have to accept that. When Myrtle was eighteen years old, she took the State Normal Exam and passed it to become a teacher.

While teaching school, she met and married Ray Wagers. Their first three children were Marjorie Josephine born in 1915, Evelyn May in 1916, and Jonnie Lee in 1917.

Myrtle’s daughter Marjorie Mitchell Dickson remembers her mother.

[Myrtle] was a good mother, a proud mother. She dressed us up, took many pictures, and took us on picnics in the meadows. Our family moved often in Colorado during those first years as our father searched for work; our brother, Jessie, was born while we lived in Colorado Springs.

In 1921 Mother took us back to Grand Lake to see her father before we moved to Roosevelt, Utah, where our father had found work. Two more children, Raymond and Iril

The Mitchell home north of Grand Lake, Colorado. LEFT TO RIGHT: Ben Mitchell, Rennie Aaron Mitchell, age 9, Ben’s mother Polly Yarger Mitchell, Myrtle Lucy Mitchell, age 7, and John Alexander Mitchell, age 5.

Photograph courtesy of Eileen Stone.

Aaron (Ike), were born in Roosevelt. In search of a better job, our father went to Provo, Utah. Later he went to San Diego, California, still seeking a good job. After 1923, he never came back to Utah, and Mother raised the family by herself. It seems that she always hoped he would come home.

Life was very hard. Mother began doing washing and sewing for others to make money to feed her children. She carried water in from a standpipe in the yard, heated it on the coal stove, and washed the clothes with a washboard. Mother was skilled at ironing white shirts, polishing the cuffs and collars with careful pride. She earned fifteen cents each for washing and ironing a white shirt, and in one month in 1933, she made seventy-five dollars.

Mother worked hard to make good times for her children, too. She was a highly skilled needleworker who often stitched late into the night while we slept, making new clothes for

special occasions. And, she always found a little money on Saturday for us to see the matinee at the movie house.

Marjorie graduated from high school in 1933 and wanted to go to college. Myrtle saw sending Marjorie to college as the fulfillment of her own dreams for further education and found a way for Marjorie to attend Brigham Young University in Provo, Utah. For two years Myrtle sent what money she could, but things became increasingly difficult.

To overcome the financial hardship and help Marjorie complete her education, Myrtle moved her family to Provo in 1935 and rented a house near the university, which was large enough to rent rooms out to students. Myrtle took a job at the Utah State Hospital near Provo and worked there for nearly twenty years. She died on June 6, 1956, and was buried in Provo.

Marjorie says her mother had a keen, quick mind, a great zest for life, and a driving need to learn. She remembers her mother's wonderful

creativity, the art she brought to the family, and her idealism. Marjorie especially treasures the crocheted piece pictured here. As far as the family remembers, this is the only surviving piece of filet crochet that Myrtle made.

Today, Marjorie Mitchell Dickson is a retired English teacher who lives in Kaysville, Utah. She writes poetry and has prepared a family history for her children and grandchildren. ❖

ABOUT THE AUTHOR. *Jude Daurelle lives in Tacoma, Washington. She is a spinner, knitter, lacemaker, and teacher, and writes about women's history. She thanks Marjorie and her daughter, Eileen Stone of Brigham City, Utah, for lovingly conserving Myrtle's artifacts and for generously sharing her story.*

Myrtle Wagers's filet crochet panel depicting the flora and fauna of Colorado's Rocky Mountains.

Photograph by Joe Coca.



Vine and Flower Edging in Filet Crochet

DESIGNED BY JUDE DAURELLE



The ecru Vine and Flower edging is striking on a white sheet.

Photograph by Joe Coca.

THIS ECRU EDGING was inspired by the edge motif on Myrtle Mitchell Wagers's filet crochet panel (see page 54). We've added it to a bed sheet, but it will look just as elegant on pillowcases or bath towels.

MATERIALS

Coats Opera Size 30, crochet cotton, ecru, 50-gram (540-m) ball (approximately 1 ball is need to work edgings on a pair of pillowcases)
Steel crochet hook, #12 (1 mm) or size needed to obtain gauge

Gauge: 22 stitches = 1 inch (2.5 cm)

Finished size: 1½ inches (3.8 cm) wide to tip

ABBREVIATIONS

ch—chain	sk—skip
dc—double crochet	sp—space
rep—repeat(ing)	st(s)—stitch(es)

INSTRUCTIONS

Note: Insert hook through both top loops of st on previous row.

Set-up row: Ch19. Work dc in 6th ch from hook, dc in next ch, ch2, sk2, 1 dc in next 3 ch, ch1, sk1, dc in next ch, ch1, sk1, dc in next 3 ch, ch2, sk1, dc in last ch—17 sts.

Row 1: Ch4, turn. 2 dc in ch-2 loop, dc in first dc of previous row, [ch1, sk1, dc in next dc] 2 times, ch1, sk1, dc in next 3 dc, ch2, sk2, dc in next 2 dc, ch1, dc in 3rd st of turning ch—17 sts.

Row 2: Ch4, turn. Dc in next 2 dc, ch2, sk2, dc in next dc, ch1, sk1, dc in next dc, dc in ch-1 sp, dc in next dc, [ch1, sk 1, dc in next dc] 3 times, 2 dc in ch-2 loop, ch2, dc in top of turning ch.

Row 3: Ch4, turn. 2 dc in ch-2 loop, dc in next dc, ch1, sk1, [dc in next dc, ch1, sk1] 2 times, dc in next dc, dc in ch-1

sp, dc in next dc, [ch1, sk1, dc in next dc] 2 times, ch2, sk2, dc in next 2 dc, ch1, dc in 3rd st of turning ch.

Row 4: Ch4, turn. Dc in next 2 dc, ch2, sk2, [dc in next dc, ch1, sk1] 3 times, dc in next dc, dc in ch-1 sp, dc in next dc, [ch1, sk1, dc in next dc] two times, ch1, sk1, dc in last dc, 2 dc in ch-2 loop, ch2, dc in top of turning ch.

Row 5: Ch4, turn. 2 dc in ch-2 loop, [dc in next dc, ch1, sk1] 3 times, dc in next dc, dc in ch-1 sp, dc in next 3 dc, dc in ch-1 sp, [dc in next dc, ch1, sk1] 2 times, dc in next dc, ch2, sk2, 2 dc, ch1, dc in 3rd st of turning ch.

Row 6: Ch4, turn. Dc in next 2 dc, ch2, sk2, [dc in next dc, ch1, sk1] 3 times, dc in next 3 dc, [ch1, sk1, dc in next dc] 2 times, dc in ch-1 sp, dc in next dc, sk1, dc in last dc.

Row 7: Ch4, turn. Dc in 3rd dc, dc in ch-1 sp, dc in next dc, [ch1, sk1, dc in next dc,] 2 times, dc in ch-1 sp, dc in next dc, [ch1, sk1, dc in next dc] 2 times, ch2, sk2, 2 dc, ch1, dc in 3rd st of turning ch.

Row 8: Ch4, turn. Dc in next 2 dc, ch2, sk2, dc in next dc, ch1, sk1, dc in next dc, dc in ch-1 sp, dc in next dc, [ch1, sk1, dc in next dc] 2 times, dc in ch-1 sp, dc in next dc, sk1, dc in last dc.

Row 9: Ch4, turn. Dc in 3rd dc, dc in ch-1 sp, dc in next dc, [ch1, sk1, dc in next dc] 2 times, dc in next ch-1 sp, dc in next dc, ch2, sk2, 2 dc, ch1, dc in 3rd st of turning ch.

Row 10: Ch4, turn. Dc in next 2 dc, ch2, sk2, 1 dc in next 3 dc, ch1, sk1, dc in next dc, ch1, sk1, dc in next 3 dc, ch2, sk1, dc in last dc—17 sts.

Rep rows 1–10 for desired length.

SUPPLIER

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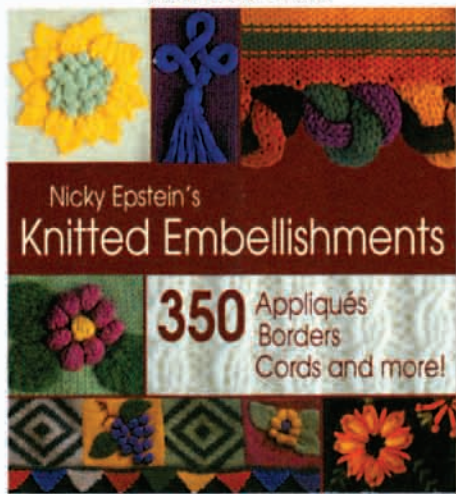
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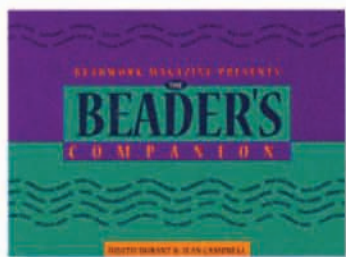
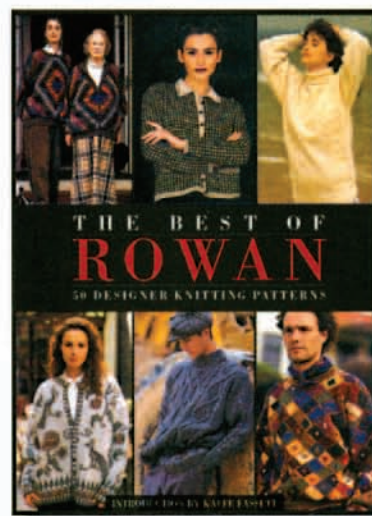
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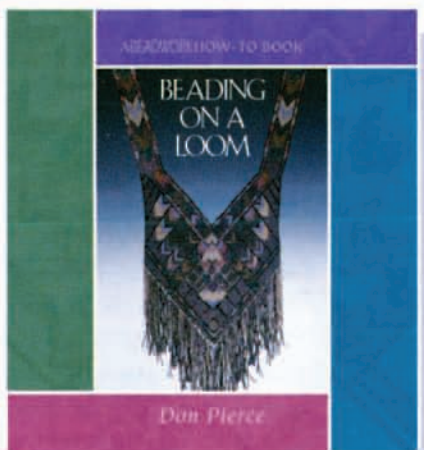
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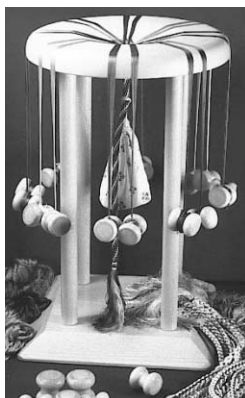
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- ◆ **BROOKFIELD, CONNECTICUT.** May 16–July 4, 1999. The Storyteller's Art: Contemporary Embroidery in the Lynn Tendler Bignell Exhibition Gallery at the Brookfield Craft Center. For information, call (203) 775-4526.
- ◆ **CHICAGO, ILLINOIS.** May 21–22, 1999. Turkoman Program, for advanced collectors, sponsored by the Primitive Art Society of Chicago. For information, call Textile Conservators at (312) 329-0097.
- ◆ **PADUCAH, KENTUCKY.** Through May 22, 1999. Michael James Retrospective at the Museum of the American Quilter's Society. For information, call (502) 442-8856.
- ◆ **POTOSI, MISSOURI.** September 26–October 3, 1999. Spin-Off Autumn Retreat at the YMCA of the Ozarks. Workshops, spinner's market, gallery, and seminars. Contact SOAR '99, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672.
- ◆ **OMAHA, NEBRASKA.** June 20–27, 1999. Crazy About Needlework at the General Crook House Museum, sponsored by the Omaha Needle Artists. For information, contact Omaha Needle Artists, PO Box 24026, 68124.
- ◆ **LOUDONVILLE, NEW YORK.** May 13–16, 1999. Traditional and Contemporary Needle Arts biennial exhibit at Pruyn House, sponsored by the New York Capital District Chapter of the Embroiders' Guild of America, Inc. For information, call (518) 439-4383.
- ◆ **ATHENS, OHIO.** May 29–September 6, 1999. Quilt National '99 at the Dairy Barn Southeastern Ohio Cultural Arts Center. For information, contact the Dairy Barn, PO Box 747, 45701. (740) 592-4981.
- ◆ **COLUMBUS, OHIO.** June 12–25, 1999. The Tenth Annual Quilt/Surface Design Symposium. For information, call (614) 297-1585.
- ◆ **SALEM, OREGON.** July 22–24, 1999. Gathering at the Mill: Focus on Wearables, a conference for weavers, knitters, dyers, and quilters. For information, contact the Mission Mill Museum, 1313 Mill St. SE, 97301. (503) 585-7012.
- ◆ **FORT WORTH, TEXAS.** September 16, 1999. Home Embroidery Business Conference hosted by the Embroidery Trade Association. For information, call Melissa Thompson Maher, (303) 683-7112.
- ◆ **FREDERICKSBURG, VIRGINIA.** May 28–June 6, 1999. 16th Annual Kenmore Needlework Exhibition. For information, contact Historic Kenmore and George Washington's Ferry Farm, 1201 Washington Ave., 22401. (540) 373-3381.
- ◆ **PUYALLUP, WASHINGTON.** June 18–19, 1999. Puyallup Valley Quilters' 1999 Quilt Show. For information, contact Susan Scharpf, (253) 848-5409.

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.

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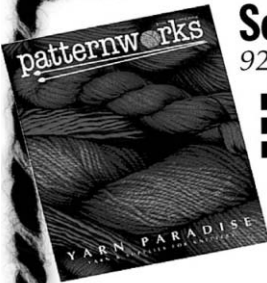
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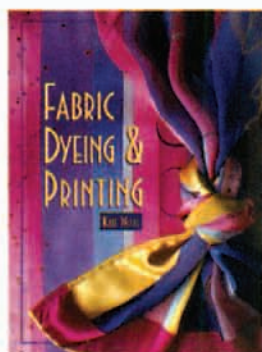
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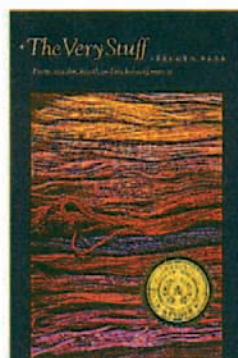
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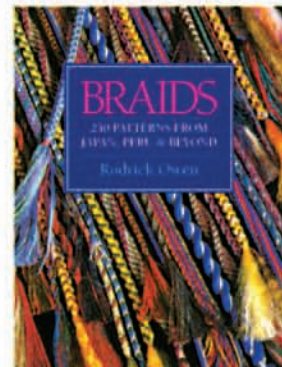
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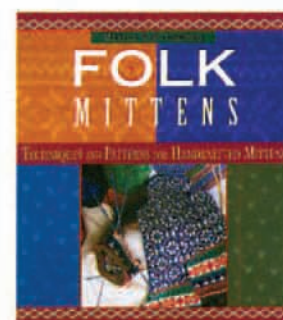


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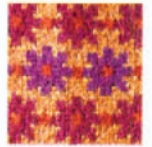
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