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WIN OUR QUILTED PURSE! *Details on Page 36*

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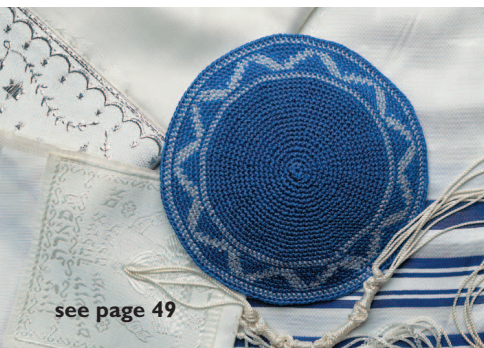
ESTONIAN MITTENS
TO KNIT

LENTEN VEILS

EMBROIDER A
MEDIIEVAL VINE

November/December 1999





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A L L T H I S B Y H A N D

VOLUME VII NUMBER 6

November/December 1999

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KNITTING AS SYMBOLISM AND SUPERSTITION IN ESTONIA

Adapted from *Folk Knitting in Estonia*, by Nancy Bush, this story explores the significance of knitting in Estonian marriage rituals, magic, and medicine.

Nancy Bush

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SPIRIT WARMERS: TRADITIONAL VESTS OF THE DOUKHOBORS

Seeking religious freedom, members of the Doukhobor sect immigrated to Canada from Russia at the close of the nineteenth century. Irene Rezansoff brought a traditional Doukhobor vest from Russia.

Susan Lightstone

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JULIETTE HAMELECOURT: MIEVEAL ARTIST IN A MODERN WORLD

Juliette Hamelecourt has adopted many of the techniques, stitches, and styles used by Flemish embroiderers to capture Bible stories, myths, and legends with her needle.

Ricky Clark



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On the Cover: Kalev's Mittens, along with two woven belts from Nancy Bush's collection of Estonian textiles. See page 28 for instructions for making these traditional Estonian mittens.

Photograph by Mary Staley Pridgen.



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LENTEN VEILS: CURTAINS OF THE SANCTUARY

Lenten veils were widely used in Roman Catholic churches during the eleventh to fourteenth centuries. Although many were destroyed during the Reformation, some veils have been preserved.

Elly Smith

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2,000 YEARS OF JEWISH HEAD COVERINGS

The head coverings worn during religious activities have become symbols of pride, humility, and strength among Jewish communities.

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THE BUDDHA ROBE

Shakyamuni Buddha fashioned his robe from burial cloth salvaged from a river in India. Followers of Buddhism have adapted the robe to their own needs over the centuries, but modern robes remain remarkably similar to the original.

Jibo Sargent



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WESTMINSTER ABBEY'S EFFIGIES

Effigies of British royalty were displayed during funerals as early as the thirteenth century. The figures preserved at Westminster Abbey are important records of royal fashion over the past 800 years.

Deborah Pulliam

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KALEV'S MITTENS

These mittens, designed by Nancy Bush, feature the traditional Oaõiekiri, or Bean Blossom, pattern from Rapla, Estonia.



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AN EVENING PURSE TO QUILT

Our evening purse, quilted by Jan Tracy, is adorned with a rose motif commonly worked into Doukbobor textiles. See page 36 for details on how to win this elegant accessory.

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JULIETTE'S MEDIEVAL VINE

The vine motif, adapted by Judy Kettner from an angel designed by Juliette Hamelecourt, can embellish clothing or accessories.

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A BREAD CLOTH TO CROSS-STITCH

Two cross-stitch motifs are presented for this bread cloth designed by Elly Smith.

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CROCHETED YARMULKE

Meg Grossman designed this crocheted yarmulke. The two-color pattern is worked in the round with single crochet.

PIECEWORK is pleased to announce the PIECEWORK Pincushion Contest! See page 4 for information.



NOTIONS

From the editor

In the next
PIECEWORK
*Turn-of-the-
 Century
 Needlework*
*Sixteenth- and
 Seventeenth-
 Century Textiles
 from Hardwick
 Hall*
*Memorial
 Embroidery from
 the Early 1800s*
*Work Samplers
 from 1880
 through 1920*

My grandfather was on the vestry of the small Episcopal church I grew up in. He spent countless hours at the church repairing whatever needed to be repaired, and I often accompanied him there. I remember being enchanted by the small, handwrought lamps suspended by chains from the ceiling in the sanctuary and the intricate embroidery on the altar linens and vestments.

Needleworkers have long used their thread and needles to honor, celebrate, commemorate, and memorialize their beliefs. The practice crosses cultures, countries, and ages. A knitted sock, thought to date from the thirteenth century and now in the collection of the Metropolitan Museum of Art, bears knitted inscriptions in an early form of Arabic that spell out the word *Allah*. Much of the beadwork and needlework done by Native Americans—Cree embroidered ornaments and Chukchi beaded and embroidered amulet bags are two examples—is filled with symbolism and mysticism and was made specifically to be part of a ritual.

Laws intended to prevent a person of lower rank from assuming the look and manner of a person of superior class, in effect in Europe through the close of the fifteenth century, decreed that only church officials and royalty could use or wear embroidered textiles.

The Dictionary of Needlework (1882), which devotes seven pages to “Church Embroidery,” states

Some of the finest specimens of [English] needlework ever produced are those that were consecrated to the use of the Church during the centuries between the tenth and the sixteenth. . . . [A]n embroiderer was content to labour for a lifetime over one piece or work, which frequently was too elaborate to be finished even then, and was handed reverently down from one generation to another until completed. . . .

Our primary focus in this issue is needlework for religious, ceremonial, and spiritual purposes. It is a time-honored tradition.

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By Post

Letters from readers



PINCUSHION PROSE

Seeing the article on pincushions in the September/October 1999 issue reminded me of this passage from Fanny Trollope's *The Vicar of Wrexhill* (1837) describing the pincushions that arrive for a charity sale:

There were harps, of which the strings were actually musical, and the foot a pincushion. Old women of pasteboard, washing their feet in a pasteboard tub, but with knees stuffed for pincushions. Pasteboard hunch-backs, the hunches being pincushions. Babies dressed with the nicest taste and care, their plump little necks and shoulders forming pincushions. Pretty silken volumes, letters "pointed satires," and their yellow edges stuffed for pincushions. Ladies

very fashionably dressed, with the crowns of their bonnets, and their graceful backs, prepared as pincushions. These, and ten thousand more, of which a prolonged description might probably prove tedious, formed the staple commodity of the elegant booths, which stretched themselves in two long rows from one extremity of the beautiful lawn to the other.

Maybe this passage will inspire people both to enter the PIECEWORK Pincushion Contest and to read the works of Fanny Trollope.

Carol Rhoades
Austin, Texas

Thank you, Carol. For more on the contest, see page 4.

EYEGASSES CASE WINNER

The winner of our Bead-Embroidered Eyeglasses Case featured in the May/June 1999 issue is Virginia Kuchta of Pittsburgh, Pennsylvania.

Congratulations,
Virginia.



Photograph by Joe Coca.

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OVER THE TOP

Doug Kreinik of Kreinik Manufacturing Company found this extraordinary piece of crochet in an antique store. If you know anything about the piece or whether a pattern for it exists, please let us know. Everyone who has seen the Six Swans has fallen in love with it. Thank you, Doug, for sharing it with *PIECEWORK* readers.



Photograph by Mary Staley Pridgen.

PINCUSHION CONTEST

In our effort to get the word out about the pincushion contest, we failed to note that in addition to showcasing the juried pieces at four of the Creative Arts & Textile Shows (CATS) in 2000 and in the September/October 2000 issue of *PIECEWORK*, we will provide cash awards for the three pieces judged most excellent in creativity and workmanship: \$200 for first place, \$100 for second, and \$50 for third. The deadline for submissions, using any needlework technique, is February 1, 2000.

The pincushions will debut at the April 26–30 CATS show in Denver and then travel to the shows in Atlanta (June 20–25), Minneapolis (August 2–6), and Valley Forge, Pennsylvania (September 21–24). For contest guidelines and an entry form, please send a business-size SASE to *PIECEWORK* Pincushions, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655.

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CORONATION CORD

The thick-and-thin cording specified in the Embroidered Monogram project (September/October 1999), known as coronation cord, unfortunately has not been manufactured since the 1950s and is virtually unobtainable unless you happen to have some stashed away or find some at an auction, antique store, or flea market. We are sorry for any inconvenience or disappointment we may have caused by specifying it. Shirley McElderry discusses the history of coronation cord in "Legacy" in the July/August 1996 issue.

Send your comments, questions, and ideas to "By Post," c/o *PIECEWORK*, 201 E. Fourth St., Loveland, CO 80537-5655; e-mail piecework@interweave.com.




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TAPESTRY



South front gate of Fenton House.

Courtesy of the National Trust Photographic Library, London, England (028631). Photograph by Matthew Antrobus.



Casket. Embroidered. Seventeenth century.

Courtesy of the National Trust Photographic Library, London, England (022144). Photograph by Angelo Hornak.

Map of England and Wales in the Fenton House drawing room.

Silk embroidery on silk satin. Circa 1794.

Courtesy of the National Trust Photographic Library, London, England (022438). Photograph by Jonathon Gibson.



FENTON HOUSE NEEDLEWORK

LONDON CONTAINS MANY PLACES to see wonderful examples of needlework and textiles from many eras. One of the nicest exhibits of English seventeenth- and eighteenth-century work is housed in one of the area's better kept secrets, Fenton House. Located in the northwest suburb of Hampstead, this lovely example of late-seventeenth-century architecture is best known for its collections of period keyboard instruments and porcelain. Less known, and virtually unadvertised, is a collection of needlework owned by the house's last private owner and still on display.

Lady Binning, who lived at Fenton House from 1936 until her death in 1952, was the niece of George Salting, a well-known connoisseur and collector. Many of the house's furnishings, including some of the seventeenth-century needlework, came from the Salting collection. Pieces on display include caskets (both finished and unfinished), a velvet sweet bag embroidered with pearls, as well as framed flatwork. Some pictures and fireplace screens date from the eighteenth century. Lady Binning herself needlepointed the covers for two antique chairs in the Rockingham Room.

Fenton House, owned and operated by the National Trust, is open to the public from March through October. On Windmill Hill, it's a short walk from either the Hampstead tube station (west branch of the Northern Line) or the bus stop on Heath Street.

—Deborah Pulliam

THE MATZOH COVER PROJECT

THE POMEGRANATE GUILD of Judaic Needlework is twenty years old and has chapters throughout the United States. Chapter meetings are a rich blend of needlework, culture, tradition, and religious practices as they relate to Judaic textiles. In celebration of Passover traditions, the guild initiated the Matzoh Cover Project, calling for members to create matzoh covers, each 15 by 15 inches (38.1 by 38.1 cm), depicting biblical themes, and using any needlework technique. Letters announcing the 1999 project were sent to all Pomegranate chapters, and the matzoh covers were completed this past April. A selection of the covers created by the guild is pictured here.

The Festival of Passover celebrates the miracle of the Exodus from Egypt, which began when the Lord brought plagues upon the Egyptians but spared the Israelites by passing over their houses. When Moses led the Israelites out of Egypt, they had to leave in haste and could take only unleavened dough to make food for the journey. Jews throughout the world celebrate this deliverance from bondage each year during Passover by eating only the unleavened bread called matzoh.

The matzoh covers were the latest in the Pomegranate Guild's series of needlework projects. A previous project featured 18-by-18-inch (45.7-by-45.7-cm) wall hangings created to celebrate the 3,000th anniversary of the naming of Jerusalem. A project involving children in an effort to perpetuate the needle arts is planned.

For more information on the Pomegranate Guild, contact Elaine Jaffe at (301) 593-1163.

—Elaine Jaffe



Seven Species, by Melanie Grishman, Rockville, Maryland. Appliqué and embroidery. Created for the Matzoh Cover Project.

Photographs courtesy of the Pomegranate Guild.



How Great and Numerous Are the Kindnesses Which the Lord Has Shown Us, by Michele Cornfield, Philadelphia, Pennsylvania. Cross-stitch, beading, and embroidery. Created for the Matzoh Cover Project.



Out of Egypt, by Karen R. Moses, Philadelphia, Pennsylvania. Cross-stitch and quilting. Created for the Matzoh Cover Project.



Untitled, by Miriam Sokoloff, Brookline, Massachusetts. Quilting and embroidery. Created for the Matzoh Cover Project.

FAVORITE THINGS

By Suzanne DeAtley

PEOPLE BECOME COLLECTORS for a variety of reasons. Some develop a passion for a particular kind of object. Others are more eclectic, gathering mementos here and there as occasions arise. Still others become accidental collectors, finding that one little object somehow attracts others of its kind from all corners of the universe.

the wedding announcement of our remarriage cross-stitched by my husband's aunt, straps that my paternal grandmother needlepointed for the luggage rack we used during our rare cross-country visits, the elaborate needlepoint bird that my mother created to commemorate the purchase of our first house, and a replica of the dust jacket of



Photograph by Mary Staley Pridgen.

I thought I had escaped the collector's addiction, but a few things have survived the culling of many moves and changing lifestyles because of the personal relationships they signify. They include a beautiful mola from Panama that my husband purchased before we met (a sign that we are kindred spirits), Navajo rugs from my Arizona-born maternal grandmother and my parents, afghans and a quilt from my husband's female relatives, and an African embroidery from my favorite employer to mark a significant birthday.

Also among my treasures is a group of textiles (pictured here) made by friends or relatives to mark special life events:

my husband's first book, executed in stitchery by his extremely proud mother.

It would seem that I'm on the verge of becoming an accidental collector. I can only hope that when my friends and relatives see my collection, they'll be inspired to add their own gifts expressively and lovingly made by hand. ❖

ABOUT THE AUTHOR. *Suzanne DeAtley is human resources director at Interweave Press.*





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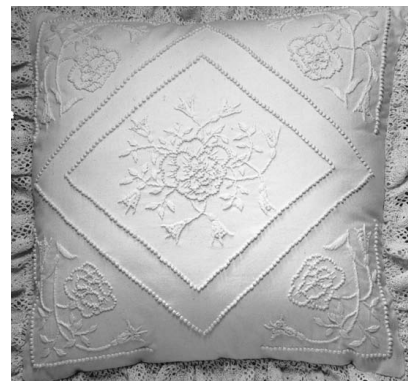
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PERSONAL PASSION

By Nancie M. Wiseman

FOR MY GRANDMA, BESSIE MELLO

IN WRITING *Lace from the Attic, A Victorian Notebook of Knitted Lace* (Loveland, Colorado: Interweave Press, 1998), I began to know Blanche Beau, the notebook's original owner and knitter of the lace samples it contains, by perusing city directory listings and newspaper accounts that mentioned her. All of this delving into the life of a stranger made me realize how little I knew about my own family. When at last I began to look into the history of my own relatives, I discovered a link to my Grandma Bessie, whom I never knew.

My mother passed away in 1994, but I had found it too painful to go through her things. My quest for information about my family, however, recently led me to explore my mother's cedar chest, where I found old photo albums that I hadn't known existed. One contained a youthful photo of my father, who had died when I was four years old. Other photos showed my young, beautiful mother living a life about which I knew nothing—wearing shorts on the beach, going camping with cousins. I had never pictured her as young and beautiful, as she had always been “old” to me. One picture, taken about 1899 or 1900, showed Grandma Bessie Mello, my mother's mother, when she was nineteen; another photo showed Bessie and my grandfather during the 1930s. Bessie, who died in 1947, three years before I was born, lived most of her life in the same house in Oakland, California, where my mother was born in 1916 and where my grandfather eventually died in 1980. Mother had often told me that Bessie loved handwork, especially quilting, crochet, knitting, beadwork, and embroidery. She missed Bessie terribly and often spoke lovingly of her. When Mother told me that I was very much like my Grandma Bessie, it made me feel closer to both of them.

Cousins whom I wrote unfortunately remembered little about Grandma Bessie other than “she had a candy dish I liked” or she was a pleasant “portly woman who always smiled at me.” My



CLOCKWISE FROM TOP: *The Glasgow Twilled Lace Thread Book No. 2, Paddle Wheel Lace, Grandma and Grandpa Mello circa 1930, Grandma Bessie at age nineteen.*

Photograph by Joe Coca.

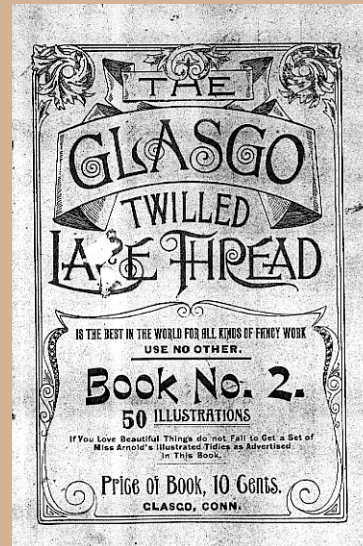
mother's surviving cousin, Anna Belle Piercy, however, sent me a wonderful six-page letter of recollections about Grandma Bessie. Still, I wished I'd listened to Mother's reminiscences about Bessie when I'd had the chance.

I treasure the photos and personal memories, but I found a surprise inside the back cover of one photo album that made me feel closer to Grandma—a pattern book from 1890 called *The Glasgow Twilled Lace Thread Book No. 2*, by Eleanor Arnold. My mother was not a collector so I can only assume that it was a memento of my grandmother that Mother had tucked away.

The discovery spoke to my personal passion, the renewal of interest in and appreciation of historic laces. The Glasgo thread book—price 10 cents—contains patterns for thirty-two intricate crocheted laces. Most are very wide borders to be used on knitted or crocheted coverlets or household linens. The instructions tell how much lace a ball of thread will yield but don't mention hook size or gauge. I used Opera crochet thread, size 10, and a size 6 hook to make the sample pictured here.

I've found that working any historical pattern increases my appreciation for it and the era in which it was developed. I'd like Grandma Bessie to know that her love of needlework has been passed along to me and that by working some of the patterns in the Glasgo thread book and sharing them, I have helped to pass along her love of needlework to others. ❖

ABOUT THE AUTHOR. Nancy Wiseman is an avid knitter, author, and producer of needlework videos. She lives in Sacramento, California.



For a photocopy of the Paddle Wheel Lace pattern from the The Glasgo Twilled Lace Thread Book No. 2, send a business-size SASE to PIECEWORK Lace, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655.

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BOOK MARKS

Books in review

Fine Embellishment Techniques: Classic Details for Today's Clothing

Jane Conlon

The Taunton Press, 63 S. Main St., Newtown, CT 06470, 1999. Hardbound, 170 pages, \$27.95. ISBN 156-158-231X.

Inspired by the classic embellishment techniques of the 1920s, '30s, and '40s, *Fine Embellishment Techniques: Classic Details for Today's Clothing* is brimming with ways to enhance contemporary clothing with beads, braids, appliqué, threadwork, trims, bindings, and piping, using both handwork and machine techniques. Conlon's careful review of the tools and materials helps ensure the reader's success in putting



the book to practical use. Special needles, presser feet, threads, interfacings, and other notions are specified and their use frequently illustrated with excellent photographs and diagrams. Equal care shows in the author's recommendations of fabric, fabric and trim preparation, design suggestions, and ideas intended to spark creativity.

Conlon lets embellishment, not garment cut or showy fabric, highlight each illustrated garment. This rewarding balance of minimum sewing and maximum design and personal style makes this book essential for those who love both.

—Doree Pitkin



Stitch Magic
♦ By Jan Beaney & Jean Littlejohn
A unique vision; using stitching to interpret design is the basis of this sumptuous book. Over 90 detailed photographs, a comprehensive stitch glossary, and diagrams encompass Beaney and Littlejohn's vibrantly colored publication. Also Includes lots of practical advice.
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Graham Rust's Needlepoint Designs: Over 20 Original Patterns from Pincushion to Seashell Rug

Graham Rust

Harry N. Abrams, 100 Fifth Ave., New York, NY 10011, 1998. Hard-bound, 136 pages, \$35. ISBN 0-81093-7832.

The English artist and muralist Graham Rust has adapted his own watercolor illustrations to needlepoint designs that reflect his interests in the natural world, architecture, sculpture, and period design. Comprising projects large and small, these designs challenge needleworkers with elaborate, curving shapes, finely nuanced colors, and delicately detailed images. Wit and humor prevail: a spectacular sunflower on a chairback is echoed by its dropped petals on the seat; a mouse peeks from the top of a teapot suitable for the Mad Hatter's table.

Although gros point is used in some backgrounds, petit point is necessary to develop the images as the larger stitches



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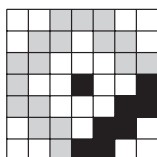
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simply won't accommodate the rococo curves and fine color shading of the designs. Although some designs require as many as thirty yarn colors, a frog pincushion, inspired by a brilliant blue (and very poisonous) tropical frog, requires only ten; clearly, the author has considered the less experienced needleworker as well as those with greater expertise. The book includes basic instructions for working the stitches as well as detailed information about blocking, finishing, and forming the needlework into glasses cases, tea cozies, furniture covers, and other household accessories.

—Doree Pitkin

Crazy Quilting

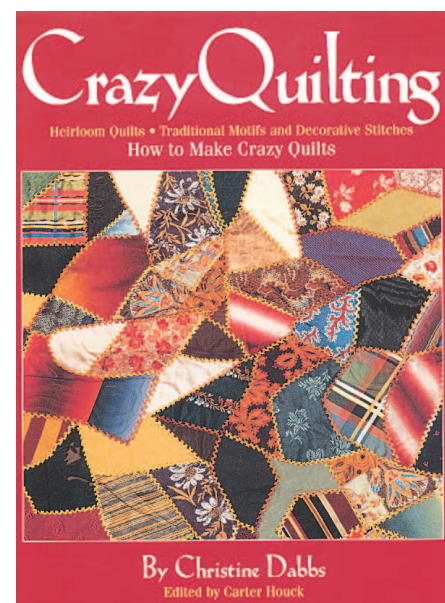
Christine Dabbs

Rutledge Hill Press, 211 Seventh Ave. N., Nashville, TN 37219, 1998. Softbound, 120 pages, \$19.95. ISBN 155-8536-949.

The recent resurgence of interest in crazy quilts, popular from 1876 to about 1900, has resulted in the publication of at least twenty-five books on these seemingly random concoctions of fabric patches, ribbons, and embellishment. *Crazy Quilting*, however, stands above the rest because it not only details just how to make a crazy quilt but explores the fabrics, structure, and design of eight American heirloom crazy quilts, most dating

from the turn of the century. Numerous clear photographs enhance the text. The author, who created the quilt featured in the movie *How to Make an American Quilt*, finds that crazy quilters have come from all ranks of American society, a discovery that contradicts the notion that crazy quilting was the exclusive domain of middle-class Victorian women with time on their hands.

Dabbs provides a range of embellishment techniques including embroidery techniques and motifs, beading, appliqué, decorative seam coverings, and



stitching. Borders, batting, backings, and methods of securing the layers are addressed. Patterns for a small heart block and the actual quilt Dabbs made for the movie are also included. If your bookshelves can hold only one book on crazy quilting, let this be the one.

—Doree Pitkin

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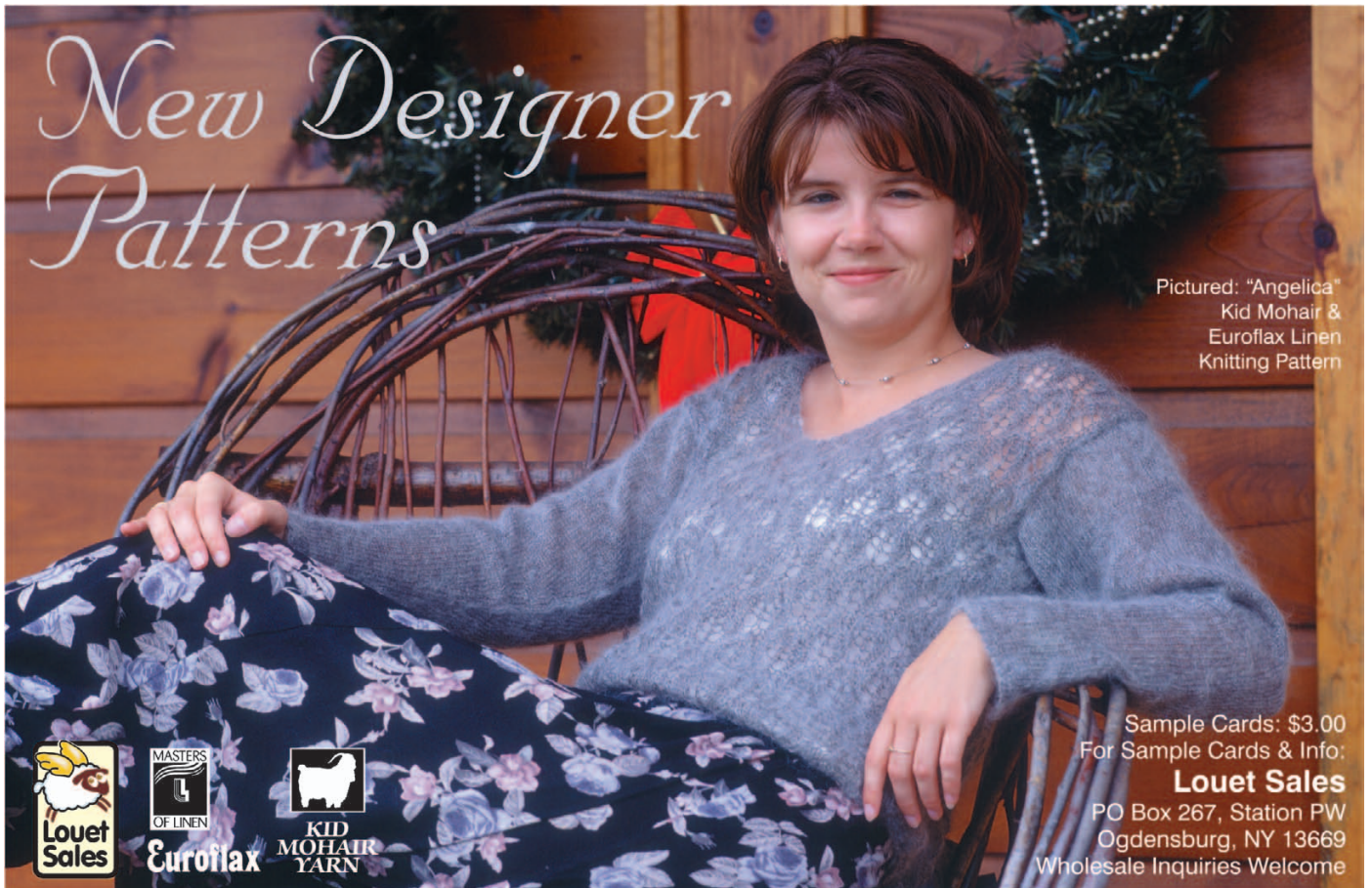
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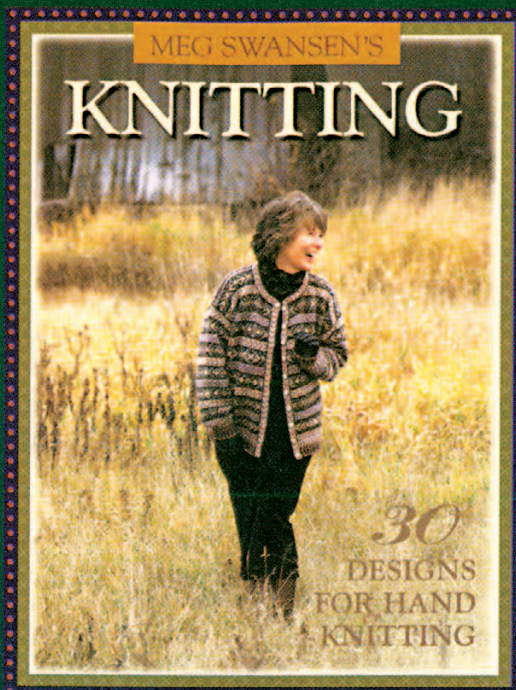
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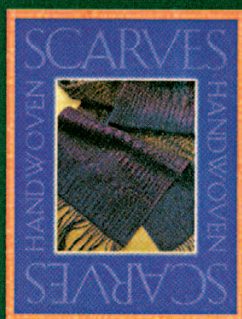
By Meg Swansen

Knitting guru Meg Swansen shares tips, tricks, and techniques she's learned during her long knitting and designing career. Her original designs include instructions and charts for 22 sweaters, 3 vests, and 4 fitted-arch socks, each rendered in four-color fashion photography taken on-site at the Swansen home and studio in Wisconsin.

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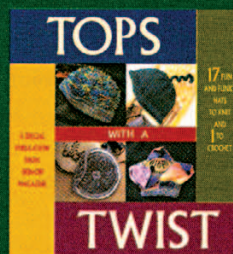
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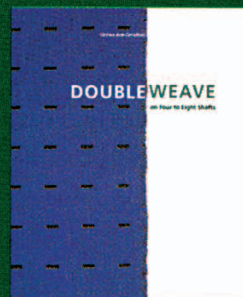
Folk Knitting in Estonia

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Folk Knitting in Estonia explores the fascinating history of the craft and the country. You will find clearly illustrated, step-by-step instructions for 26 gloves, mittens, and socks, both historic and contemporary, using traditional patterns typical to Estonian knitting.

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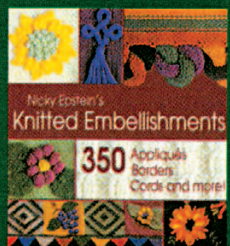
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A full gift, typical of that given by the bride to her new mother-in-law, consisted of stockings, mittens, and woven belts. This gift bundle is on display at the Estonian National Museum in Tartu.

Photograph by Nancy Bush.



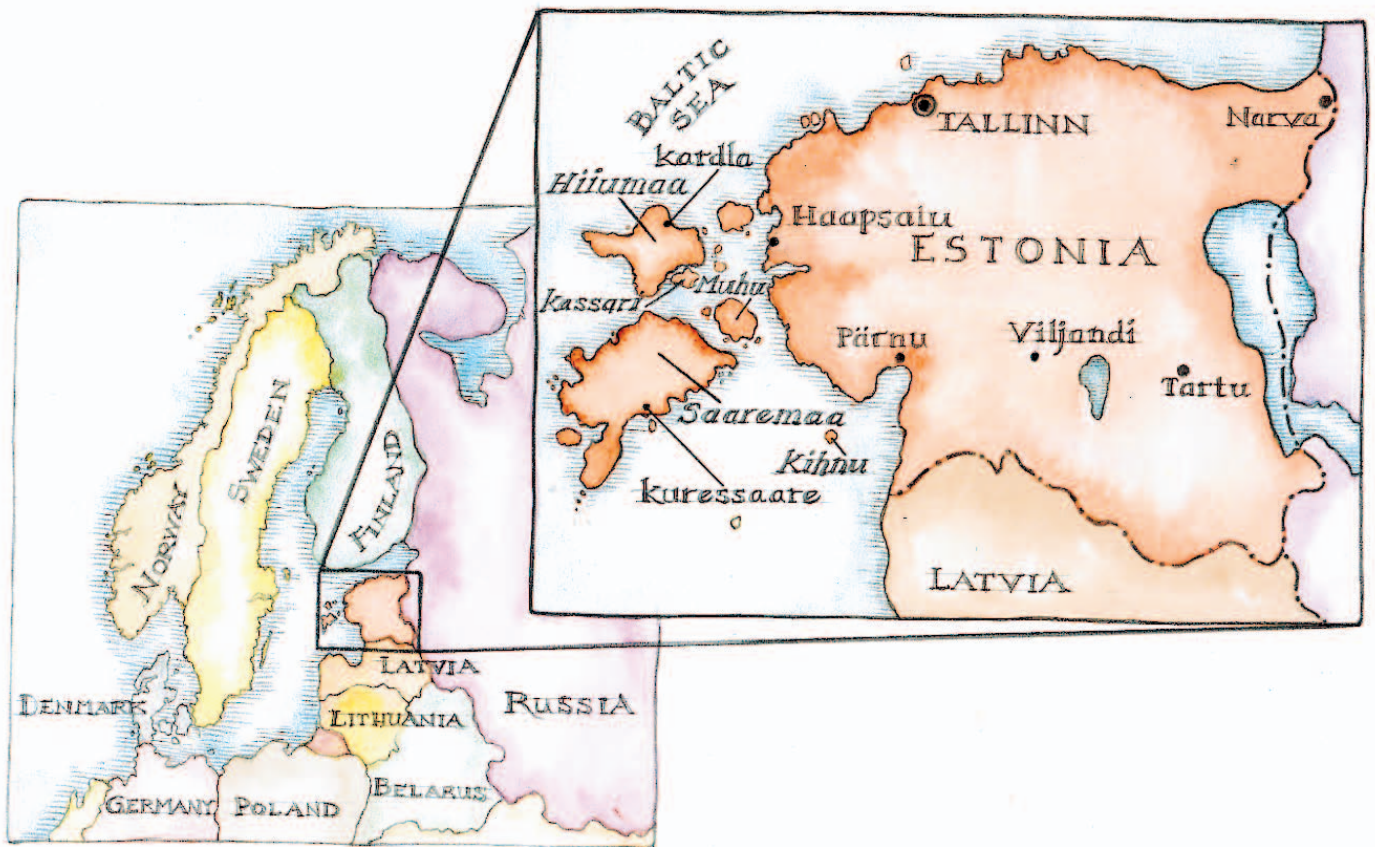
LINGUISTS THEORIZE that ancestors of present-day Estonians came to the Baltic Region around 2500 to 2000 B.C., having left the forested middle Volga region between the Kama and Oka Rivers west of the Ural Mountains, and following waterways to the Baltic coast. These tribal groups lived mainly by



Knitting as Symbolism and Superstition in Estonia

*Adapted from Folk Knitting in Estonia
by Nancy Bush*

fishing and hunting. Their folk religion was based on animism or the attribution of a spirit or conscious life to material forms. They believed that spirits existed in humans, nature, and beyond. Honoring these spirits brought security, good luck, and fertility in crops and farm life.



Estonia has a strong folk culture, one born of ancient spiritual and agrarian traditions that have grown and evolved through time. Country folk, whose society was rural, agricultural, and tightly controlled, created these traditions. The word for family and farm was the same in the ancient Estonian language and this farm society was the basis for much of the early cultural development.

Knitting and handknitted garments played a part in christenings, courtship, and engagements, and even saw people into the next life. Some of the most important Estonian knitted items were hand coverings, first mittens (*labakinnas*), then, by the eighteenth century, gloves (*ssrmkinnas*). The great importance of these items may be based on Estonia's harsh climate, and may also reflect their use in folk traditions.

MITTENS AND MARRIAGE

Knitting was especially strong in the nineteenth century, and it is from that period that much of the information and tradition has been preserved.

Each region has different customs, and some of those related to the sacrament of marriage are presented here.

Weddings lasted several days, with the new moon preferred. Celebrations were often held in two parts, one at the bride's home and one at the groom's home. The church ceremony was not as closely connected to the wedding as one would imagine, sometimes coming a week or so before the actual festivities. The church group was small and often included only the best man and groom's man, the matron and a bridesmaid, and the couple to be married. Like much of the rest of life in these times, superstitions followed the couple to church. These, according to Ulo Tedre, author of *Estonian Customs and Traditions*, included the following. It was a bad omen if the first person they met on the road was a woman, and the bride was not to take a single needle or pin, for fear that the marriage would be a thorny one. The couple should not shake anyone's hand before the ceremony, for fear of handing over their luck. The bride carried with her a bit of salt, a piece of

bread, and perhaps a coin, because all three had strong powers to repel evil.

At the beginning of the real wedding, the groom's people traveled to the bride's home, where the bride was hidden away. Only after a meal was offered and perhaps a few bites taken did the guests demand to see her. A complete meal followed the finding of the bride. In some districts, the couple ate wearing gloves, if they ate at all. In Setu the groom wore knitted mittens all day. And the brewers wore red mittens while making the wedding beer, to ensure that it looked and tasted its best.

The bride usually left her home in the evening or early morning. Songs sung along the way advised her that her youth was past and her new

life would be one of worries, and that she had to work hard and obey. As the groom's people left the bride's home, the men, or sometimes everyone, were given gifts of woven belts. Ashes were taken from the bride's hearth to be scattered on the groom's, to stop the bride from homesickness. During the journey she dropped a garter at a cross-roads to offer protection for her cattle.

The best man announced the bride's arrival at the groom's home, and the procession was given beer. None could be spilled or the marriage would be childless. The beer that remained was splashed on the horse that had pulled the bride's carriage or tossed in all four directions, the holdover of an ancient sacrifice. Mittens might have been tied to



The coiffing of the bride was symbolic of a new life with wifely duties, as depicted in this nineteenth-century etching.

Photograph courtesy of Estonian National Museum.

The bride was covered with a large woolen shawl called a *sõba* or a linen one called a *palajas*, which she wore until she was coiffed as a married woman.

Photograph courtesy of Estonian National Museum.



the shaft-bow of the horse and the one that removed it received them. The groom's father, one of the groom's men, or the groom himself lifted the bride from the carriage and placed her on a fur or colorful woven blanket on the ground. This was to bring good luck and fertility to the marriage and the farm. The bride then placed a belt, mittens, or stockings on the blanket. As she went into the house—never left foot first—the groom's men made a cross in every corner to keep away evil, and at every threshold the bride left a pair of mittens.

A sign that she was now a wife with a wife's duties, the coiffing of the bride was central to most weddings. The mother-in-law placed the coif on

the bride's head. This was done three times, with the bride shaking off the coif until the third attempt. Then she was lifted up from the life of a maid to one of a woman. She was supposed to cry during this ceremony, to avoid crying later in life. The chronicler Thomas Hjärne reported that at the end of the seventeenth century some women actually shaved their heads when they married.

Now the bride's mother-in-law introduced her to her new home, showing her the rooms and outer buildings. Everywhere the bride went, including cattle barn and sheepfold, she placed gifts of mittens, belts, or stockings, which were later retrieved by her mother-in-law. Often the new couple spent their first married night in the cattle shed or sheep cot. The bed was made of hay cut by the groom; the bride brought the sheets.

The groom's mother or the matron (the best man's wife) or perhaps the best man and bridesmaid, led the couple to bed. In some places it was bad luck for anyone else to even see the bed, as this could cause the couple to quarrel. In other places the bed was tried first by the groom's men jumping on it. In

eastern Estonia, the custom was to lift the groom onto the bed, then the best man, or another man, threw the bride to him. This man was given a pair of mittens as a reward. In western Estonia, advice to the bridegroom included wearing mittens on the wedding night to ensure the birth of a son. When morning came, the couple was wakened with song, music, or simply noise. They left stockings, mittens, or a belt on the bed for the person who made it, and left money in the wash water for the person who fetched it; whoever used the water next would be the next to marry.

Finally the time came to open the bride's chest and give out the gifts, in some places after the

groom or his man had placed money on the chest for the bride. Since mittens had the power to protect, a large pair was sometimes left on top of the chest to keep away evil. Everyone in the groom's family received gifts. A "full gift" consisted of stockings, mittens, and woven garters or belts. A poor bride might give a "half gift" of stockings or mittens. Big gifts were a scarf, mittens, stockings, and a shirt, and an even bigger gift often went to the mother of the groom. The bride was repaid for these gifts with metaphors and humor. According to Ulo Tedre, she was promised a "meadow mown four times a year," meaning a sheep, "a harrow that works backwards," meaning a hen, or a "wind ship and seven fathoms of silk strings," meaning a cradle and diapers.

Funds for the newlyweds were given toward the end of the ceremonies, with the two clans often rivaling each other to give the most. Dancing with the bride was another way to raise money. Her first partner, often the groom or best man, received a pair of mittens; subsequent partners had to pay. Dancing often signaled the end of the wedding party. Other signals were the uncoiffing of the bride, or the bride bringing her spinning wheel to the middle of the floor and starting to spin.

Song for the Bride

Among the songs that welcomed the bride to her new home, one from the region of Mulgimaa, asks her to provide handwork.

*Listen my dear spouse
Hear my darling bride,
The storehouse needs your gifts,
The rack asks for clothes,
The chest asks for aprons,
The barn needs mittens.
Listen my good woman
Hear my dear bride,
My walls beg for white shirts,
My rooms for many colored shawls,
The stable for knitted socks.*

(From Mulgi Kirikindad ja Kirisukad)

KNITTING AS SACRIFICE, MAGIC, AND MEDICINE

Beyond the use of mittens, gloves, and socks as gifts or payment, certain beliefs dictated their use for sacrifice, magic, or medicine. In the area of Vasteliina, stockings were left on a sacrificial rock as an offering. Mittens were used to choose a place to build a home. Three mittens were filled, one with grain, one with soil, and one with ashes. A child then chose a mitten. If it was the one with ashes, a new site was required; if built on the first site, the house would be in danger of burning. To receive justice at a trial, the accused wore a pair of mittens knitted from yarn sheared from three different areas of nine different sheep. The Whipping Post or Devil's Post pattern knitted into the mittens helped the wearer avoid corporal punishment. At sowing time, the first three or nine handfuls of grain were sown with a mittened left hand. This prevented evil influence. Travelers who lost their way turned their mittens or socks inside out to find the way again. Haircutters wore mittens or gloves so that the hair they cut would grow back faster.

As folk medicine, mittens and gloves were very useful. To help a sick farm animal, a left-hand mitten was filled with water that was sprinkled from back to front on the animal's back three or nine times. For persons with stomachache, a mitten filled with hot oats was pressed against the afflicted area nine times. Mittens were worn even in the summertime, looped over the belt, to protect the wearer from illness and the evil eye. ❖

ABOUT THE AUTHOR. Nancy Bush, author, designer, and teacher, is the owner of the Woolly West in Salt Lake City, Utah. Her newest book, *Folk Knitting in Estonia*, will be published by Interweave Press in November 1999. For additional information, see "Gifts of Knitting" by Nancy Bush in the March/April 1998 issue of *PIECEWORK*.

FURTHER READING

Ränk, Gustav. *Old Estonia, People and Culture*. Bloomington, Indiana: Indiana University Press, 1976. Out of print.

Raun, Toivo U. *Estonia and The Estonians*. Stanford, California: Hoover Institution Press, Stanford University, 1991.

Tedre, Ulo. *Estonian Customs and Traditions*, English translation. Tallinn, Estonia: Periodika Publishers, 1991. Out of print.

Kalev's Mittens

DESIGNED BY
NANCY BUSH

THE MITTENS presented here and on the front cover are very typical of Estonian knitting. The pattern is the traditional Oaõiekiri or Bean Blossom pattern from the county of Rapla. Mittens like these may have been presented as a wedding gift, tucked into a belt during warm days to ward off evil, and worn as protection from the elements on cold days.

The mittens are named for Kalev Ehin, known as Charlie Ehin in his American life. This professor of management at Westminster College in Salt Lake City is one of the few Estonians I have the pleasure to meet on a regular basis. Charlie has helped me with Estonian translations and has probably learned more about knitting than he ever imagined.

The cuff begins with a Continental cast-on and is followed by a k2, p2 corrugated ribbing and a yarnover braid. The top of the mitten ends with a one-wick decrease, as does the thumb, which is worked in a simple broken-stripe pattern.

Detail of Kalev's Mittens, showing thumb and cuff.

Photograph by Mary Staley Pridgen.

MATERIALS

Klippan-Bergå Tuna yarn, 100% wool, 350 yd (320 m/100 g) per skein, #3001 natural and #3020 lamb's brown, 1 skein each; small amount of contrasting waste yarn

Needles, set of 5 double-pointed (dpn), size 0 (2 mm), or size needed to obtain gauge

Tapestry needle

Gauge: 18 sts and 22 rnds = 2 inches (5.1 cm) in color patt

Finished size: To fit a man's hand; about 9 inches (22.9 cm) around and 9 inches (22.9 cm) long, excluding cuff

ABBREVIATIONS

beg—begin(ning)	p—purl	rnd(s)—round(s)
CO—cast on	patt—pattern	sl—slip
dec(s)—decrease(s)	pss0—pass sl st over	st(s)—stitch(es)
inc(s)—increase(s)	rem—remain(ing)	yo—yarnover
k—knit	rep—repeat	

TECHNIQUES

Two-Color Continental Cast-On: Leaving a short tail about 6 inches (15 cm), start by placing a slipknot made from the two colors of yarn on needle with brown over thumb and natural over index finger. Continue as for long tail cast-on.

Crossover Method: At the end of the round, check to see that the stitches are straight on the needles. Slip the first cast-on stitch onto the point of right needle. With the left needle, lift the last cast-on stitch up over the top of the first cast-on stitch, and place it onto the left needle. The last stitch surrounds the first. The round is joined. (See illustration on page 29.)

Yarnover Braid: With natural, increase one stitch by working a yarnover at the beginning of the round; knit the next two stitches together through their back loops, *place resulting stitch back onto left needle. With brown, yarn over and knit the next two stitches together through their back loops; repeat from * alternating colors with each “yarn over, knit two together” set of stitches. Tidy up the braid stitch before the next yarnover by tugging on the yarn you will use next. (See illustration at right.)

One-Wick Decrease Method: This is a double decrease worked over three stitches—center stitch and one stitch on either side—worked to shape tops of mittens and thumbs. *Pull the loop up from the last stitch on previous needle and place it on your left index finger. Slip the next stitch (the center stitch) as to knit, knit the third stitch by catching the right half of the loop over your index finger and pulling it through. Tighten up working yarn, and pass the slipped stitch over this last stitch. Work in pattern to next decrease area and repeat from *.

Heart of a Blossom Closure: Break yarn leaving a 10-inch (25.4-cm) tail. Thread a tapestry needle. Draw it through the remaining stitches. Tighten to finish off. (See illustration at right.)

INSTRUCTIONS

Cuff: Using the two-color Continental method (see above), CO 80 sts. Divide sts evenly onto 4 dpn (20 sts each needle). Using the crossover method (see above), join. *K2 with brown, p2 with natural; rep from * for a total of 13 rnds—piece should measure 1½ inches (2.9 cm) from beg. With natural and brown, work yarnover braid (see above), ending yo with brown, sl 1, k1 with natural, pss—80 sts. Adjust sts so that there are 20 sts on each needle. With brown, knit 1 rnd, inc 1 st at beg of each needle—84 sts; 21 sts on each needle.

Hand: Beg with Row 1, work Hand chart (at right) for 41 rnds, or desired length to thumb opening.

Mark Thumb Opening: For left mitten, k23 in patt, k17 with waste yarn, sl these 17 sts back onto left needle and knit them with brown, work to end of rnd in patt. Continue in patt until piece measures to top of little fingers (about 1¾ inches [4.4 cm] less than desired total length).

Shape Top: Using the one-wick method (see left) and brown for the dec sts, work double-dec on last st of needle #4 and first 2 sts on needle #1, and again on last st on needle #2 and first 2 sts on needle #3—4 sts decreased. Working patt as established, dec in this manner every rnd until 8 sts rem. Finish off with a heart of a blossom closure (at left).

Thumb: Remove waste yarn and place 17 front sts on needles #1 and #2, and 16 back sts on needles #3 and #4—33 sts. Join brown at right side of opening, pick up and knit 1 st, work front sts according to Thumb chart (at right), pick up and knit 1 st at end of front sts, pick up and knit 1 st at beg of back sts, join natural and work to end of back sts according to Thumb chart—36 sts total; 9 sts each needle. Join and continue in patt until piece measures to middle of thumbnail (about ¾ inches [1.9 cm] less than desired total length).

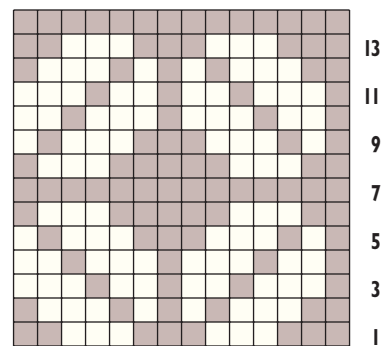
Shape Top: Continue in patt and using the one-wick method, work double-dec as for mitten top until 8 sts rem. Finish off with a heart of a blossom closure. Weave in loose ends. Block.

Right Mitten: Work as for left mitten to thumb opening. Mark thumb opening. Keeping in patt, work 44 sts, k17 with waste yarn, sl these 17 sts back onto left needle and knit them with brown. Work as for left mitten.

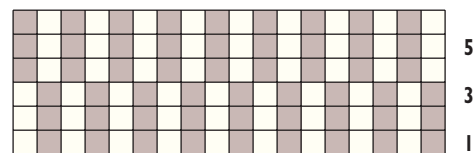
Adapted from Folk Knitting in Estonia by Nancy Bush, to be published by Interweave Press, Loveland, Colorado, November 1999.

SUPPLIER

Wool yarn. Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. (707) 762-3362. Call or write for the name of your nearest retailer.



Hand chart. Chart may be photocopied for personal use.

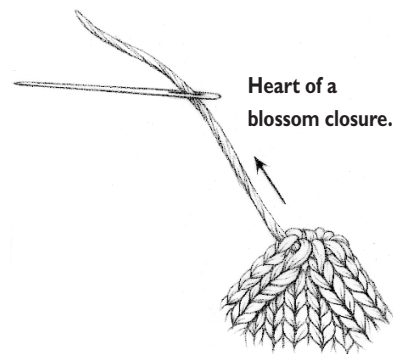
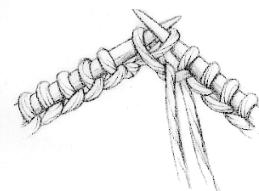


Thumb chart. Chart may be photocopied for personal use.

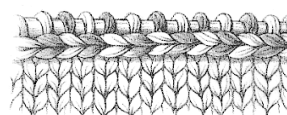
COLOR GUIDE



Crossover method.



Yarnover braid.



Spirit Warmers

Traditional Vests of the Doukhobors

By Susan Lightstone



Irene Rezanoff's traditional Doukhobor vest, made in Russia and brought to Canada in 1912.

Photograph courtesy of Alvina Soukeroff, Airdrie, Alberta, Canada.

“Toil and *peaceful life.*”

THE SEARCH FOR PEACE led thousands of members of the Doukhobor sect on a long and torturous journey through Russia and across the Canadian West where many of them still live today. Along the way, their astonishing determination and capacity for work sustained them; much of that work involved textile crafts, including spinning, weaving, sewing, quilting, embroidery, and knitting.

HISTORY OF THE DOUKHOBORS

The roots of the sect can be traced to reform movements in the Russian Orthodox Church during the mid-1600s. Eschewing the tenets of the Orthodox Church, one group of dissenters living in southern Russia held that the “voice within” each person serves as a spiritual guide, rendering churches and governments unnecessary. Sharing, brotherly love, and pacifism formed the cornerstone of their beliefs, yet the Doukhobors were persecuted harshly in their native land. The sect acquired its name when, in 1785, a Russian Orthodox archbishop referred to them disdainfully as *doukhobortsi*, or “Spirit Wrestlers.” Intended to disparage, the term was

adopted as a badge of pride by the group, who interpreted it to mean wrestling *with* the spirit of God.

In 1802, Czar Alexander I (1777–1825) set aside land in Milky Waters, an area in the southern Ukraine on the Crimean Peninsula, and ordered that the Doukhobors move there. The death of the czar, however, marked the resumption of persecution of the Doukhobors and with it their wanderings. Many were exiled from Milky Waters to mountainous areas of the Caucasus bordering Turkey.

During the 1890s, leadership of the Doukhobors became hotly contested between two factions.

The spiritual leader of one faction, Peter V. Verigin, was imprisoned and exiled to Siberia in 1894 yet managed to maintain communication with his followers, even sending them an order to give up eating meat. Demonstrating their allegiance to Verigin and vegetarianism, women decorated their hats and vests with ribbon rosettes.

To reinforce the Doukhobor opposition to military service, Verigin ordered that all firearms be burned publicly. The Burning of Firearms occurred on June 29, 1895, St. Peter’s Day, and was



Irene and Alex Rezanoff. Circa 1930.

Photograph courtesy of Alvina Soukeroff, Airdrie, Alberta, Canada.

**CLOCKWISE FROM
TOP LEFT: Irene
Rezansoff,
Tina Chernenkoff,
Polly and Demetre
Podovinik, and
Grandma
Chernenkoff in
traditional
Doukhobor
dress. 1910.**

*Photograph courtesy of
Glenbow Archives,
Calgary, Alberta,
Canada (NA-3415-1).*



there until his death in 1924, when the railway car he was riding in was blown up by a bomb. (Whether his death was an accident or an assassination is still a mystery.)

IRENE REZANSOFF AND HER TRADITIONAL VEST

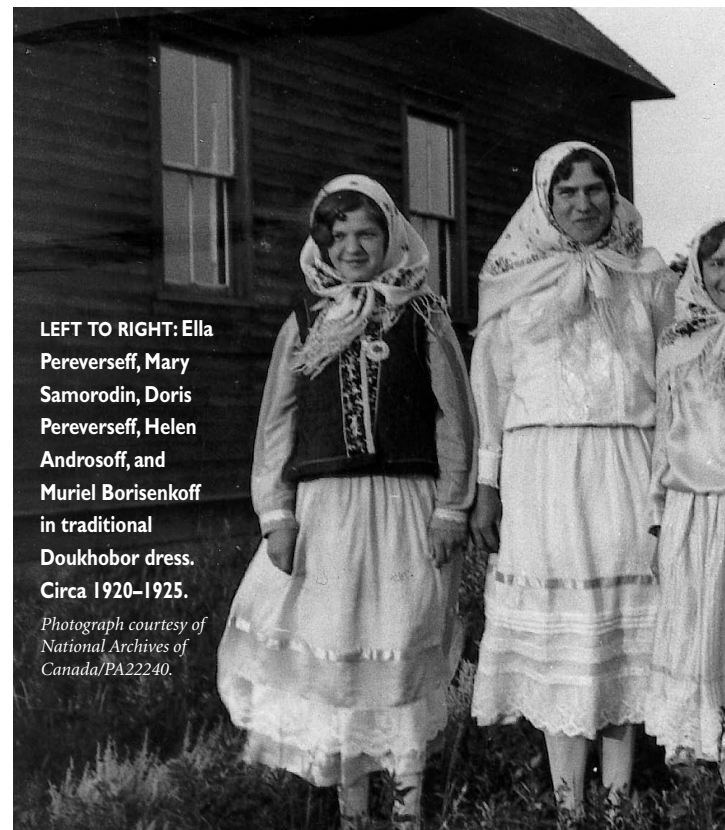
The life of Irene Podovinikoff Rezansoff and her traditional vest are reminders of Doukhobor history and the sect's strong textile tradition. Irene was born into the Doukhobor sect in the small village of Arlovka in Russia. Although her birthdate went unrecorded, her daughter, Margaret Strukoff, calculates that she was born in 1887. When Irene married Alex Rezansoff about 1905, she moved to Bogdanovka, a Milky Waters village in the territory that had been set aside for the Doukhobors by Czar Alexander I.

In 1910, Irene posed proudly for the camera, wearing the traditional Doukhobor costume. Her costume and those of the others in the photograph reflect the many stylistic influences, particularly Turkish and Ukrainian, that the Doukhobors had encountered during their migrations around

immediately followed by redoubling of the persecution of the Doukhobors in Russia.

Fortunately, the Russian writer Leo Tolstoy successfully petitioned Czar Nicholas II to let the Doukhobors emigrate, and English Quakers raised funds to enable them to do so. Approximately 7,500 headed for Canada, where the Doukhobors had been told that land was available and they could continue to live in their own communities, adhering to the tenets of their religion. In January 1899, the first Doukhobors arrived in Halifax, Nova Scotia, and began the long journey across Canada to homestead the prairie of Saskatchewan.

Some Doukhobors rejected the government's demand that they take an oath of loyalty (fearing that they would then be recruited to serve in the military), become citizens, and own land independently rather than cultivating it communally. Dispossessed of their land in Saskatchewan by the federal government, many of them went to live in a communal settlement in British Columbia founded in 1908 and led by Verigin, who had arrived in Canada in 1902 and remained



**LEFT TO RIGHT: Ella
Pereverseff, Mary
Samorodin, Doris
Pereverseff, Helen
Androssoff, and
Muriel Borisenkoff
in traditional
Doukhobor dress.
Circa 1920-1925.**

*Photograph courtesy of
National Archives of
Canada/PA22240.*

Russia, but the result was a style that was uniquely Doukhobor. That all the costumes are virtually identical has philosophical significance, according to the Russian ethnographer Svetlana Inikova: “These features united the Doukhobors, underscored the equality of all members of the sect, and at the same time outwardly separated them from the Orthodox population and their neighbours.”

Irene and Alex Rezansoff and their children Fred, Tina, and Peter arrived in Quebec on July 14, 1912, and immediately set out for the small town of Karminka, now Pelly, Saskatchewan, where relatives had preceded them. “They moved into Canada without anything—no language, no money, just three children,” says daughter Margaret, who was born in Canada in 1920.

Relatives took them in until they were able to get a piece of land and start building a home. At the beginning, the relatives gave them their old clothing. Mom would take the old garments and rip them apart and make whatever was needed for the children. The first thing she got in Canada was a spinning



wheel my dad bought her because she wanted to make mitts and socks for the children.

The Canadian textile authority Dorothy Burnham notes that although many things were shared in communal Doukhobor households, a spinning wheel was a personal and treasured possession. Margaret recalls many happy hours spent by that spinning wheel. “My brother and I turned the wheel while Mom spun. Her heart was not good, and she needed us to help her. While we were helping her, we learned our prayers—in Russian—line by line from Mom. It was a very, very happy home.”

The photograph on page 30 shows one of two traditional Doukhobor vests that Irene brought to Canada from Russia. Alvina Soukeroff, Margaret’s daughter and Irene’s granddaughter, owns it. (The vivid green background color is unusual; that of most examples is black.) A small ribbon rosette adorning the front probably signifies Irene’s allegiance to Verigin and his call for vegetarianism. Margaret doesn’t recall that Irene ever talked about being a vegetarian though she apparently adhered to Verigin’s order throughout her life.

According to Dorothy Burnham, the vests, called *dushagreika*, or “Spirit Warmers,” were made from commercial materials, probably by professional sewers in Russia. They are tailored, with a

The back of a Doukhobor vest showing the pleats; from the collection of the Canadian Doukhobor Society.

Photograph courtesy of Larry Ewashen, Canadian Doukhobor Society, Castlegar, British Columbia, Canada.

high waist and many pleats across the back. The floral embroidery that marches down either side of the fronts is worked in brilliantly colored wools using satin and knot stitches. The stylish exterior disguises the vest's practicality. Most vests, including Irene's, are padded, quilted, and lined with cotton flannel, useful in a homeland where even summer weather is cold.

Although it is not known whether Irene made her own vest, she easily could have.

According to Margaret, she certainly possessed the skills to create it: she "wove and spun everything—right from the sheep's back. My mother was a very good seamstress. She sewed everything. The little bit of pastime that Mom had, she'd embroider. She was a very creative woman.

Whatever she thought, she'd do. She'd just make it—no [commercial] patterns."

A few Doukhobor immigrants were quick to turn their backs on anything embroidered and handmade. "When our family first came to Canada, they turned to Canadian clothes—skirts and shawls at all times," explains Margaret, but "for special occasions, like St. Peter's Day, everybody dressed in traditional clothing." Visit a Doukhobor gathering today and you'll still find many Doukhobor women wearing traditional head kerchiefs beautifully embroidered with floral patterns. This, Dorothy Burnham says,

"shows clearly that the old skills have been passed on and that quality of craftsmanship has not been lost."

Irene's health, never strong, failed for good in 1932, but her legacy lives on. "I have to brag," says Margaret. "I'm just like my mother. I never had to buy patterns. I have five children—three boys and two girls. Both my daughters do handwork, too. And we all continue on in the Doukhobor religion."

Nearly half of the world's Doukhobors—30,000 strong—live in Canada today. Like Margaret Strukoff, they are peace-loving, hardworking, and productive, continuing to live by their motto, "Toil and peaceful life."



ABOUT THE AUTHOR.

Susan Lightstone is a lawyer by training, a writer by calling. Childhood summers spent quilting with her grandmother grew into a lifelong passion for needlework arts of all kinds. She lives in Ottawa, Ontario, Canada.



Doukhobor women pulling a plow in Thunder Hill Colony, Manitoba, Canada. 1899.

Photograph courtesy of National Archives of Canada/C681.

FURTHER READING

- Burnham, Dorothy K. *Unlike the Lilies: Doukhobor Textile Tradition in Canada*. Toronto: Royal Ontario Museum, 1986.
- Tarasoff, Koozma J., and Robert B. Klymasz. *Spirit Wrestlers: Centennial Papers in Honour of Canada's Doukhobor Heritage*. Hull, Quebec: Canadian Museum of Civilization, 1995.

Doukhobor Textiles and Organizations in Canada

Glenbow Museum

130 9th Ave. SE
Calgary, Alberta
Canada T2G 0P3
(403) 268-4100

Doukhobor Village Museum

Castlegar, British Columbia
Canada V1N 3H4
(250) 365-6622

Canadian Doukhobor Society

RR #1, Site 2, Compartment B-4
Castlegar, British Columbia
Canada V1N 3H7
(250) 365-5327

Canadian Museum of Civilization

100 Laurier St.
Hull, Quebec
Canada J8X 4H2
(819) 776-7000

Visit an exhibition on the Doukhobors at the Canadian Museum of Civilization's website at www.civilization.ca.

An Evening Purse to Quilt

QUILTED BY JAN TRACY

This elegant quilted purse is ready for a night on the town or any social occasion.

Compact courtesy of Mary Staley Pridgen; fountain pen and handkerchief courtesy of Susan Strawn Bailey. Photographs by Mary Staley Pridgen.



MATERIALS

Fabrics, $\frac{3}{4}$ yard (68.6 cm) each Moda's marbled burgundy (outside fabric) and David Textile's floral print (lining)

Thread: YLI 100% glazed cotton quilting thread, #3 light brown (to contrast with outside and complement the lining), 1 spool; Metrosene sewing thread #595 (to match outside), 1 spool; sewing thread for basting (to contrast with outside)

Needles: size 10 betweens (to quilt), 2-inch (5.1-cm) sharp (to baste)

Batting, Fairfield's Traditional Batting, 24 × 24 inches (61.0 × 61.0 cm)

Quilting hoop, 9 × 5½ inches (22.9 × 14.0 cm)

White marking pencil

Template plastic, 1 sheet

DMC #3 Perle Cotton, 1 skein each 221 and 841 (for twisted cord strap)

Finished size: approximately 5 × 6 inches (12.7 × 15.2 cm) closed, 5 × 9 inches (12.7 × 22.9 cm) open

QUILTING was just one of many textile-related activities practiced by the Doukhobors. The majority of traditional Doukhobor vests are quilted and adorned with beautiful floral embroidery. Irene Rezanoff's vest (see page 30) and an illustration of a traditional flower motif on the title page of Dorothy Burnahm's book about Doukhobor textile traditions served as inspiration for this elegant quilted purse that bears a quilted flower.



The inside of the quilted purse, showing the delicate floral print lining.

INSTRUCTIONS

Note: Extra inches have been added to the cut size of the fabric to accommodate a hoop; ½ inch (1.3 cm) has been added to the drawn measurement for take-up of quilting and ½ inch (1.3 cm) has been added for seam allowance.

The flower is quilted on the bottom of the rectangle. When the purse is assembled and folded, the flower motif is on the top flap.

Cut outside fabric 9 × 19 inches (22.9 × 48.3 cm), and lining fabric 13 × 23 inches (33.0 × 58.4 cm) along the straight of the grain. Cut batting 13 × 23 inches (33.0 × 58.4 cm).

Draw a rectangle, 6 × 15½ inches (15.2 × 39.4 cm), centered on the outside fabric. Trace designs A, B, and C (see flower template) onto template plastic and cut out.

Center base of template A 1 inch (2.5 cm) up from bottom marked edge of rectangle. Draw around inside and outside of template A. Center template B inside the A drawing and draw around template B. Draw around template C; flip template C and draw other leaf.

Beginning at top left corner of rectangle, draw diagonal line to bottom right corner. Draw remaining diagonal lines ¾ inch (2.0 cm) apart on entire rectangle (omitting flower).

Put 3 layers together and baste. Place basted layers in hoop.

Beginning in center, quilt diagonal lines in rectangle to within ¼ inch (6 mm) from edges. Leave 10 inches (25.4 cm) of thread on each end to be used later. Quilt flower.

Trim batting to marked edges of outside fabric. Trim lining fabric to about ⅜ inch (1.0 cm) wider than batting. Fold edge of lining around batting and under outside fabric; stitch lining to batting.

Finish edges: Trim the outside fabric ½ inch (1.3 cm) from original border line. Press edge of outside fabric under along the marked line to form selvedge. Press edge of selvedge in half, and blind stitch to lining.

With the 10-inch (25.4-cm) tail of quilting thread on each diagonal, continue to quilt to edge of fabric through all layers. Finish off and bury threads.

With lining facing up, fold plain end (without flower) up 5½ inches (14.0 cm); sew side edges together. Fold top down 3 inches (7.6 cm).

Make a twisted cord strap with 4 strands of 221 and 2 strands of 841 Perle Cotton 2½ times the desired length of the shoulder strap. (Refer to “Making the Twisted Cord” on page 19 of the January/February 1999 issue of *PIECEWORK*.) Sew twisted cord to both edges of purse, ending at fold.

ABOUT THE QUILTER. *Jan Tracy is a craftsperson and homemaker in Cape Elizabeth, Maine. Her forte is hand appliqué, although her diversified interests include knitting, basket making, cross-stitch, Maine coon cats, and gardening.*

SUPPLIERS

Lining fabric. “Designed by Beth Bruske” for David Textile, Inc., 5959 Telegraph, Commerce, CA 90040. (323) 728-3231. Call or write for the name of your nearest retailer.

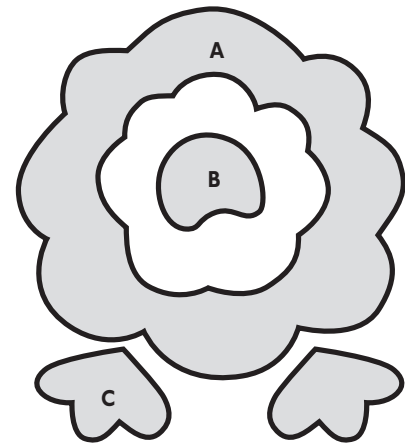
Outer fabric. “Pieces From My Heart” by Sandy Gowais for Moda Fabrics, 13795 Hutton Dr., Dallas, TX 75234. (800) 468-4209. Call or write for the name of your nearest retailer.

Quilting thread. YLI Corporation, 161 W. Main St., Rock Hill, SC 29730. (800) 296-8139. Call or write for the name of your nearest retailer.

Metrosene sewing thread. Available at your local sewing or fabric store.

Batting. Fairfield Processing Corp., PO Box 1130, Danbury, CT 06813. (800) 243-0989. Available at your local craft, fabric, or quilting store.

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



Flower template. Template may be photocopied for personal use.

WIN OUR QUILTED PURSE



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Juliette Hamelecourt



Juliette Hamelecourt
in front of Palm Sunday.

Photograph by Herbert
Ascherman.

MEDIEVAL ARTIST IN A MODERN WORLD

BY RICKY CLARK

THE ARCHITECT Albert Mangones was thoroughly familiar with the embroideries of Juliette Hamelecourt in 1968 when he commissioned her to create a dossal (an ornamental cloth to be hung above and behind the altar) for the Fermate Church in Haiti. Juliette had exhibited and sold much of her work in Haiti since her arrival there in 1959 to establish craft workshops under the auspices of the World Crafts Council

of the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

The dossal, titled *Apostles Tapestry*, recalls medieval and Renaissance embroideries from northern Europe. The background fabric is hand-woven Haitian cotton and the embroidery threads, predominantly cotton floss. Ten trained embroiderers, all former apprentices, worked with Juliette on the needlework.

When the dossal and other handcrafted furnishings were completed, the church held a dedication service. Hundreds of Haitians attended, as did many from the American Embassy. Almost immediately afterward, the personal militia of President François Duvalier (1907–1971) destroyed most of the furnishings in a devastating raid. The mother of one of Juliette’s apprentices rescued the *Apostles Tapestry* and returned it to Juliette (fortunately, it was only slightly damaged), but the church’s pastor and his entire order were banished from Haiti, and the workshop project was never resumed.

Juliette returned to Belgium when she was twelve. Her father died soon thereafter, and she went to live with her grandparents. Juliette’s grandmother, Marguerite Brimeyer, was a master weaver and embroiderer. A devout Catholic, Marguerite repaired and cared for medieval vestments from Belgian cathedrals and abbeys. Juliette continued her embroidery training with her grandmother and worked with her to repair the priceless treasures.

When she was fourteen, Juliette’s grandparents enrolled her in an Ursuline convent school in Thil-donck. It was her first exposure to formal education, and even though embroidery was part of the curriculum, Juliette hated it. Having been exposed only to the best embroidery of two cultures, she refused to work in the assigned Victorian style and patterns. For her own pleasure, she created small copies of liturgical embroideries from the Middle Ages.

She trained for a career in textiles, then married and had three children, but World War II changed the course of her life. She and her family



The Healing Garden.
42 x 108 inches
(106.7 x 274.3 cm).

In the collection of Lake County Systems Hospital, Mentor, Ohio. Photograph by Herbert Ascherman.

JULIETTE’S LIFE

Juliette Hamelecourt was born in 1912 in Brussels, Belgium. When she was ten, her father, a civil engineer, took her with him on a lengthy caravan trip to northern China, Mongolia, and Tibet. Because her mother had died when Juliette was young, her father put her in the care of a Chinese amah, a skilled needlewoman who taught Juliette both embroidery and painting in the Chinese tradition.

became war refugees and escaped to New York, where Juliette obtained work as woman’s page editor of *Pour La Victoire*, a French-language newspaper.

After her ten years in Haiti, Juliette returned to New York in 1969, where she designed embroidery kits for Columbia Minerva and Brunswick, edited *Embroiderer’s Journal* and *NeedleArts*, and wrote and published eight cookbooks. She also established an embroidery workshop in the Chelsea Hotel, a residential community for 200 artists, and



created embroideries that she exhibited throughout the United States and abroad.

In 1980, Juliette moved to Cleveland to be near her daughter, to work on several commissions, and to prepare for a major exhibition of her work in Belgium. There she established another embroidery workshop, this time with financial support from the Ohio Arts Council's Traditional and Ethnic Arts Apprenticeship Program. Today, Juliette is still remarkably active. Although arthritic fingers prevent her from embroidering, she paints, gardens, teaches art history, and has completed an artist's book (a limited edition of twenty-five books made of handmade paper with watercolors by Juliette).

SUBJECTS AND STYLES

Juliette's favorite subjects for embroidery are Bible stories, myths, and legends. One is the Old Testament story of Jezebel, the passionate and determined wife of Ahab, king of Israel. Juliette's *Jezebel Tapestry* shows the queen's last moments, as she is about to be thrown from the balcony and trampled to death by Jehu's horses.

Not all Juliette's subjects are religious. *The Healing Garden*, an embroidered panel 9 feet (2.7 m) long, depicts the herbs of a medieval physic garden. Juliette began by painting a cartoon, or design. Two former apprentices worked with her on the stitchery, completing the panel in 700 hours. *The Healing Garden* has been comforting patients, staff, and visitors to the Lake County (Ohio) Systems Hospital since its completion in 1989.

Many of Juliette's embroidered tapestries are also narrative. *Palm Sunday*, a 96-by-35-inch (243.8-by-88.9-cm) hanging she designed for St. Paul's Episcopal Church in Cleveland Heights, shows the entry of Jesus into Jerusalem the week before he was crucified. Its background, like that of nearly all her tapestries, is handwoven linen. For, says Juliette, "[a handwoven fabric] remains the prerequisite of a tapestry or decorative panel." The sky and all the appliquéd costumes and architectural details in the tapestry are of handwoven silk.

Occasionally, Juliette created her own materials. For a series of six panels depicting mankind's earliest writing, she made the base fabric of felt, the earliest man-made textile. For other projects, she wove the ground fabric herself. Usually, however,

The Apostles Tapestry.
102 x 120 inches
(259.1 x 304.8 cm).

In the collection of Saint Adrian's Church, Louvain, Belgium. Photograph by Sam Aaron.

she bought her background fabrics from Jack Lenor Larsen, a well-known weaver and distributor of exquisite fabrics from around the world.

In 1974, Juliette embroidered a silk panel for a Christmas display window at Cartier in New York based on an early-thirteenth-century embroidered altar frontal and worked mainly in imported cotton floss and gold bullion. For the angel's wings, however, she used one strand of raw silk that she had harvested from a cocoon, soaking the cocoon as she had seen her amah do, then opening it and pulling out the silk. A single cocoon yields a single strand of silk about 1,000 yards long.

Juliette adopted many of the techniques, stitches, and styles used by Flemish embroiderers: split, chain, back, stem, and Bokhara stitches; techniques of surface stitchery, counted thread, appliqué, quilting, couching, underside couching, and *or nue* (shaded gold). She sometimes couched soutache braid, which is considerably cheaper than gold. Her only innovation in embroidery, she says, was to make her stitches larger than did her predecessors, for she loves the patterns and textures that they produce.

Fifteenth-century Flemish artists and embroiderers strove for realism, and as they became increasingly

interested in the individual (a hallmark of the Renaissance), they personalized each character through body language and facial expression so that a viewer might “read” the emotions and even the health of a particular figure. Juliette adopted this aspect of Flemish art. In China, she had watched her amah carefully embroider faces, using a single strand of silk and beginning with the eyes, “the folded lid well marked and the pupil directed straight out at you under beautifully arched eyebrows.”

Juliette’s use of these techniques may be seen in the *Apostles Tapestry*, and in *Palm Sunday*. “Most faces in embroidery are just a face with cute little eyes,” she says. “What I have really striven for is to give a full expression.” She studied the bone structure of the face, then the overlying muscles, which determined the direction of her stitches. Beginning with the eye, she embroidered very close rows of stem stitch, pushing each row forward as she completed it, to give her better access to the ground fabric.

NEEDLE PAINTINGS

Juliette traces her own family’s history back to the fourteenth century, when some of her ancestors

Palm Sunday.
35 x 96 inches
(88.9 x 243.8 cm).

In the collection of St. Paul's Episcopal Church, Cleveland Heights, Ohio. Photograph by Herbert Ascherman. All photographs courtesy of Juliette Hamelcourt.





The “Cartier angel.”

Photograph by Bob Sasson.

became *varlets de chambre* (“members of the household”) of Philip the Bold (1342–1404), the first Duke of Burgundy. Their duties included designing clothing for the duke’s household, trappings for his army and horses, vestments for the churches he attended, and costumes for his plays and parades. In the fifteenth century, another ancestor, Jacques de Hemricourt, chronicled the lives of Philip the Good (1396–1467), grandson of Philip the Bold, and his courtiers in a book.

Juliette describes her embroideries as needle paintings, or *peintures à l’aiguille*, as they were called during the Middle Ages. Like medieval painters, weavers, and embroiderers, she created narrative works of art. In referring to her large embroidered hangings as tapestries, she compares them to the enormous woven wall coverings that reached perfection in fifteenth-century Flanders.

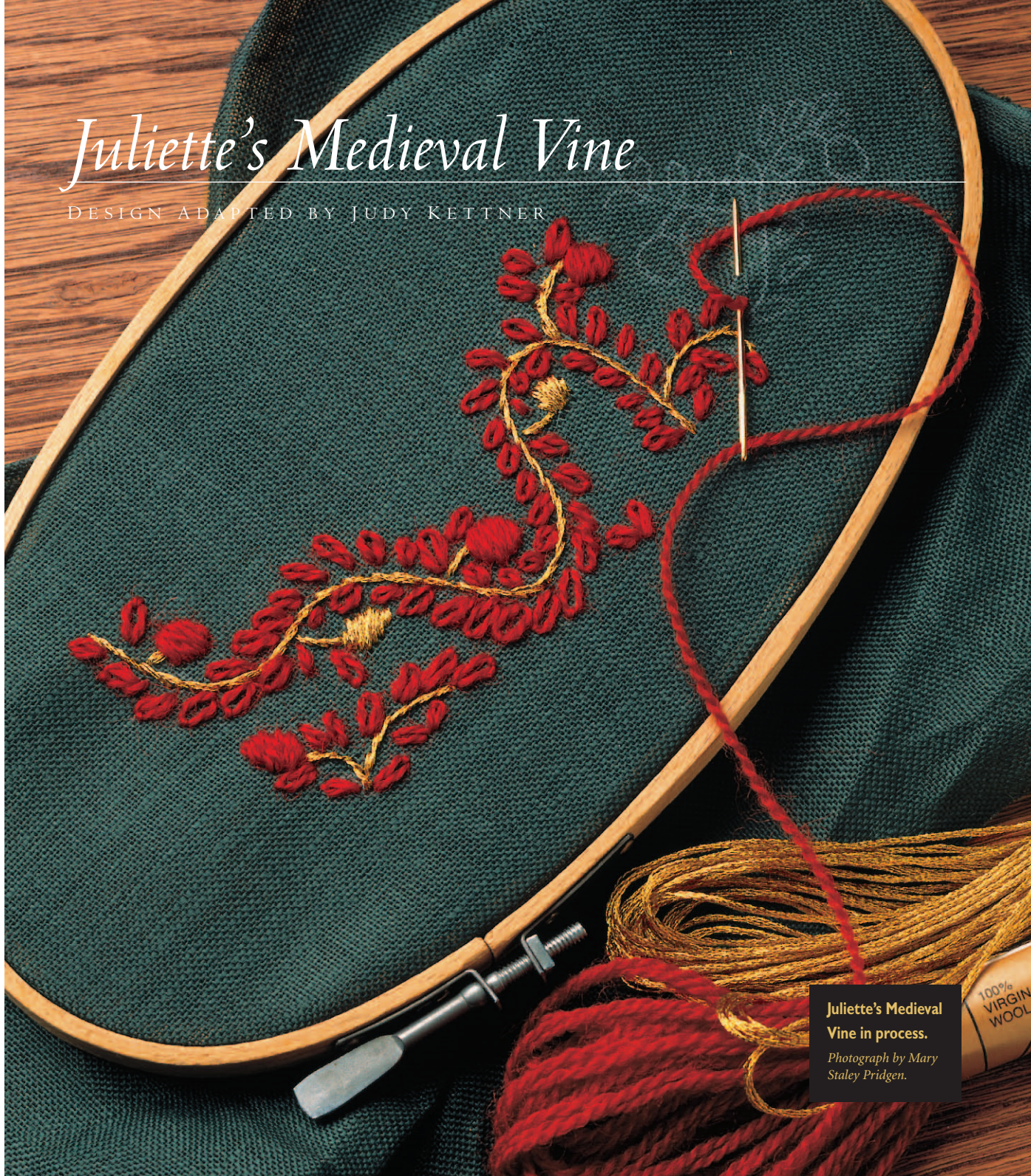
Her practice of giving intensive, long-term training to a limited number of apprentices is modeled on the medieval guild system, and her high standards for materials and craftsmanship echo those of medieval professional craftsmen. And like those craftsmen, she depended on commissions for her livelihood.

Juliette considers herself an artist whose medium was embroidery. “I used my needle like a brush, my threads as media. Every stitch becomes a brush stroke, not flat as with paint, but three-dimensional for its textile matter.” Surely the Dukes of Burgundy, who patronized outstanding artists working in all media, would agree. ❖

ABOUT THE AUTHOR. *Ricky Clark of Oberlin, Ohio, is an Affiliate Scholar at Oberlin College and a quilt historian. She has written extensively on quilt history and needlework.*

Juliette's Medieval Vine

DESIGN ADAPTED BY JUDY KETTNER



Juliette's Medieval
Vine in process.

Photograph by Mary
Staley Pridgen.

THIS GRACEFUL embroidered vine is adapted from the angel Juliette Hamelecourt designed for Cartier's 1974 Christmas window (see page 41). In a recent telephone conversation with Juliette, she explained that the fruit was representative rather than a realistic rendering of a specific fruit. Juliette worked the vine portion of the original with three rows of double threaded DMC metallic floss; she worked the leaves with red embroidery floss using the detached chain (also called daisy) stitch; she used a tiny chain stitch, worked in a spiral, to create the fruit.

The medieval vine motif can be worked on a collar or cuff. Portions could be placed on a pocket, the flap of a purse, or down the front placket of a dress or blouse.

MATERIALS

Wichelt 32-count linen fabric, 6 × 9½ inches (15.2 × 24.1 cm), #6540, Evergreen/Dark Teal

Paternayan Persian yarn, 1 skein of 968, red

DMC metallic embroidery floss, 1 skein of 5284, gold

Embroidery hoop, oval, 5 × 9 inches (12.7 × 22.9 cm)

Needle, size 18 tapestry

White transfer paper

Dull pencil

Finished size: 2½ × 6½ inches (6.4 × 16.5 cm)

INSTRUCTIONS

Transfer pattern (at right) to fabric by placing transfer paper between fabric and design and tracing over the design with a dull pencil. Mount the fabric in embroidery hoop. Embroider, using stitches and number of plies indicated in the Stitch Guide below.

Place finished piece, right side down, on a thick towel and gently steam from wrong side to take out wrinkles.

ABOUT THE DESIGNER. *Judy Kettner enjoys working with fibers in many different techniques. She is the project coordinator for PIECEWORK magazine.*

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.

Linen fabric. Wichelt Imports, Inc., N162 Hwy. 35, Stoddard, WI 54658. Contact your local needlework shop or write to Wichelt Imports.

Paternayan Persian yarn. JCA, Inc., 35 Scales Ln., Townsend, MA 01469-1094. (508) 597-8794. Call or write for the name of your nearest retailer.

Tapestry needle. Colonial Needle Co., 1150 Yonkers Ave., Yonkers, NY 10704. (914) 237-6434. Call or write for the name of your nearest retailer.



Embroidery pattern.

Pattern may be photocopied for personal use.

STITCH GUIDE

Vine—stem stitch—3 strands gold floss

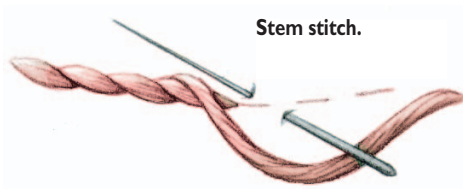
Fruits—satin stitch—2 strands gold floss or 2 strands red yarn

Leaves—detached chain stitch—1 strand red yarn

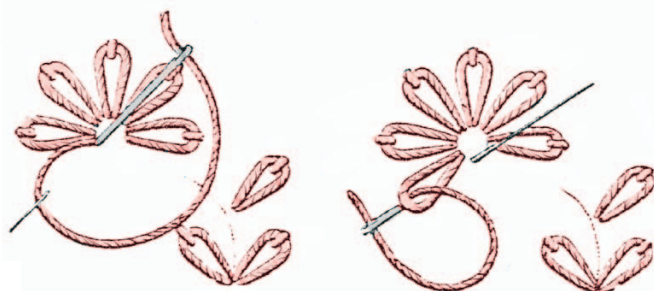
Satin stitch.



Stem stitch.



Detached chain stitch.





Lenten Veils *Curtains of the Sanctuary*

By Elly Smith

DURING the eleventh to fourteenth centuries, the Lenten veil, or cloth, was hung customarily in Roman Catholic churches during the Lenten season not only to separate the chancel from the nave but also to prevent worshippers from viewing the altar and the sacraments (following the practice of covering mirrors and windows with cloth at the time of a death). The symbolic significance of the Lenten veil is proclaimed in Hebrews 10:19–20: “Having therefore, brethren, boldness to enter into the holy place by the blood of Jesus, by the way which he dedicated for us, a new and living way, through the veil, that is to say, his flesh. . . .” The cataclysm that occurred when Christ’s suffering came to an end is described in Matthew 27:51: “[T]he veil of the temple was rent in two from the top to the bottom; and the earth did quake; and the rocks were rent.” A veil sometimes was hung from a suspended bar and used to dramatize the “rending” of the temple curtain—as the Crucifixion passage from Matthew was being read, the entire bar and curtain would be released and allowed to clatter to the church floor.

The earliest mention of a Lenten veil is a silk curtain in a 1214 inventory from the Cathedral of Salisbury in England. In a late-thirteenth-century tract, a French bishop noted that Lenten veils were richly decorated in the manner of the curtain that hung in the Temple of Jerusalem, which God had ordered made “of blue thread and wool dyed reddish purple and coccus scarlet material and fine twisted linen” and decorated “with cherubs, the work of an embroiderer” (Exodus 26:31).

Many Lenten veils—called *Hungertüch* (“hunger cloth”) in German because of their connection to the fast—were destroyed during the Reformation period on orders from Martin Luther (1483–1546) because they were regarded as trappings of the Church of Rome. Some veils have survived, however, and are still in use in churches in the German cities of Billerbeck, Nordwalde, and Vreden. In Paris, a Lenten veil is displayed annually at Notre Dame. This custom is also followed in Sicily and several cities in Spain. Other examples are in the collections of museums in Telgte, Germany, and in Utrecht and Enschede, the Netherlands.



Lenten Veil. Altenberg an der Lahn, Germany. Embroidery, linen on linen. 1330–1350. 155 x 59 inches (393.7 x 149.9 cm).

Photograph courtesy of the Cleveland Museum of Art, Cleveland, Ohio. Purchase from the J. H. Wade Fund, 1948.352.

Most surviving examples of Lenten veils are made of white linen embroidered with white linen thread. One survivor, now in the collection of the Cleveland (Ohio) Museum of Art (CMA), is a Lenten veil believed to have been made between 1330 and 1350 by nuns at the Premonstratensian convent of Altenberg an der Lahn, in Hesse, Germany. This wonderful example of *opus teutonicum* (German whitework) comprises a large central quatrefoil displaying the Crucifixion scene and fourteen smaller quatrefoils showing Matthew, Mark, Luke, John, and other saints. In addition to the quatrefoils, the veil is covered with numerous fantastic creatures, plants, and scrolls; all are worked in a variety of flat stitches, including cross-stitch, stem stitch, and buttonhole stitch. Of particular interest is a quatrefoil located directly to the



Lenten Veil.
Germany. 1624.
118 x 118 inches
(300.0 x 300.0 cm).

Photograph courtesy of the Rijksmuseum Twenthe, Enschede, the Netherlands. 0730 Hongerdoek.

left of the center quatrefoil in which Saint Elizabeth of Hungary (1207–1231) is depicted spoon-feeding a sick, perilously positioned figure on a small dais. The nuns at the Altenberg convent who created this Lenten veil had a special interest in Saint Elizabeth (see the sidebar on page 46).

In 1806, Napoleon secularized the Altenberg convent and gave the CMA Lenten veil, among many other items, to the Duke of Solms-Braunfels to compensate him for the loss of property in Lorraine (as a result of the Treaty of Lunéville, signed on February 9, 1801, ceding territory that had been part of the Holy Roman Empire to France). An exhibition in Düsseldorf in 1880 that

Lenten Veil.
Westphalia, Ger-
many. 1590–1599.
82½ x 45½ inches
(209.0 x 116.0 cm).

*Photograph courtesy
of the Museum
Catharijneconvent,
Utrecht, the Nether-
lands. ABM t2666
Hongerdoek.*

included the veil indicated that it was still in the possession of the duke's family. In 1948, it was purchased by the CMA from the Leopold Ikle Collection in Saint Gall, Switzerland. ❖

ABOUT THE AUTHOR. *Elly Smith of Seattle, Washington, gives lectures, conducts workshops, and designs and makes contemporary samplers. Her work has been displayed in numerous national and international exhibitions. You may e-mail her at Ellysmith1@aol.com.*



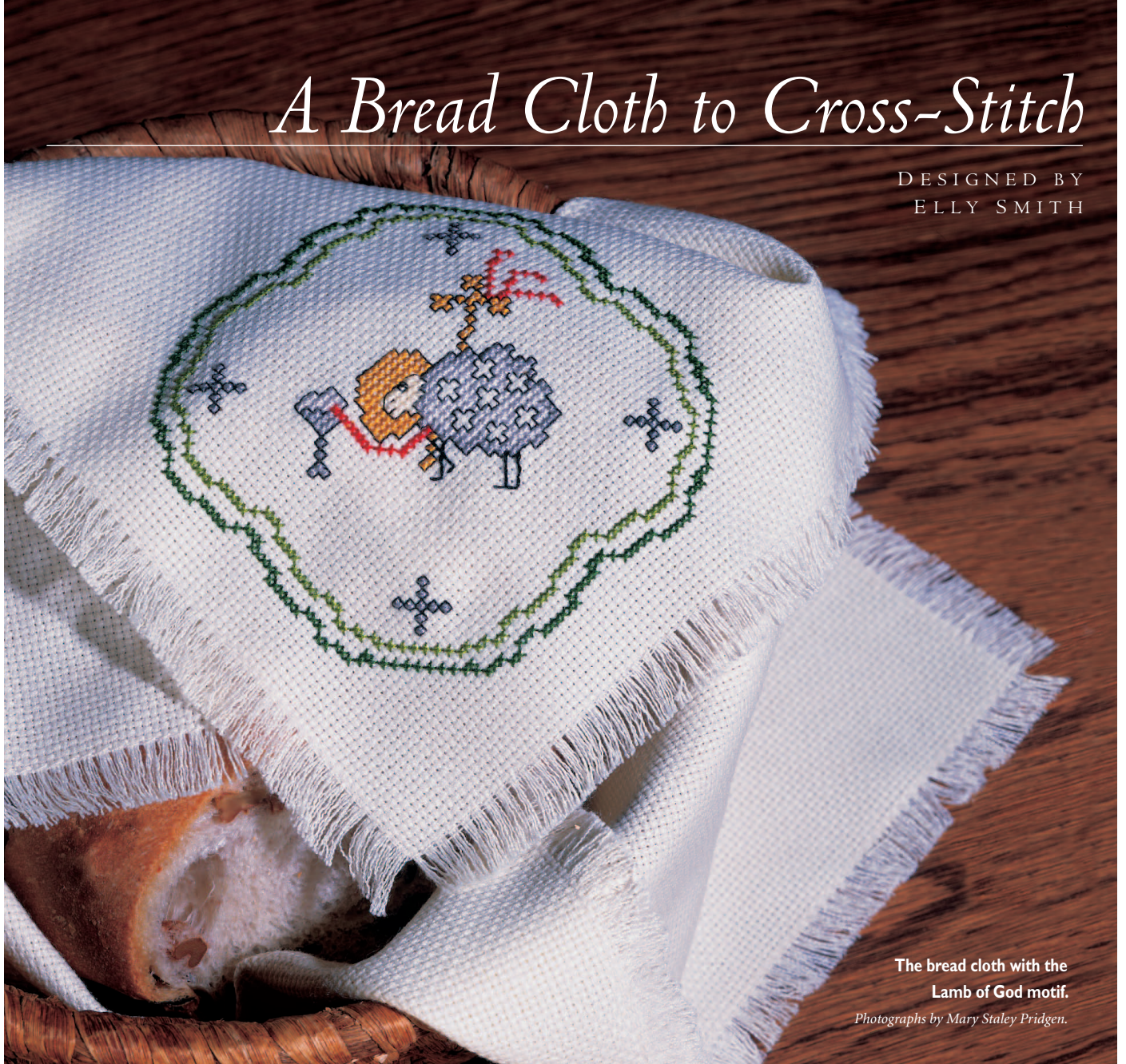
Saint Elizabeth of Hungary

In 1211, at the age of four, Elizabeth, daughter of King Andrew II (1175–1235) of Hungary, was promised to Hermann, the eldest son of Hermann I of Thuringia, as ratification of an alliance intended to oppose the Holy Roman Emperor Otto IV (1175–1218). She was taken to the Thuringian court to be raised and educated, and when Hermann died in 1216, she was then betrothed to his younger brother, Ludwig. At the court, Elizabeth was taunted because of her piety, but Ludwig, who shared Elizabeth's religious beliefs, became her protector. The two were married in 1221, a happy union that produced three children. For a few years, the couple enjoyed a life of devotion, charity, and penance. Elizabeth distributed alms to the poor, visited prisoners daily, and built a hospital below their residence, Wartburg Castle.

Ludwig joined the Holy Roman Emperor Frederick II (1194–1250) on a crusade to Palestine in 1227 while Elizabeth was pregnant with their third child, Gertrude. Shortly after Gertrude's birth, Elizabeth received news that her husband had died of the plague a month earlier. Soon after, Ludwig's family forced her and her children to leave the castle. Elizabeth arranged for the care of her two oldest children with relatives. Gertrude was left in the care of the nuns at the Altenberg convent and spent the rest of her life there, becoming its abbess in 1248; she died in 1297. Elizabeth joined the order of Saint Francis of Assisi and continued her life of aiding the poor. She was canonized Saint Elizabeth of Hungary by Pope Gregory IX in 1235, four years after her death.

A Bread Cloth to Cross-Stitch

DESIGNED BY
ELLY SMITH



The bread cloth with the
Lamb of God motif.

Photographs by Mary Staley Pridgen.

THE LAMB OF GOD motif on this bread cloth was inspired by the quatrefoils on the Lenten veil in the collection of the Cleveland Museum of Art (see photograph on pages 44 and 45). An alternate motif—Fish and Sheaves of Wheat—for the bread cloth is featured here as well. The fringed bread cloth is 14-count Aida and has presewn edges.

INSTRUCTIONS

Begin stitching by counting 21 threads in and 9 threads up from the right outer-edge corner of the cloth (marked with a purple dot on the Lamb chart and a red dot on the Fish chart). Follow the chart.

Straight lines and outlines are stitched with one strand of floss using the back stitch. Cross-stitches are stitched with two strands of floss over one.

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.

Bread cloth. Charles Craft, PO Box 1049, Laurinberg, NC 28353. (910) 844-3521. Call or write for the name of your nearest retailer.

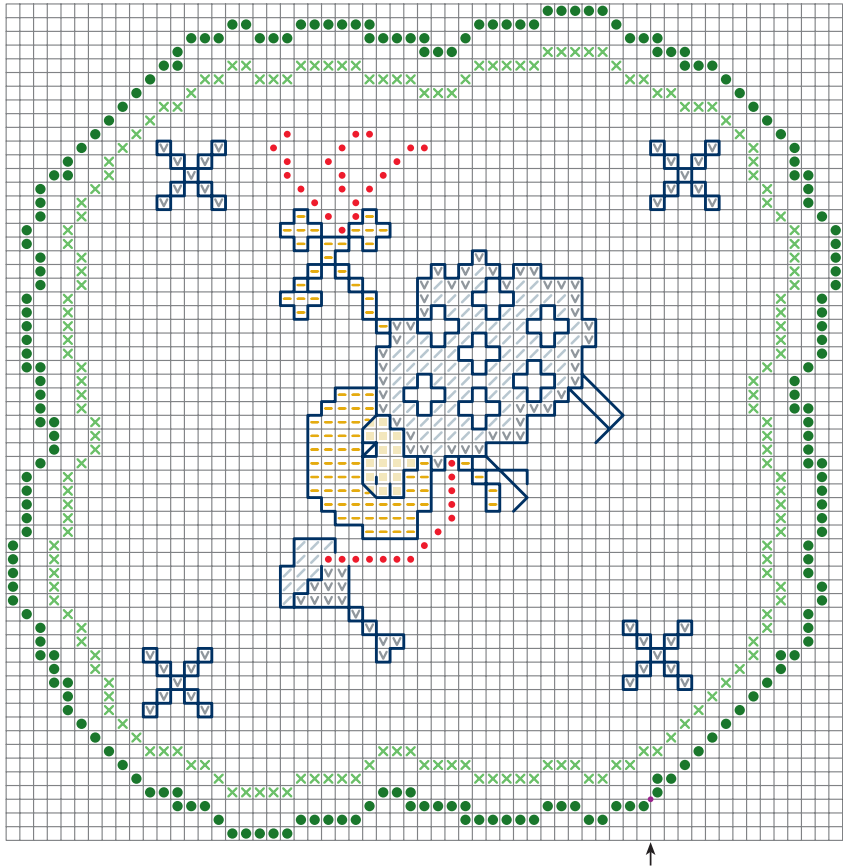
MATERIALS

DMC 6-strand cotton embroidery floss (Article 117), 1 skein each of the colors listed in the Color Guides

Charles Craft bread cloth, 14-count Aida, 18 × 18 inches (45.7 × 45.7 cm)

Finished size: 18 × 18 inches (45.7 × 45.7 cm)

Lamb chart. Chart may be photocopied for personal use.



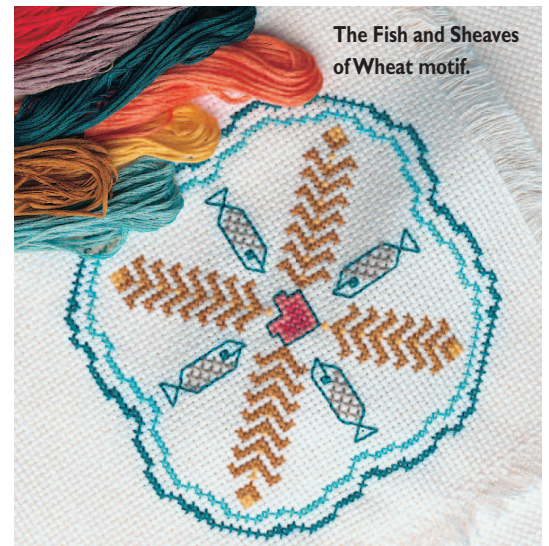
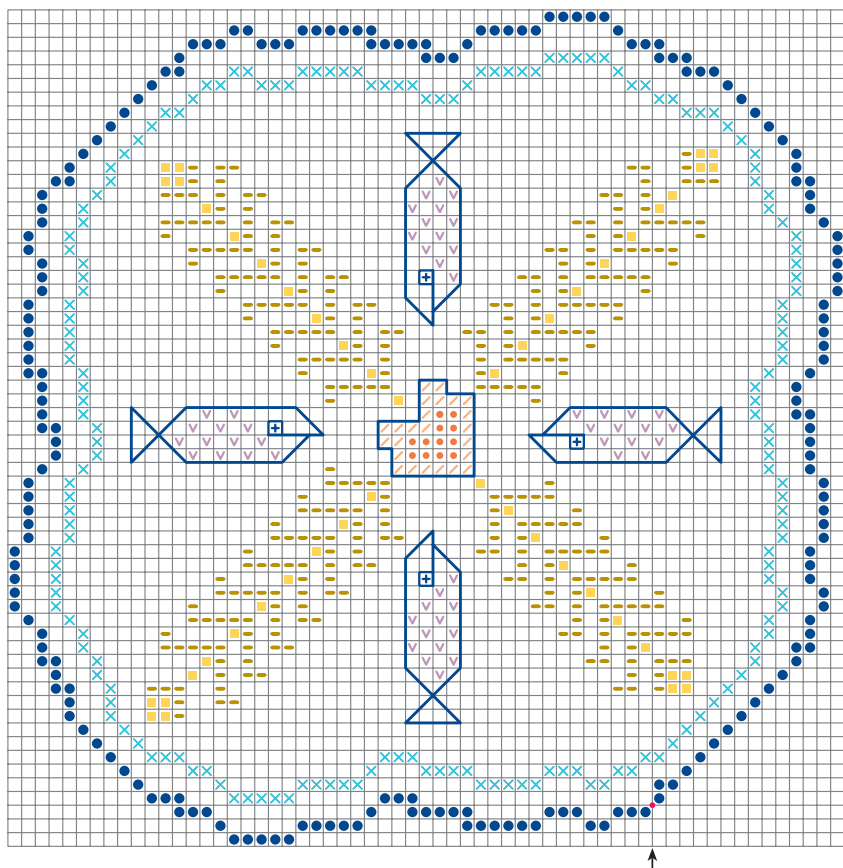
COLOR GUIDE—LAMB

- 904—very dark parrot green
- 906—medium parrot green
- 606—bright orange red
- 3823—ultra pale yellow
- 3/4 stitch with 3823
- 3820—dark straw
- 3/4 stitch with 3820
- 318—light steel grey
- 762—very light pearl grey
- backstitch with 939 very dark navy blue
- beginning stitch

COLOR GUIDE—FISH

- 3765—very dark peacock blue
- + 3765—very dark peacock blue
- backstitch with 3765
- × 3766—light peacock blue
- 3822—light straw
- / 3341—apricot
- 3705—dark melon
- 680—dark old gold
- v 3042—light antique violet
- beginning stitch

Fish chart. Chart may be photocopied for personal use.



The Fish and Sheaves of Wheat motif.

2,000 YEARS OF Jewish Head Coverings

BY SUSAN TORNHEIM



A crocheted yarmulke on a prayer shawl.

Prayer shawl courtesy of Congregation Har Shalom, Fort Collins, Colorado. Photograph by Mary Sialek Prigen.

MANY NON-JEWS know of the Jewish practice of covering the head while at prayer. The small skullcap, or yarmulke, made of black polyester fabric or crocheted with a border design in a contrasting color and worn by men and sometimes women, is often seen in public. Orthodox men and women wear head coverings that identify them as members of the most traditional Jewish sect: yarmulkes, fedoras, or head scarves that totally cover women's hair. Jewish head coverings have undergone many changes over the past two millennia.

THE HEAD-COVERING TRADITION

The Talmud, the authoritative collection of rabbinic discussions on Jewish law, states that it is optional and a matter of custom to cover the head at times other than when leading prayers in the synagogue or reading from the Torah. During the Middle Ages, rabbis in France and Spain held that it was not necessary to cover the head during prayer and Torah study, and some of them performed these activities bareheaded. The rabbinic authority Solomon Luria (1534–1572)

said that he knew of no injunction against praying bareheaded.

Over time, however, a number of religious authorities began to favor covering the head as an expression of modesty and fear of God. An uncovered head also gradually came to be perceived as a sign of light-mindedness. The sixteenth-century codification of Orthodox Jewish practice called the *Shulchan Aruch* states that a man may not read from the Torah or walk 4 cubits (about 6 feet) with an uncovered head. In the seventeenth century, Rabbi David Ha-Levi of Ostrog promoted another reason to cover the head during prayer, quoting Leviticus 18:3: “We shall not walk in their ordinances.” He explained that since Christians remove their hats to pray, Jews should differentiate themselves by following the opposite practice.

THE EVOLUTION OF JEWISH HEAD COVERINGS

The Phrygian hat, a soft, felted wool cap with a forward-curving rounded point, which originated in Asia Minor, was popular among Jewish men. Pottery figures identifiable as Hebrews wearing the Phrygian hat were made in China between A.D. 683 and 728.

Jews had tended to wear clothing similar to that worn by the general population, but during the eighth century in the Ottoman Empire, Caliph 'Umar II ruled that Jews had to wear clothing that distinguished them from Muslims. Clothing laws promulgated by various rulers at different locations and times conflicted and were not uniformly enforced, but the effort to distinguish non-Muslims continued through the centuries in Muslim countries. In fifteenth-century Egypt, Jews wore yellow turbans, Christians wore blue, and Muslims wore white.

Jewish life in Christian countries in the Middle Ages was uncertain and could be dangerous. Jewish

communities developed their own dress guidelines to help their members maintain separation and avoid creating envy toward them by non-Jews. They were to eschew Christian fashions or showy clothing and jewelry. Jewish men adopted the *Judenhut*, “Jew’s hat,” a felted wool hat topped by a narrow cone or spike with a knob at the end. Miniature illustrations of the *Judenhut* appear in the Stavelot Bible of 1097, and it is depicted in scenes on the twelfth-century bronze church doors of the Chiesa di San Zeno Maggiore in Verona, Italy.

In 1215, the Fourth General Council of the Lateran, called by Pope Innocent III, ruled that

Jews and Saracens living in Europe must wear identifying clothing so that men and women of different faiths would not have improper relations. Later laws made it compulsory for Jews to wear special identifying hats, badges, or clothing colors. The *Judenhut* was a common identifier in central Europe, as was the barrette, a black, round, flat man’s hat. In the Orient, Jewish men had to wear yarmulkes or turbans, often yellow.

Although the clothing laws were intended to humiliate Jews, the Jewish community became attached to the *Judenhut* as a symbol of group identity and pride. Viewed as a crown of distinc-

tion, the *Judenhut* was proudly used as part of the design on Jewish seals, such as that of the Jewish community in Augsburg, Germany. Wearing of the *Judenhut* was discontinued in Europe during the Middle Ages, but Jews still had to wear a hat of a specified color in some European countries as late as the beginning of the French Revolution in 1789.

Jewish populations moving away because of persecution or expulsion brought their dress traditions with them to their new homes. In the 1650s, “native” Jewish men in Turkey wore colored turbans, but those of Spanish and Portuguese



Süsskind der Jude von Trimberg. Süsskind, a Jewish troubadour, is depicted wearing a Judenhut. Miniature. Thirteenth century.

Photograph courtesy of Heidelberg University Library, Heidelberg, Germany (Cod.pal.Germ.848, fol.355).

origin, whose forebears presumably had come to Turkey after the Spanish expulsion of Jews in 1492, wore a tall, fezlike, brimless hat. Sixty years later, the French ambassador to Turkey wrote that Jewish men wore a round violet turban with a checkered border, called a *kaveze*, that was a cross between a turban and the earlier tall Spanish hat.

The origins of the crocheted skullcap are hard to pin down. A page of illustrations of Jewish hats through the ages in the *Encyclopedia Judaica* shows a large decorated skullcap, likely crocheted, labeled “Russia, 1900.” In Yiddish, the skullcap is called a *yarmulke*, possibly from the Hebrew *yereh malkah*, “fear [that is, respect] the King [of heaven].” In Hebrew, the skullcap is also called a *kipa* or *kappel*, from Italian or German words meaning “cap.”

Today among Orthodox Jews, it is obligatory for members to cover the head at home, in public, and during religious activities. Among Conservative

and Reconstructionist Jews, members generally cover the head only during religious activities. Among Reform Jews, covering the head is a matter of choice. The yarmulke, often crocheted, is now the usual ritual head covering, the latest in the long line of changing fashions. ❖

ABOUT THE AUTHOR. *Susan Tornheim is a feltmaker, writer, and copy editor who lives in the Boston area. A member of Shir Hadash, a Reconstructionist congregation, she wears an embroidered ethnic cap during religious activities.*

FURTHER READING

Rubens, Alfred. *A History of Jewish Costume*. London: Weidenfeld and Nicolson, 1973. Out of print.

Crocheted Yarmulke

DESIGNED BY MEG GROSSMAN

THE YARMULKE is a traditional Jewish head covering. Girls and women often crochet yarmulkes for the boys and men in their lives as tokens of affection or friendship. This project, featured on page 49 and shown in detail here, was worked in the round, using two colors of DMC Perle Cotton.

Detail of the yarmulke showing the design.

Photograph by Mary Staley Pridgen.

MATERIALS

DMC #5 Perle Cotton, 2 skeins blue (color 798), 1 skein pale grey (color 415)
Crochet hook, size 6, 7, or 8 as needed to provide a firm fabric
Tapestry needle

Finished size: approximately 5½ inches (14.0 cm) across

ABBREVIATIONS

ch—chain	sc—single crochet
inc—increasing: sc twice in indicated st	sl st—slip stitch
patt—pattern	sk—skip
rep—repeat	st(s)—stitch(es)
rnd(s)—round(s)	

INSTRUCTIONS

Note: The yarmulke is worked in individual rounds (ch1, sk 1 st, crochet around and sl st into initial chain of rnd). Mark the last stitch of each round, moving the marker as you come to it each round.

Changing colors

Insert hook and pull through a loop with old color (2 loops on hook). With new color, pull a loop through both loops on hook. In other words, do the first part of the stitch with the color indicated on the chart below, and the second part of the stitch with the color required for the next stitch. Carry the

color not being used along the edge of the already worked fabric, crocheting around the unused thread as each stitch is worked.

Base: Using blue, ch4, join with a sl st. Work 6sc into ring.

Rnd 1: Sc twice in each st—12 sts.

Rnd 2: Sc twice in each st—24 sts.

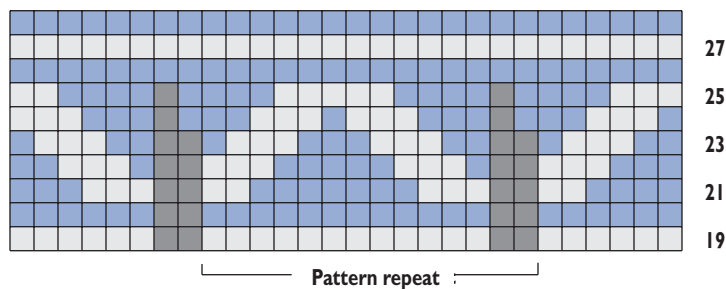
Rnd 3 and all odd-numbered rnds: Sc once in each st.

Rnd 4: *Sc, inc in next st; rep from *—36 sts.

Rnd 6: *Sc2, inc in next st; rep from *—48 sts.

Rnd 8: *Sc3, inc in next st; rep from *—60 sts.

Design chart. Chart may be photocopied for personal use.



COLOR GUIDE

	blue
	grey
	no stitch

Rnd 10: *Sc4, inc in next st; rep from *—72 sts.

Rnd 12: *Sc5, inc in next st; rep from *—84 sts.

Rnd 14: *Sc6, inc in next st; rep from *—96 sts.

Rnd 16: *Sc7, inc in next st; rep from *—108 sts.

Rnd 18: *Sc8, inc in next st; rep from *—120 sts.

Begin design chart

Rnd 19: Using grey, sc in each st. Do not cut thread.

Rnd 20: Using blue, *sc9, inc in next st; rep from *—132 sts.

Rnd 21–25: Follow chart working incs as indicated on rnd 24—143 sts.

Rnd 26: Using blue, sc in each st, inc below the center of each patt rep—154 sts.

Rnd 27: Using grey, sc once in each st. Cut grey thread.

Rnd 28: Using blue, sc in each st, crocheting over tail of grey thread for 7 or 8 sts.

FINISHING

After final sl st of rnd, cut blue thread. Draw end of thread through loop. With tapestry needle, work end through 7 or 8 same color single crochets and snip off close to work. Trim off any other hanging ends. Wash in lukewarm soapy water; rinse. Press out water with a towel. Reshape over a round bowl bottom.

ABOUT THE DESIGNER: Meg Grossman is a historic interpreter and program assistant for textiles at Old Sturbridge Village. She earned a B.F.A. in crafts/textiles at the University of the Arts in Philadelphia, Pennsylvania.

SUPPLIER

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

The Buddha Robe

By Jiho Sargent

THE BUDDHA ROBE, the outermost vestment of Buddhist clerics around the world, still retains characteristics that date from the lifetime of the religion's founder, Shakyamuni Buddha, 2,500 years ago. Although additional clerical vestments, which reflect Buddhist history as well as the climates to which the religion spread, are worn in some parts of the world, the Buddha robe is worn wherever Buddhism is practiced.

Buddhism originated in India with the teachings of Shakyamuni Buddha. (The exact dates of his birth and death are not known, but most scholars agree that he lived during the fifth or sixth century B.C.) Early texts tell how this son of a local ruler came to reflect on the existence of human illness, the infirmities of age, and finally death. Despite his love for his wife and young son, he resolved to become a wandering religious seeker striving to understand the life of a human being.

It is said that the Buddha slipped away one night while everyone was asleep. Reaching a river, he cut off his hair with a sword and replaced his rich clothing with a simple loincloth and a rectangular cloth wrapped around his body. The rectangle was pieced together from scraps of the cloth used to wrap the dead before floating them away on the river. Clay from the riverbank dyed the cloth to a single solid color. Thus, a rectangular wrap, pieced together from scraps and its upper corners tied or rolled together on one shoulder, became the Buddha robe.

Thus clad, the Buddha sought understanding. After six years of effort, including extreme



ABOVE:The Rev. Kosho Hatamoto, officiating at Taisoji, Tokyo, Japan, in a summer robe worn over a blue Chinese robe and white Japanese kimono.

All photographs, unless otherwise noted, by the author.

LEFT: Fourteenth-century Japanese portrait scroll of Nagarjuna, a leading Buddhist sage of the second or third century in India, showing the Buddha robe.

Photograph courtesy of the Tokyo National Museum.

Second-century Indian statue of Shakyamuni Buddha, showing the Buddha robe over the left shoulder.

Photograph courtesy of the Tokyo National Museum.



asceticism, he finally sat beneath a tree in determined meditation. That meditation awakened him to the knowledge that all things change and all are interdependent. We can best live our changing, interdependent lives, he realized, by following a middle path that neither rejects nor seeks the things of our world. To help other humans achieve this course, he formulated guidelines for suitable views, thoughts, speech, action, livelihood, effort, mindfulness, and concentration. These fruits of Shakyamuni Buddha's understanding are the foundation of all Buddhism, even today.

It is a common misconception that Buddhist clerics take a vow of poverty, but there never has been such a vow.

The Rev. Kosho Hatamoto in a winter brocade Buddha robe and ceremonial hat.



Buddhist clerics (and laypersons) vow to live lives grounded in the Buddha, the Buddhist teachings, and the followers of Buddhism. Buddhists strive to avoid doing evil, to do good, and to work for the benefit of others. Value is placed on not being greedy for property, fame, or social position but not on purposeful poverty. In most branches of Buddhism, clerics are free both to handle money and to involve themselves in their own livelihood.

A typical Indian robe, modeled after the one worn by Shakyamuni Buddha, measures 96 by 77 inches (243.8 by 195.6 cm). In tropical climates, the Buddha robe was and remains the sole garment of Buddhist clerics. Buddhism spread from Southeast Asia to China along trade routes during the first century A.D. As Buddhism expanded into colder areas, there was a need for greater protection from the elements. Additional garments, worn beneath the robe, met this need. In China, a coatlike, ankle-length robe with long, deep sleeves came into use, supplemented by additional undergarments according to the weather.

When Buddhism came to Japan in the sixth century A.D., the Chinese robe came with it.

Beneath it, however, Japanese clerics wore a kimono in white or a muted color. The robe also became somewhat shorter, revealing the kimono's hem. Japan's Buddhist vestments thus trace the path of Buddhism itself from its origin in India through China to Japan.

With the addition of garments beneath the Buddha robe, the robe's role changed from an essentially protective one to a symbolic, decorative one. Japanese robes typically measure 76 by 50 inches (193.0 by 127.0 cm). Decreases in size led to a slightly smaller and less widely

overlapped robe with ties to secure it. Further developments led to even smaller versions. These smaller robes are still widely used in Japan. One version is a rectangle 36 by 24 inches (91.4 by 61.0 cm) that duplicates the structure of a full-sized Buddha robe. A long, broad strap rests on one shoulder so that the rectangle covers the back and hips. In some denominations, this type of vestment is used during religious services.

Another version, only 15 by 12 inches (38.1 by 30.5 cm) or even smaller, is suspended over the chest. Priests wear this type of robe when they are not conducting religious services. A layperson may wear the smaller version while participating in Buddhist services.

In addition to changes in structure, fabrics used to construct robes became more elaborate. The earliest Japanese paintings and statuary showing Chinese clergy suggest that silk came to replace hemp or cotton. Buddhism was a government-sponsored religion in both China and Japan, and like most religions of early times, its clergy came primarily from the upper classes. People from the lower classes were not likely to be sufficiently literate to understand the complex Buddhist texts or to have enough money to withdraw from the labor that supported their families. Government sponsorship and the clerics' own funds allowed the use of richer, more decorative fabrics.

Buddha robes of brocade and embroidered silk were worn by officiating priests at public ceremonies. Red robes became popular as a broader range of silk colors supplemented the earlier shades of yellow, orange, and brown. Even very simple Buddha robes in Japan were, and are today, carefully stitched with a silk thread that often contrasts with the fabric color.

Through all these changes, however, the Buddha robes worn around the world today are remarkably similar to those worn in India more than two and a half millennia earlier. ❖

ABOUT THE AUTHOR. *Jiho Sargent moved to Japan from the United States and entered the Buddhist priesthood after a twenty-year career as an aerospace writer. She has served as assistant priest at a neighborhood Zen Buddhist temple, Taisoji, in Tokyo for the past fifteen years. She is writing a book tentatively titled Asking about Zen: 108 Answers.*



ROBES OF DELIVERANCE Ritual Garments of the Buddhist Priests of Japan, September 1 through February 27, 2000

This exhibition at the Baltimore Museum of Art (BMA) features seventeen eighteenth-through twentieth-century garments worn by Buddhist priests in Japan drawn primarily from the museum's textile collection. These include two types of Buddha robes.

Buddha robes have a long history in Japan, dating back to the sixth century and the beginnings of Buddhism in that country. Early forms of the garment were made from discarded scraps of cloth, considered appropriate at that time for the robes of clerics free from material desires. But as Buddhism gained power, wealth, and political support, and people began to offer gifts to temples of costly cloth and clothing, the lavish fabrics began to be used to construct robes.

"Robes of Deliverance" is cocurated by Anita Jones, BMA Associate Curator of Textiles for Decorative Arts, and Frances Klapthor, BMA Associate Curator of Asian Art, and is supported by the museum's Jean and Allan Berman Textile Endowment Fund.

For more information, contact BMA, 10 Art Museum Dr., Baltimore, MD 21218; (410) 396-7100.

Detail of a nine-panel Japanese robe with embroidered floral and Buddhist designs. Edo period, 1615-1868.

Photograph courtesy of the Baltimore Museum of Art (BMA 1980.193).

Westminster

By Deborah Pulliam

LONDON'S Westminster Abbey, built by Edward the Confessor (1002?–1066) in 1065 and rebuilt by Henry III (1207–1272) in 1245, offers those interested in historic clothing and needlework a real treat. On the far side of the Abbey, beyond Poet's Corner, the Chapter House, and Pyx Chamber, is the Abbey's Undercroft Museum. This vaulted, underground chamber, originally the basement of a dormitory for monks, is the site of a permanent exhibit of costumed effigies, likenesses of dead royalty, nobles, and prominent citizens, dating between 1377 and 1805. The collection contains twenty-one figures; all but three are currently on display.

Beginning in the early thirteenth century, an effigy of a deceased monarch was carried on top of the coffin in funeral processions, supplanting the earlier practice of displaying the actual corpse during the procession. This display served an important function, as the ruler was both a political and a mystical figure (until the seventeenth century, a king was thought to be second only to God) to his subjects.

When the funeral procession reached the Abbey, both the coffin and effigy lay in state. After the monarch had been interred in Westminster Abbey, the effigy would be exhibited for several weeks longer, in some cases until a memorial stone had been carved and placed in the crypt. This period was usually the general population's only opportunity to see what its late monarch had looked like in life. The effigies became the property of the Abbey and were put in storage after the viewing period was over.

The earliest effigies were carved from wood; the heads were then wrapped in linen, covered in plaster, and painted. For later effigies, the heads and hands were made from wax over a form. Each figure was made to approximate the dead person's measurements so that the clothing would fit. The head was also made to realistically depict the corpse's features. The effigy of King Edward III



The effigy of Elizabeth I.

Photograph courtesy of Westminster Abbey.
Copyright: Dean and Chapter of Westminster, London.

Abbey's Effigies

(1312–1377), for example, has a drooping mouth and cheek, indicating the effects of a stroke that the king suffered shortly before he died.

Effigies made through 1625 were all intended specifically to be carried in a funeral procession. One of these, that of Queen Elizabeth I (1533–1603), is fully dressed, having been rebuilt and redressed in the eighteenth century. In 1995, conservators discovered that the reworked effigy bore the original base figure and wore a corset and drawers that the queen probably wore during her lifetime. The linen corset and drawers are on display adjacent to the effigy, providing the viewer the opportunity to see the grade and weave of the linen and the construction methods used to make the garment.

Beginning in the late seventeenth century, some effigies were made more as memorials than specific displays for funerals. No effigy at all was displayed during the funeral of King Charles II (1630–1685); the wax figure, which was probably made about a year later, is considered to be one of the most accurate portraits of the king. The figure is wearing robes of the Order of the Garter that belonged to Charles himself.

Frances Stuart, Duchess of Richmond and Lennox (1647–1702), who was considered one of the great beauties of her time, was a maid of honor to Catherine of Braganza (1638–1705), queen of Charles II. The king was quite taken with Frances's beauty and wit and apparently seriously considered divorcing Catherine to marry Frances, then twenty years old. Unfortunately for him, Frances had already eloped with the Duke of Richmond and Lennox. Her effigy is considered to be an accurate image at the time of her death, in her fifties. As directed in her will, the duchess's effigy is dressed in the robes she wore at the coronation of Queen Anne in 1702. A stuffed parrot, which in life was her companion for forty

years, accompanies the duchess.

The figures of King William III (1650–1702) and Queen Mary II (1662–1694) may have been made before their deaths but were not displayed until 1725; they have always been displayed together. They wear copies of the robes the rulers had worn for their 1689 coronation, but it is clear that these were intended to be viewed from the front only: the back of King William's richly decorated mantle is actually coarse blue linen, basted to the wool velvet of the fronts. Both costumes are embellished with raised and flat Venetian needle lace.

The seated figure of Queen Anne (1665–1714) is built only from the waist up. Although the wax portrait head was made soon after Anne's death, probably from a death mask, it was not given a

body and clothing until 1740. Like those of her brother-in-law and sister, William and Mary, the figure of Anne wears a wool velvet copy of her coronation robes. Her costume also displays some Flemish bobbin-lace ruffles.

Three figures form a family group. Catherine, Duchess of Buckingham (1681–1743), an illegitimate daughter of James II, had her effigy made and dressed before she died. It was the last of the Westminster

effigies to be carried in a funeral procession. Like the Duchess of Richmond, she chose to be shown dressed in her coronation robes of silk velvet and brocade. Her sleeve ruffles are edged with needle lace from Brussels.

Standing with the duchess is her son Robert, Marquess of Normandy, who died in 1715 at the age of three. The figure wears a silk velvet robe trimmed with silver braid over a silk and gilt gown and fine linen shirt, typical dress for an aristocratic toddler and perhaps Robert's own clothing. The third figure is Robert's younger brother, Edmund Sheffield, the Duke of Buckingham, who died at nineteen in 1735. His figure (the only one in the

Beginning in the late seventeenth century, some effigies were made more as memorials than specific displays for funerals.

exhibit not standing or seated) lies on the mattress and coffin board prepared for his funeral procession. Although this figure is dressed in coronation robes, clothing historians believe these apparently were assembled from other garments, possibly Edmund's own peer's robes. His pink silk sleeved waistcoat is heavily embroidered with gilt and silk threads. His breeches are a darker red velvet lined with fustian. Valenciennes bobbin lace embellishes the shirt front and cuffs.

William Pitt, Earl of Chatham (1708–1778), was buried in Westminster because he had been a prime minister. Although no effigy had been used in his funeral, a memorial figure, with a wax head based on a bust done four years earlier, was quickly commissioned. The Abbey recouped the cost of the effigy by doubling the fee for viewing the effigies from threepence to sixpence. Pitt's figure wears his red broadcloth parliamentary robe trimmed with white rabbit fur and wide gilt and silver braid and lined with white sarcenet (a soft, thin silk taffeta). The three horizontal rows of gold lace or braid, called guards, indicate Pitt's status as an earl.

Horatio, Viscount Nelson (1758–1805), was the greatest naval hero of his time. After his death during the Battle of Trafalgar, his body was buried in St. Paul's Cathedral (the site was chosen in part due to the crowding of tombs at Westminster). When his funeral and the subsequent display of the funeral car at St. Paul's drew thousands of visitors away from Westminster, the Abbey's staff commissioned the effigy figure included in the exhibit.

The wax head has always been considered an

excellent likeness of Nelson, and his mistress, Lady Hamilton, is said to have swooned upon seeing it for the first time. (The figure's left eye is cloudy, but Nelson actually was blind in his right eye.) Some of the effigy's clothing, including the beaver cocked hat with its green eyeshade, was Nelson's own. The wool coat is part of a dress uniform, a copy of the one Nelson was wearing when he was fatally shot. The matching ivory wool waistcoat and breeches may have been Nelson's, and the fine white linen shirt and silk stockings are marked with the initials HN.

As the display of effigies came to be considered too commercial during the nineteenth century, they were eventually put away. At the beginning of the twentieth century, however, the figures began to be studied as important historical relics. The earlier effigies were photographed in 1905, and a few were displayed in the Undercroft's newly opened museum. It was not until the 1950s, after World War II bomb damage and moth damage had been repaired, that the later wax figures joined them. If you find yourself in London, do visit them. For more information, contact Westminster Abbey, London SW1 3PA, U.K.; telephone +44 (0) 207 222 5152; fax +44 (0) 207 233 2072; website www.westminster-abbey.org. ♦

ABOUT THE AUTHOR. *Deborah Pulliam of Castine, Maine, is a freelance historian and writer.*

FURTHER READING

Harvey, Anthony, Richard Mortimer, eds. *The Funeral Effigies of Westminster Abbey*. Suffolk, U.K.: Boydell and Brewer, 1994.



The effigy of Edmund Sheffield, Duke of Buckingham.

Photograph courtesy of Westminster Abbey. Copyright: Dean and Chapter of Westminster, London.

CALENDAR

Upcoming events



♦ **CALL FOR ENTRIES.** Visions: Quilt Art 2000, a biennial international exhibition of contemporary quilts, November 3, 2000–January 28, 2001, at the Museum of San Diego History, Balboa Park, San Diego, California. Entry deadline January 18, 2000. To receive an entry form, send LSASE to Visions 2000 Committee, Quilt San Diego, 1205 J St., Ste. K, 92101.

♦ **SAN DIEGO, CALIFORNIA.** Through January 30, 2000. Arrows of the Spirit: North American Indian Adornment from Prehistory to the Present at the Mingei International Museum. For information, call (619) 239-0003.

♦ **GOLDEN, COLORADO.** January 4–April 1, 2000. Colorado Voices: In Patchwork and Cloth at the Rocky Mountain Quilt Museum. For information, call (303) 288-0377.

♦ **DISTRICT OF COLUMBIA.** Through January 23, 2000. Peter Collingwood: Master Weaver at the Textile Museum. For information, call (202) 667-0441.

♦ **THOMASVILLE, GEORGIA.** Through February 28, 2000. Food and Ritual in the Southern Experience, three-dimensional quilts by Betty Bivins Edwards, at the Thomasville Cultural Center. For information, call (912) 226-0588.

♦ **CHICAGO, ILLINOIS.** Through January 9, 2000. Ikat: Splendid Silks of Central Asia from the Guido Goldman Collection at the Elizabeth F. Cheney and Agnes Allerton Textile Galleries, the Art Institute of Chicago. For information, call (312) 443-3600.

♦ **PADUCAH, KENTUCKY.** Through January 8, 2000. Textile Academics: 35 Quilt-

makers Go Back to School at the Museum of American Quilter's Society. For information, call (502) 442-8856.



Two-piece taffeta ballgown trimmed with jet beads by Dorothy Jeakins. Worn by Olivia de Havilland in *My Cousin Rachel*. 1952. Part of "Dressed for the Part" at the American Textile History Museum, Lowell, Massachusetts.



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◆ **LOWELL, MASSACHUSETTS.** November 16, 1999–March 12, 2000. Dressed for the Part: Hollywood Costumes from the Silver Screen at the American Textile History Museum. For information, call (978) 441-0400.

◆ **SPRINGFIELD, MASSACHUSETTS.** Through January 2, 2000. Temple and Village: Patterns and Prints of India at the George Walter Vincent Smith Art Museum. For information, call (413) 263-6800.

◆ **WENHAM, MASSACHUSETTS.** Through January 10, 2000. Les Petites Dames de Mode (The Little Ladies of Fashion) at the Wenham Museum. For information, call (978) 468-2377.

◆ **SAINT PAUL, MINNESOTA.** Through January 9, 2000. Fiber into Fantasy, Zandra Rhodes and Robert Hillestad, at



Lingerie Dress. Circa 1904. Part of "Les Petites Dames de Mode" at the Wenham Museum, Wenham, Massachusetts.

Photograph courtesy of the Wenham Museum.

the Goldstein Gallery, University of Minnesota. For information, call (612) 624-7434.

◆ **NEWARK, NEW JERSEY.** Through January 20, 2000. From the Sacred Realm: Treasures of Tibetan Art in the Collection of the Newark Museum at the Newark

Museum. For information, call (973) 596-6550.

◆ **CLEVELAND, OHIO.** November 12, 1999. Glorious Inspiration: Transcending Tradition and Culture in Textile Design, a lecture by Kaffe Fassett at the Cleveland Museum of Art. For information, call (216) 421-7340.

◆ **TOLEDO, OHIO.** Through January 20, 2000. An American Treasury: Master Quilts from the Museum of American Folk Art at the Toledo Museum of Art. For information, call (419) 255-8000.

◆ **TULSA, OKLAHOMA.** November 21, 1999–January 23, 2000. Bridal Fashions from the Early Nineteenth Century to the Present at the International Linen Registry Foundation Needle Art Museum. For information, call (918) 622-5223.



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♦ **GRESHAM, OREGON.** February 2–29, 2000. Inspired Reflections, art quilts by Heather W. Tewell and Melody Crust, at the Fireplace Gallery of Mount Hood Community College. For information, call (503) 491-7260.

♦ **PHILADELPHIA, PENNSYLVANIA.** April 8, 2000. Discovered Collections: Fiber Art in Museums, a symposium presented by the Friends of Fiber Art International in collaboration with the Philadelphia Museum of Art at the museum. For information, call (708) 246-9466.

♦ **NASHVILLE, TENNESSEE.** Through December 16, 1999. Dual Threads: The Fiber Art of Ulrika Leander and Bernie Rowell at the American Center. For information, call (404) 377-2116.

♦ **WILLIAMSBURG, VIRGINIA.** January 9–11, 2000. Eighteenth-Century



Man's suit coat. Woven silk. England. 1750–1790. Part of "Revealing Fashions" at Colonial Williamsburg, Williamsburg, Virginia.

Photograph courtesy the Colonial Williamsburg Foundation, Williamsburg, Virginia.

Clothing: Revealing Fashions, a symposium presented by the Williamsburg Institute, Colonial Williamsburg. For information, call (757) 220-7182. Exhibition runs December 4, 1999–

September 4, 2000, at Colonial Williamsburg's Dewitt Wallace Gallery. For information, call (757) 220-7724.

♦ **WILLIAMSBURG, VIRGINIA.** January 12–15, 2000. Textile Art Studies at Colonial Williamsburg, featuring a variety of needlework classes. For information, call (757) 220-7182.

♦ **LONDON, ENGLAND.** November 1–21, 1999. The Broiderer's Garden at the Museum of Garden History, adjoining Lambeth Palace. For information, e-mail newelizabethans@compuserve.com.

♦ **BURMA.** January 16–February 3, 2000. Travel to Yangon, Mandalay, Bagan with Craft World Tours. Visit tapestry workshop, puppet factory, handwoven silk workshop, and more. Booking deadline November 17, 1999. For information, call (716) 548-2667.

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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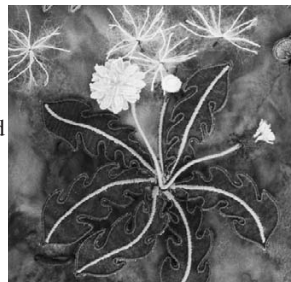
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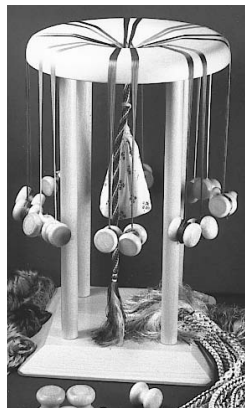
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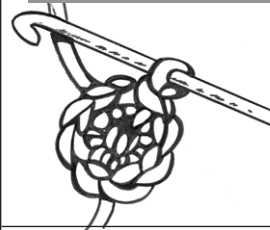
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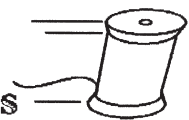
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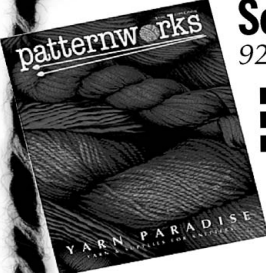
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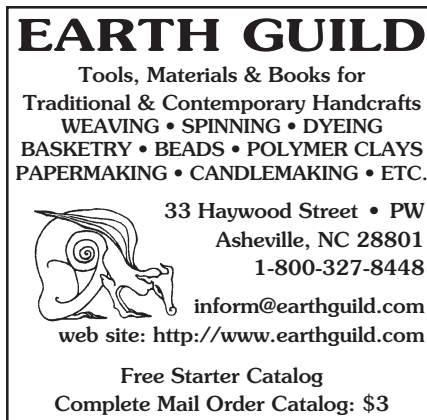


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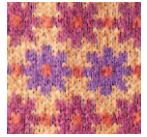
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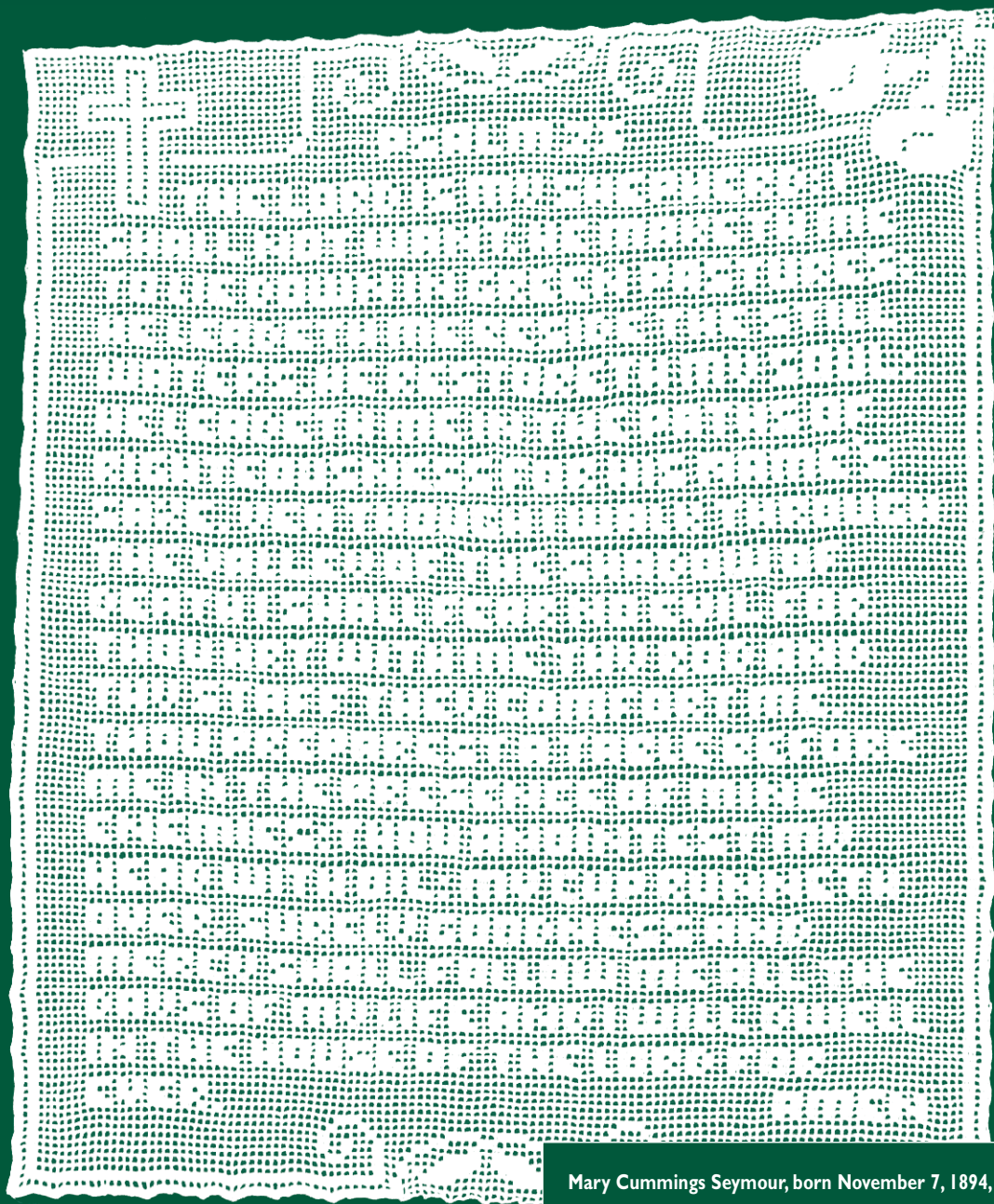
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