Needlework & History Hand in Hand

WIN OUR KNITTED TEA COZY! *Details on Page 56*

PIECEWORK

CROSS STITCH • KNITTING • EMBROIDERY • QUILTING • CROCHET

EMBROIDER A MONOGRAM

NEW ENGLAND'S WHOLE-CLOTH QUILTS

THE ARRAIOLOS STITCH FROM PORTUGAL

CROCHET A GRANNY SQUARE PILLOW

PIECEWORK PINCUSHION CONTEST

see page 52 to enter

SEPTEMBER/OCTOBER 1999

see page 53

VOLUME VII NUMBER 5

September/October 1999

PIECEWORK™

ALL THIS BY HAND

DEPARTMENTS

2
NOTIONS
Editor's letter

4
BY POST
Letters from readers

60
BOOK MARKS
Books of interest

62
CALENDAR
Upcoming events

67
PRODUCT NEWS
Needlework supplies

COLUMNS

6
TAPESTRY
The new and noteworthy

10
FAVORITE THINGS
Susan Strawn Bailey

72
WOW
Small-Scale Needlepoint

On the Cover: Our monogrammed tea towel with crocheted edgings. See page 28 to learn how to transform ordinary linens into potential heirlooms.

Photograph by Joe Coca.

22
THE HUMBLE LAUNDRY MARK
From functional cross-stitch to decorative embroidered monograms, laundry marks have been identifying our finery for centuries.
Deborah Pulliam

31
FLOWERED AND FEATHERED FANTASIES: NEW ENGLAND'S EARLY WOOL WHOLE-CLOTH QUILTS
Although they lack the multicolored, graphic appeal of pieced quilts, early American whole-cloth quilts contain elaborate designs that have their own unique beauty.
Lynne Zacek Bassett

38
STITCHING ACROSS CENTURIES: THE CARPETS OF ARRAIOLOS, PORTUGAL
The political landscape in Portugal has changed greatly over the past 800 years, but the Arraiolos stitch, a cross-stitch variation, has been passed from culture to culture and generation to generation.
Charlotte Overby

see page 31

45
MEMORIES LINK THE PAST: GRANDMA DEE'S STOCKINGS
Several pairs of out-of-style stockings were raveled and transformed into cherished family heirlooms that help preserve the story of an Italian family's immigration to America.
Patsy Moreland

see page 50

PIECEWORK is pleased to announce the PIECEWORK Pincushion Contest! See page 52 for guidelines.

see page 38

50
THE PINCUSHION
Pincushions were developed to keep pins and needles, once very valuable handmade tools, from rusting or dulling. They remain a fixture for needleworkers.
Dorothy Panaceck

53
THE LEGEND OF TEA COZIES
Victorians transformed tea cozies from a necessity into fashion; they are still popular today.
Jennifer Hermes Nastu

57
WELDON'S PRACTICAL NEEDLEWORK
Weldon and Company published magazines and needlework books during the late nineteenth and early twentieth centuries. This prolific publisher covered crochet, embroidery, knitting, quilting, lace, ribbon work, smocking, netting, and many other diverse techniques.

see page 57

THINGS *to* MAKE

28
EMBROIDERED MONOGRAMS
These elegant markings made with satin stitch can be used to personalize your household textiles.

35
A DOLL'S WOOL WHOLE-CLOTH QUILT
Meg Grossman used the trellis design from a historic quilt pattern to make this diminutive whole-cloth quilt.

43
THE ARRAIOLOS STITCH
The Arraiolos stitch can be adapted to almost any needlework chart or design. We provide instructions for working with this cross-stitch variation.

48
A GRANNY-SQUARE PILLOW TO CROCHET
Many needleworkers learned to crochet by making granny squares. Judy Kettner adapted this project from the pillow made by Patsy Moreland's grandmother.

55
A VICTORIAN TEA COZY TO KNIT
Our knitted tea cozy, designed by Dorothy T. Ratigan, will add a decorative touch to your tea service. We are giving this one away! See page 56 for details.

Notions

From the editor

Household textiles. Although many use the term somewhat deprecatingly, to others, myself included, household textiles are evocative reminders of our past that keep the memories of their creators alive. This issue is a celebration of household textiles—from a 1760s New England wool whole-cloth quilt to a 1940s English tea cozy. Regardless of how utilitarian a textile may have been, the needleworker's love and care are apparent in every stitch, design element, and color choice.

Our feature on laundry marks delves into the origins of marking. According to the *Anchor Manual of Needlework,* first published in 1958 and now out of print, initials for "marking bed, table, and personal linen" have been traced to as early as the fourteenth century B.C. in Egypt. The collection of the Turin Museum, in Turin, Italy, contains "a piece of linen worked with signs and initials in brown thread" that dates from this period.

Although early markings were relatively simple cross-stitches, many later needleworkers embellished their markings with delicate, satin-stitched initials, dates, and numbers, and often accompanied these by elaborate floral designs. That practicality doesn't exclude beauty also applies to whole-cloth quilts, to lavishly embroidered kitchen and bath towels, to crocheted afghans, and to the fanciful designs knitted into tea cozies.

As one who grew up in a family with a long and rich tradition of doing needlework, I've been fortunate enough to have acquired some wonderful household textiles, in particular a wool afghan crocheted by my great-grandmother Cora Black. After the death of her husband in 1912, Cora supported herself and their ten children by running a boardinghouse and writing articles for two national magazines—*Hearth & Home* and *Comfort,* both published in Augusta, Maine. The afghan I have is one of ten she made, one for each of her children. As is true of most household textiles, the afghans were meant to be, and were, used. Amazingly, seven of the other nine also survive.

My wish for all of us is to honor the people who produced the "ordinary" textiles we have in our homes and cherish them, whether they were made yesterday or 200 years ago, and that we pass our love for and knowledge of these treasured possessions on to future generations.

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by Doreen Speckmann
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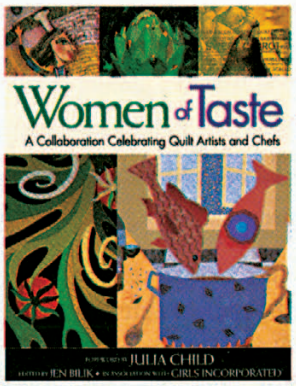

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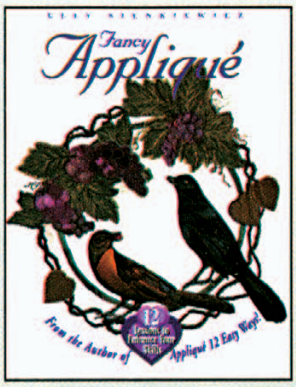

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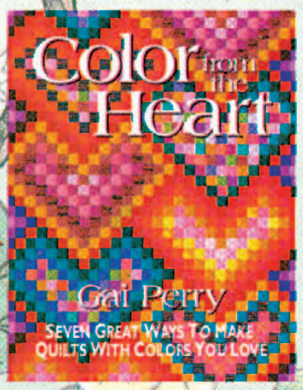

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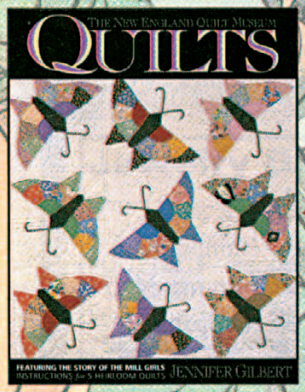

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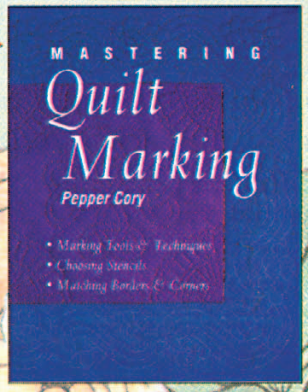

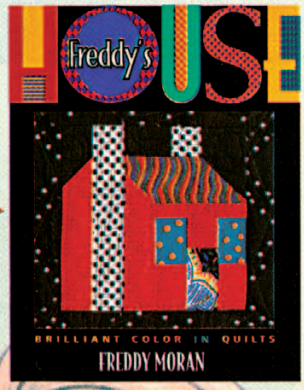

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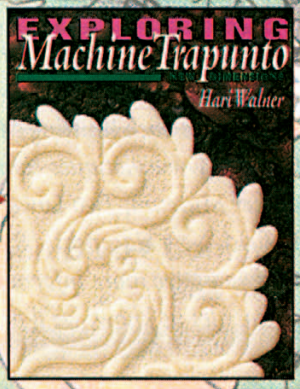

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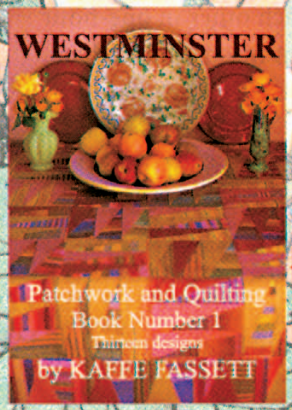

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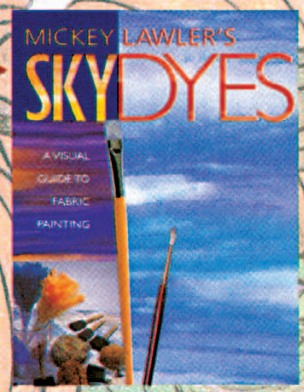

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By Post

Letters from readers

Mittens Live Up to Name

I thought you might like to read about the true-life adventures of a pair of Safe Return mittens [see "Safe Return Mittens to Knit" in the September/October 1997 issue of PIECEWORK] and how they saved a ship at sea and her crew. I knitted a pair for my brother Peter, who was part of a small group sailing from Halifax, Nova Scotia, to the Caribbean in October 1998. They were a few days out to sea when a vicious storm struck. The wind was so fierce and the waves so high that the boat rolled over on its side three times, causing heavy damage throughout the boat, including the navigational system. One crewman was knocked unconscious and had to be lashed to his bunk to prevent further injury. It was left to Peter and the other crewman, Paul, to ride out the storm. For three days and nights, with only the ship's compass and a shortwave radio functioning, the two men spelled each other in one-hour watches while the storm raged around them. During the whole ordeal, my brother wore his Safe Return mittens. In fact, Paul borrowed the mittens, made from sturdy Icelandic wool, because his own, hi-tech, state-of-the-art "store-boughts," proved useless after the first soaking.

The photograph shows Peter and his Safe Return mittens the day the storm ended. He looks a little the worse for wear, but the mittens kept both his and Paul's hands warm all the way back to Halifax, where the boat and injured man were put to rights again.

I think that these mittens have more than lived up to their name. In fact, I credit them with saving the boat and its crew. My brother has a different opinion, but, all the same, he was grateful for the mitts. After a good wash in baby shampoo and some judicious stretching, Peter's now-famous Safe Return mittens are ready for another adventure.

Elizabeth Lenihan
Montreal, Quebec, Canada

We can only assume that you knitted a little something extra into the pattern. We hope they provide many more safe returns.

Lamb Family Knitting Machine

I am researching the Lamb Family Knitting Machine, patented in 1863 by the Rev. Isaac W. Lamb. I would welcome information on the machine, its inventor, or those who used the machine in homes or cottage industries.

Heather Torgenrud
St. Ignatius, Montana

"The 'Shaker Sock': A New Hampshire Contribution to Nineteenth-century Machine Knitting" (Historical New Hampshire, *Fall/Winter 1997) contains a description of the Lamb Family knitting machine and a history of the company.*

Here are some other sources of information: the Stoll UK Ltd. website (www.stoll.co.uk), the Antique Sock Knitting Machine Internet Museum (www.victiques.com), and the Enfield Shaker Museum, Two Lower Shaker Village, Enfield, New Hampshire 03748; (603) 632-4346. If you have more information for Heather, please let us know; we'll pass it along.

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.

In the next
PIECEWORK

Quilted Doukhobor Vest

Effigies of Westminster Abbey

A Christmas Ornament to Needlepoint

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TAPESTRY

***Lion,* by John McQueen. Willow bundle wraps. 21½ x 38 x 11 inches (54.6 x 96.5 x 27.9 cm). "Men of the Cloth," Loveland Museum/Gallery, Loveland, Colorado.**

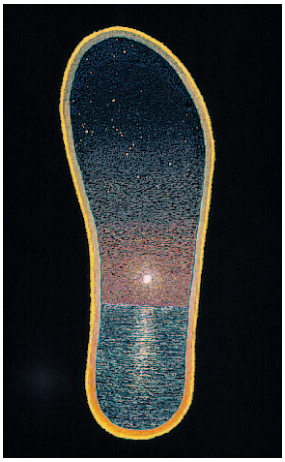
Photograph by Russell Johnson. All photographs courtesy of the Loveland Museum/ Gallery, Loveland, Colorado.

***Dersus—Second Storm,* by Archie Brennan. Tapestry. 36 x 19 inches (91.4 x 48.3 cm). "Men of the Cloth," Loveland Museum/Gallery, Loveland, Colorado.**

***Above Denver,* by Stephen Beal. Needlepoint. 5¼ x 3¾ inches (13.3 x 9.5 cm). "Men of the Cloth," Loveland Museum/Gallery, Loveland, Colorado.**

Photograph by Joe Coca.

***Sam Overton,* by Darrel Morris. Embroidery and appliqué. 19½ x 15 inches (49.5 x 38.1 cm). "Men of the Cloth," Loveland Museum/Gallery, Loveland, Colorado.**



***Orion Diving,* by Tom Lundberg. Embroidery. 11½ x 4¼ inches (29.2 x 10.8 cm). "Men of the Cloth," Loveland Museum/ Gallery, Loveland, Colorado.**

Photograph by Tom Lundberg.

MEN OF THE CLOTH

"MEN OF THE CLOTH," an exhibition featuring work by major contemporary male fiber artists in the United States, will open at the Loveland Museum/Gallery in Loveland, Colorado, on October 2 and run through February 6, 2000. The exhibition testifies to the creative resources that enrich the fiber field today and argues eloquently that fiber art is as tenable a medium of artistic expression as more traditional media.

Embroidery, weaving, beading, basketry, needlepoint, quilting, needle weaving, as well as new and original techniques, are represented. In addition to the artists whose work is depicted here, exhibitors will include Jim Bassler, Jerry Bleem, Bob Burningham, Nick Cave, David Chatt, Richard Daehnert, Randall Darwall, John French, John Garrett, Robert Hillestad, James Koehler, Ed Lambert, Jean Pierre Larochette, Ed Bing Lee, Christopher Leitch, John Marshall, Jon Eric Riis, Scott Rothstein, Arturo Alonzo Sandoval, Carmon Slater, Jack Smith, Budd Stalnaker, Gary Trentham, D. R. Wagner, Rob Watt, and Thomas Wegman.

Needlepoint artist (and copy editor for PieceWork and other Interweave Press magazines) Stephen Beal is the exhibition's guest curator. The Loveland Museum/Gallery is located at Fifth and Lincoln, Loveland, CO 80537. For more information, contact Janice Currier at (970) 962-2483.

AID TO REFUGEES

AS IMAGES OF REFUGEES from the Kosovo conflict flood the media, many have wondered how they might provide assistance to these people in need. Here are two current aid programs of interest to needleworkers.

• Knitting Project. Anna Mary Portz, director of the Fort Dix, New Jersey, Office of Refugees and Resettlement (where many Kosovar refugees who came to the United States during the war were sent), prompted the Women's Commission for Refugee Women and Children (WCRWC) to launch a campaign to provide knitting supplies for Kosovar refugees in America. The effort yielded 600 pounds of yarn from New England spinneries and wool producers in six days. Babbie Cameron of Rainbow Socks (a project started in 1994 to provide aid to refugees of the Bosnia-Herzegovina conflict) and Peter Hagerty of Peace Fleece are two of many volunteers who helped make the project a success. The yarn was delivered by members of the Knitting Project to Fort Dix on May 22. For information on continuing relief efforts, contact Rainbow Socks, 621 Temple Rd., Wilton, ME 04294; (207) 779-1798; e-mail rainbowsox@ctel.net; or

WCRWC, c/o International Rescue Committee, 122 E. 42nd St., New York, NY 10168-1289; (877) 733-8433.

• Quilts for Kosovo. P&B Textiles is one of several fabric vendors (others include Concord, Marcus Bros., VIP, and Benartex) donating fabric to the Quilts for Kosovo project. Quilting guilds interested in receiving free fabrics with which to produce finished quilts and stuffed teddy bears for Kosovars may fax a request on guild stationery to Charity Quilts Chairperson, P&B Textiles, (650) 692-4908. P&B will supply about 100 yards of fabric for each request.

One of the many Kosovar refugees at Fort Dix, New Jersey, who received yarn collected by the Knitting Project.

Photograph courtesy of Lynne Potts.

DIAMOND DECADE

ART TO WEAR: Diamond Extravaganza, a commemorative book edited by Donna Wilder, celebrates the "Diamond Decade, 1989–1998" of the Fairfield Fashion Show by reflecting on the show's history and presenting the fifty-two garments that appeared in the twentieth anniversary show in 1998. The book also contains more than 100 color photographs of designs from past and present along with biographies of the designers.

The Fairfield Fashion Show, developed and sponsored by Fairfield Processing Corporation, was initiated in 1979 in conjunction with the first Quilt Market. It featured garments contracted by Fairfield, but subsequent shows have become an invitational showcase for some of the most innovative clothing designers from around the world. To be included in the show, garments must be a size 10 and include batting or other Poly-fil products. This year's show, titled "Heart and Soul," will debut October 17 at the International Quilt Market in Houston, Texas, and appear again October 21 at the International Quilt Festival, also in Houston. The show will then travel to other major quilting events around the country.

LEFT: *Nowhere to Run; Nowhere to Hide,* by Elaine Curtis. *Art to Wear: Diamond Extravaganza.*
ABOVE: *Le Paysage Bordelais,* by Faye Anderson. *Art to Wear: Diamond Extravaganza.*

Photographs courtesy of Fairfield Processing Corporation, Danbury, Connecticut.

Favorite Things

By Susan Strawn Bailey

My mother turned me loose with fabric and sewing machine, and my grandmothers put embroidery hoops, knitting needles, and crochet hooks into my small hands at a tender age. I took to it all like a cat to a new catnip mouse. Through this heritage, I find joy and meaning in the making and the makers of cloth.

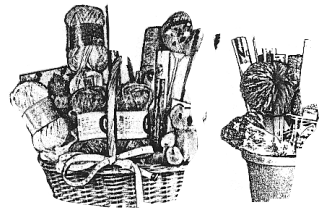
Photograph by Mary Pridgeon.

- Drawstring bag given to me by a weaver as I left her studio along a trekking path in the Himalayas near Pokhara, Nepal.
- Cabled sweater, the first of many I knitted for my son. He asked me to teach him to knit, declared it difficult indeed, and went off to law school.
- Blue-and-white cloth for which my German immigrant great-grandmother grew and carded the flax, then spun, dyed, and wove it into linen.
- A selection of the 422 fabric "snowflakes" my grandma stitched but never pieced. With this quilt, she sighed, "Well . . . ," shelved the pieces in a box, and moved on to other projects. I still see her at the treadle sewing machine or hand-stitching, humming, entranced.
- Velvet snowsuit on Carol Louise, a childhood doll. This is one of many outfits my mother stitched to match the clothes she sewed for me.
- Blanket-stitched fleece scarf I made for my husband's son to wear during the cold winter he lived in Japan. We found this well-worn scarf in his backpack after he died in a car crash on a hot day in the Sonoran Desert a year later.
- Painted cloth from Zimbabwe, where I learned to sleep in a tent on top of a Land Rover and not fear drums and singing from nearby villages.
- Growler goat—a calm and steady presence in my office—made of mohair pelt and horns on a wooden base, crafted in the Navajo Nation by Irene Growler.
- Handwoven silk cloth purchased in Kathmandu, Nepal, from Bhutanese refugees.
- Vodou flag showing the beaded, sequined mermaid *LaSirena,* from the studio of Marie Baptiste, a gift from my son that generated my article "Sequined Flags of Haiti" (January/February 1998).
- Hand-carved drop spindles, one with a corncob whorl, handspun yarn, and handwoven cloth sold to me by campesinos in Villa de Leyva, Colombia.

How painful to exclude Grandma's embroidered pillowcases, Irish yarn, Estonian knitted mittens, the linens Grandmother made for my hope chest, Zambian baskets, my pot holder collection. . . .

So much cloth, so many stories. ❖

About the Author. *Susan Strawn Bailey writes, illustrates, and styles photos for PieceWork and other Interweave Press publications. She included eleven objects instead of the prescribed ten because she set up the photo.*



Watch Needle Arts Studio with Shay Pendray on PBS!

(Contact your local PBS station for broadcast times)

Shay Pendray, needlework teacher, author, and long-time favorite of Public Television audiences across the country, announces the third season of the *Needle Arts Studio with Shay Pendray* on PBS. The shows feature weekly handstitching presentations in a wide range of techniques, with each accompanied by a presentation of its history. This season's shows will feature The Bee (a design from PIECEWORK magazine), stumpwork, temari balls, "kitchen cross-stitch," bargello, and more.

PIECEWORK is a proud sponsor of *Needle Arts Studio with Shay Pendray.*

NEW BOOKS FROM INTERWEAVE PRESS

Available in September!

Meg Swansen's Knitting

30 Designs for Hand Knitting

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.

9 × 12, clothbound, 144 pages, color photos, line drawings and charts. **$39.95 + s&h**

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Folk Knitting in Estonia

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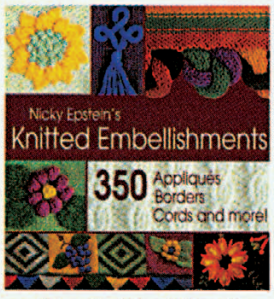

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The Humble Laundry Mark

By Deborah Pulliam

SOMETHING in the window of an antiques and collectibles shop always draws me inside. This time it was an overshot coverlet with a too-good-to-be-true price tag. Of course the price was too good: The textile was actually a length of overshot, and it was badly damaged. Oh well.

But while touring the crowded shop, I noticed several small boxes heaped in a bowl and picked one up. The handsome typography was in German, so I couldn't read it, but when I slid the box open, I found cotton tapes with woven numbers, similar to the name tapes my mother sewed onto my clothes and towels for camp years ago. A second box was marked in French, *Nombres pour marquer le linge etc.* ("Numbers for marking lingerie, etc."). There was also an American box, and several labeled "Initial Letters."

I knew that the practice of marking textiles, originally by hand in cross-stitch, had been in existence for at least several hundred years and I knew

CLOCKWISE FROM TOP LEFT: The four boxes that started the author searching for the beginnings of marking: Set of numbers, 1 through 12, red on white, German; "Cash's Woven Names, for marking shirts, socks, handkerchiefs, collars, &c., &c. Colours warranted perfectly fast," set of numbers, 1 through 12, white on navy blue, American; set of numbers, 1 through 12, red on white, French; script "P," red on white, German (with words on the box in English). UNDER THE BOXES, LEFT: A cotton baby sheet with insertion, marked "ESP," American. Circa 1915. RIGHT: Man's linen shirt with embroidered marking "IM" in red, French. Circa 1800.

Photograph by Deborah Pulliam.

Linen pillowcase marked "Eliza Morgan/No.11," New England. Circa 1800–1820.
Courtesy of Old Sturbridge Village, Sturbridge, Massachusetts.

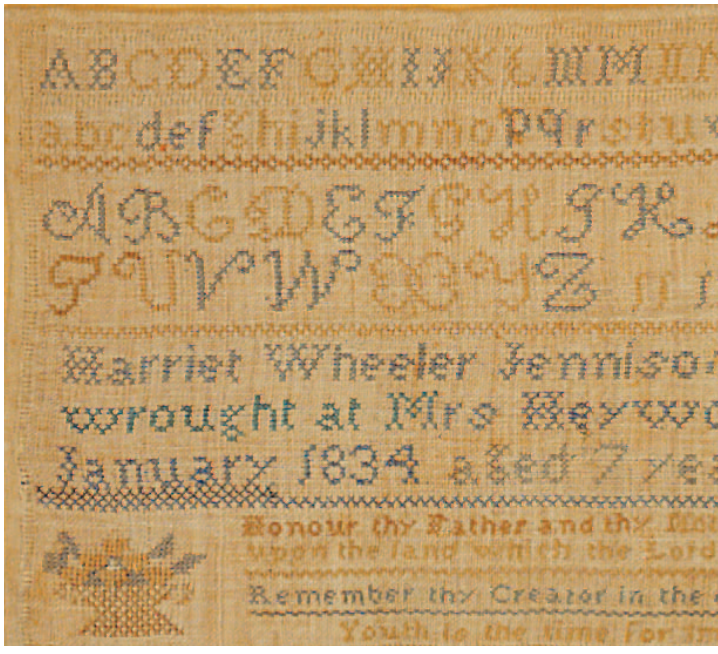
that my mother had machine-embroidered the name tapes she had sewn into my camp things. I'd had no idea this factory-made option had intervened, but it certainly made sense. I left the store with one set each of German, French, and American numbers, and a set of initial letters ("P," of course).

As I explained to my companion (and the saleslerk) what the tapes were for, I began asking myself questions: When did the practice of marking textiles begin? When did it become mechanized? And when, if ever, did functional laundry marks evolve into monograms, those decorative intertwined initials sometimes found on elegant household linens and clothing?

I knew that by the eighteenth century, both household linens as well as articles of clothing were often identified with both the initials of the wearer and numbers to track wearing patterns and use. Usually, the members of a set (a tablecloth and set of napkins, or two sheets and two pillowcases, or a pair of stockings) would be identified by a single number so that they might be used and washed together, and not used more often than other sets. Occasionally, clothing was dated for the same reason.

The Workwoman's Guide, by "A Lady," first published in 1838, contains the earliest written description of marking that I could find. This compendium tells you everything you could possibly need to know about running a household, with a strong emphasis on efficiency, economy, and handwork. In the chapter on needlework, A Lady gives precise instructions on marking: numbers of threads to pick up and cover, how to pass the thread, and which marks to use. Under "Sheets," we are told:

> These are of different sizes and qualities, which are regulated by the size of the bed, and other circumstances.
>
> Gentlemen's families generally have three and sometimes more qualities of sheeting. The finest and best for the spare beds; the second quality for the general use of the



Harriet Wheeler's marking sampler, Worcester, Massachusetts. 1834.
Courtesy of Old Sturbridge Village, Sturbridge, Massachusetts.

family; and the third, of a commoner kind for servants; where there are several children, it is good economy to have linen of an intermediate quality, for their use.

Sheets should be marked at the corner with the initials of the master of the house alone, or with those of the master and mistress, with the set to which it belongs, the number and the date, for instance:

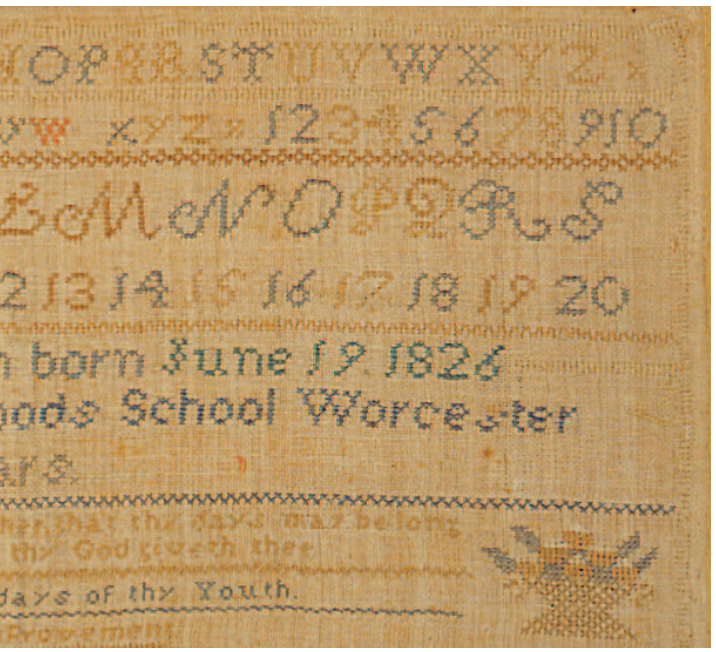
H. M. S.
F.
4
..38

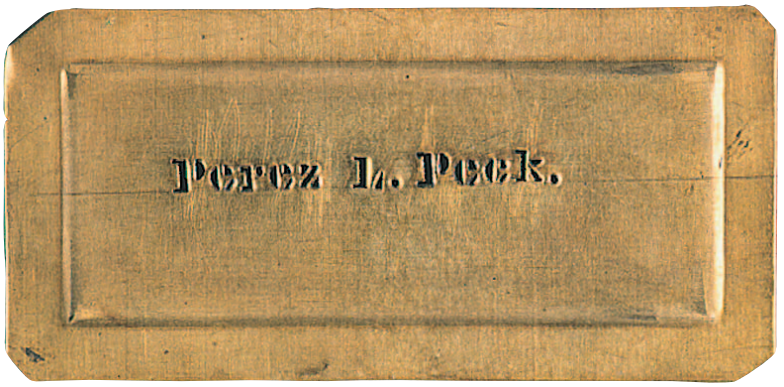
Signifies Henry and Mary Saville, family sheets, the 4th pair, 1838.

B may be put for the best sheets, F for family, S for servants.

Many of the household linens and shirts at Colonial Williamsburg that date from the eighteenth century are marked. As Linda Baumgarten, curator of textiles, comments, "In short, things that got washed were marked, even stockings."

Santina Levey, former keeper of textiles for the Victoria and Albert Museum in London, has found no evidence of marking earlier than the late-sixteenth-century inventories of Bess of Hardwick (1518–1608). This wealthy Englishwoman began her life "in service" and married four times, increasing her wealth and social position each time. A tough, capable, acquisitive businesswoman who collected both houses and land, Bess might have been expected to follow the new trend of having identifying marks placed on one's linens.





Brass laundry stencil once belonging to the Peck family of Rhode Island. Circa 1825–1850.

Courtesy of Old Sturbridge Village, Sturbridge, Massachusetts. Photograph by Thomas Neill.

Levey explains how the need for marking arose:

> With the increasing wealth in the sixteenth century, wealthy households were acquiring more fine linens and damask for napkins and sheets and things. . . . If you're washing linens for a palace, you have to keep track of them. When you have hundreds of similar things, you have to identify them, or the stuff could get muddled. And of course, that's why people began putting monograms on handkerchiefs.

Marking was a skill that eighteenth- and nineteenth-century girls were taught along with needlework and sewing. At least some of the samplers from that period were used to teach the fundamentals of marking linens and clothing. According to Betty Ring, an authority on samplers, the schools in which stitching was taught were more costly than "placing out" girls with a family to learn domestic skills, and it was important that the girls return home with some tangible evidence of achievement. This evidence was the sampler, well worked, complete, and useful as a future reference. Its alphabets may have been intended as a guide in marking the fine linens and garments that middle-class people were increasingly able to own.

In her book on New England country life in the nineteenth century, *Our Own Snug Fireside,* Jane Nylander observes:

Linen chemise once belonging to Mary Barnaby Sherman of Swansea, Massachusetts. Circa 1800–1825. INSET: Detail showing the initials "MBS."

Courtesy of Old Sturbridge Village, Sturbridge, Massachusetts.

Plain sewing and marking were also a standardized part of the curriculum in girls' schools, where no one could begin an ornamental embroidery project until she had demonstrated her proficiency with completed shirts and a sampler.

As more people began using commercial laundries in the late nineteenth century, the laundries had to mark articles somehow, not always to the satisfaction of the wearer. One family business, the Sterling Nametape Company, Winsted, Connecticut, arose reportedly from dismay over laundry marks gone wrong. According to its current owner, Jim Barrett:

> This company was the outgrowth of a print shop started by my grandfather in 1901. The story in the family is that he got into printing on fabric when he came home from work and found his wife in tears. They had an important social engagement that night, and she had sent her corset cover to a commercial laundry as everyone did in those days. And in those days, commercial laundries marked things with indelible ink.
>
> In this case, the ink ran and left a big stain that was visible under a sheer blouse his wife was planning on wearing. That gave him the idea of marking on fabric that could then be sewn onto the garment, instead of marking on the garment itself.
>
> As far as we know, we're the first company to start printing labels for personal clothing.

Several companies now produce personalized labels on fabric; indelible ink and tape for marking are readily available in stores. Meanwhile, laundries continue to mark the clothing that comes through their doors. Although the author of *The Workwoman's Guide* recommended marking for purely practical reasons, remnants of the practice remain with us, in monogrammed shirts, towels, handkerchiefs, and bed linens. ❖

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

Further Reading

A Lady. *The Workwoman's Guide*. 1838. Reprint, Davenport, Iowa: Amazon Vinegar and Pickling Works, 1990.

Nylander, Jane. *Our Own Snug Fireside*. New Haven, Connecticut: Yale University Press, 1994.

Ring, Betty. *Let Virtue Be a Guide to Thee*. Providence, Rhode Island: The Rhode Island Historical Society, 1983. Out of print.

Marking in Eighteenth-Century Advertisements

The *Pennsylvania Gazette,* a weekly Philadelphia newspaper purchased by Benjamin Franklin in 1729, is full of advertisements for instruction in all manner of skills, including marking, as the following examples demonstrate.

February 11, 1726. AT the House of William Dering in Mulberry-Street, is taught Reading, Writing, Dancing, Plain Work, Marking, Embroidery, and several other Works: Where likewise young Ladies and Gentlemen may be instructed in the French.

July 21, 1748. Just published and to be sold by the Printers (Price 5s.) The AMERICAN INSTRUCTOR: OR, Young Man's BEST COMPANION. CONTAINING Spelling, reading, writ ing, and arithmetick, in an easier way than any yet published; how to qualify any person for business, without help of a master. . . . How to write letters on business or friendship. With instructions for marking on linnen; how to pickle and preserve; to make divers sorts of wine; and many excellent plaisters and medicines, necessary in all families.

September 12, 1771. ON Monday, the 23d of this Instant, will be opened, a SCHOOL for GIRLS, at the Subscriber's Room in Chestnut street, opposite Smith's Alley, where will be taught Reading, Plain work, Marking, &c. A Division will be made between the Boys and Girls, so as to prevent Interruption. Those who chuse to send Half Days, may have the Advantage of a Master and a Mistress in the same Room; and at the Hours of 11 in the Morning, and 4 in the Afternoon, the two Schools will be thrown into one for the Benefit of spelling and explaining. WILLIAM and PRISCILLA FENTHAM.

September 9, 1772. WANTS a PLACE, A MIDDLE AGED WOMAN, to teach two or three Children in a private Family; she teaches grammatically, and with great Perspicuity. She will learn them likewise plain Work and Marking. If the Friends want such a Person, it might suit, as she has been some Time with them. For further Particulars, enquire of the PRINTERS.

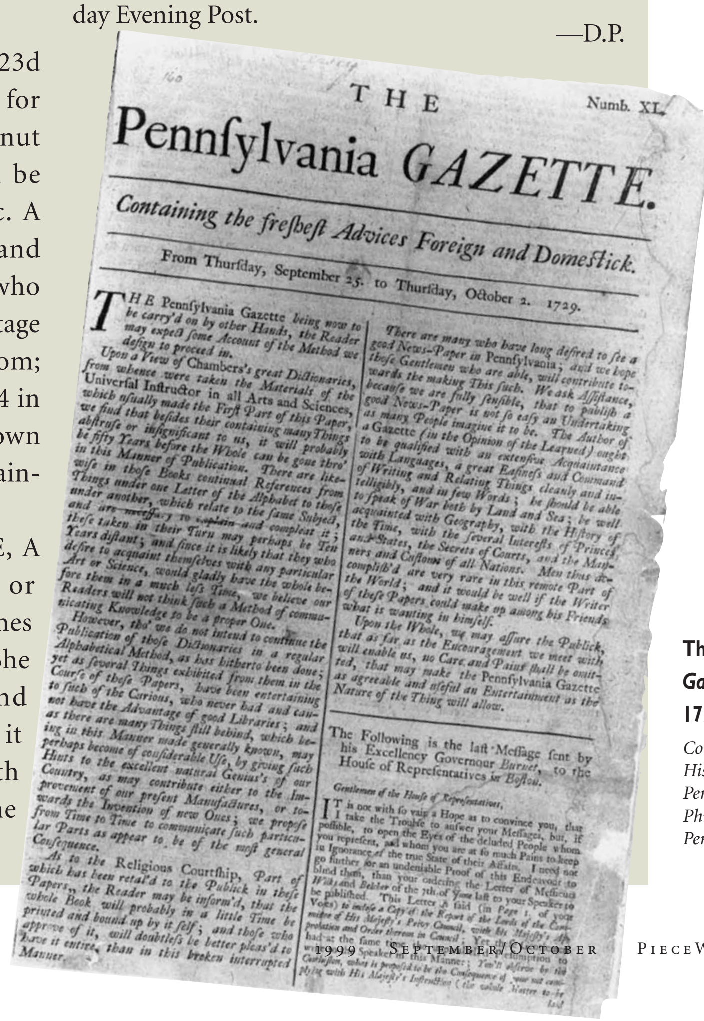
Importers of English goods also advertised marking silks and irons, and by 1773 were hawking a new and improved way of marking, as the following advertisement from the *Philadelphia Gazette* (a newspaper published at the same time as the *Pennsylvania Gazette*) indicates:

> . . . likewise original invention for marking linen . . . , with a liquid immovable by the severest washing and boiling, which is more regular and beautiful than any needle work, and cannot be picked out, as is often the case when linen is marked in the usual but now disapproved custom, with silk and worsted or thread. . . .

The "usual custom" was not completely disapproved, however, and hand marking continued well into the nineteenth century.

The Pennsylvania Gazette *was purchased by Curtis Publishing Company in 1897 and renamed the* Saturday Evening Post.

—D.P.


Numb. XL.

THE Pennsylvania GAZETTE.

Containing the freshest Advices Foreign and Domestick.

From Thursday, September 25. to Thursday, October 2. 1729.

THE Pennsylvania Gazette *being now to be carry'd on by other Hands, the Reader may expect some Account of the Method we design to proceed in.*

Upon a View of Chambers's great Dictionaries, *from whence were taken the Materials of the* Universal Instructor in all Arts and Sciences, *which usually made the First Part of this Paper, we find that besides their containing many Things abstruse or insignificant to us, it will probably be fifty Years before the Whole can be gone thro' in this Manner of Publication. There are likewise in those Books continual References from Things under one Letter of the Alphabet to those under another, which relate to the same Subject, and are necessary to explain and compleat it; these taken in their Turn may perhaps be Ten Years distant; and since it is likely that they who desire to acquaint themselves with any particular Art or Science, would gladly have the whole before them in a much less Time, we believe our Readers will not think such a Method of communicating Knowledge to be a proper One.*

However, tho' we do not intend to continue the Publication of those Dictionaries in a regular Alphabetical Method, as has hitherto been done; yet as several Things exhibited from them in the Course of these Papers, have been entertaining to such of the Curious, who never had and cannot have the Advantage of good Libraries; and as there are many Things still behind, which being in this Manner made generally known, may perhaps become of considerable Use, by giving such Hints to the excellent natural Genius's of our Country, as may contribute either to the Improvement of our present Manufactures, or towards the Invention of new Ones; we propose from Time to Time to communicate such particular Parts as appear to be of the most general Consequence.

As to the Religious Courtship, *Part of which has been retal'd to the Publick in these Papers, the Reader may be inform'd, that the whole Book will probably in a little Time be printed and bound up by it self; and those who approve of it, will doubtless be better pleas'd to have it entire, than in this broken interrupted Manner.*

There are many who have long desired to see a good News-Paper in Pennsylvania; *and we hope those Gentlemen who are able, will contribute towards the making This such. We ask Assistance, because we are fully sensible, that to publish a good News-Paper is not so easy an Undertaking as many People imagine it to be. The Author of a Gazette (in the Opinion of the Learned) ought to be qualified with an extensive Acquaintance with Languages, a great Easiness and Command of Writing and Relating Things cleanly and intelligibly, and in few Words; he should be able to speak of War both by Land and Sea; be well acquainted with Geography, with the History of the Time, with the several Interests of Princes and States, the Secrets of Courts, and the Manners and Customs of all Nations. Men thus accomplish'd are very rare in this remote Part of the World; and it would be well if the Writer of these Papers could make up among his Friends what is wanting in himself.*

Upon the Whole, we may assure the Publick, that as far as the Encouragement we meet with will enable us, no Care and Pains shall be omitted, that may make the Pennsylvania Gazette *as agreeable and useful an Entertainment as the Nature of the Thing will allow.*

The Following is the last Message sent by his Excellency Governour *Burnet*, to the House of Representatives in *Boston.*

Gentlemen of the House of Representatives,

IT is not with so vain a Hope as to convince you, that I take the Trouble to answer your Messages, but, if possible, to open the Eyes of the deluded People whom you represent, and whom you are at so much Pains to keep in Ignorance of the true State of their Affairs. I need not go further for an undeniable Proof of this Endeavour to blind them, than your ordering the Letter of Messieurs *Wilks* and *Belcher* of the 7th of *June* last to your Speaker to be published. This Letter is said (in *Page* 1. of your Votes) *to inclose a Copy of the Report of the Lords of the Committee of His Majesty's Privy Council, with his Majesty's Approbation and Order thereon in Council;* Yet they had at the same time

The *Pennsylvania Gazette*, October 2, 1729.

Courtesy of the Historical Society of Pennsylvania (HSP), Philadelphia, Pennsylvania.

Embroidered Monograms

The cotton hand towel with the monogram and the crochet edgings between the thick-and-thin cording. *Photograph by Joe Coca.*

THE ADDITION of a decorative monogram to household linens and clothing may have evolved from the practice of marking items for identification purposes after laundering. Regardless of the origin, a beautiful embroidered monogram on household linens and clothing adds a touch of elegance. We chose a woven cotton hand towel to embellish with the letter "R"; all letters of the alphabet are on page 30. We added delicate crochet edgings on a thick-and-thin cording to finish both ends of the towel.

Materials

Cotton toweling with finished selvedges
The Caron Collection Wildflowers 100% cotton thread, 1 skein #100 Snow White
Ultimate Marking Pencil for Quilters and Crafters
⅛-inch (3-mm) thick-thin cording 2½ times the chosen width of towel, white
DMC crochet cotton, size 8, 1 ball white
Crochet hook, size 8

Finished Size: 23 inches (58.4 cm) long × 17¾ inches (45.1 cm) wide

Abbreviations

ch—chain
ch-1 sp—chain-1 space
dc—double crochet
rep—repeat
sc—single crochet

Suppliers

Cotton thread. The Caron Collection, 55 Old South Ave., Stratford, CT 06615. (203) 381-9999. Call or write for the name of your nearest retailer.

Crochet 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.

Instructions

Hem strips

Purchase set-width toweling by the yard with finished selvedges. Cut two straight strips 2¾ inches (7.0 cm) wide or desired width. Fold each piece in half with right side out and raw edges together. Press raw edges ⅛ inch (3 mm) to inside. Stitch top edges together. Set hems aside.

Crochet edging

Tape ends of cording to prevent raveling. Leave ½ inch (1.3 cm) tail of cording to be sewn into side seam when complete. Place loop of crochet cotton on hook.

Row 1: Work sc around 3rd thin area of cording, ch3. Work 2 dc in same area, *ch1, skip next thin area, 3 dc in next thin area of cording; rep from * for width of toweling, ch5, turn.

Row 2: *Work 3 dc in ch-1 sp, ch1; rep from * to last ch-1 sp, ch1, dc in top of first ch3. Fasten off. Turn upside down and work sc around 2nd thin area of cording, ch3. Work 2 dc in same area.

Repeat from asterisk on Rows 1 and 2 for other edge of insert.

Repeat from beginning for other end of toweling.

Monogramming

Measure desired length of toweling between crochet edgings and cut, allowing ⅛ inch (3 mm) on each end for rolled hem. Stitch rolled hem in place. Mark portion of toweling between hems approximately ¾ inch (2.0 cm) up from rolled hem on one end and centered between selvedges.

Using light box or window, lightly trace chosen letter onto marked area of toweling with Ultimate Marking Pencil. Check that letter is straight.

Using 1 strand Wildflowers and sharp needle, work first layer of satin stitch in a north-south direction just inside all pencil lines. When complete, work second layer of satin stitch in an east-west direction over the first layer and cover the pencil line.

Finishing

Sew crochet edgings to hemmed, rolled edges of towel. Attach hem strips to edges of crochet inserts. Sew cording tail to each side of crochet insert.

Satin stitch.

The decorative alphabet for monogramming.

Pattern may be photocopied for personal use.

Flowered and Feathered Fantasies

New England's Early Wool Whole-Cloth Quilts

By Lynne Zacek Bassett

ROMANTICIZED but unsubstantiated history credits colonial women with stitching America's first quilted bedcovers out of colorful patchwork, salvaged from precious bits of cloth. In fact, the first quilts on seventeenth- and eighteenth-century American beds were made of whole cloth, and the quilting pattern, enhanced by the gloss of elegant silk or glazed worsted (known as calamanco), created the visual interest. Rare and costly, these quilts were professionally made in India, England, or France and were available only to the wealthy until the eighteenth century, when New England women commonly began to make their own whole-cloth quilts—many of them with faces of expensive English calamanco but backs of locally produced wool.

Eighteenth-century wool whole-cloth quilt. Wells-Thorn House, Historic Deerfield, Deerfield, Massachusetts.

Courtesy of Historic Deerfield, Inc. Photograph by Amanda Merullo.

These bedcovers have erroneously been called linsey-woolsey quilts, implying a fabric with a linen or cotton warp and wool weft, but the faces of these quilts are virtually always entirely of wool and the backs are far more likely to be of wool than linsey-woolsey. Furthermore, the term "linsey-woolsey" was never applied to quilts during the eighteenth or early nineteenth centuries, the periods when the quilts were most popular.

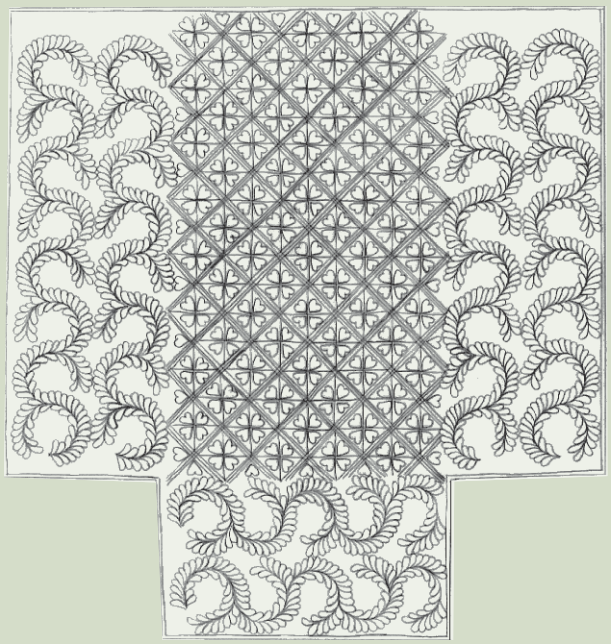
By the early nineteenth century, wool whole-cloth quilts in prosperous American urban households had been largely displaced by other bedcover fashions (including elegant, cotton whitework quilts—another whole-cloth type), but they remained popular in rural New England homes at least until the 1850s. In *New England Bygones* (1883), Ellen H. Rollins recalled her childhood in the 1830s in Wakefield, New Hampshire: "The winter lull of vegetation was often spent by my grandmother . . . in the spinning and weaving of woolen fabrics, to be afterwards fashioned into quilts."

Rollins also noted that "the most esteemed" quilts were made of "glossy, dark flannel, lined with yellow, with a slight wadding of carded wool." Indeed, the yellow backing was traditional in New England, probably because yellow dyes were easy to obtain from local vegetation, the color didn't fade much, and it hid dirt well.

The faces of the New England quilts display a wonderful array of colors, dark blue being the most popular. Others include brilliant pink, red, green, dark brown (called butternut or London brown), yellow, and eggplant purple.

Although lacking the multicolored, graphic appeal of pieced calico quilts, many of the early wool whole-cloth quilts display beautiful and imaginative designs. These are easily overlooked, however, for after 200 years, the originally smooth and glossy fabrics often have been dulled by repeated washings, faded by light, and marred by voracious moth larvae. Still, sometimes the most dilapidated quilt possesses the most interesting design.

The baroque and rococo fashion for curved lines and stylized natural motifs permeated the decorative and fine arts in the eighteenth century (early-eighteenth-century baroque designs tend to be larger scale and more dense than mid-century rococo, but they share many similar motifs). The same curvaceous lines, stylized flowers, and shell-like motifs that appeared in the furniture, wallpaper, teapots, and silver spoons in a quilter's home, and in the gravestones of her community's burying ground, thus also are seen in her quilts. The baroque style may be the earliest in New England quilting to break away from the traditional, often nonrepresentational, framed central medallion designs typically seen in the expensive, imported bed quilts. Typical of both baroque and rococo fashion are stylized floral designs (often bearing little or no resemblance to actual flora) cascading



Quilt, made in New England, showing a trellislike design bordered by a feather pattern. Circa 1800–1830. Dark purple wool. 113 x 107 inches (287.0 x 271.8 cm).

Collection of Old Sturbridge Village, Sturbridge, Massachusetts. All drawings by the author.

from several undulating stems. The Rev. Jonathan Livermore of Wilton, New Hampshire, devised a carefully structured arrangement of fantastic vines and flowers within a three-sided border of undulating feathers for his sister to stitch into a quilt about 1769. However, a quilt made about 1784 by Asenath Rising of Suffield, Connecticut, with its larger, looser, and even more stylized designs, is more typical of the quilts of this period.

The curling vines and abstract flowers stitched on some of these bed quilts appear in the form of a Tree of Life. Probably first introduced to Europeans and American colonists in the 1600s through the hand-painted and block-printed Indian bedcovers called *palampores,* the Tree of Life design is defined by a central "trunk" that usually grows out of a vase or a heart. Olive Curtiss Baker of Conway, Massachusetts, stitched a curvaceous Tree of Life into her green wool quilt about 1797.

Such imaginative floral designs were also woven or embroidered into a variety of other textiles, with those on bed rugs, crewel embroidery on linen or cotton, and whitework bedcovers showing a particularly close relationship to the designs of the quilts. Fortunately, many of the bed rugs (heavy, wool, topmost bedcovers worked with either looped or flat yarn-sewn designs on a plain-woven background) were dated, enabling us to date other types of bedcovers on which the fantastic flowering vines appeared from about the 1760s to the 1820s. Examples of New England whole-cloth quilts stitched with similar patterns and bearing quilted dates or family histories have been found extending into the 1850s. Although the curved lines and floral abstractions were no longer high fashion, New England women continued to stitch many adaptations of the designs.

Neoclassicism, derived from ancient Greek and Roman architecture and art, was beginning to replace the rococo style by the late eighteenth century. Lines and patterns became simplified, straight, geometric, and uncluttered. Quilt designs followed suit, with motifs such as hearts, flowers, pinwheels, and quatrefoils organized within a grid set on point. These trellislike designs are frequently bordered by feather patterns.

The variety of designs seen in New England's whole-cloth quilts is remarkable; many are hybrids of rococo and neoclassical elements. A vase of flowers surrounded by leafy branches found in one early-nineteenth-century example combines the realistic and less cluttered designs typical of neoclassicism with only minor touches of rococo. Other patterns which combine both styles include feathers scrolling around what can only be described as pumpkins, leafy vines worked in stripes, and large central motifs of pineapples and feathered hearts surrounded by exotic flowering vines.

Many of the designs were drawn by the quilter herself or by a talented neighbor or local artisan.

Quilt, made in New England, showing a vase of flowers surrounded by branches. Circa 1800–1830. Dark green wool. 115 x 104 inches (292.1 x 264.2 cm).

Collection of Historic Deerfield, Deerfield, Massachusetts.

In 1775, Elizabeth Foote of Colchester, Connecticut, noted in her diary that she "drew a Quilt Border" for a neighbor, and in 1822, Sarah Snell Bryant of Cummington, Massachusetts, "went to Mr. Briggses to draw a feather on a bed quilt." Many designs were drawn freehand directly on the quilt's surface. An 1806 cotton patchwork quilt in the collection of Old Sturbridge Village still bears the pencil marks of the stitching pattern; the wool tops of whole-cloth quilts probably were marked in the same manner with either pencil or chalk, depending on the color of the quilt.

Beginning as expensive, elegant examples of genteel needlework, wool whole-cloth quilts gradually came to be traditional products of rural New England. Later examples show simplified and larger designs with more space between elements, often quilted into locally produced wool fabrics that are coarse and dull compared to the glossy calamancoes used in the imported and costly quilts of the eighteenth century and in the faces of the earliest quilts made in America. Elegant or homely, though, all of them demonstrate their makers' workmanship and fertile imaginations. ❖

Bed rug; wool darning stitch on a wool blanket, Connecticut River Valley. Circa 1775–1800. 84 x 86½ inches (213.4 x 219.7 cm).

Courtesy of Historic Deerfield. Photograph by Amanda Merullo.

About the Author. *Lynne Zacek Bassett is the curator of textiles and fine art at Old Sturbridge Village in Sturbridge, Massachusetts.*

Further Reading

Bassett, Lynne Z. " '. . . spun me some worsted to quilt with': New England's Early Wool Quilts." In *What's New England About New England Quilts?* Symposium Proceedings. Sturbridge, Massachusetts: Old Sturbridge Village, 1999.

Quilt made by Asenath Rising, Suffield, Connecticut. Circa 1784. Dark blue glazed wool. 93 x 87 inches (236.2 x 221.0 cm).

Collection of the Connecticut Historical Society, Hartford, Connecticut.

Quilt made by Olive Curtiss Baker, Conway, Massachusetts. Circa 1797. Green wool. 91 x 83 inches (231.1 x 210.8 cm).

Collection of the Pocumtuck Valley Memorial Association, Deerfield, Massachusetts.

Quilt designed by the Rev. Jonathan Livermore, Wilton, New Hampshire, and made by his sister. Circa 1769. Pink glazed wool. 104 x 98 inches (264.2 x 248.9 cm).

Collection of the Shelburne Museum, Shelburne, Vermont.

A Doll's Wool Whole-Cloth Quilt

DESIGNED BY MEG GROSSMAN

BRILLIANT PINK was one of the popular colors used for the faces of New England wool whole-cloth quilts. Our quilt, designed for an eighteen-inch (45.7-cm) doll, also features the traditional yellow wool backing. You can personalize your quilt by embroidering your name and the date in the large heart at the top of the quilt.

Having an authentic New England wool whole-cloth quilt for a beloved doll's bed will make a child very happy.

The pink wool whole-cloth quilt used as a bedcover on an antique doll crib.
Photographs by Joe Coca.

Instructions

Cut face and backing (18 × 20½ inches [45.7 × 52.1 cm] each) of quilt along straight grain of fabric. If fabric is creased or wrinkled, iron smooth.

Photocopy and enlarge the pattern (on page 36). With the wax marking chalk and a light table or other light source, trace the design (centered on the fabric) onto the quilt face. *Note: Hearts are not marked onto quilt until later.*

Put quilt layers together: Lay backing out on table with wrong side facing up. Spread wool batting out evenly on top of backing. Trim off any wool that reaches beyond backing. Fill thin spots in batting with trimmings. Lay marked quilt face on batting, right side facing up. Using thread that contrasts with the quilt face, baste the three layers together from center out to edges, with stitches about one inch (2.5 cm) long. Basting lines should be no more than 3 inches (7.6 cm) apart. Check periodically to be sure all layers are still aligned properly.

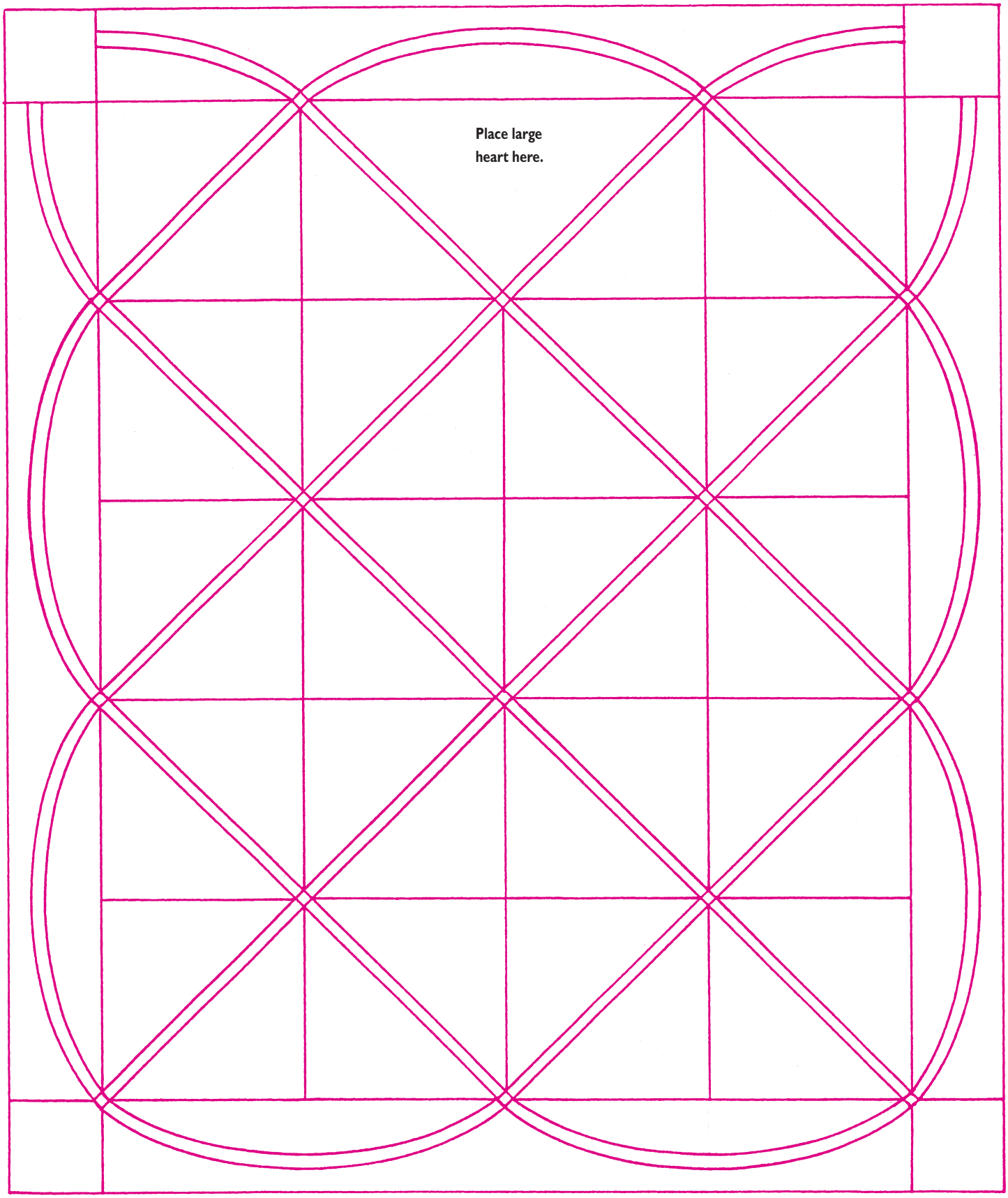
Quilt according to pattern (do not quilt small squares at corners of design or outside edges). Wax thread well before quilting, to strengthen it and keep it from knotting. Conceal knots as follows: Open a small hole in the fabric's weave near the stitch line by wiggling the needle back and forth. Put needle in through this hole and bring it out on stitch line. Pull

Materials

Fabrics: ⅝ yard (57.2 cm) each of 100% wool for face (pink) and backing (yellow)
Thread: 1 spool Coats & Clark Buttonhole Twist Topstitching thread to match quilt face, 1 spool sewing thread in contrasting color
Wool batting, ½-inch (1.3-cm) thick, 24 × 24 inches (61.0 × 61.0 cm)
Needles: size 8 between (to quilt), size 3 between (to baste)
White-wax marking chalk
Beeswax

Finished size: 16 × 19¼ inches (40.6 × 48.9 cm)

Top



Quilting pattern. Enlarge at 215 percent. *Pattern may be photocopied for personal use.*

Detail of quilt, showing yellow backing and heart pattern on face.

Antique sewing case in the shape of a walnut courtesy of Nancie Wiseman.

knot at end of thread through into quilt interior. Stroke hole in fabric shut with point of needle.

Adding the hearts: Use the large heart template to trace heart onto center top triangle. Use small heart template to trace small hearts where desired. Quilt outlines of hearts.

Finishing

For face, trim fabric leaving ¼-inch (6-mm) seam allowance. With warm iron, press seam allowance under.

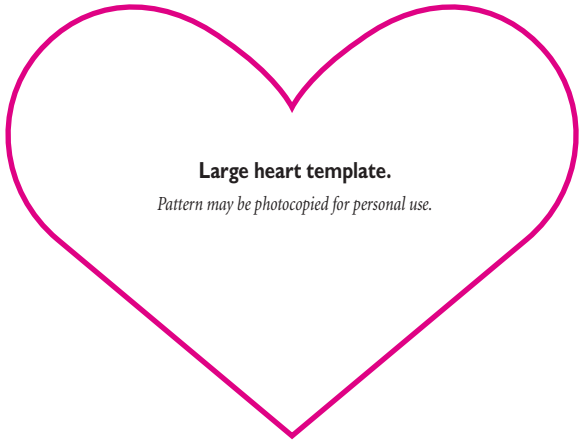
Trim batting to match quilt face once seams have been pressed. Trim backing fabric leaving ½-inch (1.3-cm) seam allowance. Press seam allowance under. Fold seam of backing over batting; place face fabric on top, matching folded edges. Pin securely. Once all the edges are pinned, quilt edges together with a running top-stitch. Quilt corner squares.

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.*

Suppliers

Fabric and thread. Available at your local fabric store.

Wool batting. Harland's Woolen Mill, 33447 Hwy. 47 NW, Cambridge, MN 55008. (877) 689-5659. Call toll free to place an order.



Large heart template.

Pattern may be photocopied for personal use.

Small heart template.

Pattern may be photocopied for personal use.

Stitching Across Centuries

The Carpets of Arraiolos, Portugal

By Charlotte Overby

LEFT TO RIGHT: Joaquina Brito, Maria Angelica Rebocho, Silvina Vitorino, and Francisca Rosa Cidade stitching a carpet in the village of Igrejinha, 15 miles (24.1 km) from Arraiolos.

IN PORTUGAL, the small city of Arraiolos, in the central part of the Alentejo, the country's most agricultural and least populated region, is virtually synonymous with its traditional carpets and the stitch used to decorate them. Though Arraiolos is only seventy-five miles (120.7 km) directly east of Lisbon, a visitor feels as if it's in the middle of nowhere. A ruined castle sits on a hill in the middle of town, surrounded by whitewashed houses with sky blue trim that sweep down the hillside. Abandoned windmills dot the landscape, and wheat fields and groves of centuries-old olive and cork trees circle the town.

On cool evenings, the women, alone or in threes or fours, sit outside their front doors making carpets, some as large as 12 by 18 feet (3.7 by 5.5 m). These women work at home, contracted to sell the finished carpets to local shops. Others work full time in workshops elsewhere in town. All embroider a linen or hemp backing with heavy, three-ply

Arraiolos, Portugal.
All photographs by Charlotte Overby.

wool rug yarn, using what is simply called the Arraiolos stitch to produce colorful, repeating stylized patterns of birds, rabbits, sheep, or flowers on a field inside ornate borders.

Maria Hortense, owner of Fábrica de Tapetes Hortense, explains that most of the twenty or so shop owners in Arraiolos design their own rugs, choose colors, and line up a group of carpet makers. Hortense herself employs about 100 carpet makers, who work mainly at home. The finished carpets become identified with a particular shop, but they are largely unmarked, and most of the women who stitch them remain anonymous.

The Arraiolos stitch is a variant of the familiar cross-stitch practiced for centuries throughout the world. It is also called oblique cross-stitch, Slavic braid, double cross-stitch, and devil's point, and is commonly used in Sweden, Greece, and Slavic countries. The rugs and the stitch received the name Arraiolos in the mid-1600s, though how and why they became so strongly identified with this town remains something of a mystery. Historians agree that the stitch, technique, and many traditional patterns were brought to Iberia (present-day Portugal and Spain) nearly 1,000 years earlier, and so, like that of many other cultural and artistic traditions in Portugal, the story begins with the Moors.

The Moors

After the decline of the Roman Empire in Iberia in the fifth century, marauding tribes from the north and east, including the Visigoths and Suevians, swept through Spain and Portugal and haphazardly ruled the region for the next 200 years. When the indigenous Iberians called upon

Details of modern Arraiolos rugs; the designs are similar to those used in the late eighteenth century.

neighboring North African Muslims—or Moors—for help, they squelched the invading armies but in turn established themselves as Iberia's ruling force for the next five centuries. The decline in Moorish rule began when Alfonso I (1109–1185) defeated the Moors in the battle of Ourique in 1139 and eventually was recognized as the first king of Portugal. Moorish rule concluded in 1249 when Alfonso III (1210–1279) recaptured Algarve and consolidated Portugal. Although no longer a political power, many Moors stayed in Portugal and left a permanent imprint on the region's agriculture, architecture, and art, evident today in the traditional Portuguese ceramic tiles, the influence of Arabic on the Portuguese language, as well as the eight-hundred-year tradition of embroidered carpets.

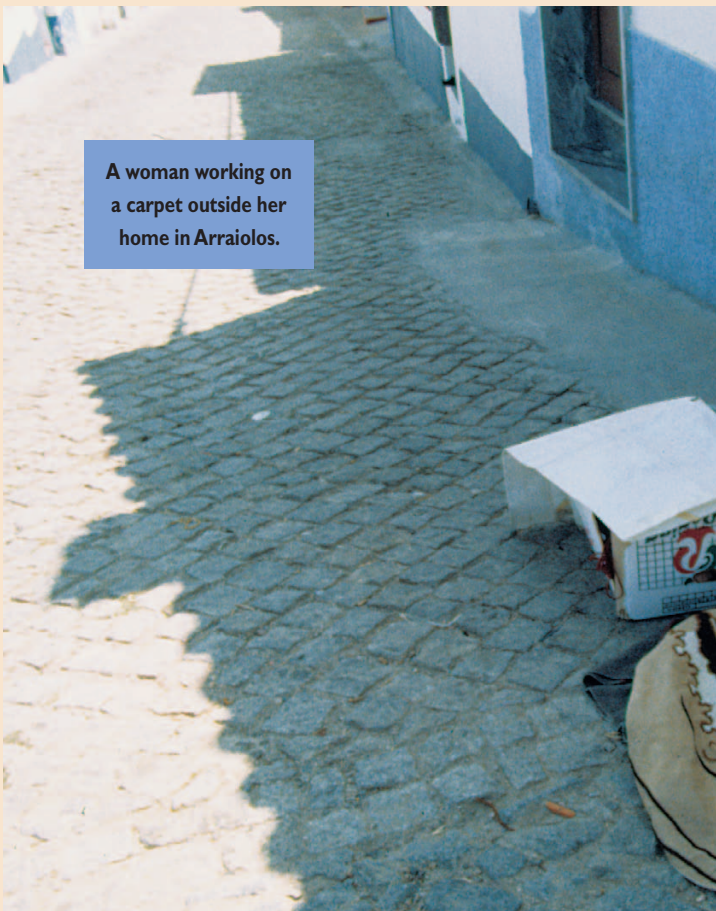
By 1410, about 100 Moorish carpet workshops flourished in Lisbon. King John I (1357–1433) extended political favors and privileges to the workshop owners in return for educating a certain number of apprentices and producing carpets for the royal residences.

At the end of the fifteenth century, Christian religious fervor swept through Portugal, and in 1492, the same year Columbus set sail for the New World, the ruling (Christian) Portuguese began systematic persecution of the (Muslim) Moors. In 1496, King Emanuel, called Manuel I (1469–1521), expelled all Moors and Jews who would not convert to Christianity. Economic and industrial activity slowed to a crawl, and most of the Moorish carpet workshops closed. By 1551, only six carpet workshops were left in Lisbon.

The Void

Wealthy Portuguese, however, never lost their taste for the beautiful stitched carpets. The royal palace of Vila Viçosa alone had 125 carpets, each one carefully described in an inventory dated 1665. Of these, 55 were attributed to workshops in Portugal that used the Arraiolos stitch (the others came from other parts of the world). No one knows who made the Portuguese carpets after the expulsion of the Moors and general demise of the workshops. Inventories, however, of several Alentejo convents show that by the end of the fifteenth century they were well stocked and fully engaged in carpet production. The region has always been the center of Portugal's sheep and wool industry, so these convents in particular were consistently supplied with materials and able to fill the production gap left when the Moors departed. The nuns' work was deemed excellent, due in part to their education and tradition of dedicating themselves to many kinds of needlework.

Their designs, embroidered on linen, tended to be rigorous copies of motifs from Persian carpets first imported and popularized early on by the Moors. Some of these early carpets contain as many as seventeen colors. It is likely that a single dyer, probably a Moorish dyer in Arraiolos who converted to Christianity and therefore was allowed to remain in Portugal, distributed the yarn to the



A woman working on a carpet outside her home in Arraiolos.

nuns. Because Arraiolos was isolated both geographically and politically, many fleeing Moors may have found refuge here and continued to practice their craft. It is also possible that Moorish women—widows or others simply looking for a way to remain in Portugal—converted to Christianity and joined the convents, bringing their embroidery skills with them.

The Workshop Revival

By 1750, the nuns could no longer fill the demand for carpets. Historians suggest that they began teaching the technique to young girls, which in turn rapidly gave rise to the secular industry that flourishes today.

The designs of rugs made between 1725 to 1800 took on the look of printed calico—full of large interlaced leaves, enormous palms, cabbage-head flowers, vases with lobes, bowknots, dolls with distinctive hair styles, and animals. Background colors were dark blue, iron green, or terra-cotta, rather than the beige or brown of earlier rugs.

Most carpets of the next half century, by contrast, bore small bands of repeated flowers on mostly plain backgrounds in subdued colors. Due in part to Portugal's general poverty, the Arraiolos carpet industry waned in the late 1800s. However, a school in the city of Êvora, 18 miles (29.0 km) from Arraiolos, continued to teach the technique at the turn of the twentieth century, and a workshop founded in Êvora in 1916 is credited with spearheading a second revival, restarting an industry that continues even now.

A sampler wall hanging made in Arraiolos using the Arraiolos stitch. There are about five stitches to the inch. 15 x 10 inches (38.1 x 25.4 cm).

Today

Today, a strong professional organization, Associaçao do Produtores de Tapetes de Arraiolos do Concelho do Arraiolos, sets wages for the women who make carpets, and a price of 40,000 escudos ($275) is charged per square meter of carpet. The industry thrives. Many of the women are beginning to see their work as a Portuguese tradition worthy of passing on to younger generations for cultural as well as economic reasons. ❖

About the Author. *Charlotte Overby is a freelance writer currently living in Columbia, Missouri. Her mother, Barbara Overby, was part of the group of archaeologists associated with the University of Louisville, Kentucky, who worked at Torre de Palma, Portugal (see sidebar on page 42).*

Making Arraiolos Carpets in Vaiamonte

Rosaria Clemente Quintino de Oliveira working on a commission, a copy of an eighteenth-century rug in the palace of Seteais, a village in Portugal. She stitched the framed rug, based on the large central house at the Torre de Palma farm, for an exhibition in Vaiamonte.

Rosaria Clemente Quintino de Oliveira lives in the Alentejo village of Vaiamonte, a place that was economically and socially dominated for centuries by a huge neighboring farm called Torre de Palma, with roots that go back to Roman times. Generations of Vaiamonte families have worked the farm as peasant–slave laborers, sharecroppers, and, starting in 1974, as members of a communist cooperative. In Portugal, 1974 marked the end of four decades of rightist dictatorship and the beginning of a period of land seizures and reform. One afternoon, forty-seven peasant families in Vaiamonte, armed with shovels and shaking their fists, seized the farm from its former feudal landowner. They formed the Torre de Palma Cooperative, one of 550 Portuguese farming cooperatives that flourished in the mid-1980s.

But Portugal's entry into the European Economic Community in 1986 and a government-led reversal of land redistribution policies changed Torre de Palma and life in Vaiamonte again. The cooperative disbanded, and the forty-seven families sold their shares of land and equipment back to the original owner.

"When Torre de Palma closed down, it affected everyone in Vaiamonte. Not just the members but everyone," says Oliveira. "My husband is a builder, not a farmer, but closing the cooperative meant those families would have no work for him." Oliveira, now in her mid-fifties, had done heavy agricultural work much of her life but now began to look for new economic options for both herself and others. One solution, she realized, lay in finding work for the village women, especially the younger ones, while their husbands made the transition from cooperative life to other employment. Through the Centro Cultural (the Portuguese equivalent of U.S. county extension services), Oliveira took a course in Arraiolos carpet making and received certification to teach it.

Oliveira's first students were a revolving handful of Vaiamonte women, several of whom had been members of the cooperative. As word spread, the women began to receive commissions, one from their county government to embroider carpets for the city hall. The patterns for these rugs were based upon Roman mosaic floors that had been excavated by archaeologists from a site on the Torre de Palma farm.

Oliveira's group filled orders for various individuals in Portugal, and through contacts with the American archaeologists working at Torre de Palma received orders for church kneelers in Missouri and several other private commissions. Oliveira began to teach the technique twice a year to groups of about ten through a community adult education program. Most of these students make carpets only for their own homes, but the classes do bring income to Oliveira and recognition to her Arraiolos workshop members.

She knows that making Arraiolos carpets in Vaiamonte is not a solution to all of the economic troubles in her village. Young people are moving to bigger cities as agriculture presents fewer economic opportunities. For some, emigration to other European countries offers the best hope. "But I know for a few women here," Oliveira concludes, "[making the carpets] helped out. I like to make the rugs, find patterns. Work that brings in money," she says, "is good work."

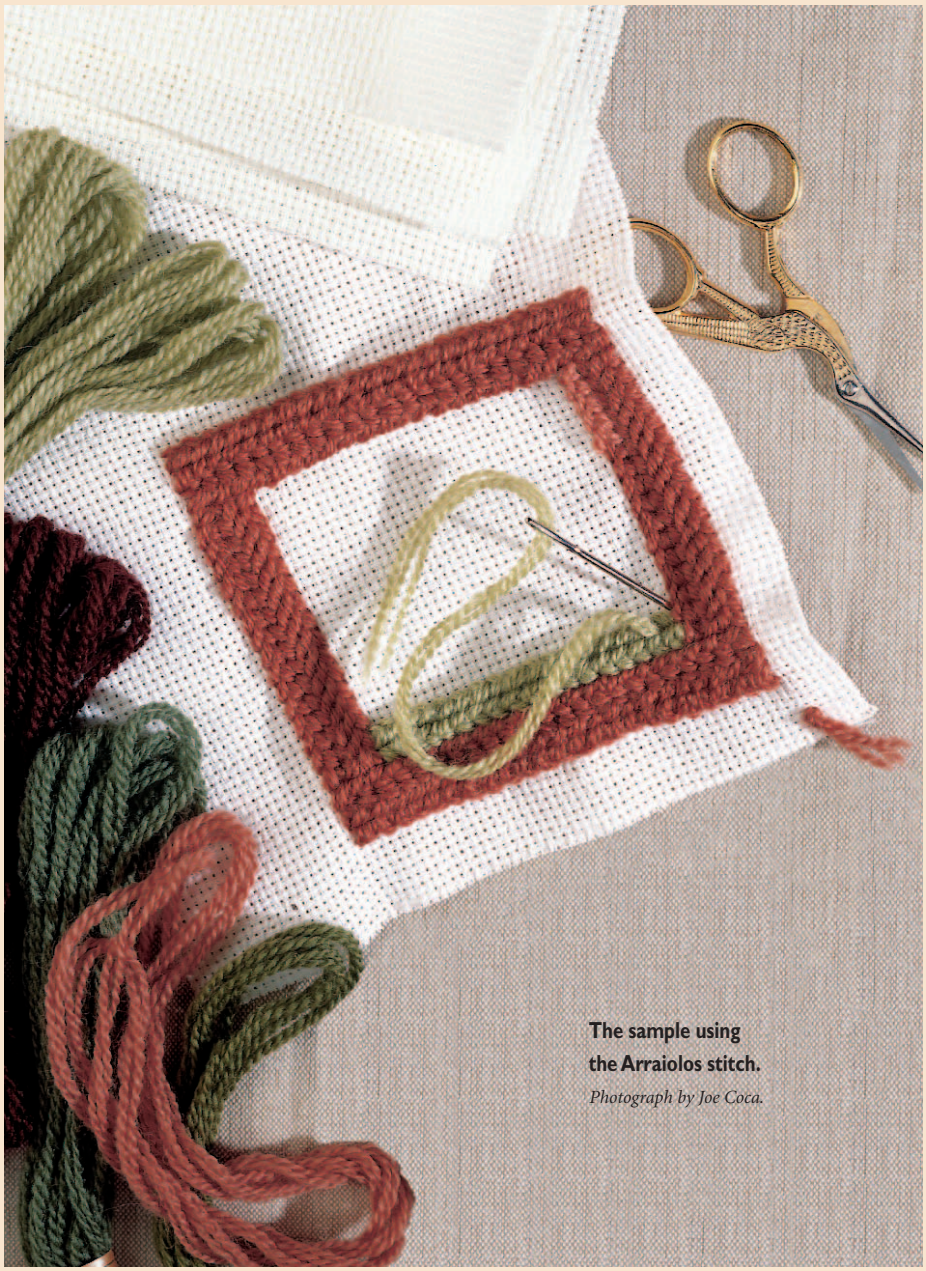
—C.O.

The Arraiolos Stitch

ANY DESIGN that can be graphed on paper may be worked in the Arraiolos stitch. The Arraiolos stitch is distinctive in that it completely covers the background fabric; on the wrong—reverse—side, all the stitches appear to be going in the same direction.

The stitch is worked horizontally from left to right and from right to left; vertically in both directions, top to bottom and bottom to top. It is also worked diagonally from right to left and left to right for angles.

A small project will enable you to practice the Arraiolos stitch and become familiar with its directional variations. Our sample, pictured here, was worked on 11-count Aida cloth with Paternayan Persian yarn. The finished square, which measures 4 by 4 inches (10.2 by 10.2 cm), could become a coaster for a favorite cup with the addition of a felt square for backing. (Three 8-yard [7.3-m] skeins of yarn are needed to complete one coaster.)



The sample using the Arraiolos stitch.
Photograph by Joe Coca.

Instructions

To work from left to right

Begin at 1. The threaded needle comes up through the fabric, down at 2, and back up at 3, completing half of a cross-stitch (Figure 1).

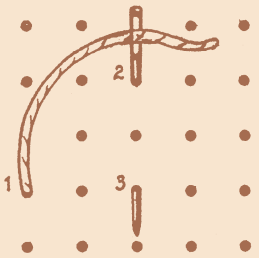


Figure 1.

The needle goes down through the fabric at 4, and back up at 5 (which is where the stitch began in Figure 1), completing the cross-stitch (Figure 2).

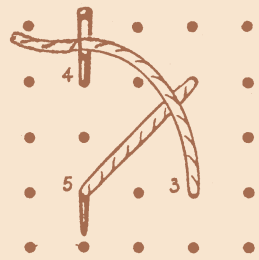


Figure 2.

From 5, the long leg of the stitch begins, going down through 6 and up through 7 (Figure 3).

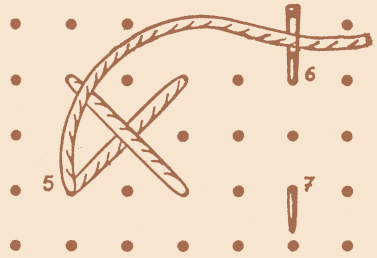


Figure 3.

From 7, go down through 8, and back up at 9 (Figure 4).

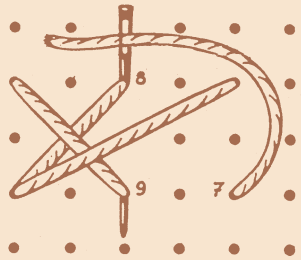


Figure 4.

From 9, go down through 10, up through 11, back over to and down through 6, and up through 7 (Figure 5). Repeat to last stitch at end of the row.

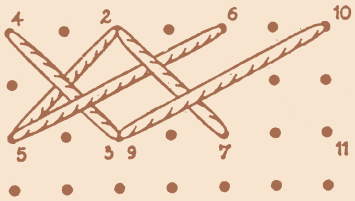


Figure 5.

The last stitch of the row is a normal cross-stitch, shown as 17 and 18 (Figure 6).

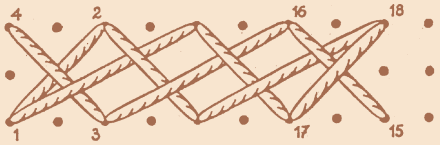


Figure 6.

To work from right to left

Follow the illustrations in Figures 7, 8, 9, and 10.

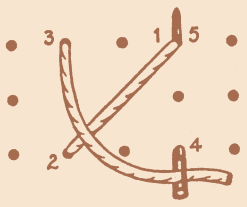


Figure 7.

Diagrams and instructions by Charlotte Overby.

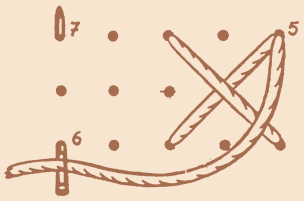


Figure 8.

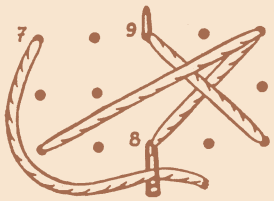


Figure 9.

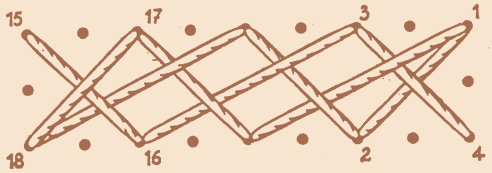


Figure 10.

To work vertically, top to bottom

Follow the illustrations in Figures 11, 12, and 13.

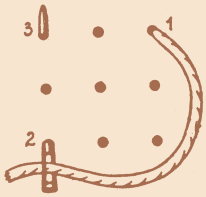


Figure 11.

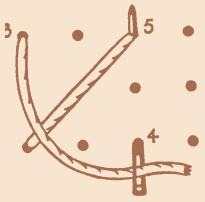


Figure 12.

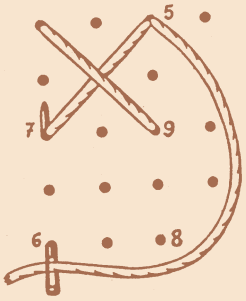


Figure 13.

To work vertically, bottom to top

Follow the illustrations in Figures 14, 15, 16, and 17.

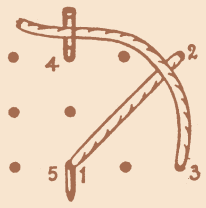


Figure 14.

Figure 15.

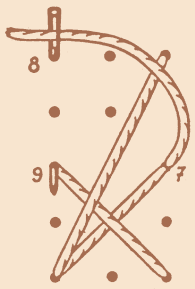


Figure 16.

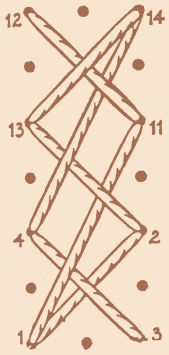


Figure 17.

Suppliers

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

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.

Maria Maddalena Fervier Mattio DeBernardis's pillow crocheted from the cotton yarn raveled from the stockings that she brought from Italy and one of the original stockings.
Photograph by Joe Coca.

Memories Link the Past

Grandma Dee's Stockings

By Patsy Moreland

Maria and the family dog, Ginger. Circa 1940.

Photograph courtesy of the author.

TWENTY YEARS HAVE PASSED since the death of my paternal grandmother, Maria Maddalena Fervier Mattio DeBernardis. While my parents worked, I spent my childhood days with Grandma Dee. Even though I was experiencing new things and asking questions, I can't recall ever asking my grandmother about her life in Italy before she came to the United States. Unfortunately, most of her stories went with her passing, but I've pieced together some information from interviews with her four children and their spouses. One story I treasure is about Grandma Dee's Italian stockings and how they became family heirlooms.

Born May 31, 1880, in Piasco, in the mountains of northern Italy near the borders of France and Switzerland, she was one of eight children. There in the Po Valley, in the foothills of the Alps, growing and processing flax into linen was the major industry. Maria walked down the mountain and across a stream to get to the linen mill where she worked; her boss insisted that there be no knots in the finished product.

In the early 1900s, when the country was suffering from economic depression, Antonio (Tony) Mattio, Maria's childhood friend, left Italy and went to America to find work. Because he had Italian friends in Linnton, Oregon, a rural community on the outskirts of Portland, he settled there. Linnton, coincidentally, lies at roughly the same latitude as Piasco. Tony found a job, built a house, and returned to Italy in 1907 to marry Maria.

At age twenty-eight, Maria packed her clothing, a rosary, a prayer book, a few family pictures, and her boss's wedding gift of linens, and said good-bye to her family and Piasco.

Tony and Maria traveled from Piasco to Le Havre, France, where they boarded the ship *La Touraine* and sailed to America. During a storm, Maria narrowly escaped being washed overboard. Saved by her husband, she never wanted to travel by ship again and never returned to the land of her birth.

Tony and Maria arrived at Ellis Island on January 26, 1908. Once certified by the medical staff, they were sent to the registry floor for an examination by immigration officers. They were asked name, age, destination, birth date, occupation, and who paid for their passage. This information was checked against the ship's manifest. If it hadn't matched, they would have been returned to the ship for a trip back to the departure country.

Everything was in order, however, and so Maria and Tony were taken to the Railroad Room. There they exchanged their money for American dollars, purchased railroad tickets, and checked their baggage. A barge then took them to the railroad depot. Their train journey from New York to Portland, Oregon, took about forty-nine hours.

During the trip, Maria observed the clothing the American women were wearing and realized that

her stockings differed from theirs. Her black-and-white knee-high cotton stockings were knitted; some pairs had pink toes and others had red toes. While on the train, she set about raveling all of her stockings except for two pairs.

Tony Mattio died in 1911, only three years after bringing his bride to America. Maria next married Bartolameo (Bert) DeBernardis in 1912. Her only child from her first marriage, Pete Mattio, died in 1914 at the age of four. Bert and Maria together had four children, and as they were growing up, she crocheted the balls of stocking yarn into an afghan and a pillow, which she displayed proudly in her home.

After Maria's death on December 2, 1977 (she was 97), relatives found the two pairs of intact stockings. Four of Maria's twelve grandchildren were chosen to preserve one of the four stockings and to pass along her story. ❖

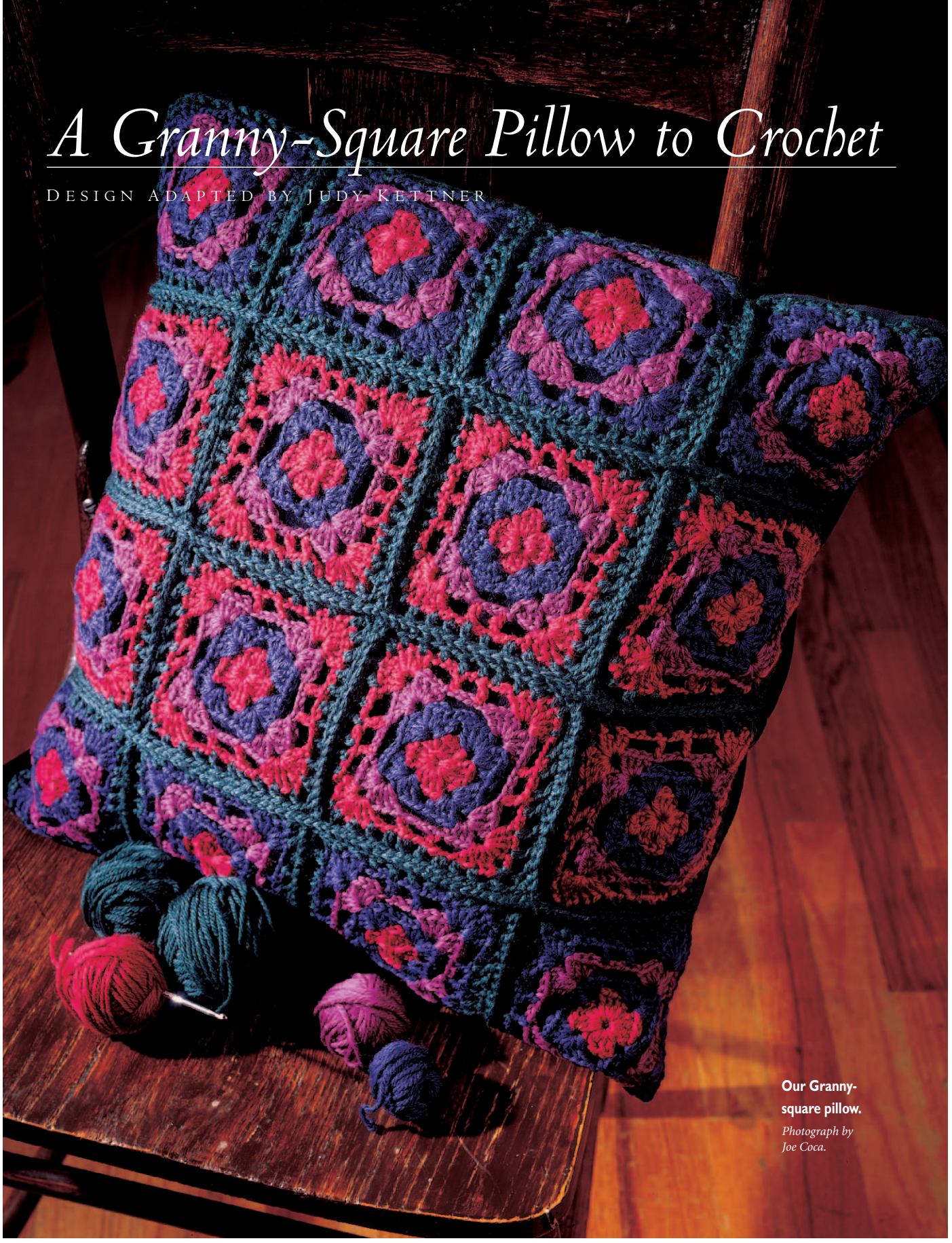
About the Author. *Patsy Moreland is a native of Portland, Oregon, who enjoys experimenting with surface design and quilting.*

Maria's crocheted afghan.

Afghan, pillow, and sock courtesy of the author. Photograph by Joe Coca.

A Granny-Square Pillow to Crochet

DESIGN ADAPTED BY JUDY KETTNER



Our Granny-square pillow.
Photograph by Joe Coca.

THE GRANNY SQUARE has been one of the most enduring of all crochet patterns. We used machine-washable wool in jewel tones for our adaptation of the granny-square pillow crocheted by Patsy Moreland's grandmother.

Materials

Dale of Norway Falk (100% wool, machine washable): 1 ball (91 yd [83.2 m]) each #4245 wine (color #1), #5264 navy (color #2), #4845 purple (color #3), #7382 green (color #4)
Steel crochet hook, size 0
Needles: size 5 between, size 26 tapestry
Sewing thread to match outside edge of granny squares
Fabric, cotton velveteen, black, 1½ yards (1.4 m) of 45-inch (114.3-cm) fabric
Fairfield pillow form, 18-inch (45.7-cm) square
Ruler
Yellow fabric-marking pencil

Finished size: Each granny square measures 4½ inches (11.4 cm) square. The finished pillow measures 18 × 18 inches (45.7 × 45.7 cm) and consists of 4 rows of 4 squares each.

Note: We worked 8 squares using color 1 and 8 squares using color 2 (see round 4).

Abbreviations

beg—beginning
ch—chain
ch-2 sp—chain-2 space
dc—double crochet
rnd—round
sc—single crochet
sl st—slip stitch
sp—space

Instructions

Granny square

With color 1, ch6, join with sl st to first ch to form ring.

Rnd 1: Still with color 1, ch3 (counts as 1 dc), 3 dc in ring, ch2, [4 dc in ring, ch2] 3 times, join with sl st to beg ch. Fasten off.

Rnd 2: Join color 2 to any ch-2 sp. Ch3, in same sp (3 dc, ch2, 4 dc), ch1, [in next ch-2 sp work (4 dc, ch2, 4 dc, ch1)] 3 times, join with sl st to beg ch. Fasten off.

Rnd 3: Join color 3 to any ch-2 sp. Ch3, in same sp (3 dc, ch2, 4 dc), ch4, [in next ch-2 sp work (4 dc, ch2, 4 dc, ch4)] 3 times, join. Fasten off.

Rnd 4: Join color 1 or 2 to any ch-2 sp. Ch3, in same sp (3 dc, ch2, 4 dc), [ch2, dc in first ch of ch-4 space of previous row, ch-2, dc in fourth ch of ch-4 space of previous row, ch-2, in next ch-2 sp work (4 dc, ch2, 4 dc)] 3 times, join. Fasten off.

Rnd 5: Join color 4 to any corner ch-2 sp. Ch3 (1 dc), [ch1, 1 dc in every other st], work dc, ch2, dc in each ch-2 corner sp to turn the corner, ending with dc, ch2 and join. Fasten off.

Make 16 squares. With tapestry needle, work in all loose ends. Block each square. Lay out the squares in desired placement. With wrong sides facing, join each block edge to the next with sc. Block the finished top.

Making the pillow

Wash, dry, and iron velveteen (on wrong side) to shrink fabric and straighten grain.

Trim off one selvedge. Cut a strip of fabric 19½ inches (49.5 cm) wide by 48 inches (121.9 cm) long from the trimmed edge.

Mark fold lines. With wrong side of fabric up, measure along 48-inch (121.9-cm) edge of fabric, and use yellow marking pencil to mark 15 inches (38.1 cm) from each end. Marks must be 18 inches (45.7 cm) apart. Repeat on other edge of fabric. Using a ruler, draw lines across fabric, connecting the corresponding marks.

Hem a 1½-inch (3.8-cm) width on both 19½-inch (49.5-cm) edges. Lay fabric right side up, and fold hemmed ends inward, along marked fold lines. Hemmed edges should overlap about 10½ inches (26.7 cm). Pin raw edges, and stitch ¾ inch (2.0 cm) from edges, reinforcing ends of overlaps by backstitching. Turn right side out. With sewing thread, stitch crocheted top to pillow. To prevent the stitches from catching on the backside of the case, insert a piece of cardboard in the pillowcase prior to stitching. Remove cardboard and insert pillow form.

About the Designer. *Judy Kettner is the project coordinator for PieceWork and assistant editor of its sister magazine,* Spin·Off.

Suppliers

Wool yarn. Dale of Norway, N. 16 W. 23390 Stoneridge Dr., Ste. A, Waukesha, WI 53186. (800) 441-3253. Call or write for the name of your nearest retailer.

Pillow form. Fairfield Processing Corp., PO Box 1130, Danbury, CT 06813. (800) 243-0989; www.poly-fil.com. Available at your local craft, fabric, or discount chain store.

The Pincushion

By Dorothy Panaceck

PINS, NEEDLES, and pincushions are commonplace today. Before the invention in the 1820s of machinery to make pins, however, pins and needles were precious handmade commodities. Women often had only one fine needle; farmers would trade crops for needles and pins; estate inventories and wills from the fourteenth and fifteenth centuries include needles and pins. Pins were so expensive and scarce in England throughout the fourteenth and fifteenth centuries that Parliament limited the sale of pins to the first two days of January each year. Women saved all year to have enough money to buy pins on the sale days (this is the origin of the term "pin money"). A place to keep these valuables from getting lost, rusty, or dull was thus a very important needlework accessory.

Pin pillows, often called "sticking pincushions," stuffed with wool were in use as early as the sixteenth century. As a needle or pin was stuck into the pillow, the lanolin in the wool coated the shaft, keeping it from rusting and dulling. If wool was not available, hair, sawdust, sand, or a combination of these was used as stuffing. Needle cases made of wood, silver, or bone and needle books with leaves of flannel or felt tied with ribbon were other early alternatives for keeping needles organized and in good condition.

Pincushions could be sentimental as well as functional, and many were made to celebrate or commemorate a special event and given as a gift. For a wedding present, a woman might fashion a pincushion of white silk and stud the top with tiny straight pins called "manikins," creating a design

such as a heart with the initials of the bride and groom. For a mourning pincushion, the design would be outlined by black pins.

It will come as no surprise to learn that Victorians loved to decorate their pincushions: some were elaborately embroidered; others were decorated with all shapes and sizes of beads and fringe. Brocades, silks, or velvets, perhaps even a scrap from a favorite dress, were favorite fabrics. Pincushions come in every shape and size; common shapes include hearts, stars, balls, a simple cube, or the "sewing bird," a bird-shaped clamp to hold your sewing with a small velvet pincushion on its back. The red tomato, one of the most common styles, usually comes with a strawberry filled with emery (the word "emery" stems from the Greek word *smyris,* meaning "rubbing powder") hanging off the top.

Although pins and needles are widely available and inexpensive today, pincushions still help keep track of them. And so pincushions are another link between needleworkers past and present. ❖

About the Author. *Dorothy Panaceck is a shopkeeper, a sheep and goat rancher, a fiber artist, a spinner, a dyer, and a rug hooker. She lives in Fredericksburg, Texas.*

Further Reading

McConnel, Bridget. *The Story of Antique Needlework Tools.* Atglen, Pennsylvania: Schiffer, 1999.

Rogers, Gay Ann. *An Illustrated History of Needlework Tools.* Claremont, California: Needlework Unlimited, 1996. Out of print.

Taunton, Nerylla. *Antique Needlework Tools and Embroideries.* Wappingers Falls, New York: Antique Collectors Club, 1997.

A variety of pincushions from the seventeenth century to the present. LEFT TO RIGHT: (1) baseball, (2) jockey cap, (3) cube with ribbon and flowers, (4) child's shoe, (5) velvet and leather shoe, (6) navy velveteen with beadwork, (7, 8, and 9) baskets, (10) metal cat, (11) metal rat, (12) red velvet heart with shells, (13) sterling and velvet box, (14) lace over satin, (15) pin ball with red pompoms, (16) elf doll, (17) crocheted doll, (18) knitted pear.

Numbers 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 15, and 16 courtesy of Loene McIntyre. Numbers 5 and 13 courtesy of Anne Powell. Number 14 courtesy of Judy Kettner. Number 17 courtesy of Jan Hogestad. Number 18 courtesy of Ann Budd. Photograph by Joe Coca.

The PIECEWORK Pincushion Contest

We are excited to announce the inaugural PieceWork Pincushion Contest! Entries will be judged by the editors of PieceWork, and the juried pieces will be exhibited nationally at four Creative Arts and Textile Shows (see schedule below). In addition, a selection of entries will be published in the September 2000 issue of PieceWork. The **deadline for submissions is February 1, 2000**.

Each pincushion must be constructed by hand, using any needlework technique, and no larger than 4 by 4 by 4 inches (10.2 by 10.2 by 10.2 cm). Complete written instructions, an entry form, and entry fee must accompany each pincushion (no more than three entries per person). Judging criteria will include originality of the piece, its creative connection to needlework history, mastery of the chosen technique, and the accuracy of the written instructions.

To participate in the PieceWork Pincushion contest, please send a business-size SASE to PieceWork Pincushions, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655. We'll send you complete guidelines and an entry form. We're looking forward to seeing your creations. ❖

Shaker chatelaine with pin disk and emery "strawberry"; silk, satin, and velvet; American. Circa 1890.

All pincushions courtesy of Anne Powell Ltd., Stuart, Florida. All photographs by Joe Coca.

A wooden disc with reverse painting on glass on one side and a mirror on the other; English. Circa 1860.

A silk fish with handmade pins. Circa 1800.

A bear on a bell; sterling silver; English. Circa 1900.

A wooden heart with velvet; probably sold as a souvenir; Scottish. Circa 1860.

Pierced ivory and velvet couch; English. Circa 1800–1840.

An advertising giveaway for "Polar Bear" flour; American. Circa 1920.

A pig made from base metal; English. Circa 1880.

The Creative Arts & Textiles Show (CATS)

In partnership with PieceWork, the PieceWork Pincushions will be exhibited at the CATS shows in Denver, Atlanta, Minneapolis, and Richmond. (Due to the contest deadline, the pincushions will not be displayed at the first two shows.)

Long Beach, California—January 18–23, 2000
Fort Worth, Texas—February 21–27, 2000
Denver, Colorado—April 26–30, 2000
Atlanta, Georgia—June 20–25, 2000
Minneapolis, Minnesota—August 2–6, 2000
Richmond, Virginia—October 16–22, 2000

For information on CATS, call, write, or visit their website: 4539-A Clover Dr., Clemmons, NC 27012; (336) 778-1157; www.creativeartsshow.com.

A linen tea cozy embellished with cotton embroidery. English. Circa 1940–1950.

Courtesy of Susan Strawn Bailey. Photograph by Joe Coca.

The Legend of Tea Cozies

By Jennifer Hermes Nastu

ONE WINTER EVENING in Ireland in the mid-1600s, a farmer sat down to supper with his wife. On the table, as was customary in that time and place, sat a large pot of tea. As the farmer reached across the table to help himself to his meal, his hat fell off, landing over the teapot. Later, when he removed the hat to pour himself a cup of tea, he discovered that the tea was still hot. Delighted, his wife decided to make a cover for the teapot that would keep the tea as warm as her husband's hat had. Her invention became the first tea cozy.

Or so legend has it—though the story is widely believed, it is unverifiable. The first documented use of a tea cozy occurred in England in the 1860s, a period when afternoon tea was at the height of its popularity.

In Victorian England, teatime became a fashionable ritual complete with fine porcelain or silver tea services and lavish table settings. Tea cozies were valued not only for keeping the tea at the proper temperature (180°F) but as an element of these accoutrements. From a simple quilted dome that covered the entire pot, cozies evolved in every direction. There were jeweled fabric cozies with lace trim, painted cozies, beaded cozies, themed cozies. Even porcelain dolls were made with heavy skirts to serve as cozies. By the mid-twentieth century, as industry became a popular theme for all types of art, tea cozies took on the shapes of automobiles, airplanes, and even toasters.

Whatever their shape, tea cozies are always made from thick, insulating materials. Most handmade ones have been knitted or quilted, with embellishments in every decorative technique, including crochet, embroidery, and beadwork.

Of the two main categories, one, sometimes called a "bachelor cozy," is made to fit snugly over the teapot and has holes for the handle and the spout. The cozy need not be removed before pouring out the tea, a design feature thought to be attractive to "lazy" bachelors.

The other style is simply a dome large enough to fit over the entire teapot. These cozies can be used with almost any teapot regardless of its shape. Because they are removed before the tea is poured, they are less likely to become soiled than the bachelor cozy.

Tea cozies are still important accessories to the gracious pastime of taking tea. Antique ones are highly prized by collectors and can be difficult to come by. But as long as needleworkers continue to create new cozies stitched in a variety of techniques, this legendary innovation of the Irish farmer's wife will continue to add original touches to tea tables everywhere. ❖

About the Author. *Jennifer Hermes Nastu is the marketing manager at Interweave Press and a confirmed tea drinker and cozy user.*

A block-printed linen tea cozy. English. 1950.

Courtesy of the V & A Picture Library, Victoria and Albert Museum, London, England. Photograph by Daniel McGrath.

A Victorian Tea Cozy to Knit

DESIGNED BY DOROTHY T. RATIGAN

WORKED with wool yarn and insulated with wool batting, this knitted tea cozy will make teatime more festive and keep your tea at the correct temperature.

The knitted cozy keeps a pot of tea piping hot.

All props courtesy of the Cupboard, Fort Collins, Colorado. Photograph by Joe Coca.

MATERIALS

Nordic Fiber Arts yarn: Rauma Strikkegarn, 100% wool, 115 yards/1¾ ounces (105 m/50 g) per skein, #101 ecru, 2 skeins; Finullgarn 100% wool, 180 yards/1¾ ounces (165 m/50 g) per skein, #401 ecru, 1 skein, 5 yards (4.6 m) each #470 dark mauve and #473 lavender, 3 yards (2.7 m) #487 dusty mauve

Wool batting for insulation, 9 × 15 inch (22.9 × 38.1 cm)

Needles: tea cozy body, size 3 (3.25 mm), or size needed to obtain gauge; tea cozy lining, size 4 (3.5 mm), or size needed to obtain gauge; 2 double-pointed (dpn), size 4

Tapestry needle

Cable needle (cn)

Gauge: 22 sts and 32 rows = 4 inches (10.2 cm) in St st

Finished size: 10 inches (25.4 cm) across at base before seaming; 8 inches (20.3 cm) from base to crown (does not include double cable at top)

Abbreviations

beg—begin(ning)
CO—cast on
cont—continue
dec(s)—decrease(s)
k—knit
k2tog—knit 2 sts tog
p—purl
p2tog—purl 2 sts tog
pm—place marker
rem—remaining
rep(s)—repeat, repetitions
rev St st—reverse stockinette stitch
RS—right side
sl—slip
ssk—sl 2 sts individually as to knit, then knit the 2 sts tog through back loop
ssp—sl 2 sts individually as to knit, then purl the 2 sts tog through back loop
st(s)—stitch(es)
St st—stockinette stitch
tog—together
WS—wrong side

Instructions

Seed Stitch (worked on odd number of sts)
Set-up Row: (WS) P1, *k1, p1; rep from *
Row 1: Purl the knit sts and knit the purl sts.
Repeat Row 1 for desired length.

Lining

With larger needles and Finullgarn, CO 43 sts. Work St st until piece measures 5½ inches (14.0 cm) ending with a WS row.
Row 1: (RS) K2tog, knit to last 2 sts, ssk.
Row 2: Ssp, purl to last 2 sts, p2tog.

Repeat last 2 rows 4 more times, then Row 1 once—21 sts. Bind off. Work 2nd piece to match. Using lining as template, cut 2 pieces to match from wool batting. Set aside.

Outside of cozy

(Note: Slip markers on all rows.) With smaller size needles and Strikkegarn, CO 59 sts.
Set-up row: (WS) P7, k1, pm, p1, [k1, p1] 21 times (this is set-up row for seed st), pm, k1, p7.
Row 1: K7, p2, [k1, p1] 21 times, p1, k7.
Row 2: P7, k1, work Row 1 seed st between markers, k1, p7.
Row 3: K1, place 3 sts on cn to back, k3, k3 on cn, p1, seed 43 sts between markers, p1, place 3 sts on cn to front, k3, k3 on cn, k1.
Rows 4 and 6: Same as Row 2.
Rows 5 and 7: Same as Row 1.
Row 8: P7, k1, p43, k1, p7.
Row 9: K1, place 3 sts on cn to back, k3, k3 on cn, p1, k43, p1, place 3 sts on cn to front, k3, k3 on cn, k1.

Cont in established patterns, turning cables every 6th row and working 1 st in rev St st on each side of center 43 St sts until piece measures 6½ inches (16.5 cm) ending with a WS row.

Top shaping
Row 1: K1, work established cable, p1, k2tog, knit to last 10 sts, ssk, p1, work established cable, k1.
Row 2: P7, k1, ssp, purl to last 10 sts, p2tog, k1, p7.
Repeat last 2 rows 4 more times, then Row 1 once—37 sts.
Next row: (WS) P7, k1, p21, place last 8 sts on holder, turn.
Dec row: [P1, p2tog] 2 times, p2, p2tog, p1, p2tog, p2, [p2tog, p1] 2 times, p1, work established cable, k1—31 sts. Shaping finished. Join cable to top of cozy as follows.
Row 1: (WS) P7, ssk, turn.
Row 2: Maintaining established cable pattern, k7 sts (or k1, cable 6), p1, turn. Rep these 2 rows until all but last 8 sts have been used—16 sts. Place 8 sts from each side on separate dpn and weave tog. Work 2nd piece to match.

Finishing

Seam lining to sides of cozy inside cables. Insert wool batting, and seam top of lining. Sew side seams 2 inches (5.1 cm) up from bottom. Leave 4 inches (10.2 cm) open on both sides for handle and spout. Cont to seam rem of piece. With #470, and starting at top of seed stitch area at center bottom, weave yarn under purl stitches in a diagonal-zigzag fashion working from the center out to both edges. Beg #487 to right of center and #473 to left of center following lines of #470. With #470 threaded in tapestry needle, and working from the center outwards, thread needle through bottom row of purl bumps along top of cozy, turn and thread needle through top row of purl bumps along top of cozy. Work single crochet in purl ditch along shaped area at top of cozy. ❖

About the Designer. *Dorothy T. Ratigan is the technical editor for* PieceWork *and* Interweave Knits *magazines and Interweave books. She teaches most fiber arts and lives in Cape Elizabeth, Maine.*

Suppliers

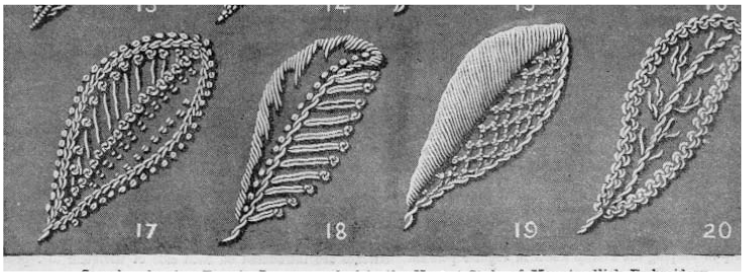
Wool yarn. Nordic Fiber Arts, 4 Cutts Road, Durham, NH 03824. (603) 868-1196. Call or write for the name of your nearest retailer.
Wool batting. Harland's Woolen Mill, 33447 Hwy. 47 NW, Cambridge, MN 55008. (877) 689-5659. Call to place an order.

Win Our Knitted Tea Cozy!

For a chance to win our sweet tea cozy (featured here and on page 55), send a postcard with your name, address, and daytime telephone number to PieceWork Cozy, 201 E. Fourth St., Loveland, CO 80537-5655. The winner will be selected in a random drawing from all cards received on or before October 15, 1999. The winner will be notified by phone.

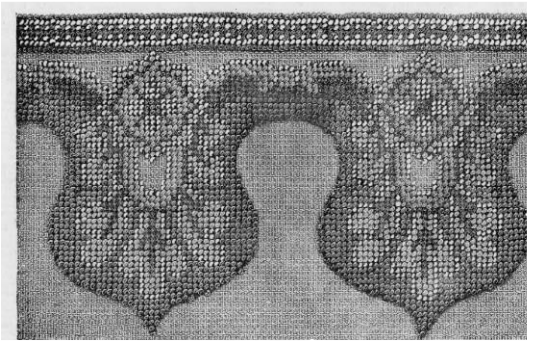
Weldon's Practical Needlework

PIECEWORK's collection of *Weldon's Practical Needlework.*
Photograph by Mary Pridgeon.

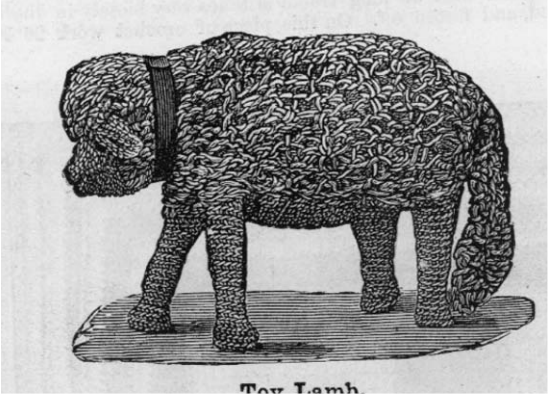


***Weldon's Practical Mountmellick Embroidery* Fourth Series, *Weldon's Practical Needlework* Volume VI.**

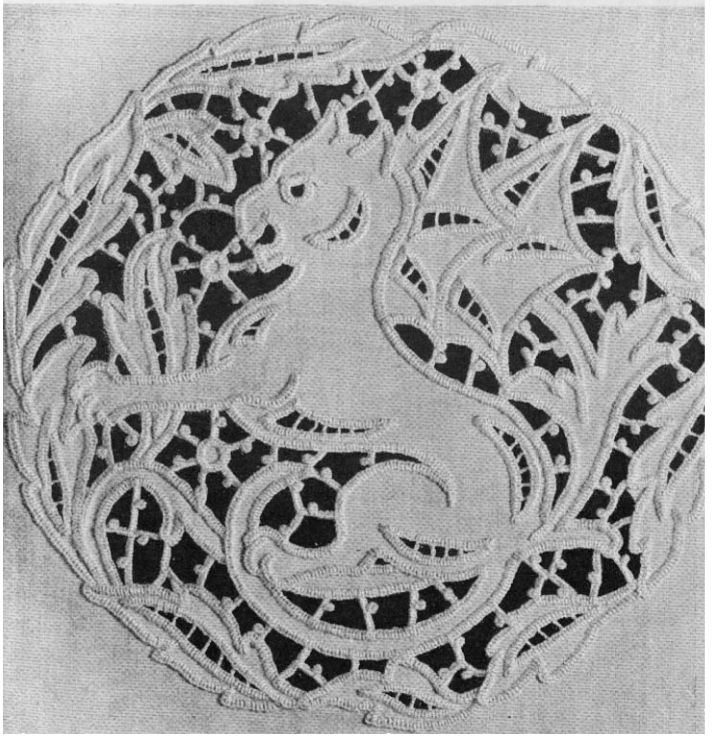
IN AN EFFORT to bring needlework to a then emerging middle class, several companies in the late 1800s in London, England, began publishing patterns and instructions for various needlework projects. Unlike other magazines available at the time, which ran one or two needlework projects in issues filled with other editorial (including fiction, recipes, and housekeeping hints), these new publications were devoted solely to needlework.



***Weldon's Practical Bead-Work* First Series, *Weldon's Practical Needlework* Volume IV.**



***Weldon's Practical Crochet* Fifteenth Series, *Weldon's Practical Needlework* Volume VII.**



***Weldon's Practical Richelieu Embroidery* First Series, *Weldon's Practical Needlework* Volume XXVII.**

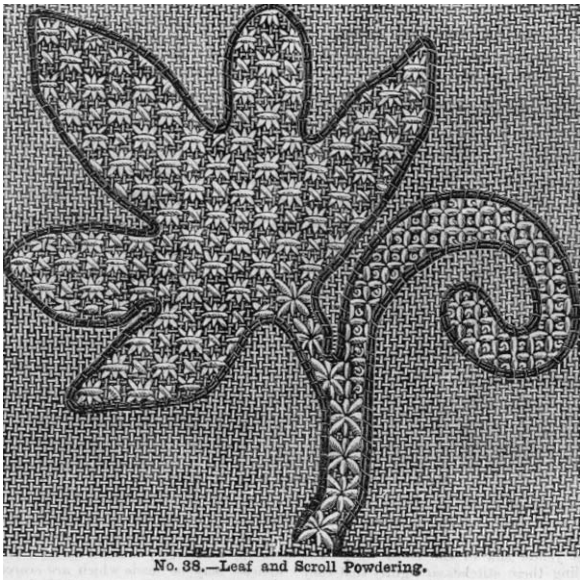
Many of the companies involved in these publishing ventures were thread companies, and their purpose, of course, was to sell thread by making patterns and instructions more readily available. One company, however, Weldon's, began as a paper pattern company and became one of the most recognized needlework publishers in Victorian England.

In approximately 1885, Weldon's began publishing monthly newsletters, available by subscription, featuring patterns and instructions for projects. Each fourteen-page newsletter was devoted to one technique. Thus, there was *Weldon's Practical Knitter*, *Weldon's Practical Patchwork*, *Weldon's Practical Crochet*, and so on. By about 1915, Weldon's had published 159 issues of *Practical Crochet* and 100 issues of *Practical Knitting*. Each issue of a newsletter cost 2 pence.

Around 1888, the company began to publish a series of books titled *Weldon's Practical Needlework*, each volume consisting of twelve issues of the various newsletters (one year of publications) bound together with a cloth cover; each book cost 2 shilling/6 pence. The first volume of Weldon's compilations includes these newsletters:

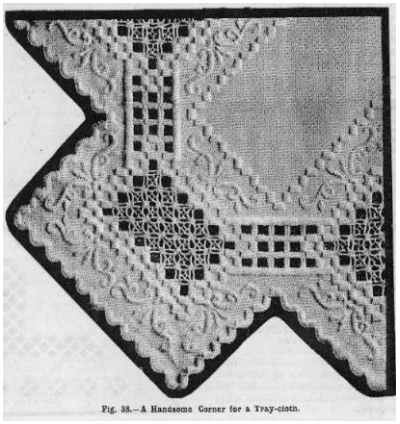
Practical Knitter, First Series through Fourth Series, with instructions for 147 knitted projects;

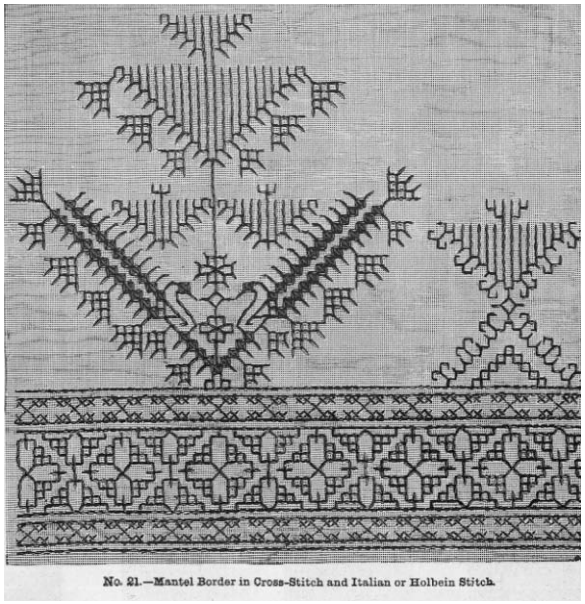
Practical Patchwork, with numerous projects



***Weldon's Practical Ivory Embroidery* First Series, *Weldon's Practical Needlework* Volume VI.**

***Weldon's Practical Hardanger Embroidery* First Series, *Weldon's Practical Needlework* Volume XIX.**





***Weldon's Practical Cross-Stitch* First Series, *Weldon's Practical Needlework* Volume II.**

ranging from an embroidered sofa pillow to directions for "fancy" stitches for embroidery;

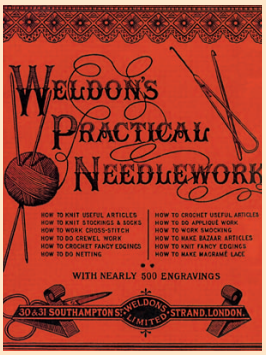
Practical Crochet, First Series through Third Series, with instructions for 130 crochet projects;

Practical Stocking Knitter, First and Second Series, with instructions for knitting socks; and

Practical Macramé Lace, First and Second Series, with instructions for making exquisite, delicate knotted pieces for insertions, borders, and fringes.

Later editions of *Weldon's* include instructions for making flowers from crinkled paper or leather, items suitable for selling at bazaars (pincushions, for example), tatting, smocking, netting, beading, torchon lace, and much more. In addition to knitting and crocheting, which were frequently covered, *Weldon's Practical Needlework* books contain extensive coverage of decorative needlework, including crewel work, appliqué, cross-stitch, mountmellick embroidery, drawn thread work, ivory embroidery, hardanger, and canvas work. Each volume is filled with hundreds of projects, illustrations, information on little-known techniques, fashion as it was at the turn of the century, and brief histories of needlework. ❖

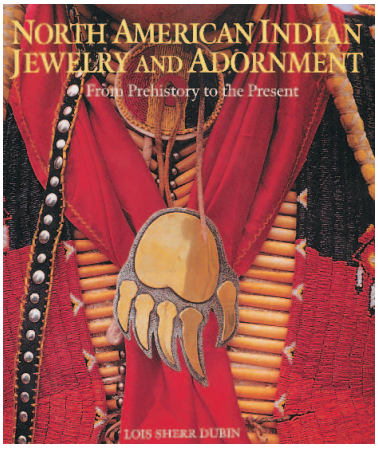
Limited Edition



PieceWork has acquired twenty-eight volumes of *Weldon's Practical Needlework*, beginning with Volume I and concluding with Volume XXXI. We currently are offering PieceWork readers the opportunity to purchase a limited edition, exact reproduction of Volume I. Please see the inside back cover of this issue for complete details. We hope to extend this program to the other volumes of *Weldon's* that we have. They offer the perfect opportunity to step back in time and experience a publication that was invaluable to Victorian England's needleworkers.

Book Marks

Books in review



North American Indian Jewelry and Adornment: From Prehistory to the Present

Lois Sherr Dubin

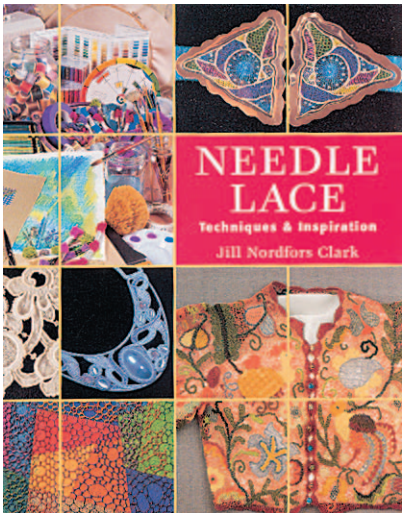
Harry N. Abrams, Inc., 100 Fifth Ave., New York, NY 10011, 1999. Hardbound, 608 pages, $75. ISBN 0-8109-3689-5.

The result of a decade of research and thousands of years of Native American artistry, *North American Indian Jewelry and Adornment: From Prehistory to the Present* is alive with cultural tradition and significance, primarily described in the words of the artists whose work is shown here. Jewelry, clothing, ceremonial implements, bags and pouches, statuettes, pottery, dolls, and headdresses are among the many objects featured.

The topics discussed range from Paleo-Indian migration into North America to contemporary Native American efforts to preserve their traditions into the next century. One section, for example, explains how the ancient practice of tattooing, discouraged by missionaries during the late nineteenth century, became the symbolic basis of much beadwork. The book contains more than 1,200 illustrations, including about 820 plates in full color, three 8-page gatefolds, and 50 maps and diagrams.

In his foreword, Chief Phillip Martin of the Mississippi Band of Choctaw Indians, calls the work "a moving testament to the extraordinary talents within and enduring spirit of Native American culture." He is not overstating the case. From the first image of a shell gorget dating to A.D. 1000–1400 to the concluding narrative on the contemporary powwow, this book is *the* way to delve into the rich culture and art of the North American Indian.

—Judith Durant



Needle Lace: Techniques and Inspiration

Jill Nordfors Clark

Hand Books Press, 931 E. Main St., #106, Madison, WI 53703, 1999. Hardbound, 142 pages, $29.99. ISBN 0-9658248-5-3.

In *Needle Lace: Techniques and Inspiration,* Jill Nordfors Clark not only presents the basics of needle lace (lace made with thread and a tapestry needle) but also shows, with many color photographs and diagrams, a myriad of stitches and techniques that have been devised by needle artists around the world since the publication of her earlier book, *Needle Lace and Needleweaving* (Arthur Schwartz, 1991).

Details of exceptional finished works by various artists are shown clearly and in color so that the stitches may be easily examined. These include needle-lace wall hangings, handbags, jewelry, sculpture, ornaments, and edgings.

Clark also discusses "stretching the boundaries" by taking inspiration from one's surroundings, planning, and executing a needle-lace project. She shows how to add color and washes and how to work with unusual materials such as gut. A list of suppliers in both the United States and the United Kingdom is included.

Both beginners and experienced needle lace makers will find this a truly valuable reference.

—Judy Kettner

BooksNow *To order these books, please call anytime day or night: (800) BOOKS-NOW (266-5766) or (801) 261-1187, ask for dept. 1674, or visit on the web at www.BooksNow.com/piecework.htm.*

Calendar

Upcoming events

✦ **SAN FRANCISCO, CALIFORNIA.** October 2, 1999. Discovered Collections: Fiber Art in Museums, symposium at the San Francisco Museum in Golden Gate Park, presented by Friends of Fiber Art International. For information, call (708) 246-9466.

✦ **SANTA CLARA, CALIFORNIA.** October 28–31, 1999. Pacific International Quilt Festival. For information, call (215) 862-5828.

✦ **DISTRICT OF COLUMBIA.** September 12, 1999–January 2, 2000. Wrapped in Pride: Ghanaian Kente and African American Identity at the National Museum of African Art, Smithsonian Institution. For information, call (202) 357-4600.

✦ **PITTSBURGH, PENNSYLVANIA.** September 9–October 30, 1999. Fiberart International '99 at the Pittsburgh Center for the Arts. For information, call Jean Thomas at (412) 363-2023.

✦ **NORTH NEWTON, KANSAS.** Through October 3, 1999. Better Choose Me: Collecting and Creating with Tobacco Fabric Novelties, 1880–1920. For information, contact the Kauffman Museum, 27th and Main, 67117-0531, (316) 283-1612.

✦ **HYANNIS, MASSACHUSETTS.** October 6–9, 1999. Association of Traditional Hooking Artists International Convention and Exhibition. For information, call Kim Nelson at (508) 760-2285.

✦ **CHISHOLM, MINNESOTA.** September 11–12, 1999. Sew Friendly Quilt Show sponsored by the Ironworld Discovery Center. For information, call (800) 372-6437.

✦ **TAOS, NEW MEXICO.** October 2–3, 1999. Sixteenth Annual Wool Festival at Kit Carson Park, sponsored by the Mountain and Valley Wool Association. For information, call Coralie Silvey Jones, (505) 751-0306.

✦ **HEMLOCK, NEW YORK.** September 18–19, 1999. Fifth Annual Finger Lakes Fiber Arts and Crafts Festival. For information, contact Sandy Caton, 3 Valley Brook Dr., Fairport, 14450, or call (716) 223-4363.

✦ **NEW YORK, NEW YORK.** Through October 10, 1999. Spirits of the Cloth: Contemporary Quilts by African American Artists and the American Craft Museum. For information, call (212)956-3535.

✦ **CINCINNATI, OHIO.** October 2, 1999. American Samplers: Two Hundred Years of Design, a lecture by Glee Krueger, sponsored by the Queen City Sampler Guild of Cincinnati. For information, write to Programs Chairperson, PO Box 46562, 45246-0552.

Buju by Jim Smoote. Cotton, acrylic, and pellon. 50 x 46 inches (127.0 x 116.8). Part of "Spirits of the Cloth" at the American Craft Museum, New York, New York.
Photograph courtesy of the American Craft Museum.

✦ **TULSA, OKLAHOMA.** September 5–November 14, 1999. Chinese Embroidery at the International Linen Registry Foundation Needle Art Museum. For information, call (918) 622-5223.

✦ **ARLINGTON, TEXAS.** September 24–26, 1999. Festival of Quilts presented by the Quilter's Guild of Arlington. For information, call Montie Green at (817) 483-5839.

✦ **SPOKANE, WASHINGTON.** October 15–17, 1999. Twenty-first Annual Quilt Show presented by Washington State Quilters. For information, send SASE to Georgia Gerl, PO Box 7117, 99207.

✦ **GAUTEMALA.** February 4–13, 2000. Textile, Weaver's, and Craft Tour with Karen Searle. For information, contact Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55406-2304, (612) 825-0747.

✦ **MOROCCO.** March 11–23, 2000. The Tribal Markets of Southern Morocco, a textile, beading, pottery, and craft tour of Marrakech, Fez, and market towns of the Sahara. For information, contact Diana Altman, Specialty World Travel, (800) 242-2346; e-mail info@specialtyworldtravel.com.

✦ **UNITED KINGDOM.** March 25–April 8, 2000. The Crochet Guild of America Explores Ireland and Britain. Thirteen days of education, hands-on experience, and breathtaking scenery. For information, contact Offinger Management Company, (888) 633-4643 ext. 3140.

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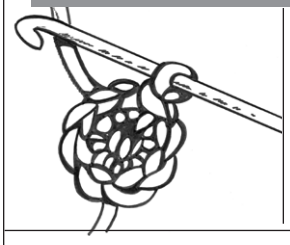

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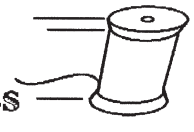

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Resource Guide

Resource Guide

Check with your local needlework, yarn, or quilting store for these products.

LOG CABIN RUGS

The Log Cabin pattern is a traditional quilt style made with alternating strips of cloth. Edeldal Farm has adapted a Log Cabin pattern for its latest hooked rug kit. The kit contains wool and mohair yarn and a linen backing and produces a runner 46 by 15 inches (116.8 by 38.1 cm). Other kits and instructional videos also are available. Edeldal Farm, PO Box 2003, Auburn, WA 98071-2003; (253) 939-1350.

VICTORIAN EMBROIDERY PATTERNS

Manderly Embroideries offers vintage Victorian embroidery patterns adapted from family heirlooms and Parisian magazines from the late 1800s.

The iron-on patterns, with names such as Sophisticated Rhapsody, Restful Opulence, and Dove's Dreams, may be used for traditional cutwork and whitework or adapted to modern embroidery techniques. Manderly Embroideries, PO Box 2634, Champlain, NY 12919; (450) 973-2159.

TERRY YARN

Lion Brand Yarn Company introduces Terryspun, a soft, 100 percent acrylic bouclé yarn intended for

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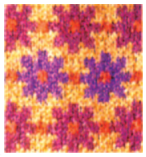
ADVERTISER'S INDEX

Amazon Drygoods 68
Anne Powell. Ltd. 65
Art/Quilt Magazine 19
Aunt Effie's Heirlooms 68
Bag Lady Press 9
Blackberry Ridge Woolen Mill 64
Buxton Brook Designs 68
C & T Publishing 3
Caron Collection 13
Creative Hands 64
Creative Needle Magazine 17
Crochet Guild of America 68
Crochetfun 64
Cushing & Co., W. 16
Dandelion 18
Danish Weaving Center 67
DMC Corporation ..... bc
Dorothy's Stitchery 63
Dover Publications 68
Earth Guild 68
Embroiderer's Guild of America 14
Essamplaire 11
Evening Star Designs 11
Ewe and Eye 60
Ewesful Pincushion 17
Fetpak, Inc. 5
Fiber Trends 61
Fiberarts 62
Fireside Stitchery 13
Folkwear c/o Lark Books 61
For Stitcher's Sake 9
Good Shepherd, The 63
Goods From The Woods 17
Grand View Country Store 20
Halcyon Yarn 15
Hands On 12
Hard-to-Find Needlework Books 68
Harland's Woolen Mill 64
Harmon, Jamie 64
Harper House 18
Hedgehog Handworks 68
Heirloom Corner 64
Heirloom Woven Labels 14
HH Designs 62
Historical Society of Wisconsin 65
Interweave Press ..... 14, 20, 21, ibc
Keepsake Quilting 68
Kid 'N Ewe 64
Knight's Thread Express 64
Knitting Traditions 65
Lacemaker, The 19
Lacis 16
Lambspun of Colorado 18
Lampen, Betty 62
Lavender Rose 13
LenaRose Stitch & Threads 65
Linden Lane Farm 63
Lion Brand Yarn Co. 13
Louet Sales 20
Mary Lue's Knitting World 68
Mini-Magic 60
Name Maker, Inc. 68
Needle In A Haystack 68
Needlecrafts by Donna 65
Needlepoint Joint, The 12
Nordic Fiber Arts 65
Oomingmak, Musk Ox Producers 18
Opa Folklore Studies 65
Ott-Lite Technology 8
Paper Pieces 61
Patternworks 65
Personal Threads Boutique 19
Quilters' Resource 8
Renaissance Ribbons 69
RJR Fashion Fabrics 9
Royalwood Ltd. 66
Rug Hooking 69
Sampler Maker, The 12
Scarlet Letter 8
Schoolhouse Press 66
Sewing Chest Designs 60
Shipwreck Beads 12
Skacel Collection 69
Skaska Designs 19
Smoke and Fire Co. 69
Stonehill Spinning, Ltd. 16
Texuba 11
Things Japanese 66
Threadneedle Street 66
Three Kittens Yarn Shoppe 69
Treenway Silks 66
Unicorn Books & Crafts, Inc. 17
Van Sciver Bobbin Lace 69
Victoria Louise, Mercers 66
Weaver's Place, The 17
Weaving Works 66
Wire Artist Jeweller 16
Wooly West 66
Yarn Barn 16



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Wow

Small-Scale Needlepoint

This piece is the first in an ongoing series (currently there are sixteen pieces) of miniature needlepoint kimono designed and stitched by Nan Heldenbrand Morrissette of Scarborough, Maine.

Pawlomia Leaves measures 4¼ by 3⅝ inches (10.8 by 9.2 cm). It is worked on 34-count silk gauze with cotton and silk thread and blending filament. It contains 1,036 stitches per square inch.

Photograph by Joe Coca.

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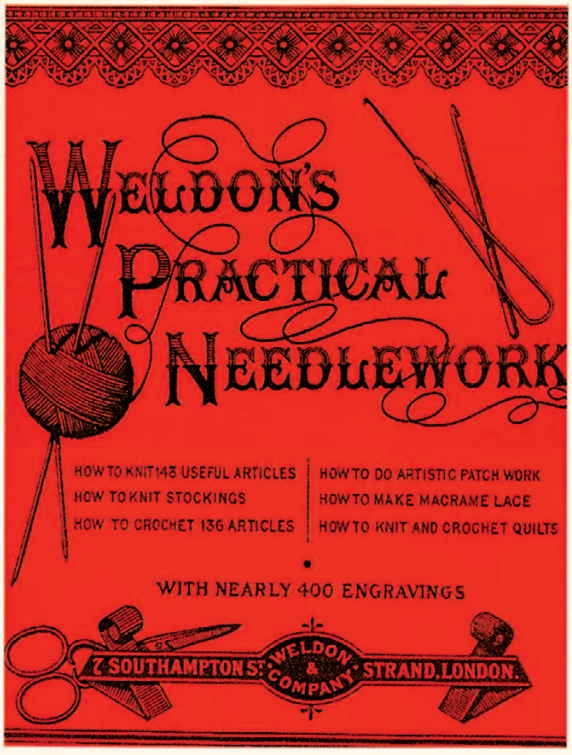

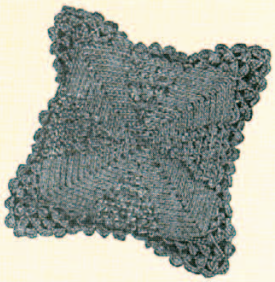

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