

*Needlework & History
Hand in Hand*

INCLUDING ^{THE} NEEDLEWORKER

PIECEWORK

THE
NEEDLEWORK
OF LADY EVELYN

NAPKINS TO
EMBROIDER

NATIVE AMERICAN
BEADWORK

MARCH/APRIL 2002





see page 62

PIECEWORK™

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

VOLUME X NUMBER 2

March/April 2002

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Catherine Amoroso Leslie



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MADEIRA'S MARGHAB HOUSE OF EMBROIDERY

Embroidered linens in cutwork and three-dimensional textural designs have been produced commercially on the island of Madeira since the mid-nineteenth century.

One of Madeira's finest embroidery houses was Marghab Linens, Ltd. The largest collection of Marghab linens in the world is housed at the South Dakota Art Museum, Brookings, South Dakota.

By Lisa Scholten

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AN OBSESSION WITH EXCELLENCE: THE NEEDLEWORK OF LADY EVELYN STEWART MURRAY

Lady Evelyn Stewart Murray, daughter of the seventh duke of Atholl, was a remarkable needleworker and avid collector at the turn of the twentieth century. In 1936, she donated her collection of more than 120 examples of needlework—more than half of them stitched by her—to her former home, Blair Castle in Perthshire, Scotland, where they may be viewed today.

By Sylvia Robertson

36

A PASSION FOR STRAWBERRIES: A PROFILE OF ANNE WOOD MURRAY, COLLECTOR EXTRAORDINAIRE

A collector of textiles and decorative arts with a particular affinity for strawberry motifs, Anne Wood Murray began a long affiliation with the Smithsonian National Museum in 1937. She donated hundreds of pieces of furniture, glass, ceramics, silver, costumes, bedcoverings, samplers, needlework tools, printed textiles, and twentieth-century household objects to the museum.

By Melodie Sweeney

ON THE COVER: Lily of the valley napkins inspired by embroidery from the island of Madeira, designed and embroidered by Lisa Scholten. See page 26 for instructions.

Strawberry emery and needlebook courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.



see page 51

51 THE ART OF FLOWERING: NINETEENTH-CENTURY IROQUOIS BEADWORK IN THE COLLECTION OF OLD STURBRIDGE VILLAGE

During the middle and later decades of the nineteenth century, Iroquois women made beaded souvenirs for tourists who came to see Niagara Falls. They combined Native American style and Victorian excess to create distinctive, strongly colored floral motifs. A wide variety of these souvenirs are in the collection of Old Sturbridge Village in Sturbridge, Massachusetts.

By Aimee E. Newell

58 KATE FOWLER MERLE- SMITH: VISIONARY TEXTILE COLLECTOR

In 1974, the textile collector Kate Fowler Merle-Smith donated 2,500 examples of traditional folk costumes, embroidery, quilts, dress fabrics, and other decorative arts dating from the third through the twentieth centuries to the Allentown (Pennsylvania) Art Museum, fulfilling her dream to establish a textile museum in which she could share her collection with the public.

By Ruta T. Saliklis

62 DISCOVERING THREADWORK

Outstanding examples of historical threadwork await visitors to smaller, out-of-the-way museums throughout the world. Here are a few treasures you can see if you travel off the beaten path.

By Dolores B. Bausum

THINGS to MAKE

26 LILY OF THE VALLEY NAPKINS TO EMBROIDER

Lisa Scholten, curator of collections for the Marghab Gallery at the South Dakota Art Museum, used traditional Madeiran embroidery stitches to design these linen napkins inspired by the museum's Marghab linen collection.



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33 ELEGANT SOCKS TO KNIT

A pair of stockings brought to the United States by a Norwegian emigrant in the early nineteenth century and now in the collection of the Vesterheim Norwegian-American Museum in Decorah, Iowa, served as a model for these luxurious socks adapted and knitted by Nancy Bush.

55 A NATIVE AMERICAN-STYLE BAG TO BEAD

The floral motif on this bag, designed and beaded by Meg Grossman, emulates the distinctive style and technique that nineteenth-century Iroquois women used to create their beaded souvenirs in western New York State.

THE NEEDLEWORKER

39 STITCH IN TIME THE KNITTING STITCH Deanna Hall West

40 A LID FOR A CRYSTAL JAR TO EMBROIDER

French knots and lazy daisy, stem, bullion, and detached chain stitches are combined in this delicate embroidered floral garden designed and stitched by Ellen Moore Johnson.

43 SCOTTISH SAMPLER PART THREE

This is the third and final part of Donna Yuen's adaptation of Rachel Reid's 1810 sampler. Parts one and two appeared in the January/February 2002 issue. The whimsical "wee beasties" shown on either side of the house may represent Reid family pets. Stitched by Shirley Wilson.

46 A MUSIC BOX TOP TO EMBROIDER

Personalize this white-on-white embroidery design made with silk thread, fabric, and pearlescent beads by adding your initial to the center of the artichoke motif embellished with fanciful botanical details. Designed and stitched by Janet F. Noble.



see page 40



NOTIONS

From the editor

In the next PIECEWORK

*The Vestments
of the Order
of the
Golden Fleece*

*A Delicate
Collar
to Crochet*

*Jerusha Pitkins'
Embroidered
Coat of Arms*

*A Celtic Sampler
to Stitch*

One of the many joys of putting each issue of *PIECEWORK* together is the opportunity to work with museum curators and textile specialists, the people who deal with needlework daily. I looked forward to this issue in particular because it focuses on museum collections. We've chosen collections that are less well known, as well as objects from better-known collections that are rarely seen. I hope you enjoy the results.

Although most museums have needlework and/or costume collections, the vast majority of objects in these collections are seldom on display. When you're planning to visit a museum or historical society for the first time, do inquire about its collections. If there are no permanent exhibits, ask whether group tours or private viewings may be arranged. And if an exhibition is mounted, try to attend it—one way to get the needlework and costumes out of museum storage and on public view is to let those in charge know that there is interest in seeing them.

PIECEWORK has been a sponsor of Shay Pendray's PBS show, *Needle Arts Studio*, since its inception in 1998. The 2002 series is now being taped and will be available (along with previous series) to PBS stations in the spring.

Some shows also are being broadcast on the Family Channel. If your local PBS station doesn't carry the show, ask the program director to run it (and ask your friends to make the same request). For current broadcast information, visit www.shaypendray.com; for the names and e-mail addresses of PBS program directors, visit www.pbs.org.

For one of my appearances on the 2002 *Needle Arts Studio*, I will talk about Eleanor Butler Alexander Roosevelt's magnificent embroidered picture based on a scene from Alexander Pushkin's *Tale of the Golden Cockerel* (see the September/October 2001 issue). The artist deemed this her "most ambitious piece," and after seeing it at the Smithsonian Institution's National Museum of American History, Behring Center, last fall, I can attest that this was no exaggeration.

EDITORIAL

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Letters from readers

FRIENDSHIP QUILT HONORS SERVICE

During the many years that I worked in the Civil Rights Division of the U. S. Department of Justice, I carried on a fifty-year tradition of making personalized holiday gingerbread men for my family, friends, and coworkers. So it was no surprise that the theme of my 1999 retirement party was gingerbread men.

After singing a funny song and speaking a few short speeches in my honor, three people carrying a rolled fabric positioned themselves a few steps up on the grand staircase. I thought it was going to be a banner emblazoned with a good luck message.



I was amazed to see a handmade quilt with 120 appliquéed gingerbread men, each bearing a handwritten message from someone I had worked with during my tenure (including one from Janet Reno, the attorney general at the time). With such a from-the-heart gift, who would want a gold watch?

Ellen Harland
Falls Church, Virginia

Ellen, thank you for telling us about your special friendship quilt (shown at left). Readers, for more information on the tradition of making friendship quilts, see "Remembering the Past: Friendship Quilts" (May/June 2000).



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RACHEL REID'S 1810 SAMPLER GENEALOGY

My grandmother was Mary Josephine Reid, and our family originally hailed from Aberdeen, Scotland. Seeing the Reid name on the *Scottish Sampler Parts One and Two* (January/February 2002) made me curious to find out if I was related to the people listed on the sampler. My cousin in England, Howard Geddes, helped with researching the genealogy.

I discovered that while the names on the sampler are not in my direct family line, they are similar to those in one generation in my line. The spelling of the name Dealzel seems to be incorrect, so Howard tried using "Dalziel" and found the following information in the International Genealogical Index (IGI):

John Reid married Margaret Dalziel Janu-

ary 7, 1792, in Stewarton. (batch M116162)

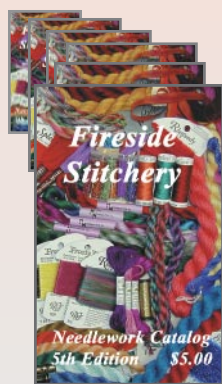
Rachel Reid, the daughter of John Reid and Margaret Dalziel was christened on April 17, 1796, in Stewarton. (batch C116162)

Elizabeth Tritthart
Brick, New Jersey

Elizabeth, thank you and Howard for re-searching the genealogy of the Reid family.

NEEDLEWORKER OF THE YEAR

Jeffrey Kulick of Oakton, Virginia, won first place in the needlepoint category in the PIECEWORK Needleworker of the Year 2000 competition. Sue Jennings, owner of the Needlewoman East in Falls Church, Virginia, nominated Jeffrey's work; in September, she hosted a party at her store at which she and



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A large advertisement for Tristan Brooks Designs. The background is a close-up of various colors of silk floss (red, orange, yellow, green, blue, purple) and a pair of gold-handled scissors. The text is overlaid on the image.

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LEFT TO RIGHT: Sue Jennings, Jeffrey Kulick (holding his award-winning pillow), and Jeane Hutchins.

Photograph by Arlene Jones.

Jeane Hutchins, editor of *PIECEWORK*, presented the award to Jeffrey.

For a closer look at the winning pieces in all categories as well as excerpts from the artists' statements about their work,

visit www.interweave.com/needle/needleworker/needleworkers.html.

Information on the Needleworker of the Year 2002 is on the inside back cover.

ther Reading" in *Crazy Quilt Motifs* (September/October 2001), is Sandi Fox, not Howard Fox. Although the book is out of print, a few copies are still available for \$35 plus \$5 shipping from Sandi Fox, 360 S. Burnside #12D, Park LaBrea, Los Angeles, CA 90036.

The dimensions of the linen fabric called for in *A Sampler to Cross-Stitch* (November/December 2001) should be 13 × 11 inches (33.0 × 27.9 cm), not 10 × 8 inches (25.4 × 20.3 cm).

CORRECTIONS

The author of *Wrapped in Glory: Figurative Quilts and Bedcovers* (Los Angeles: Los Angeles County Museum of Art, 1991), cited in "Fur-

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

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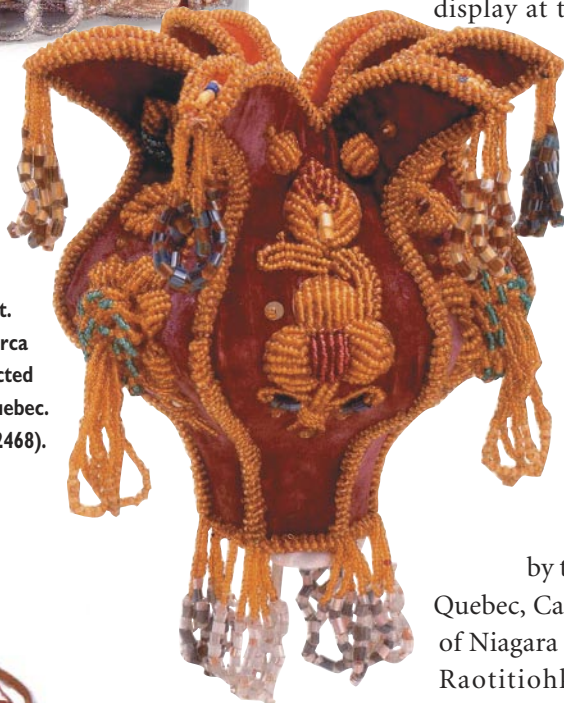
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TAPESTRY



Tuscarora needlecase.
Maker unknown. Circa
1850–1910. (21.7414).



Mohawk hanging basket.
Maker unknown. Circa
1850–1910. Collected
at Kahnawake, Quebec.
(22.2468).



Tuscarora beaded bag. Maker unknown.
Grand River Reserve, Ontario, Canada.
Circa 1890. Collected by Joseph Keppler.
(01.1733).

*Photographs courtesy of the National Museum of
the American Indian, Smithsonian Institution,
New York, New York.*

NATIVE AMERICAN BEADWORK ON DISPLAY

“Across Borders: Beadwork in Iroquois Life,” an exhibition tracing the development of Iroquois beadwork from pre-European contact to the present day, is on display at the Smithsonian’s National

Museum of the American Indian’s George Gustav Heye Center in New York City through May 19. Thematic sections explore stories of the Iroquois universe, the development of beadwork, the interaction of Iroquois and Victorian aesthetics, Iroquois entrepreneurial skills, and how contemporary Iroquois beadworkers view their art. More than 300 beaded pieces, including moccasins, picture frames, and bags, are on display.

“Across Borders” is a traveling exhibition organized by the McCord Museum of Canadian History, Montreal, Quebec, Canada, in association with the Castellani Art Museum of Niagara University, Lewiston, New York; the Kanien’kehaka Raotitiohkwa Cultural Center, Kahnawake, Quebec; the Tuscarora Nation of western New York State, and the Royal Ontario Museum, Toronto, Ontario. For more information, contact the Heye Center, Alexander Hamilton U.S. Custom House, One Bowling Green, New York, NY 10004. (212) 514-3700; www.nmai.si.edu.

NEW FUND AIDS TEXTILE PRESERVATION

“[T]hese objects have been toiled over, loved, cherished, and passed down through generations of mothers and daughters, and now it falls to us to preserve and interpret these threads of history.” So wrote museum specialist Melodie Sweeney in the booklet that accompanied a special exhibition of textiles at the National Museum of American History, Behring Center, Smithsonian Institution, Washington, D.C., mounted in conjunction with the 2001 American Needlepoint Guild (ANG) Seminar last summer.

To help preserve the textile artifacts in the collections of the Smithsonian, ANG has established the ANG Smithsonian Institution Needle Art Fund with an initial contribution of \$1,000. Additional donations will be much appreciated. You may send a check payable to ANG, Inc., with “ANG Smithsonian Institution Needle Art Fund” on the memo line, to Sue Hart, ANG Treasurer, 11812 W. 99th Terr., Overland Park, KS 66214-2437.



Seneca picture frame.
Maker unknown. Circa 1890.
Collected by William Stiles from
Jessie Cornplanter, Tonawanda.
(24.1371).

INVITATIONAL FIBER ARTS EXHIBITION

"Threads of Memory: Contemporary Narrative Textiles" is on display at the Center for the Visual Arts, Denver, Colorado, March 8–April 20. Narrative pieces in quilting, embroidery, needlepoint, beading, and soft sculpture are the work of thirty-four artists from across the United States, including Renie Breskin Adams, Stephen Beal, Amy C. Clarke, Nancy Erickson, Sherry Hart, Nancy Jackson, Tom Lundberg, Sheila O'Hara, and D. R. Wagner. For more information, contact the Metropolitan State College of Denver Center for the Visual Arts, 1734 Wazee St., Denver, CO 80202-1231. (303) 294-5207; www.mscd.edu/news/cva/.



Apple by Amy C. Clarke. Bead embroidery. 2001. 5½ x 5½ inches (14.0 x 14.0 cm).

*Photograph courtesy of the artist.
Photograph by Joe Coca.*

The Journey of Lady Watanabe, panel two, by Stephen Beal. Needlepoint. 2001. 7¼ x 6 inches (19.7 x 15.2 cm).

*Photograph courtesy of the artist.
Photograph by Joe Coca.*

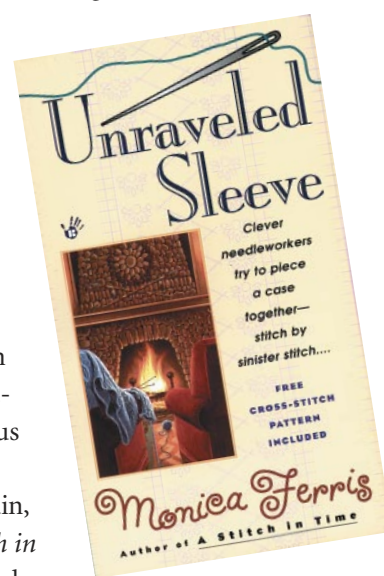
AUCTION HOUSES MERGE

Two of the world's largest auction houses, Phillips and Bonhams and Brooks, have merged and will operate under the name Bonhams. Bonhams has three textile auctions scheduled for the coming months: Indian and Islamic textiles, April 23; European textiles, May 14; and Japanese and Chinese textiles, June 13. Auction dates may be subject to change. For further information or to request a catalog, contact Bonhams, 101 New Bond St., London W1S 1SR, England. 44 207 629 6602; www.bonhams.com.

NEEDLEWORK MYSTERY

Unraveled Sleeve, by Monica Ferris (New York: Berkley Prime Crime, 2001), is the fourth in an entertaining series of mystery novels starring Betsy Devonshire, the new owner of a needlework shop in Minnesota. Here, Betsy and her good friend, Jill, drive north for a weekend at a needlework retreat. Expecting relaxing quiet, a stimulating class, lots of stitching time, and a cure for her nightmares, Betsy instead discovers a dead woman whom no one else sees. Then the body disappears before Betsy can notify the authorities. Stitching takes a back burner while Betsy "untangles the mysterious threads of the crime."

The other Betsy Devonshire mysteries are *Crewel World* (New York: Penguin, 1999), *Framed in Lace* (New York: Berkley Prime Crime, 1999), and *A Stitch in Time* (New York: Berkley Prime Crime, 2000). Each book in the series includes a free needlework pattern.



—Deanna Hall West

Grey church mittens by Kelly Murray Frigård. Tvåändstickning (twined knitting) as done in Dalarna, Sweden. 1998.
7 x 4 inches (17.8 x 10.2 cm).

Photographs courtesy of Kelly Murray Frigård.



Slippers by Kelly Murray Frigård. Felted and embroidered. Wolverine fur. 1998. 8 x 4 inches (20.3 x 10.2 cm).

EXHIBITION RECORDS FAMILY HISTORY IN FIBER

In 1996–1997, Kelly Murray Frigård, a fiber artist, researcher, and assistant professor of art at McPherson College, McPherson, Kansas, used a Fulbright Fellowship to study traditional weaving, spinning, knitting, felting, embroidery, and the history of traditional folk clothing in Sweden. She also researched the lives of her own great-grandparents in Scandinavia and their immigration to the United States in 1891, using personal letters and photographs as well as visits to the historical archives in Leksand, Sweden, and to family homesteads in Sweden and Denmark. These experiences led her to create in 1998 an exhibition called “The Land, the Path, the Stitches Back.”

The exhibition conveys the family’s story through clothing that Frigård made in honor of her great-grandparents—handspun, -knitted, -woven, or embroidered dresses, mittens, sweaters, and slippers inspired by traditional clothing that she saw at the Nordiska Museum in Stockholm and Dalarna Museum in Falun, Sweden. Fragments of her great-grandparents’ stories and the hardships they faced are worked into the textiles. The exhibition has traveled to Handarbetets Vänner Gallery in Stockholm; North Park University in Chicago, Illinois; and the American Swedish Museum in Philadelphia, Pennsylvania. “The Land, the Path, the Stitches Back” will be on display May 4–June 30 at the Vesterheim Norwegian-American Museum, 523 W. Water St., PO Box 379, Decorah, IA 52101. (563) 382-9681; www.vesterheim.org.



Detail of White Dress for Great-Grandmother by Kelly Murray Frigård. Hand stitched and embroidered with the story of Frigård’s great-grandmother’s emigration from Sweden in 1891. 1998.
36 x 12 inches (91.4 x 30.5 cm).



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The book reviewed in this issue—*Common Thread/Common Ground*—is available from The Scarlet Letter for \$39.95 (postpaid).

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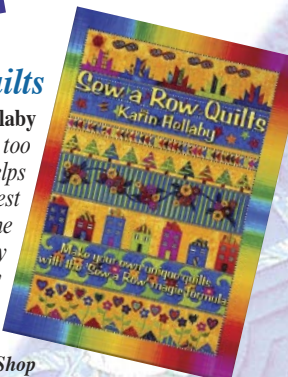
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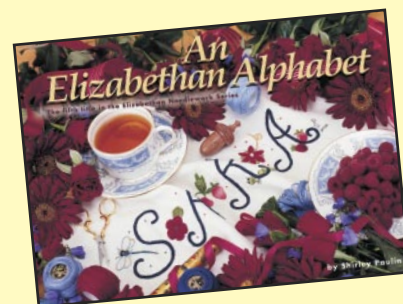
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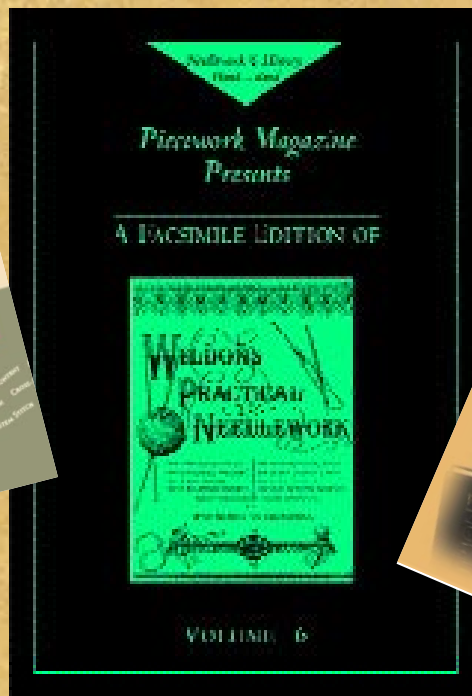
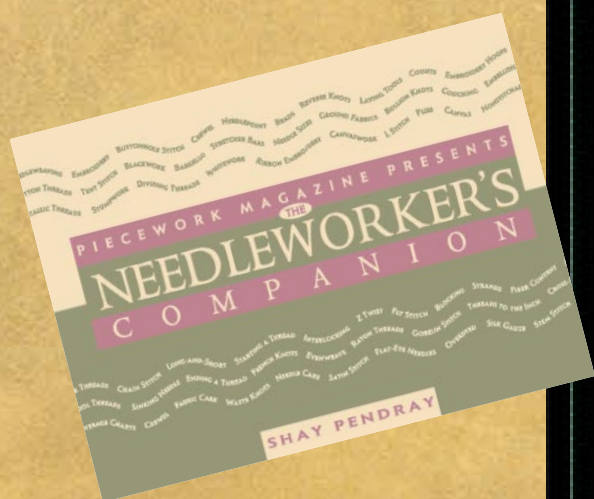
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New Spring 2002 Books



The Needleworker's Companion

Shay Pendray

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\$19.95/\$29.95 CAN Spiral-bound, 7 x 5, 112 pages ISBN: 1-931499-07-1
May 2002

Weldon's Practical Needlework, Volume 6

Features ivory, canvas, jeweled, linen, and Mountmellick embroidery, crocheting, knitting, patchwork, and macramé lace. With more than 250 projects, patterns, and stitches, this volume is sure to delight needleworkers. Choose from patterns for knitted and crocheted blocks and edgings, Holbein, Cretan, and herringbone stitches, an embroidered nightdress case, a baby's knitted Shetland bonnet, a border for a chair back in canvas embroidery, a macramé lace basket, a jeweled embroidery butterfly, and a crocheted cot cover.

\$30.00/\$45.00 CAN Hardbound, 9 x 11½, 152 pages ISBN: 1-883010-96-9
April 2002

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\$21.95/\$32.95 CAN Paperbound, 8 x 9, 128 pages ISBN: 1-931499-06-3
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Volume 1: An abundance of simple, practical knitting patterns, with an emphasis on socks, mittens, and other small accessories, as well as several lovely counterpane squares. Patchwork and crazy-quilt patterns embellished with embroidery reflect the mid-Victorian times in which this volume was first published. An abundance of crocheted edgings and simple accessory patterns is supplemented with extensive chapters on macramé lace, including a clever macramé loom design.

\$30.00/\$45.00 CAN ISBN: 1-883010-76-4

Volume 2: Handsome knitted stockings, including an unusual 3-color "Berlin" pattern for men, and lacy silk ones for women; a knitted harness for lively children is a real head-scratcher. Crochet patterns include unusual outerwear stitches such as Point Battenberg and edgings that incorporate rick-rack. Embroiderers will find lovely cross-stitch motifs and a crewel primer, and there are still more elaborate patterns for macramé, which was reaching a peak of interest in the late 19th century.

\$30.00/\$45.00 CAN ISBN: 1-883010-82-9

Volume 3: Knitting highlights include several lovely lace shawls and an inexplicable tennis ball cover. Crocheted evening bags using macramé cord (corday) would not be out of place in a Park Avenue boutique. The lost art of netting, so prevalent in Victorian novels, is explored in detail here (having been introduced in Volume II); the patchwork section includes an intriguing and lush technique called Quill Patchwork for using up scraps of velvet, silk, and ribbon.

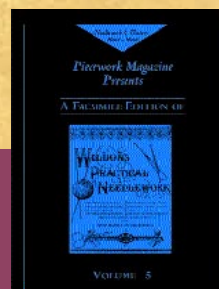
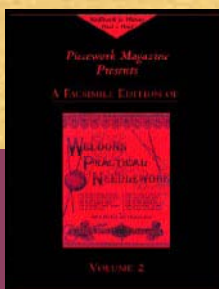
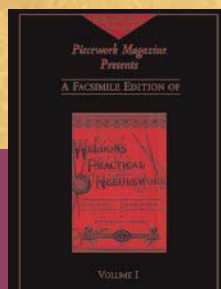
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Volume 4: In addition to the knitted and crocheted heirloom treasures found in all the Weldon's volumes, this one introduces both tatting (edgings and doilies galore) and beadwork. The latter includes embroidery techniques, smocking, netted edgings, unusual trims, wire flowers, knitting, buttons, and a mosaic weaving technique worked with the aid of a cardboard device that doesn't appear in contemporary bead literature. The "Practical Stocking Knitter" chapter is a primer of heel and toe techniques, and includes a method for replacing worn sock heels.

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Volume 5: By the time this volume was published in about 1885, Victorian women seem to have become totally obsessed with handiwork! There are lovely, delicate crocheted edgings, extensive designs for Mountmellick embroidery (a sturdy, handsome white-on-white work), tasteful hemstitchings and drawnwork, and some innovative knitted seed-bead trims. But there are also patterns that explain why women then were prone to fainting spells and hysteria: a barrister's wig in puff knitting; knitted undersleeves, shoe covers, and dickeys; an alarming Bulgarian headdress; a bag for holding lemons, a billiard pocket, and ear caps for a horse. We are not making this up.

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Two New Museum Exhibit Catalogs from Curious Works Press

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 by Jan Hiester and Kathy Staples

The first in-depth study of a group of samplers and embroideries associated with settlers and residents of Charleston, South Carolina, and dating 1728-1840. Published in association with The Charleston Museum. 56 pp., 44 color illustrations, paper. \$19.95.

The Point of the Needle: Five Centuries of Samplers and Embroideries
 by Dorothy Bromiley Phelan

Featuring pieces from Dorset County Museum, Dorchester, England, this catalog traces the development of English needlework from the 16th century to the present day. Co-published with Dovecote Press. 96 pp., 84 color illustrations, paper. \$16.95.

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BOOK MARKS

Books in review



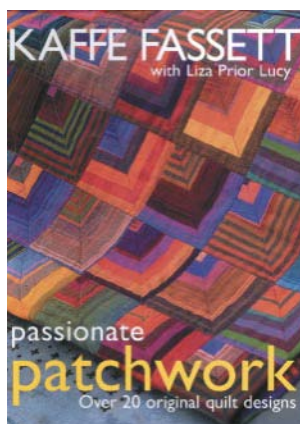
Passionate Patchwork

Kaffe Fassett with Liza Prior Lucy

The Taunton Press, 63 S. Main St., Newtown, CT 06470-5506, 2001. Hardbound, 160 pages, \$34.95. ISBN 1-56158-438-X.

Through his continuing production of designs for knits, rugs, fabrics, mosaics, quilts, and more, Kaffe Fassett delves ever more deeply into the richness of patterns and color. In *Passionate Patchwork*, he dazzles with his approach to patchwork quilting, including more than twenty full-sized, overlapped templates along with tips on incorporating antique quilt blocks into new quilts.

Fassett's surprising use of color and pattern sets traditional, geometric Log Cabin variations, Four-Patches, wind-



mills, and stars vibrating anew. He also includes simple appliquéd rounded shapes and circles, and places borders, sashing, and bindings in the spotlight. His generous discussion of his experiments, mistakes, and problem-solving techniques will give you many ideas.

Rich photographs emphasize Fassett's design and color style. Quilts appear in lush interiors surrounded by perfect

accessories, on exteriors of wood and stone, and in an English garden filled with lavender. Not a corner of a photo disappoints; you can learn much from studying the details.

—Doree Pitkin

Quilting Lessons: Notes from the Scrap Bag of a Writer and Quilter

Janet Catherine Berlo

University of Nebraska Press, 223 N. Eighth St., Lincoln, NE 68588-0255, 2001. Hardbound, 149 pages, \$20. ISBN 0-8032-1318-2.

When the art historian Janet Catherine Berlo found herself confounded in midlife by writer's block, she quilted "for cover" but not in the traditional sense of making a utilitarian bedcover-

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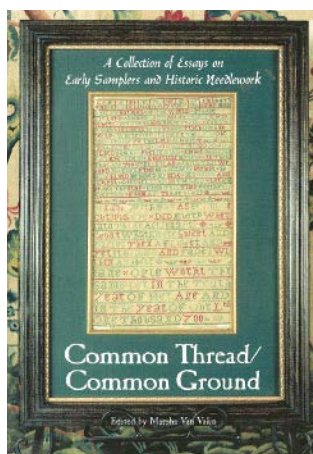


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ing. Rather, she was “quilting for my life.” Berlo quilted all day, every day, for eighteen months, not answering the phone or the doorbell. *Quilting Lessons: Notes from the Scrap Bag of a Writer and Quilter* is a literary crazy quilt of essays. Using fabric’s language of free-wheeling patterns and vivid colors, Berlo relates the conflict and pressures of integrating past and present, career and personal life, life goals and daily chores. Her needle-sharp prose seamlessly integrates quilting history, technique, bits of poetry, and recipes. Her humor is equally sharp. I recommend this book both to quilters and to their companions who feel puzzled by the urge to quilt.

—Doree Pitkin



Common Thread/Common Ground

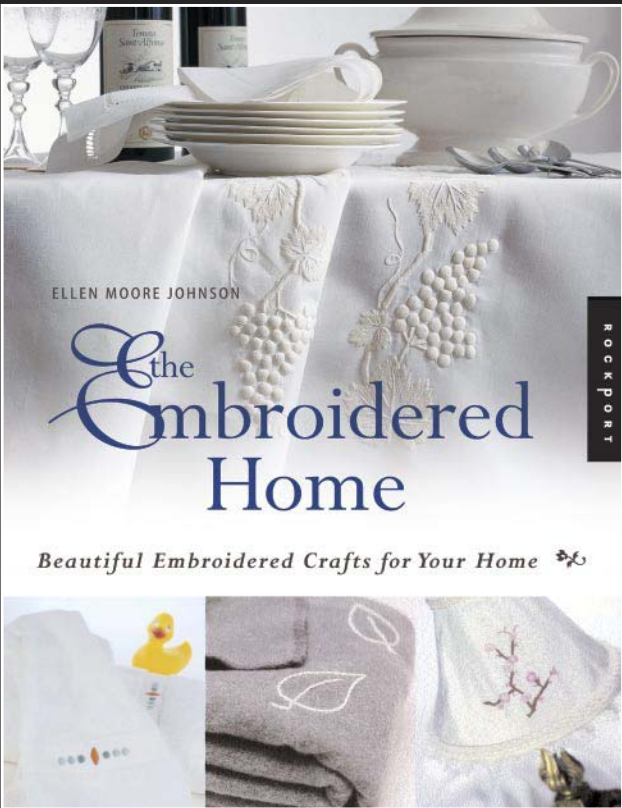
Edited by Marsha Van Valin

The Scarlet Letter, PO Box 397, Sullivan, WI 53187, 2001. Softbound, 84 pages, \$32.95. ISBN 0-9644764-5-2.

Common Thread/Common Ground is a collection of essays stemming from an international needlework symposium given in Wisconsin in September 1999 under the sponsorship of The Scarlet Letter, a sampler design company and publisher.

Carol Humphrey, honorary keeper

of textiles at the Fitzwilliam Museum in Cambridge, England, addresses several aspects of the Fitzwilliam’s vast sampler collection. Kathy Staples, a sampler scholar and publisher, discusses the sources of pastoral landscapes in early-eighteenth-century canvas work pictures. Carol Huber, a dealer in antique samplers, writes on architecture in early American needlework. Margriet Hogue, owner of The Essamplaire, a sampler design company, talks about early samplers in the Netherlands. Frances Faile, a textile conservator, discusses the preservation and care of antique samplers. Editor Marsha Van Valin, owner of The Scarlet Letter, discusses epistolary samplers—those that “use only lettering as



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their main decorative focus." Scattered throughout the book are poems and other works by additional authors who have been inspired by early samplers and sampler makers.

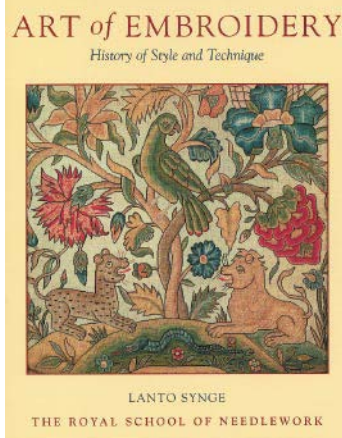
Common Thread/Common Ground is a joy to read, and seeing its more than 100 photographs of samplers, published here for the first time, is a further treat.

—Deanna Hall West

Art of Embroidery: History of Style and Technique

Lanto Synge

*Antique Collectors' Club Ltd., Market St.
Industrial Park, Wappingers Falls, NY 12590,
2001. Hardbound, 352 pages, \$89.50. ISBN
1-85149-359-X.*



Art of Embroidery: History of Style and Technique is a thorough revision of Lanto Synge's earlier *Antique Needlework*, now out of print. Synge, a member of the council of the Royal School of Needlework since 1984, is chief executive of Mallett Place, a London antiques business known for furniture and historic textiles.

Art of Embroidery contains 350 new and excellent illustrations and much new information; errors and prejudices in the earlier work have been corrected. The text is authoritative yet easy to read.

This book probes the connection between needlework and human history. The history of needlework through the twentieth century is told in seven chapters interspersed with articles on heraldry, costume, furniture, and Asian needlework. A bibliography, glossary, chapter notes, and index add to the value of this inspiring reference.

—Deanna Hall West

Little Book of Floral Designs for Silk Ribbon

Helen Dafter

*Sally Milner Publishing, 2000, distributed
by Unicorn Books and Crafts, 1338 Ross St.,
Petaluma, CA 94954. Hardbound, 48 pages,
\$9.95. ISBN 1-86351-264-0.*

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Although the author explains several means of transferring a design to fabric, she encourages the stitcher to try sketching stems freehand and placing the stitched blossoms at random for a truly original piece. Directions for each of the twenty-one flowers include an actual-size color photograph, a color drawing with stitch identification for each part of the design, and color identification for the threads and ribbons. Step-by-step instructions for nine basic stitches and techniques complete this handy book, sized, as the title suggests, to slip easily into your workbag.

—Mary Lamb Becker

FORTHCOMING FROM INTERWEAVE PRESS

The Needleworker's Companion
by Shay Pendray, May 2002

Award-winning teacher, lecturer, designer, television host, and author, Shay Pendray has compiled this essential reference tool for all needleworkers. The pocket-sized, spiral-bound volume is packed with easy-to-use information.

The Knitter's Handy Book of Patterns
by Ann Budd, June 2002

Ann Budd, managing editor of *Interweave Knits* magazine, has been designing masterful "Grand Plan" charts. Here she has collected easy-to-follow patterns for mittens, socks, gloves, sweaters, tams,

and more—sized from child to adult and written in multiple gauges.

Weldon's Practical Needlework, Volume 6, April 2002

This is next in the ongoing series of exact reproductions of a Victorian pattern book. This volume features more than 250 patterns and projects for canvas work, Mountmellick embroidery, knitting, crochet, and more.

Beads in Bloom: The Art of Making French Beaded Flowers by Arlene Baker, April 2002

This beautifully illustrated book offers complete step-by-step instructions for creating French beaded flowers.

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PRODUCT NEWS

by Deanna Hall West



Look for the products described below at needlework and craft stores or in mail-order catalogs or on-line, or contact the supplier for the name of a retailer near you.

measures about 4 inches (10 cm) high by 1½ inches (3 cm) wide, and is available in brass or silver plate. The bird's beak secures the fabric to be sewn; depressing its tail opens the beak, releasing the fabric. Lacis, 3163 Adeline St., Berkeley, CA 94703; (510) 843-7178; www.lacis.com.

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pockets as well as 108 loose needles organized by type and size; a ball-headed pin tags the slot corresponding to the type and

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Lacis offers several traditional sewing bird hemming clamps, but its latest one is a replica of a character in the 1913 Jane Eayre Fryer classic, *The Mary Frances Sewing Book* (reprinted by Lacis in 1997).

In this story, Sewing Bird, with its sewing-basket friends, teaches a little girl to sew. The replica clamp, equipped with a small red velvet pincushion,

size of the needle currently in the machine. Both European and American needle sizes are printed above the loose needles area, and additional space is provided for specialty needles. Needles are not included. Sewing Notions, 2945 W. Clark Rd., #104, Ypsilanti, MI 48197; (734) 572-7797; sewingnotions.com.

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Rose Quartz are Kreinik's new Gemstone opalescent colors for its #4, #8, #12, #16, and #32 Braids and ⅛- and ⅙-inch Ribbons. Blueberry and Grape are new glow-in-the-dark fluorescent colors available for Braids and Ribbons as well as for Kreinik's line of Blending Filaments. Now softer and both hand and machine washable, the company's beadlike surface embellishments, called Facets, are available in red, sapphire blue, gold, black, silver, sky blue, and green. The smaller Petite Facets come in the same colors. Kreinik Manufacturing, 3106 Timanus Ln., Ste. #101, Baltimore, MD 21244; (410) 281-0040; www.kreinik.com.

Photographs by Dianne Woods.

Sharing Stitches

By Catherine Amoroso Leslie



Have you ever heard of fantasy baseball camp? It's for grown men to take time off from their regular lives to spend an intensive week batting and fielding ground balls under the guidance of skilled trainers and/or celebrity players. I recently traveled to Baltimore to observe a different kind of adult camp, one whose participants dealt with bones, underlinings, and corselets—in short, fine needlework. This fantasy camp was Susan Khalje's Couture Sewing School.



Susan Khalje (right) and Sarah Veblen (left) demonstrate stitching techniques to the class.

Photograph by the author.

ABOUT THE AUTHOR. Catherine Amoroso Leslie is a doctoral candidate in textiles and clothing at the Ohio State University, Columbus, Ohio. Her column is dedicated to the teachers, both past and present, prominent and unacknowledged, who have enriched our lives by sharing stitches. If you have a needlework teacher whom you would like to highlight, write Leslie c/o *PIECEWORK*, 201 E. Fourth St., Loveland, CO 80537-5655.

I met Susan, an accomplished couturier, writer, and host of HGTV's *Sew Much More* program, a couple of summers ago while she was researching *Vintage Inspiration*, a book due out in 2003 that shows how to enhance your own creations with unique ideas from clothing found in historic collections. Susan was kind enough to let me observe her weeklong class, but I quickly realized that I would rather have been a participant. (For more about Susan's workshops and books, visit her website at www.susankhalje.com or write to her at Couture Sewing School, Box 51, Long Green, MD 21092.)

The students were all women, but what surprised even this open-minded proponent of needlework was the diversity of their backgrounds and their reasons for enrolling. They included an engineer from a nuclear power plant, an emergency room nurse, and a salesperson of precision medical instruments, along with two mothers of the bride, a Fashion Institute of Technology-trained custom dressmaker, a postal worker, and an insurance executive. They had traveled here from Michigan, Mississippi, New Jersey, Indiana, Missouri, Ohio, and Texas to think about sewing

in a different way, to expand their horizons, to learn enough to begin a business, and to develop their skills and confidence.

The focus was on hand stitching. The women basted, set zippers in, and sewed on bindings and snaps, all by hand. There were no shortcuts. They used the same time-honored methods that have been used for centuries to make fine clothing. No sergers allowed.

As I observed the students at work, I thought about how we think about sewing in our everyday lives. Speed and convenience are bywords. Countless patterns are touted as being "quick and easy"; machines increasingly can do more and more of the steps that were previously done by hand; and there are even notions that allow us to glue garments together rather than sew them. But the women in Susan's class did not come to Baltimore to learn how to sew fast. They came to learn how to sew well, to make the finest dress they ever made. There was no skimping; the class was a celebration of the art of fine stitchery.

When I show nonstitchers one of my completed projects, many will ask, "How long did it take you to make that?" The philosophy of Susan Khalje's Couture Sewing School and the dedication of her students showed me the irrelevance of that question. Like any other skill, fine needlework takes time and much practice to perfect, but what is important is not how long it takes to make a given piece; it is the satisfaction and pleasure you derive in making it.

Napkin, placemat, and goblet round with Hortensia motif. Embroidered with ponto de sombra stitch. Cotton on Margandie (Marghab's proprietary fine Egyptian cotton). Madeira. Mid-twentieth century. Napkin 17 x 17 inches (43.2 x 43.2 cm), placemat 12 x 18 inches (30.5 x 45.7 cm), goblet round 5½ inches (14.0 cm) in diameter. (1970.09.0352ABC).



Napkin and placemat with Cord and Tassel motif. Embroidered with bastido and ponto de Cordão stitches. Cotton on Margandie Madeira. Mid-twentieth century. Napkin 17 x 17 inches (43.2 x 43.2 cm), placemat 12 x 18 inches (30.5 x 45.7 cm). (1970.09.0025AB).

All photographs courtesy of the South Dakota Art Museum, South Dakota State University, Brookings, South Dakota. Photographs by Alexis Xenakis.



Madeira's Marghab House of Embroidery

By Lisa Scholten

SOME OF THE FINEST hand-embroidered linens in the world come from the island of Madeira, located in the Atlantic Ocean 600 miles south of Lisbon, Portugal, and some 400 miles west of Africa. An Englishwoman known to us only as Miss Phelps is credited with starting the hand-embroidery industry in Madeira after having been captivated by the beautiful traditional Madeiran embroidery on a holiday visit to the island. Traditional Madeiran embroidery is characterized by its open cutwork and three-dimensional textural designs commonly worked with white thread on white fabric. Returning to Madeira about 1850, Miss Phelps organized a group of women to produce a line of embroidered linens for her friends in England. Numerous embroidery houses opened after the turn of the century following the establishment and success of the first few. Imperial was the first house to open and still exists today.

One of Madeira's finest embroidery houses was Marghab Linens, Ltd., which gained international acclaim for its superbly designed hand-embroidered linens during its forty-five-year existence between 1933 and 1978. The company's cofounders met in 1921 at the Seventh Regiment Military Ball in New York City.

Vera Way, born in 1900 into a prominent family in Watertown, South Dakota, had come to New York in 1918 to study music. Emile Marghab (1895–1947), born in Cyprus, had arrived in the city in 1919 to represent Syrian importers. By 1921, he was working for F. M. Jabara and Brothers, a Madeiran embroidery firm. After Vera and Emile married on December 27, 1931, they moved to Madeira, and he continued to work for Jabara until he started Marghab Linens in 1933.

The Marghab firm's motto, "the continual pursuit of perfection," extended to every aspect of the business, from materials to sales. An appreciative writer in *The New York Herald Tribune* in the 1940s effused:

Linen like this [has] never been made before. It is sheer as veiling and is made not only of chiffon and parchment linens from Ireland but gossamer organdies from Switzerland. Even the thread for the sewing, which comes from France, is of special fineness to match in fragility the other materials. These three items—thread, linens and organdies—are finally made into one by an artist and his wife living on a tiny island off Southern Europe. Theirs is a world of sunshine and flowers. Something of this natural beauty of the island is reflected in the subtle color and graceful designs of their work. . . .

The early Marghab linens had designs created by Emile's brother Theo, which utilized traditional stitches and embroidery techniques. As Vera increasingly became involved in the business, she created many designs herself. In all, more than 300 different designs were developed for use on handkerchiefs, children's bibs, pram sets, towels, placemats, napkins, goblet rounds, tablecloths, and bed linens.

Agents came to Casa Marghab on designated days to pick up bundles of materials—fabric, patterns, and cotton floss—and deliver them



Napkin, placemat, and goblet round with Vineyard motif. Appliquéd and embroidered with *fôlha fechada*, *ponto de Cordão*, and *caseado liso* stitches. Cotton on Margandie. Madeira. Mid-twentieth century. Napkin 17 x 17 inches (43.2 x 43.2 cm), placemat 12 x 18 inches (30.5 x 45.7 cm), goblet round 5½ inches (14.0 cm) in diameter. (1970.09.0026ABC).



Tablecloth with Mayflower motif. Embroidered with *bastido*, *pesponto*, and *arrendado* stitches. Cotton on Margandie. Madeira. Mid-twentieth century. 84 x 58 inches (213.4 x 147.3 cm). (1970.09.0087).

to the embroiderers in their homes. At one point, there were over 200 embroiderers, whose skills were learned from grandmothers and mothers, working for Marghab Linens. The agents returned on another day to take the finished work back to Casa Marghab for cleaning, pressing, trimming, and inspection.

The retail stores that carried Marghab linens also were held to extraordinary standards. For example, one of the conditions for having a Marghab salon was that no other brand of linens could be sold in the salon; the salon managers had to know all of the designs and availability of colors, as well as keep track of customer likes and dislikes; and the linens had to be displayed perfectly with accompanying china and flatware that would highlight their beauty. Any

store that didn't measure up or failed to improve lost the right to sell Marghab linens. Marghab Salons could be found at Georg Jensen and Cartier in New York City, Marshall Field in Chicago, Bullock's in Los Angeles, and David Jones in Sydney, Australia, among other stores.

After Emile's death in 1947, Vera continued running the business that they had built together. In 1978, when she was seventy-eight, Vera closed the business rather than lower her standards to accommodate to a changing society, political instability, and the changing Madeiran embroidery business. She then returned to her childhood home in Watertown, South Dakota.

Emile and Vera had discussed locating a permanent place for a collection of Marghab linens, and Vera continued to



Vera and Emile Marghab.
Madeira. Circa 1934.

M A R G H A B



Cord and Tassel (detail above left)

The cord is created using the *bastido* stitch. It is heavily padded on the face of the ground fabric so that the finished fabric will lie smoothly on a table. Difficult even for an accomplished embroiderer, the tassel is achieved using the *ponto de Cordão* stitch.



Hortensia (detail above center)

The hortensia is a flower that Americans know as the hydrangea. On a trip to Los Angeles, the Shah of Iran ordered a service of table linens for thirty-six people in the Hortensia pattern.



Mayflower (detail above right)

The Mayflower tablecloth was produced in 1957 following a commission by the captain of the replica Pilgrim ship *Mayflower II* to have Marghab produce a tablecloth bearing a portrait of the original *Mayflower*. The design accurately portrays the ship's portholes, bowsprit, crow's nest, ropes, sails, and other details. A fast worker, working all day every day, took well over a month to complete only the edge of the cloth. The *Mayflower II*, with the tablecloth, sailed across the Atlantic in 1957, and both are now part of the Plimoth Plantation Museum in Plymouth, Massachusetts.

think about it. She decided on South Dakota State University's Memorial Art Center, later renamed the South Dakota Art Museum, and in 1970, made an initial donation of linens. Over the years, she contributed more linens, with the final gift occurring following her death in 1995.

The Marghab Collection at the South Dakota Art Museum, with more than 2,500 pieces, currently represents 44 percent of the museum's holdings and is the largest collection of Marghab linens in the world. Several other museums, including the Metropolitan Museum of Art in New York City, have smaller collections of the linens. ❖

ABOUT THE AUTHOR. *Lisa Scholten is curator of collections for the Marghab Gallery at the South Dakota Art Museum, Brookings, South Dakota. She has been embroidering for a number of years and working with Madeiran embroidery techniques since 1996.*



THE MARGHAB LINEN COLLECTION

The Marghab Linen Collection may be viewed in the Marghab Gallery at the South Dakota Art Museum, South Dakota State University, Medary Ave. and Harvey Dunn St., Box 2250, Brookings, SD 57007-0899; (605) 688-5423; www.sdartmuseum.sdstate.edu.

FURTHER READING

Cline, D. J. *Perfection, Never Less: The Vera Way Marghab Story*. Brookings, South Dakota: The South Dakota Art Museum, 1998.

Walker, Carolyn, and Kathy Holman. *The Embroidery of Madeira*. New York: Union Square Press, 1987. Out of print.

M O T I F S



Vineyard (detail above)

The Vineyard is so detailed that the purchase price became nearly prohibitive. The *ilho fechado* ("satin circle") used for the grapes, is formed by outlining a circle with split stitches, slightly padding its interior, and then filling it with satin stitches. It took more than 75,000 stitches to complete a napkin and one month to stitch a placemat.

Lily of the Valley Napkins to Embroider

DESIGN ADAPTED AND STITCHED BY LISA SCHOLTEN

Original Marghab designs
and Vera Marghab's
handwritten design notes
courtesy of the South Dakota
Art Museum. Ivory needlecase
courtesy of Loene McIntyre,
Fort Collins, Colorado.
Photograph by Joe Coca.

EMILE MARGHAB
INCORPORATED
250 WEST 57TH STREET
NEW YORK 19, N. Y.
TELEPHONE CIRCLE 6-257

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my have to tell
vill - 691 - 52
gentle need you
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- See you
- See you



These napkins were inspired by the variety of flora native to Madeira, and the techniques used in this project are traditional methods practiced for more than 150 years by Madeiran women. Heavily padded features give a realistic, three-dimensional appearance while some stitches give the appearance of motion or movement such as a gentle breeze blowing the leaves of the flower.

MATERIALS

Wichelt Imports Linen #65, 32-count
100% linen fabric, Antique White
#101, 2 pieces 13 × 13 inches (33.0
× 33.0 cm)
DMC Embroidery Floss (Article 117),
100% cotton 6-strand thread, 8.7
yards (8 m)/skein, 1 skein each of
#712 Cream, #986 Very Dark Forest
Green, #988 Medium Forest Green
Needles, between size 7
Embroidery hoop
Marking pen, water soluble

Finished size: 11 × 11 inches (27.9 ×
27.9 cm) each.

INSTRUCTIONS

Using the marking pen, trace the pattern onto one corner of the face side of one piece of linen. Leave a 1-inch (2.5-cm) border around the pattern when tracing the pattern to the fabric. Mount the fabric in the hoop with the flowers in the center.

Flowers

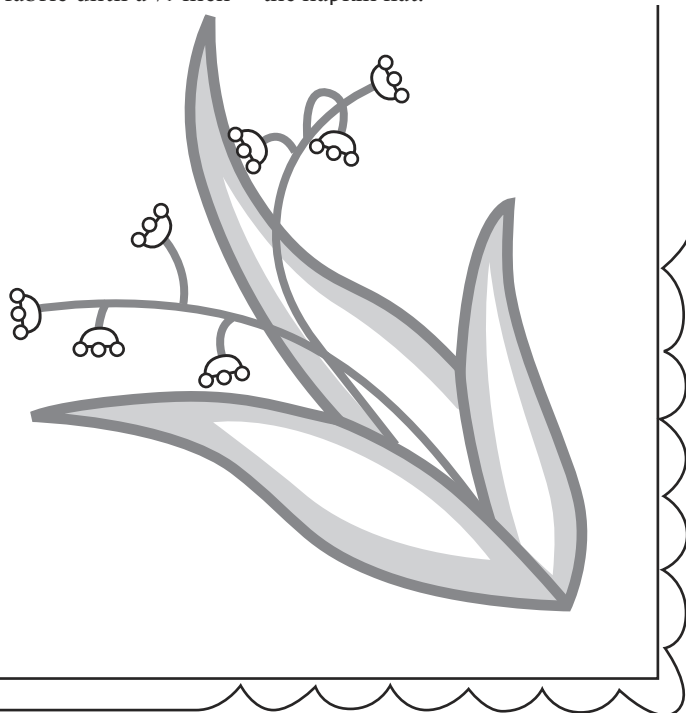
Embroider the flowers first. Thread the needle with two strands of floss approximately 15 to 18 inches (38 to 46 cm) in length, leaving a tail that ends 2 to 3 inches

(5 to 8 cm) from the fabric. (The tail is shortened as embroidery progresses; leaving a long tail will prevent fraying of the floss.)

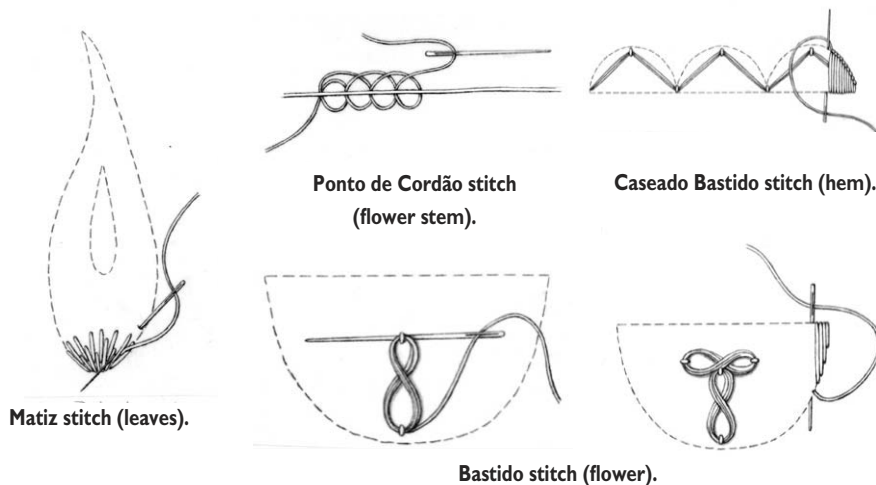
See the Bastido stitch diagram on page 28. To lay down the padding or foundation stitches: From the face side of the fabric, insert the needle in the center of the flower catching one thread of the fabric—enter from the right and exit out the left (“first fabric thread”). Pull the needle and thread through the fabric until a ¼-inch

(6-mm) tail remains on the face side of the fabric. (The needle should still be on the face side.) Catch one fabric thread above the area where the first thread was caught, inserting the needle from the right and exiting out the left (“second fabric thread”). Return the needle to the first fabric thread, entering from the right and exiting out the left to form a figure eight. Insert the needle into the second fabric thread, entering from the right and exiting out the left. Repeat for the figure eight on its side. Tuck the tail between the floss and the fabric and carefully snip the floss.

Thread the needle again with new floss and tuck the tail in under the padding stitches and insert the needle through the fabric at the right hand side of the fabric along the curved edge of the flower. Gently pull the floss through the fabric making sure the tail remains tucked underneath the padding stitches. Bring the needle up through the fabric along the straight edge of the flower (see the Bastido stitch diagram). Repeat this until the flower body is finished. These stitches should be close together so no padding is seen. If the floss needs to be replaced while embroidering a flower, tuck the tail into the flower on the face side of the fabric; this will add a little more padding and keep the back of the napkin flat.



Actual size. Pattern may be photocopied for personal use.



To complete the flower, thread the needle with two strands of floss about 15 to 18 inches (38 to 46 cm) in length. The Granitos stitch creates the ruffled edge of the Lily of the Valley. Insert the needle into the fabric from the face side leaving a $\frac{1}{4}$ -inch (6-mm) tail on the face along the straight edge of the flower. Bring the needle back to the face side after going through only one thread of the fabric. Repeat four times with the needle going in and out of the same holes each time with the tail adsorbed by the stitches. Pull the floss snugly after each stitch. Make three.

Repeat each step above for the remaining flowers. Remove fabric from the hoop.

Leaves

The leaves, which are not worked with the fabric in a hoop, are created with the Matiz stitch (see diagram above), beginning with the leaf on the left, then the right leaf, and then the middle leaf.

Begin in the lower area of the left leaf. Thread the needle with two strands of floss about 15 to 18 inches (38 to 46 cm) in length; insert the needle from the face side of the fabric into the edge of the leaf. Bring the needle up from the back through the face side approximately $\frac{1}{4}$ inch (6 mm) from where you inserted it. Insert the needle again just to the left of where you inserted it the first time. Some holes are shared so that the stitches radiate from the base of the leaf out towards the edge. Once the first row is finished, tuck the tail into the stitching on the face side. To begin the second row, insert the needle from the

face side tucked into the previous row of stitching and come up through the back at a point approximately $\frac{3}{8}$ inch (1 cm) above where the needle just went in. Repeat this process for the entire leaf, working from the bottom to top and outside toward the inside of the leaf.

Repeat above for each leaf.

Stems

The stems, which are not worked with the fabric in a hoop, are created with the Ponto de Cordão stitch (see diagram above), beginning at the bottom of the stem. In order to achieve a smooth flowing line, consistently small stitches are required. Thread the needle with two strands of floss about 15 to 18 inches (38 to 46 cm) in length; insert the needle from the backside of the fabric at the lower end of the stem. Bring the needle up through the fabric and insert it back into the fabric $\frac{1}{8}$ inch (3 mm) away from where the needle first went in. Bring the needle back up through the first hole. Insert the needle $\frac{1}{4}$ inch (6 mm) away and bring it up through the second hole. Insert the needle $\frac{1}{8}$ inch (3 mm) away from previous stitch. Repeat until the end of the stem is reached. Tuck any remaining tail into the backside of the fabric.

Repeat above for each remaining stem.

Hems

The hems are not worked with the fabric in a hoop. Two of the edges are finished with a rolled hem. For each edge, roll the fabric twice towards the backside, miter the

corners, and take catching stitches every $\frac{1}{4}$ to $\frac{1}{8}$ inch (6 mm to 3 mm). Once the rolled hems are completed, the Caseado Bastido stitch creates the hem on the other two edges (see diagram at left). Thread the needle with two strands of floss about 15 to 18 inches (38 to 46 cm) in length. Begin by laying out the padding or foundation stitches on the face of the fabric as shown in the diagram. Take only a little stitch so that there is very little thread on the backside of the fabric. Repeat twice. Tuck any loose tails into the foundation or padding stitches rather than keeping them on the backside of the fabric. Following the placement of the foundation or padding stitches, work a closed blanket-buttonhole stitch, moving from the right to the left.

FINISHING

Trim the two embroidered edges carefully so as to not clip the embroidery floss. Remove any excess fabric.

Wash with cold water to remove markings. Roll in a soft absorbent, clean towel to remove excess moisture. Place face down onto a soft padded surface (not a terry towel) and press with a hot iron (no steam). If there is any shrinkage in the embroidered area, which may occur as the floss relaxes after getting wet, gently pull grain wise on the fabric until it is the correct size, and then press with a hot iron until dry. Finger press the linen into fourths to obtain crisp folds; do not iron the creases.

SUPPLIERS

Visit your local needlework store or mail-order resource for the products listed below or contact the supplier for the name of your nearest retailer.

Embroidery floss. DMC Corp., S. Hackensack Ave., Port Kearny Bldg. 10A, South Kearny, NJ 07032. To order DMC products by mail, contact Herrschers, (800) 441-0838; www.herrschers.com.

Linen fabric. Wichelt Imports, Inc., N162 Hwy. 35, Stoddard, WI 54658.

AN Obsession WITH Excellence

Spanish
embroidery
sample by
Lady Evelyn.

"The first
kind so as
to learn
the work."

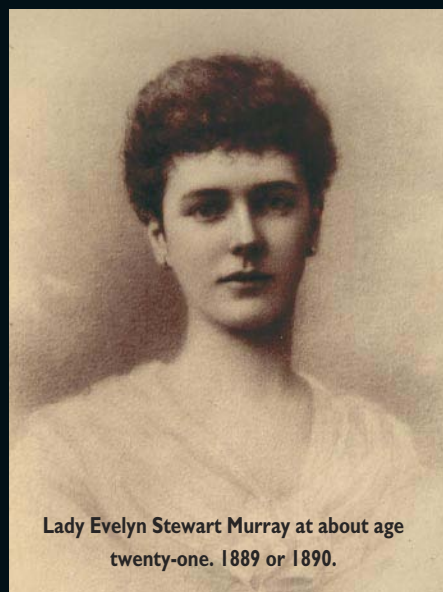
Cutwork
lace on a fine
ground.
3¾ x 6 inches
(9.5 x 15.2
cm). (B/E.4).

*Unless other-
wise noted, all
photographs
courtesy of
Blair Castle.*



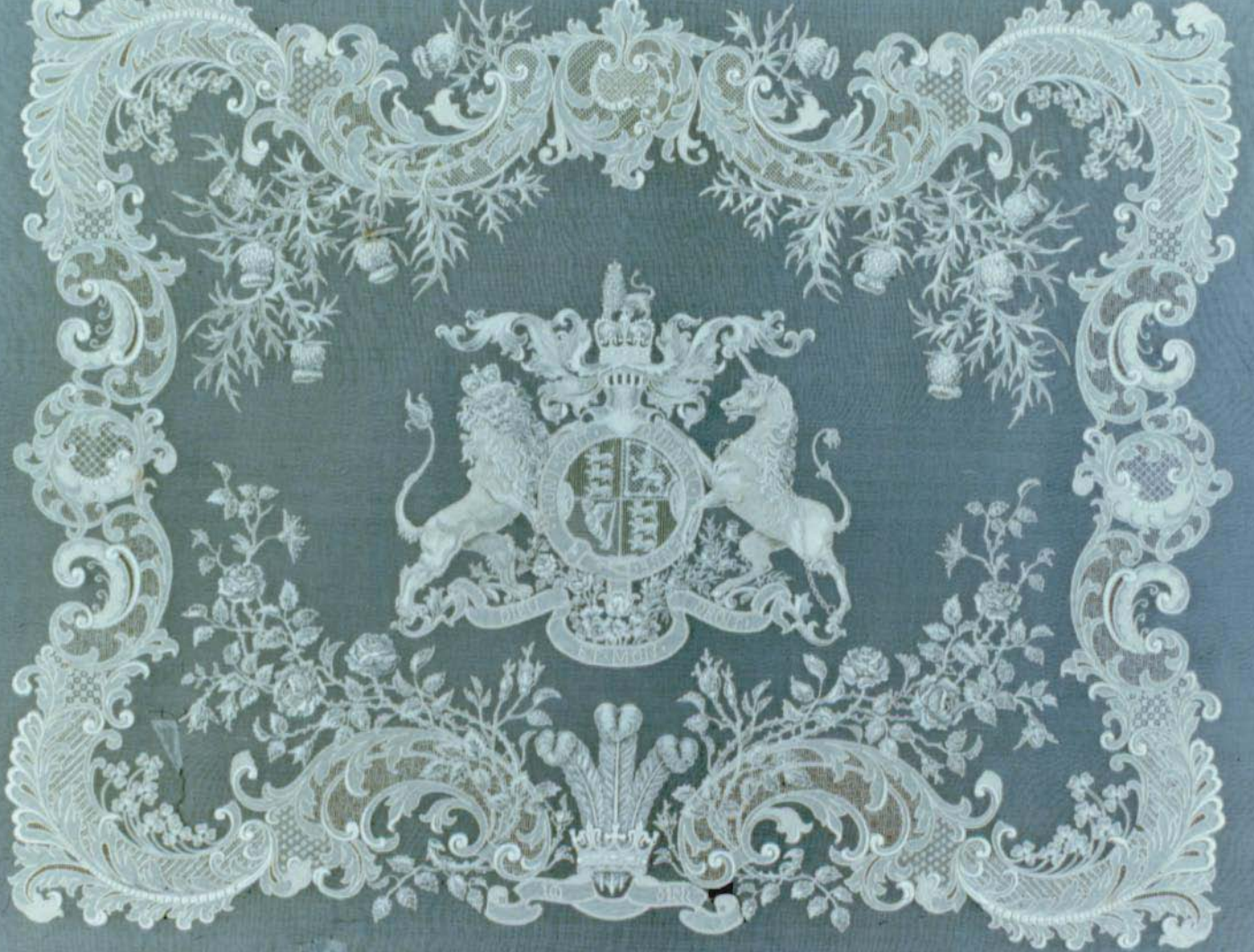
The NEEDLEWORK of LADY EVELYN STEWART MURRAY

By Sylvia Robertson



Lady Evelyn Stewart Murray at about age
twenty-one. 1889 or 1890.

EVERY YEAR, thousands of visitors from all over the world come to Perthshire, Scotland, to Blair Castle, which dates to the thirteenth century, and view its furniture, silver, china, and weaponry collected by the Atholl family over many generations. Few, however, know the story of one of the daughters of the seventh duke of Atholl and her remarkable contributions to the worlds of Gaelic and needlework.



The British Arms by Lady Evelyn. The piece took seven years to complete. Embroidered. Sizes 250 and 700 cotton thread on glass cambric ground. Early twentieth century. 15 x 17¾ inches (38.1 x 45.1 cm). (KM82).

Lady Evelyn Stewart Murray was born in Blair Castle in 1868. One of six children, she enjoyed a privileged upbringing. There were nurses and maids, governesses and tutors to care for and educate the children. In time, the boys moved on to school at Eton and then entered the army. Their sisters were introduced to society, attending balls in London and grand house parties in the country, before being presented to Queen Victoria. These events were intended to direct a young lady's movement toward a suitable marriage, the apex of feminine achievement for the daughter of a wealthy, aristocratic Victorian family, as Evelyn was. But two serious episodes of an unnamed illness in her teenage years left Evelyn both physically and mentally fragile. To pass the long, weary weeks of convalescence after the first episode, Evelyn, an acknowledged bookworm, turned to the study of Gaelic. A second lengthy spell of illness turned this hobby into an obsession.

Why Gaelic? Because Evelyn's father was himself keen to retain and encourage the use of the ancient Celtic language on his vast highland estate. He even employed Gaelic-speaking nurses and nannies so

that his children might grow up bilingual. Later they also were tutored in French and German, but all six retained a good smattering of Gaelic.

Evelyn worked her way through Gaelic grammars and then began to collect Gaelic stories from people in Perthshire; in just a few months during 1891, she had collected 240 tales. She worked obsessively, hardly eating and avoiding contact with her family. Her mother complained that her own health was suffering from the strain of trying to cope with her daughter's behavior, which she regarded as bizarre and unsuitable for a young woman of Evelyn's station. In December 1891, her frantic parents sent the twenty-three-year-old to Switzerland to rest and recuperate. But Evelyn slipped into a severe depression. After she had spent a few months abroad, her parents requested that she return home, but she flatly refused. Instead, she chose lifelong exile in Belgium.

There she turned her attention to needlework and, as with her Gaelic studies, became totally committed. She traveled throughout Europe, visiting art galleries, museums, and, I strongly suspect, embroidery and lace schools such as the famous lace school in

Vienna. (What we know of her travels is sketchy as she left no diaries, and letters to her family before 1914 were few and far between.)

Obsessed with perfection, Evelyn used many different techniques and the finest threads and fabrics available to create a wide variety of pieces, each one faultlessly executed. Every piece of needlework that she bought was always of the highest quality, but her own work matched or surpassed them.

Her pièce de résistance is her embroidery of the British Arms. If you look closely at this piece, you will understand why in *Historical Needlework: A Study of Influences in Scotland and Northern England* (New York: Scribner, 1970) the needlework historian Margaret Swain described Evelyn as “perhaps the most outstanding needlewoman of recent times.”

Even Evelyn’s macramé is a world apart from the droopy, rough string constructions that proliferated in the 1960s. She described her technique as “knotted work for fringes and insertions” made “by pinning the work on a special cushion.” She made many pieces using very fine cord.

Evelyn was also a skilled maker of both bobbin and needle lace, although she considered the latter to be “much more valuable.” To practice needle lace, she bought a handkerchief with an attractive edging, which she then copied. Both the model and Evelyn’s copy survive, along with her notes: “Border for handkerchief. Simplest pattern to begin with. Copied from X which is very bad work.” The contrast in workmanship between the professional lace maker’s lace and Evelyn’s is crystal clear.

In many of her comments, Evelyn uses the old term “stuff” for “fabric.” Her description of an exquisite cream mat 8 inches (20.3 cm) in diameter reads:

Piqué Embroidery. This is called Piqué from the stuff which is called Piqué. This embroidery is made on double stuff; the back stuff being very coarse, loose grained linen. The outlines are first all worked in back stitch, then the work is taken out of the frame and very thick, soft cotton worked backwards and forwards between the two materials, to stuff the pattern as much as possible. This is difficult when the spaces are very small, as here. Afterwards, the loops of the stuffing at the back are all cut and spread out as flat as possible.

Evelyn’s inspiration for her Spanish embroidery is unknown. In her notes we read: “Spanish Embroidery. When this kind of work is finished, the ground is cut away round the pattern. This piece is the first kind so as to learn the work but it may be worked with silk and also with gold.”

Evelyn also created many beautiful pieces of whitework, such as the border of white embroidery with drawn thread and cutwork on cambric. In her words, “The dull white parts are made by crossing threads at the back with back-stitch. The outlines are left in the back-stitch and it is difficult not to pull them out of line. The ground is entirely in drawn-thread work and the minute straight band at the top of the ground is entirely worked in button-hole stitch.”

After ten years of intensive needlework, Evelyn’s eyesight was no longer good enough to allow her to continue creating the fine work she loved. Rather than lower her standards, she stopped stitching completely and continued to live quietly in Belgium. During World War I, some pieces in



One of two chests purchased by Lady Evelyn in 1936 to house her needlework collection at Blair Castle.

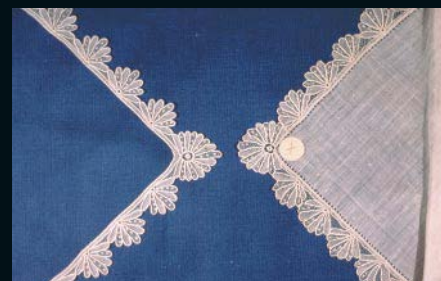
Photograph by the author.



Doily by Lady Evelyn. Piqué embroidery. Outlined in backstitch on double ground and padded with soft cotton. 8½ inches (21.6 cm) in diameter. (B/E.23).



Detail of appliqué work by Lady Evelyn. Couched cord around designs made by Lady Evelyn. 11¼ x 18½ inches (28.6 x 47.0 cm). (B/E.16).



Needlepoint lace border (at left) by Lady Evelyn and the handkerchief from which the design was copied. (L/E.1).

Border by Lady Evelyn. Embroidered with buttonhole stitch, whitework, drawn thread work, and cutwork. Cotton thread on a cambric ground. 4⅜ x 9½ inches (11.1 x 24.1 cm). (B/E.26).

her collection were stolen, and she notes that some of her best pieces were never recovered. In 1936, when Blair Castle was first opened to the public, Evelyn sent what remained of her collection—more than 120 pieces, over half of them made by herself—to the castle, where they remain today. The pieces were sent in specially made glass-topped display trays and cabinets, accompanied by notes that she had neatly written in school exercise books.

At the outbreak of World War II, Evelyn, now very frail, herself returned to Britain, where she died July 30, 1940. Her body was taken to Blair Atholl, and she was buried within sight of Blair Castle.

Evelyn's obsessive nature condemned her to a lonely exile, but today her needlework draws appreciative visitors from all corners of the globe. I feel certain that she would be pleased to see how much her work is valued and how it offers inspiration to new generations of needleworkers. ❖

ABOUT THE AUTHOR. *Sylvia Robertson has lived in Pitlochry for nearly thirty years and works part-time in the archives at Blair Castle conserving papers and vellums, some dating to the twelfth century. Her fascination with Lady Evelyn led to her writing Daughter of Atholl with Patricia Young. She also is currently doing research on and translation of Lady Evelyn's Gaelic tales.*



Blair Castle, near Pitlochry, Scotland.

BLAIR CASTLE NEEDLEWORK AND LACE EXHIBITION

Set out in the magnificent ballroom of Blair Castle, the needlework and lace of Lady Evelyn Stewart Murray, including her whitework masterpiece, *The British Arms*, along with embroidery from each of the Great Houses of Scotland, will be on display April 12–14.

Dating from 1600, the work done by needleworkers other than Evelyn includes that of the daughters of the Jacobite earl of Traquair; Jean, duchess of Atholl; and the Queen Mother's mother, Cecelia, countess of Strathmore.

Selected items from Evelyn's collection are always on display in the castle. For more information, contact Blair Castle, Blair Atholl, Pitlochry, Perthshire PH18 5TL, Scotland. Phone 44 1796 481207; fax 44 1796 481487; e-mail office@blair-castle.co.uk; or visit the website www.blair-castle.co.uk.

FURTHER READING

Digges, Mary-Dick, Dolly Norton Fehd, Nancy Lawson, and Martha Pearle Vogt. *Lady Evelyn's Needlework Collection*. Roswell, Georgia: Embroidery Research Press, 1988. (Available from Blair Castle.)

Robertson, Sylvia, and Patricia Young. *Daughter of Atholl: Lady Evelyn Stewart Murray 1868–1940*. Dundee, Scotland: Abertay Historical Society, 1997. (Available from Sylvia Robertson, 6 Lettock Place, Pitlochry, Perthshire PH16 5BB, Scotland; £7 Sterling, including postage and mailing.)

Elegant Socks to Knit

DESIGN ADAPTED AND
KNITTED BY
NANCY BUSH

Photograph by Joe Coca.

These elegant socks were inspired by a pair of stockings that did not have an elegant life—they were not worn by royalty, but rather, by a Norwegian emigrant. The original socks (one shown below) are now in the collection of the Vesterheim Norwegian-American Museum in Decorah, Iowa.

Ole Jonsen Eide came from the island of Fogn, northeast of Stavanger, Norway. He traveled to America in 1825 on the sloop *Restauration*. Most of the people on this journey were Quakers seeking religious and economic freedom, and everyone on board, even the crew, was immigrating to America. In 1828, when Ole was thirty-one, he returned to Norway and married Malene Asbjørnsdatter Waage Franch, a twenty-nine-year-old widow with a seven-year-old son. Ole brought Malene and her son Peder back to America with him, along with the stockings. It is possible these stockings were made by Malene

for her new husband, as it was the custom for sweethearts to make gifts for each other, and women often offered knitted items.

Malene died in 1836 and Ole remarried twice. His third wife died in 1851, and he was left to care for six daughters on his own. His stepson, Peder, and two other sons died as children.

This story of a simple pair of stockings sheds light on the value of collections. It is likely the stockings were saved because they were a special gift from a wife to her beloved and it is especially meaningful that they were donated, along with the story of their owner, to be protected and shared by the Vesterheim Museum.

Original stocking, probably by Malene Asbjørnsdatter Waage Franch. Knitted. Early nineteenth century. (LC245).

Photograph courtesy of the Luther College Collection, Vesterheim Norwegian-American Museum, Decorah, Iowa.



MATERIALS

Moco Yarns, fingering weight yarn (45% musk ox qiviut, 45% merino wool, 10% silk), 220 yards (201.2 m)/1 ounce (28.4 g) skein, Natural, 2 skeins

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

ABBREVIATIONS

cont—continue

k—knit

k2tog—knit 2 sts tog

p—purl

p2tog—purl 2 sts tog

rem—remaining

rep—repeat

rnd—round

RS—right side

sl—slip

ssk—(sl 1 st knitwise) twice, knit the 2 sl sts tog through the back loop

st(s)—stitch(es)

St st—stockinette stitch

tog—together

yo—yarn over

Finished size: About 7½ inches (19 cm) around foot and 8½ inches (21.6 cm) long from heel to toe. To fit a lady's medium foot.

Gauge: 20 sts and 26 rnds = 2 inches (5.1 cm) in circular St st

Note: Any fine, fingering weight yarn can be used, but you may have to go down in needle size to obtain the gauge.

INSTRUCTIONS

Leg

Cast on 72 sts (over 2 needles to add stretch). Remove second needle carefully and divide sts evenly onto 4 needles so that there are 18 sts on each needle. Join in a rnd, being careful not to twist sts. Work k2, p1 ribbing for 16 rnds. Work St st for 6 rnds.

Begin Pattern

Rnd 1: *K2tog, yo; rep from * to end.

Rnds 2, 3, and 4: Knit.

Rep Rnds 1–4 five more times, then rep Rnd 1 once more—7 “hole” rnds. (*Note:* Keep an eye on the yarnovers at the ends of the needles so you don’t lose them.) Cont in St st until leg measures 8 inches (20.3 cm) or desired length to heel, ending ready to begin 4th needle (ready to work last 18 sts of rnd).

Heel Flap

Beginning with first st on fourth needle, *sl 1, k1; rep from * across 36 sts (the sts on needles #4 and #1). Turn work. Sl 1, p35. These 36 sts form the heel flap. The rem 36 sts will be worked later for the instep. Rep the last 2 rows on the heel sts only until a total of 36 rows have been worked, ending ready to begin a RS row—18 chain sts at each edge.

Turn Heel

K20, ssk, k1. Turn work. Sl 1, p5, p2tog, p1. Turn work. *Sl 1, knit to 1 st from gap, ssk, k1. Turn work. Sl 1, purl to 1 st from gap, p2tog, p1. Turn work. Rep from * until all heel sts have been worked—20 sts rem.

Heel Gussets

K20 heel sts, pick up and knit 18 sts along right side of heel flap, k36 instep sts, pick up and knit 18 sts along left side of heel flap and k10 from back of heel—92 sts. Arrange sts so that there are 28 sts each on needles #1 and #4, 18 instep sts each on needles #2 and #3, and rnd begins at back of heel.

Rnd 1: Knit to last 3 sts on needle #1, k2tog, k1; knit all sts on needles #2 and #3 (instep); k1, ssk at the beginning of needle #4, knit to end.

Rnd 2: Knit.

Rep Rnds 1 and 2 until 72 sts rem—18 sts on each of 4 needles. Cont in St st until foot measures 6½ inches (16.5 cm) long or about 2 inches (5.1 cm) less than desired finished length.

Shape Toe

Rnd 1: *Knit to last 2 sts on needle #1, k2tog; rep from * for each needle—4 sts decreased.

Rnd 2: Knit.

Rep Rnds 1 and 2 until 9 sts rem on each needle. Rep Rnd 1 only until 2 sts rem on each needle (8 sts total). Break yarn, thread tail through rem sts, pull up snug, and fasten off to inside.

FINISHING

Weave in loose ends. Block on sock blockers or under a damp towel.

ABOUT THE DESIGNER. *Nancy Bush is the author of Folk Socks (Interweave Press, 1994), Folk Knitting in Estonia (Interweave Press, 1999), and Knitting on the Road (Interweave Press, 2001). She owns the Woolly West, a mail-order source for knitters in Salt Lake City, Utah. She thanks Laurann Gilbertson, textile curator at the Vesterheim Norwegian-American Museum, for her help with this project.*

SUPPLIER

Visit your local yarn store or mail-order resource for the product listed below or contact the supplier for the name of your nearest retailer.

Yarn. Moco, 633 Fish Hatchery Rd., Hamilton, MT 59840. (406) 363-6287; e-mail muskox@bitterroot.net.

A Passion for

A PROFILE OF ANNE WOOD MURRAY,



By Melodie Sweeney

Embroidered and painted picture. Maker unknown. Satin, long-and-short, outline, and seed stitches.

Silk thread on a satin ground. Late eighteenth to early nineteenth century.

8¼ x 7¼ inches (21.0 x 19.7 cm). Gift of Anne Wood Murray. (1988.0831.07).

AMONG THE MANY DONORS to the Smithsonian Institution's National Museum of American History in Washington, D.C., Anne Wood Murray stands out.

Anne Wood was born in Tennessee. After her marriage in the 1920s to John H. Murray, a lawyer, she and her husband lived in Washington. The Murrys began collecting eighteenth- and nineteenth-century American antique furniture in the 1920s, a time when many other people were acquiring American antiques as a remembrance of the past rather than as an investment. While

had belonged to a merchant family from Stonington, Connecticut. Appointed curator of the costume collections, she researched the collections and prepared a new American Costume Hall, which opened within the new Museum of History and Technology in 1963. On her retirement in 1967, now curator emerita of costume, she continued her research and turned her attention to writing.

Anne Murray was interested in all types of Americana, her collecting centered on textiles and ceramic objects.

A frequent visitor to the Smithsonian National Museum, she became acquainted with some of the curators of decorative arts, and in April 1937, she placed two coverlets woven in overshot star patterns on indefinite loan to the museum. Her donations eventually numbered in the hundreds and included furniture, glass, ceramics, silver, and costumes, as well as other bedcoverings, samplers, needlework tools, printed textiles, and twentieth-century household objects.

Anne Murray worked at the U. S. Bureau of Customs during World War II. Recruited by the Smithsonian early in 1945, she first documented the Copp accession, a large and varied collection of eighteenth- and nineteenth-century objects that

Framed basket of strawberries. Maker unknown. Embroidered. Silk thread on wool felt ground. Early nineteenth century. 15½ x 14½ inches (39.4 x 36.5 cm). Gift of Anne Wood Murray. (T.16964).

Strawberries

COLLECTOR EXTRAORDINAIRE

Her publications are as varied as her tastes, ranging from articles on George Washington's clothing, the eagle, straw hats, embroidery, the Bloomer costume, and silhouettes to registers of the Copp family papers and her own research papers, and a catalog of her strawberry research papers.

Anne Murray's passion for strawberries dated from her first visit to a strawberry patch as a small child.

The experience led to a lifelong quest to learn more about strawberries and their many uses as a decorative motif. Indeed, the repeating motif seen in most of the samplers she collected is the strawberry.

Once confined to the crossbands of a sampler, the strawberry had become a pictorial element as well as a border motif by the beginning of the nineteenth century.

(Throughout the century, the strawberry was also a popular motif in wallpaper and ceramics.) The superb painted and silk-embroidered still life shown on page 36 has strawberries as the central element. Its combination of painting and skillful stitchery gives a three-dimensional quality to the flat surface.

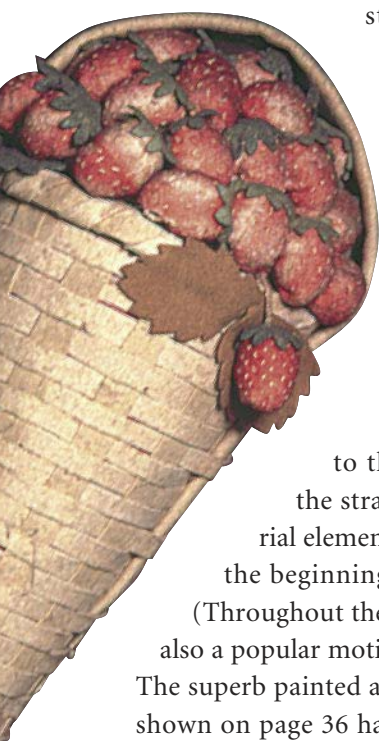
Anne Murray also donated the curious, elongated basket or "pottle" of strawberries shown above. The basket is woven of narrow strips of tan wool felt and is filled with red-painted wool strawberries that have been ornamented with bullion-stitched gold seeds and capped with green felt leaves. The three-dimensional basket and its contents appear to have been mounted around cone-shaped paper, filled with cotton batting, stitched to a brown napped wool background, and framed in a shadow box.

During the final decades of the nineteenth and

early years of the twentieth century, a wide variety of decorative needlework patterns reinterpreting old motifs could be obtained from stores and women's magazines. In 1921, Anne Murray herself cross-stitched a stamped sampler (page 38) depicting a bonnet-clad girl carrying a basket of posies and surrounded by a garden of hollyhocks. Her addition of a quote by Robert Louis Stevenson recalls those popular nineteenth-century samplers that included a pious verse surrounded by bucolic landscapes and floral motifs. Her 1939 Colonial Revival vignette in cross-stitch depicts a colonial couple sitting stiffly erect on wooden settees and sipping tea in front of an open hearth, and it includes a verse by the sixteenth-century poet Robert Green. Notes in the accession file indicate this piece may have been stitched from a *McCalls* pattern.

In "The Sampler: First Record of Design," which appeared in the July 1947 issue of *American Home*, Anne Murray chronicled the history of the sampler and included her design for the reproduction sampler shown on page 38. A verse taken from an 1810 sampler and lovebirds and a zigzag strawberry border are included in the sampler. A transfer pattern for the sampler was available from the magazine for 30 cents. In addition to a copy of the original publication and the transfer pattern, the museum also has her original hand-colored charted designs and the completed sampler.

Sampler by Jane Westervelt.
Embroidered with cross-, herringbone, and stem stitches. Wool thread on a linen ground. 1840. 17¼ x 13½ inches (45.1 x 33.3 cm). Gift of Anne Wood Murray. (1988.0831.03).





ABOVE: Sampler by Anne Wood Murray. Stamped design with verse by Robert Lewis Stevenson added. Cross-stitch. Cotton thread on linen ground. 1921. 9½ x 12 inches (24.1 x 30.5 cm). Gift of Anne Wood Murray. (1985.0156.01).

RIGHT: Sampler designed by Anne Wood Murray for American Home. Cross-stitch. Cotton thread on linen ground. 1947. 13¼ x 11 inches (33.7 x 27.9 cm). Gift of Anne Wood Murray. (1985.0156.08).

Many of her twentieth-century textile donations would have been at home in a middle-class American household. Produced both commercially and at home, they include household linens, dress and furnishing fabrics,

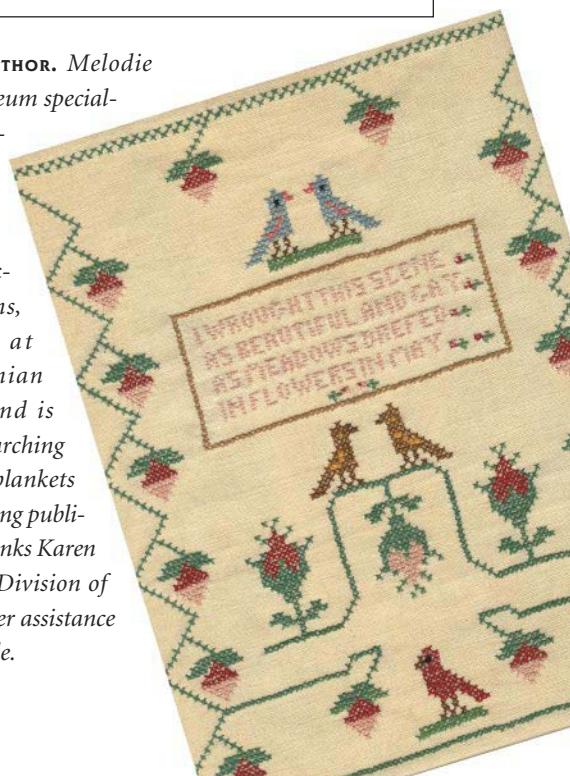
a Double Wedding Ring quilt made by the family and friends of a North Carolina storekeeper, a blanket bought with S&H Green Stamps, and a white handknitted sock with red stripes made circa 1917 by the Fairfax (Virginia) Chapter of the Red Cross. Consistent with Anne Murray's assiduous attention to detail, many of the objects are accompanied by information on the maker, original labels, price tag, and place of purchase. Strawberry motifs are in abundance.

Many of her gifts were donated to the Smithsonian in memory of family, friends, or colleagues. One was an eighteenth-century embroidered counterpane purchased from the estate of the early-twentieth-century textile scholar and historian Florence Peto and given to the textile collections to honor "her contributions to the history of quilts and counterpanes, and her unfailing interest in their preservation." We can apply the same words just as well to Anne Murray, who contributed to the Smithsonian collections so generously and who recognized the value of textiles as a means to interpret the past. ♦

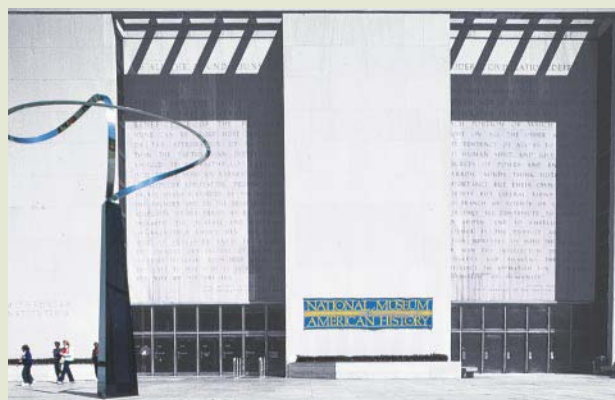
IN MEMORIAM

In recent months, Anne Murray had been working to complete her personal papers and continuing her donations to the Smithsonian. But in October 2001, she suffered a stroke and died a few weeks later on November 2 at the age of 104. (Although she had let me know that I should not mention her age in this article, I find that this detail makes her story all the more remarkable.) An exceptional historian, curator, collector, poet, and human being, Anne Murray was also my friend, and my life is richer for having known her. I'll miss her.

ABOUT THE AUTHOR. *Melodie Sweeney, museum specialist at the Behring Center's Social History Department and Textile Collections, has worked at the Smithsonian since 1978 and is currently researching embroidered blankets for a forthcoming publication. She thanks Karen Harris of the Division of Costume for her assistance with this article.*



THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY, BEHRING CENTER



Founded in 1846 with funds from a bequest by the English scientist and scholar James Smithson, the Smithsonian Institution in Washington, D.C., encompasses a mind-boggling array of collections. Over the years, as the collections have grown and diversified, a number of different museums have been constructed to house them. The Smithsonian's National Museum of American History, Behring Center (formerly the National Museum of History and Technology), is home to both the textile and costume collections.

Behind-the-scenes tours of the center's Quilt Collections Reference Area take place on the second and fourth Tuesday of every month from 10:00 a.m. to 12:00 noon. For more information and to make

reservations, call (202) 357-1889, ext. 6. Tours of the Lace Collections Reference Area take place on the first Wednesday of every month from 10:15 a.m. to 12:00 noon. For more information and to make reservations, call (202) 343-1098.

THE NEEDLEWORKER

Stitch in Time

By Deanna Hall West

The Knitting Stitch

The knitting stitch, a double row of straight stitches slanting in opposite directions, forms a solidly stitched, braid-like pattern on a canvas or fabric surface, and resembles true knitting. Other names for the knitting stitch include kalem, kelim, kilim, knit, knitting gobelin, and tapestry. *Kelim* is the Turkish word for “prayer rug,” and kalem and kilim are simply different spellings of the word.

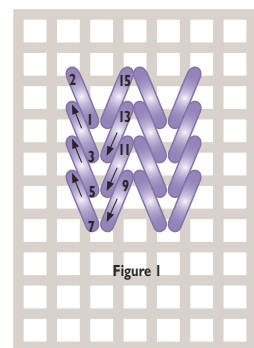


Figure 1

The thin and soft kelim rugs of Persia (present-day Iran) were actually woven in the tapestry style—not knotted. When the knitting stitch is worked closely with a fine thread, it produces an appearance similar to a woven tapestry; hence, the tapestry moniker.

The knitting stitch produces excellent thread coverage on the back of canvas and creates a hard-wearing surface; it is sometimes used for floor rugs. And, as author and designer Eileen Bennett explains in *A Note Book of Sampler Stitches* (Jenison, Michigan: Eileen J. Bennett, 1990), the knitting stitch, which appears on some samplers, may have been an exercise for teaching schoolgirls to repair fabrics.

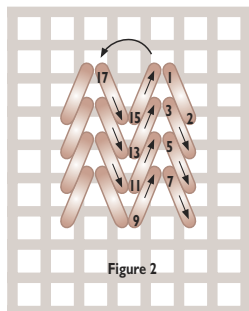


Figure 2

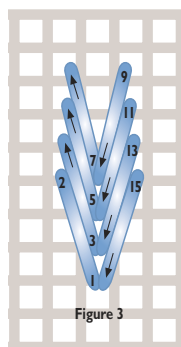


Figure 3

The knitting stitch may resemble a chain stitch, but the chain stitch is worked quite differently from the knitting stitch. While generally considered a canvas stitch, worked on either mono or double mesh canvas, the knitting stitch works equally well on evenweave linen, and—with careful placing of the needle (i.e.,

aligning the stitching in rows of equal width with stitches placed the same distance apart)—on nonevenweave fabrics, although stitching on the latter is not common.

The knitting stitch is easy to stitch and works up fairly quickly. It requires two separate trips or journeys and may be worked over one or two fabric threads in width and one to four threads in height; the usual configuration is one thread wide and two to four threads high (Figures 1 and 3). Illustrated here are four of the most common stitching sequences: beginning at the top of the row on the left side (Figure 1); beginning at the top but on the right side (Figure 2); beginning at the bottom of the row on either the left or right side (Figures 3 and 4, respectively).

Depending on how you want the stitch to look in a design, you may add short compensating stitches between the top two and bottom two stitches to fill in the small gaps (Figure 5). Al-

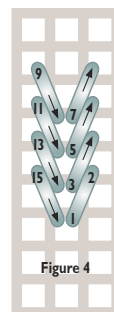


Figure 4



Photograph by Marc A. Hefty.

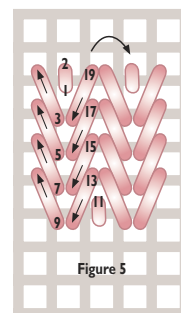


Figure 5

—continued on page 50

A Lid for a Crystal Jar to Embroider

DESIGNED AND EMBROIDERED BY ELLEN MOORE JOHNSON

The beauty of the garden is captured in this circle of delicate flowers designed especially for the lid of a hand-cut lead crystal jar.

MATERIALS

Handkerchief linen, 100% linen fabric, white, 1 piece 6 × 6 inches (15.2 cm × 15.2 cm)
DMC Embroidery Floss (Article 117), 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein each of #761 rose, #955 pastel green, #3078 lemon, #3325 baby blue, #3713 pastel pink
Anne Brinkley/Framecraft Crystal Jar, 4-inch (10.2-cm) round with 3½-inch (8.9-cm) design area on lid
Needles, crewel size 9, between size 7, milliners size 8
Spray starch
Embroidery hoop, 6-inch (15.2 cm) in diameter

Finished size: 3½ inches (8.9 cm) in diameter

INSTRUCTIONS

Stiffen the fabric with iron-on spray starch. Using a light source, trace the pattern onto the fabric. Mount the fabric in a round hoop so that the design is centered inside the frame.

Embroider the foliage first using two strands of pastel green floss and a size 9 crewel needle. Work the stems in stem stitch and the leaves in detached chain stitch. Change to two strands of pastel pink. Embroider the daisies in detached chain stitch tying off after each group of three or after each single daisy as appropriate.

Thread a size 7 between needle with two strands of baby blue floss. For each forget-me-not embroider four 2-wrap French knots as the petals. Tie off after each flower.

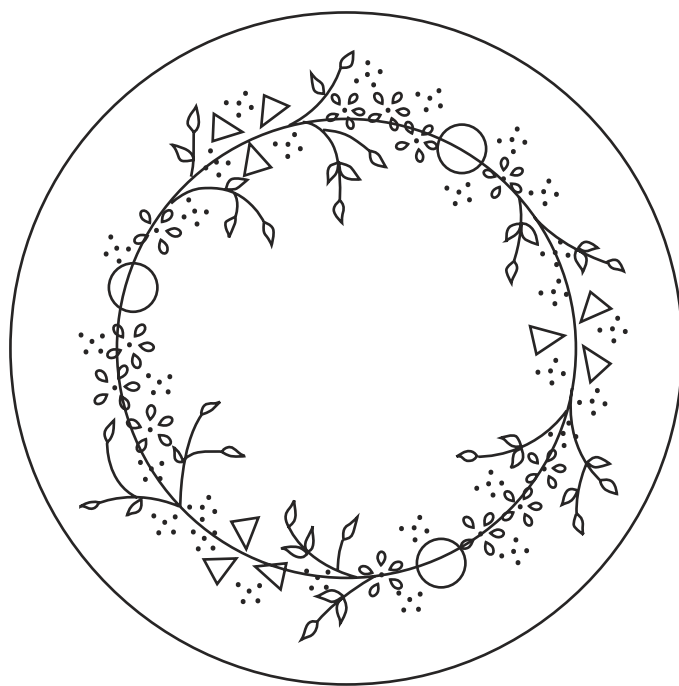
Thread a size 8 milliners needle with two strands of rose floss. Work two 8-wrap bullion stitches side by side to create each bullion rosebud. Tie off after each cluster. For each rose, work two 5-wrap bullion stitches side by side for the rose center. Change to one strand each of pastel pink and rose floss. Embroider three 9-wrap bullion stitches around each rose center followed by six 10-wrap bullion stitches. Tie off after completing each rose.

Thread a size 7 between needle with two strands of lemon floss. Embroider a 2-wrap French knot at the center of each lazy daisy and forget-me-not. Additional leaves may be added in detached chain stitch if desired.

FINISHING

Center the design and mount in the lid according to supplier's directions.

ABOUT THE DESIGNER. Ellen Moore Johnson is a designer, writer, and teacher who specializes in



FLOWER KEY



Lazy Daisy



Rose



Rosebud



Forget-me-not

Actual size. Pattern may be photocopied for personal use.



Scissors and needlebook courtesy of
Loene McIntyre, Fort Collins, Colorado.
Photograph by Joe Coca.

plain and fancy needlework, with an emphasis on surface embroidery. She lives with her family in Tuscaloosa, Alabama.

This project was adapted from *The Embroidered Home: Beautiful Embroidered Crafts for Your Home* (Gloucester, Massachusetts: Rockport, 2001) by Ellen Moore Johnson, by permission. It's available at needlework and book stores.

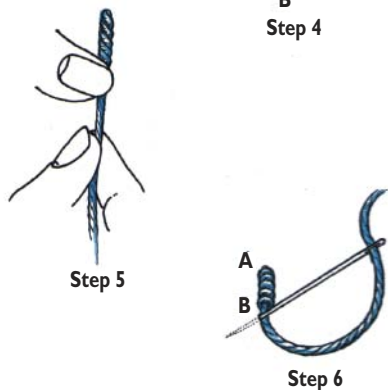
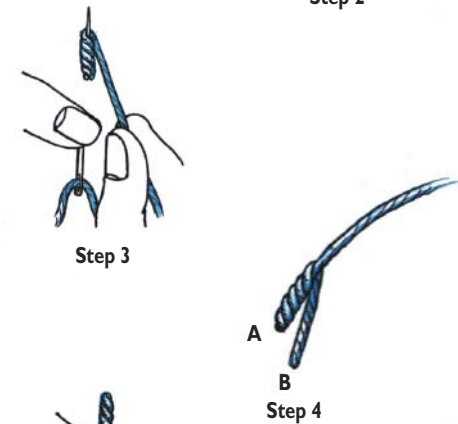
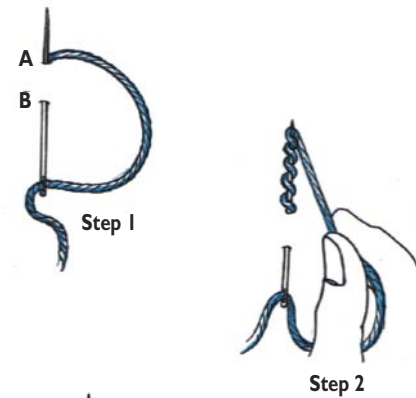
SUPPLIERS

Visit your local needlework store or mail-order resource for the products listed below or contact the supplier for the name of your nearest retailer.

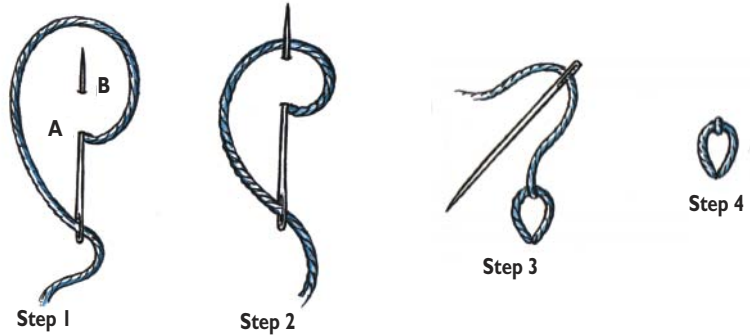
Embroidery floss. DMC Corp., S. Hackensack Ave., Port Kearny Bldg. 10A, South Kearny, NJ 07032. To order DMC products by mail, contact Herrschers, (800) 441-0838; www.herrschers.com.

Framecraft crystal jar. Anne Brinkley Designs Inc., 3895-B N. Oracle Rd., Tucson, AZ 85705. (520) 888-1462; fax (520)888-1483; e-mail annebrinkleydes@aol.com.

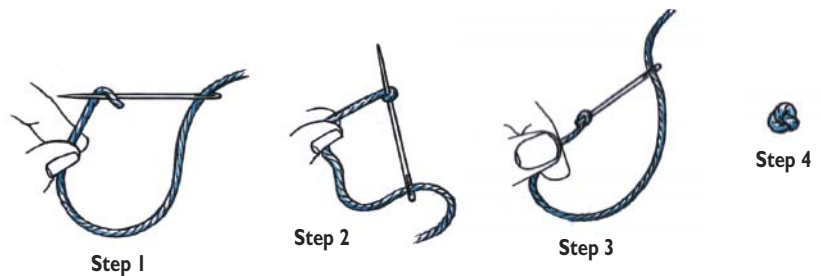
Handkerchief linen. Ellen Moore Johnson, 3806 Somerset Pl., Tuscaloosa, AL 35405. (205) 556-9222; fax (205) 556-4761; e-mail ellenjohnson@heirloomembroidery.com.



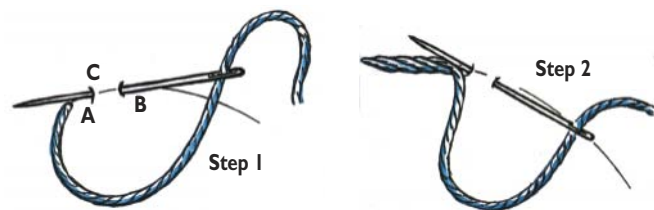
Bullion stitch



Detached chain stitch



French knot



Stem stitch

Scottish Sampler—Part Three

DESIGN ADAPTED FROM RACHEL REID'S 1810 SAMPLER BY
DONNA YUEN AND STITCHED BY SHIRLEY WILSON



Walnut spool holder and ivory and faux tortoise
winder courtesy of Loene McIntyre, Fort Collins,
Colorado. Photograph by Joe Coca.

Part Three of the reproduction of Rachel Reid's sampler completes the large and detailed project begun in the January/February 2002 issue. Dawn Lewis, the sampler connoisseur who found the original, speculates that Rachel stitched it as a marriage sampler to honor her parents, John Reid and Margaret Dealzel Reid, perhaps depicted as the man and woman holding hands at the bottom right. Other charming details include what Scottish poet Robert Burns might have called "wee beasties"—cats or small dogs that may represent Reid family pets. Our completed sampler was professionally framed.

MATERIALS

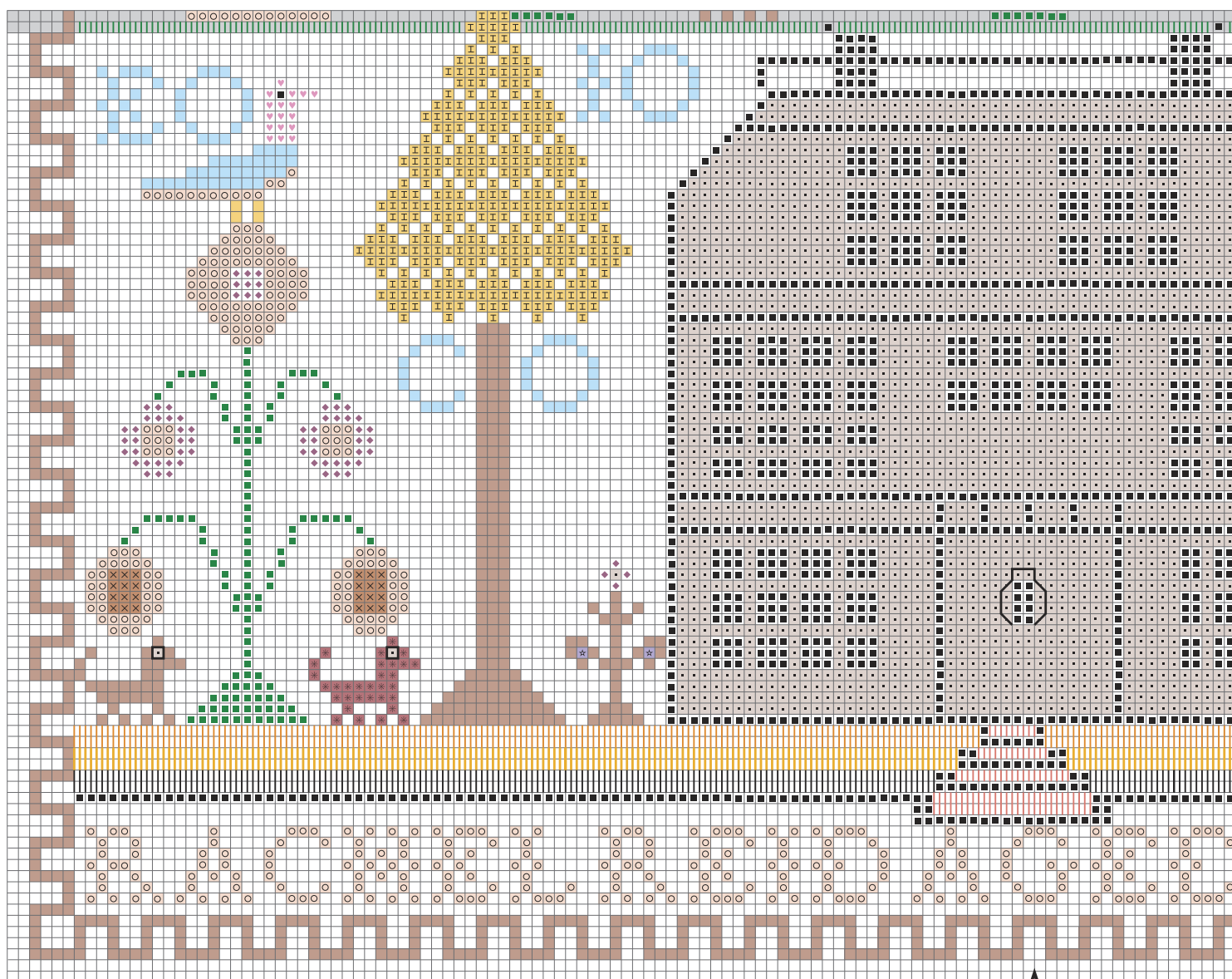
Zweigart Belfast #3609, 32-count 100% linen fabric, #715/55 Clay, 1 piece 21 × 16 inches (53.3 × 40.6 cm) for the entire sampler, 1 piece 11 × 17 inches (27.9 × 43.2 cm) for the Part Three band

DMC Embroidery Floss (Article 117), 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, in the colors listed in the key; 1 skein each except 2 skeins each of #611, #422, #3371, and 3 skeins of #612 for the entire sampler

John James Needle, tapestry size 26

Roller bar frame, 18 inches (45.7 cm) wide

Finished size: Entire sampler—16¼ × 11¼ inches (42.5 × 28.6 cm); Part Three band—5¼ × 11¼ inches (13.3 × 28.6 cm)



The Rachel Reid Sampler Part 3. Chart may be photocopied for personal use.

INSTRUCTIONS

Note: If you are stitching Part Three by itself, complete the DMC #611 border above the design.

Each square on the chart equals two threads of linen. For cross-stitches, stitch the design over two threads and use two strands of floss. For satin stitches, use three strands. For back stitches, see key for strand amounts.

FINISHING

Finish as desired.

SUPPLIERS

Visit your local needlework store or mail-order resource for the products listed below

or contact the supplier for the name of your nearest retailer.

Belfast linen. Zweigart Fabrics, 2 Riverview Dr., Somerset, NJ 08873-1139. (732) 271-1949.

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

John James needle. The Colonial Needle Company, 47 Westmoreland Ave., White Plains, NY 10606. (914) 946-7474.

Framing. The Glenn, 7027 Stockton Ave., El Cerrito, CA 94530. (510) 558-1078.

Part Three Key

Anchor	DMC Cross-stitch (use 2 strands):
943	422—Light Hazelnut Brown
233	451—Dark Shell Gray
683	500—Very Dark Blue Green
898	611—Drab Brown
832	612—Light Drab Brown
158	747—Very Light Sky Blue
1021	761—Light Salmon
355	975—Dark Golden Brown
871	3041—Medium Antique Violet
382	3371—Black Brown
1018	3726—Dark Antique Mauve
904	3781—Dark Mocha Brown
373	3828—Hazelnut Brown
1017	3861—Light Cocoa
	Satin Stitch (use 3 strands):
683	500 (band above house)
943	422 (ground below house)
373	3828 (ground below house)
898	611 (ground below house)
832	612 (steps of house)
	Back Stitch (use 1 strand unless otherwise noted):
832	612 (eyes of some animals)
382	3371 (eyes of other animals, door)
943	422 (feather in man's hat, 2 strands)

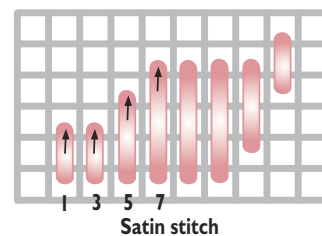
Stitch count: 83 high x 180 wide

Finished design sizes (Part Three band):

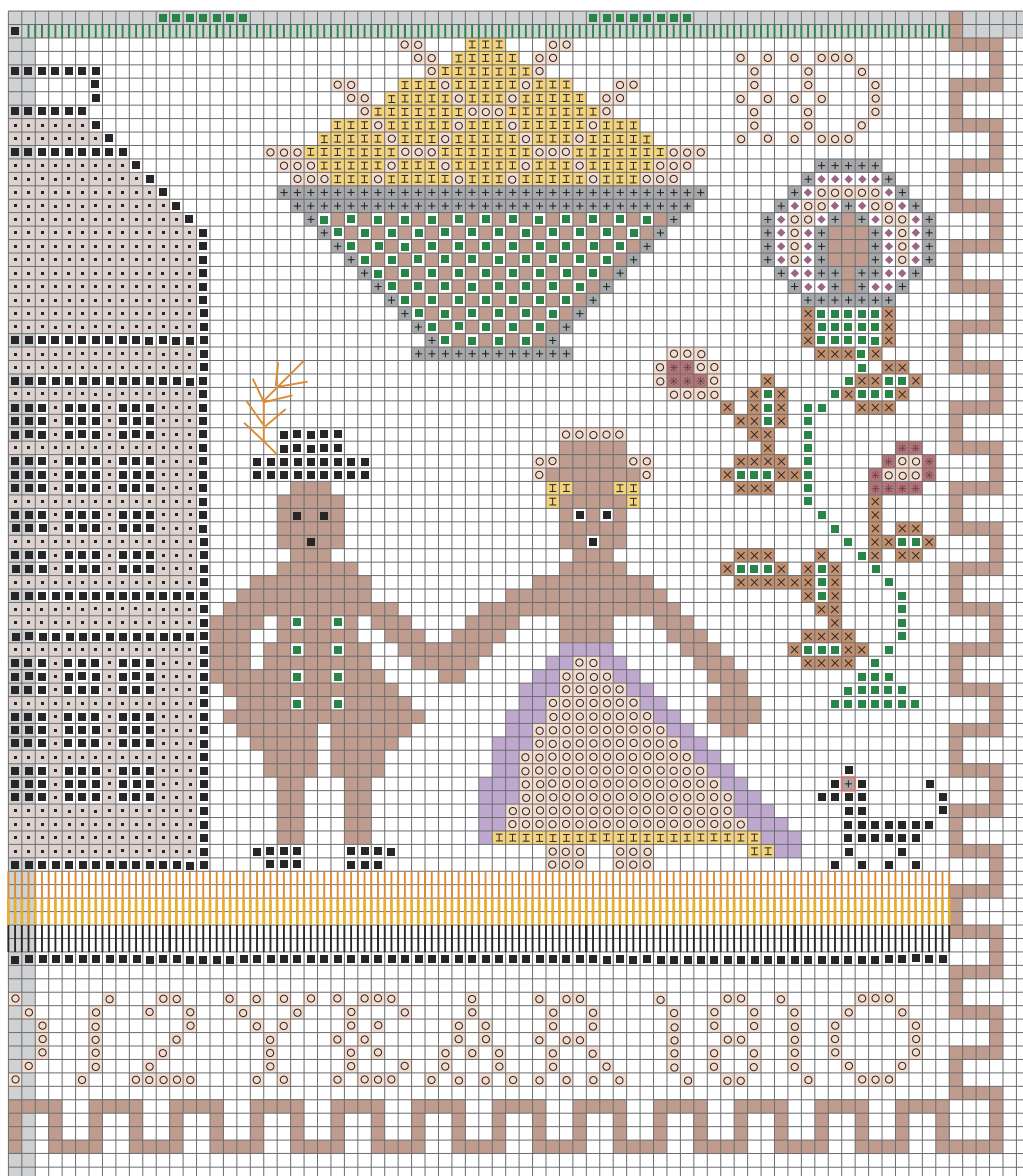
14 stitches per inch—6 x 13 (15.2 x 33 cm)

16 stitches per inch—5¼ x 11¼ (13.3 x 28.6 cm)

18 stitches per inch—4¾ x 10 (11.8 x 25.4 cm)



Satin stitch



A Music Box Top to Embroider

DESIGNED AND STITCHED BY JANET F. NOBLE



*Mother-of-pearl thread winder,
ivory emery, and mother-of-pearl-
handled scissors courtesy of Loene
McIntyre, Fort Collins, Colorado.
Photograph by Joe Coca.*

The real treasure of this musical treasure box is the subtle but rich white-on-white embroidery. Pearlescent beads complement the natural sheen of silk thread and fabric, and the lowly artichoke is transformed into a thing of beauty, adorned with fanciful botanical details. Stems twist and turn to frame an elegant monogram ready for your initial.

MATERIALS

Ivory Douppioni Silk Fabric, 1 piece 9 inches (22.9 cm) square
Unbleached Muslin Fabric, 1 piece 9 inches (22.9 cm) square
Gimp Braid, Ivory, 1 piece $\frac{3}{16}$ inches (4.8 mm) wide $\times$ $\frac{5}{8}$ yard (0.6 m) long
Au Ver a Soie Soie D'Alger, 100% silk 7-strand thread, Crème, 1 skein
Mill Hill Petite Glass Seed Beads, #40123 Pearl, 1 package
Needles, John James crewel size 8 and beading size 12
Sudberry House Jewelry Music Box #99451
Embroidery hoop, 7-inch (17.8-cm) diameter, or needlework frame
Foamcore board, 1 piece $6 \times 4\frac{1}{4}$ inches (15.2 $\times$ 10.8 cm)
Polyester fleece, 1 piece $6 \times 4\frac{1}{4}$ inches (15.2 $\times$ 10.8 cm)
Sewing thread, white
Tissue paper, white
Mechanical pencil, fine-point
Straight pins
Fabric glue stick

Finished size of design: $5\frac{5}{8} \times 3\frac{3}{4}$ inches (14.3 $\times$ 9.5 cm)

INSTRUCTIONS

Baste the muslin to the back of the silk fabric. Overcast the edges together by hand or machine zigzag. Center and mount the two fabrics in the hoop or frame. (If you're using a hoop, always remove it after each stitching session.)

Using the fine-point pencil, trace the pattern (on page 50) onto the tissue paper, including the straight line at the top. Center the monogram of your choice (see alphabet on page 49) in the center oval and trace the outline.

Center the tissue paper onto the silk fabric and secure with pins; align the straight line with the fabric grain. Using one strand of the white sewing thread, back stitch small stitches along all the traced design lines, piercing the paper and both fabrics. (Omit the straight line, which is for placement only.) Tear away the tissue paper, including any small pieces caught under the thread.

Use the crewel needle except where otherwise noted. Refer to the stitch key and drawing (on page 48) for stitch placement and identification. Use one strand of silk thread for all stitches and stitch in the following order.

Monogram: Outline the monogram with stem stitches, covering the sewing thread. Fill in the wider parts of the monogram with stem stitches parallel to the sides of the outline. Cover the stem stitches of the wider parts of the monogram with satin stitches, noting where the design lines go over and under one another.

Vine: Work an outline of split stitches over the sewing thread, completely hiding them. Fill in between the outlines with filled split stitches parallel to the outlines. Thread the beading needle with a new length of silk thread. Bring the needle up at point A, pick up approximately eighteen beads (vary the number if desired), then "park"

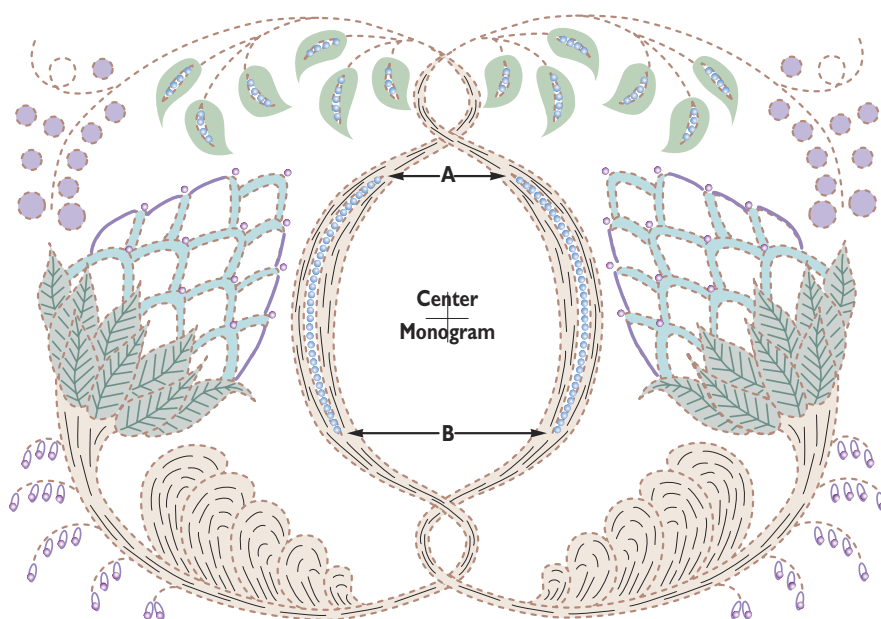
the needle at the bottom of the design (do not draw the needle through the fabric yet). Using the crewel needle with a separate silk thread and beginning at point A, tack a couching stitch between the beads, pulling the beading thread snug after each stitch as you progress along the center of the motif. When you reach point B, push the beading needle back through the fabric at B and secure this thread with a tacking stitch on the back of the muslin. To ensure that the beads lie in perfect alignment, bring the beading needle up again at point A and draw the thread through the line of beads—three or four at a time—and again secure the thread at point B with a tacking stitch. If necessary, fill in any gaps next to the beads with split or straight stitches. Repeat these steps on the other side of the oval, using the same number of beads.

Small beaded leaves (bottom of the vine): Cover the sewing thread with split stitches. Work a lazy daisy stitch for each leaf. Stitch a bead on the loop end of each lazy daisy with a cross-stitch through the bead.

"Wavy" leaves: Outline each wave in split stitches, covering the sewing thread, then fill in each wave with filled split stitches, following the curved lines shown in the key.

Artichoke petals: Outline each petal in split stitches, then fill with filled split stitches. Use stem stitches (shown in lavender) along the outer edges of the artichoke motif. Cover all the split and stem stitches, including the single line of stem stitches, with satin stitches (perpendicular to the split and stem stitches). Stitch a bead on the point of each petal with a cross-stitch through the bead.

Artichoke leaves: Outline the outer edge of each leaf in split stitches. Stitch leaves closest to the petals first, then add the subsequent leaves so they appear to overlap. Starting at the leaf point, fill in each leaf with closely worked fly stitches. Make sure the legs of the fly stitches cover the split-stitch outline, and allow the center vein of each leaf (the small tack stitches) to curve naturally between the point and the base of the leaf.

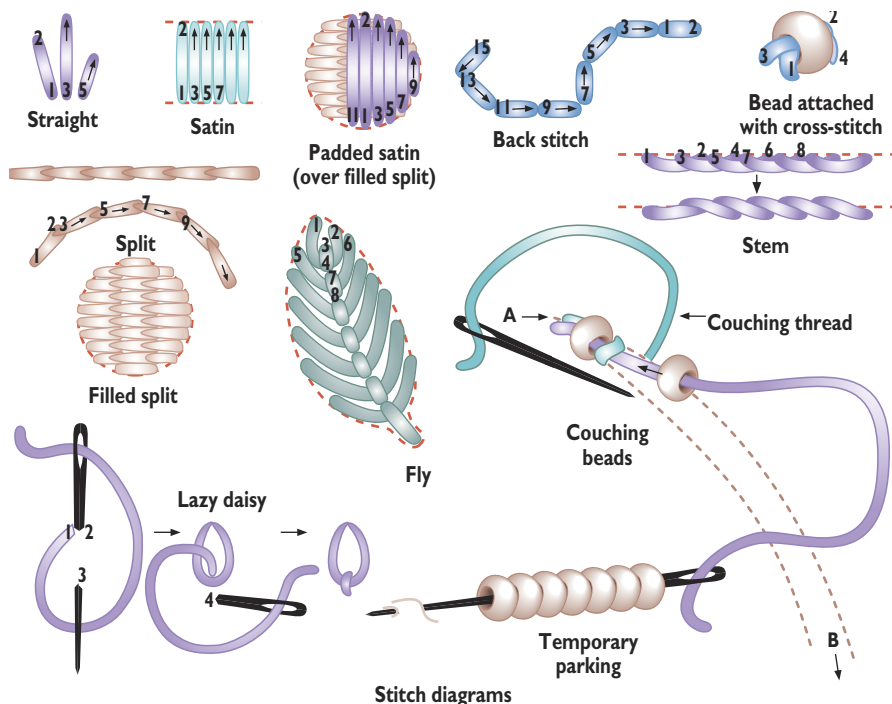


Stitch Drawing

STITCH KEY

Soie D'Alger

- Split (use 1 strand): outlines
- Filled split (use 1 strand): vines, leaves, artichoke
- Padded satin (use 1 strand): monogram, artichoke, grapes
- Satin (use 1 strand): leaves
- Lazy daisy (use 1 strand): vine flowers
- Fly (use 1 strand): artichoke leaves
- Stem (use 1 strand): monogram, artichoke
- Mill Hill Beads (use 1 strand)
- Vines, leaves (couched)
- Vine flowers, artichoke (cross-stitched)



Stitch diagrams

Medium-beaded leaves (top of the vine): Outline the center vein of each leaf in split stitches (do not outline the outer edges of the leaves). Cover each leaf with satin stitches, bringing the needle up on one side of the split-stitch vein outline and inserting the needle into the opposite edge of the leaf, covering the sewing-thread outline. Couch four to six beads along the center vein of each leaf, following the same sequence as

for the sides of the oval motif (above).

Grapes: Outline each grape with split stitches. Fill in each grape with several small straight stitches. Cover each grape with satin stitches, aligning the stitches perpendicular to the straight stitches.

FINISHING

Remove all visible basting stitches from

the design fabric. Using the sewing thread, outline a 6- $\times$ -4 $\frac{1}{4}$ -inch (15.2- $\times$ -10.8-cm) rectangle in running stitches, centering the design. Sew the gimp braid by hand just inside this rectangle, trimming the braid to fit and concealing the raw ends.

Trim $\frac{1}{8}$ inch (3.2 mm) off all edges of the polyester fleece. Using the glue stick, center and lightly glue the fleece to the Foamcore board. Using the straight pins, pin the running-stitch outline of the silk and muslin fabrics to the edges of the Foamcore board, pulling the fabrics as snug as possible.

Miter the corners of the fabrics by folding the points in first, then the sides; slip stitch the folded edges together. Secure the fabric edges to the back of the board by lacing (thread the crewel needle with enough sewing thread to complete the lacing for one side). Stitch the laces tightly, about $\frac{1}{2}$ inch (1.3 cm) apart, from the centers of each side outward; lace the longer sides first, then the shorter sides. After every three or four lacings, retighten the thread. Before securing each thread, check that the laces are as tight as you can reasonably make them without distorting the linen fabric. Remove the pins.

Following the manufacturer's instructions, insert the stitched piece into the lid of the music box.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

Monogram alphabet

SUPPLIERS

Visit your local needlework store or mail-order resource for the products listed below or contact the supplier for the name of your nearest retailer.

Silk fabric. Thai Silks, 252 State St., Los Altos, CA 94022. (800) 722-SILK; www.thaisilks.com.

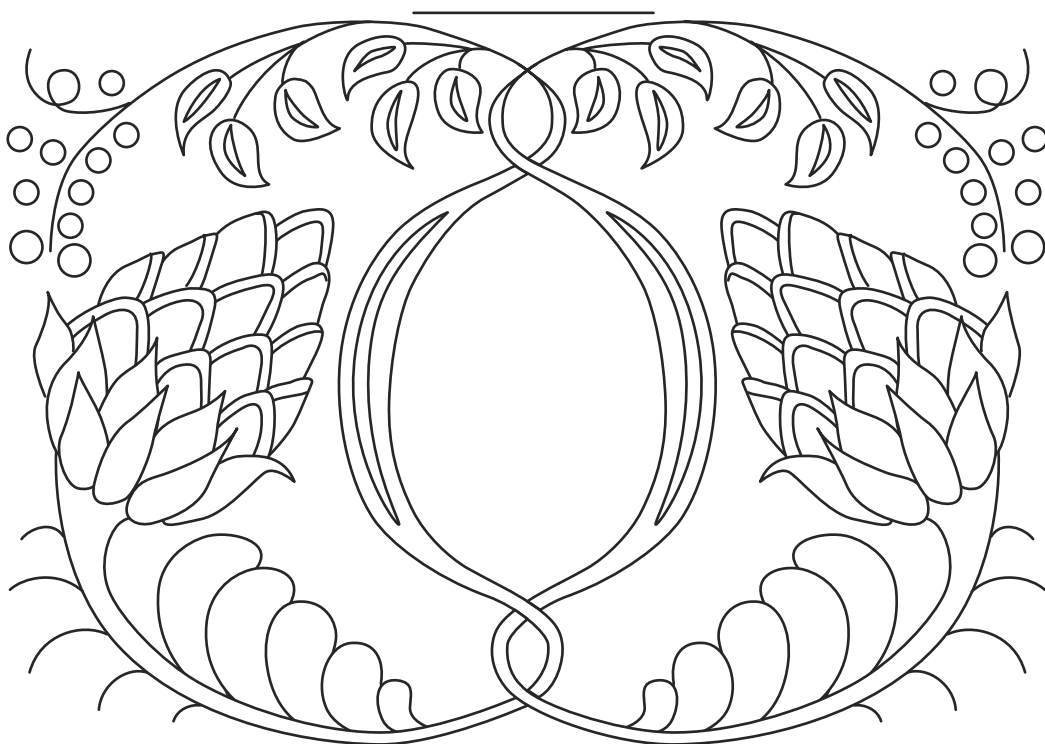
Au Ver a Soie silk thread. Access Commodities, PO Box 1995, Powlett, TX 75030. (972) 412-5253.

Mill Hill beads. Gay Bowles Sales, Inc., PO Box 1060, Janesville, WI 53547. (608) 754-9466; www.millhill.com.

Jewelry music box. Sudberry House, Box 895, 12 Colton Rd., Old Lyme, CT 06371. (800) 243-2607; www.sudberry.com.

John James needles. The Colonial Needle Company, 47 Westmoreland Ave., White Plains, NY 10606. (914) 946-7474; www.colonialneedle.com.

ABOUT THE DESIGNER. Janet Noble is a personnel officer with the National Guard. She also owns Windswept Designs. She learned embroidery from her English mother and grandmother.



Actual size

Pattern may be photocopied for personal use.

Stitch in Time

(continued from page 39)

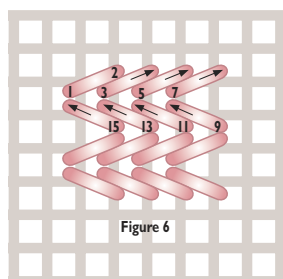


Figure 6

though the knitting stitch usually appears vertical (Figures 1–5) or horizontal (Figures 6 and 7), it may be worked diagonally (Figure 8). Regardless of the stitch direction or size, be sure to keep the tension of the stitch even to prevent an untidy appearance.

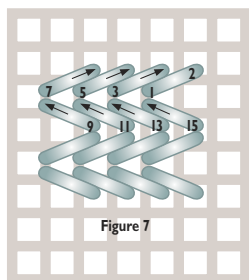


Figure 7

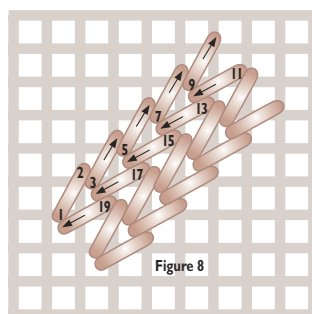


Figure 8

Use any thread for the knitting stitch that enables it to maintain its visual character—the double row of straight stitches slanting in opposite directions—as long as the thread itself is suitable for the background fabric or canvas. A fuzzy or multistranded thread is more likely to obscure the stitch's pattern, but this may be desirable if you want to convey the texture of knitted motifs. Experiment using different fibers to see how easily they alter the stitch's appearance.

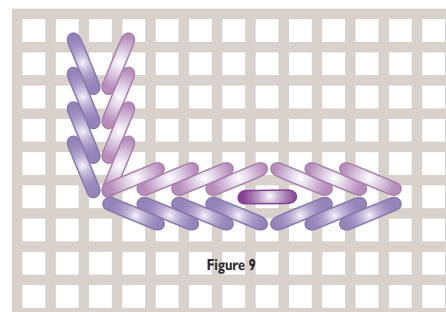


Figure 9

The knitting stitch is suitable for borders (Figure 9), bands, stripes, and fillings for small or large shapes and even entire background areas. In pictorial designs, its unique pattern is perfect for illustrating the knitted textures of mittens, sweaters, braided rug motifs, and hair braids. Create interesting shading by stitching the two journeys in two different colors or different shades of the same color, or intersperse different colors or shades within the same journey for more subtle shading.

For centuries, needleworkers have used the easily recognizable and easy-to-do knitting stitch in creative ways. Try it for yourself.

The Art of Flowering

Nineteenth-Century Iroquois Beadwork in the Collection of Old Sturbridge Village

By Aimee E. Newell

WITH THE PROLIFERATION of railroad networks in the eastern United States during the mid-1800s and the opening of the Erie Canal in 1825, a trip to Niagara Falls was transformed into a “fashionable tour” as thousands of Americans followed the Hudson River up to Albany and then traveled along the canal to the falls. At Niagara

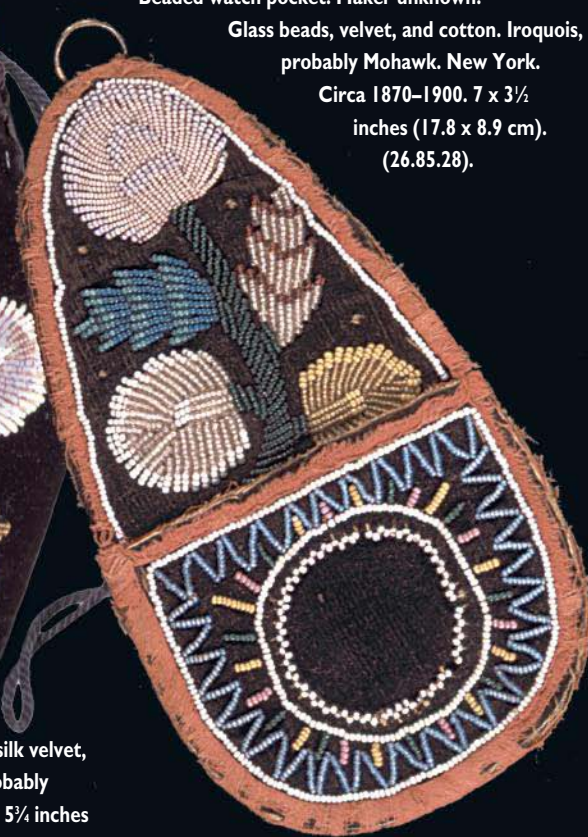
Falls, tourists discovered not only nature’s magnificence but also beaded souvenirs created and sold by Native Americans—primarily the women of the area’s Iroquois tribes. Displaying the beaded souvenirs on a mantel or whatnot back home enabled the owners to show guests that they could afford to travel and that they indeed had visited one of America’s most famous attractions.

Beaded purse. Maker unknown. Glass beads and cotton. Circa 1850. $6\frac{1}{2} \times 3\frac{3}{4}$ inches (16.5 x 9.5 cm). (26.29.141).



Beaded watch pocket. Maker unknown.

Glass beads, velvet, and cotton. Iroquois, probably Mohawk. New York. Circa 1870–1900. $7 \times 3\frac{1}{2}$ inches (17.8 x 8.9 cm). (26.85.28).



Beaded drawstring purse. Maker unknown. Glass beads, silk velvet, silk lining, and cotton cord drawstrings. Iroquois, probably Tuscarora or Mohawk. New York. Circa 1880–1900. $6\frac{1}{2} \times 5\frac{1}{4}$ inches (16.5 x 14.6 cm). (26.29.157).

Unless otherwise noted, all photographs courtesy of Old Sturbridge Village, Sturbridge, Massachusetts. Photograph by Thomas Neill.

The beaded souvenirs, with their unmistakable combination of dark backgrounds, strongly colored floral motifs, and two-toned bead schemes were a successful mixture of Native American style and Victorian excess. A wide variety of these items are in the collection of Old Sturbridge Village in Sturbridge, Massachusetts.

Traveling through western New York in the early 1840s, Daniel G. Helm remarked in his diary, “[P]assed through the settlement of the [T]uscarora Indians. . . . [T]he inhabitants [of Buffalo] are engaged in selling canes Indian Mocassins Indian work bags necklaces etc which visitors are generally eager to buy.”

The origins of the beadwork souvenir business are difficult to pin down. Native Americans decorated their clothing and other personal belongings with shells and indigenous beads before the first European contact. Glass trade beads, which arrived with the earliest European visitors to the New World, were quickly adopted.

Beaded floral motifs are found on bags made by both Euro-Americans and Native Americans during the nineteenth century. Those of the former tend to be more realistic, with shading like that in contemporary landscapes and botanical paintings; those of the latter are more abstract, with flowers made from large shapes using two colors of beads and simple leaves and

Beaded purse.
Maker unknown.
 Glass beads, velvet, silk ribbon, and cotton. A note found tucked inside the purse reads, “This bag was bought of the Indians in 1852 at Niagara Falls, by Grandpa Allen.” Iroquois, probably Tuscarora or Mohawk. New York. Circa 1850. 8½ x 7½ inches (21.5 x 19.1 cm). (26.29.129).

Photograph by Thomas Neill.



Beaded fist purse. Maker unknown. Glass beads, wool over paperboard, and cotton lining. Iroquois, probably Tuscarora. New York. Circa 1890–1920. 4½ x 5½ x 3¼ inches (11.4 x 13.0 x 9.5 cm). (26.29.47).

Photograph by Thomas Neill.

The 1843 tourist guide *Every Man His Own Guide to the Falls of Niagara* noted:

“T. G. and W. E. Hulett . . . have made arrangements with . . . most of the Indian tribes in North America, for a constant supply of their choicest manufactures . . . bead work of every description, bark work beautifully embroidered with moose hair and porcupine quills—such as card cases, card receivers, boxes, cigar cases, bark shoes and gloves, canoes, reticules, purses, pocket books, wampum belts, ladies’ belts, etc. etc. . . .

stems. Debate has raged as to whether Native Americans artists were inspired by European floral embroidery or by beliefs that predate European contact. The answer seems to be a little bit of both. Nineteenth-century Native-American beadwork made for tourists was a product of both its makers and its market. The makers knew that their beaded items epitomized the American wilderness for many of their white purchasers, but these souvenirs should not be discounted as being of low quality.

That the Native Americans’ needlework skills were admired is supported by the February 9, 1796,

diary entry written by Elizabeth Simcoe (1766–1850), wife of the lieutenant-governor of Upper Canada: “A Mohawk named Jacob & his wife came here [to the Simcoes’ house]. They are very handsome people & very well dressed. She works any pattern given her in beads remarkably well. . . .”

Dark velvet or wool makes up the body of many of the beaded pieces in the Old Sturbridge Village collection. Later examples incorporate such Euro-American fancywork techniques as covering pasteboard with red wool fabric to make whimsies like the “fist purse” shown on page 52. Paper patterns frequently served as guides for the beaded motifs. The

for the University of the State of New York, acknowledged the beadworkers’ skill in his 1851 report to the New York State Regents:

The art of flowering, as they term it, is the most difficult part of beadwork, as it requires an accurate knowledge of the appearance of the flower, and the structure and condition of the plant at the stage in which it is represented.

It is said that imitation is the sincerest form of flattery, and Euro-American appreciation of Native-American beadwork quickly turned to imitation. One of the fancywork patterns in Florence Hartley’s *The La-*



Beaded purse attributed to S. Sawyer. Glass beads, silk lining, and linen. Putnam, Connecticut. 1828. 9 x 6½ inches (22.9 x 16.5 cm). (26.29.161).

Photograph by Thomas Neill.



Mary D. Varney by Joseph H. Davis. Mary Varney was born December 20, 1814. This portrait displays the Euro-American style of beaded purse and illustrates the prevalence and importance of these bags in mainstream culture. Many portraits from the same era by this artist and others depict women with beaded purses. Watercolor, pencil and ink on paper. Probably New Hampshire. 1835. 11¼ x 9¼ inches (30.0 x 24.6 cm). (N0198.51).

Photograph courtesy of the Fenimore Art Museum, Cooperstown, New York.

unmistakably native floral design on the drawstring bag shown on page 51 was applied on top of a paper pattern, just visible beneath the multicolored beads.

After tacking or pinning the paper pattern to the fabric, the beadworker applied strings of beads across the surface to fill the spaces in the pattern. Most of the beaded purses in the Old Sturbridge Village collection were made this way. On a few of them, the rows of beads have been couched to the fabric with small tacking stitches.

Lewis Henry Morgan, who gathered a representative collection of Iroquois artifacts in 1849 and 1850

dies’ Hand Book of Fancy and Ornamental Work (Philadelphia: John E. Potter, 1859) admitted its source:

. . . [an] infant’s shoe [that] is, in point of fact, a small Indian moccasin, imitated from one of those ingenious fabrics, which are so often brought under the notice of the ladies who visit Saratoga Springs and the Falls of Niagara. The imitation might be very advantageously extended to other articles of Indian manufacture, particularly watch cases, card boxes, several kinds of mats, etc. . . .



**Tuscarora women
at Luna Island,
Niagara Falls, New
York. Stereoscopic
card issued by
George Barker.
1865. (GE42887).**

*Photograph courtesy
of the George
Eastman House, Roch-
ester, New York.*

The February 1859 issue of *Godey's Lady's Book* illustrates a "Bead Watch-Case" that is "a beautiful imitation of Indian bead-work" made from "bright scarlet" cloth and white glass beads. Serving the same function is the Native-made watch pocket from the collection of Old Sturbridge Village that is shown on page 51. Intended to be hung on a bedroom wall to hold a pocket watch at night, this artifact exemplifies the intersection of Victorian and Native American cultures.

The success of the colorful beaded purses and watch pockets made by Native American hands goes beyond their beauty and their functional value. They are reminders of the rich cultural heritage of Native Americans. ❖

ABOUT THE AUTHOR. Aimee E. Newell is curator of textiles and fine arts at Old Sturbridge Village. She thanks Jack Larkin, Ed Hood, Frank White, Nan Wolverton, Colleen Couture, Sherry Brydon, Frank Bergevin, and Ann McMullen for their assistance with this article. Special thanks to the American Antiquarian Society, Worcester, Massachusetts, for permission to quote Daniel G. Helm's diary.

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Old Sturbridge Village

Opened in 1946, Old Sturbridge Village is an outdoor history museum that recreates the daily life, work, and community celebrations of a rural New England village of the early nineteenth century. Situated on more than 200 acres, the Village encompasses restored houses, shops, meetinghouses, water-powered mills, a bank, and a district school. The Visitor Center Gallery offers changing exhibitions. "The Enduring People: Native American Life in Central New England," which opens April 27, will include a selection of the beadwork pictured here.

Old Sturbridge Village is open year-round; hours vary seasonally. It is located on Route 20 in Sturbridge, Massachusetts (take Exit 9 off the Massachusetts Turnpike or Exit 2 off Interstate 84). For further information, call (800) SEE-1830, or visit www.osv.org.



A Native American-Style Bag to Bead

DESIGNED AND BEADED BY MEG GROSSMAN



Sweetgrass basket pincushion, Native American scissors holder and needle-book, and steel scissors courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.

The design for this bag was inspired by nineteenth-century beaded bags made by Native Americans in the Niagara Falls area. There is a spontaneous, flowing look to this type of beadwork, achieved by using long strings of beads, couched or tacked down in a manner that strengthens without appearing to bind or control. Another feature is the use of a variety of beads within one piece, sometimes several shades, or some clear and some opaque, or even slightly different sizes and shapes.

MATERIALS

Mill Hill Beads, Magnifica glass, #10045 Opaline Jade, 1 2-oz. package; glass seed, 1 4.5-oz. package each of #00145 Pink, #00148 Pale Peach, #00161 Transparent Rainbow, #02006 Ice Blue, #02013 Transparent Red Red, #02058 Crayon White, #02065 Crayon Royal Blue
Needles, bead embroidery size 10 and sewing
Fabric marking pencil, light-colored
Velvet fabric, black, $\frac{1}{4}$ yard (0.2 m)
Silk fabric, black, $\frac{1}{4}$ yard (0.2 m)
Silk cord, black, 2 yards (1.8 m)
Thread, sewing, black
Bodkin or safety pin to draw cord through channels

Finished size of bag: $5\frac{1}{2} \times 4\frac{3}{4}$ inches
(14.0 $\times$ 12.1 cm)

INSTRUCTIONS

Using the bag pattern (on page 57), cut two pieces from the velvet and two lining pieces from the silk. Mark for the seam as indicated on the pattern.

Using the marking pencil, copy the reversed motif pattern (on page 57) onto the back of one piece of the velvet. During

the beading process, keep renewing the marks.

Make sure the needle (use a single—not doubled—thread) has enough thread to bead and couch one whole petal before beginning. Following the photograph of the finished bag, bead each shape as follows. Start at the base of a petal. Bring the needle from the back to the front of the velvet. String all the beads for the first line at once (about 7 to 12 beads). Put the needle into the other edge of the petal. On the back of the fabric, take a tiny stitch up the side of the petal marking. Bring the needle from the back to the front and string the next line of beads in the reverse color sequence from the first. Put the needle back in the fabric next to the start of the first line of beads. Take a tiny stitch up the side of the petal marking. Continue until the top of the petal is reached. In some places, as the angle of the beaded rows changes, some partial rows are inserted. Beads may be overlapped slightly.

After working a petal, fasten down the rows of beads, starting with the topmost row. Bring the needle out at the center of the row and take a tiny stitch between the beads around the base thread. Continue to the base of the petal. Use these couching

stitches to move the lines of beads into the exact position desired. If a row has only 4 or 5 beads, there is no need to fasten it down at the center.

For the feather petals, work two lines on the right side, then two lines on the left side. *Note:* On the white flower, treat each side as a separate shape and work from the bottom up on both sides.

Once the flowers are completed, work the two borders, starting with the top left of the inner (white) row. Bring the threaded needle from the back to the front of the velvet on the marking. String six beads. Put the needle into the fabric on the marked line, at a point which holds the beads snugly, but not tightly pressed against each other. Take a stitch back toward the beginning of the line, and bring the needle out between the third and fourth beads. Thread the needle through beads four, five, and six. String six more beads and continue as above. Repeat for the outer row.

FINISHING

Pin the beaded velvet to the second piece of velvet, with right sides together. Starting at the seam mark, back stitch by hand around the velvet, $\frac{1}{4}$ inch (6.4 mm)

from the edge, ending at the mark on the other side. Turn the velvet right side out. Sew the two lining pieces together with a small running stitch, $\frac{1}{4}$ inch (6.4 mm) from the edge, between the seam marks. Fold the edges of the velvet and the lining under $\frac{1}{4}$ inch (6.4 mm) and hem the side edges, above the seam marks and around the top of both.

Insert the lining inside the velvet, matching up the side seams and top edges. Stitch with small stitches across the top edge of the front of the bag, joining the velvet and the lining as invisibly as possible. Repeat for the top edge of the back of the bag.

Beginning at one edge of the front of the bag, sew a line of small running stitches from seam mark to seam mark, going through both velvet and lining to create the channels for the drawstrings. Repeat for the back of the bag. End the running stitch where you began.

Cut the cord into two equal lengths. Using the safety pin or bodkin, thread the first piece through the channel on the front of the bag from right to left and then through the back from left to right. Knot the ends together. Thread the second piece of cord through the same channels, this time going through the front from left to right and the back from right to left. Knot

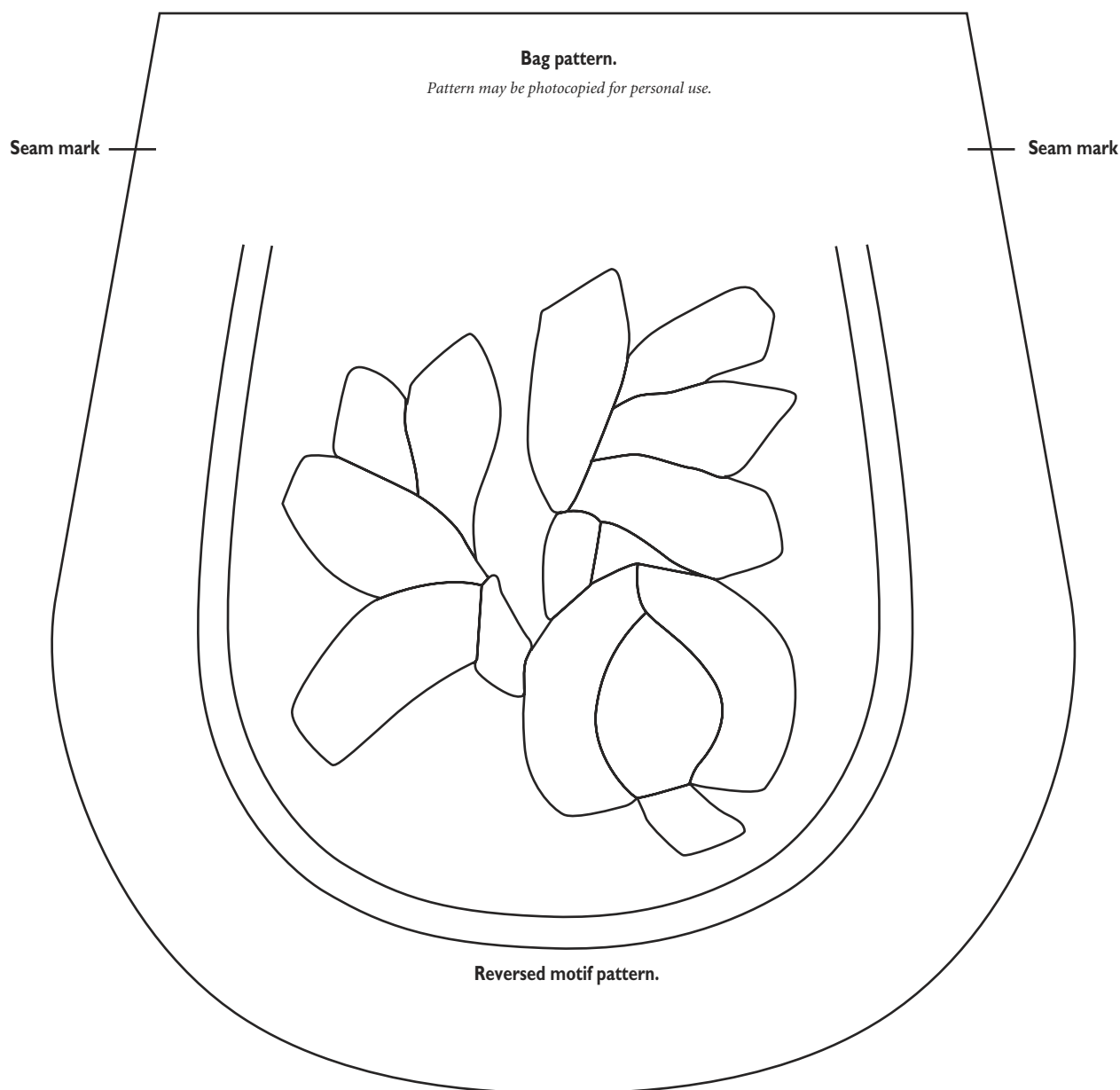
the ends together, matching the length to the first cord.

ABOUT THE DESIGNER. *Meg Grossman is a historic interpreter and program assistant for textiles at Old Sturbridge Village in Sturbridge, Massachusetts.*

SUPPLIER

Visit your local needlework store or mail-order resource for the product listed below or contact the supplier for the name of your nearest retailer.

Beads. Mill Hill. (800) 447-1332; fax (608) 754-0665; www.millhill.com.



KATE FOWLER Merle-Smith

Four-panel wave screen by Seizaburo Kajimoto. Embroidered. Silk thread on silk ground with black lacquer frame. Japan. 1915. Purchased at the Panama-Pacific Exposition, San Francisco. On loan from Mr. Van Santvoord (EL 1977.043.002).

All photographs courtesy of the Allentown Art Museum, Allentown, Pennsylvania. Photograph by Will Brown.



VISIONARY Textile Collector

By Ruta T. Saliklis



Kate Fowler (far left) and friends modeling Japanese kimono and zori (sandals) at her home in Pasadena, California. Circa 1908.

THE DONATION by Kate Fowler Merle-Smith (1889–1982) of 2,500 textiles in 1974 established the textile collection of the Allentown (Pennsylvania) Art Museum. Now numbering more than 5,000 examples, the collection includes traditional folk costumes and embroidery from southern Europe, the Middle East, and Asia, as well as American needlework, quilts, and twentieth-century dress fabrics. The breadth of the collection, which spans the third through the twentieth centuries, is a consequence of the vision of its founder, whose long-term goal was to establish a small museum where the public would have many opportunities to see and enjoy its holdings.

Kate Fowler was born in Chicago, in 1889, the daughter of Eldridge M. Fowler (1833–1904), and his wife Kate Grosvenor Fowler, who died shortly after the infant's birth. Thirty-one years earlier, Eldridge's sister, Nancy, had married Cyrus McCormick, the inventor of the reaper and founder of the International Harvester Company in Chicago. After McCormick died in 1884, Nancy had enlisted her brother to help her manage the company, and Eldridge, then fifty-one, had moved to Chicago from Pasadena, California.

Chalat (man's coat).
Maker unknown.
 Embroidered with
 cross-stitch. Silk
 and wool thread on
 plain-weave cotton
 ground with plain-
 weave resist-dyed
 silk lining and
 warp-twined
 trim. Tashkent,
 Uzbekistan.
 Mid- to late
 nineteenth
 century. Gift of
 Margaret Fowler
 Merle-Smith.
 (1993.005.000).

**Detail of the
 table cover by
 Margretie Oothout
 (1736/7–1770).**
 Embroidered with
 florentine, cross-
 and rice (seed)
 stitches. Wool
 thread on plain-
 weave linen ground.
 New Brunswick,
 New Jersey. 1764.
 Gift of the Rev. and
 Mrs. Van Santvoord
 Merle-Smith, Jr.
 (1977.046.002).

In 1901, Eldridge,
 an avid collector, traveled
 to the Far East, one of many trips
 he made to buy furniture and
 textiles for his Pasadena home.
 Kate, then twelve years old,
 accompanied him. In 1903,
 Eldridge married Margaret
 Brewer (1863–1933), who
 had taught school in Ho-
 nolulu, Hawaii, from 1884
 to 1896 and had cared for
 Kate beginning in 1896.

After Eldridge died in
 1904, Margaret and Kate
 moved to Pasadena. Margaret's
 sister, Henrietta Foster Brewer (1870–1948) was then
 working on a master's degree in archaeology at Yale
 and the American School of Classical Archaeology
 in Athens. In 1912 and 1913, Kate, Margaret, and
 Henrietta took a trip around the world and amassed
 an extensive collection of textiles primarily from
 Turkey, Greece, Morocco, and India.

Kate later purchased the prize-winning embroidered
 screen shown on pages 58–59 from the Japanese fine
 arts exhibit at the 1915 Panama-Pacific International
 Exposition in San Francisco. The fourfold screen had
 been made for the exposition in the Kyoto embroidery
 workshop of Seizaburo Kajimoto. The embroiderer
 and three assistants had worked on it for nearly eight
 months using 250 shades of silk thread to create an
 extremely realistic depiction of ocean waves.

In 1916, Kate
 hired the architectural
 firm of Marston and Van Pelt
 to design a museum building in
 Pasadena to house her collection.
 She had recorded the country
 and date of origin, source, date
 purchased, and purchase price
 of each piece in a code in which
 she assigned a letter to each
 digit from 0 through 9. After
 her marriage in 1916 to Van
 Santvoord Merle-Smith, the
 plans for the museum were
 put on hold, but marriage,
 young children, and travel re-

strictions because of America's entry into World War
 I did not bring an end to Kate's collecting activities.

She purchased textiles from dealers abroad, in-
 cluding in 1916 a single lot of more than 150 South
 Asian textiles (the skirt panel shown on page 61 is
 among that lot). Later, she purchased about a dozen
 embroidered Uzbek textiles from an Egyptian dealer
 who represented the Cairo gallery of Arouani and
 Hakim at the 1933 Chicago World's Fair. Writing
 about the provenance of an elaborately embroidered
chalat (man's coat) shown above, a rarity because
 most were not embroidered, the dealer asserted that
 the coat had been presented to the emir of Tash-
 kent by the citizens of Tashkent. Returning home
 through Syria from a pilgrimage to Mecca, the emir
 had presented the coat to the sheik Assad El Tachabe

of Damascus, and the Egyptian gallery
 had subsequently purchased the coat
 from the sheik's estate.

Kate also collected contemporary
 American textiles. During the 1920s
 and 1930s, she purchased more than 700
 samples of the latest printed dress silks.
 These she carefully and systematically
 cut to the same size, about 18 inches
 (45.7 cm) and hemmed the raw edges.

In 1941, during World War II, Kate
 accompanied her husband, Colonel Van
 S. Merle-Smith, who was military attaché
 to General Douglas MacArthur, to Aus-



tralia, where he was stationed. There, she collected women's scarves and blouses printed with patriotic slogans and had similar articles shipped to her from Europe and the United States. These printed textiles, found nowhere else in this country, are also in the collection of the museum.

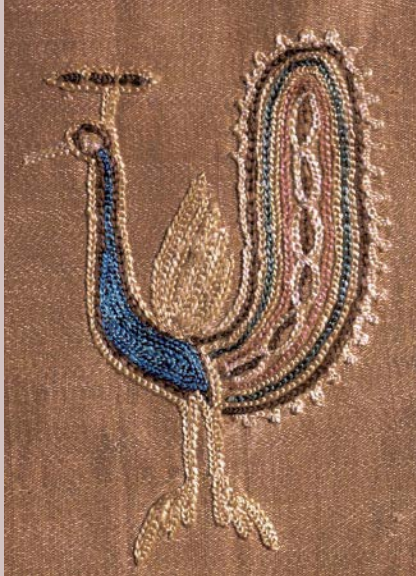
After Margaret's death in 1933, Kate and Henrietta donated about one hundred of Margaret's textiles to the Academy of Arts in Honolulu. After Henrietta's death in 1948, Kate donated portions of her collection to Mills College in Oakland, Scripps College for Women in Claremont, and the Honolulu Academy of Arts. Kate inherited a significant number of both Margaret's and Henrietta's textiles; most are now in the Allentown Art Museum's textile collection.

Kate also had inherited an elegant embroidered table cover (shown on page 60) made by her great-great-great-grandmother Margretie Oothout (1736/7–1770) from New Brunswick, New Jersey, in anticipation of her marriage to Hendrick Quakenbush of Albany in 1764. An overall pattern of diamond motifs contains stylized carnations and other naturalistic flowers in bright polychrome hues done in Irish, cross-, and rice (seed) stitch. A similar table cover made by Margretie's older sister Mary in 1759 is in the collection of Winterthur Museum in Winterthur, Delaware.

Kate's two daughters and two sons inherited their mother's love for textiles and understood her desire to find a suitable home for her collection. Her son the Reverend Van Santvoord Merle-Smith, Jr. (1917–) and his wife, who live in Bethlehem, Pennsylvania, are long-standing patrons of the Allentown museum.

The Merle-Smith family has been instrumental in establishing a textile workroom, state-of-the-art textile storage vaults, and an endowed position for the curator of textiles to ensure the collection's perpetual care. The family has supplemented the original collection with further donations of textiles acquired by Kate, her stepmother, and stepaunt. ❖

ABOUT THE AUTHOR. *Ruta T. Saliklis, Kate Fowler Merle-Smith curator of textiles at the Allentown Art Museum, earned a Ph.D. in textile history from the University of Wisconsin in Madison, writing her dissertation on Lithuanian folk costume. She thanks the Reverend and Mrs. Van Santvoord Merle-Smith, Jr., and Mrs. Fowler Merle-Smith for providing information for this article.*



Detail of a skirt. Maker unknown.
Embroidered. Silk thread on silk satin-weave ground with silk plain-weave lining. Gujarat, India. Late nineteenth century. Gift of Kate Fowler Merle-Smith. (1978.016.048).



Detail of towel. Maker unknown.
Embroidered with satin, double darning, and running stitches. Silk and foil thread on cotton twill-weave and looped-pile-weave ground with fringe. Turkey. Late eighteenth century. Gift of Kate Fowler Merle-Smith. (1974.079.029).



Towel. Maker unknown. Embroidered with satin, double running, and double-running-in-steps stitches and pulled thread work. Silk and flat metal thread on plain-weave linen ground. Iran or Turkey. Late nineteenth century. Gift of Kate Fowler Merle-Smith. (1974.079.023).

ALLENTOWN ART MUSEUM

Textiles are an important part of the Allentown Art Museum in Allentown, Pennsylvania. The museum has ongoing exhibitions of American textiles in the American Art Gallery, American and European textiles from 1875 through 1940 in the Decorative Arts corridor adjacent to the Frank Lloyd Wright Library, and European Renaissance textiles in the Founder's Gallery. Textiles from India are included in "The Art of India: Sculptures and Temple Hangings," which will be on display through June 30. An exhibition of North African textiles, including pieces donated by Kate Fowler Merle-Smith, opens on May 19 and runs through July 28.

For more information about textiles in the collection, contact Ruta T. Saliklis, Kate Fowler Merle-Smith curator of textiles, Allentown Art Museum, Fifth and Court Sts., Allentown, PA 18105; (610) 432-4333, ext. 24; e-mail textiles@allentownartmuseum.org.





Boy's bolero with sleeves. Embroidered in gold cords. Velvet. Tripoli, Arcadia, Pelopónnisos, Greece. Late nineteenth century. (976.6.1249).

Photograph courtesy of the Pelopónnesian Folklore Foundation, Nauplia, Greece.

DISCOVERING *Threadwork*

By Dolores B. Bausum

W E WHO ARE KEENLY INTERESTED in threadwork feel compelled to see what others are doing or have done with thread, yarn, needle, and loom. Museums are an obvious source of examples of fine threadwork. In addition to the holdings of the well-known large museums throughout the world, I have discovered threadwork treasures in many smaller, more out-of-the-way museums. Here are a few of my favorites.



Woman's skirt. Buckskin fringed with glass trade beads and abalone shells. Hupa or Yurok. Klamath River area, California. Late nineteenth century. (1303).

Photograph courtesy of the Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin.

Woman's skirt. Wool with cotton waistband and silk appliqué. Menomonee. Wisconsin. Circa 1900.

Photograph courtesy of the Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin.



The National Museum of the Renaissance is housed in a sixteenth-century château in the village of Ecouen in France, two hours by metro and bus from Paris. Its series of ten tapestries depicting the biblical story of David and Bathsheba, each measuring nearly 22 feet (6.7 m) long by 15 feet

(4.6 m) high, were woven in Brussels between 1510 and 1520.

A multitude of life-size figures representing King David and members of his court wear elaborate clothing. Armor-clad soldiers astride horses in ornamental trappings appear in six scenes from this story of lust, murder, retribution, and repentance. Ladies clothed in jewels and velvet gowns are prominent in interior palace scenes.

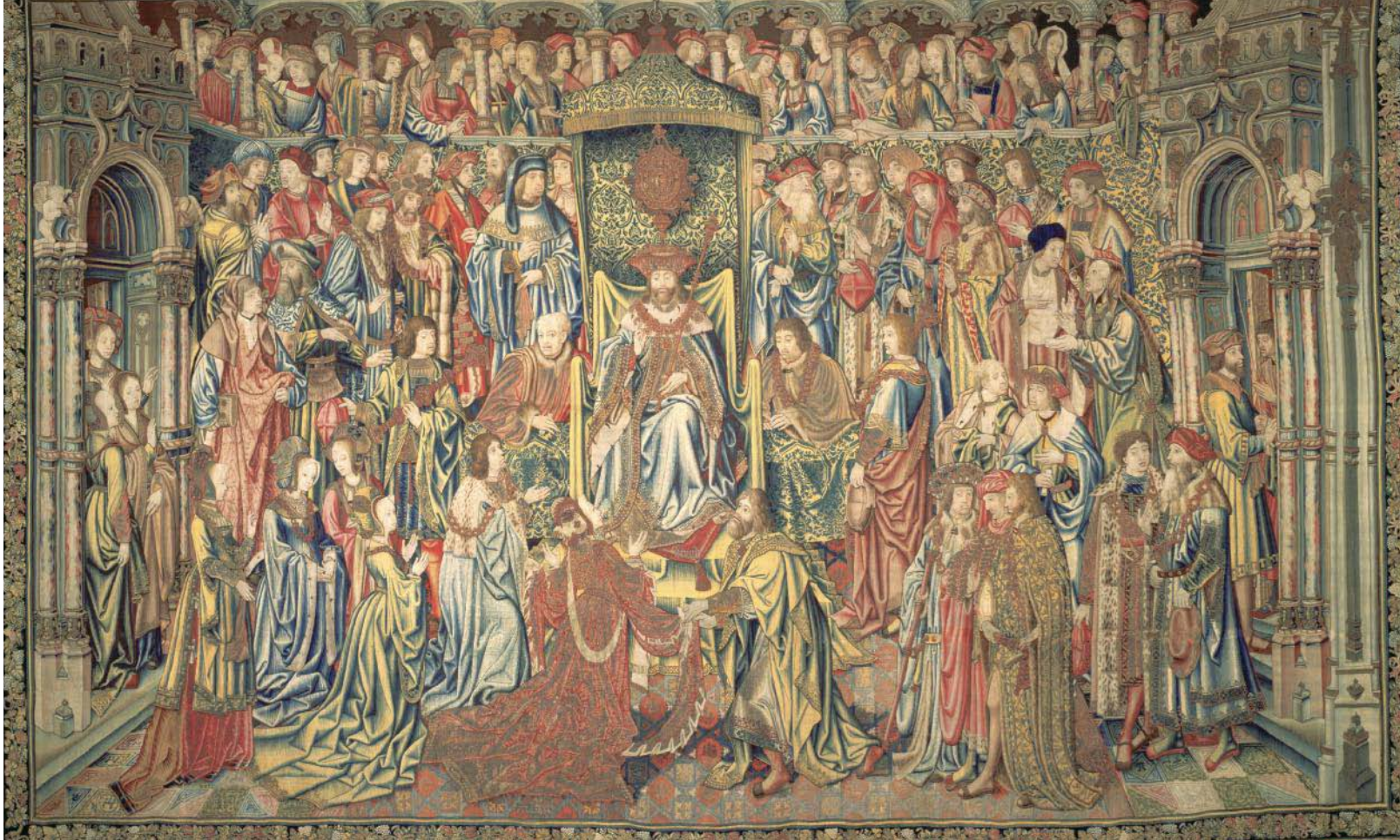
No fiber enthusiast should miss seeing the eleventh-century Bayeux tapestry in the city of Bayeux, France, but only a few steps away from the building where the famed embroidery is displayed are two smaller museums that are also worth a visit. Intricate needle lace is a highlight of the Baron Gérard Museum. At the Diocesan Religious Art Museum and the Bayeux Lace Conservatory, housed in the Hôtel du Doyen, one may see bobbin lace made as well as a display of embroidered ecclesiastical vestments.

The Folk Art Museum in Lisbon, Portugal, is housed in a dismal building that looks like an abandoned warehouse, a far cry from the opu-

lent limestone architecture characteristic of other Lisbon museums, but its half dozen galleries house a wide variety of handcrafted objects from throughout Portugal. Along with wooden farm equipment and household furniture are clothing and linens, most of which were made before 1950. Local traditions are evident in the utilitarian nightshirts, vests, and scarves that women have embroidered for their betrothed, as well as in small wooden containers for needles, buttons, or thread that men have carved for their women. While the elaborate wardrobes and fabrics of the wealthiest few may be seen in Lisbon's National Costume Museum, and the royal household coaches upholstered in hand-embroidered velvets are on view at the National Coach Museum, the Folk Art Museum is a showcase for the creations of the ordinary people of Portugal.

The Pelopónnesian Folklore Foundation Museum in Nauplia, Greece, a seaside town on the Pelopónnisos Peninsula, is a small but superbly organized museum devoted to illustrating the production of natural fibers, household textiles, and regional costumes in rural Greece from about 1835 until World War II. The fibers used for weaving during this period included lamb's wool, goat's hair, and silk, as well as cotton, flax, hemp, and broom. (The bark of broom twigs is processed like flax stalks to obtain a fiber that is used for clothing and household textiles.)

As recently as the early twentieth century, rural women moved from one area to the next hand-picking bolls of cotton; their wages were a portion of the cotton that they had picked. To separate the cotton fiber from the seeds and other waste, they put the



bolts through a small, hand-turned wooden gin. Then they handspun the cleaned fiber and wove the resulting thread into household fabrics for their own use.

Rural Greek women have been involved in the hand production of wool household articles since earliest times. Until the introduction of sewing machines at the end of the nineteenth century, however, women cut and sewed only undergarments; men sewed the outer garments.

A host of smaller U. S. museums contain noteworthy collections of threadwork. The Abby Aldrich Rockefeller Folk Art Center in Colonial Williamsburg, Virginia, and the Shelburne Museum near Burlington, Vermont, both have outstanding displays of antique American quilts. The U. S. Naval Academy Museum in Annapolis, Maryland, is the place to see historic hand-made flags and early naval uniforms. The Indian Arts Museum at the Colter Bay Visitor Center in Grand Teton National Park in Wyoming features weaving, beadwork, and other crafts of Native Americans.

Here in Beloit, Wisconsin, Beloit College's Logan Museum of Anthropology houses a remarkable collection of more than 200,000 artifacts, including works by Pre-Columbian Andean, North American Indian, and Japanese fiber artists. Woven baskets, bags, and clothing, embroidered silk robes, and

beaded leather moccasins are among the objects to be seen here.

Dozens of other threadwork collections await discovery and appreciation. ❖

ABOUT THE AUTHOR. Dolores B. Bausum of Beloit, Wisconsin, is the author of *Threading Time: A Cultural History of Threadwork* (Fort Worth, Texas: Texas Christian University Press, 2001.) Her column "Threading Words: How We Fashion Our Everyday Language" will debut in the July/August 2002 issue of *PIECEWORK*.

FURTHER READING

Braggiotti, Lucy, editor. *Catalogue, Folk Art Museum. Nauplia, Greece: Pelopónnesian Folklore Foundation, 1988.*
The Chateau of Ecouen, The National Museum of the Renaissance. Paris, France: Museums and Monuments of France, 1988.
Treasures of Beloit College: 100 Works from the Logan Museum of Anthropology and the Wright Museum of Art. Beloit, Wisconsin: Beloit College Press, 1995.

Sixth of ten tapestries depicting the story of David and Bathsheba. David on his throne welcomes Bathsheba to the court to become his wife. Woven. Brussels, Belgium. 1510–1520. From the collection of the National Museum of the Renaissance, Ecouen, France.

Photograph courtesy of the Réunion des Musées Nationaux, Paris, France and Art Resource, New York, New York. Photograph by G. Blot.

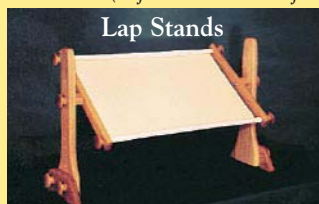


Bridal apron. Woven and embroidered with cross-stitch. Wool. Farsala, Thessaly, Greece. Early twentieth century. 25⁷/₁₆ x 14¹⁵/₁₆ inches (65.0 x 38.0 cm). (976.6.1009).

Photograph courtesy of the Pelopónnesian Folklore Foundation, Nauplia, Greece.

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♦ **CALL FOR ENTRIES.** October 21, 2002. Uncommon Threads, annual juried fashion show, sponsored by the Fine Line Creative Arts Center, St. Charles, Illinois. Entry deadline: June 1, 2002. For information, send a large SASE to The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175.

♦ **CALL FOR ENTRIES.** July 29–November 2, 2002. Celebrate Diversity, a juried quilt exhibition, at the Rocky Mountain Quilt Museum, Golden, Colorado. Entry deadline: June 5, 2002. For information, send a business-size SASE to Rocky Mountain Quilt Museum, Celebrate Diversity, 1111 Washington Ave., Golden, CO 80401, or visit the website at www.rmqm.org.

♦ **SAN DIEGO, CALIFORNIA.** Through June 30, 2002. Africa: The Pulse of a Continent, an exhibition of art made by people throughout Africa, includes furniture, vessels, textiles, tools, and masks, at the Mingei International Museum. For information, call (619) 239-0003.

♦ **GOLDEN, COLORADO.** June 3–July 27, 2002. Basic Necessities, in Gallery I, and Eugenia's Dream: A Quilter's Obsession, in Gallery II, at the Rocky Mountain Quilt Museum. For information, call (303) 277-0377.

♦ **DISTRICT OF COLUMBIA.** March 21–August 4, 2002. Hidden Threads of Peru: Q'ero Textiles, textiles from Q'ero, a remote indigenous community in the Cuzco area of southern Peru, at the Textile Museum. For information, call (202) 667-0441.

♦ **DISTRICT OF COLUMBIA.** April 25–28, 2002. The Smithsonian Craft Show, features one-of-a-kind and limited-edition pieces in basketry, decorative fiber, jewelry, wearable art, and more, at the National Building Museum. For information, call (202) 357-4000.

♦ **CORAL GABLES, FLORIDA.** March 9–17, 2002. Needle Artistry 2002, an exhibition of work by the Biscayne Chapter of the Embroiderers' Guild of America and members of their sister guild in Auckland,

Festival bag. Q'ero, Peru. Circa 1900. Part of "Hidden Threads of Peru: Q'ero Textiles," at the Textile Museum, Washington, D.C.



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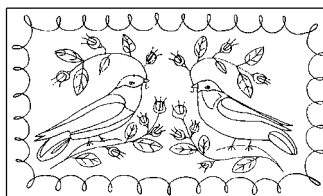
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New Zealand, at Merrick House. For information, call (305) 233-4733.

♦ **ARCOLA, ILLINOIS.** June 28–July 21, 2002. Quilt Celebration, features juried and nonjuried competitions, quilt market, and trunk shows, at Rockome Gardens. For information, call (217) 268-4106.

♦ **CHICAGO, ILLINOIS.** June 5–8, 2002. The Future of Dress: Education and Advocacy, the 2002 symposium of the Costume Society of America, includes presymposium museum tours, a marketplace, and keynote speakers, at the Drake Hotel. For information, call (410) 275-1619.

♦ **LA GRANGE, ILLINOIS.** June 15, 2002. Fourth Annual Lace Day, demonstrations and vendors, sponsored by the Lacemakers and Collectors Exchange,

at Highland Presbyterian Church. For information, call (815) 485-2684.

♦ **INDIANAPOLIS, INDIANA.** March 24–June 23, 2002. The Fabric of Moroccan Life, an exhibition of 150 rare embroideries, hangings, and rugs from the museum's collection, at the Indianapolis Museum of Art. For information, call (317) 923-1331.

♦ **HIGH AMANA, IOWA.** April 27–June 1, 2002. Circle of Tradition, a basketry exhibition, at the Amana Arts Guild Center. For information, call (319) 622-3529.

♦ **LOUISVILLE, KENTUCKY.** Through April 30, 2002. An exhibition of work by members of the Pacific Southwestern Region of the Embroiderers' Guild of America, at the Margaret Parshall Gallery, Brown Hotel. For information,

call (502) 589-6956.

♦ **PADUCAH, KENTUCKY.** March 2–June 22, 2002. Tumbling Block Quilts: New Quilts from an Old Favorite, an exhibition of eighteen finalists and award winners in the international MAQS quilt contest sponsored by Fairfield Processing, Janome America, and Marcus Brothers Textiles, at the Museum of the American Quilter's Society. For information, call (270) 442-8856.

♦ **PADUCAH, KENTUCKY.** April 24–27, 2002. Eighteenth Annual Quilt Show and Contest, sponsored by the American Quilter's Society, at the Executive Inn Convention Center. For information, call (270) 898-7903.

♦ **HOLLYWOOD, MARYLAND.** May 17–19, 2002. Twelfth Annual Southern Maryland Quilt and Needlework Show on the

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♦ **ST. LOUIS PARK, MINNESOTA.** May 4-5, 2002. Friends in Stitches, an exhibition of over 400 pieces of needlework, sponsored by the Needlework Guild of Minnesota, at the Lenox Community Center. For information, call (952) 285-2810.

♦ **NEWARK, NEW JERSEY.** May 1-July 31, 2002. Tutankhamun's Wardrobe, exact replicas of forty-two of Tutankhamun's garments and accessories, made with authentic materials such as gold and faience beads and hand-dyed linen and wool, at the Newark Museum. For information, call (973) 596-6550.

♦ **SANTA FE, NEW MEXICO.** March 6-10, 2002. International Bead Expo, over

160 vendors, sponsored by Recursos de Santa Fe, at Sweeney Center, La Fonda, and the Inn at Loretto. For information, call (505) 982-9301 or e-mail info@beadexpo.com.

♦ **NEWBURGH, NEW YORK.** April 20-21, 2002. Stitches in Bloom Revisited, features about 500 pieces of needlework stitched by members of the Mid-Hudson Chapter of the Embroiderers' Guild of America, at the Union Presbyterian Church. For information, call (845) 496-3923.

♦ **NEW YORK, NEW YORK.** Through April 20, 2002. Red, an exhibition that explores the symbolic and aesthetic power of the color red in fashion and culture, at the Museum at the Fashion Institute of Technology. For information, call (212) 217-5800.

♦ **NEW YORK, NEW YORK.** March 14-June 19, 2002. Tapestry in the Renaissance: Art and Magnificence, tapestries and tapestry production between 1460 and 1560, at the Metropolitan Museum of Art. For information, call (212) 535-7710.

♦ **BLACK MOUNTAIN, NORTH CAROLINA.** May 23-26, 2002. The 2002 North Carolina Quilt Symposium, sponsored by the Asheville Quilt Guild and the North Carolina Quilt Symposium, at the Blue Ridge Assembly. For information, visit the website www.main.nc.us/AQG/.

♦ **WARREN, OHIO.** April 20, 2002. Knitter's Fantasy, classes, vendors, style show, sponsored by the Witty Knitters Guild, at the Trumbull County

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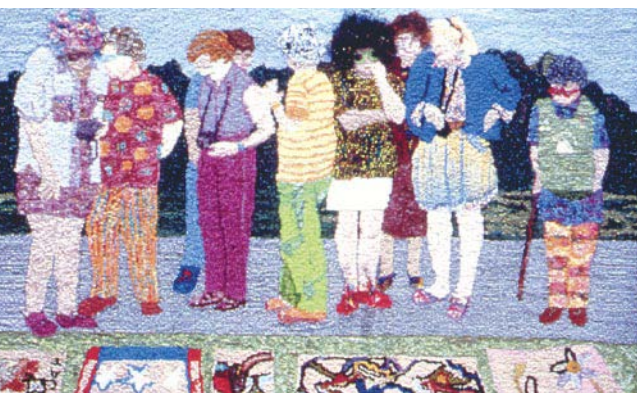
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Show and Tell, by Susan Smidt. Mixed media. Wool fabric, Illusion metallic wool, and yarn. Massachusettes. 1999. 20 x 31½ inches (50.8 x 80.0 cm). Part of "You Are a Star" at the Shelburne Museum, Shelburne, Vermont.

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♦ **SHELburnE, VERMONT.** April 20–28, 2002. *You Are a Star*, the seventh annual exhibition of over 400 hooked rugs, sponsored by the Green Mountain Rug Hooking Guild, at the Shelburne Museum. For information, call (802) 897-8961.

♦ **ALEXANDRIA, VIRGINIA.** March 23–April 28, 2002. *The Freed Bead*, a juried exhibition of contemporary work in beads, at Target Gallery at the Torpedo Factory Art Center. For informa-

tion, call (703) 838-4565 or e-mail targetgallery@starpower.net.

♦ **MADISON, WISCONSIN.** Through March 10, 2002. Representative pieces by fiber artist Joyce Marquess Carey, at the Gallery of Design, University of Wisconsin, Madison. For information, call (608) 262-8815.

♦ **MADISON, WISCONSIN.** April 25, 2002. *What do Textiles Say to Each Other Lying There in the Dark? What Are Collections for, Anyway?*, a lecture by Max Allen, founding curator of the Textile Museum of Canada (formerly the Museum of Textiles), sponsored by the Helen Louise Allen Textile Collection at the University of Wisconsin, Madison, at the Elvehjem Museum of Art. For information, call (608) 262-1162.

♦ **EDINBURGH, SCOTLAND.** Through May

6, 2002. *Textile Treasures: Caring for a Collection*, an exhibition of European wall hangings and decorative textiles from the seventeenth and eighteenth centuries, at the Royal Museum. For information, call 0131 225 7534 or visit the website www.nms.ac.uk.

TOURS AND RETREATS

♦ **BERKELEY, CALIFORNIA.** April 26–28, 2002. *Irish Crochet Workshop*. For information, send a SASE to *Get Away with Crochet*, 9637 Manor Woods Rd., Ft. Wayne, IN 46804.

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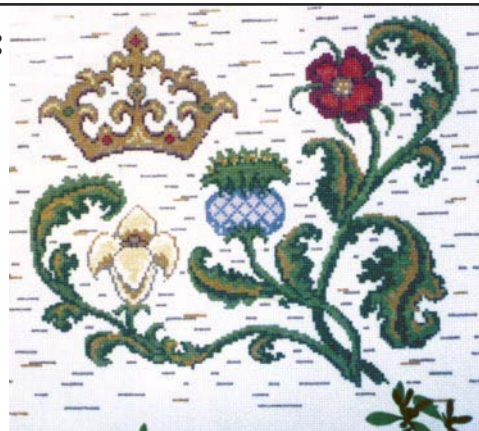
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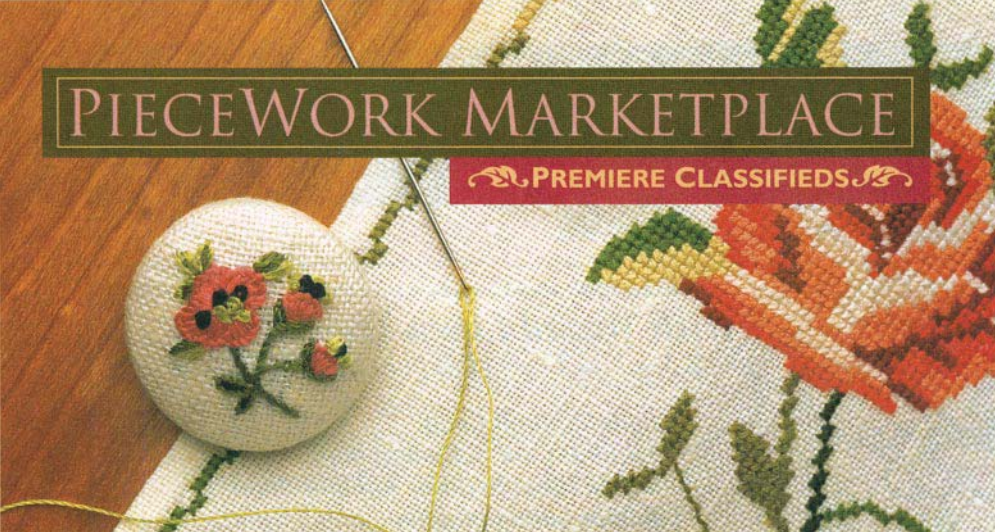
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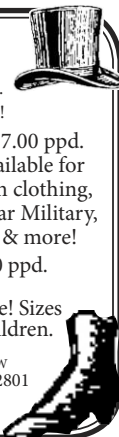


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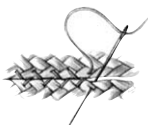
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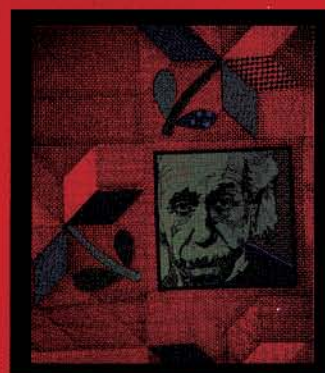
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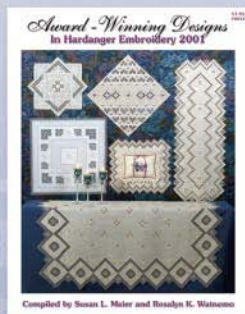
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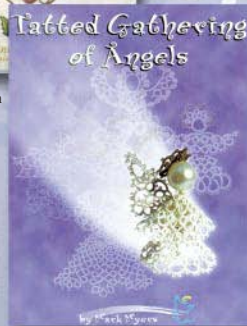
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