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**ANIMALS IN
PLUSH-STITCH**

INCLUDING

**THE
NEEDLEWORKER**

NOVEMBER/DECEMBER 2002





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PIECEWORK®

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November/December 2002

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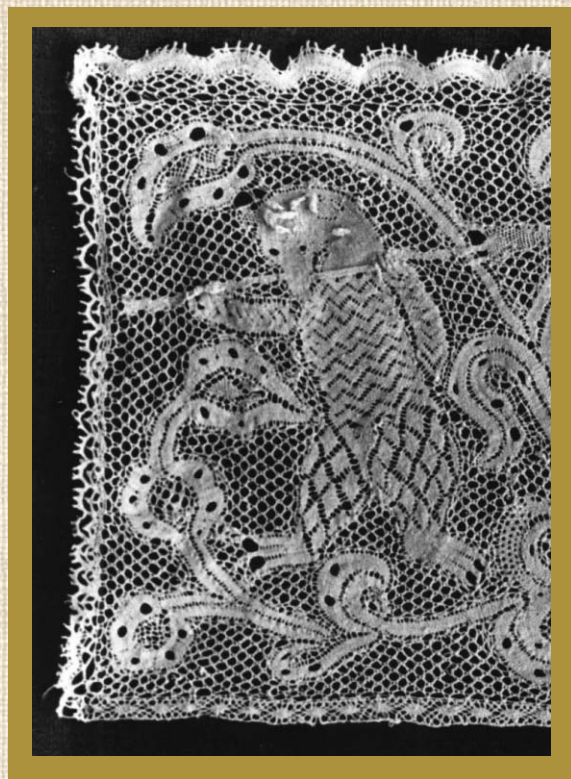
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ANIMALS FROM THE NOWOTNY COLLECTION

The Nowotny Shop in Vienna, Austria, purveyors of needlework supplies for nearly 200 years, has a strong record of commissioning leading designers to create original patterns. A collection of some of these historic charts, excerpted from Raffaella Serena's *Animal Embroideries and Patterns from 19th Century Vienna*, are presented here. For information on how to win a copy of *Animal Embroideries and Patterns from 19th Century Vienna*, see page 26.

By Raffaella Serena



see page 38

30

PLUSH-STITCH ANIMALS

The plush stitch was a popular means of creating raised, sculpted embroidery in Berlin woolwork during the mid-nineteenth century. Three animal embroideries from the collection of the Smithsonian Institution's National Museum of American History, Behring Center, are fine examples of this technique.

By Sheryl De Jong

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THE CATTLEY ANIMALS

The Cattley children of Ealing, a London suburb, had a collection of stuffed animals, including nine bears, three rabbits, a dog, and an elephant named Pumpie, which they clothed and treated as members of the family. In the 1970s, the last surviving Cattley sibling donated the collection, along with watercolor paintings of the animals, to the Museum of Childhood at Bethnal Green.

By Deborah Pulliam

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LACY GRIFFINS, TIGERS, BEARS, AND PEACOCKS

Some of the earliest surviving pieces of lace are neither delicate nor floral but depict animals and mythical beasts often adapted from illustrations in medieval bestiaries or German and Italian pattern books from the sixteenth and seventeenth centuries.

By Elaine Merritt

ON THE COVER: A perforated paper box cross-stitched with silk floss.

See instructions on page 27.

Scissors courtesy of Loene McIntyre, Fort Collins, Colorado. Watercolors by Ann Swanson.

Photograph by Joe Coca.



54 ENCHANTING HALF DOLLS

During the mid-nineteenth century, molded porcelain, bisque, plaster, wood, wax, papier-mâché, and composition-compound half dolls fitted with gathered fabric skirts were used to protect powder puffs and clothes brushes or serve as pincushions. Well-preserved examples can be worth hundreds of dollars to collectors today.

By Mary Polityka Bush

56 REFLECTIONS ON FASHION, DOLLS, AND THE ART OF GROWING UP

An exhibition of the same name at the American Textile History Museum in Lowell, Massachusetts, explores the importance of dolls and fashion in the development of young girls over the past 200 years. This is the first of two articles by the curators of the exhibition.

By Deborah E. Kraak and
Barbara C. Abrams

64 VICTORIAN LIFE AND KNITTING

The Weldon's Practical Needlework series contains not only a glimpse of the fashions and needlework techniques of the Victorian period but also insights into late-nineteenth-century social concerns and attitudes.

By Carol Huebscher Rhoades



see page 56

THINGS to MAKE

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A PERFORATED PAPER BOX TO CROSS-STITCH

This project is one of twenty-four projects designed by Ann Caswell for Stitching a Legacy: American Needlework Projects and Stories. Hand-dyed silk threads bring the butterfly motif on this box to life.



see page 62

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PRETTY CUFFS TO KNIT

These cuffs, adapted by Carol Huebscher Rhoades from "Weldon's Practical Knitter, 15th Series" in Weldon's Practical Needlework, Volume 5, are knitted with cashmere and silk yarn to provide warmth and comfort on cold winter days.

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STITCH IN TIME THE UPRIGHT CROSS-STITCH

Deanna Hall West

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AN ELIZABETHAN-INSPIRED BAND SAMPLER TO STITCH, PART TWO

This is the second part of a sampler whose first part appeared in the September/October 2002 issue. Elizabethan motifs and techniques are given new life with today's flosses and ribbon and bead accents. Designed and stitched by Jill Cater Nixon.



see page 46

46

A SILK RIBBON FRAME TO EMBROIDER

Flowers stitched with hand-dyed variegated silk ribbon accent this petite frame designed by Deanna Hall West and stitched by Marie Alton.

50

A PINCUSHION DOLL TO STITCH

Mary Polityka Bush used silk floss to embroider these pincushion skirts with scroll and flower motifs for a porcelain half doll.



NOTIONS

From the editor



From the Nowotny Collection.

Chart, used by permission, from *Animal Embroideries and Patterns from 19th Century Vienna*, by Raffaella Serena (*Wappingers Falls, New York: Antique Collectors' Club, 2002*).

I love hand-colored needlework charts. Several collectors I know have framed and hung their charts (that is exactly what I would do with mine if I owned any). Not just works of art, the charts are made to be read and the designs re-created in fabrics and threads. Charts also are filled with possibilities—what will the design look like when the image is worked on linen instead of canvas? What will it look like if silk threads replace tapestry wool?

Raffaella Serena's *Animal Embroideries and Patterns from 19th Century Vienna* is filled with charts depicting animals (a combination of two of my favorite things), such as the one shown here and those beginning on page 24. (Five lucky *PIECEWORK* readers will receive a copy of this book courtesy of the publisher. For information on how to enter, see page 26.) Animal motifs have appeared in all forms of art. As Serena explains in her introduction: "I chose to begin this book with a description of [the discovery in 1994 of the Chauvez caves in France's Ardèche region] to highlight . . . that, from our earliest records, the first subjects chosen by man for paintings were not fellow men, plants, flowers, fruits or

objects, but animals. . . ." The cave paintings, almost entirely of animals, date from the Stone Age.

Animals, in a variety of techniques (see the amazing sixteenth- and seventeenth-century needle- and bobbin-lace pieces beginning on page 38) and ranging from mythical creatures to family pets are included in this issue.

Working on this issue prompted me to begin an ambitious new project—a nine-panel rug in Victorian cross-stitch depicting several of my favorite animals; I'm calculating that it will take about nine years to complete. I'll keep you posted on my progress.

Looking at a facsimile of a sixteenth-century pattern book, a seventeenth-century bedcover, or a nineteenth-century chart, and then finding the same designs in contemporary needlework illustrates the timelessness of certain classic motifs and needlework's endless possibilities. These are two more of my favorite things.

Best wishes for a holiday season filled with joy.

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By Post

Letters from readers

POETRY AND THE ART OF THE STITCH

The work of British textile artist Angie Hughes is an intriguing fusion of visual art and crafted language that I would like to share with your readers. Angie's background is in producing soft furnishings for an antiques and interior design company. During years of sewing miles of curtains, her fascination with the potential for creating visual effects with the fabrics with which she worked spawned a passion for exploring new techniques.

She selects basic fabrics as backgrounds—calicos, curtain interlining, and scrim—and manipulates the fabric by gathering, pleating,

folding, and scrunching to change the nature of the material. Her use of dyes creates a distinctive earthy look, and she uses wax to create textures and translucent effects. Angie also introduces less traditional materials such as cheesecloth and Tyvek.

For Angie, lettering and printing is the most significant part of her work. Many of her works incorporate embroidered text. Reverse machine embroidery that provides texture to the text by exposing the “back side” of the stitches to the face of the work is a technique she uses frequently.

Babel, pictured here, incorporates the poem *Ah, Babel*, by Anne Stevenson, with the line “I would desert my eyes for the windows that

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Babel, by Angie Hughes. Machine embroidery. Cotton interlining and Tyvek. 40 inches (101.6 cm) tall.

Photographs courtesy of Barrie Scott.

are you” repeated around the tower. The tower is machine embroidered and constructed with cotton interlining colored with acrylics and Tyvek for the windows.

Barrie Scott
Worcestershire,
United Kingdom

*Barrie, thank you for writing to **PIECEWORK** about the textile art of Angie Hughes. Readers may learn more about the artist and her work by visiting www.angiehughes.com.*

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Photographs by Joe Coca.

ANTIQUE NEEDLECASE?

Enclosed is a little case measuring $2\frac{3}{4} \times 2$ inches (7.0×5.1 cm) that I found in a small market in Arles, France, in a box of vintage needlework tools. The case is hinged and has expandable compartments inside. The back was damaged, but the inlay in the top was so intricate, I just had to buy it. Is this a needlework accessory?

Nicky Epstein
New York, New York

Judging from the configuration of the interior compartments, collector Loene McIntyre of Fort Collins, Colorado, believes that your case is a coin purse and that its provenance is prob-

ably late-eighteenth- or early-nineteenth-century England. It is made of tortoiseshell with gold and silver inlay. Similar coin purses in good condition can sell for from \$500 to \$1,000.



CLARIFICATION

The finished dimensions of “A Triangular Warm Shawl to Knit” (September/October 2002) are 44 inches (111.8 cm) across the top and $31\frac{1}{2}$ inches (80.0 cm) on each of the other two sides.



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TAPESTRY



THE GAME OF CHAUPAD

The Calico Museum of Textiles and the Sarabhai Foundation, in Ahmedabad, Gujarat, are treasure houses of exquisite traditional Indian textiles. The foundation's *Monograph Folder Series No. 2, The Game of Chaupad* (Ahmedabad, India: Sarabhai Foundation, 2002), by I. L. Finkel and Anne Morrell, examines the history of the Indian game of *chaupad*, which is traditionally played on a board made of embroidered fabric. The advantage of using a board made of cloth is that it easily can be rolled and stored after play is finished.

Most of the stitched chaupads shown are from the collections of the Calico Museum of Textiles and the Sarabhai Foundation. They include boards embellished with metal threads (dated to the eighteenth century or earlier), beadwork, patchwork, and *ari* (hooked-needle) embroidery. Other illustrations include four textiles that depict the game of chaupad. One is an appliqué hanging measuring 65 by 59 inches (165.1 by 150.0 cm) that comprises concentric squares filled with motifs, one of which is a woman playing chaupad. Two Punjabi *phulkaris*, cotton veils or drapes lavishly embroidered with colorful silk threads (see "Phulkari and Bagh, Labor of Love," *PIECEWORK*, November/December 2000), contain motifs of men, animals, and the chaupad board. The fourth textile is a floor spread hand-block-printed with the chaupad board pattern.

This Monograph Folder as well as Anne Morrell's *Monograph Folder Series No. 1, Badla*, (about a metalwork embroidery technique in the *zardozi* tradition; see "Zardozi: India's Metal Thread Embroidery," *PIECEWORK*, March/April 2001), are available from the Calico Museum of Textiles, Sarabhai Foundation, Opp. Underbridge, Shahibag, Ahmedabad-380 004, India; 91-79-2868172; sarafound@icenet.net.

—Brinda Gill

CIVIL WAR-ERA HISTORY ON A QUILT

The Reconciliation Quilt, made by Lucinda Ward Honstain in the late nineteenth century, is an album quilt that contains forty blocks depicting domestic, commercial, and political scenes from American life before and after the abolition of slavery. Sold at auction in 1991 for a record \$264,000, the quilt was later acquired by Robert and Ardis James and donated to the collection of the International Quilt Study Center, Lincoln, Nebraska. Melissa Woodson, a graduate research fellow at the center, discovered that Honstain was born on July 24, 1820, in Ossining, New York, and moved to New York City with her family when she was 5 years old; some of the blocks on the quilt depict images of and events in New York City. For more information, contact the International Quilt Study Center, University of Nebraska-Lincoln, Department of Textiles, Clothing and Design, Lincoln, NE 68583-0838; (402) 472-6549; quiltstudy.unl.edu.



ABOVE LEFT: Detail from an appliqué hanging depicting a woman playing the game of chaupad. Bihar(?), India. Twentieth century. 65 x 59 inches (165.1 x 150.0 cm). (3788). **ABOVE:** Detail from a phulkari

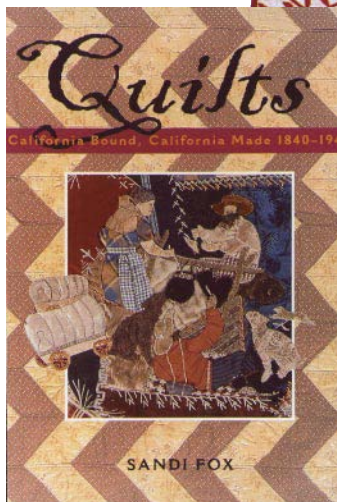
depicting a chaupad board with figures. Punjab, India. Nineteenth century. 88½ x 54¼ inches (225 x 139 cm). (1787). **LEFT:** Detail from a phulkari depicting a chaupad with figures. Punjab, India. Nineteenth century. 94 x 51½ inches (239 x 131 cm). (2018).

Photographs courtesy of the Calico Museum of Textiles, Ahmedabad, Gujarat, India.



The Reconciliation Quilt by Lucinda Ward Honstain. Appliquéd and embroidered. Brooklyn, New York. Circa 1867. (IQSC 2001.011.0001).

Photograph courtesy of the International Quilt Study Center.



The Machado Quilt, by Doña Juana de Dios Machado Alipaz Washington. Appliquéd and quilted. Cotton. San Diego, California. Circa 1860. 82 x 62½ inches (208.3 x 158.8 cm). From the collection of the San Diego Historical Society. Gift of Everett W. Israel, 1953.

Photograph courtesy of the FIDM Museum-Galleries, Los Angeles, California. Photograph by Steve Oliver.

QUILTS OF CALIFORNIA ON DISPLAY

The Fashion Institute of Design and Merchandising (FIDM) in Los Angeles, California, is presenting “Quilts: California Bound, California Made 1840–1940” at the FIDM Museum-Galleries through December 6, 2002. The exhibition includes thirty-eight quilts that illustrate the diverse origins of California’s quilting history as well as a selection of early California clothing. The range of quilting

techniques and styles includes floral appliqués, pieced quilts, crazy quilts, and several cowboy-related quilts.

A book by the same name, written by the exhibition’s guest curator, Sandi Fox, examines the social, political, and cultural contexts from which the quilts were born through letters, diaries, and historical records. For more information, contact The Fashion Institute of Design and Merchandising, 919 S. Grand Ave., Los Angeles, CA 90015-1421; (213) 624-1200; www.fashionmuseum.org.

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FIRE THREATENS KNITTING AND CROCHET COLLECTION

The Knitting and Crochet Guild in the United Kingdom was established in 1978 to preserve and nurture the cultural and craft heritage and skills of knitting and crochet. In 1991, Audrie Stratford, a Norfolk knitter and knitting-book author, initiated the guild's collection of knitting and crochet tools, yarns, ephemera, and memorabilia that today contains more than 10,000 objects. The collection found a permanent home at Lee Mills in April 2001, and guild members began cataloging the entire collection.

On June 3, 2002, however, a fire, apparently started by



vandals outside the mill, destroyed the wooden stairs leading to where the collection was stored. Although the collection itself was spared, expenses for relocating it to another part of the mill complex, about £2,900 (\$4,400), have not been covered by insurance. For information on how to make a donation or to become a guild member, contact Liz Gillett, Knitting and Crochet Guild, P0 Box HH1, Leeds LS8 2YB; United Kingdom; 44 113 266 4651; liz@gillett-s.freeserve.co.uk.

ABOVE: Damage from the fire at Lee Mills, where the collection of the Knitting and Crochet Guild was stored. **LEFT:** Drying yarn damaged in the fire at the new location at Lee Mills.

Photographs courtesy of the Knitting and Crochet Guild of the United Kingdom.



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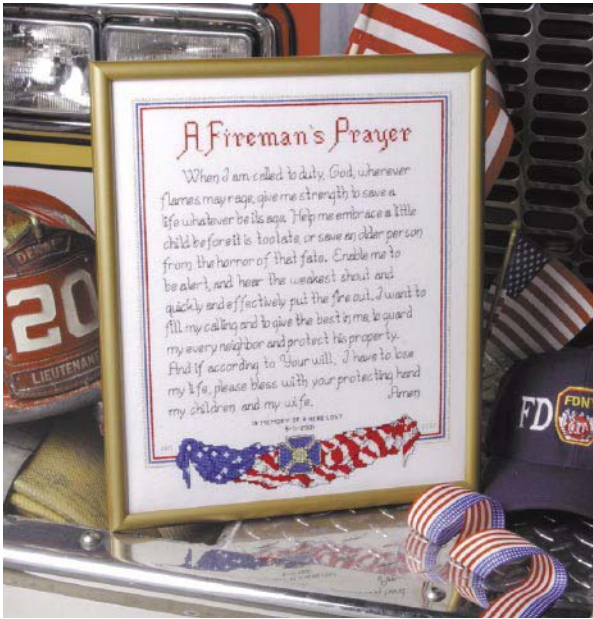
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FOR FAMILIES OF FIREFIGHTERS



Photograph courtesy of Craft and Needlework Age. Photograph by Joel Tressler.

When Linda Sirks of Brick, New Jersey, wanted to do something for the families of firefighters who died as a result of the terrorist attacks on September 11, 2001, her husband, a former New York volunteer firefighter, suggested that she give each of the 344 families a framed embroidery of the anonymous poem “A Fireman’s Prayer.” She chose a cross-stitch pattern designed in the late 1980s by Jean Lanning, owner of Art Ventures in Long Beach, California. Lanning granted permission to duplicate and distribute the design to volunteer stitchers. Charles Craft donated enough 14-count Classic Reserve Aida fabric for 350 of the prayers.

By the end of August 2002, 150 pieces had been stitched and framed. Volunteers received a piece of fabric and a copy of the chart, and they were asked to supply their own floss. After completing the stitching, they returned the pieces to Sirks for finishing. After all of the pieces have been completed, local firefighters’ unions will distribute them to the families. Volunteers are still needed to stitch the remaining pieces. Please contact Linda Sirks, 110 Solar Dr., Brick, NJ 08724; (732) 714-8108; ls816@aol.com.

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SCHOLARSHIP FUND CONTRIBUTION

America from the Heart: Quilters Remember September 11, 2001 (Concord, California: C&T, 2002), by Karey Bresenhan, is a softbound catalog of 277 quilts made immediately following the September 11 terrorist attacks and displayed in October 2001 at the International Quilt Market and Festival in Houston, Texas. To date, C&T Publishing has donated nearly \$24,000 in profits from the sale of the book to the Families of Freedom Scholarship Fund to benefit surviving children, spouses, and those disabled in the disaster. Some of the quilts in the exhibition are touring. For information on where you can see them, contact Quilts Inc., 7660 Woodway, Ste. 550, Houston, TX 77063; (713) 781-6864. Additional information on the exhibition and scholarship fund may be found at www.ctpub.com, www.quilts.com, and www.familiesof-freedom.org. *America from the Heart: Quilters Remember September 11, 2001* is available at local needlework, quilting, and bookstores.

LES PETITES DAMES' WEBSITE

Les Petites Dames De Mode (the Little Ladies of Fashion) is a collection of more than fifty scale model mannequins, each 29 inches (73.7 cm) high and costumed in the intricate fashions of the Victorian and Edwardian eras that were created by John R. Burbidge (see "Redesigning the Past," *PIECEWORK*, January/February 2000). Their website, www.lespetitesdamesdemode.com, includes information on the merchandise related to the collection and schedules of lectures by Burbidge and exhibitions of the mannequins. The ladies are on display through November 3, 2002, at the Fairfield Historical Society, Fairfield, Connecticut.

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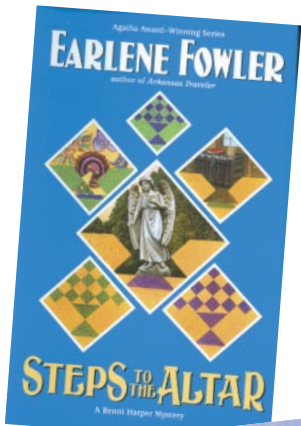


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NEEDLEWORK MYSTERIES

Steps to the Altar (New York: Berkley Prime Crime, 2002), by Earlene Fowler, is the ninth book in her Agatha Award–winning Benni Harper mystery series. Ex-cowgirl and quilter Benni Harper, curator of a folk art museum in a small town in California, is an amateur sleuth. In *Steps to the Altar* (all of the titles in the series are the names of patchwork quilt patterns), she juggles her job, a new house, her recent marriage to the city’s chief of police, preparations for the weddings of her best friend and her grandmother, and cataloging the contents of some old trunks that may hold clues to an unsolved crime nearly a century old. This is a delightfully entertaining book with many references to quilting and quilts.

“The art of needlecraft requires patience, discipline, and creativity. So, too does the art of detection,” says Betsy Devonshire, a needlework shop owner in a small town in Minnesota and heroine of Monica Ferris’s mystery series. In *A Murderous Yarn* (New York, Berkley Prime Crime, 2002), the fifth in the series, Devonshire sponsors a friend and his recently purchased 1911 Stanley Steamer in an antique car race. One of the other drivers never makes it to the finish line. Is it an accident, the work of a jealous competitor, or what? Does a piece of needlework provide clues to solving this mystery? Combining information about antique cars, their owners, and antique car races with descriptions of the day-to-day workings of a needlework shop and its patrons makes for a most entertaining story.

The Benni Harper and Betsy Devonshire mysteries are available at bookstores and needlework stores. Each Betsy Devonshire title includes a free needlework chart. Berkley Prime Crime, 375 Hudson St., New York, NY 10014; www.penguinputnam.com.

—Deanna Hall West

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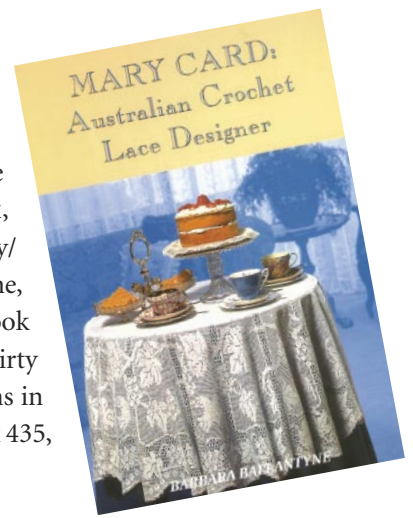
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MARY CARD PATTERNS

Charts and instructions for crochet patterns created by the designer Mary Card in the early twentieth century (see “Mary Card: Australian Crochet Designer,” *PIECEWORK*, January/February 2001, and “Mary Card in America and England,” *PIECEWORK*, May/June 2001) are now available in *Mary Card: Australian Crochet Lace Designer* (Drummoyne, Australia: Barbara Ballantyne, 2002), by Barbara Ballantyne. The 150-page, softbound book contains a history of Card’s life and career in publishing and designing, more than thirty patterns, as well as information on Card’s family tree and designs and the publications in which the designs appeared. For more information, contact Barbara Ballantyne, PO Box 435, Drummoyne, New South Wales 1470, Australia; bjballantyne@ozemail.com.au.



EAC COLLECTION BOOKS

The Embroiderers’ Association of Canada (EAC) began its Heritage Collection of needlework artifacts in 1991 with a donation of textiles from the Leonida Leatherdale Estate. The collection now contains more than 200 objects. EAC has begun a series of booklets on the history of each piece along with the histories of the techniques and styles that each piece illustrates.

The first of these, *Bags and Purses from the EAC Heritage Collection* (Regina, Saskatchewan, Canada: Embroiderers’ Association of Canada, 2002), is a 34-page, spiralbound book that describes fourteen pieces ranging from a bead-knitted nineteenth-century miser’s bag to a crewel-embroidered clutch bag made in 1969. For more information, contact Janice Routley, EAC Heritage Appointee, 150 Connaught Cr., Regina, SK S4T 6M9, Canada; bunka@sk.sympatico.ca.



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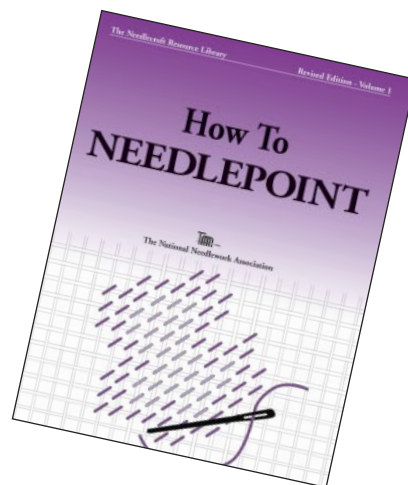
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REVISED HOW TO BOOKS

The National Needlework Association (TNNA) announces the release of revised editions of its How To book series. Titles include *How To Needlepoint*, *How To Embroider*, *How To Knit*, and *How To Crochet*. For information on availability, consumers may contact a local needlework or knitting store; retailers may call TNNA at (800) 889-8662, ext. 3150, for a list of distributors. TNNA, PO Box 3388, Zanesville, OH 43702-3388; tnna.info@offinger.com; www.tnna.org.



IN MEMORIAM

We regret to announce the death on August 17, 2002, of Kaethe Kliot, co-owner with her husband Jules of Laxis, a wonderful emporium for all things fiber, including a spectacular collection of lace and beadwork, in Berkeley, California. Kaethe was gracious and generous; many lace makers, knitters, and needleworkers benefited from her love of lace and textiles and her vast store of knowledge. She will be missed by all who knew her. At the family's request, donations in Kaethe's memory may be sent to The Lace Museum, 552 S. Murphy Ave., Sunnyvale, CA 94086; (408) 730-4695; www.thelacemuseum.org.



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BOOK MARKS

Books in review

Textile Treasures: An Introduction to European Decorative Textiles for Home and Church in the National Museums of Scotland

Naomi Tarrant

National Museums of Scotland Publishing, 2001, distributed by Arthur Schwartz, 15 Meads Mountain Rd., Woodstock, NY 12498. Soft-bound, 110 pages, \$24.95. ISBN 1-901663-64-7.

Outstanding color photographs, including many detail shots, highlight this selection of exquisite needlework pieces from the textile collection of the National Museums of Scotland. Naomi Tarrant, curator of the collection, which spans the sixteenth through twentieth centuries, made the selections and wrote the accompanying text. Many but not all of the

pieces are Scots or English. Tarrant places the pieces in their historical context and identifies companion pieces in other collections. An excellent bibliography and glossary complete this stellar book.

—Deborah Pulliam

New Little Pattern Book by Peter Quentel, Köln—1527/1529.

A Facsimile of Heirseemann's 1882 Reprint

Skinner Sisters, PO Box 41786, Los Angeles, CA 90041, 2001. Softbound, 94 pages, \$40.

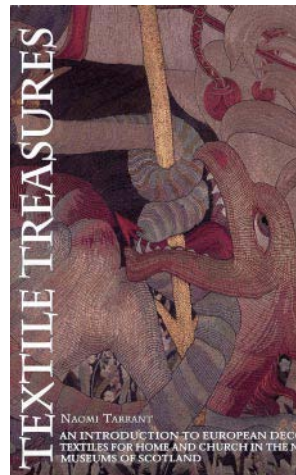
Peter Quentel's printing house in Köln (Cologne) was known for its scholarly works. This spiral-bound facsimile

of Quentel's *New Little Pattern Book* contains digital reproductions of the ninety plates from Heirseemann's edition. The

seventy-one taken from Heirseemann's photolithographic plates are remarkably clear; the nineteen made from photostats of the printed pages in the book—the only available source—are less clear but are included to conform to the original.

The designs, including geometric, animal, and floral motifs, charted and uncharted, and three alphabets, are timeless. I find it fascinating to work the same designs that a sixteenth-century needleworker may have stitched.

—Deanna Hall West




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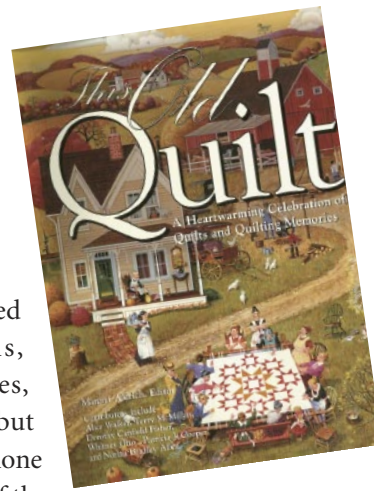


Redouté's Finest Flowers in Embroidery

Trish Burr

Sally Milner Publishing, 2002, distributed by Sterling Publishing, 387 Park Ave. S., New York, NY 10016-8810. Softbound, 96 pages, \$18.95. ISBN 1-86351-293-4.

The Belgian-born botanical artist Pierre Joseph Redouté (1759–1840) probably is best known for his paintings of roses, but Trish Burr has based her embroidered floral designs on two of his lesser known works: *Les Liliacées* [The Lily Family] and *Choix des plus belles fleurs et des plus beaux fruits* [A Choice of the Most Beautiful Flowers and the Most Beautiful Fruits].



This Old Quilt: A Heartwarming Celebration of Quilts and Quilting Memories

Edited by Margret Aldrich

Voyager Press, 123 N. 2nd St., Stillwater, MN 55082, 2001. Hardbound, 60 pages, \$29.95. ISBN 0-89658-551-4.

Burr has provided lists of materials, transfer techniques, and stitching tips, but her stitch glossary alone is worth the price of the book. Of note is her description of and instructions for working the long-and-short stitch; it's one of the best that I have seen.

Seventeen beautiful designs, each shown in full color, may be stitched on clothing, bed or table linens, cushions, and accessories. Working the Starter Project, which contains each of the stitches used in the designs, will build confidence in less experienced stitchers.

—Deanna Hall West

Here is a veritable feast for quilt makers, quilt collectors, and quilt lovers alike. This anthology comprises fiction (by Terry McMillan, Jennifer Chiaverini, Dorothy Canfield Fisher, and Laura Ingalls Wilder, among others), scholarly research, a bit of levity (“How Not to Make a Prize-Winning Quilt”), and inspiring photographs of vintage and contemporary quilts. Brief memories,

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both visual and written, give added enjoyment.

—Mary Lamb Becker

Ylle och Bläck: Essäer om Poetkoftor och Annat Författarylle [Wool and Ink: Essays on Poets' Sweaters and other Writerly Wools]

Celia B. Dackenberg

Prisma, Stockholm, 2001, available at www.prismabok.se. Hardbound, 205 pages, in Swedish, 340 SEK (U.S. \$35). ISBN 91-518-3777-3.

Celia B. Dackenberg, editor of the Swedish handcraft magazine *Hemslöjden*, has combined two of her passions in



this book: knitting and poetry. She has taken her inspiration from the sweaters and caps worn in photographs and paintings by

fifteen poets (eleven

Swedish, three British, one American) as well as from their descriptions of knitted garments in their poetry.

Much of the text (in Swedish) provides background on the poets and focuses on their wool, yarn, and knitting imagery. Dackenberg also provides instructions for knitting eight sweaters and making two tams (Robert Burns's is knitted, while August Strindberg's is crocheted). The motifs for each sweater

are charted, and each garment has been beautifully and clearly photographed.

—Carol H. Rhoades

Simple Socks: Plain and Fancy

Priscilla A. Gibson-Roberts

Nomad Press, 2001, distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Hardbound, 112 pages, \$24. ISBN 0-9668289-1-7.

Priscilla Gibson-Roberts is definite in her preference for working socks from toe to top rather than the other, more common way. She tells which measurements are essential for a perfect fit and also provides standard proportions and measurements, number of stitches to cast on, number of ankle rows, numbers

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of heel and toe stitches, and number of stitches between yarnovers in the short-row shaping.

Although there are no patterns, Gibson-Roberts offers ideas galore to enhance the work of the adventurous sock knitter. A section on knitting mittens (close cousins to socks) is a welcome bonus.

—Mary Lamb Becker

Japanese Fishermen's Coats from Awaji Island

Sharon Sadako Takeda and Luke Roberts
UCLA Fowler Museum of Cultural History, 2001, distributed by University of Washington Press, PO Box 50096, Seattle, WA 98145-5096. Hardbound, 80 pages, \$50. ISBN 0-930741-85-4.

Published in conjunction with an exhibition organized by the UCLA Fowler Museum of Cultural History and the University Art Museum, University of California, Santa Barbara, this stunning book presents twenty-two examples of Japanese fishermen's coats, all shown in color. These *donza* are "made of layers of indigo-dyed cotton cloth and decorated with patterns of white cotton stitching (*sashiko*)."

The coats, from five fishing villages on the tiny island of Awaji, were created to impart status to their wearers and to identify them to the outside world as proud fishermen. Most were crafted by skilled seamstresses commissioned by



the fishermen's parents and then given as gifts to their sons. The tradition of wearing the coats began to

decline in the 1920s. Thanks to this book, however, these beautiful examples of Japanese textile art continue to inspire.

—Judy Kettner

An Elizabethan Alphabet

Shirley Paulin

Georgeson Publishing, 2001, distributed by Nordic Needle, 1314 Gateway Dr. S.W., Fargo, ND 58103. Softbound, 104 pages, \$24.95. ISBN 0-9582105-1-9.

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easy-to-follow instructions, crystal-clear stitch diagrams, and a definite Elizabethan feel. Each letter of the alphabet is enhanced with various small, interchangeable motifs—strawberries, thistle, lamb, bird, frog, peacock. The decorated letters may be used singly or grouped to spell names for pictures, a baby's bib, cards, and book or album covers.

The stitches used are those popular during the Elizabethan age, including chain, laced chain, picot, ladder, turkey, and detached buttonhole. The instructions and diagrams for making

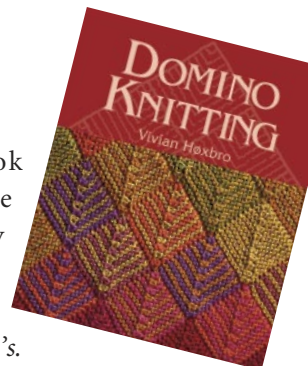
the “lifted up” detached buttonhole are particularly well done.

—Deanna Hall West

FORTHCOMING FROM INTERWEAVE PRESS
Weldon's Practical Needlework, Volume 7; available now. Hardbound, 152 pages, \$30. ISBN 1-931499-18-7.

By the 1890s Victorian ladies had discovered crepe paper. The “practical” knickknacks they made from it—lampshades, flowerpot covers, holders for their feather dusters—are astonishing. The art of knitting was certainly more useful but no less clever, with nicely shaped socks double-knitted on two needles, and a little vest knitted in one long piece and folded like origami. Knitted petticoats

with an ethnic look would be right at home on the fashion runway today as outerwear. All of this and more is in this volume of *Weldon's*.



Domino Knitting by Vivian Høxbro; available now. Paperbound, 96 pages, \$16.95. ISBN 1-931499-11-X.

It's deceptively simple and simply dynamic and has been the rage among European knitters for several years. Called “domino knitting” for its modular nature, this clever technique provides color and pattern intrigue, and it's the ultimate take-along way of knitting, since pieces are worked in small squares.

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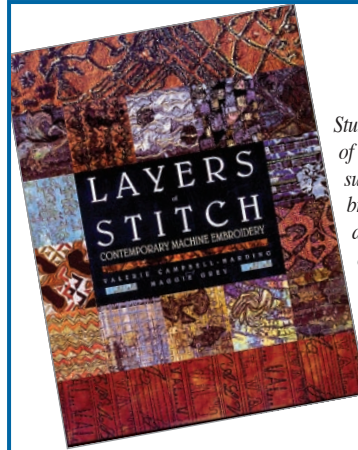
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◆ by Gwen Hedley

This book is for the embroiderer who is interested in developing new and exciting surfaces for stitch. Challenging and innovative surfaces are described through clear step-by-step guidelines. Skills and techniques such as building, bonding, layering, laminating, fusing and molding can be further extended by following the suggested ideas for development.

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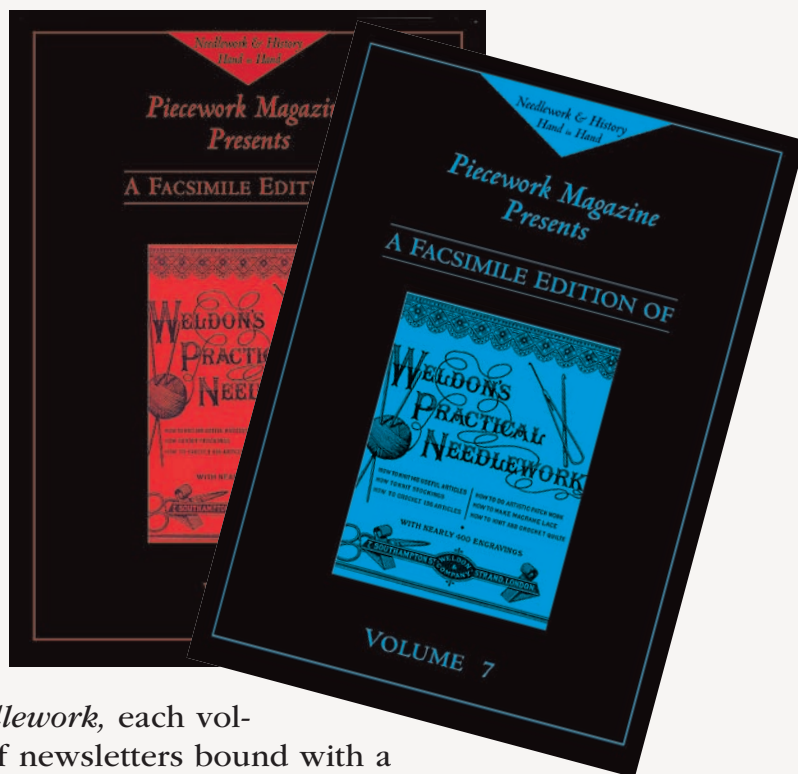
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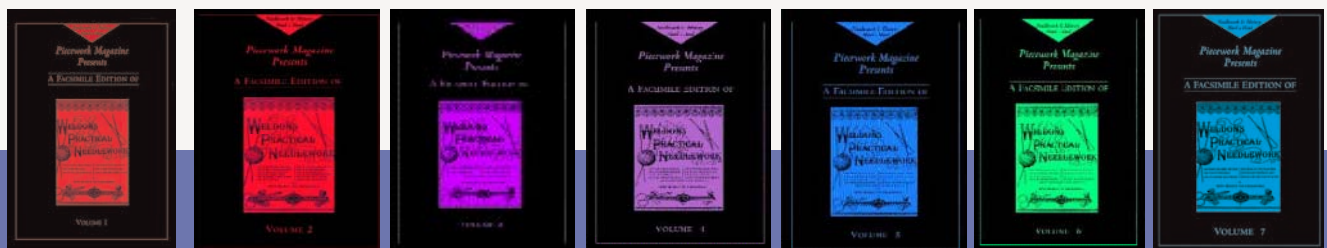
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Animals *from the* Nowotny Collection

By Raffaella Serena

THE NOWOTNY SHOP in Vienna, Austria, was established in 1818 by a Moravian immigrant, Anton Nowotny, who together with his Viennese wife, Josefin Durr, ran the business. Located in the heart of old Vienna, the shop carried a stock of items that could satisfy every possible embroidery need: wool and silk thread, chenille, beads, linen, canvas, and patterns. In 1855 Ludwig Nowotny took over the business from his father

Desirée Richter, the daughter of Ludwig Nowotny II, carried on the family business. She passed away in 1996 at the age of 90. In 1993 the shop was taken over by Annelise von Primavesi.

Each of the various proprietors made a practice of commissioning leading designers of the day, including three painters of the Viennese School, to create original patterns of exceptional refinement. In addition to making use of the design plates issued by various contemporary publishing houses, the

firm availed itself of works produced by artists known as “stitch painters” who had the knack of using paintings as inspirations for embroidery patterns.

The shop remains housed at its original location in a fourteenth-



and applied himself to it with such energy that the shop gained world renown. In 1890 Ludwig Nowotny II took over the reins in turn; he is best remembered for the numerous Romanian, Hungarian, and Czechoslovakian folk patterns collected in the course of his travels throughout the dominions of the Hapsburg monarchy. The last descendant





Freisingergasse, Vienna, site of the Nowotny enterprise in a fourteenth-century palace.

not just portrayals of static animals, but lively representations of natural scenes. ❖

ABOUT THE AUTHOR. *Raffaella Serena has extensively researched petit-point embroidery for more than twenty years.*

century building at 4 Freisingergasse in the heart of Vienna. Its collection consists of about 5,000 patterns, of various styles and subject. Within such a wealth of drawings it is not difficult to find animals—wild, domestic, and exotic. I am absolutely fascinated by the beauty, grace, and variety of these pictures,

She lives and works in Milan, Italy.

Adapted by permission from Animal Embroideries and Patterns from 19th Century Vienna and Embroideries and Patterns from 19th Century Vienna by Raffaella Serena (Wappingers Falls, New York: Antique Collectors' Club,

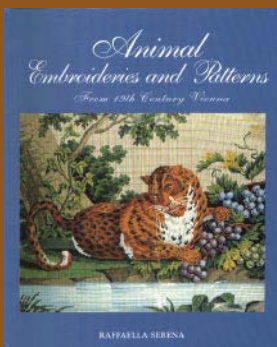
2002 and 1998,

respectively). All images, which are in the Nowotny Collection, are from Animal Embroideries and Patterns from 19th Century Vienna. The books are available at needlework and book stores.



WIN a Copy of *Animal Embroideries and Patterns from 19th Century Vienna* by Raffaella Serena

Send us your name, address, e-mail address, and telephone number on a postcard postmarked no later than December 27, 2002, and you could be the lucky winner of one of five copies of *Animal Embroideries and Patterns from 19th Century Vienna* courtesy of Antique Collectors' Club. The five winners will be randomly chosen from all entries and will be notified by January 15, 2003. Send postcards to Animal Embroideries, PIECEWORK, 201 East Fourth St., Loveland, CO 80537-5655. *No purchase necessary.*



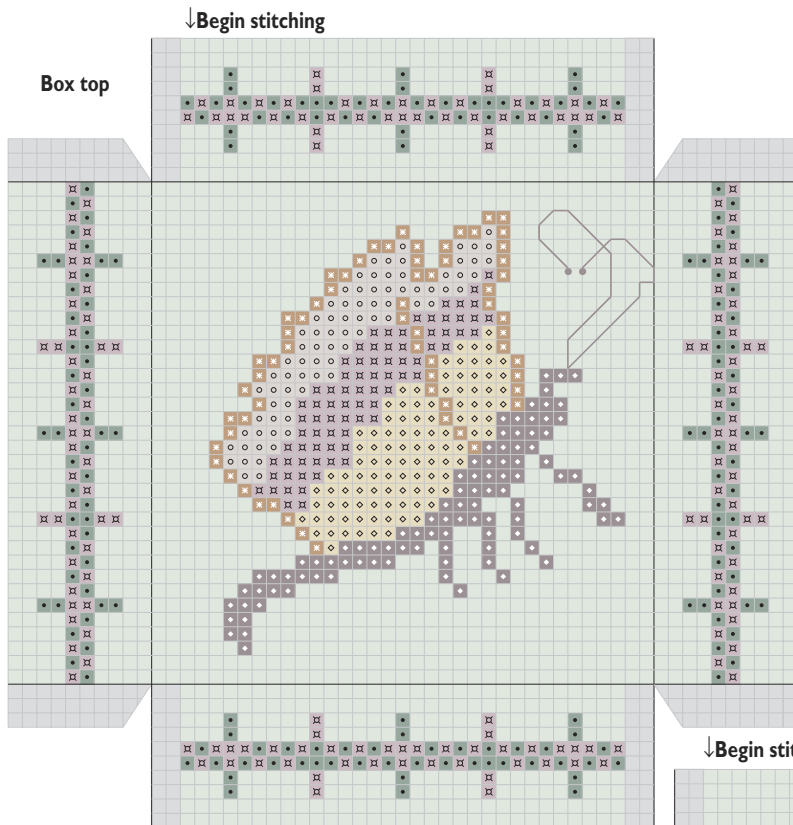
A Perforated Paper Box to Cross-Stitch

DESIGNED BY ANN CASWELL

Our cross-stitch-on-perforated-paper box features butterfly and floral motifs. This diminutive box will keep small treasures safe.



Photograph by Joe Coca.



MATERIALS

Caron Collection Waterlilies, 100% hand-dyed silk 12-strand thread, 6 yards (5.5 m)/skein, 1 skein each in the colors listed in the key

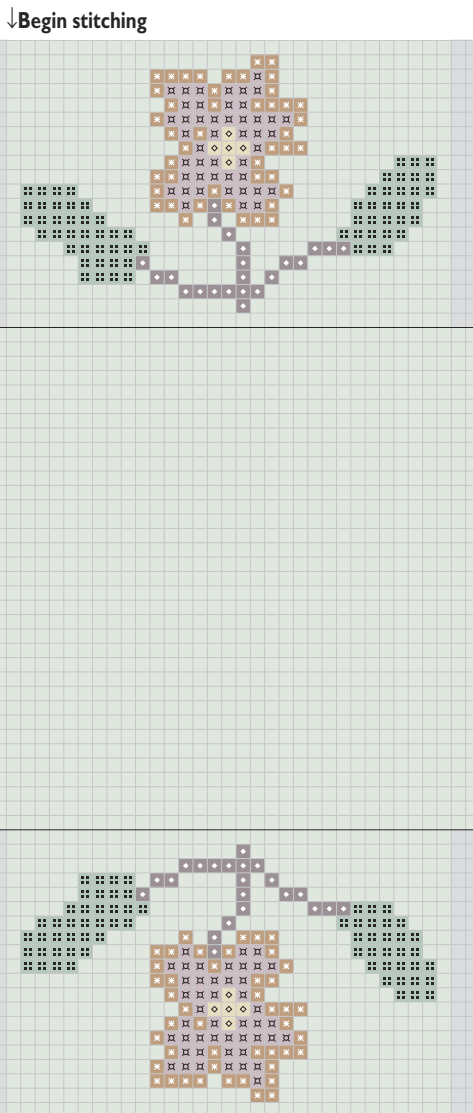
Caron Collection Soie Cristale, 100% silk 12-strand thread, 6 yards (5.5 m)/skein, 1 skein each in the colors listed in the key

Needle, tapestry size 24

Perforated paper, Antique Brown, 1 sheet 9 × 12 inches (22.9 × 30.5 cm)

Finished size: 2½ × 2½ × 1½ inches (6.4 × 6.4 × 3.8 cm)

Charts may be photocopied for personal use.



Box bottom

Key

- Waterlilies**
- 053—Coral Blush**
- 066—Jade**
- 094—Lemon Meringue**
- 099—Cocoa**
- 118—Opal**
- Soie Cristale 3064**
- 5006 (for background)**
- 5015**
- Backstitch with 2 strands of #099**
- French knot with 2 strands of #099**

INSTRUCTIONS

Using the tapestry needle and three strands of silk, cross-stitch the designs on the perforated paper for the top and bottom of the box according to the charts on page 28. Do not stitch the areas shaded in gray until you reach the finishing process. Work the top of the box first. Begin stitching at the top of the design (marked on the chart) and work straight down. When the last row of stitching is completed, rotate the work 90 degrees and stitch the ten rows of one side downward from the previously stitched area. Stitch the other side in the same manner. Repeat for the bottom of the box. Trim beginning and ending thread ends to ¼ inch (6 mm) and secure them to the back of the work with a small amount of glue applied with a toothpick.

FINISHING

Cut top and bottom of the box around the perimeter of the perforated paper (indicated by the white dashes on Figure 1) one row beyond the stitching and very close to the holes. Cut up to each corner, and then cut the flaps as indicated on Figure 1. Fold the perforated paper crisply with the flaps to the inside as indicated by the bold black lines on Figure 1.

To hold the flap and side together, stitch through hole 1 (see Figure 2), then hole 2,

and back through hole 1 at the open end; tie a tight knot. Repeat for each corner.

To complete the stitching on each corner, make stitch #1 at the corner of the fold (see Figure 3), and stitch toward the open end. Glue the end of the thread on the inside of the box. Then continue with stitch #2, and so on, until each side has been stitched. Glue the thread end down inside the box and cut the knots that were holding the sides together.

Note: To increase the sturdiness of the finished box, a liner may be inserted. If you would like the directions for creating the liner from matboard, please send a business-size, self-addressed, stamped envelope to Perforated Box, *PieceWork*, 201 E. Fourth St., Loveland, CO 80537-5655; or visit our website at www.interweave.com/needle/.

ABOUT THE DESIGNER. *Ann Caswell has been teaching needlework for companies, shops, and guilds since 1979 and is a past president of the American Needlepoint Guild. She was the project designer for *Stitching a Legacy: American Needlework Projects and Stories*. She lives in Reston, Virginia.*

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 thread. The Caron Collection Ltd., 55 Old South Ave., Stratmore, CT 06615; (203) 381-9999; www.caron-net.com.

Perforated paper. Available at needlework and craft stores.

Perforated paper box instructions and diagrams courtesy of Karon Killian, Whiskey Creek Ink, Marengo, Wisconsin. © 1997 Whiskey Creek Ink.

This project is one of twenty-four projects based on objects in the collection of the Peabody Essex Museum in *Stitching a Legacy: American Needlework Projects and Stories*, published by Interweave Press in 2001. The book is available for \$39.95 (plus shipping) at needlework and book stores or from Interweave Press, (800) 272-2193; www.interweave.com.

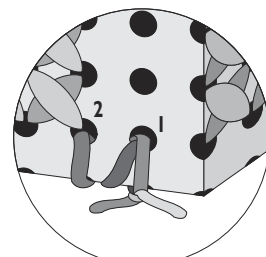
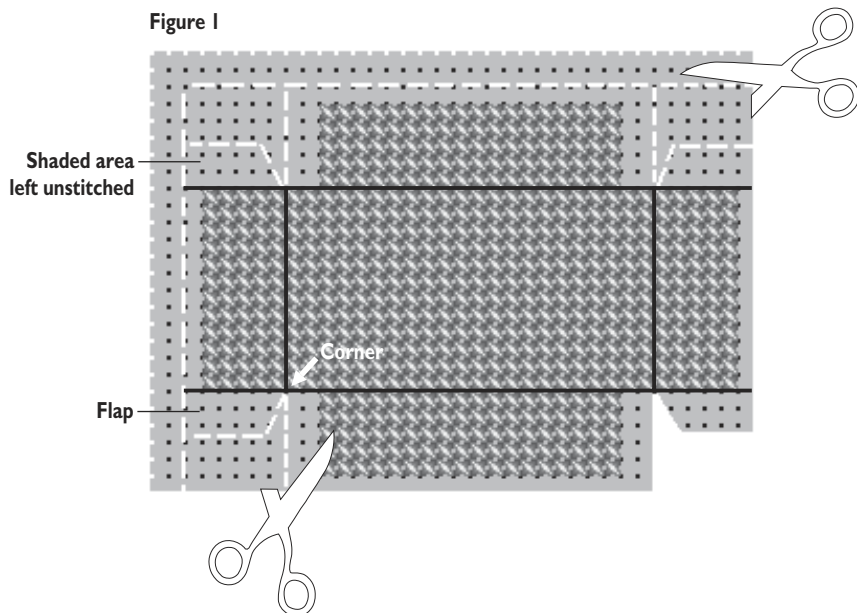
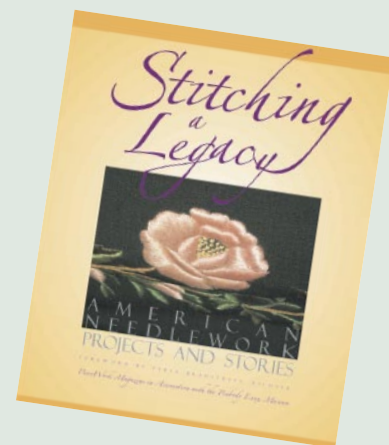


Figure 2

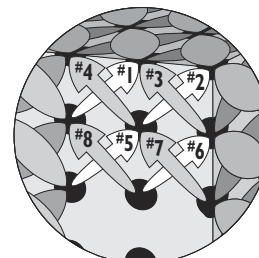


Figure 3

Plush-Stitch Animals



A cat on a cushion.

Maker unknown.

Embroidered with a variant of the plush stitch, possibly turkey work, on felted wool.

Silk chenille thread, metallic beads, and tassels.

Circa 1840.

12 x 19 inches
(30.5 x 48.3 cm).

(T11964S).

All photographs courtesy of the Smithsonian Institution's National Museum of American History, Behring Center, Washington, D.C.

ONE OF THE STITCHES that saw a resurgence in popularity with the introduction of Berlin woolwork in the mid-nineteenth century was the plush stitch (a variant, the velvet stitch, was discussed in the September/October 2002 issue of *PIECEWORK*).

The plush stitch produces loops that are later cut, combed, and sculpted with scissors to give the subject of the needlework the semblance of a third dimension. According to Molly Proctor in her book *Victorian Canvas Work*, needleworkers

were advised to take their work to a shop for the sculpting, the step deemed most difficult. Plush-stitch embroidery was also known as “raised Berlin work” or simply “raised embroidery.”

One of the most popular subjects of raised Berlin work in the Victorian era was a dog or a cat curled up on a tasseled cushion. Perhaps Queen Victoria’s passion for her own King Charles spaniel, Dash, inspired the exquisitely executed example in the Textile Collection of the Smithsonian Institution’s National

By Sheryl De Jong

Museum of American History, Behring Center. The dog in plush stitch and its cushion in cross-stitch are worked in wool and silk threads over two threads in each direction on a 25-count tan canvas. A geometric design worked in beads and beaded tassels decorate the front of the dog's cushion; the background was not stitched. The dog has glass eyes $\frac{5}{8}$ inch (1.6 cm) in diameter. The stitchee is unknown, but the skillful sculpting of the $\frac{1}{4}$ -inch (6.4-mm) pile has given the dog exceptionally effective, subtle contours.

The collection also includes a rather contented-looking cat reposing on its own cushion. The latter is stitched with long-and-short stitches in red with metallic beads on the sides and on the corner tassels. Below the cat's cushion is an area with long-and-short stitches in silk chenille thread. The cat is worked in several shades of gray and charcoal (the back of the piece reveals stitches placed randomly instead of in neat rows as is seen with the true plush stitch). The pile is as high as $\frac{5}{8}$ inch (1.6 cm); whiskers give the cat a realistic touch.

A King Charles spaniel on a cushion. Maker unknown. Embroidered with plush stitches and cross-stitches. Wool and silk threads and beads on 25-count canvas. Circa 1840. 22 x 23 $\frac{1}{4}$ inches (55.9 x 59.1 cm). (T7912).





Picture of two birds by Caroline F. Harder.
Embroidered with plush, cross-, and half-cross tent stitches. 1840. 9 x 13½ inches (22.9 x 34.3 cm). Gift of Hope Hanley. (T17834).

It was stitched on a piece of felted wool, rather than on canvas, which was trimmed away at the edge of the embroidery. The cat's sticher is not known.

Another example of plush stitch in the collection is Caroline F. Harder's rectangular picture of two colorful birds, completed in 1840. The birds are worked in plush stitch with pile that is ½ inch (1.3 cm) high; the canvas ground and the leaves and branches are covered with cross- and half-cross tent stitches in various directions. All that we know about Caroline Harder is her name.

The general trend in Berlin patterns was apparently not to everyone's satisfaction. The proliferation of patterns of parrots and other birds, cats, and dogs led S. F. A. Caulfeild in her 1887 *Encyclopedia of Victorian Needlework* to lament the introduction of patterns that "... have done so much to debase the public taste as far as fancy work is concerned. The work in itself is capable of good results, and is strong and lasting; but when it denigrates into the mere copying of patterns conceived in defiance of all true art principles, it helps to degrade, and not

elevate the mind. . . ." Even though their patterns may not show much originality, I feel strongly that the three examples of raised Berlin work that I have described do incorporate "true art principles," and I am glad that they have been preserved for future generations to enjoy. ❖

ABOUT THE AUTHOR. Sheryl De Jong is a member of the Embroiderers' Guild of America, the American Needlepoint Guild, the Historic Needlework Guild, and International Old Lacers. She is a volunteer in the Textile Collection of the Smithsonian Institution's National Museum of American History, Behring Center.

FURTHER READING

- Caulfeild, Sophia Frances Anne, and Blanche C. Saward. *Encyclopedia of Victorian Needlework*. New York: Dover, 1985 (reprint of 1887 edition).
- Hanley, Hope. *Needlepoint in America*. New York: Scribner's, 1969. Out of print.
- Proctor, Molly. *Victorian Canvas Work*. New York: Drake, 1972. Out of print.

The Cattley Animals

BY DEBORAH PULLIAM



Cattley family stuffed animals in the collection of the Museum of Childhood at Bethnal Green. (MISC.59-1979).

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

IT WOULD SEEM that most children in the Western world, at one time or another, have at least one stuffed animal. Many of these are cherished and loved long after cuteness, cleanliness, and eyes (and sometimes limbs) are gone. Thousands of children have more than one and spend much time creating stories and lives for their animals. The “real” Christopher Robin, son of the author



A. A. Milne, saw his bear, Pooh (originally named Edward), and other stuffed animals turned into book characters. Often stuffed animals are left behind as a child grows up, but sometimes the bond lasts into adulthood: Sebastian Flyte, the central character in Evelyn Waugh’s *Brideshead Revisited*, carried his large teddy bear, Aloysius, with him to Oxford.

Maud and Donald Cattley with the family dog Nap. Circa 1887. (B780-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.

All of the Cattley children drew and painted, as evidenced by the many notebooks filled with drawings, individual paintings, and homemade greeting cards that they made for each other.

Photograph of the Cattley family stuffed animals on a window sill of the family home. Circa 1906–1914. (B787-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.

Watercolor by Edith Cattley. 1906. (MISC.57-1979).

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

Not all children, however, make their animals such central characters in family life as did the Cattley children of Ealing, a suburb west of London. Maud (1885–1983), Donald (1887–1933), Constance (1888–1979), Helen (1890–1978), and Gilbert (1892–1978) Cattley had a collection of nine stuffed bears, three stuffed rabbits, a dog, a stuffed elephant named Pumpie, and a Japanese doll named Koko.

All were given to London’s Bethnal Green Museum of Childhood (see “A Place to Come To,” *PIECEWORK*, September/October 1997 and the sidebar on page 37) by Maud, the last surviving sibling, in 1978. The

gift also included two albums of photographs and drawings of the children and their animals at home and at the seaside. After Maud’s death, more photographs, artwork, and clothing for the animals were added to the collection.

Although the rabbits have been identified as having been made by Steiff (though they predate the company’s signature “button in the ear”), curators

at the museum have been unable to discover who made the bears. They appear to be German imports but do not seem to have been made by any of the major toy manufacturers.

All of the Cattley children drew and painted, as evidenced by the many note-

books filled with drawings, individual paintings, and homemade greeting cards that they made for each other. A formal photograph shows Gilbert, aged nine, standing at his easel. Their mother, Edith Louisa Cattley (1857–1947), was an artist herself. Many of the drawings and paintings are of the animals, dressed in





Gilbert Cattley at his easel. 1902. (B779-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.

In going through the many school notebooks the children used for their drawings, I noticed that several had been printed and bound in Rīga, the capital of Latvia. When the Cattleys were children, Rīga was a principal western port for Russia; Latvia gained its independence in 1918. I initially assumed that perhaps the father had traveled in the course of his work and had brought the notebooks home for his children. Later,

however, I noticed that several studio portraits

of the children were stamped with the name of a photographer in Rīga, so clearly the family had been there, too.

I was curious to find out more about the five Cattley children, who seem never to have married and four of whom apparently shared the family home in Ealing during their long lives, but had connections in Eastern Europe. I began my search at the Family Research Centre (FRC), a division of Great Britain's famed Public Records Office (centralized registration of all births, deaths, and marriages in Great Britain began in 1837).

I had birth years and at least approximate death dates for each of the children, and Cattley is a fairly unusual name, but I couldn't find any information about any of them. When I mentioned the possibility of a family connection with Eastern Europe, however, an assistant in the department suggested that I try the foreign birth records. There I found that Constance and Donald were born in Pernau, a port city in Estonia now known as Pärnu.

Not knowing the mother's maiden name or the father's first name made the search for their marriage record problematic. Late-nineteenth-century census information didn't show the Cattleys living at their later Ealing address, but a helpful staff member turned up the father's name,

James Edward Cattley (1857–1942), in a turn-of-the-century local directory.

A copy of Donald's birth certificate, which I later acquired from the FRC, confirmed the father's name as James Edward and gave his occupation as merchant. He also signed the certificate as the British vice consul in Pernau, so presumably he was working for the government at that time. The birth certificate also revealed the mother's maiden name, Klockmann, which strengthened my conviction that the parents had not married in Great Britain.

Through genealogical records found on the Internet, I discovered that the parents, in fact, had been married in St.

Petersburg, Russia, in 1884, where both had been born. James's family had been in the timber business in Russia (Russian wood was shipped to the family's saw mills in England) for several generations. With the exception of Maud, who was born in Rīga, all the children were born in Pernau. Except for Donald, all the siblings, as well as their parents, died well into their eighties and nineties, in Ealing. Donald, the only sibling whose death is not registered in England, died in 1933 in Kenya, where he probably had been a farmer. Gilbert's death certificate gives his occupation as a retired major in the Dragoon Guards. He was well known in retirement in Ealing for his work with a local conservation group.



Constance Cattley. Circa 1897. (B777-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.

The Family Research Centre is located in London at 1 Myddelton Street, EC1R 1VW, just off Rosebery Avenue near the Angel tube station. It is open to the public Mondays, Wednesdays, and Fridays from 9 A.M. to 5 P.M., Tuesdays from 10 A.M. to 7 P.M., Thursdays from 9 A.M. to 7 P.M., and Saturdays from 9:30 A.M. to 5 P.M. The centre is closed on major holidays. Requests for information by mail or telephone are not accepted, but the staff is extremely accommodating to visitors. www.familyrecords.gov.uk

"The Cattley Pages," on the Internet at www.members.iinet.net.au/~ericah/page1.html, has information on Cattley relatives from 1580.



Watercolors of “Pumpie,” “Peter,” and unidentified bear by Helen Cattley. 1906. (MISC.57-1979).

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

their Sunday best. Each animal has at least one handmade outfit, and in most cases, more than one.

It is likely that the children made their animals’ clothes, which appear to have been made from scraps

and worn-out clothing. A bear’s jacket has a wide collar made from a bit of grosgrain ribbon edged with lace, and Tommy, one of the larger bears, has a grosgrain ribbon belt with a metal buckle, probably salvaged from a shoe, on his coat. Pumpie the elephant, clearly homemade from felt, wears a navy blue sailor suit with gold buttons obviously salvaged from some grown-up’s military uniform. In storage is Pumpie’s Highland outfit: a Stewart tartan kilt, black velvet jacket, white vest (with more gold Navy buttons), and a glengarry (a Scots bonnet). Koko the doll has a similar Highland outfit.

Some of the garments echo the children’s own clothing—the bears’ smocked dresses are similar to that worn by Constance in a photograph taken



Card for Maud by Constance Cattley. 1897. (B793-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.

Pages from a notebook labeled “Maudie Christmas 1892.” (B806-1993).

Photograph courtesy of the Museum of Childhood at Bethnal Green, a branch of the Victoria and Albert Museum, London, England.





Watercolors of “Pumpie” by Helen Cattley, unidentified bear by unidentified artist, and “Tommy” by Helen Cattley. 1906. (MISC.57-1979).

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

when she was about nine years old. Much of the clothing is ornamented with simple needlework such as feather stitching, possibly the sign of an adult’s encouraging the children to practice their stitching.

The children also had two dogs, a terrier named Nap and a hound named Spots, which appear in several of the photographs and many of the drawings. Perhaps the tiny stuffed dog cleverly fashioned from a brown silk stocking was intended as a pet for Nap and Spots.

That the children cherished their animals is readily apparent. Unfortunately, Maud left little information about the family when she donated the collection to Bethnal Green (I uncovered a few more details, which are in the sidebar on page 35). It is frustrating not to know more about this talented and intriguing family, but at least Maud made sure that the animals and their clothing would be kept for future generations of children to enjoy. ❖

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

FURTHER READING

- Cockrill, Pauline. *The Ultimate Teddy Bear Book*. London: Dorling Kindersley, 1991.
- Scandinavian and Baltic Europe*. Melbourne: Lonely Planet, 2001.



Visiting the Museum of Childhood

The Museum of Childhood at Bethnal Green is located on Cambridge Heath Road, London E2 9PA, and can be reached via the tube or bus lines. The museum is open Saturdays through Thursdays 10:00 A.M.–5:50 P.M. Admission is free.

The museum has nearly 6,000 objects on display, spanning 400 years of childhood, including swaddling bands from the sixteenth century, dolls from the seventeenth century, games from the eighteenth century, toy theatres from the nineteenth century, model trains from the twentieth century, and construction kits from the twenty-first century. For more information, call 44 20 8983 5200 or visit www.vam.ac.uk/vastatic/nmc/.



Lacy GRIFFINS, TIGERS, BEARS, *and* PEACOCKS

By Elaine Merritt

“As gods and symbols of
power, as beasts of
burden or meat
for the table,
and even as pets,
animals have inspired
the design and decoration of
objects used in the ceremonies
of everyday life.”

—*A Cleveland Bestiary*
(Cleveland, Ohio: Cleveland
Museum of Art, 1989)

Collar by Irène D'Olszowska. Needle lace. Brussels, Belgium. Circa 1905. 49¼ x 7 inches
(125.0 x 18.0 cm). (BK-BR-364).

Photograph courtesy of the Rijksmuseum, Amsterdam, The Netherlands.

Detail of lace border made for a marriage apron.
Bobbin lace. Linen. Flemish. Seventeenth century.
37 x 5 inches (94.0 x 12.7 cm). Gift of Mrs.
Edward S. Harkness, 1930. (30.135.142).

Photograph copyright the Metropolitan Museum of Art,
New York, New York.



FOR ME, the word “lace” evokes a fabric of delicate swirls and flowers, perhaps worked into a collar or the edging of a special handkerchief carried at a wedding. Indeed, countless portraits made between the sixteenth and the late nineteenth centuries of men and women of status show how highly they valued the delicate, primarily floral, lace that adorned their collars and cuffs.

Nevertheless, the very earliest pieces of lace are neither delicate nor floral. Mythical beasts and heraldic inventions have appeared in lace for centuries along with designs of actual wild and domestic animals. Some designs are similar to those in bestiaries, the medieval books illustrated with woodcuts that sought to explain the religious and moral significance of the animals depicted. Other animal motifs appear to have been drawn from early German and Italian pattern books, such as *Ein New Modelbuch*, published in 1524 by Johannes Schönsperger in Zwickau, Germany. Many of the animal designs decorating these pieces of lace have changed so little that it can be difficult to date the lace on which they appear.

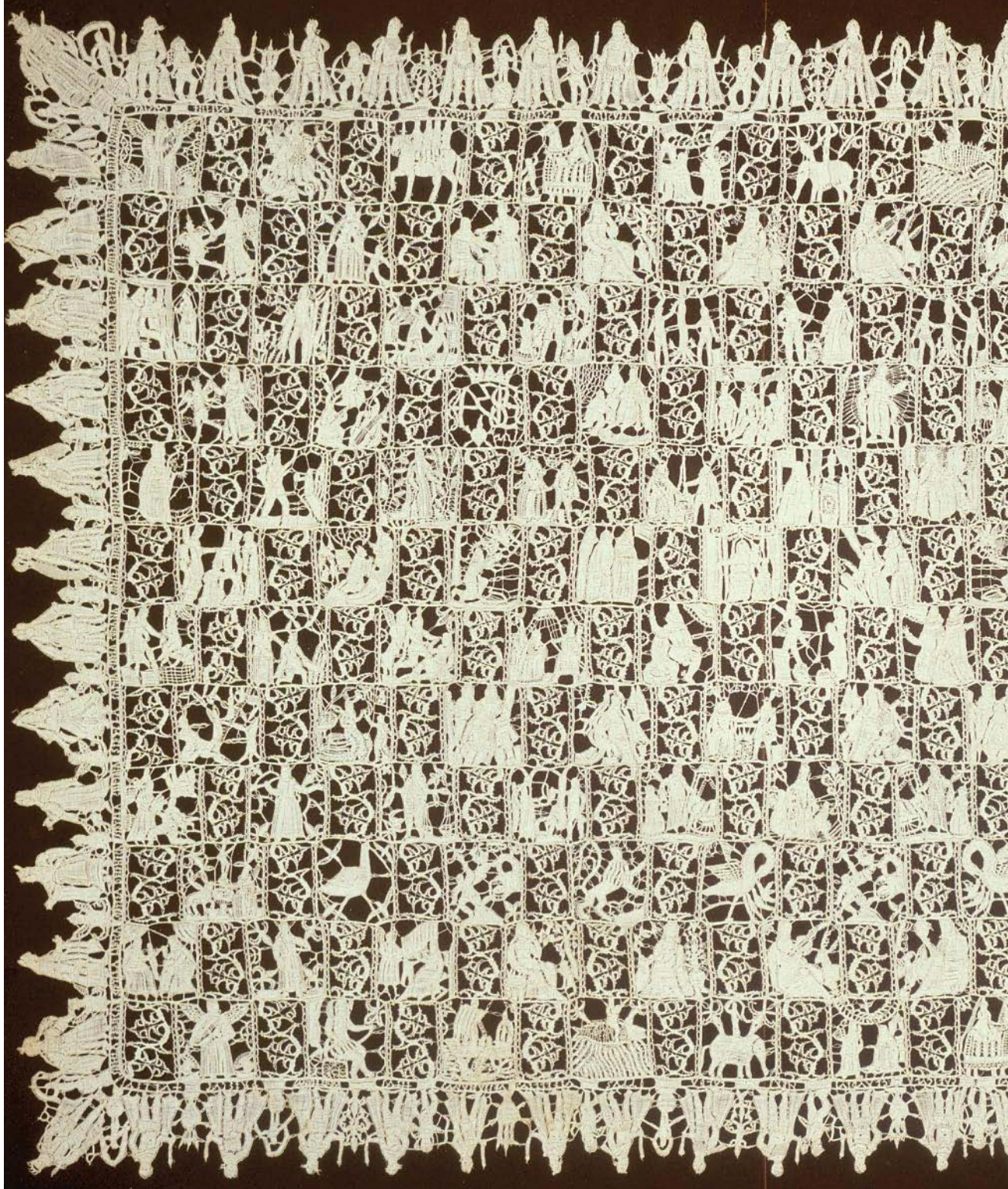
An early lace with animal forms is a late-sixteenth-century French or Flemish needle-lace bedcover in the collection of the Musée des Arts Décoratifs in Paris.

Lace border made for a marriage apron. Bobbin lace. Linen. Flemish. Seventeenth century. 37 x 5 inches (94.0 x 12.7 cm). Gift of Mrs. Edward S. Harkness, 1930. (30.135.142).

Photograph copyright the Metropolitan Museum of Art,
New York, New York.

Squares of reticella, a form of cutwork, alternate with squares of filet (a knotted mesh used as a foundation for decorative darning) embroidered with allegorical or anecdotal scenes from well-known stories and fables. Among the images are two noble ladies, one riding an elephant and the other in a cart drawn by geese, winged horses, lions, and stags. This bedcover was copied many times; completely finished reproductions were for sale in the early 1900s.





Bedcover made for the wedding of Albert and Isabella, Archduke and Archduchess of Brabant. Maker unknown. Bobbin lace. Linen. Belgium. 1599. 5½ x 4¼ feet (1.7 x 1.3 m). (D2543).

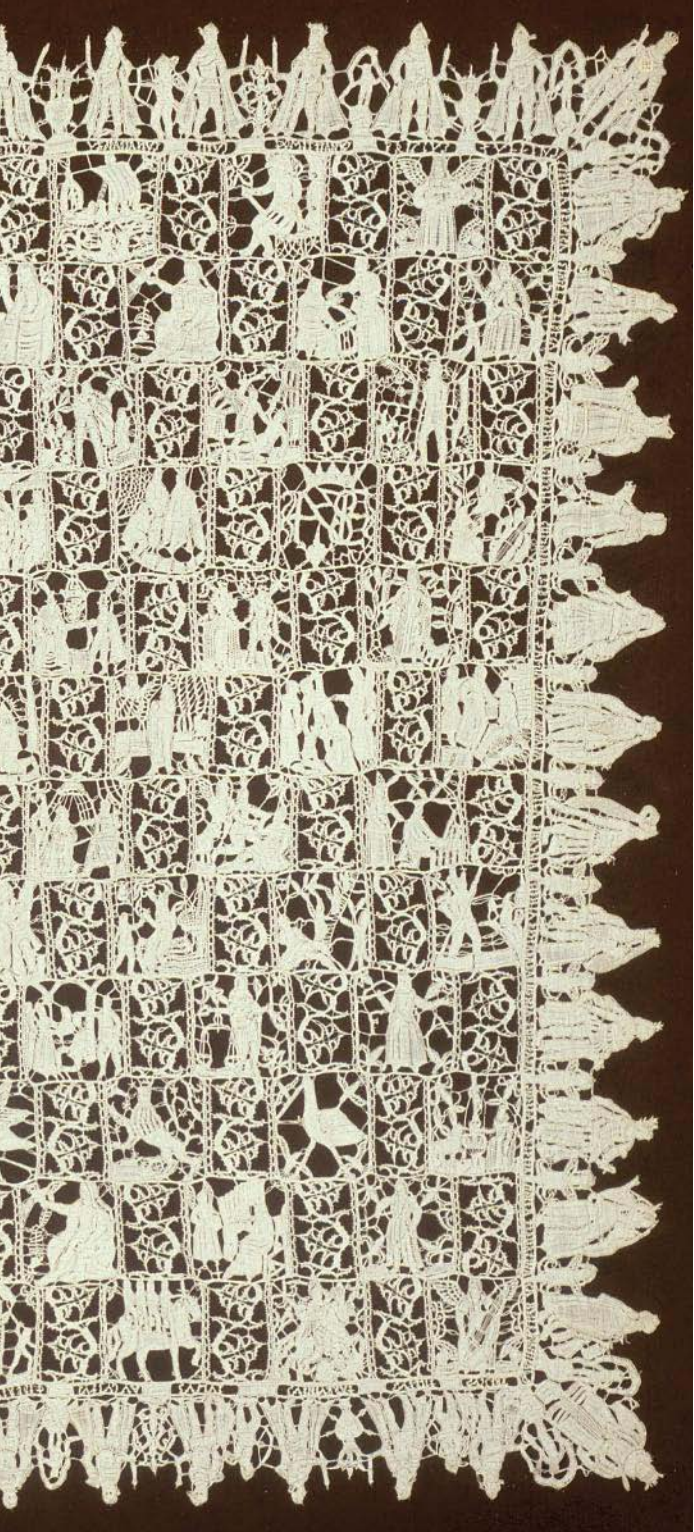
Photograph courtesy of the *Musées Royaux d'Art et d'Histoire*, Brussels, Belgium.

One of the most interesting of the early pieces is the bobbin-lace bedcover in the collection of the *Musées Royaux d'Art et d'Histoire* in Brussels, made in 1599 by local lace makers and given to Albert (1559–1621) and Isabella (1566–1623), Archduke and Archduchess of Brabant, to celebrate their marriage. Their visit to Brussels, in the duchy of Brabant (which then consisted of a large part of what is now Belgium and the Netherlands) was a cause for great celebration.

The bedcover depicts a variety of real and mythical animals. In the center are likenesses of Isabella

and Albert with their coat of arms and the word “Brabant”; Isabella’s father, Philip II (1527–1598), king of Spain, is also depicted in the bedcover.

Another interesting piece of lace, a seventeenth-century bobbin-lace border made to decorate a marriage apron, an overgarment for a bridal costume, is in the collection of the Ratti Textile Center in the Metropolitan Museum in New York City. The border, 5 inches (12.7 cm) wide, features handsomely dressed human figures as well as woodland animals. Among them are a standing bear holding a spear, a



Lace border. Maker unknown. Needle lace. Hair. England. 1640–1680. 1½ x 6½ inches (3.8 x 15.6 cm). (T.150-1963).

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



Coat of arms of the United Kingdom. Maker unknown. Biblia needle lace. Greece. Circa 1880. 5½ x 9¼ inches (13.2 x 24.8 cm). (18-1887).

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

monkey blowing a horn, a tiger, and a peacock with long tail feathers.

The peacock always has intrigued lace designers. A dozen peacocks worked in needle lace adorn an Art Nouveau collar designed and made for exhibition in 1905 by the Belgian artist Irène D'Olszowska.

Thanks to the skills of designers and lace makers, mythical beasts, actual wild and domestic animals, imaginary creatures, and heraldic inventions have played a role in lace design for centuries. Lace has been enriched by their presence. ❖

ABOUT THE AUTHOR. Elaine Merritt is a member of the board of directors of the Lace Museum in Sunnyvale, California, and a former vice president of the Organisation Internationale de la Dentelle au Fuseau et à l'Aiguille.

FURTHER READING

- Kraatz, Anne. *Lace, History and Fashion*. London: Thames and Hudson, 1989. Out of print.
- Levy, Santina. *Lace: A History*. London: Victoria and Albert Museum and W. S. Maney and Son, 1983.
- Payne, Ann. *Medieval Beasts*. Lanham, Maryland: New Amsterdam Books, 1990.
- Reigate, Emily. *An Illustrated Guide to Lace*. Wappingers Falls, New York: Antique Collectors' Club, 1986. Out of print.
- Risselin-Steenebrugen, M. *Les Dentelles Italiennes*. Brussels: Musées Royaux d'Art et d'Histoire, 1973. Out of print.
- Wardle, Patricia. *75X Lace*. Amsterdam: Waanders and Rijksmuseum, 2000.

ANIMAL IMAGERY

Many of the animals depicted in lace have symbolic meanings. The salamander represented fire; the hunted stag, good fleeing from evil; the pelican, charity; the stork, fertility in marriage; the cock, Christ as the conqueror of darkness and evil-spirits; and the griffin, a monster with the head and shoulders of an eagle and the hindquarters and tail of a lion, watchfulness, fierceness, and courage.



Detail of a tablecloth. Maker unknown. Bobbin lace. Linen. Italy. Early twentieth century. 43¼ inches (111.1 cm) in diameter. Gift of Mr. and Mrs. William H. Ball. (IMA-S2730.78.43).

Photograph courtesy of the Indianapolis Museum of Art, Indianapolis, Indiana.

THE NEEDLEWORKER

Stitch in Time

By Deanna Hall West

The Upright Cross-Stitch



Photograph by Marc A. Hefty.

Surprisingly, the upright cross-stitch, which resembles the common plus sign, has been either ignored or overlooked in many reference books on needlework stitches. Little information other than the traditional how-to-stitch diagrams is available. The stitch is also called the straight stitch and St. George's cross-stitch (the banner of St. George is a red cross of four equal legs on a white background; for more on St. George, see "The Lord Grey Banners," *PIECEWORK*, September/October 2002).

Each individual upright cross-stitch is composed of one vertical and one horizontal straight stitch of equal length with either of these stitches as the top stitch (Figures 1 and 2). A row of upright cross-stitches may be worked either from left to right or right to left (Figures 1 and 2). Within a single design or motif, the top stitch should be oriented in the same direction.

The upright cross-stitch is usually stitched over two or four threads (Figure 3) on evenweave linen fabric or needlepoint canvas or on nonevenweave fabrics such as muslin, linen twill, or douppioni silk. It may, however, be worked over any number of threads.

An area of upright cross-stitches may be worked by completing each stitch before proceeding to the next one or by using a two-journey method. Figures 4, 5,

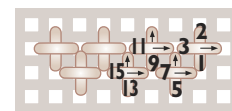


Figure 5

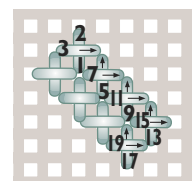


Figure 6

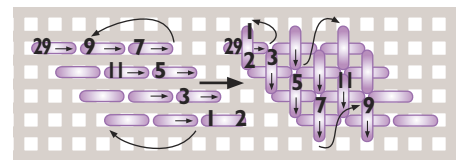


Figure 7

and 6 illustrate the former and Figure 7 illustrates the latter. Rows of upright cross-stitches usually are interlocked with one another (Figures 4, 5, 6, 7, 12), creating a closely worked, textured (bumpy), and small diamond pattern. They also may be stacked one upon another to create an entirely different overall appearance (Figure 8). Work upright cross-stitches with a normal stitch tension or pull each leg of the stitch tightly for a lacy version.

Unlike the standard upright cross-stitch, its variations may have legs of unequal lengths as in the long upright cross-stitch (Figure 9), the wide upright cross-stitch (Figure 10), and the

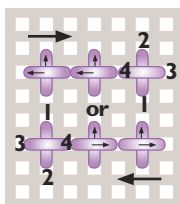


Figure 1

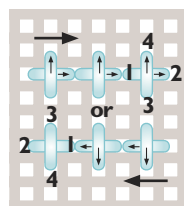


Figure 2



Figure 3

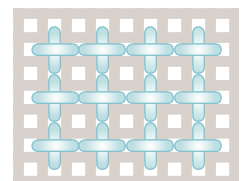


Figure 8

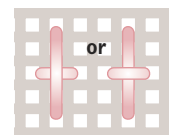


Figure 9

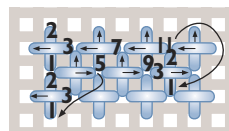


Figure 4

—continued on page 53

An Elizabethan-Inspired Band Sampler to Stitch, Part Two

DESIGNED AND
STITCHED BY
JILL CATER NIXON



Antique pincushion courtesy of Loene McIntyre, Fort Collins, Colorado. Sampler framed by Art of the Rockies Gallery, Loveland, Colorado. Photograph by Joe Coca.





Old needlework techniques such as blackwork and cross-stitch benefit from the wealth of new threads and embellishments that are available to today's stitchers. The motifs of this handsome band sampler are as old as those stitched by Elizabethans, yet find new expressions with ribbon and bead accents.

The first part of this sampler appeared in the September/October 2002 issue of *PIECEWORK*. This issue's chart will enable you to complete the first of two samplers that were designed as a pair. The second will appear in the March/April and May/June 2003 issues.

MATERIALS

For Sampler I (Parts One and Two)

Wichelt Imports Linen, 28-count 100% linen fabric, #76-202 Bonnie Blue, 1 piece 15 × 21 inches (38.1 × 53.3 cm)
 Anchor Embroidery Floss, 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, one skein each in the colors listed in the key
 Kreinik Silk Mori, 100% silk 6-strand thread, 5½ yards (5 m)/skein, one skein each in the colors listed in the key
 Kreinik Silk Serica, 100% silk 1-strand thread, 11 yards (10 m)/reel, one reel each in the colors listed in the key
 Mill Hill Seed Beads, 2.25 grams/package, one package each in the colors listed in the key
 Offray Satin Ribbon, ¼-inch (4.7-mm) wide, ½ yard (45.7 cm) lengths of each of the colors listed in the key
 John James Needles, tapestry sizes 22, 26, 28 and tapestry-point beading size 10
 Hearthside Craftworks Roller Bar Frame, 18 inches (45.7 cm) wide

INSTRUCTIONS

Each square on the chart equals two threads of linen. Work all stitches over two threads of the linen. Mount the fabric on the roller bar frame. Continue Part Two of the design below the completed Part One; the two shaded rows at the top of the chart duplicate the two bottom rows of Part One. Use one strand of floss and the size 28 needle for the back stitches. Use two strands of floss and the size 26 needle for the cross-stitches. Use the size 22 needle and three strands of Silk Mori or one strand of Silk Serica, as indicated in the key, to attach the ribbon to the linen. Use the beading needle and one strand of floss (in the color that most closely matches the bead color) to attach the beads with cross-stitches. Remove the fabric from the roller bar frame.

FINISHING

Traditional band samplers were often hemstitched along the edges and then mounted on a fabric-covered mount board before framing. The sampler may also be framed conventionally.

ABOUT THE DESIGNER. *Jill Cater Nixon lives in Milton Keynes, England, and studies antique needlework in museums in England and the United States. She began her career as a knit designer but became an embroidery designer when she discovered the huge selection of embroidery floss colors, metallic threads, and beads and other embellishments. She specializes in samplers and blackwork designs.*

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.

Linen fabric. Wichelt Imports, Inc., N162 Hwy. 35, Stoddard, WI 54658; (608) 788-4600; www.wichelt.com.

Anchor embroidery floss. Coats & Clark Consumer Service, PO Box 12229, Greenville, SC 29612; (800) 648-1479; www.coatsandclark.com.

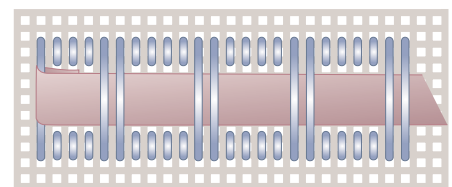
Silk Mori and Silk Serica threads. Kreinik Mfg. Corp., 3106 Lord Baltimore Dr., Ste. 101, Baltimore, MD 21244; (410) 281-0040; www.kreinik.com.

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

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

Roller bar frame. Hearthside Craftworks, PO Box 55012, Calgary, Alberta, Canada T1Y 4E2; (403) 280-9326; www.hearthsidecraftworks.com.

Ribbon. Available at fabric stores.



Satin stitch ribbon channel



Attaching beads

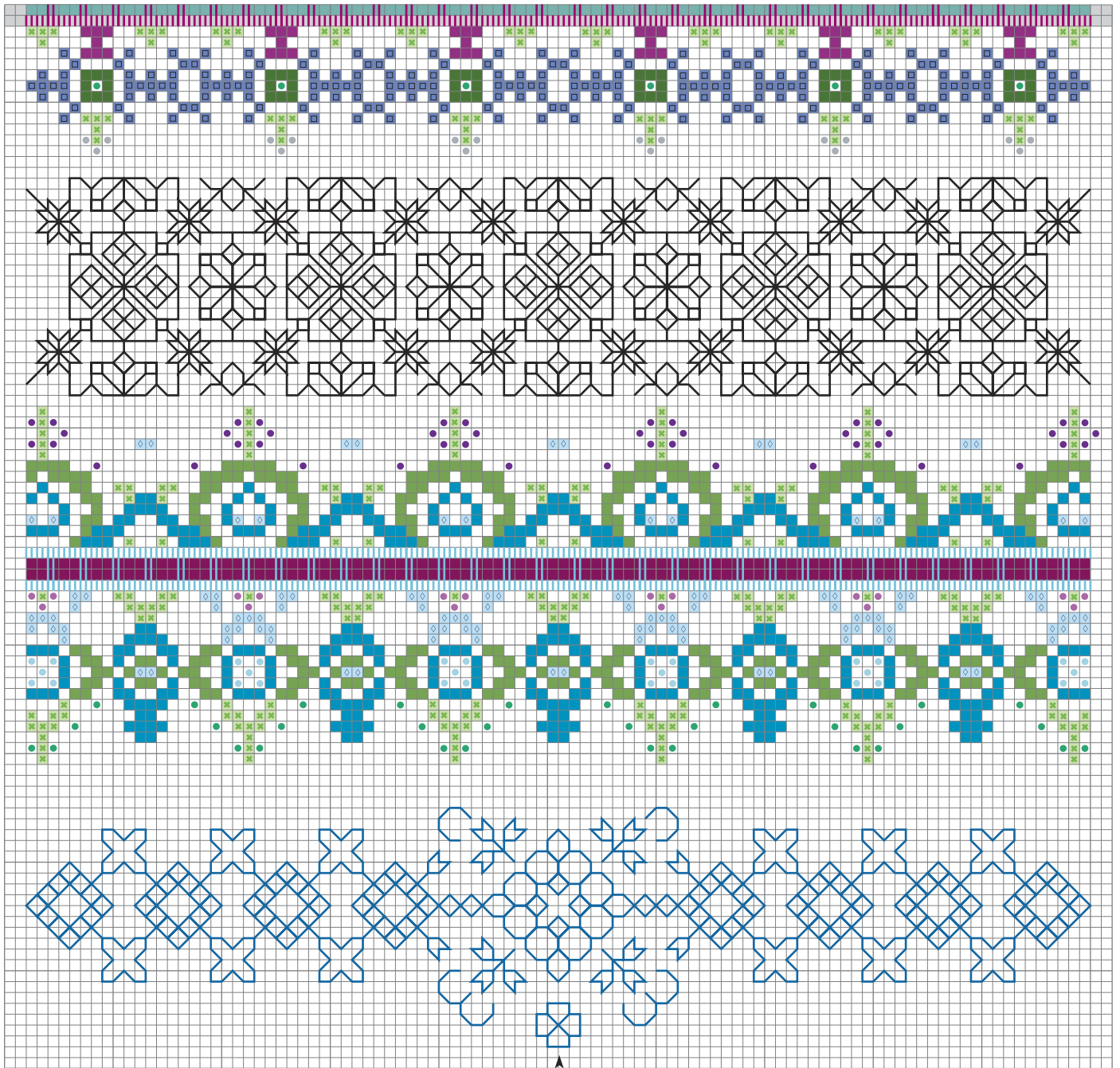


Chart may be photocopied for personal use.

Key

Anchor

1035	DMC Cross-stitch: 930—Dark Antique Blue
72	902—Very Dark Garnet
268	937—Medium Avocado Green
168	807—Peacock Blue
281	732—Olive Green
1034	931—Medium Antique Blue
1068	3808—Ultra Very Dark Turquoise
878	501—Dark Blue Green
70	3685—Very Dark Mauve

861	935—Dark Avocado Green
Satin Stitch:	
	Kreinek Silk Mori 5055—Medium Dark Slate Blue over ribbon 570
	Kreinek Silk Serica 1119—Garnet over ribbon 347
	Kreinek Silk Mori 5105—Medium Dark Cerulean over ribbon 275
Back Stitch:	
70	3685 top band
268	937 second band from top
878	501 third band from top

1035	930 bottom band
Surface Attachment:	
	Mill Hill 02021—Gunmetal
	Mill Hill 02025—Heather
	Mill Hill 02006—Ice Blue
	Mill Hill 03059—Green Velvet
	Mill Hill 62012—Frosted Royal Plum
	Mill Hill 00358—Cobalt

Stitch count for entire design: 196 high x 98 wide

Stitch count for Part Two: 94 high x 98 wide

Finished design sizes (entire sampler):

14 stitches per inch—14 x 7 inches (35.6 x 17.8 cm)

16 stitches per inch—12¼ x 6 inches (31.1 x 15.6 cm)

18 stitches per inch—10⅞ x 5½ inches (27.6 x 14.0 cm)

Finished design sizes Part Two only:

14 stitches per inch—6¾ x 7 inches (17.1 x 17.8 cm)

16 stitches per inch—5⅞ x 6 inches (14.9 x 15.6 cm)

18 stitches per inch—5¼ x 5½ inches (13.3 x 14.0 cm)



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



A Silk Ribbon Frame to Embroider

DESIGNED BY DEANNA HALL WEST
AND STITCHED BY MARIE ALTON

This small treasure of a photo frame could be mistaken for an antique.

The silk ribbon flowers—in lovely hand-dyed variegated colors—hint at the way natural fibers softly fade with the passage of time. The elementary embroidery uses only a few simple stitches that allow the beauty of the silk ribbon and floss to weave a romantic spell.

INSTRUCTIONS

Trace the frame perimeter, the oval cutout, and the vine motif onto the tracing paper. Trace a second time, omitting the vines. Trace the stand pattern.

Cut the silk fabric into one 7-inch (17.8-cm) square piece for the design fabric (frame face), two 5- \times -6-inch (12.7- \times -15.2-cm) pieces for the frame back, and two 3- \times -5-inch (7.6- \times -12.7-cm) pieces for the stand. Zigzag or overcast the raw edges of the design fabric; mount the design fabric in the hoop.

Center and pin the frame tracing with the oval cutout over the fabric, aligning the sides of the frame with the fabric grain. Using the sewing thread, baste a running-stitch outline around the perimeter and the inside oval through the paper and the fabric. Using one strand of the Eterna floss and the embroidery needle, back stitch the vine motif through the paper and the fabric; make short stitches.

MATERIALS

Thread Gatherers Petals, 100% silk ribbon, 4 mm wide, 4 yards (3.7 m)/ skein, Cockleshell #SR4 008, Green Leaves #SR4 090, 1 skein each; 7 mm wide, 2 yards (1.8 m)/skein, Cockleshell #SR7 008, Desert Moss #SR7 9713, 1 skein each
Eterna Embroidery Floss, 100% silk 6-strand thread, 5½ yards (5.0 m)/ skein, #4320, 1 skein

John James Needles, chenille size 20, crewel embroidery size 7

Embroidery hoop, 6 inches (15.2 cm) diameter

Douppioni Silk Fabric, black, 1 piece 18 × 7 inches (45.7 × 17.8 cm)

Fleece, 1 piece 3½ × 4½ inches (8.9 × 11.4 cm)

Offray Satin Ribbon, ¼ inch (3 mm) wide, black, 26 inches (66.0 cm) long

Rattail cord, black, 30 inches (76.2 cm) long

Sewing thread, light-colored

Poster board, 1 piece 14 × 4 inches (35.6 × 10.2 cm)

Lightweight cardboard, 1 piece 3 × 4 inches (7.6 × 10.2 cm)

Craft knife

Craft glue, clear-drying high-tack

Tracing paper

Finished size of the frame: 3¼ × 4¼ inches (8.3 × 10.5 cm)

Gently tear away the paper and work stem stitches over the back-stitched vine lines, using four strands of Eterna floss and the embroidery needle. Using the ribbon and the chenille needle, work the rest of the design in the following order: colonial knots for padding the petals, straight stitches for the petals, ribbon stitches for the sepals and leaves, and French knots at the center of the floral clusters. Use one strand of floss for straight stitches on top of the leaves.

FINISHING

Make a tape circle by cutting a 2-inch (5.1-cm) length of cellophane tape and overlapping the ends with the sticky side out. Using the tape circle, attach the frame tracing to the poster board. Using the craft knife and a metal ruler (where applicable), cut out the frame front, including the oval cutout, and one stand piece. Separate the tracing paper from the poster board and cut two more frame pieces for the back, omitting the oval cutouts, and one more stand piece. Using the frame pattern, cut a piece of lightweight cardboard for the frame facing, including the oval cutout.

Apply a thin, even layer of glue to one side of the poster board with cutout (the

face board) and center it, glue side down, over the fleece piece. When the glue is dry, remove the excess fleece by folding it around the board edges and trimming it flat against the board. Trim out the center oval in the same manner.

Center the wrong side of the design fabric over the fleece side of the face board, matching the running-stitch outlines with the board edges, and pin through the fabric into the board edges. Turn the design unit over, and following Figure 1, trim and clip the fabric edges, stopping at the point where the scissors touch the board. Turn the corners and glue them to the back, then the adjacent and side edges. Clip the center oval as shown in Figure 1, and glue the edges to the back of the face unit. When the glue is dry, remove the running stitches.

Apply a thin, even layer of glue to the back of the face board and allow it to set slightly before attaching the lightweight cardboard piece as a facing; press with fingers and allow the glue to dry.

Cover the remaining frame and stand pieces with the silk fabric, trimming and gluing as for the face board. Cut a 9½-inch (24.1-cm) length of black ribbon to make the stand hinges. Working on the back of one stand piece, vertically center and glue

the ribbon with 2 inches (5.1 cm) extending beyond the top (narrow) edge; the ribbon will also extend below the bottom edge. Glue the wrong sides of the two stand pieces together and clamp them with binder clips until the glue is dry.

Place the stand on top of the right side of one of the back pieces with the top edges even, and center it side to side. Glue the top ribbon hinge to the wrong side of the back piece; let dry. Glue 2 inches (5.1 cm) of the bottom ribbon hinge to the center bottom of the back piece, allowing 2 inches (5.1 cm) of slack between the stand and the back; let dry.

Glue the wrong sides of the back pieces together and clamp them with clips until the glue is dry. Glue the remaining black ribbon so that it covers both outer edges of the back unit. Working with 2 to 3 inches (5.1 to 7.6 cm) at a time, glue the rattail cord to the stand edges. With wrong sides facing, glue the frame face to the back unit, leaving the bottom edge open for inserting a photograph. Glue the rattail cord to the front edge of the frame only, leaving the bottom opening free. Insert the photograph.

ABOUT THE STITCHER. *Marie Alton, who lives in Pickering, Ontario, Canada, specializes in silk ribbon embroidery designs. You may visit her website at sredeluxe.tripod.com.*

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 ribbon. The Thread Gatherer, 2108 Norcrest Dr., Boise, ID 83705; (208) 387-2641; www.threadgatherer.com.

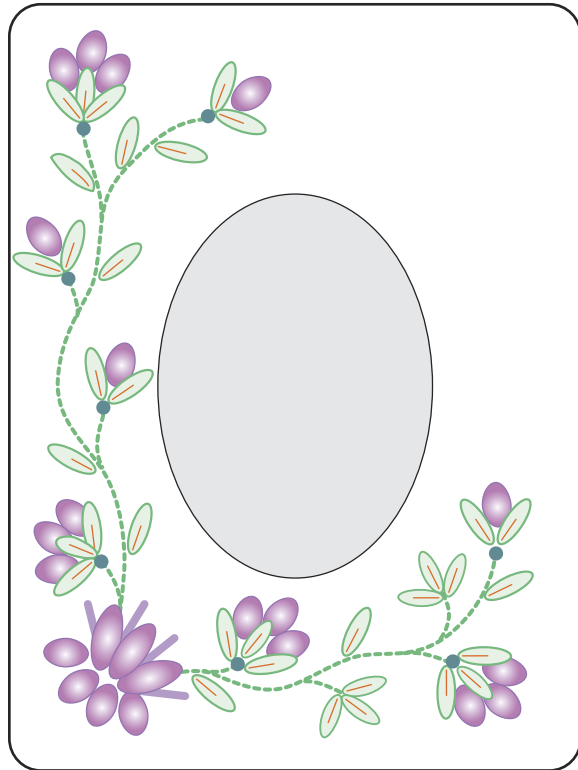
Silk embroidery floss. Eterna Silk, Yodamo, Inc., 2023 E. Simms Way, Ste. 183, Port Townsend, WA 98368; (360) 379-3250; www.eternasilk.com.

John James needles. The Colonial Needle Co., 47 Westmoreland Ave., White Plains, NY 10606; (914) 620-3916; www.colonialneedle.com.

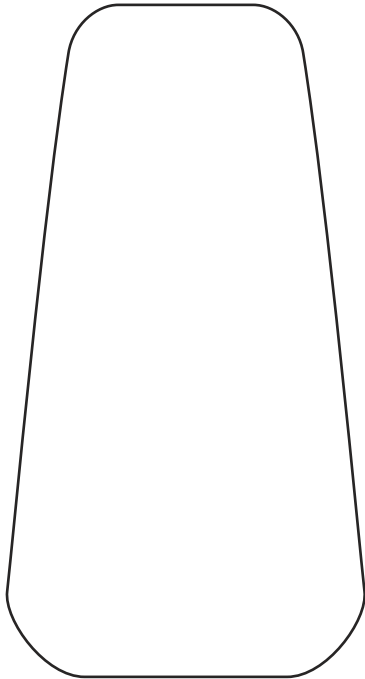
Silk fabric, Offray ribbon, rattail cord, and fleece. Available at fabric stores.
Poster board. Available at art stores.

Key

- Ribbon Stitch:**
-  Desert Moss (7 mm) leaves
- Padded Straight Stitch:**
-  Cockleshell (4 mm) padding—colonial knot
-  Cockleshell (7 mm) petals—straight stitch
- Straight Stitch:**
-  Cockleshell (7 mm) petals
- French Knot:**
-  Green Leaves (4 mm)
- Eterna Silk Floss**
- Straight Stitch:**
-  4320 green leaves
- Back Stitch/Stem Stitch:**
-  4320 green vines

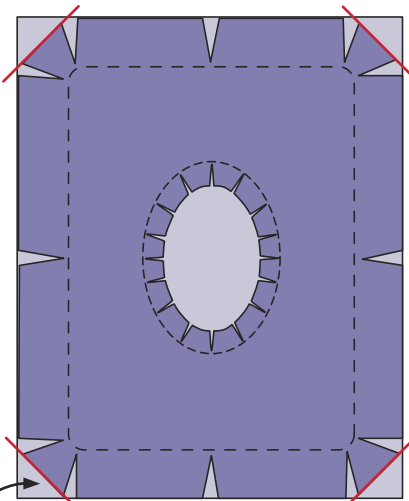


Pattern may be photocopied for personal use.



Frame stand

Figure 1

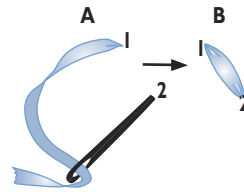


Trim fabric $\frac{3}{8}$ inch (1 cm) from running-stitch outline
 Clip off corners at 45 degrees
 Clip and remove light-shaded areas

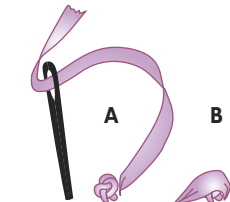
Ribbon Stitches



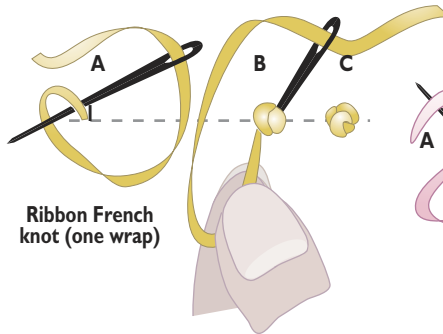
Ribbon stitch



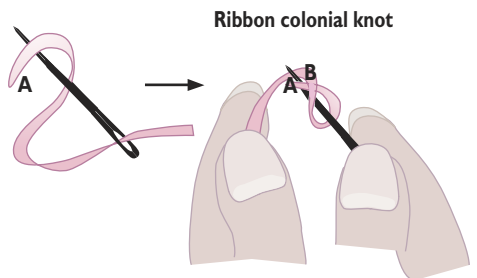
Ribbon straight stitch



Straight stitch over colonial knot

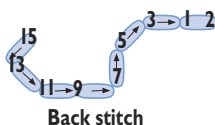


Ribbon French knot (one wrap)



Ribbon colonial knot

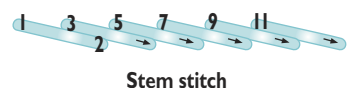
Floss Stitches



Back stitch



Straight stitch



Stem stitch

A Pincushion Doll to Stitch

DESIGNED AND STITCHED
BY MARY POLITYKA BUSH

Antique pincushion dolls with porcelain heads and torsos and full, fabric skirts are collectors' delights, and prices for dolls in excellent condition that predate 1930 have soared. For more, see "Enchanting Half Dolls" on page 54. Ours is a reproduction porcelain head and torso with fine painted details and sumptuous embroidered skirts.



Needle folder and pins courtesy of
Loene McIntyre, Fort Collins, Colorado.
Photograph by Joe Coca.

MATERIALS

Sewing Chest Designs Porcelain Half Doll, #D7 "Mi-Lady"

Wichelt Imports Linen, 28-count 100% linen fabric, #76-101 Antique Ivory, 1 piece 10 × 20 inches (25.4 × 50.8 cm), 1 piece 7 × 20 inches (17.8 × 50.8 cm)

Kreinik Silk Serica, 100% silk single-strand thread, 11 yards (10.0 m)/reel, #4163 Light Victorian Green, 4 reels
Kreinik Silk Mori, 100% silk 6-strand thread, 2¾ yards (2.5 m)/skein, #5103 Light Cerulean, 3 skeins, #2032 Lightest Lemon, 1 skein; 5½ yards (5.0 m)/skein, #9034 Medium Neutral Flesh, 1 skein

John James Needles, tapestry sizes 24 and 26 and curved needle size 24

Hearthside Craftworks Roller Bar Frame, 22 inches (55.9 cm) wide

Batting, fiberfill or wool

Lightweight fabric (voile, batiste), ivory, 1 piece ¼ yard (22.9 cm)

Heavy cardboard, muslin fabric, and double-sided fusible webbing, one 5-inch (12.7-cm) square of each

Sewing thread, ivory and medium blue
Florist's wire, 28-gauge, 6 inches (15.2 cm)

Finished size of doll: 6¼ inches (15.9 cm) high, 4¼ inches (10.8 cm) in diameter

INSTRUCTIONS

Each square on the chart equals two threads of the linen fabric. Use the size 26 needle when stitching with two strands of Silk Mori; use the size 24 needle when stitching with Silk Serica or with three strands of Silk Mori; use the curved needle when working the coral knots.

Zigzag or overcast the edges of both pieces of the linen. Mount the larger piece (overskirt) in the frame. Begin stitching the overskirt design 2½ inches (6.4 cm) from the bottom and centered side to side.

Work Holbein (double running) stitches for seven pairs of scrolls (three on each side of center motif). The Holbein stitches

cover varying numbers of fabric threads; they are shown on the chart in two values of blue for clarity. Work coral knots over the Holbein stitches; slide the needle under the Holbein stitches only, do not pierce the linen. Maintain a consistent, firm twist in the thread when working the knots. Place the knots so they just touch. Stitch the remaining portions of the overskirt, following the chart. Do not stitch the last vertical row of running stitches; it will be worked during finishing.

Remove the completed embroidery from the frame. Mount the remaining piece of linen in the frame.

Begin stitching the underskirt in the center of the linen, 1½ inches (3.8 cm) from the bottom. Following the chart, stitch seven flower-with-border motifs; allow six threads between motifs. Remove from the frame.

FINISHING

Cut two strips of the lightweight fabric: 3 × 16½ inches (7.6 × 41.9 cm) and 2½ × 14½ inches (6.4 × 36.8 cm). Using the blue sewing thread, loosely baste the dashed outline of the scallops (shown in red on the chart) on the back side of the overskirt embroidery. Trim to 1 inch (2.5 cm) from the top and the bottom of the embroidery. Trim the underskirt to 2 inches (5.1 cm) from the top of the embroidery and ½ inch (1.3 cm) from the bottom.

Pin the 16½-inch (41.9-cm) strip to the right side of the overskirt embroidery, with ½ inch (1.3 cm) below the scallops. Using the overskirt basting stitches as a stitching guideline, sew the scallops through both layers of the fabric. Remove the basting stitches. Carefully trim the fabrics ¼ inch (3 mm) from the bottom of the scallops. Turn; finger-press to create smooth curves. Turn the top edge of the lining fabric under ¼ inch (6 mm), press, and tack it to the backs of the embroidery stitches. Cover the embroidery completely with a pressing cloth, and press the scalloped strip facedown on a terry towel. With right sides facing, sew a ½-inch (1.3-cm) back seam. Turn right side out. Using one

strand of #5103 Silk Mori, work a row of outline stitches over the back seam.

With right sides facing, pin the remaining strip of fabric to the upper edge of the underskirt embroidery. Sew together with a ½-inch (1.3-cm) seam. Cover the embroidery completely with a pressing cloth, and press facedown on a terry towel. Press the seam away from the embroidered fabric. Stitch a ½-inch (1.3 cm) back seam. Turn the bottom edge of the design fabric under ½ inch (1.3 cm). With overskirt and underskirt inside out, use 4 strands of ivory sewing thread to handsew gathering stitches 1 inch (2.5 cm) from the top edges of each one.

Insert the doll into the overskirt upside down, with her head pointing toward the hem and the back of her head facing the center back seam. Gather the overskirt, pulling it as tight as possible around the doll's waist. Place the underskirt with one flower in the center of each pair of scrolls on top of the overskirt and repeat the gathering procedure. Wrap the florist's wire tightly around the gathered waistline of both skirts and twist it tightly. Turn the doll right side up and smooth the layered skirt away from the body.

Using the outer edge of the skirt base pattern, cut one circle from the muslin. Using the inner edge of the pattern, cut one circle each from the cardboard and the fusible webbing. Following the manufacturer's instructions, fuse the webbing to the center of the muslin circle, then to the cardboard. Press the excess muslin over the edge of the cardboard.

Firmly stuff the skirt with fiberfill or wool batting. Slip stitch the bottom of the skirt to the cardboard/muslin unit with the muslin facing out.

ABOUT THE DESIGNER. For more on half dolls, see *Mary Polityka Bush's* article on page 54.

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.

Half doll. Sewing Chest Designs, PO Box 882, Brighton, MI 48116; (810) 225-4484.

Linen fabric. Wichelt Imports, Inc., N162 Hwy. 35, Stoddard, WI 54658-9801; (608) 788-4600; www.wichelt.com.

Silk thread. Kreinik Mfg. Co., Inc., 3106 Lord Baltimore Dr., Ste. 101, Baltimore, MD 21244; (410) 281-0040; www.kreinik.com.

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


Roller bar frame. Hearthsides Craftworks, PO Box 55012, Calgary, Alberta, Canada T1Y 4E2; (403) 280-9326; www.hearthsidescraftworks.com.

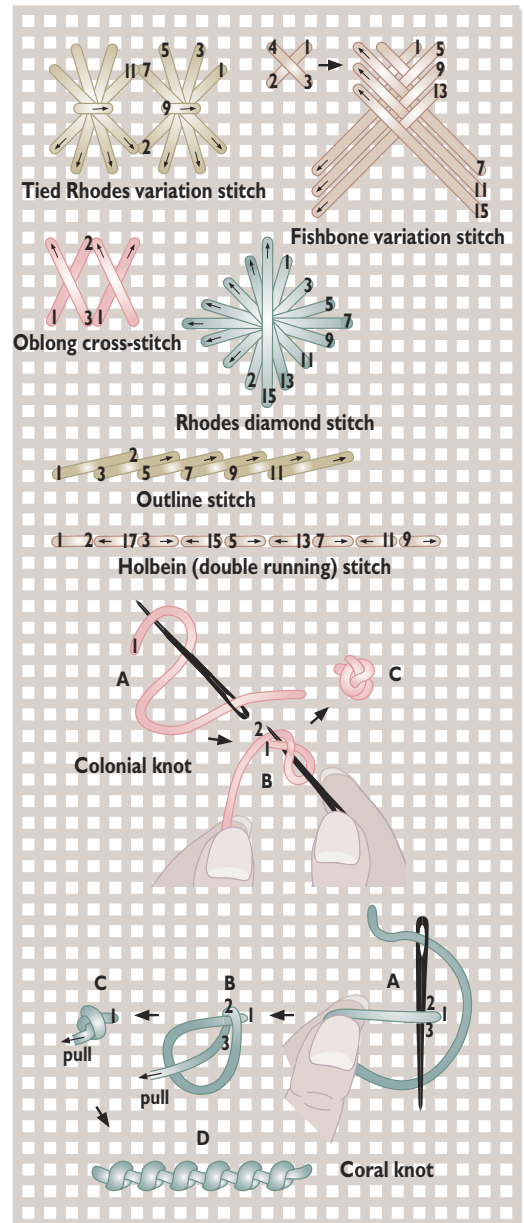
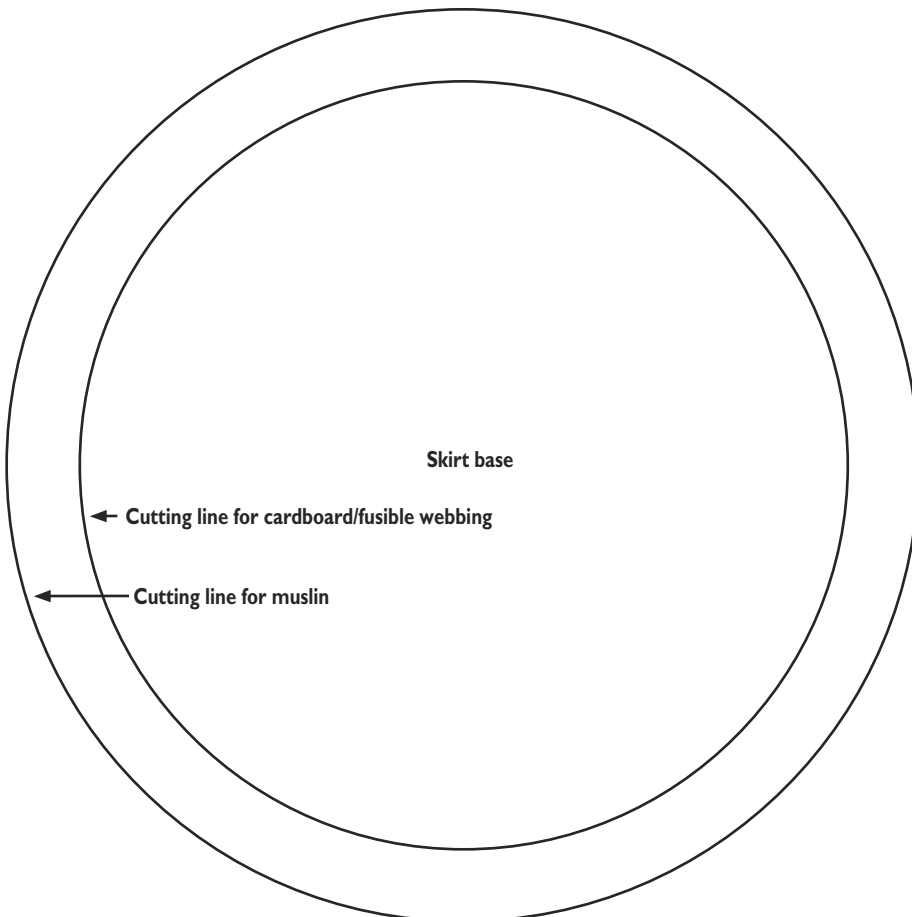
Lightweight and muslin fabrics, batting, and fusible webbing. Available at fabric stores.

Florist wire. Available at craft stores.

Key Kreinik

-  **Back Stitch:**
5103—Light Cerulean Silk Mori
-  **Oblong Stitch:**
4163—Light Victorian Green Silk Serica
-  **Colonial Knot:**
9034—Medium Neutral Flesh Silk Mori
-  **Holbein Stitch (with coral knot on top):**
4163—Light Victorian Green Silk Serica
-  **Straight Stitch:**
9034—Medium Neutral Flesh Silk Mori

-  **Diamond Rhodes Stitch:**
2032—Lightest Lemon Silk Mori
-  **Tied Rhodes Stitch Variation:**
5103—Light Cerulean Silk Mori
-  **Fishbone Stitch Variation:**
4163—Light Victorian Green Silk Serica
-  **Running Stitch:**
Blue sewing thread



Overskirt

Stitch count: 50 high x 217 wide (with repeats)

Finished design sizes:

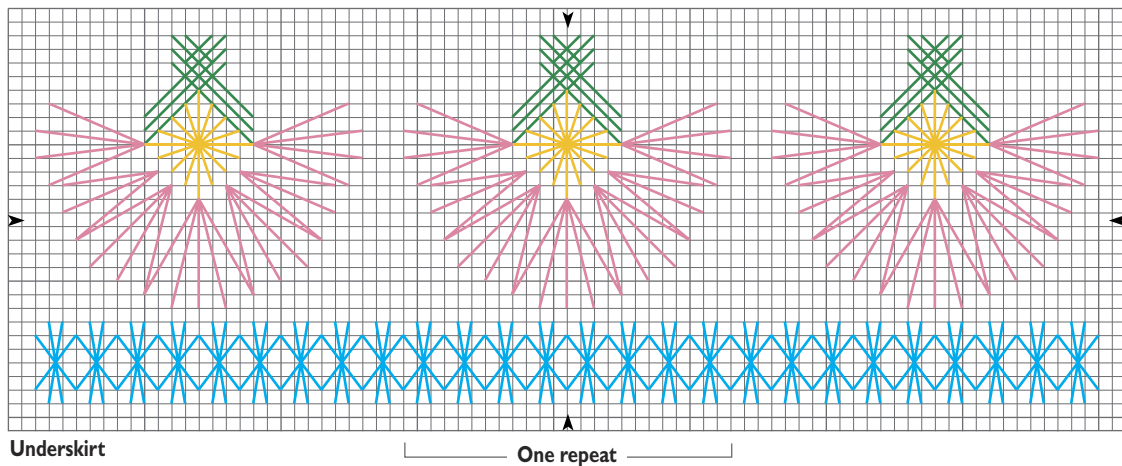
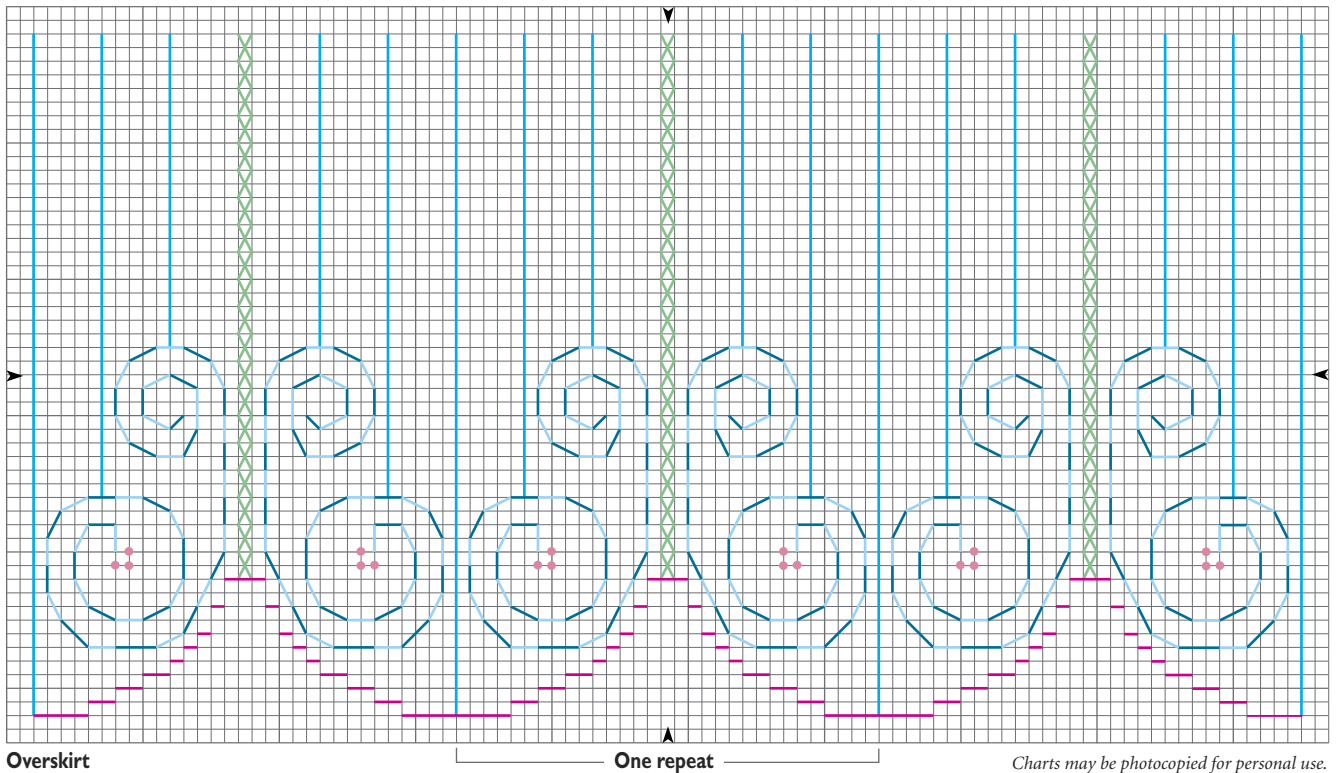
- 14 stitches per inch—3 $\frac{3}{8}$ x 15 $\frac{1}{2}$ inches (9.2 x 39.4 cm)
- 16 stitches per inch—3 $\frac{1}{4}$ x 13 $\frac{3}{8}$ inches (7.9 x 34.6 cm)
- 18 stitches per inch—2 $\frac{7}{8}$ x 12 $\frac{1}{2}$ (7.3 x 30.8 cm)

Underskirt

Stitch count: 27 high x 186 wide (with repeats)

Finished design sizes:

- 14 stitches per inch—2 x 13 $\frac{3}{8}$ inches (5.1 x 34.0 cm)
- 16 stitches per inch—1 $\frac{3}{4}$ x 11 $\frac{5}{8}$ inches (4.4 x 29.5 cm)
- 18 stitches per inch—1 $\frac{1}{2}$ x 10 $\frac{3}{8}$ inches (3.8 x 26.4 cm)



Stitch in Time

(continued from page 42)

diagonal upright cross-stitch (Figure 11). Each creates a distinctive effect.

Any type of thread—cotton or silk floss, matte cotton, flower thread, pearl cotton, ribbon — may be used for upright cross-stitches as long as the thread is of appropriate weight and strength for the ground fabric or canvas. Stitching alternate rows of upright cross-stitches in two different colors creates an

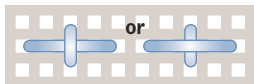


Figure 10

Persian and tapestry yarn, metallic braids, or silk ribbon — may

interesting dotted appearance (Figure 12).

Use the upright cross-stitch for bands, borders, backgrounds, and fillings (especially small areas because of its small stitch size). This stitch is also excellent for stitching such textured items as tree bark, stars, flower centers (especially the large sunflower), fur trim on clothing, four-petal flowers, and sheep fleece.

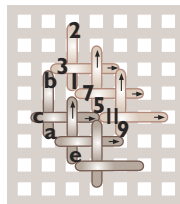


Figure 11

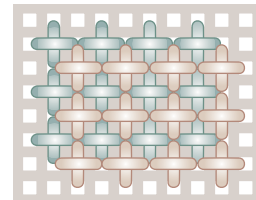


Figure 12

upright cross-stitch also is a hard-wearing stitch that is almost snag-proof and is therefore useful for footstool covers, chair seats, and other items that may be subject to wear.

Some sampler experts have noted the use of this easy, textured stitch in some centuries-old samplers. The



ABOVE: Dutch chocolate girl with bonnet. Germany. Early twentieth century. 5¼ inches (14.6 cm).

All photographs courtesy of Susan Endo.
Photograph by Graphics United.

RIGHT: Dutch chocolate girl with bonnet. Germany. Early twentieth century. 5 inches (12.7 cm).

Photograph by Graphics United.



THIRD FROM LEFT: Dutch chocolate girl with bonnet. Manufactured by Wilhelm Goebel Porzellanfabrik. Oeslau, Germany. Early twentieth century. 4¼ inches (12.1 cm).

Photograph by Graphics United.

FOURTH FROM LEFT: Dutch chocolate girl with bonnet. Germany. Early twentieth century. 4¼ inches (12.1 cm).

Photograph by Graphics United.

FROM THE MID-1800s through the early 1900s, half dolls—molded porcelain, bisque, plaster, wood, wax, papier-mâché, or composition-compound figurines, ranging in height from 1 inch (2.5 cm) to about 7 inches (17.8 cm)—were found in sewing rooms and bedrooms around the world. The gathered fabric skirts of some dolls concealed a variety of accoutrements essential to a woman's toilette—powder puffs and clothes brushes, for example; others were used to hold brooches and hat pins or to shade lamps; *teepuppen*, “tea dolls,” from Germany and other half dolls with longer, more voluminous skirts were tea cozies; brush-skirted models whisked away crumbs, and a rare few had slots to hold place cards. Most half dolls, however, were pincushions with their skirts seamed to round bases and stuffed.

In addition to the name “pincushion dolls,” half dolls also are referred to as “dresser dolls,” “tops,” “pin heads,” and “whiskbroom dolls.” Most were, as the half-doll name suggests, head-to-tapered-waist torsos around which a fabric skirt was gathered. The skirt, which may have covered a wire hoopskirt form or a box lid, was attached to the torso with handsewn stitches taken through holes in its base. Occasionally

legs, molded separately and unattached to the torso, were sewn to the underside of the skirt or were otherwise attached to the item it concealed. “Head and shoulders” and “head only” dolls were exactly that and were used as handles for powder puffs and brushes or stoppers for perfume bottles.

The artists who created the half dolls based

many of them on elegant women and femme fatales found in literature, history, and art. Not all half dolls were glamorous women, however. The genre included a host of youth figures, from sweet-faced, peak-capped Dutch girls to flower-bearing frauleins, with the occasional frock-coated gentleman, soldier, or small animal added to the mix for variety.

COLLECTING HALF DOLLS

Half dolls molded in one piece with arms close to their bodies, though collectible, warrant lower prices than those with “arms away” with one arm, or both, extended. Some of these feature hands with fingers individually formed and daintily poised, as well as bouquets of flowers, fans, or other three-dimensional detailing.

The rarest half dolls have articulated arms or, in the case of “bald china” and “open head” dolls, exquisitely-coiffed mohair or silk floss wigs glued to their heads. Meticulously hand-painted features,



brows and lashes rendered one hair at a time, for instance, also increase the worth of these figurines.



It is still used today. Walter Baker, grandson of the founder of the Baker's Chocolate Company, commissioned the German firm Goebel to create half dolls based on La Belle Chocolatier.

Every collector of half dolls dreams of owning a La Belle Chocolatier. She is a prize indeed: One fetched \$500 in 1975, the highest price ever paid until that time for a porcelain half doll. Today, according to collector, expert, and author Susan Endo, they are valued at upwards of \$3,000, depending on size.

TODAY

In the years since the first half doll was created, their popularity has risen and fallen. Today, however, half dolls are being reproduced. While some are practically employed as pincushions and sachets, most are treasured for the pleasure their owners derive from sewing, embroidering, appliquéing, knitting, beading, or patchwork-piecing the skirts these dainty little ladies wear. ❖

ABOUT THE AUTHOR. *Mary Polityka Bush is a needlework designer, writer, and instructor who lives and works in Piedmont, California. Her project, "A Pincushion Doll to Stitch," is on page 50.*

FURTHER READING

Endo, Susan. *First Price Guide to Pincushion Dolls*. Pomona, California: Susan Endo, 1980. Out of print.
 ———. *Second Price Guide to Pincushion Dolls*. Pomona, California: Susan Endo, 1990. Out of print.
 Lorrin, Shona, and Marc Lorrin. *The Half-Doll with Related Items, Makers and Values*, Volume One. Tulsa, Oklahoma: Shona and Marc Lorrin, 1999.
 Petigfrere, Marie. *Les Demi-Figurines*. Paris, France: Musée de la Poupée, 1996. Out of print.

LA BELLE CHOCOLATIER

In the mid-nineteenth century, the Baker's Chocolate Company of Dorchester, Massachusetts, worked out an agreement with a Swiss artist, Jean-Étienne Liotard, to use Liotard's painting, *La Belle Chocolatier*, of the wife of a Swiss prince dressed as a maid serving chocolate, as the company's logo.

FAR LEFT: Flapper with a fur stole. Germany. Early twentieth century. 5 inches (12.7 cm).

Photograph by Susan Endo.

SECOND FROM LEFT: Flapper. Germany. Early twentieth century. 5 inches (12.7 cm).

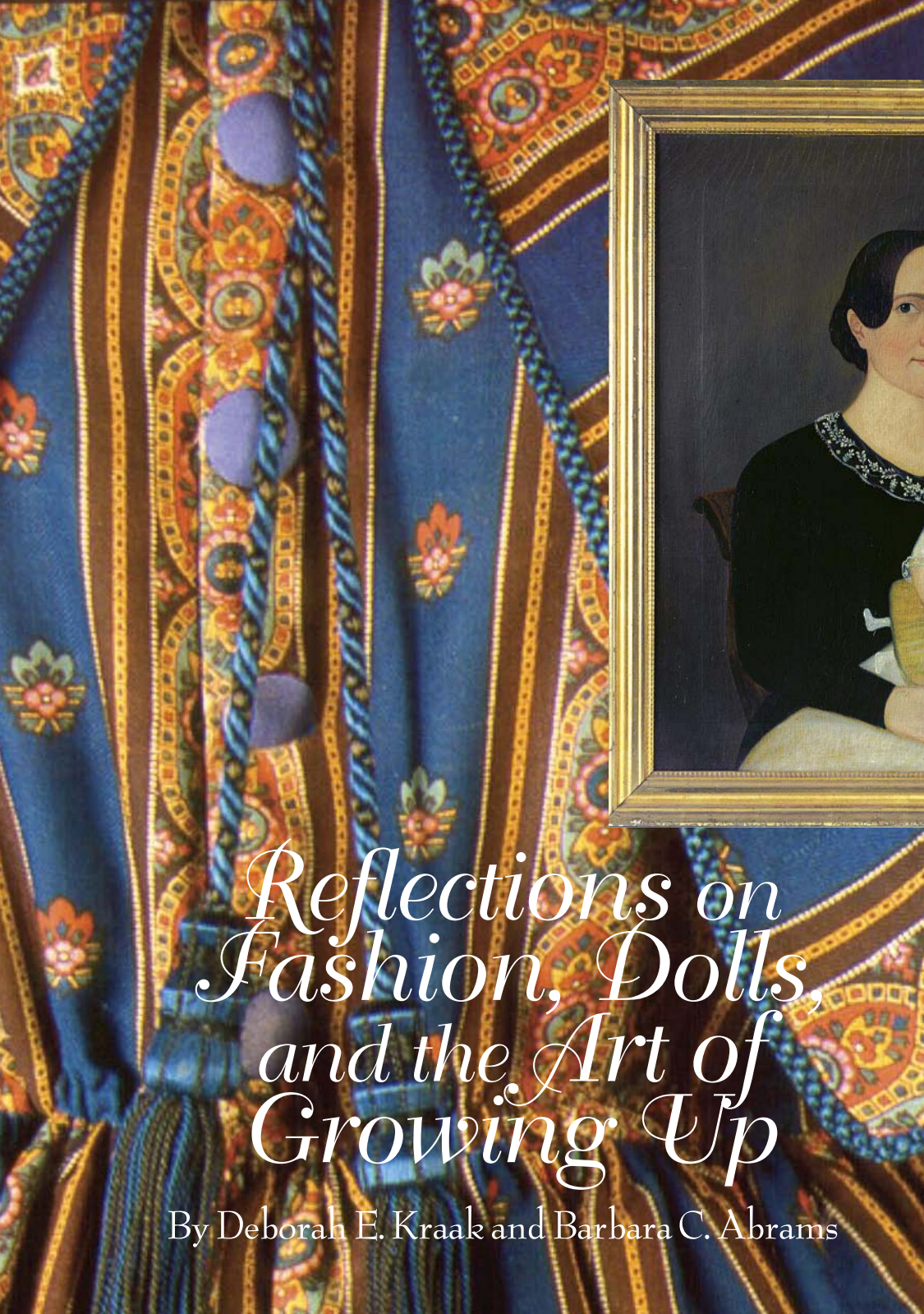
Photograph by Susan Endo.

THIRD FROM LEFT: Dutch girl with teapot. Germany. Early twentieth century. 6 inches (15.2 cm).

Photograph by Susan Endo.

FOURTH FROM LEFT: Half doll with a basket of flowers. Germany. Early twentieth century. 5½ inches (14.0 cm).

Photograph by Susan Endo.



Reflections on Fashion, Dolls, and the Art of Growing Up

By Deborah E. Kraak and Barbara C. Abrams

Portrait of a Mother, Daughter, and Doll. Anonymous artist. American. Circa 1845. Oil on canvas. 30 x 25 inches (76.2 x 63.5 cm), not including original gilt frame. Private collection.

Photograph courtesy of Samuel Herrup Antiques. Photograph by Michael Fredericks.

Nineteenth-century children and their dolls closely mirrored adult behavior and appearance. This little girl holds a doll dressed in the same fashion as the mother who carefully holds the little girl.

Wrapper and shoulder cape (detail). Maker unknown. Wool challis and silk taffeta. United States. 1863–1865. Gift of Harry Philip Edwards in memory of Lucy-Ann Edwards. (1996.24.54a-c).

Photograph courtesy of the American Textile History Museum.

Dolls, as dolls, may be inconsequent objects, and inconsiderate and imperfect mannikins in the eyes of almost all mature women; but as objects for the development of maternal sentiments, physiological intelligence, industrial tastes and the early unfolding of the small woman's domestic capabilities, nothing has yet been invented that can equal them.

—"Dolly's Dressmaker: Educationally, Morally and Artistically Considered," *The Delineator*, December 1878 (London and New York: Butterick Publishing)

Generations of little girls' lives have been shaped by and are reflected in some of their most dearly loved playthings—their dolls. A doll playmate is a girlfriend you can make clothes for or take to a tea party. She is your twin, the “little you,” who, with a change of her wardrobe, lets you be a princess one day and a pilot the next. Special dolls from private and public collections will be displayed in “Reflections: Fashion, Dolls, and the Art of Growing Up,” an exhibition opening November 9 at the American Textile History Museum in Lowell, Massachusetts (see the sidebar on page 61).

Note: This is the first of two articles by the curators of the exhibition. The articles examine themes explored within the exhibition's nearly 200 years of dolls and fashion.

DOLLS AND MOTHERING

A love for the [baby doll] is always a taste worth cultivating in a child. Children learn, by their care of it, something of the watchful maternal habits which will make the happiness of their family in after life. . . .

—*The Home Book of Pleasure and Instruction* by Mrs. Valentine (London: Warne, 1870 revised edition)

For much of the nineteenth century, little girls usually played with dolls that were miniature versions of adults or, later, of young girls. Baby dolls became more popular in the latter part of the nineteenth century, but even then the dolls' faces were highly stylized. Baby dolls would not look like real babies until the early twentieth century when they were modeled from life.



Doll bed with quilt. Bed, bird's-eye maple; quilt, silk. United States. Circa 1850. 11 1/8 x 9 3/4 x 14 1/8 inches (28.3 x 24.8 x 35.7 cm). (Bed 79.1601; quilt 74.132).

Photograph courtesy of the Strong Museum. Photograph by Wendy Kenigsberg and Daniel P. Kraak.

Some of the best of these “character dolls” were first made in 1909 by the Kestner Doll and Porcelain Factory of Germany. But an American woman, Grace Storey, designed one of the most popular early baby dolls, the Bye-Lo Baby, which was introduced in 1923.

DOLLS AND HOUSEWORK

Just a spoonful of sugar helps the medicine go down in a most delightful way.

—Lyrics about doing chores sung by supernanny Mary Poppins to the Banks children in Richard M. and Robert B. Sherman's song from the 1964 musical motion picture *Mary Poppins*



Carte de visite. Studio photograph of Alice Minott Day, age 2 years, 4 months, and a favorite doll. Circa 1883. Theodore Gubelman Portraits, Jersey City, New Jersey. (2000.98.314).

Photograph courtesy of the American Textile History Museum.

Housework is work, and throughout history it has usually been women's work. Dolls and toy versions of full-size household equipment, including many that were working models, long have been a way of teaching little girls domestic chores—girls could make a game of what would later be the serious tasks of cleaning, cooking, and



Photograph of girls and their dolls and doll carriages at the field day of the Draper Corporation, a manufacturer of looms in Hopedale, Massachusetts. Circa 1915. (0000.261.3872.)

Photography courtesy of the American Textile History Museum.



Child's coat with matching detached hood. Maker unknown. Silk two-pile cut velvet (cotton ground) with ring motif; cut silk velvet trim. Probably United States. 1888–1893. Gift of Sarah Moore Field Collection. (1998.188.27a-b).

Photograph courtesy of the American Textile History Museum.

This coat probably was worn by Sarah Moore Field (1885–1988).

washing clothes. Toy manufacturers and their distributors encouraged this thinking.

SEWING FOR DOLLS

... in dressing "Dolly" the young girl acquires a skill with her needle and in the art of cutting out, which will be invaluable to her in future years.

—*The Home Book of Pleasure and Instruction*

During the nineteenth century, little girls were encouraged to learn how to sew by having them make things for their dolls. In a fantasy version of this everyday process, the heroine of *The Mary Frances Sewing Book: Adventures Among the Thimble People* (Berkeley, California: Lacis Publication, 1997 reprint), originally published in 1913, learns how to sew when sewing tools, such as thimbles and scissors, come to life and show her how to sew clothes for her doll, Angie.

Tiny quilts were often the first step in learning how to do simple piecework. In *The American Girl's Book or Occupation for Play Hours* (Boston: Munroe and Francis, 1831), author Eliza Leslie wrote that "[l]ittle girls often find amusement in making patchwork quilts for the beds of their dolls, and some even go so far as to make cradle-quilts for their infant brothers and sisters. . . ." Catherine E. Beecher and Harriet Beecher Stowe in *The American Woman's Home, or Principals of Domestic Science* (New York: J. B. Ford, 1869) advised mothers that when

girls sew doll quilts or other furnishings for a “baby-house . . . the task of learning to sew will become a pleasure; and every new toy will be earned by useful exertion. . . .”

DOLLS AND THE FASHIONS AND MANNERS OF TEA PARTIES

There is more to be learned about pouring out tea . . . than most young ladies are willing to believe. There are a thousand little niceties which will occur to you, if you give due attention to the business, and resolve to do it with the thrift of a good housekeeper, and the ease and dignity of a refined lady.

—Mrs. John Farrar, *The Young Lady’s Friend*
(New York: Samuel S. and William Wood, 1845)

For generations, tea parties have been a beloved pastime of childhood. Even today, little girls still give tea parties for their dolls, stuffed or real animals, friends and family, or “attend” tea parties on the Hello, Kitty website. Whether with real tea and cakes or “just pretend,” tea parties have been times to practice grown-up manners.

Dressing up doll “guests” for a tea party also can teach girls about how to dress for special occasions. Mary Morgan, for example, in her children’s book *How to Dress a Doll* (Philadelphia: Howard E. Altemus, 1908),



Illustration. *The Little Delineator*, a special insert for children in *The Delineator* magazine, featured this image in December 1923 with the caption “. . . sister has taken out her new sewing-box and her new silk scraps and is busy making a dress for her new Christmas doll.”

Photograph courtesy of the Special Collections of the Albert R. Mann Library, Cornell University.

Doll, made by Taft of Keene, New Hampshire. Circa 1905. Bisque head, glass eyes, composition body, human hair wig, cotton dress. Approximately 16 inches (40.6 cm) tall. (5048.11).

Photograph courtesy of the Wenham Museum.

Three dolls in fashionable dress, from left to right: Possibly Germany, circa 1860, china shoulder-head, arms, and hands, glass eyes, painted face details, cloth body, silk dress, lace trim, cotton petticoat and pantaloons, leather shoes, 14 inches (35.6 cm) tall, (79.8496); Germany, 1880–1890, wax over composition head and arms, cloth body and legs, silk dress, 37 inches (94.0 cm) tall, (79.1084); France, 1850–1875, bisque shoulderhead, glass eyes, kid body, 14½ inches (36.8 cm) tall, (77.6540).

Photograph courtesy of the Strong Museum. Photograph by Wendy Kenigsberg and Daniel P. Kraak.

included patterns to make for dolls to wear to birthday parties. For a turn-of-the-twentieth-century dolls’ tea party this might have been a version of “lingerie dresses”—delicate, white cotton frocks trimmed with ruffles and lace—that were popular for ladies to wear to tea and to garden parties.

STEPPING OUT

As girls mature and step out into the adult world, they may lay aside their dolls. *The Girl’s Own Book*, by Lydia Marie Child (New York: Clark Austin, 1833) concludes with a poem by Mrs. Ann Maria Wells entitled “Farewell to My Doll.” The writer, in the persona of an older girl, says good-bye to her “old





A colonial revival tea party with Marguerite Hale, Eleanor Field, and a feline friend. 1893. Photograph by Marguerite's father, Richard A. Hale (1852–1928). (0000.217.295). Photograph courtesy of the American Textile History Museum, Essex Company Collection.

The Wenham and Strong Museums

The Wenham Museum in Essex County Massachusetts is known locally for its seventeenth-century Clafin-Richards house and for changing exhibitions on local social history. But, doll collectors around the world know the Wenham Museum for the doll collection begun by Elizabeth Richards Horton in the late nineteenth century. The Horton Collection of over 800 dolls now forms the core of an extensive doll and toy collection that continues to grow and reflect the playthings of each new generation. Wenham Museum, 132 Main St., Wenham, MA 01984; (978) 468-2377; www.wenhammuseum.org

Doll collector extraordinaire, Margaret Woodbury Strong, gave her collection to the museum that still bears her name.



Patsy Babykin, doll and trousseau, Effanbee Doll Company, New York, New York. Composition, plastic eyes, molded hair with animal hair wig added later. 1927–1930. Doll, 12½ inches (32.2 cm) tall. (81.1075).

Photograph courtesy of the Strong Museum. Photograph by Wendy Kenigsberg and Daniel P. Kraak.



The Strong Museum in Rochester, New York, is the nation's leading hands-on history center for families and children and boasts one of the most comprehensive doll collections in the world. Over 5,000 dolls are on display, with three times that many in storage awaiting future temporary exhibitions. The doll collection is closely tied to the museum's collections of over 25,000 toys and games and over 20,000 miniatures including dollhouses. Strong Museum, One Manhattan Sq., Rochester, NY 14607; (585) 263-2700; www.strongmuseum.org.

Baby doll, the Kestner Doll and Porcelain Factory, Germany. Bisque head, glass eyes, bent-limb composition body; blond fur wig; handknitted sleeper set. Circa 1912. About 12 inches (30 cm), seated. Gift of Mrs. Yves Buhler. (4389).

Photograph courtesy of the Wenham Museum.

This rare doll, in mint condition, is highly prized by doll collectors.

acquaintance”—her doll—because she feels she must exchange playing with dolls for study. But do we ever truly leave our dolls behind? Ask the women who have carefully saved the dolls of their childhood to pass on to their daughters, or the collectors who buy both vintage dolls and new fashion dolls created by artists such as Robert Towner. Dolls combine affection, nostalgia, imagination, and needlework. Such a powerful combination guarantees that dolls will always be with us. ❖

ABOUT THE AUTHORS. *Deborah E. Kraak and Barbara C. Abrams are principals in the firm Curatrix Group, a partnership specializing in costumes, textiles, and interiors projects and appraisals that offers museum-quality service to institutions and individuals. Ms. Kraak, the former associate curator of textiles at the Henry Francis du Pont Winterthur Museum, is an instructor in the Cooper-Hewitt Masters Program in the Decorative Arts. Ms. Abrams was formerly deputy director for operations and programs at the Oregon Historical Society.*

FURTHER READING

Calvert, Karin. *Children in the House: The Material Culture of Early Childhood, 1600–1900.* Boston: Northeastern University Press, 1992. Out of print.



Photograph of Eleanor Paul and her sisters. 1932. Top row, left to right: Anne, Marion, Catherine, and Nettie. Bottom row, left to right: Rose and Eleanor.

Photograph courtesy of Eleanor Paul Kraak.

Toy tea set with calico cat handles. Lusterware. Japan. 1932. Pieces in the set are between 2½ and 5½ inches (6.4 and 14.0 cm). Courtesy Eleanor Paul Kraak. Photograph by Deborah Kraak.

When a family friend gave this tea set to Eleanor Paul of Dowagiac, Michigan, it was the first and only tea set the six-year old farm girl and her older sister, Rose, had ever seen. The girls, daughters of Ukrainian immigrants, used it for tea parties with dolls and imaginary friends. A prized possession, it is the only surviving toy from their childhood.

Coleman, Dorothy S., Elizabeth A. Coleman, and Evelyn J. Coleman. *The Collector's Encyclopedia of Dolls*. New York: Crown Publishers, 1990, second edition. Out of print.

Cook, Carolyn, et al. *I Had That Doll!* New York: Park Lane Press, 1996.

Formanek-Brunell, Miriam. *Made to Play House: Dolls and the Commercialization of American Girlhood*,

1830–1930. New Haven, Connecticut, and London: Yale University Press, 1993.

Goodfellow, Caroline. *The Ultimate Doll Book*. New York: Metro Books, 2001, reprint. (This book contains illustrations of dolls at the Wenham Museum.)



Reflections: Fashions, Dolls, and the Art of Growing Up at the American Textile History Museum

This exhibition, which runs from November 9, 2002, through March 23, 2003, takes a nostalgic look at dolls and fashions from the early 1800s through the late 1900s. Domestic lifestyle scenes feature an array of costumes from the collection of the museum. A wide variety of dolls from the 1812 wax-headed “Bessie” to a mint-in-box 2000 limited edition “Barbie,” will provide visitors with a glimpse into the imagination and learning processes of childhood. Lenders to the exhibition include the Strong Museum, Rochester, New York, and the Wenham Museum, Wenham, Massachusetts, with two of the most important doll collections in the United States. The American Textile History Museum will host a series of lectures, workshops, and events related to the show including a Victorian Holiday Tea on December 1. The exhibition is sponsored in part by Enterprise Bank and annual contributors to the American Textile History Museum.



Day dress by Alexis Roy, Winslow, Maine. Self-patterned silk. 1843–1845. Gift of Sarah Moore Field Collection. (1998-188.3).

Photograph courtesy of the American Textile History Museum.

The American Textile History Museum tells America’s story through the art, history, and science of textiles. It is home to an unparalleled collection of textiles and decorative arts, tools, machinery, and workplace artifacts relating to American textile history from the 1700s to the present. The museum opened in 1960 in North Andover, Massachusetts, and moved to an 1860s textile machine factory, renovated by the museum, in Lowell in 1997. “Textiles in America,” an ongoing exhibition, showcases fabric being woven on vintage looms for the museum’s *heirLooms* collection of products. The museum also supports the interests of visitors, collectors, and researchers by appointment with a function facilities program, the Museum Collections, the Textile Conservation Center, the Osborne Library, and the Webster Education Center. American Textile History Museum, 491 Dutton St., Lowell, MA 01854; (978) 441-0400; www.athm.org.



Antique steel knitting needles, needle gauge, and scissors courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.

Pretty Cuffs to Knit

DESIGN ADAPTED AND KNITTED BY CAROL HUEBSCHER RHOADES

Knitted in both a woman's and man's size, these cuffs are adapted from "Weldon's Practical Knitter, 15th Series" included in *Weldon's Practical Needlework*, Volume 5 (see sidebar on page 66). This is what the editors of that volume said: "These cuffs are knitted in a variation of the fluted banister pattern, which is very elastic, therefore the cuffs fit closely round the wrist and are warm and comfortable. . . . The pattern is alike on both sides. If knitted with stronger wool these cuffs are very useful for charitable purposes."

MATERIALS

K1C2 Richesse et Soie fingering weight yarn, 65% cashmere and 35% silk, 145 yards (132.6 m)/25 grams per ball, #9146 Ivory, 1 ball for woman's; #9633 Cornflower, 1 ball for man's
Needles, one set of four size 00 (1.75 mm) double-pointed or size needed to obtain gauge; one size 2 (2.75 mm) for casting on and binding off

Finished size: Woman's medium, 4 inches (10.2 cm) long, 5¾ inches (14.6 cm) circumference; man's medium, 4¾ inches (12.1 cm) long, 7 inches (17.8 cm) circumference

Gauge: 10½ sts = 1 inch (2.5 cm) with pattern unstretched

ABBREVIATIONS

k—knit
p—purl
rep—repeat
rnd(s)—round(s)
st(s)—stitch(es)

INSTRUCTIONS

Notes: Instructions for woman's cuff are listed first followed by the instructions for the man's version in parentheses. Due to the stretchiness provided by the pattern, both fit a range of wrist sizes.

With larger needle, cast on 60 (75) sts. Move sts to smaller needles, dividing sts 20-20-20 (25-25-25). Join, being careful

not to twist cast-on row. Work 13 (15) rnds of k3, p2 ribbing. Next rnd: *K1, p4; rep from * around.

Pattern Rounds

Rnd 1: *K4, p1; rep from * around.

Rnd 2: *K3, p2; rep from * around.

Rnd 3: *K2, p3; rep from * around.

Rnd 4: *K1, p4; rep from * around.

Rep Rnds 1–4 (which constitute the banister pattern) a total of 9 (10) times. Finish with 13 (15) rnds of k3, p2 ribbing. Bind off loosely in rib pattern with larger needle.

FINISHING

Weave in loose ends. Wash, following instructions on yarn label. Roll cuffs in towel to absorb excess moisture and lay flat, without stretching, to dry. Do not iron or steam block cuffs.

ABOUT THE DESIGNER AND AUTHOR. *Carol Huebscher Rhoades lives in Austin, Texas. She has a doctorate in nineteenth-century British literature and enjoys combining her literary and textile endeavors.*

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.

Richesse et Soie yarn. K1C2, 2220 Eastman Ave., #105, Ventura, CA 93003; (805) 676-1176.

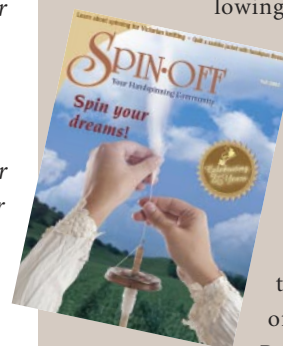


The illustration of the "Pretty Knitted Cuff" in *Weldon's Practical Needlework*, Volume 5.

VICTORIAN KNITTING

For more on the Weldon's series and Victorian knitting, see the designer's article "Victorian Life and Knitting" on the following page and her article

"Spinning for Victorian Knitting: Using *Weldon's Practical Needlework* As a Springboard for Designing" in the Fall 2002 issue of *Spin Off*, one of *PIECEWORK's* sister magazines.





Nightcap. Maker unknown. Knitted. Wool. Late nineteenth century. 21½ × 8 inches (54.6 × 20.3 cm). From the collection of the Museum of the Department of Design and Merchandising, Colorado State University, Fort Collins, Colorado. (86-23-18).

Photograph by Joe Coca.

Each volume of *Weldon's Practical Needlework* offers glimpses of Victorian life and a wealth of design ideas for many forms of needlework, including knitting, crochet, macramé, netting, smocking, and embroidery. The advertisements scattered throughout the volumes provide insights into late-nineteenth-century social concerns and attitudes, and the patterns offer some surprises about yarn design and properties—a number of today's hottest yarns had nineteenth-century precedents.

Some of the books advertised in the series present more about the period. For example, several of the novels advertised in Volume 5 feature heroines much less staid and confined than those found in the standard nineteenth-century reading lists. Mrs. Frances Trollope's (*Anthony's mother*) and Mrs. Oliphant's novels, for example, describe many young women quite adept at fending for themselves. Their subversions sometimes even come through their knitting as the following from Mrs. Oliphant's *Hester: A Story of Contemporary Life* (1883) shows: "Emma went on quite placidly, knitting with the end of her fingers in that phlegmatic German way, which is an offence to English knitters."

The Weldon's knitting patterns themselves offer hints that the Victorian ladies were not as homebound or delicate as we tend to imagine. "Weldon's Practical Knitter, 12th Series," also in Volume 5, offers a pattern for lady's anklets which are "warm and comfortable for riding and driving, and also are useful to wear when walking on the moors in stormy weather."

The yarns suggested by many of the patterns expand one's ideas about the era. Pattern-in-the-yarn, novelty, and space-dyed yarns were as trendy then as now: "Pearl" wool alternated white and a color every quarter of an inch; "Shaded" wool went from lightest to darkest and back in one color; "Ombré" wools were shaded in several colors; "Arrasene" was a chenillelike yarn of silk or wool; "Orné" had sequences of color tied so that the knots ended a row and the colors formed elegant floral patterns. Color choices ranged from pastels to brights. Some patterns called for "unshrinkable vest wool" (a combination of wool and silk).

Another aspect of today's knitting with nineteenth-century antecedents is creating items for charity. One could knit wrist warmers (cuffs designed for warmth) to give to "fisherman or labourers" or knitted and beaded cuffs that would be "much appreciated by old ladies." A more ambitious charity project was a combined muffler and chest protector that would be "a great comfort, and in fact, almost a necessity, to omnibus drivers, cabmen, and others, who are much exposed to wind and weather."

Figuring out and knitting nineteenth-century patterns can be challenging but, with some forethought and puzzle-solving tricks, most difficulties can be worked through. The first step is to read the pattern carefully, marking anything that is questionable. A second reading will often clarify some of the problem areas. If any of the terms used are unfamiliar, the appendix and glossary in Richard Rutt's *A History of Hand Knitting* will be useful. The same glossary defines numerous yarns from the period so that a reasonable substitute for yarns available today may be made.

The amount of information given in nineteenth-century knitting patterns varies. Gauge is rarely mentioned and sometimes patterns do not recommend specific materials. The patterns in the Weldon's series, however, usually suggest a yarn and needle size, sometimes offering a choice. For example, "A Pretty

Victorian Life and Knitting

By
Carol Huebscher Rhoades

Small Diamond Pattern” (for a shawl in “Weldon’s Practical Knitter, 14th Series” in Volume 5) begins: “Procure the finest Fife Lace Yarn and a pair of No. 14 steel knitting needles; or Shetland wool and No. 12 needles; or Andalusian wool and No. 10 needles. . . .” Since this is an openwork lace pattern, a modern knitter would want to choose a yarn that is fine in relation to needle size. Keep in mind that the needle sizes are British sizes, in which the higher the number, the finer the needle. Approximate equivalencies are: British size 14 is equivalent to a U. S. 00; British 13 to a U. S. size 0; and British 12 to a U. S. 1.

While the Victorian patterns sometimes specify a size, such as lady’s small or infant, the average person was shorter and babies were smaller then. For shawls and scarves, knit until the piece is the size you prefer.



Coin purse. Maker unknown. Knitted at 14 stitches per inch. Silk yarn and steel beads. Late nineteenth century. $4\frac{3}{8} \times 2\frac{1}{4}$ inches (11.7 × 5.7 cm). From the collection of the Knitting and Crochet Guild, Huntingdon, United Kingdom.

Photograph copyright the Knitting and Crochet Guild.

For socks, mittens, gloves, and sweaters, work a gauge swatch and adjust the pattern to fit. Most general knitting books offer suggestions on how to resize patterns.

It may be helpful to “translate” the pattern into contemporary terms and/or charts. Writing out the pattern line-by-line and/or enlarging the page on a copier will make following it easier. A few of the more common terms and abbreviations are: work plain = knit; plain knitting = stockinette stitch; narrow = decrease (usually knit two together); sl and b (slip and bind) = slip one stitch, knit one, pass the slipped stitch over; th o (throw thread over) or over = yarnover. Make one is an increase, usually a yarnover but sometimes a more invisible increase. The accuracy of the illustrations provides additional help (occasionally, a pattern will not be illustrated in one series but will be included in another).

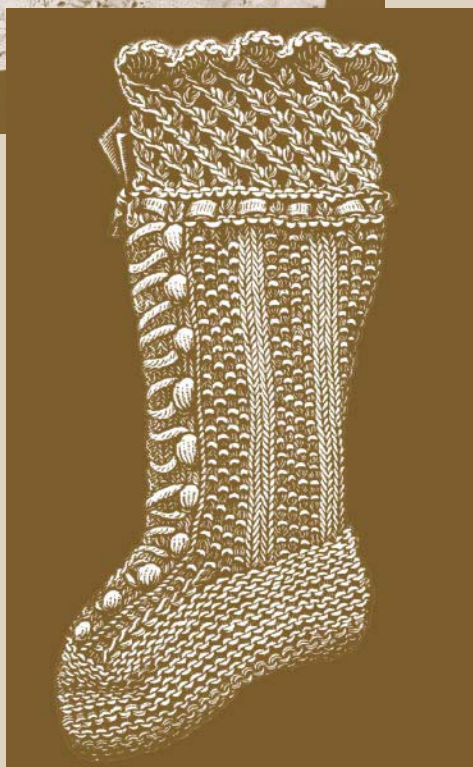
Pence jug. Maker unknown. Silk yarn and steel beads. Late nineteenth century. $4\frac{1}{4} \times 2$ inches (10.8 × 5.1 cm). From the collection of the Knitting and Crochet Guild, Huntingdon, United Kingdom.

Photograph copyright the Knitting and Crochet Guild.



Bonnet. Maker unknown. Knitted at 28 stitches per inch. Cotton. France. Late nineteenth century. 3 inches (7.6 cm) high × 5 inches (12.7 cm) in diameter. From the collection of the Knitting and Crochet Guild, Huntingdon, United Kingdom.

Photograph copyright the Knitting and Crochet Guild.



Baby's Balmoral Bootikin to knit from Weldon's Practical Needlework, Volume 5.

Particularly for lace patterns, it is a good idea to add up how many stitches are required to work a row and how many stitches are made when the row is worked. For example, if Row 3 ends with 27 stitches, then Row 4 must need 27 stitches to be worked. If the numbers don't correspond, analyze the pattern for possible solutions. Sometimes, the problem is a stitch, usually a yarnover, which is not worked as expected, or a number that was blotted out in the original printing. If this occurs, look for sections that repeat on all right or wrong side rows or numbers that increase or decrease in a logical sequence.

The best way to learn how to read, adjust, and correct Victorian patterns is to work through several similar patterns. You'll soon notice common sequences and variations. There are so many delightful Victorian designs to knit. Numerous examples of Victorian knitting from two collections accompany this article. ❖

FURTHER READING

Rutt, Richard. *A History of Hand Knitting*. Loveland, Colorado: Interweave Press, 1987.

Stockings. Maker unknown. Knitted. Silk. Early twentieth century. 18½ inches (47.0 cm). From the collection of the Museum of the Department of Design and Merchandising, Colorado State University, Fort Collins, Colorado. (76-19-9).

Photograph by Joe Coca.



THE WELDON'S SERIES

In approximately 1885, Weldon's, a paper pattern company in England, began publishing monthly newsletters, available by subscription, featuring patterns. Each fourteen-page newsletter was devoted to one technique. Around 1888, the company began combining twelve issues of the various newsletters and published them bound together as *Weldon's Practical Needlework*. The list below outlines which series of "Weldon's Practical Knitter" are included in the first eight volumes of *Weldon's Practical Needlework*.

Volume	Practical Knitter Series
1	1, 2, 3, 4
2	5, 6
3	7, 8, 9
4	10, 11
5	12, 13, 14, 15
6	16, 17, 18
7	19, 20, 21
8	22, 23, 24



Weldon's Practical Needlework was England's premier needlework publication in the late

nineteenth century, with more than thirty-one volumes published. Twice a year, Interweave Press offers exact reproductions of this remarkable series. Volumes 1–7 are available now; Volume 8 will be available in May 2003.

Each volume is filled with patterns for knitting, crochet, fine thread work, and many other types of needlework. For a list of the contents for each published volume, visit our website at www.interweave.com. To order, contact your local needlework or yarn store or call Interweave Press at (800) 272-2193 or visit our website.

CALENDAR

Upcoming events



♦ **CALL FOR ENTRIES.** 2003. The Fine Line Creative Arts Center juried/invitational rug exhibition. Entry deadline: December 1, 2002. For more information, send a SASE to Denise Kavanagh, Fine Line Creative Arts Center, 6N158 Crane Rd., Saint Charles, IL 60175 or call (630) 584-9443.



Chamula woman by Maria Patixtan Licanchiton. Chiapas, Mexico. 1996. Part of "Masters of Mexican Folk Art from the Collection of Fomento Cultural Banamex" at the Smithsonian Institution's National Museum of the American Indian's George Gustave Heye Center, New York, New York.

Photograph courtesy of the Smithsonian Institution's National Museum of the American Indian. Photograph by Arturo Gonzalez De Alba.

♦ **CALL FOR ENTRIES.** April 11-13, 2003. 2003 Gleaming Treasures, an exhibition of beaded artwork at Embellishment in Rosemont, Illinois. Entry deadline: January 15, 2003. For information, contact Embellishment—Gleaming Treasures, 7660 Woodway, Ste. 550, Houston, TX 77063; (713) 781-6864; www.embellishment-show.com.

♦ **CALL FOR ENTRIES.** May 16-June 22, 2003. Fiber Celebration 2003, a juried regional

show (AZ, CO, KS, NE, NM, OK, UT, WY) sponsored by the Northern Colorado Weavers Guild, at the Art Center of Estes Park, Colorado. Entry deadline: February 14, 2002. For information, call Patty Volker at (970) 586-6555 or email fibercelebration02@lycos.com.

♦ **TEMPE, ARIZONA.** November 9, 2002. The Lacey Ladies of Arizona's Eleventh Annual Lace Day at the University Presbyterian Church. For information, call (623) 932-2475.

♦ **LOS ANGELES, CALIFORNIA.** Through January 12, 2003. Pikuni Blackfoot: Good Things Stay the Same, an exhibition of artifacts from the Pikuni Blackfoot people of Montana, at the Southwest Museum. For information, call (323) 221-2164.

Please send your event information at least four months before the month of publication. Listings are made as space is available. Although we try to include as many events as possible, we cannot guarantee that your listing will be included.

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Detail of a chasuble. Embroidered. Silk and metal thread on silk. Central European. 1676. Neusteter Textile Collection. Part of "Fabulous Floral Fabrics," at the Denver Art Museum, Denver, Colorado.

Photograph courtesy of the Denver Art Museum.

◆ **OCEANSIDE, CALIFORNIA.** November 2, 2002–January 5, 2003. Quilt Visions 2002 International Art Quilt Show at the Oceanside Museum of Art. For information, call (760) 721-2787.

◆ **ONTARIO, CALIFORNIA.** Road to California Quilters Conference and Showcase at the Ontario Convention Center. For information, call (877) 762-3222.

◆ **BOULDER, COLORADO.** November 8–17, 2002. Thirtieth Annual Fiber-Art Sale, sponsored by the Handweavers Guild of Boulder, at the Gatehouse. For information, call (303) 444-1905.

◆ **DENVER, COLORADO.** November 23, 2002–May 4, 2003. Fabulous Floral Fabrics, an exhibition of fabrics featuring floral motifs, at the Denver Art Museum. For information, call (720) 865-5000.

◆ **GOLDEN, COLORADO.** November 4, 2002–January 4, 2003. Suzanne Marshall: Appliqué Quilt Artist, in Gallery I, and Narrative Portraits, in Gallery II, at the Rocky Mountain Quilt Museum. For information, call (303) 277-0377.

◆ **ATLANTA, GEORGIA.** Through November 22, 2002. Marbling Reconsidered: Recent Works by Tom Leech at the Robert C. Williams American Museum of Papermaking. For information, call (404) 894-6663.

◆ **CHICAGO, ILLINOIS.** November 7–10, 2002. The Fine Art of Fiber, an exhibition of quilts, fabrics, needlework, beadwork, and more, at the Chicago Botanic Garden. For information, call (847) 835-5440.

◆ **CHICAGO, ILLINOIS.** December 18, 2002–April 13, 2003. Renaissance Velvets and Silks, an exhibition of textiles from the museum's collection including vestments and altar cloths, at the Art Institute of Chicago. For information, call (312) 443-3600.

◆ **SAINT CHARLES, ILLINOIS.** Through November 16, 2002. Hidden Faces, a juried mask show, at the Fine Line Creative Arts Center. For information, call (630) 584-9443.

◆ **PADUCAH, KENTUCKY.** Through January 4, 2003. Piece Be Still, an exhibition of

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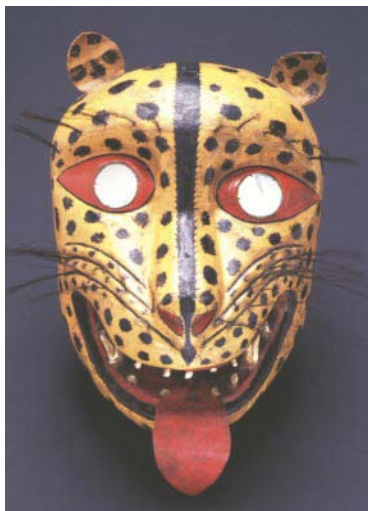


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Guerrero, Mexico. From the collection of Leslie Grace. Part of "Traditional Arts of Mexico: Beauty from the Hand" at the Seattle Art Museum, Seattle, Washington.

Photograph courtesy of the Seattle Art Museum.



scripture-inspired quilts by Phyllis Stephens, at the Museum of the American Quilter's Society. For information, call (270) 442-8856.

♦ **BOSTON, MASSACHUSETTS.** Through March 3, 2003. **Threads on the Edge: The Daphne Farago Fiber Art Collection**, an exhibition of contemporary fiber arts, at the Loring Textile Gallery of the Museum of Fine Arts. For information, call (617) 369-3963.

♦ **GEORGETOWN, MASSACHUSETTS.** November 14-16 and 21-23, 2002. **Artworks: Fabrications/Paintings**, an exhibition of contemporary quilts by Joan Biasucci, at the Bravos Arts Gallery. For information, call (978) 352-8102.

♦ **LOWELL, MASSACHUSETTS.** November 14, 2002-January 11, 2003. **Quilts, Expressively Korean**, an exhibition of twenty-six quilts made by South Korean women, at the New England Quilt Museum. For information, call (978) 452-4207.

♦ **KALAMAZOO, MICHIGAN.** November 22-23, 2002. **Weavers and Fiber Artists of Kalamazoo Annual Sale and Exhibition** at Kalamazoo Valley Community College. For information, call (616) 664-6646.

♦ **COLUMBIA, MISSOURI.** November 23-24, 2002. **Quilt Show 2002**, sponsored by the Boonslick Quilters' Guild, at the Holiday Inn Expo Center. For information, call (573) 445-0518.

♦ **NEW YORK, NEW YORK.** Through January 4, 2003. **Scaasi: Exuberant Fashion—A Celebration of an American Couturier**, an exhibition of more than eighty gowns and cocktail dresses by designer Arnold Scaasi, at the Museum at the Fashion Institute of Technology. For information, call (212) 217-5970.



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Ten Symbols of Long Life by Jung-Sook Kim. Part of "Quilts, Expressively Korean," at the New England Quilt Museum, Lowell, Massachusetts.

Photograph courtesy of the New England Quilt Museum.

♦ **NEW YORK, NEW YORK.** Through March 15, 2003. **Great Masters of Mexican Folk Art** from the Collection of Fomento Cultural Banamex, an exhibition of works by 181 master artists from Mexico, at the Smithsonian Institution's National Museum of the American Indian's George Gustave Heye Center. For information, call (212) 514-3888.

♦ **NEW YORK, NEW YORK.** November 1, 2002–February 9, 2003. **Blithe Spirit: The Windsor Set**, an exhibition of more than eighty items of French couture dating from 1935–1940, at the Costume Institute of the Metropolitan Museum of Art. For information, call (212) 535-7710.

♦ **CHARLESTON, SOUTH CAROLINA.** Through December 31, 2002. **Mosaic Quilts: Paper Template Piecing in the Lowcountry**, an exhibition of nineteenth-century quilts, at the Charleston Museum. For information, call (843) 722-2996.

♦ **SHELBURNE, VERMONT.** November 9–10, 2002. **Champlain Valley Quilters' Guild Twentieth Annual Quilt Show**, featuring an exhibition of Vermont Historical Society quilts, at Shelburne Farms. For information, call (802) 862-6857.

♦ **SEATTLE, WASHINGTON.** Through April 26, 2003. **Traditional Arts of Mexico: Beauty from the Hand**, an exhibition of textiles and dance masks from Mexico's indigenous communities, at the Seattle Art Museum. For information, call (206) 654-3100.

SYMPOSIUMS AND WORKSHOPS

♦ **KANSAS CITY, MISSOURI.** March 14–18, 2003. **National Academy of Needlearts 2003** at the Fairmont Hotel on the Plaza. For information, contact NAN, 601 Scout Trail, Anaheim Hills, CA 92807; naninfo@needleart.org; www.needleart.org.

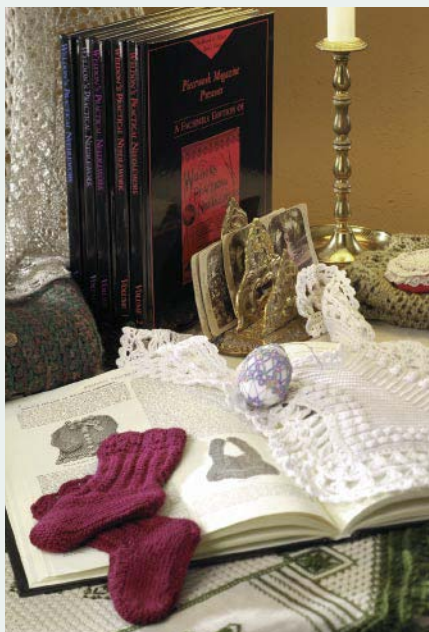
♦ **LINCOLN, NEBRASKA.** February 27–March 1, 2003. **Wild By Design**, paper presentations, panel discussions, and quilt exhibitions at the International Quilt Study Center, University of

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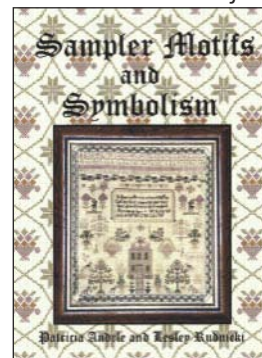
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Peace (detail) by Suzanne Marshall. Part of "Suzanne Marshall: Appliqué Artist" at the Rocky Mountain Quilt Museum, Golden, Colorado.

Photograph courtesy of the Rocky Mountain Quilt Museum.



Nebraska, Lincoln. Registration deadline: February 1, 2003. For information, contact Patricia Crews, Director, International Quilt Study Center, University of Nebraska-Lincoln, Lincoln, NE 68583-0838; (402) 472-6342 or visit quiltstudy.unl.edu.

♦ **RALEIGH, NORTH CAROLINA.** February 3-7, 2003. Textile Fundamentals, an in-depth study of textile processing from fibers to finishing, at North Carolina State University. For information, call (919) 515-2261 or visit www.tx.ncsu.edu.

♦ **WILLIAMSBURG, VIRGINIA.** December 5-9, 2002. Christmas in Williamsburg, a needlearts seminar sponsored by *Just CrossStitch* magazine, at the Radisson Fort Magruder. For information, call (888) 411-8995 or visit www.just-crossstitch.com/seminars.htm.

♦ **WILLIAMSBURG, VIRGINIA.** February 20-23, 2003. Elly Sienkiewicz's Appliqué Academy VIII at Colonial Williamsburg. For information, contact Bette Augustine, 41195 Toledo Dr., Hemet, CA 92544; (909) 658-4260; bette@gtemail.net.

TOURS AND RETREATS

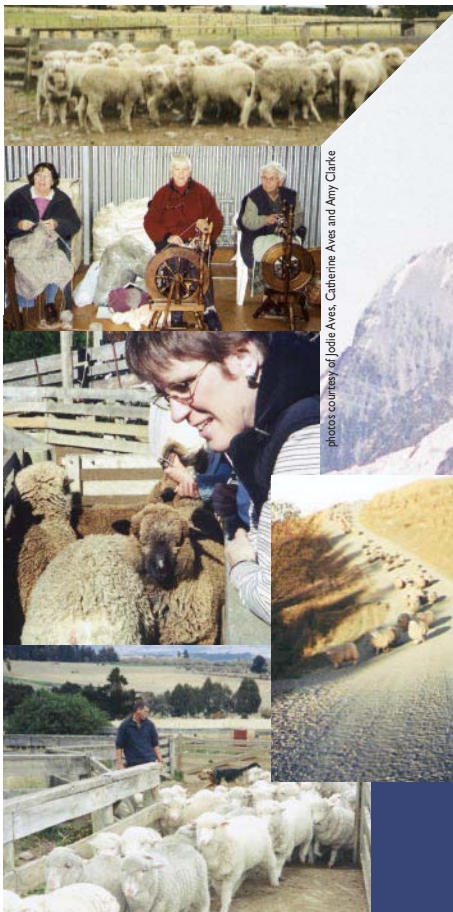
♦ **LA CONNER, WASHINGTON.** March 23-27, 2003. A Woman's Gathering with Anita Luvera Mayer, includes workshop, studio visit, and trip to the San Juan Islands. For information, send a SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

♦ **WHITE LAKE, WISCONSIN.** January 17-19, 2003. Northwoods Basket Retreat, featuring classes in basketry, at the Gardner Dam Scout Camp. For information, call Donna Kallner at (715)

882-2822 or e-mail northwoodsbasket@yahoo.com.

♦ **GUATEMALA.** February 14-23, 2003. Textile, Weaver's, and Craft Tour with Karen Searle, a ten-day workshop in Antigua, sponsored by Art Workshops in Guatemala. For information, contact Liza Fourré, 4758 Lyndale Ave. South, Minneapolis, MN 55409-2304; (612) 825-0747; www.artguat.org.

♦ **JAPAN.** January 20-27, 2003 or January 22-February 2, 2003. Japan-uary 2003, a Quilters' Tour to Japan. For information, call Susan Faeder at Quilters' Express to Japan, (212) 505-0480 or e-mail info@qejapan.com.



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PRODUCT NEWS

by Deanna Hall West



PERSIAN WOOL

Brown Sheep, long known for its knitting and crochet yarns, has introduced Waverly Wool, a 100% wool Persian yarn that is available in 480 solid hues and shades. There are also nine hand-painted color combinations. The strands of the soft, three-ply yarn

are easily separated and recombined to cover needlepoint canvas of different thread counts; a single strand nicely covers 13-count canvas. Brown Sheep Company, Inc., 100662 County Rd. 16, Mitchell, NE 69357; (308) 635-2198; www.brownsheep.com.

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

TWISTER

The battery-powered “Euro” Cord Maker/Fringe Twister (#IG02) from Lacis makes two-, three-, or four-ply cords in seconds using any combination of yarns, ribbons, and/or threads. With a flick of the thumb, you can turn out tassels, ties, fashion trimmings, and jewelry with this clever tool.

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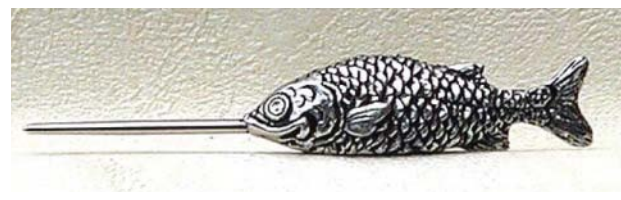
The Gentle Art has added several colors to its lines of six-strand, hand-overdyed cotton floss. Buttermilk (creamy ivory), Chamomile (light to medium khaki), Sarsaparilla (medium golden brown), and Antique Rose (pale cream to medium shell pink) are the new colors in the Simply Shaker antique folk art palette, bringing this line to eighteen colors.

Presidential Blue (a medium delphinium blue) is the ninetieth color in the company’s regular line of hand-overdyed floss. The Gentle Art, 4081 Bremono Recess, New Albany, OH 43054; (614) 855-8346; www.thegentleart.com



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Victorian-style pewter laying tools, a pincushion, and a needle case are recent additions to Hummingbird House’s line of needlework accessories. The fish (#1716), Elizabethan (#1717), and Celtic (#1701) laying tools have blunt, tapestry-needle tips for working with ribbon, wool, and other embroidery fibers. The slim laying tool (#1719) has a sharper tip for use with stranded silk, cotton floss, or other fine thread; it comes with a point protector. The Celtic laying tool is worn on the thumb or first finger instead of being held in the hand, useful for when you are also holding an embroidery hoop in one hand. Although sold separately, the fish laying tool and the fish pincushion (#1250), with its denim-blue velvet cushion, make a great set. The cap of the Welsh needle case (#1314) is permanently attached to its handle—no more hunting for the tiny cap after storing your needles. Hummingbird House, PO Box 4242, Palm Desert, CA 92261; (760) 771-1545; www.hummingbirdhouse.net.



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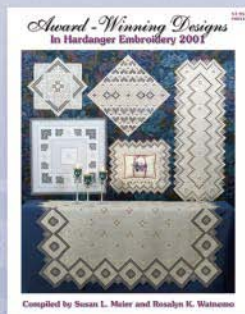
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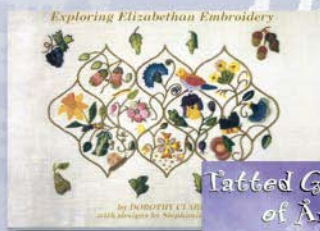
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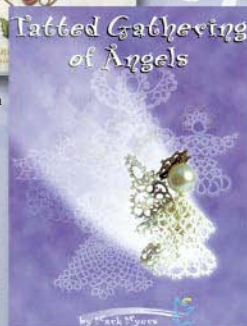
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