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PIECEWORK®

ALL THIS BY HAND

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Antique embroidery scissors courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.

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THE QUILTS OF GEE'S BEND, ALABAMA

These once utilitarian quilts, made from discarded clothing and other textiles between the 1930s and 1990s in the impoverished area of Gee's Bend, Alabama, capture the imagination. The bold, vibrant quilts are traveling to several museums throughout the eastern and central United States through February 2006.

By Beatrice Levin

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THE *RANDOLPH* COUNTERPANE

Knitted in 1850 by Ann Bryant on a grueling 100-day voyage aboard the ship *Randolph*, this bed coverlet is a tangible reminder of one of the earliest planned English settlements in New Zealand.

By Margaret Stove

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THE LANGUAGE OF CLOTHING

Colonial Williamsburg's exhibition "The Language of Clothing" showcases a collection of nearly a thousand garments, textiles, and accessories to reveal the uses, construction and reconstruction, and myths of eighteenth- and early-nineteenth-century clothing.

By Deborah Pulliam

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Hardangersøm, a type of Norwegian counted whitework with geometric areas of cutwork, has origins in the sixteenth century. Brought to America by Norwegian immigrants, beginning about 1840, hardangersøm is increasingly popular both here and abroad.

By Yvette Stanton

50
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Created by servicemen in military hospitals during World War I, these elaborately decorated and personalized pincushions were a way for the men to show their patriotism, devotion, and love.

By Deborah Dwyer

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32
Randolph Pillow to Knit

Cleaning and repairing the Randolph *Counterpane inspired Margaret Stove to design and knit this commemorative pillow to showcase the pattern of the original counterpane.*

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Yvette Stanton designed and stitched these elegant tea-sized placemats in white cotton on crisp white linen using traditional Norwegian hardangersøm.

see page 32

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Mary Polityka Bush continues her adaptation of projects from Weldon's Practical Needlework. *Here she has selected several cross-stitch motifs from Volume 2 to create a meandering ivy border to stitch on linen.*

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Designed by Kandace Thomas and stitched by Deanna Hall West, this silk-on-linen sampler uses traditional Quaker motifs and alphabets.

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Designer Ann Caswell used three simple stitches—twisted chain, stem, and fly—to create this graceful and flowing summer scarf.

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Notions

From the editor

Toys and Love

For the November/December 2003 issue, we're searching for needlework toys. Needlework that signifies love is the theme for the January/February 2004 issue. If you have needlework or a story that follows either of these themes, we'd like to hear from you. For each example of needlework, please send a brief description, the approximate date the piece was made, and a photograph of the piece to PieceWork Toys or PieceWork Love, 201 E. Fourth St., Loveland, CO 80537-5655, or e-mail piecework@interweave.com. The deadline for the November/ December issue is July 15; that for the January/February issue is September 1.

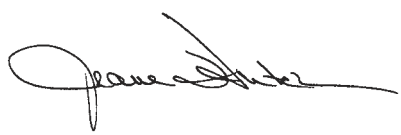
As I write this, it's the middle of May and signs of summer are everywhere—except for the snow that Colorado got last weekend! Nonetheless, by the time you read this, summer will be in full swing. Our silk chiffon scarf, shown on page 59, is a great summer project—you can work on it almost anywhere, and when it's done, you can wear it for a variety of occasions.

Please read Barbara Lee Smith's proposal in "Tapestry" (page 10) regarding the Bibliotheca Alexandria in Egypt. Smith, a fiber artist and author of *Celebrating the Stitch: Contemporary Embroidery of North America* (Newtown, Connecticut: Taunton Press, 1991), is organizing a campaign to put books on the shelves of the new library in Alexandria. As a confirmed book lover and believer in the power of books to unite, I support her efforts wholeheartedly and have already sent along several books from my own shelves.

In June, at a trade show in Columbus, Ohio, I'll announce the winners of PieceWork's Needleworker of the Year Awards. Retail needlework, yarn, and quilting shops around the country have submitted the work of their customers for consideration. The grand-prize winner will receive $1,000 in cash from the National Needlework Association (TNNA); first-place winners in cross-stitch, quilting, knitting, crochet, embroidery, and needlepoint each will receive $300 in product from category sponsors DMC, Quilters' Resource, Plymouth Yarn Company, Patons, the Caron Collection, and JCA. Look for the winning piece and a profile of the shop that nominated it in the November/December issue. Photographs of each of the six first-place winning pieces will be accompanied by a list of the nominating shops.

We are now busy preparing our Tenth Anniversary issue (September/October). Response to my request in the March/April issue for "anniversary needlework" was terrific. In addition to showcasing readers' anniversary needlework, we'll be publishing articles by some familiar names from PieceWork's past as well as a new column (others will debut in the November/December and January/February issues) about people who have made significant contributions to the needlework industry. I won't tell you whom we'll be profiling for the anniversary issue, but I am willing to bet that most readers will recognize this eminent personage. Our anniversary issue promises to be a fitting tribute to our milestone.

Hope your summer is grand. Enjoy.



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INTERWEAVE PRESS

PieceWork (ISSN 1067-2249) is published bimonthly by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672; e-mail piecework@interweave.com. Visit our website at www.interweave.com.

POSTMASTER: Send address change to PieceWork, PO Box 496, Mt. Morris, IL 61054-0496.

USPS #011-717. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices.

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Subscription rate is $24/year in the U.S., $31/year U.S. funds in Canada and foreign countries (surface delivery).

For subscription information, call (800) 340-7496.

We occasionally exchange mailing lists with other companies that have products of interest to PieceWork readers. If you do not want us to exchange your name, write "Do not exchange" on your mailing label and send it to PieceWork, PO Box 496, Mt. Morris, IL 61054-0496.

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To become a member of the PIECEWORK Reader Advisory Panel, please log on to www.interweave.com/needle and complete the short application. Your registration information is strictly confidential. We will confirm your acceptance to the panel by e-mail.

We truly appreciate your dedication and your participation on this panel. With your help, PIECEWORK can become everything you want it to be.

Marilyn Murphy, Publisher

By Post

Letters from readers

Photograph courtesy of Bill and Wilhelmina van Niekerk.

Parachute Wedding Dress

This is just a short note to thank you for "A Wedding Dress from a Parachute" (January/February 2003). That parachute belonged to my father. As you pointed out in your story, he died a few weeks before we learned what happened to his parachute. He would have been thrilled to know how his chute was used.

His plane went down on what was to be his final mission before being rotated back to the United States. His bags were already packed for the trip home. At the time, bomber crews were required to complete thirty-five missions, but at the rate aircraft were lost, completing thirty-five missions was no easy feat. Instead of going home, he spent the rest of the war with members of the Dutch underground. The stories of what happened could fill a book, and someday maybe they will. If so, there will be a chapter about the parachute wedding gown.

Robert Duerr
Beverly, Massachusetts

Robert, thank you for sharing more of your father's story with us.

Another Parachute Story

Late at night reading in bed, I wanted to jump up and hug you guys. The article "A Wedding Dress from a Parachute" really brought back a wonderful memory for me.

My mother and her sister acquired a parachute after World War II, and it created quite a sewing stir at our house. Mom made everything she could imagine from that parachute: blouses and slips for me, shirts and underwear for my dad and brother. She gave me a few scraps to make a doll dress. Then she showed me how to make a flat fell seam to keep the ravelly edges safe and snug.

Seeing my mother and aunt's enthusiasm and excitement was a great experience for a budding little sewer. Watching as they planned their strategies for dealing with a new medium and how they worked to get the most from the great gores of fabric probably made me a more intelligent seamstress.

Keep up the great stories. They're all a part of this wonderful experience of needle and thread.

Linda Taliaferro
Port Neches, Texas

Linda, thank you. Readers, if you have other experiences with parachute fabric, please let us know.

Nécessaire

When I was a child in Switzerland, it was common for Sunday school students to receive a gift at the Christmas program. Usually, ladies in the community had spent many hours sewing and embroidering useful items for Sunday schoolers. One year, it was a case for knitting needles, and the next, all of the girls received a *nécessaire,* French for "housewife" (see "Just a Housewife," May/June 2003). I was born in the German-speaking part of Switzerland, but this accessory had a French name. It had a round bottom to fit several small spools of thread, a pocket for a tape measure and scissors, another for hooks and eyes and snaps, a piece of flannel for pins and needles, and a pocket for a small selection of buttons. The case was rolled up and tied with the attached ribbon. I traveled on the job for several years, and my nécessaire always went with me. Sixty years later, it is still in fair shape.

Helena Naef
Decorah, Iowa

Helena, thank you for telling us about your Swiss housewife.

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

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Tapestry

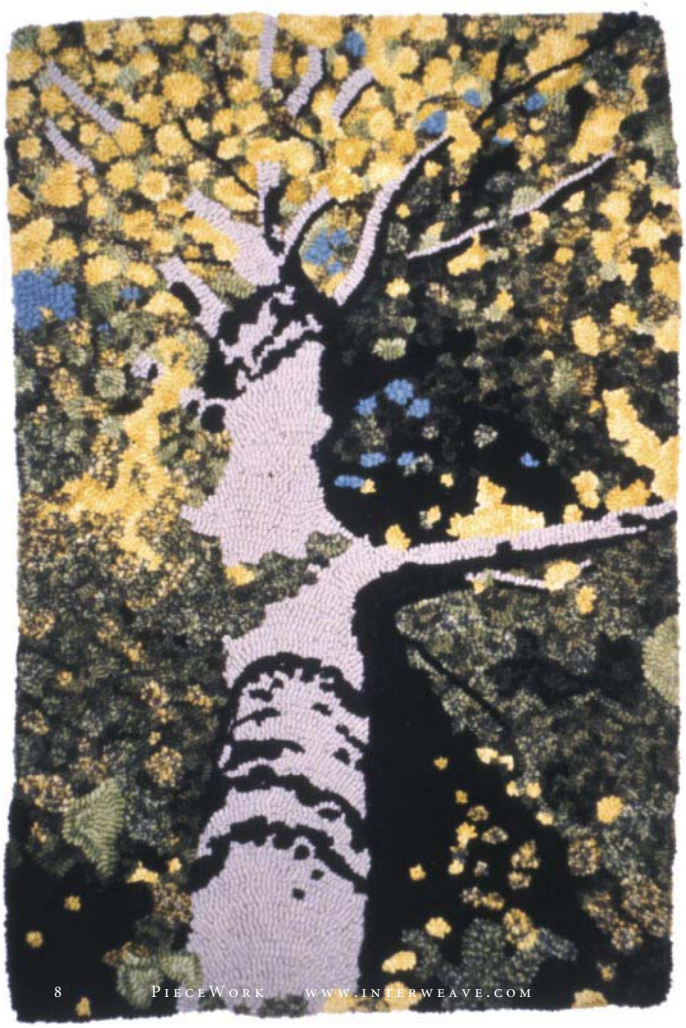
Hooked Rugs at the Wadsworth Atheneum

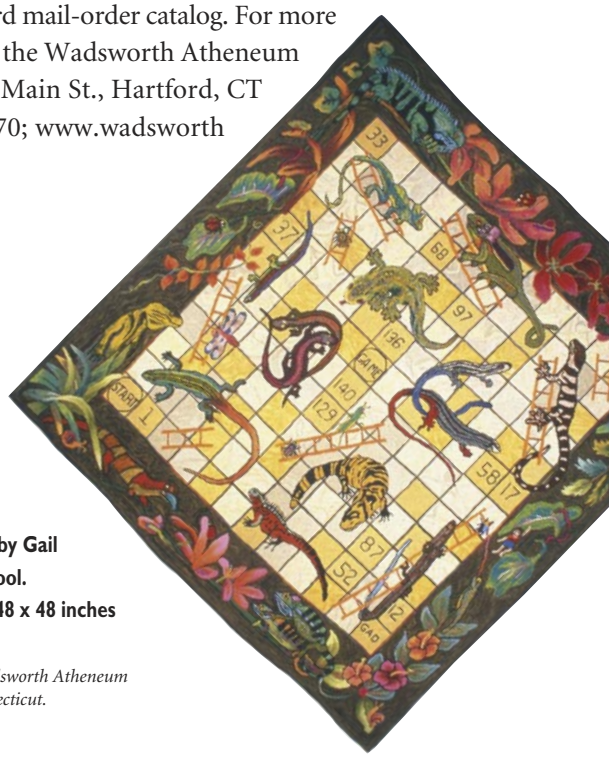
ABOVE RIGHT: Works Project Administration Handicraft Rug. Hooked. Jute, wool, and cotton. Connecticut. Circa 1935. 36 x 65 inches (91.4 x 165.1 cm). Gift of Lois Berney. (1994.44.2). BELOW RIGHT: Rug. Hooked and shirred. Wool and linen backing. Probably New England. Circa 1845. Wallace Nutting Collection. Gift of J. Pierpont Morgan. (1926.760).

Both photographs by David Stansbury.

"Hooking: Folk Art to Fiber Art," an exhibition of historical and contemporary hooked rugs, is on display through October 5 at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Included are hooked rugs from the collection of Wallace Nutting, rugs produced through a program of the Works Progress Administration (1935–1943), and mats created by Grenfell Labrador Industries (see "Hooked Mats of the Grenfell Mission," PieceWork, November/December 1996). The exhibition also showcases the work of nine contemporary fiber artists.

Rug hooking emerged in North America in the nineteenth century as an inexpensive means of home decoration and is still popular today. The materials remain simple. Burlap backing replaced homespun linen in the nineteenth century, and today canvas mesh is used. Once made of overdyed rags, the faces of today's rugs are composed of custom-dyed fabric and yarn. Although many rug makers (including contemporary artists) hand-drew their patterns, patterns printed on burlap became available after the Civil War. Beginning in 1887, mass-produced printed patterns were sold in the Montgomery Ward mail-order catalog. For more information, contact the Wadsworth Atheneum Museum of Art, 600 Main St., Hartford, CT 06105; (860) 278-2670; www.wadsworthatheneum.org.





LEFT: *Spring Comes to Elm Street* by Emily Robertson. Hooked rug. Wool. Falmouth, Massachusetts. 26 x 18 inches (66.0 x 45.7 cm).

RIGHT: *Lizards and Ladders* by Gail DuFresne. Hooked rug. Wool. Lambertville, New Jersey. 48 x 48 inches (121.9 x 121.9 cm).

Photographs courtesy of the Wadsworth Atheneum Museum of Art, Hartford, Connecticut.

Masterpiece Quilts at the Shelburne Museum

"Art of the Needle: 100 Masterpiece Quilts from the Shelburne Museum," a survey of quilts from the eighteenth, nineteenth, and early twentieth centuries from the museum's permanent collection, is on display through October 26. Many of the quilts are mounted on walls; others are exhibited on reproductions of antique four-poster beds set in the middle of the galleries. Quilting demonstrations, video installations, and guided tours offer additional perspectives on the exhibition.

The quilts are grouped into ten construction or design themes: album, Amish, appliqué, chintz appliqué, comparisons, pieced, revival, Victorian (crazy and log cabin), whitework, and whole-cloth. Highlights include *Scenes of Childhood,* a child-size quilt made in the late nineteenth century. (Only six of the more than 400 quilts in the museum's collection are child-size.) This one is quilted, embroidered, and appliquéd on cotton with inked faces. The images of animals and children at play are derived from an 1872 issue of *Peterson's Magazine.*

Following the exhibition's run at the Shelburne Museum, portions of "Art of the Needle" will travel to other museums. For more information, contact the Shelburne Museum, U.S. Rt. 7, Shelburne, VT 05482; (802) 985-3346; www.shelburnemuseum.org.

ABOVE LEFT: Detail of a quilt made by a member of the Vanderbilt family. Pieced. Rockland County, New York. 1850–1860. 95 x 80 inches (241.3 x 203.2 cm). (10-164).
ABOVE RIGHT: Detail of a quilt by Elizabeth Mary Powers Green. Album cross pattern. Keesville, New York. 1851–1852. 88 x 87 (223.5 x 221.0 cm). (10-564).
Photographs courtesy of the Shelburne Museum, Shelburne, Vermont.

Detail of Burdick/Childs family Centennial album quilt. Maker unknown. The thirty-six blocks in this quilt illustrate scenes of family and home in North Adams and biblical themes such as Jonah and the whale. North Adams, Massachusetts. 1876. 79 x 78 inches (200.7 x 198.1 cm). All quilts in the collection of the Shelburne Museum (10-653).

Enchanting Felt Projects

Salley Mavor's *Felt Wee Folk,* published by C & T Publishing, is now available in book- and needlework stores. With the help of this book, doll makers, quilters, and embroiderers of all skill levels can create bendable fairies and dolls and accessories using wool felt, beads, buttons, and other simple embellishments. In eighteen step-by-step projects, Mavor uses appliqué, embroidery, thread wrapping, and painting to personalize dolls, pins, purses, pillows, and checkbook and cell-phone covers. An award-winning children's book illustrator, Mavor is the owner of Wee Folk Studio; www.weefolkstudio.com.

Books for the Bibliotheca Alexandria

Seventeen hundred years after its fabled predecessor vanished, a new library in Alexandria, Egypt, was opened a year ago. By all reports, the building is beautiful, and the library's aim, to house a monument to human knowledge across national boundaries and cultures, is noble. But the library sorely needs books to fill its shelves.

Frustrated with the world situation and wondering what a single individual can do to help the Bibliotheca Alexandria, I thought about my experience of teaching embroidery and design in other countries. I remembered that even with no language in common, there is joy in communicating with our hands, threads, and a shared history and love of craft. I thought about how I honor libraries and books, learning from pictures as well as words.

Here's my proposal: artists, authors, collectors, publishers, and lovers of textiles, select a book or books about textiles or craft that you've either written or found influential and send

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it (or them) to the Bibliotheca Alexandria for their collection. I have arranged for your donations to be part of the Hand to Hand Project established for the library. I am hopeful that this modest effort by each of us will help to establish common ties, reweave, stitch up, and knit together some of the world that seems to be unraveling as we watch.

Please send your gift before September 1, 2003, to Gift to the Bibliotheca Alexandria, Hand to Hand Project, El Shatby, Alexandria 21526, Egypt. Include your name and address and any message on a separate sheet of paper placed inside the book. Authors should feel free to sign their books.

After you have mailed the package, e-mail me at BarbaraSmith@centurytel.net with your name and address and the title(s) and author(s) of the book(s) you sent. I will keep a running list and send it to the Donations Committee at the library as a cross-check.

—Barbara Lee Smith

Celebrating Fifty Years

The International Old Lacers, Inc., (I.O.L.I.) will celebrate the organization's fiftieth anniversary at the International Old Lacers Convention 2003 in Hasbrouck Heights, New Jersey, August 3–9. In 1953, a group of women attending the National Federation of Doll Clubs founded the I.O.L.I. as a lace study group. Members are dedicated to educating others about lace and lace making with demonstrations, exhibits, workshops, and retreats. For more information, contact I.O.L.I., PO Box 554, Flanders, NJ, 07836; www.internationaloldlacers.org.

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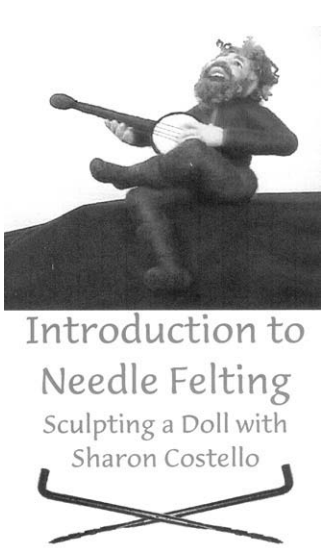

Join Sharon Costello for a fun venture into needle felting while making a whimsical figure. You won't believe the detail you can make on the face, hands, hair, etc. This instructional video is 131 minutes long and is $39.95 plus $4.75 shipping. Join in the fun today.

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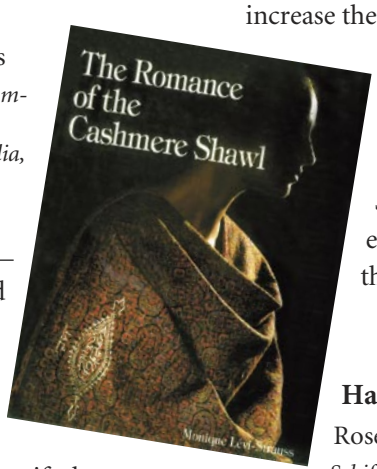
Book Marks

Books in review

The Romance of the Cashmere Shawl

Monique Lévi-Strauss

Mapin Publishing, 31 Somnath Rd., Usmanpura, Ahmedabad 380013, India, 2002. Hardbound, 192 pages, $150. ISBN 81-85822-91-3.



Soft, light, and covered in the teardrop design known variously as the paisley, pine, palm, cypress, or mango motif, the cashmere shawl was high fashion from Paris to St. Petersburg during much of the nineteenth century. It subtly spoke as much of its wearer's sophistication as of the skill of Kashmiri weavers who might have spent more than two years in weaving it.

In *The Romance of the Cashmere Shawl,* originally published in Italy in 1986 and reprinted last year in India, Monique Lévi-Strauss examines the weaving of cashmere shawls in France based on patterns first woven in Kashmir, and she traces the relationship between weaver and client, tradition and fashion, across two distant countries. Although the shawls made in Kashmir, initially handwoven and later hand-embroidered, were always sought after, the shawls woven in France on jacquard looms also held their own and influenced fashion. The evolution of these shawls, especially the flamboyant Renaissance shawls, the attractive harlequin shawls, and signed shawls, as well as shawls crafted for exhibitions of French-manufactured products, may be traced in the book's glorious visuals. A glossary and discussions of the anatomy of a cashmere shawl and the development of the harlequin shawl increase the value of this book.

Its inherent beauty and elegance ensure that the cashmere shawl will endure. *The Romance of the Cashmere Shawl* increases our knowledge of and appreciation for this timeless garment.

—Brinda Gill

Handbags

Roseann Ettinger

Schiffer Publishing, 4880 Lower Valley Rd., Atglen, PA 19310, 2003. Softbound, 192 pages, $29.95. ISBN 0-7643-1722-9.

Throughout the ages, both men and women have carried small personal belongings in a handbag, also known as a purse, bag, pouch, almoner, pocket, pocketbook, or reticule. Handbags have come in a remarkable variety of shapes, sizes, styles, and materials, including fabrics, leather, fur, metal, needlepoint, crochet, knit, beads, enamel, plastic, ivory, celluloid, even shells. Roseann Ettinger's updated reference (this is the revised fourth edition) includes a fascinating array, including miser's bags, miniature purses, tam-o'-shanter coin purses, and chatelaine components, along with more familiar and utilitarian examples.

Seven comprehensive chapters begin with a detailed history of handbags. Other features include a discussion of handbags in advertising with pages from sales catalogs and period illustrations and photographs, a price guide, a bibliography, and an index. If you like handbags, you'll love this book.

—Deanna Hall West

Victorian Needlework: Techniques and Designs

Edited by Flora Klickmann

Dover Publications, 31 E. 2nd St., Mineola, NY 11501, 2002. Softbound, 114 pages, $7.95. ISBN 0-486-42154-6.

Victorian Needlework: Techniques and Designs is a reprint of *The Cult of the Needle* (London: Home Arts Series, n.d.). The original subtitle, "Giving Directions for Bulgarian, Catalan, Hungarian and Baro Embroidery, Amager Work, Hemstitching, Netting, Wool-work, Bohemian, Carrickmacross, Innishmacsaint and Reticella Lace, and Other Forms of Needlecraft," hints at the wealth of information in this instruction manual. Black-and-white photographs and tips for using the finished objects ("These Bells would look pretty for a Fancy Work Bag") enhance the many projects.

There's more: for example, information on how to bone a bodice (fascinating, but fortunately we don't have to wear it), on the history of Hedebo Embroidery, on finishing techniques that are still applicable today, and on "The Educational Value of the Doll." The last discusses teaching a child to sew and also is still timely. The editor's five-page essay on her own workbox is delightful. Packed with information, this little book is a steal.

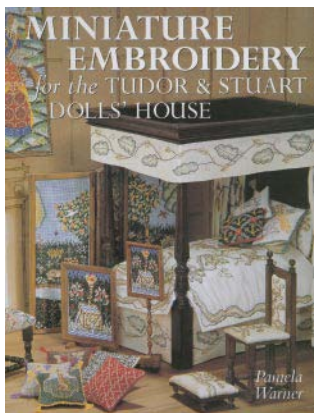
—Deanna Hall West

Miniature Embroidery for the Tudor and Stuart Dolls' House

Pamela Warner

Guild of Master Craftsman, 2002, distributed by Sterling Publishing, 387 Park Ave. South, New York, New York, 10016. Softbound, 165 pages, $19.95. ISBN 1-86108-217-7.

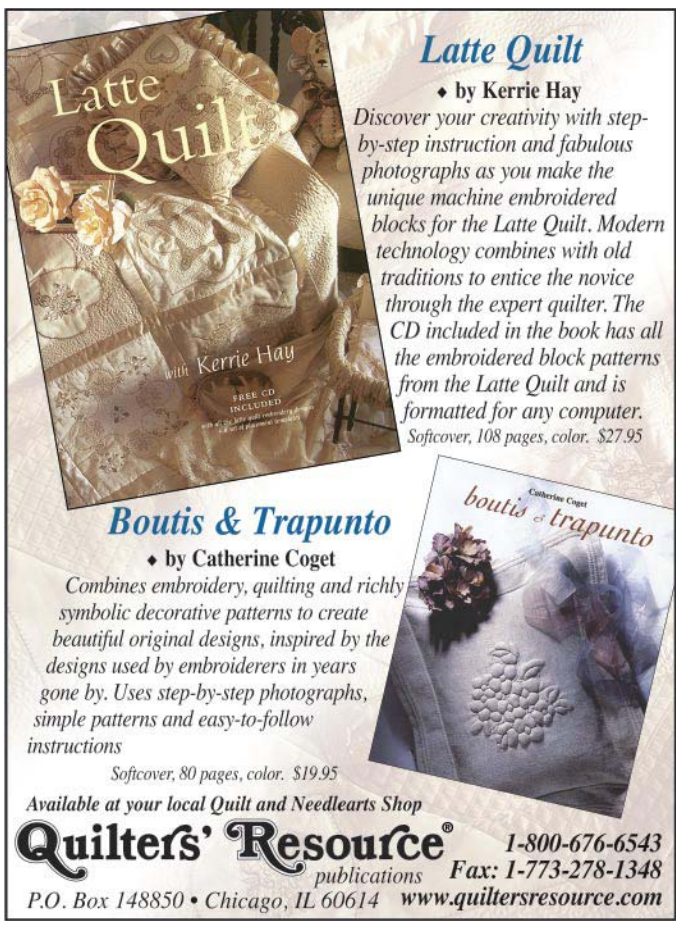
Many styles of embroidery were seen during the reigns of thirteen Tudor and Stuart monarchs between 1485 and 1714—applied slips, blackwork, crewelwork, Florentine work, woven tapestries, stumpwork, and samplers, to name a few. These distinctive styles are well represented—on a Lilliputian scale—in this book's designs and projects: bed and wall hangings, bed and chair covers, cushions, footstools, screens, samplers, carpets, mirror frames, book covers, and a lady's bag. Besides complete stitching and finishing instructions, patterns, and charts for the embroidery, Pamela Warner also offers directions for making a half-tester bed, seventeenth-century chair, footstool, threefold screen, fire screen, and picture frames.



Most of the designs would also be wonderful framed as miniature pictures. What fun it would be to stitch and frame some of the samplers and display them on a wall.

This is Warner's third book on period dollhouses. Also published by Guild of Master Craftsman are *Miniature Embroidery for the Georgian Dolls' House* (2000), covering the years 1702–1830, and *Miniature Embroidery for the Victorian Dolls' House* (1999), spanning the years 1837–1910. All three are full of delightful diminutive projects and designs to entice stitchers whether or not they have a dollhouse to decorate.

—Deanna Hall West



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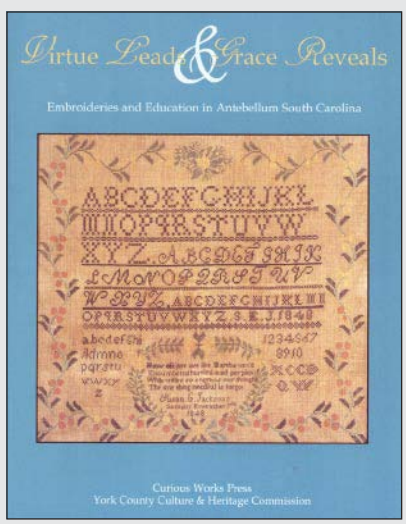
New for 2003 –

Virtue Leads and Grace Reveals:
Samplers and Embroideries from Antebellum South Carolina

by Patricia Veasey



This museum exhibit catalog features schoolgirl embroidery of the upstate Carolinas worked from 1790 to 1863. The stories of these samplers are intertwined with stories of migration, religion, trade, social and economic status, family ties, prescribed roles for southern women, and slavery.

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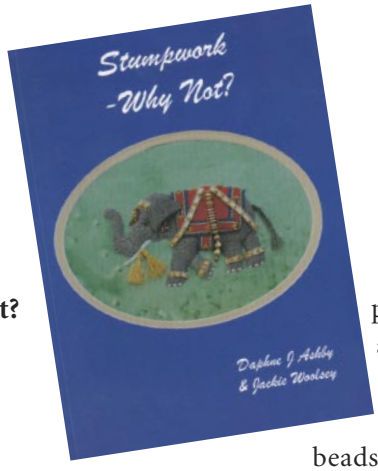


Stumpwork—Why Not?

Daphne J. Ashby and Jackie Woolsey

Daphne J. Ashby and Jackie Woolsey, 2001, distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Spiral bound, 92 pages, $18.95. ISBN 0-9540030-0-4.

Traditional stumpwork is brought into the twenty-first century with this combination of old and new ideas and techniques. There are notes on history, materials, and equipment as well as general instructions for padding with felt, wiring a shape, and creating needle-lace shapes. Color photographs, line drawings, and illustrations clearly show how to execute leaves, pansies and poppies, fruit and berries, and insects and other animals. Instructions for embellishing with beads, ribbons, tassels, and/or silk and gold threads, are included, too. Any of the nineteen projects would make an elegant pin or a decoration for a fabric-covered gift box.

—Judy Kettner

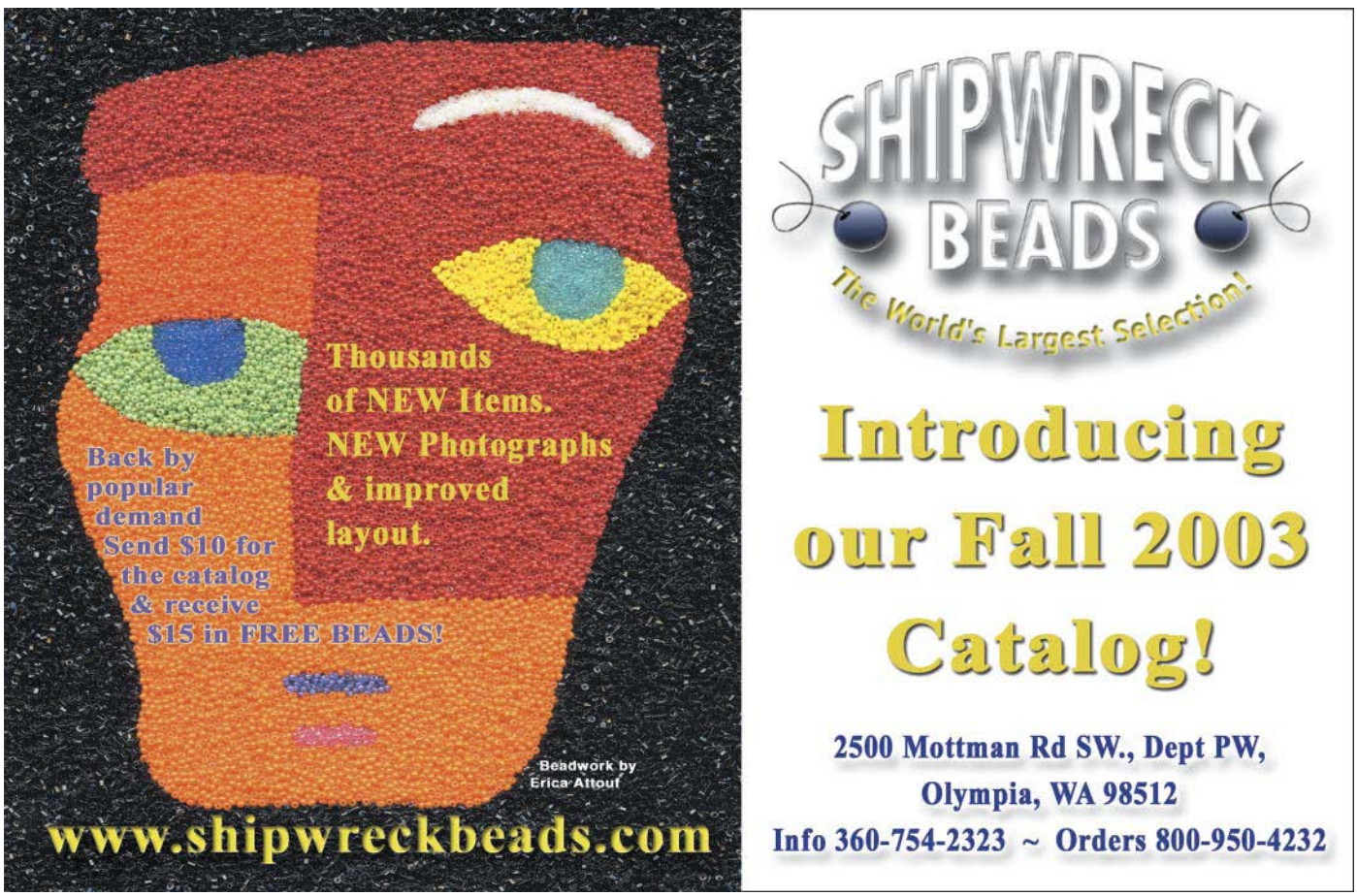
Textiles at Sulgrave

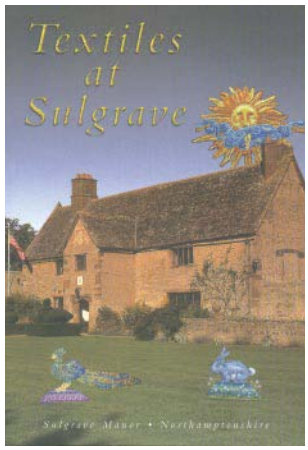
Jenny Overson

Sulgrave Manor, 2003, distributed by the Scarlet Letter, PO Box 397, Sullivan, WI 53178. Softbound, 32 pages, $16. ISBN 0-85101-3716.

Sulgrave Manor in Northamptonshire is the ancestral home of our country's first president, George Washington. It was built by his great-great-great-great-great-grandfather, Lawrence Washington, on land he had purchased from King Henry VIII in 1539. In 1656, John Washington, Lawrence's great-great-grandson and George's great-grandfather, was the first of the family to settle in Virginia. In 1914, Sulgrave Manor was restored as a monument to the Hundred Years Peace between the United States and Great Britain.

Textiles at Sulgrave presents the manor's modest collection in a full-color booklet. Most of the pieces were acquired between 1921 and 1935; however, the "New Elizabethan Embroideries" were





started in 1995 to refurbish the bed hangings of the Great Bedchamber in the style, technique, and spirit of the era of Queen Elizabeth I. An army of talented stitchers from both sides of the Atlantic was recruited to "Stitch a Slip for Sulgrave," and more than a thousand of the small canvaswork designs were stitched and then applied to a rich pile fabric. The first bed curtains were finished in 2002, in time to commemorate the 400th anniversary of the death of Queen Elizabeth I in 1603 and the 50th anniversary of the coronation of Elizabeth II in 2003.

All of the profits from the sale of this handsome booklet go to the refurbishment of the textiles at Sulgrave Manor. It's a worthwhile endeavor, and I hope you will consider purchasing a copy.

—Deanna Hall West

Forthcoming from Interweave Press

Netted Beadwork by Diane Fitzgerald. Available September 2003. Softbound, 128 pages, $21.95. ISBN 1-931499-15-2.

Well-known author, teacher, and bead designer Diane Fitzgerald offers a vast array of techniques, patterns, and projects for creating a beaded fabric from beadwork netting. Colorful photographs of netted pieces from all over the world demonstrate that this is one of the most ancient forms of beadwork.

Folk Bags: 30 Knitting Patterns and Tales from Around the World by Vicki Square. Available October 2003. Softbound, 136 pages, $21.95. ISBN 1-931499-25-X.

Thirty projects from twenty-three countries offer a worldwide representation of bags, from a fish-shaped Japanese felted bag to a Persian-carpet-inspired handbag. You'll find bags for work or play in all shapes, colors, textures, and sizes. A brief history of each project illuminates the author's inspiration.

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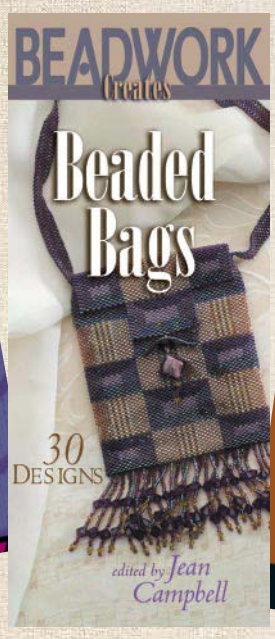

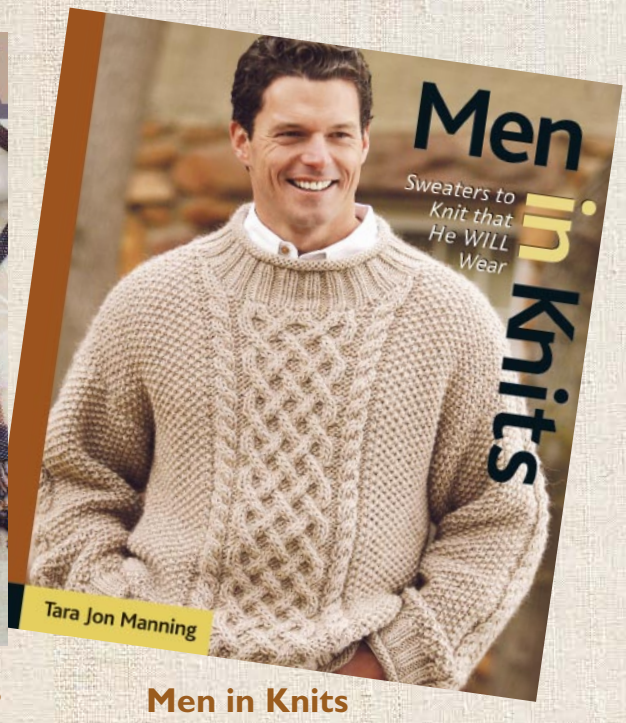

Folk Bags

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Vicki Square

Bags are essential for living—whether walking to a neighbor's house or going to the store. And Vicki Square's contemporary interpretations of these 30 folk designs are truly extraordinary. Each one is inspired by traditional folk bags or folk art from 23 different countries including Nepal, Tibet, Japan, Ireland, Ecuador, and Guatemala. You'll find bags in all shapes, colors, textures, and sizes for work, play, or for a special evening on the town. Knitters of every skill level are sure to be intrigued by the versatile and imaginative designs in this unique collection. This is the sixth book in Interweave Press's Folk series.

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Edited by Jean Campbell

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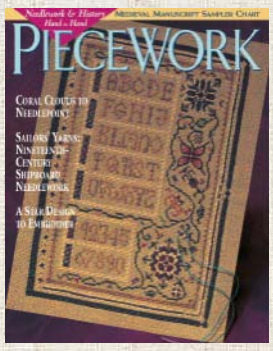

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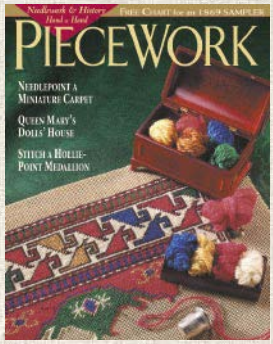

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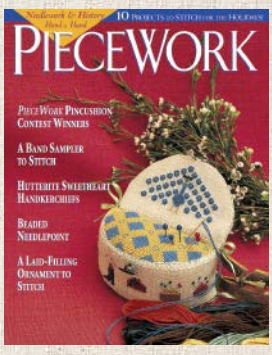

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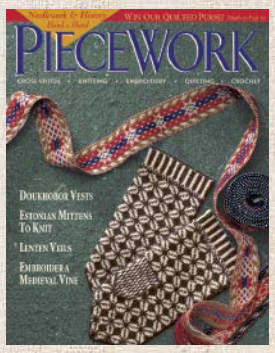

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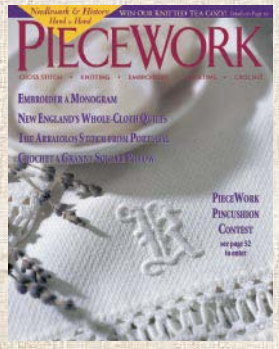

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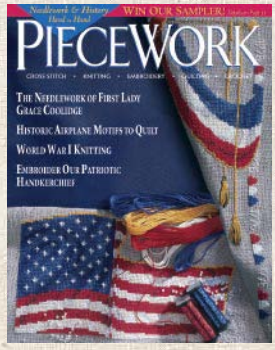

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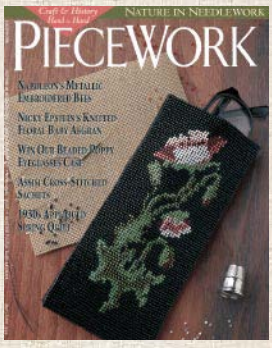

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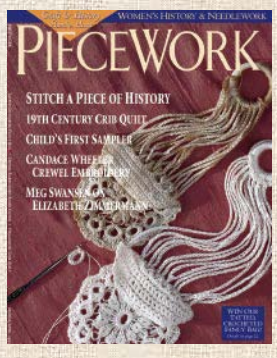

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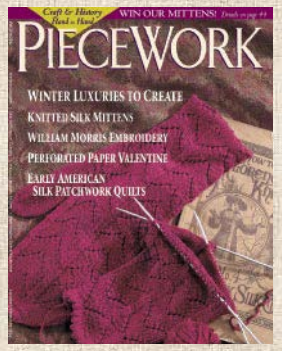

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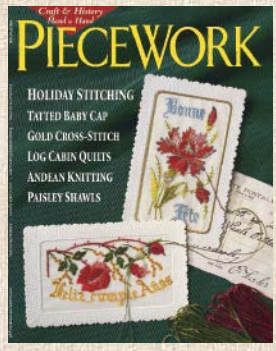

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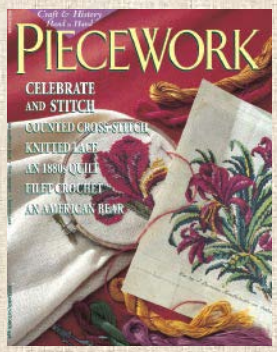

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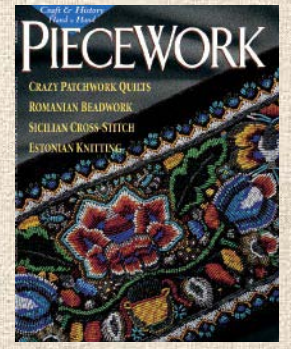

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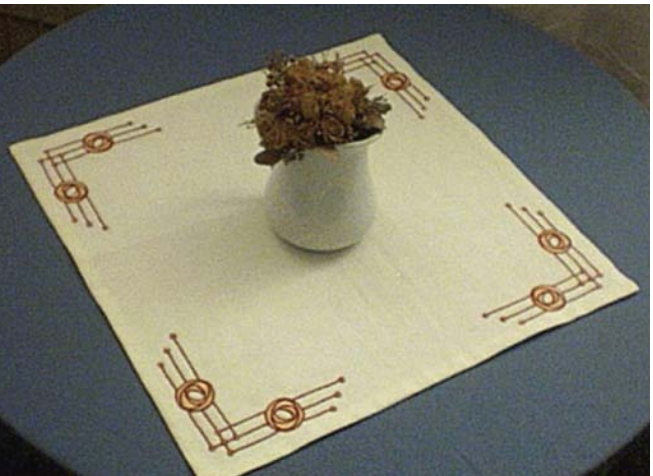

Look for these products at needlework, yarn, and craft stores, in mail-order catalogs, or online, or contact the supplier for the name of a retailer near you.

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Trim an ornament, add a sparkly title to a scrapbook, decorate a crazy quilt, or embellish a doll's dress with Kreinik's new metallic Iron-On Threads. They come in silver, gold, red, pink, green, sky blue, pearl, and confetti pink, and are available as ⅛-inch (3-mm) ribbon or #16 (medium) braid. To adhere the thread to fabric, paper, or card stock, place it where you want it, cover it with a Teflon press cloth, and press with an iron. Kreinik Manufacturing Co., Inc., 3106 Lord Baltimore Dr., Ste. 101, Baltimore, MD 21244; (410) 281-0040; www.kreinik.com.

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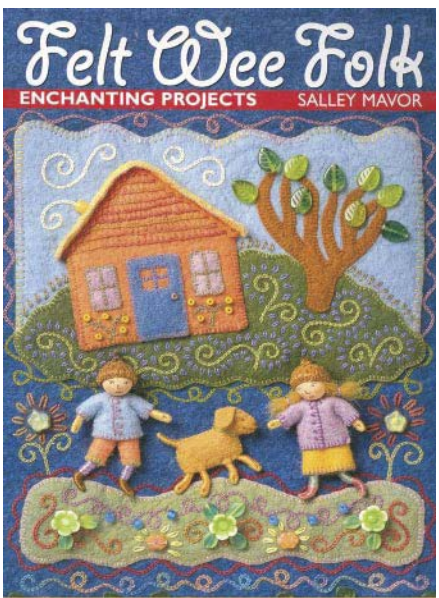

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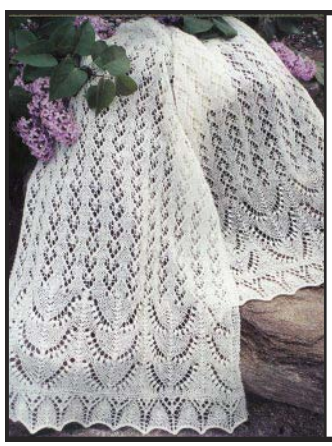

NEW! Estonian Garden
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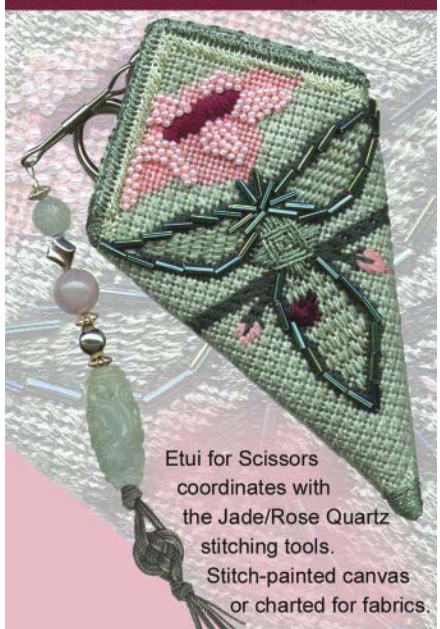

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The Quilts of Gee's Bend, Alabama

By Beatrice Levin

Quilt by Jessie T. Pettway. Bars and string-pieced columns. Cotton. Circa 1950. 95 x 76 inches (241.3 x 193.0 cm).

Photograph courtesy of Tinwood Books. Photograph by Steve Pitkin.

THE BOLD, colorful, quirky, original quilts of Gee's Bend were made between the 1930s and the 1990s by African American women from a grievously impoverished hamlet in Alabama. Some were made from discarded clothing and other textiles for home use; others were produced in a now-defunct cooperative established during the 1960s to promote distribution of the quilts to stores in cities up north.

Now they're being exhibited at several museums throughout the eastern and central United States. After opening at the Museum of Fine Arts, Houston, and moving to the Whitney Museum of American Art in New York City in the fall of 2002, visitors may view "The Quilts of Gee's Bend" at the Mobile Museum of Art, Mobile, Alabama, through August 31, 2003; the Milwaukee Art Museum, Milwaukee, Wisconsin, September 27, 2003–January 4, 2004; the Corcoran Gallery of Art, Washington, D.C., February 14–May 17, 2004; the Cleveland Museum of Art, Cleveland, Ohio, June 12–September 14, 2004; the Chrysler Museum of Art, Norfolk, Virginia, October 15, 2004–January 2, 2005; the Memphis Brooks Museum of Art, Memphis, Tennessee, February 13–May 8, 2005; the Museum of Fine Arts, Boston, Massachusetts, June–August 2005; and the High Museum of Art, Atlanta, Georgia, December 2005–February 2006.

The exhibition, organized by the Museum of Fine Arts, Houston, and the Tinwood Alliance, a

LEFT: Quilt by Florine Smith. Four-block strips. Corduroy. 1975. 68 x 81 inches (172.7 x 205.7 cm).

Photograph courtesy of Tinwood Books. Photograph by Steve Pitkin.

BELOW: Quilt by Lottie Mooney. Housetop and Half-Log Cabin variation. Cotton and rayon. Circa 1940. 88 x 73 inches (223.5 x 185.4 cm).

Photograph courtesy of Tinwood Books. Photograph by Steve Pitkin.

The community bears the name of Joseph Gee, who established a plantation in the area in the early 1800s. His descendants sold the plantation to Mark Pettway, a relative, in 1845 to settle a debt. Most of the 700 or so residents are descendants of slaves who worked on the Pettway plantation. After emancipation, the people worked the land as tenant farmers. Many bear the name Pettway or are related by marriage to Pettways.

Bordered on three sides by the Alabama River, Gee's Bend, about thirty miles from Selma, is nonprofit foundation, celebrates not only these remarkable quilts but their hitherto unsung creators, who learned their craft from their mothers, aunts, and grandmothers. William Arnett, an art scholar and publisher of Tinwood Books, is credited with the rediscovery of the quilters of Gee's Bend in 1997 after he came across a magazine photograph of Gee's Bend resident Annie Mae Young and one of her beautiful quilts.

The earliest quilts were made in the 1930s by women born in the late nineteenth century. Some quilts had been stored away in closets and cupboards for decades. None of the quilters still living expected their utilitarian bedcoverings to garner the attention they have been receiving.

TOP LEFT: Sewing a quilt in Gee's Bend. 1937. From the FSA–OWI Photograph Collection (LC-USF34-T01-025363-D).

TOP RIGHT: The mansion on the Pettway plantation. 1937. From the Farm Security Administration–Office of War Information (FSA–OWI) Photograph Collection (LC-USF34-T01-025380-D).

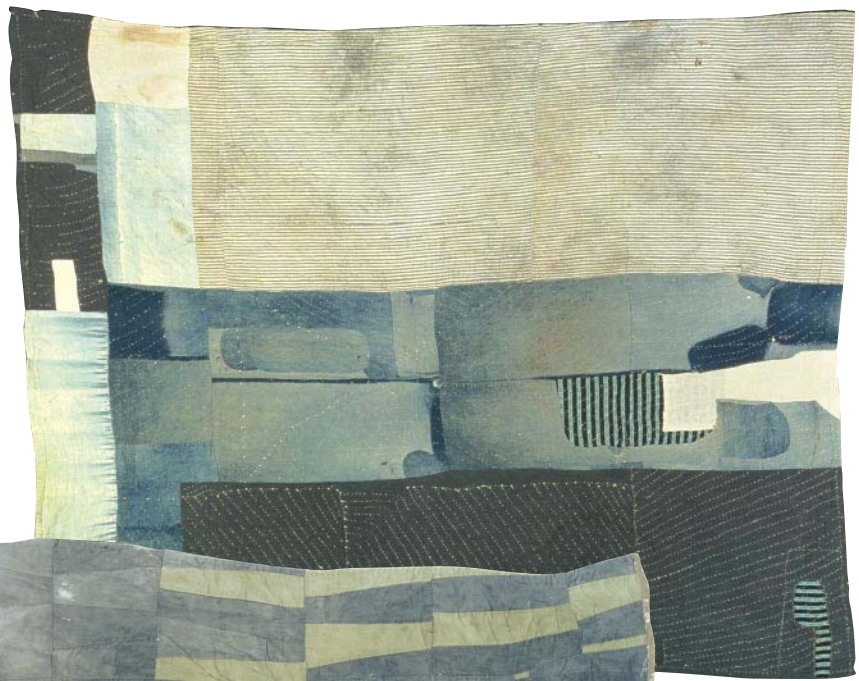
Photographs courtesy of the Library of Congress, Prints and Photographs Division, Washington, D.C. Photographs by Arthur Rothstein.

isolated and rural. Quilts helped keep families warm in unheated, poorly insulated houses. In the 1960s, the Civil Rights movement reached Gee's Bend. But when residents began to cross the river on the white-run ferry to register to vote in the county seat, ferry service ceased. Since the ferry was discontinued, residents of Gee's Bend have had to go by road to town, an hour's trip each way.

The establishment of the Freedom Quilting Bee, a cooperative, in 1966 to encourage the production and sale of quilts brought much needed cash to Gee's Bend quilters. Although the cooperative sold quilts to department stores such as Bloomingdale's in New York City, it was disbanded, in part because buyers wanted the same quilt pattern duplicated over and over.

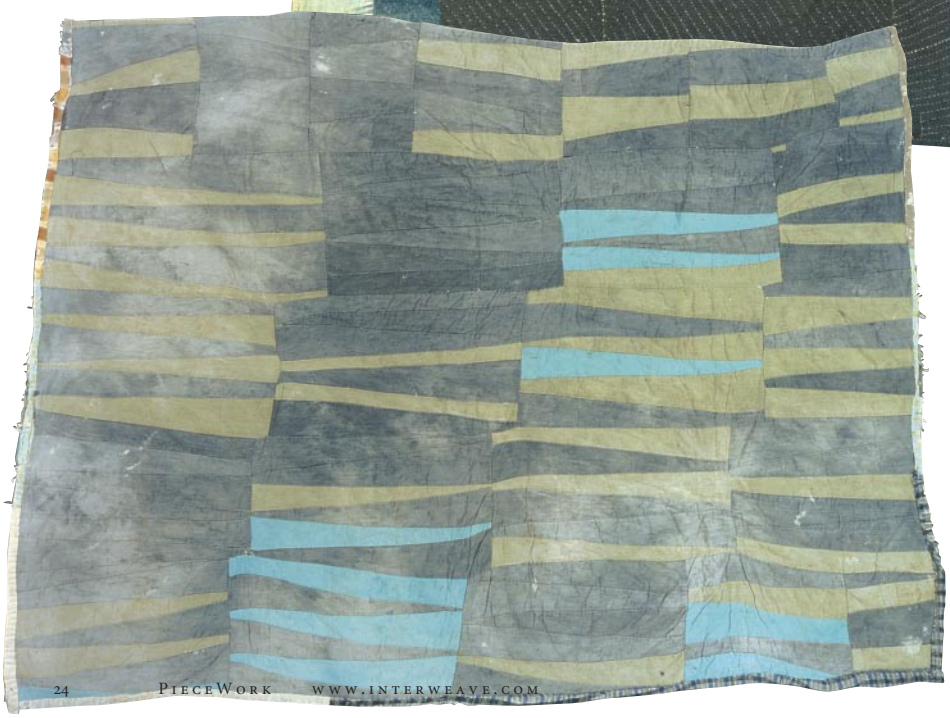
Polly Bennett (born 1922), whose two-sided quilt is in the exhibition, had this to say about how the cooperative affected her:

> Up until they start the [Freedom] quilting bee, I just use the old throw-away clothes. I started buying material in '66. I was one of them that built the quilting bee up. For that time I was making stuff that was being ordered: Star quilts, Trip Around the World—they called it Grandmama's Dream at the bee. People would know my name and ask for a quilt I make. . . . I want it fixed right because my quilts might go somewhere



RIGHT: Quilt by Rachel Carey George. Work-clothes strips. Denim, wool trousers, mattress ticking, cotton. Circa 1938. 72 x 82 inches (182.9 x 208.3 cm). All quilts in the William Arnett Collection of the Tinwood Alliance, Atlanta, Georgia.

Photograph courtesy of the Museum of Fine Arts, Houston.

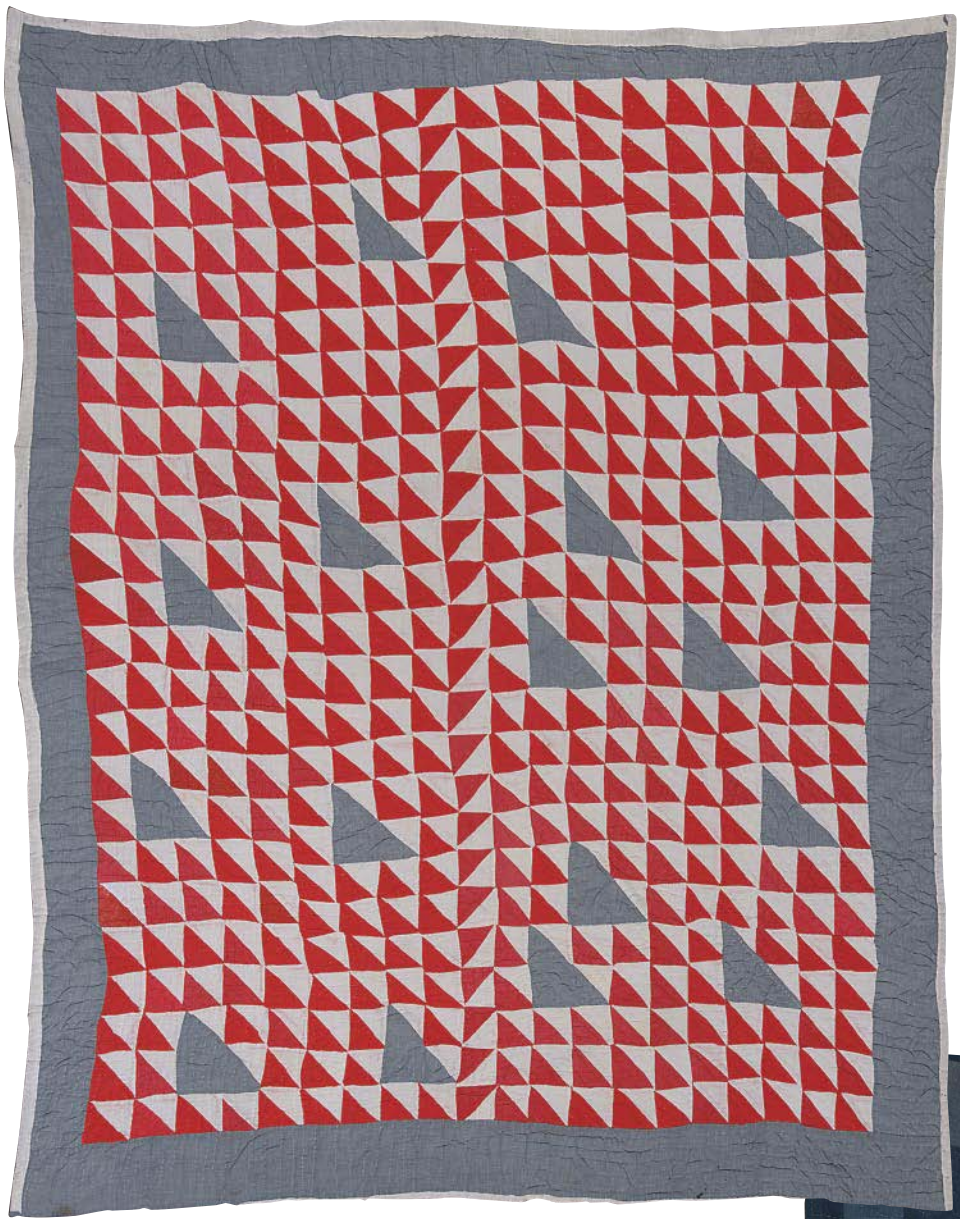


LEFT: Quilt by Loretta Pettway. String-pieced design. Cotton twill and synthetic material from men's clothing. 1960. 76 x 94 inches (193.0 x 238.8 cm).

Photograph courtesy of the Museum of Fine Arts, Houston.

Quilt by Annie E. Pettway. Flying Geese variation. Cotton and wool. Circa 1935. 86 x 71 inches (218.4 x 180.3 cm).

Photograph courtesy of Tinwood Books. Photograph by Steve Pitkin.



ABOVE: Quilt by Annie Bendolph. Thousand Pyramids variation. Cotton sacking materials and chambray. Circa 1930. 83 x 70 inches (210.8 x 177.8 cm).

RIGHT: Quilt by Annie Mae Young. Workclothes with center medallion of strips. Denim, corduroy, synthetic blend (trouser legs with pockets). 1976. 108 x 76½ inches (274.3 x 194.3 cm).

Photographs courtesy of Tinwood Books. Photographs by Steve Pitkin.

I ain't never going to go, so they going to say "This quilt made by Polly Bennett." I got to put my best on it.

In a video that supplements the exhibition, the artists speak of what inspired the abstract designs and materials they used in quilting. For example, to deal with the death of her husband, one artist created a quilt from the denim he had worn while working in the fields.

Many of the Gee's Bend quilters attended the exhibition's opening in Houston; for several, it was their first trip outside Alabama. At the reception for the quilters, their emotion was palpable; there was a mix of laughter and tears.

The renewed interest in the quilts and quilters of Gee's Bend has sparked talk of starting the Freedom Quilting Bee again. Perhaps the people also will get their ferry back. ❖

About the Author. *Beatrice Levin is the author of plays, numerous articles, and books, most recently* Women and Medicine, *3d ed. (Lanham, Maryland: Scarecrow Press, 2002). A crocheter since her teens, she has lived in Houston, Texas, with her husband Franklyn, for thirty-eight years.*

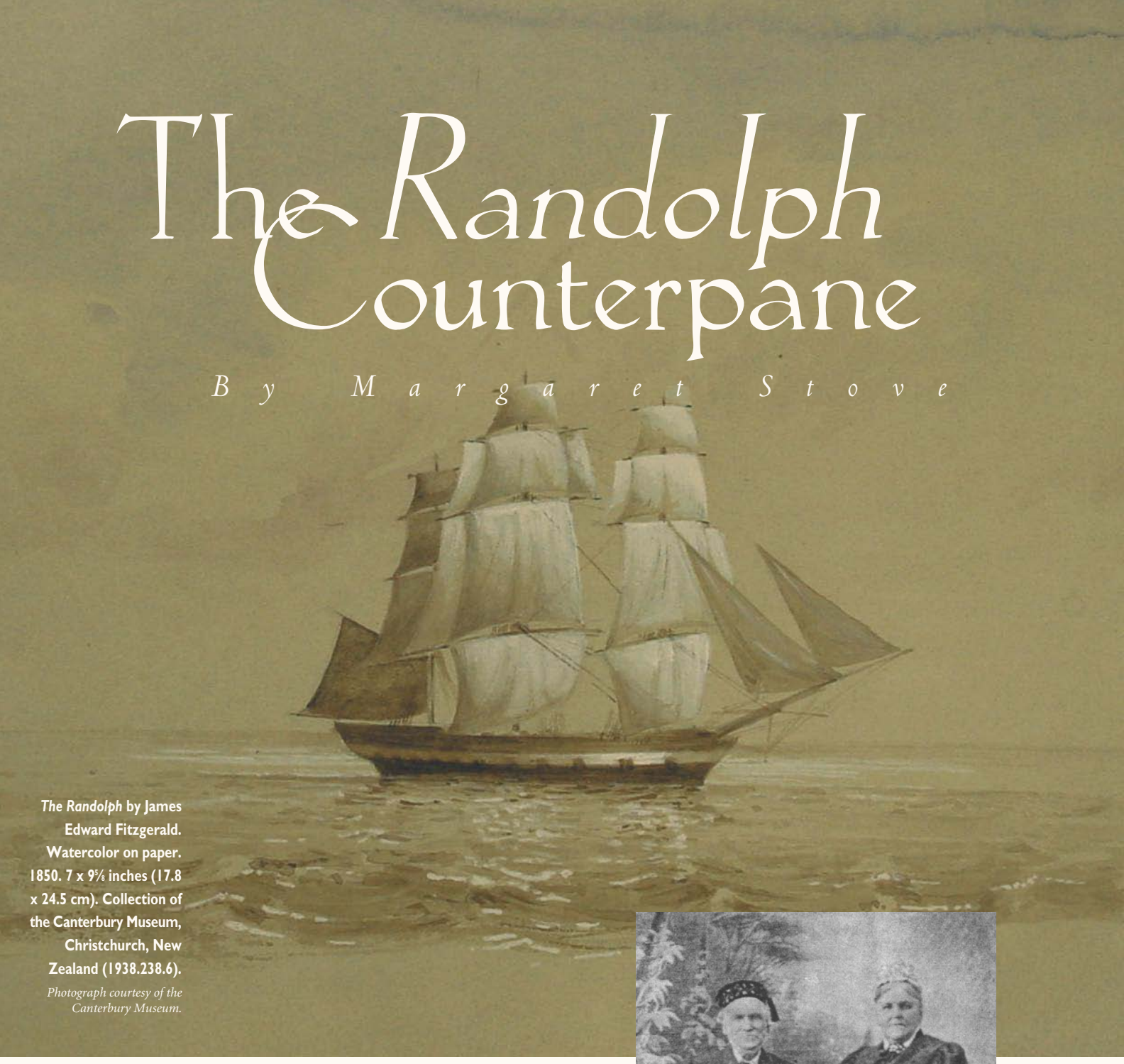
Further Reading

Beardsley, John, William Arnett, Jane Livingston, and Alvia J. Wardlaw. *The Quilts of Gee's Bend: Masterpieces from a Lost Place.* Atlanta, Georgia: Tinwood Books, 2002.

Beardsley, John, William Arnett, Paul Arnett, Jane Livingston, and Alvia J. Wardlaw. *Gee's Bend: The Women and Their Quilts.* Atlanta, Georgia: Tinwood Books, 2002.

The Randolph Counterpane

By Margaret Stove



The Randolph by James Edward Fitzgerald. Watercolor on paper. 1850. 7 x 9⅝ inches (17.8 x 24.5 cm). Collection of the Canterbury Museum, Christchurch, New Zealand (1938.238.6).

Photograph courtesy of the Canterbury Museum.

William and Ann Bryant in a newspaper photograph. From *Canterbury Times*. Circa 1901. Collection of the Aotearoa New Zealand Centre, Christchurch City Libraries, Christchurch, New Zealand.

Photograph courtesy of the Aotearoa New Zealand Centre, Christchurch City Libraries.

AN OFF-WHITE COTTON knitted bed coverlet in the collection of the Lyttelton (New Zealand) Historical Museum is a tangible reminder of one of the earliest planned English settlements in New Zealand. Its maker was twenty-two-year-old Ann Bryant, who family members believe started knitting what is now known as the *Randolph* Counterpane in 1850 aboard the ship *Randolph*, one of four immigrant ships that

had sailed from Plymouth, England, for New Zealand in September of that year. The ships' route did not include any significant landfall for fear that some of the 780 passengers would leave their ship rather than complete their grueling, 100-day journey.

Photograph of Lyttelton and its harbor by Frank Arnold Coxhead. Circa 1888. Collection of the Aotearoa New Zealand Centre, Christchurch City Libraries (ADD-6805).

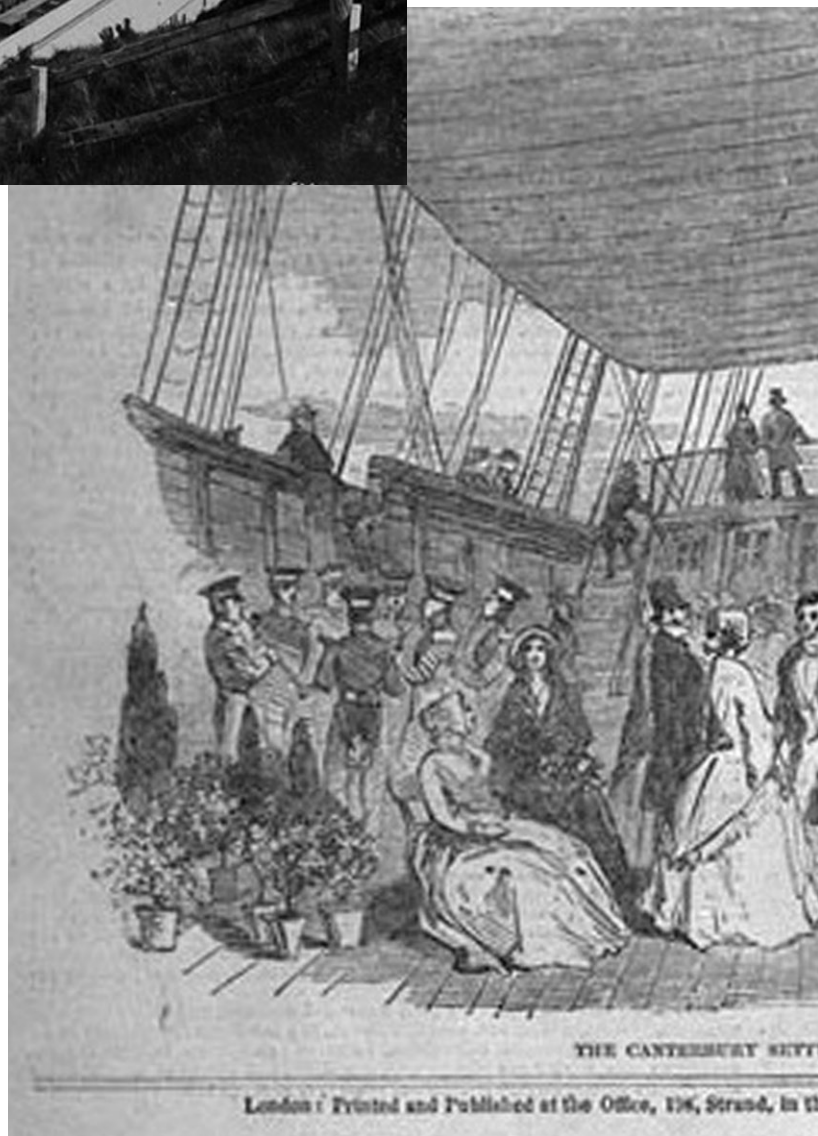
Photograph courtesy of the Aotearoa New Zealand Centre, Christchurch City Libraries.

The aim of the settlement scheme, sponsored by the Canterbury Association, was to create a cross section of the best of Anglican society—complete with a bishop and landed gentry and laborers and artisans to maintain them—with the following proviso:

> None but persons of good character as well as communicant members of the Church of England shall form part of the population so that the colony may begin its existence with a healthy moral character.

Besides Ann Bryant, others aboard the *Randolph* included Ann's husband, William, twenty-nine, described on the passenger manifest as an agricultural laborer, and their two children, one-year-old William and his infant sister Sarah. Although their descendants believe that the Bryants traveled from Belfast, Ireland, to join the *Randolph,* Ann's birth certificate states that she was born in Brompton, Kent, England.

Each ship had a women's matron, whose duties, while still attending to the needs of her own family, were to nurse sick women and children, supervise the moral welfare and education of younger female passengers in steerage, and maintain order and sobriety. For this, she received a £5 gratuity. It has been said that the matrons always had a good supply of yarns and needles to keep hands busy in constructive pastimes. The *Randolph*'s matron on



this voyage was thirty-nine-year-old Sarah Smart, who was traveling with her husband William and twelve children.

Perhaps Ann Bryant obtained the cotton yarn for her counterpane from Sarah Smart. The counterpane is not without errors, but I suspect that some of them were the result of the unpleasant shipboard environment and the demands of her children.

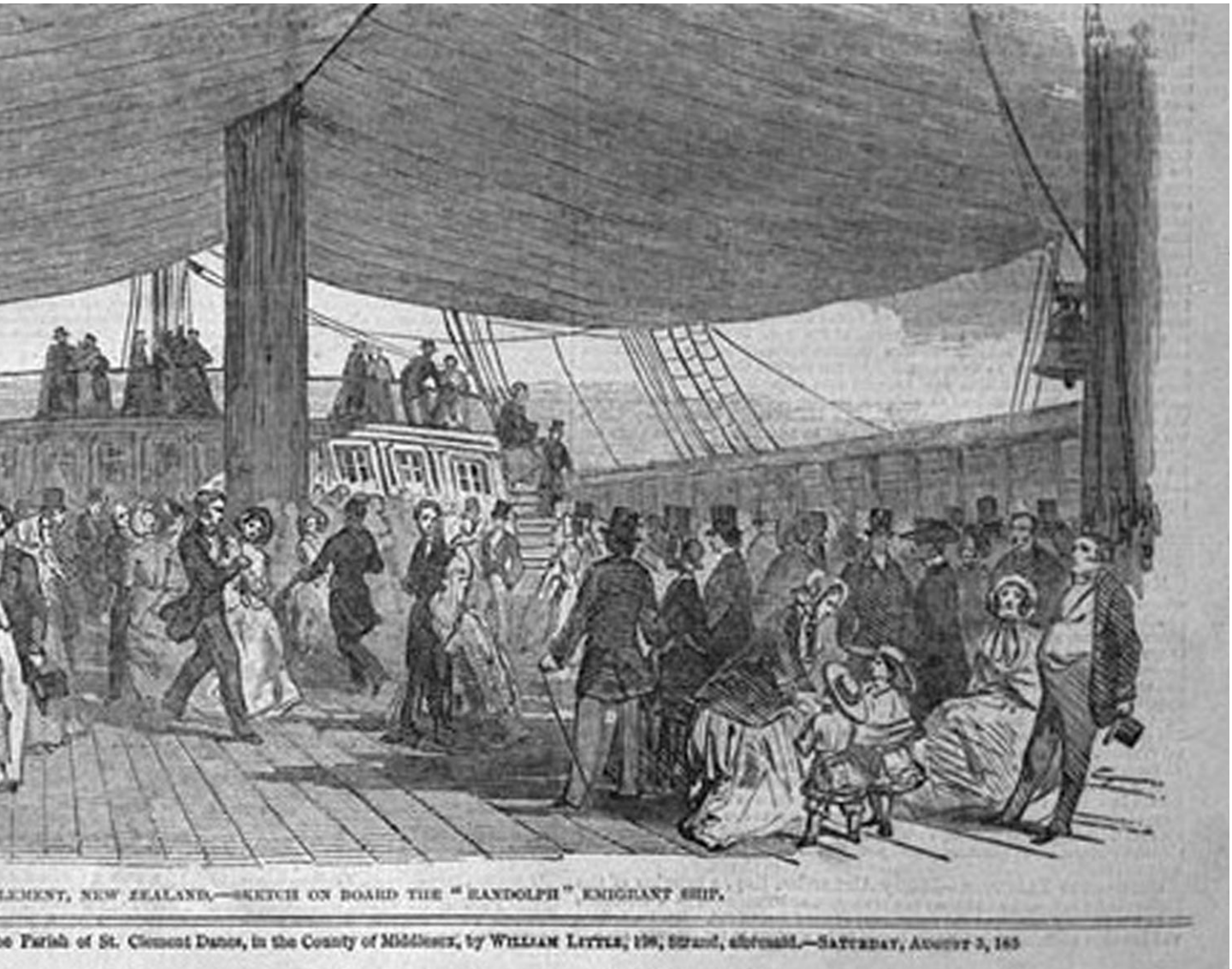
The *Randolph* arrived in Lyttelton on December 16, 1850, the second of the association's four ships to land. All of the ships had arrived by December 27.

The Canterbury Association provided temporary accommodation for its settlers in the port of Lyttelton in the form of four barrack blocks. These afforded sleeping quarters, a cookhouse, and washhouse. On their arrival in Lyttelton, the Bryants were assigned to Barrack B, Room 2. Many settlers stayed little more than a week as the immigrants were encouraged to purchase land and build a dwelling before winter (it was now early summer). Many traveled over the hill to what would become the city of Christchurch. The Bryant family, however, ended up making their home in Lyttelton; Willam died there in 1901 and Ann in 1904. They eventually had twelve children.

When Ann Bryant's house was demolished in the early 1970s, a sealed attic room revealed her knitted counterpane along with furniture

Ann Bryant in a 1904 newspaper photograph. From *Canterbury Times*, October 12, 1904. Collection of the Aotearoa New Zealand Centre, Christchurch City Libraries.

Photograph courtesy of the Aotearoa New Zealand Centre, Christchurch City Libraries.



LEMENT, NEW ZEALAND.—SKETCH ON BOARD THE "RANDOLPH" EMIGRANT SHIP.

e Parish of St. Clement Danes, in the County of Middlesex, by WILLIAM LITTLE, 198, Strand, aforesaid.—SATURDAY, AUGUST 3, 185

An illustration of a reception on board the *Randolph* for New Zealand cabin-class colonists and guests, East India Export Dock, Blackwall, London. From the *Illustrated London News*. August 3, 1850. Collection of the Aotearoa New Zealand Centre, Christchurch City Libraries (ADI-6079).

Photograph courtesy of the Aotearoa New Zealand Centre, Christchurch City Libraries.

and other mementoes, including a sea chest. Frances Conradie, one of Ann's great-granddaughters, donated all of these things to the Lyttelton Historical Museum.

The origin of many domestic relics from the days of early New Zealand settlement has been lost or is wrapped in half-remembered family recollections; other objects exist only as memories or may appear in a faded photograph. To have such a well-preserved hand-knitted counterpane in our local museum labeled with not only the name of the knitter but also the year and circumstances of its execution makes this a treasure indeed. I hope that drawing attention to the story and location of the *Randolph* Counterpane may encourage you to come and see it for yourself sometime. ❖

A mural painted by W. A. Sutton and Russell Clark on the former wall of a wing of the Canterbury Museum showing the route the *Randolph* sailed. Circa 1960. About 20 x 30 feet (6 x 9 m). Collection of the Canterbury Museum (19XX.2.214).

Photograph courtesy of the Canterbury Museum.

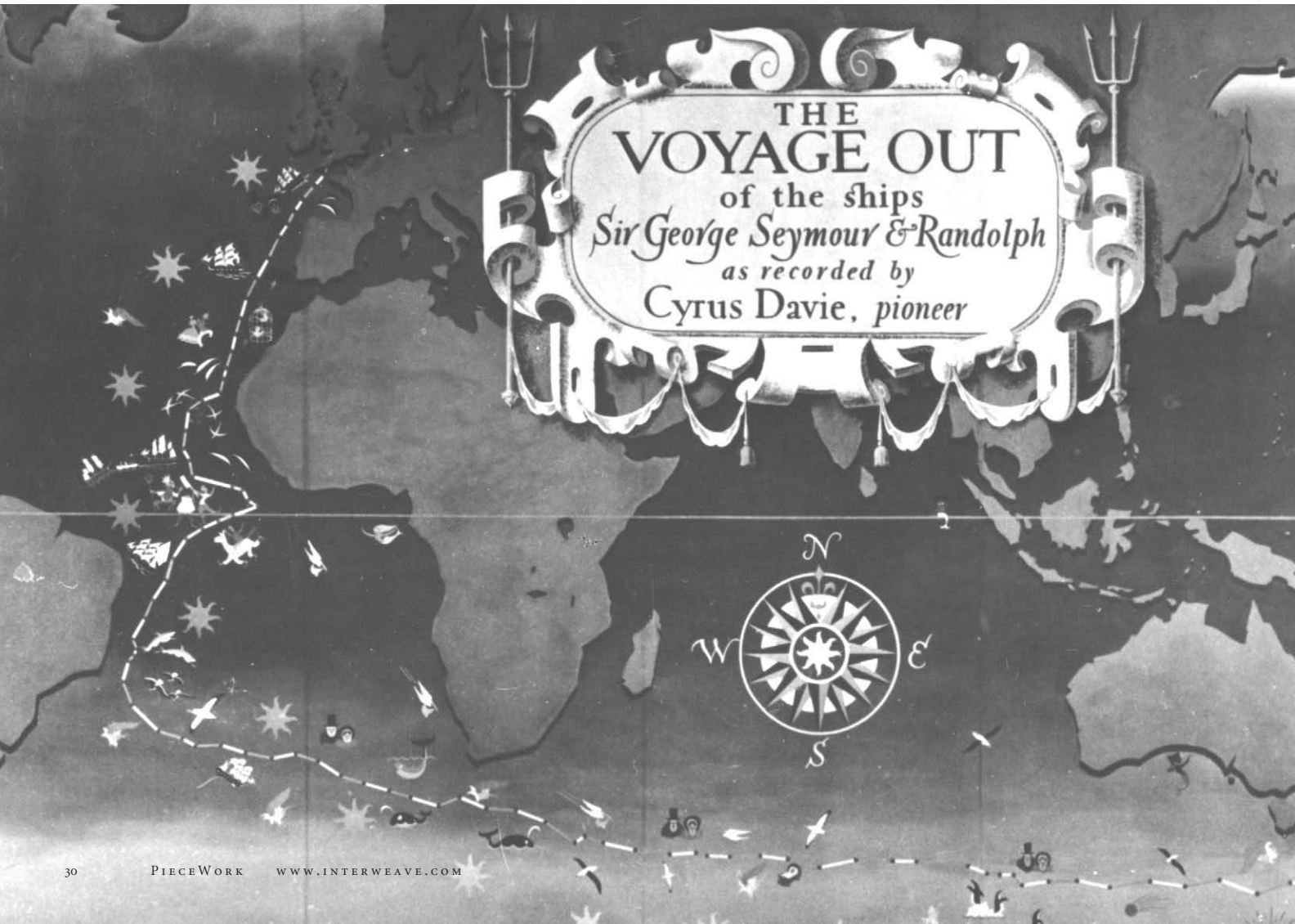
The Canterbury Association

For more information on the association, including passenger manifests for the first four ships, including the *Randolph,* visit freepages.genealogy.rootsweb.com/~nzbound/nzbound/cbyassoc.htm. The Canterbury Association operated until 1854. About 3,500 people sailed to New Zealand on Canterbury Association ships from 1850 until 1854.

About the Author. *Margaret Stove, who lives in Lyttelton, New Zealand, has enjoyed lace knitting since she was a child. Her book* Creating Original Hand-Knitted Lace *(Berkeley, California: Lacis, 1995) describes the processes she uses to work patterns for which instructions are no longer available; she is working on a new book on shawls. She thanks Lynda Dobson, one of Ann Bryant's great-great-granddaughters, for providing information for this article and Brian Shaw, another descendant, who provided photograph and newspaper references and other helpful sources of information.*

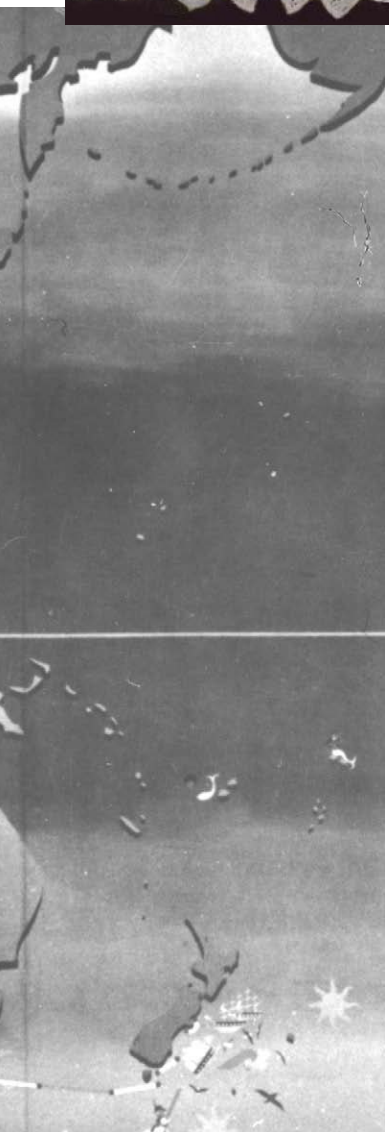
Further Reading

Amodeo, Colin. *The Summer Ships.* Christchurch, New Zealand: Caxton Press, 2001. Limited edition.



The *Randolph* Counterpane by Ann Bryant. Knitted. Cotton. New Zealand. 1850. 92 x 84 inches (233.7 x 213.4 cm). Collection of the Lyttelton Historical Museum, Lyttelton, New Zealand.

Photographs courtesy of the author.



The Lyttleton Historical Museum

The Lyttelton Historical Museum, located on Gladstone Quay in Lyttelton, is a nonprofit organization operated and administered by a group of twenty-eight volunteers; it is open to visitors Tuesdays, Thursdays, Saturdays, and Sundays from 2 to 4 P.M. Group tours may be arranged. The museum contains a Maritime Gallery, Antarctic Gallery, Colonial Gallery (where the *Randolph* Counterpane may be viewed), and the Port Company Board Room, where war medals, paintings by local artists, and Lyttelton Harbour Board memorabilia are displayed. Admission is by donation to supplement interest from an investment to cover running costs. For more information, contact the Lyttelton Historical Museum Society, Gladstone Quay, Lyttelton 8033, New Zealand; 64-03-328-8972.

Detail of the counterpane.

Randolph *Pillow to Knit*

DESIGNED AND KNITTED BY MARGARET STOVE

Photograph by Joe Coca.

It was with great pleasure that I undertook the cleaning and repair of the *Randolph* Counterpane for the Lyttelton (New Zealand) Historical Museum in 1999. I worked out the pattern for the counterpane and designed the commemorative pillow based on the pattern. The instructions below are for the green pillow.

Materials

Rowan 4 Ply Cotton yarn, 50 g (215 yards)/skein, 3 skeins
Needles, size 2 (2.75 mm)

Gauge: 15½ sts and 20 rows = 2 inches (5.1 cm) in St st

Abbreviations

k—knit
k2tog—knit 2 stitches together
p—purl
p2tog—purl 2 stitches together
psso—pass slipped stitch over
rep—repeat
sl—slip
ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slip stitches together through the back loop
st(s)—stitches
St st—stockinette
tog—together
yo—yarn over

Instructions

Back of Pillow

Cast on 24 sts and k 1 row as a foundation row; then continue in rope-stitch pattern as follows.

Rows 1–5: Yo, k2tog, k to end.

Row 6: Yo, k2tog, k9; turn; p7. Work 14 rows in St st on these 7 sts; sl the first st of each row.

Row 21: K7, sl next 4 sts onto spare needle and leave at back of work, k to end.

Row 22: Yo, k2tog, k14, k4 sts from spare needle and k to end of row.

Rep rows 1–5 across all stitches.

Row 28: (Wrong side.) Yo, k2tog, k2, p7; turn. Work 14 rows St st, sl first st as before, ending with a purl row. Sl next 4 sts onto spare needle and leave on wrong side of work. K remaining sts.

Row 29: Yo, k2tog, k14, k4 sts from spare needle; k to end.

Rep above pattern five times; k rows 1–27 before casting off. Make three strips; connect the strips together by joining the edge loops.

Front of Pillow

Cast on 3 sts.

Row 1: Yo, (k1, yo) 2 times, k1.
Row 2: Yo, k1, p3, k2.
Row 3: Yo, k2, yo, k3, yo, k2.
Row 4: Yo, k2, p5, k3.
Row 5: Yo, k3, yo, k5, yo, k3.
Row 6: Yo, k3, p7, k4.
Row 7: Yo, k4, yo, k3, yo, k2tog, k2, yo, k4.
Row 8: Yo, k4, p9, k5.
Row 9: Yo, k5, yo, k4, yo, k2tog, k3, yo, k5.
Row 10: Yo, k5, p11, k6.
Row 11: Yo, k6, yo, k5, yo, k2tog, k4, yo, k6.
Row 12: Yo, k6, p13, k7.
Row 13: Yo, k7, yo, k6, yo, k2tog, k5, yo, k7.
Row 14: Yo, k7, p15, k8.
Row 15: Yo, k8, yo, k7, yo, k2tog, k6, yo, k8.
Row 16: Yo, k8, p17, k9.
Row 17: Yo, k9, k2tog, k6, yo, k2tog, k5, ssk, k9.
Row 18: Yo, k9, p15, k10.
Row 19: Yo, k10, k2tog, k5, yo, k2tog, k4, ssk, k10.
Row 20: Yo, k10, p13, k11.
Row 21: Yo, k11, k2tog, k4, yo, k2tog, k3, ssk, k11.
Row 22: Yo, k11, p11, k12.
Row 23: Yo, k12, k2tog, k3, yo, k2tog, k2, ssk, k12.
Row 24: Yo, k12, p9, k13.
Row 25: Yo, k13, k2tog, k2, yo, k2tog, k1, ssk, k13.
Row 26: Yo, k13, p7, k14.
Row 27: Yo, k14, k2tog, k1, yo, k2tog, ssk, k14.
Row 28: Yo, k14, p5, k15.
Row 29: Yo, k15, k2tog, k1, ssk, k15.
Row 30: Yo, k15, p3, k16.
Row 31: Yo, k16, sl1, k2tog, psso, k16.
Row 32: Yo, k34.
Row 33: (K2tog, k1, yo); rep to last 2 sts; k2tog.
Rows 34, 36, 37, 39: P2tog, p to end.
Rows 35, 38, 40: K2tog, k to end.
Row 41: (K2tog, k1, yo); rep to last 3 sts; k2tog, k1.

Rep rows 34–40.

Rows 49, 53, 57: K2tog, *yo, k2tog; rep from * to last st, k1.
Rows 50, 52, 54, 56, 58: P2tog, p to end.
Rows 51, 55, 59: K2tog, k1, *yo, k2tog; rep from * to end.

Continue in St st, decreasing at the beginning of each row until 1 st remains. Break yarn and draw thread through remaining st. Join loops and edge sts of sides to make a square with petals in center. Make 4.

Edging

Cast on 21 stitches.

Row 1: K5, (yo, k2tog) 4 times, yo, (k1, yo) 6 times, k2.
Row 2 and all even rows: Purl.
Row 3: K5, (yo, k2tog) 4 times, k1, yo, k1, (yo, k2tog) 6 times, k1.
Row 5: K5, (yo, k2tog) 4 times, K2, yo, k1, (yo, k2tog) 6 times, k1.
Row 7: K5, (yo, k2tog) 4 times, k3, yo, k1, (yo, k2tog) 6 times, k1.
Row 9: K5, (yo, k2tog) 4 times, k4, yo, k1, (yo, k2tog) 6 times, k1.
Row 11: K5, (yo, k2tog) 4 times, k5, yo, k1, (yo, k2tog) 6 times, k1.
Row 13: K5, (yo, k2tog) 4 times, k6, yo, k1, (yo, k2tog) 6 times, k1.
Row 14: Cast off 13 sts knitwise, p to end.

This completes one point. There are five points along the edge of each four-square border motif.

Finishing

Join the straight side of the edging to the front of the pillow. Gather the straight edge at every sixth point to fit around the corners. Join three sides of the back of the pillow to the middle rib of the three ribs on the edging (these are the three rows below the stockinette section). Insert the pillow form and join the fourth side of the back as above.

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.

Rowan yarn. Westminster Fibers, 5 Northern Blvd, Amherst, NH 03031; (603) 886-5041.

The Randolph Counterpane

The *Randolph* Counterpane consists of three major groups of patterns. The center is made of twenty-one strips, each 2½ inches (6.4 cm) wide, and joined together. The pattern used for the strips has a garter-stitch based, and is unusual in that it has separate stockinette-stitch strips alternately crossed and knitted into the garter-stitch strip. (Ann Randolph's great-granddaughter remembers this being called "rope stitch.") The center is surrounded by eight squares along each side and another on each corner. These are knitted separately and are made from four smaller squares knitted on the bias in a petal or leaf pattern with the outer corner of the square featuring rows of eyelets between ridges of reverse stockinette stitch. The small squares are joined to make the larger square. The entire counterpane is edged with a pointed lace of five repeats of each point along the side of each of the large squares. The edging is trellis lace knitting with a triangular shape of stockinette stitch where the increase to make the point is accommodated. The increased stitches are then cast off to form the point. The straight edge of the edging actually forms a curve as it is knitted; however, when this is straightened the points of the border create a three-dimensional rippled effect. The edging is joined to the large squares.

The Language of Clothing

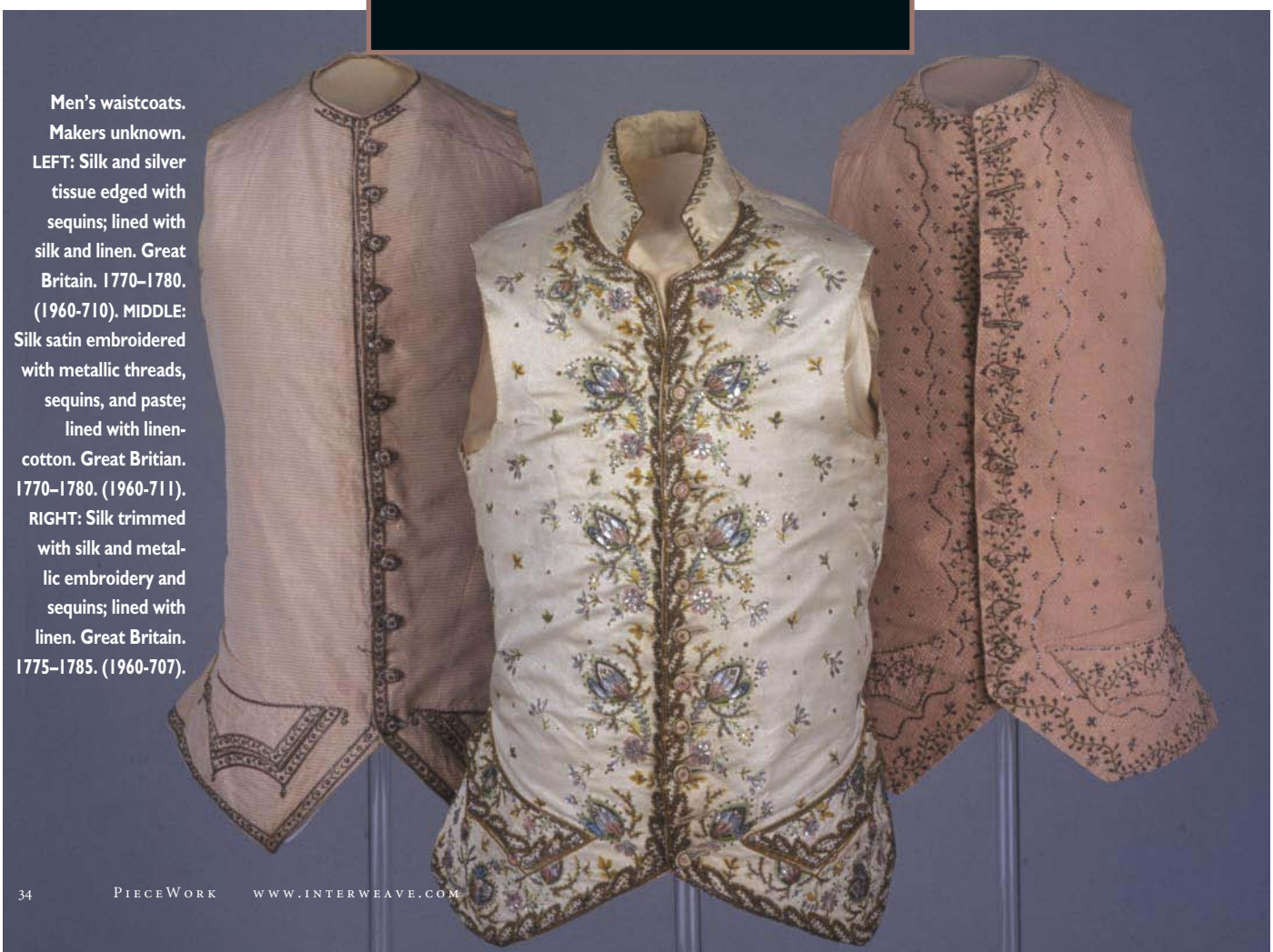
By Deborah Pulliam

THEY SPEAK FOR THEMSELVES. More than an assortment of spectacular eighteenth- and early-nineteenth-century garments from Colonial Williamsburg's costume collection, the objects in the museum's aptly titled exhibition "The Language of Clothing" reveal how they were made and why; how they were used and reused and remade; where they came from; and what they say about the people and society from which they came. The exhibition of nearly 1,000 pieces of clothing, textiles, and accessories opened in the Wallace Gallery in September 2002 and will run until February 16, 2004.

Anyone expecting rows of mannequins dressed in familiar "colonial" clothing is in for a big surprise. Although there are displays that illustrate the change in silhouette for both men's and women's fashions, much of the exhibition is devoted to such themes as clothing and fabric manufacture and marketing, the dissemination of fashion, the adaptation of clothing to different needs, and twentieth-century impressions of eighteenth-century clothing.

Some well-entrenched folklore about eighteenth- and early-nineteenth-century fashion and clothing is exploded. For many well-to-do urban American colonists, the eighteenth century was a time of happy and conspicuous consumerism. Ready-made goods from Europe were widely available, at least in part because the British government had discouraged manufacturing in the colonies.

Another myth—that people were smaller then—is graphically discredited by comparing, in a wall chart, the heights of eighteenth-century men and women with some of our contemporaries. Our first president, George Washington (1732–1799), at 6 feet, 2 inches tall, was taller than the current president,



Men's waistcoats. Makers unknown. LEFT: Silk and silver tissue edged with sequins; lined with silk and linen. Great Britain. 1770–1780. (1960-710). MIDDLE: Silk satin embroidered with metallic threads, sequins, and paste; lined with linen-cotton. Great Britian. 1770–1780. (1960-711). RIGHT: Silk trimmed with silk and metallic embroidery and sequins; lined with linen. Great Britain. 1775–1785. (1960-707).

Boy's frock. Maker unknown. Linen embroidered with silk and bound with silk tape; silk lining; linen-cotton pockets. Great Britain. Circa 1710. Gift of Mrs. Cora Ginsburg (G1989-441).

"Real Men Wore Sequins" belies the popular notion that men wore the plain and somber clothing while women reveled in brilliant silks and glitter. A group of five elaborately decorated silk waistcoats supports the alternative view that eighteenth-century men played the peacock with enthusiasm and flair.

An entire room of the exhibition is devoted to examples of altered clothing. "We decided to consider them assets, for education, for connoisseurship, for evolution of fashion," says Linda Baumgarten, curator of the exhibition.

Although seldom done in today's world of short-lived fads, the practice of altering clothing is doubtless as old as clothing itself. Garments were altered to keep up with style changes, to fit a changing body or a new owner, to repair damage, and in some cases, to celebrate ancestry and history. In the last category are several gowns

Moccasins. Maker unknown. Deerskin decorated with silk, glass beads, metallic braid, tin cones. Eastern North America. 1750–1780. (1999-73, 1–2).

George W. Bush by 3 inches (7.6 cm). A measuring tape is on display so visitors may see where they fit into the big picture. A rare man's greatcoat with a chest measurement of 55 inches (139.7 cm) illustrates just how massive some eighteenth-century men were. And not all women were small-waisted, as a black worsted gown, possibly worn as a mourning gown, and a woman's waistcoat demonstrate.

made and worn during the eighteenth century but remade in the nineteenth century for fancy dress or in the early twentieth century for Independence Day and centennial celebrations. In "Recreating the Past—Colonial Revival," a photograph taken in the 1920s shows Sarah I'On Loundes Davis of Charleston, South Carolina, posing in a gown owned by her ancestor Alice Delancey Izard. Davis had reworked it for an off-the-shoulder effect and added modern lace and ribbons. The gown was made about 1775; early machine stitching and darts, however, are evidence of a previous nineteenth-century alteration.

Three-piece maternity gown. Maker unknown. Cotton quilted to linen backing and cotton batting; eighteenth-century shift; reproduction kerchief. Britain. 1780–1795. (1936-666).

Far from being musty collections of "old stuff," Baumgarten argues quite successfully that "antique objects are never static" as objects of research.

Far from being musty collections of "old stuff," Baumgarten argues quite successfully that "antique objects are never static" as objects of research. An excellent example of change in the perception and understanding of an artifact may be seen in a section called "Clothing for the Life Cycle." A woman's three-piece cotton ensemble acquired by Colonial Williamsburg in the 1930s had always puzzled curators. The waist circumference of the petticoat is 3 inches (7.6 cm) greater than that of the jacket, and the petticoat is longer in front than in back, the opposite of usual styling. Another curiosity is the tails in the front of the matching waistcoat. In creating a mannequin to display it, Baumgarten and conservator Loreen Finkelstein realized that the outfit is actually a rare example of eighteenth-century maternity wear. The waistcoat covered what the jacket cannot—the increasing bulge of a pregnant woman's abdomen—while the petticoat's unusual length in front draped gracefully over the abdomen as the pregnancy progressed. After childbirth, the petticoat and jacket could be worn together without the waistcoat.

Gown. Maker unknown. Worsted damask; bodice lined with linen; reproduction kerchief and petticoat. Great Britain; possibly worn in New York. 1740–1760; remade 1780–1800. (1989-446).

The exhibition is especially inclusive, displaying not just fashionable or high-style pieces but also many examples of Native American, slave, and children's clothing, most of which tends to survive in much smaller quantities. Everyone is familiar with their beaded moccasins, but the Native Americans' use of English-style linen shirts in their own style is generally overlooked or ignored entirely. An 1823

metal slave badge is a reminder of another form of explicit language that was worn.

In the large category of work clothing, examples of livery for household slaves suggests how well dressed they might have been. Based on a three-piece wool man's suit of the eighteenth century, livery boasted two colors usually taken from the master's coat of arms and elaborate edging, lace, and buttons. A small wooden doll carved about 1812 depicts a household servant named Scipio dressed in his livery.

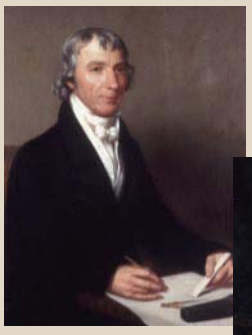
Infant clothing, both ceremonial (a satin christening gown and petticoat) and daily wear (waistcoats and shirts), shows that much effort and handwork went into clothing from the very beginning of life. Clothing for toddlers and youngsters reflects the changing attitude toward childhood; in the eighteenth century, children's frocks and gowns became more comfortable and practical, unlike the swaddling of infants and placing young children in confining clothing typical of earlier times. Even very young girls (and some boys) wore stays (corsets stiffened with whalebone), as the girls usually would throughout their lives. Many girl toddlers' gowns were fitted with "leading strings" (tapes sewn to the shoulders) to allow an adult to keep the wearer upright as she learned to walk. Young boys also wore gowns, or frocks, that may look feminine to modern eyes but which have a distinctly masculine style. They would graduate to wearing breeches about age five, but until he developed enough of a waist to hold up

ABOVE: Detail of gown skirt worn by Alice Delancey Izard and Sarah I'On Loundes Davis. Maker unknown. Silk brocaded with silk; bodice lined with linen; trimmed with net, silk, and lace of later period. Great Britain. Circa 1775; altered in mid-nineteenth century and 1920s. Gift of Alice Davis (Mrs. James) Burke (G1989-119A). LEFT: Photograph of Sarah I'On Loundes Davis. Photographer unknown. Charleston, South Carolina. Probably 1920. Gift of Alice Davis (Mrs. James) Burke (G1989-119E).

Southern Faces

In a gallery adjoining "The Language of Clothing" is "Southern Faces," an exhibition (that also runs until February 2004) mounted by Barbara Luck, curator of paintings for Colonial Williamsburg. Although the exhibition focuses on what Southerners looked like in the eighteenth and early nineteenth centuries and how they wanted to be portrayed, "Southern Faces" also provides an excellent opportunity to see clothing "speaking" directly from the wearer.

Because oil portraits were expensive, they portray primarily the wealthy. But with the rise of a middle class during the early Federal period, many successful craftsmen aspiring to higher social standing also had their portraits painted. A portrait of Peter Lenox (1771–1832) attributed to Charles Bird King (1785–1862) is a case in point. Lenox, the son of a Williamsburg wigmaker and barber, was a cabinetmaker and later a builder. Apprenticeships in Richmond, Virginia, may have helped him get important appointments in the new federal capital in Washington. About 1820, Lenox had his own portrait painted, as well as one showing his wife, Margaret, and son, Walter. In his portrait, Lenox wears fashionable clothing but displays a few drawing tools indicating his work as a builder.



Portrait of Peter Lenox attributed to Charles Bird King. Oil on canvas. Virginia. Circa 1820. (1994-129).

A group portrait of four generations of the Ege-Galt family of Richmond, painted by an unidentified artist about 1803, illustrates a variety of clothing styles. Maria Dorothea Scherer Ege (1724–1803) stands at far left holding a book, possibly a Bible. She is dressed as a conservative older woman in a dark gown with large kerchief and a lappet cap bound with black tape firmly fastened under her chin. Her daughter (at right), Elizabeth Ege Galt (1748–1822), is dressed in similar conservative clothing, but with a slightly more fashionable cap with a black bow and a black ribbon pinned at her neck. In the middle is Elizabeth's daughter, Elizabeth Galt Williamson (1779–1807), holding her young son, Frederick (1801–1803). The younger Elizabeth is dressed much more fashionably and apparently much more comfortably in a high-waisted, low-necked light cotton or linen gown with the sleeves casually turned back. She and her son wear necklaces but no caps.

Portrait of Ann Fitzhugh Rose by John Hesselius. Oil on canvas. Virginia. 1771. (1989-338).

A portrait of Ann Fitzhugh Rose (1721–1789) by John Hesselius (1728–1788) shows a fifty-year-old woman wearing fine clothing suited to a wealthy widow. Her dark gray gown is similar to a black worsted one in the clothing exhibit that may have been worn as mourning. Like Maria Ege and her daughter, Mrs. Rose wears a cap tied under her chin and a large kerchief pinned at the front.

Portrait of Peter Lenox's wife Margaret and son Walter attributed to Charles Bird King. Oil on canvas. Virginia. Circa 1820. (1994-130).

Portrait (detail) of George Booth, possibly by William Dering. Oil on canvas. Virginia. Mid-eighteenth century. (1975-242).

George Booth (died 1777) was painted in mid-century, possibly by William Dering (active 1735–1751). Although the painting is less realistic than some of the others, it leaves no doubt as to Booth's wealth and social standing. He wears a fashionable ensemble: a dark red dress coat with full skirts and wide sleeves over a scarlet waistcoat heavily trimmed with gold and matching breeches, fine silk stockings, black shoes with silver buckles, a full shirt of fine linen, and a white wig. Being a gentleman, he has no trade to display as Peter Lenox has. The bow and arrow he holds casually in one hand indicate a penchant for sport and recreation, not need or livelihood.

Portrait of Ege-Galt family. Painter unknown. Oil on canvas. Virginia. 1801–1803. (1976.100.1).

separate breeches, a boy might wear a skeleton suit, a jacket-and-breeches combination that allowed freedom to wrestle and play. Everyday clothing for both boys and girls was increasingly made from more washable fabrics such as cotton and linen.

As the exhibition makes so clear, clothing does indeed talk to us: through stitches, fabrics, stains, tears, repairs. The wide variety of garments, from the most expensive court gown to the most humble daily work clothing, speaks to anyone willing to listen. ❖

Livery suit. Maker unknown. Wool broadcloth trimmed with silk livery lace (a narrow, flat-woven tape); silk-thread buttons; cotton lace; lined with worsted and cotton. Probably Europe. 1810–1850. (1986-141, 1–3).

Infants' waistcoats. Makers unknown. TOP: Napped linen-cotton; linen tape. Great Britain. Seventeenth or eighteenth century. (1985-140). MIDDLE: Knitted cotton, fronts bound with linen. Britain. 1700–1750. Gift of Kathleen A. Epstein (G1998-31). BOTTOM: Knitted cotton. Great Britain. 1700–1750. (1985-139).

Christening gown and petticoat. Maker unknown. Silk satin trimmed with silk ribbon; bodice lined with silk. Great Britain. 1763. Gift of Mrs. Cora Ginsburg (G1991-552, 1–2).

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

Editor's note: See page 40 for the author's account of a plain sewing workshop at Colonial Williamsburg.

Further Reading

Baumgarten, Linda. *What Clothes Reveal: The Language of Clothing in Colonial and Federal America.* Williamsburg, Virginia, and New Haven, Connecticut: The Colonial Williamsburg Foundation and Yale University Press, 2002.

Baumgarten, Linda, and John Watson. *Costume Close-Up, Clothing Construction and Pattern, 1750–1790.* Williamsburg: Colonial Williamsburg Foundation, 1999.

Diderot, Denis, et Jean Le Rond d'Alembert. *Encyclopédie de Diderot et d'Alembert.* 1763. Reprint, New York: French and European Publications, 1985.

Lady, A. *The Workwoman's Guide.* 1838. Reprint, Easton, Connecticut: Piper, 2002.

Sew On and Sew Forth

I used to know how to sew fairly well, having spent four years making reproduction seventeenth-century clothing for interpreters. Fifteen years later, I wondered how well my fingers might work with a small needle and even smaller stitches.

With some trepidation, I signed up for "Sew On and Sew Forth," a workshop held in conjunction with a symposium focused on Colonial Williamsburg's current clothing and textile exhibition. Most of the hands-on workshops were for talented needleworkers who specialize in aspects of decorative handwork. But plain sewing and everyday clothing has always been my passion, and the workshop seemed like a good opportunity to satisfy it.

The author's sewing workbook.

Photographs by Joe Coca.

The class was developed by Rick Hill, manager of Colonial Williamsburg's Costume Design Center, and Brenda Rosseau, coordinator of special projects, in response to requests for workshops on eighteenth-century clothing construction. Realizing that a one- or half-day workshop could not begin to cover the subject, Hill thought a good compromise might be a review of various stitches and how eighteenth-century tailors and seamstresses used them. Rosseau wanted participants to have a practical reference to take home, a reminder of what they had learned in the workshop. Remembering the early-nineteenth-century schoolgirl workbooks which have a sample of a stitch or technique on each page, she created a small workbook and distributed a copy to each student along with appropriate fabrics.

The stitches taught in the workshop are based on those found in the many eighteenth-century garments Rosseau has examined, but she also used a 1763 French encyclopedia to come up with period descriptions and names. The encyclopedist, Denis Diderot (1713–1784), went through all of the trades, documenting everyday life in the third quarter of the eighteenth century in extravagant detail; under *tailleur d'habits* ("cutter" or "tailor of garments"), he recorded the stitches used in making clothing. In addition to illustrating how each one is done, Diderot gives each its name and a written description. What most stitchers today refer to as "topstitch," Diderot calls "overhand hemstitch," and he describes it thus: "Fell seam in the hand stitching it from top to bottom and from bottom to top, the stitches in front spaced closely and equally."

Rosseau and two of her colleagues, project specialist Nancy Glass and tailor Patrick Andrews, didn't leave the participants to struggle with Diderot's sometimes obtuse instructions. Beginning with squares of cotton chintz and linen and the "front stitch" (readily recognizable to twenty-first-century seamstresses as a simple running stitch), we were guided through increasingly complex stitches and constructions, including several seams, buttonholes, and a fabric-covered button.

As they demonstrated, answered questions, and solved problems, the instructors discussed how each stitch was used in eighteenth-century construction and at what gauge. Laced stitch, for instance, a variation of back stitch, was used as loosely as 4 stitches to the inch when catching an interfacing to broadcloth; for stitching interior seams, however, it was worked at up to 12 stitches to the inch. Underhand hemstitch (whip stitch) was worked at 10 to 12 stitches to the inch, but Glass, a thirty-seven-year veteran of the Costume Design Center, mentioned that she had seen it worked at 30 stitches to the inch for hand-rolled hems.

In addition to gaining valuable practice and a new knowledge of combining various stitches for construction techniques, I found a real satisfaction in completing each sample in my little book. Even in the twenty-first century, it's amazing what a machine can't do.

What Clothes Reveal: The Language of Clothing in Colonial and Federal America describes and depicts most of the garments displayed in Colonial Williamsburg's exhibition "The Language of Clothing." The well-documented, oversize book has more than 300 color photographs, including many details. Anyone interested in costume and fashion will want a copy. It's available at bookstores.

Shirtwaist. Maker unknown. Cotton thread on cotton ground. Possibly American. Early twentieth century. (81.102.1).
Photograph by Charlie Langton.

HARDANGERSØM

Norway's Whitework Embroidery

By Yvette Stanton

Hardangersøm (Norwegian for "embroidery from Hardanger") is a type of counted whitework named for a district of Norway located about 180 miles west of Oslo. The technique, traditionally worked on white evenweave fabric, is distinguished by its geometric areas of cutwork. Although Norway has many other variations of whitework, hardangersøm is the best known.

Table runner by Elaine Joranger Holm. Cotton thread on cotton ground. Stoughton, Wisconsin. 1980. 24½ x 44¼ inches (62.2 x 112.4 cm). (99.15.1).

BELOW: Band of hardanger embroidery, probably from a baptismal garment. Maker unknown. Linen thread on linen ground. Stangvik, Nordmøre, Norway. Eighteenth century. 3¾ x 26 inches (9.5 x 66.0 cm). All objects are in the collection of Vesterheim Norwegian-American Museum, Decorah, Iowa (LC698).

All photographs courtesy of Vesterheim Norwegian-American Museum.

In hardangersøm, rectangular areas of satin stitch called kloster blocks are worked to stabilize the edges of the areas of fabric where groups of threads will be withdrawn; new threads then fill and decorate the mesh of the remaining threads of ground fabric. Decorative satin stitches, pulled-thread work, and/or counted surface stitchery may surround the areas of cutwork.

Hardangersøm traditionally was worked as a band along the bottom of an apron or on the edge of a shirt or blouse collar intended as attire for a special occasion such as a wedding. The linen ground might have as many as 50 warp and weft threads per inch. The cutwork areas typically took the shapes of diamonds, stars, triangles, and squares.

With the widespread dissemination of textiles and pattern books in the sixteenth and seventeenth centuries, reticella, an Italian style of cutwork embroidery, and other forms of needlework made their way to Norway. The needle weaving in hardangersøm, although often more simplified, looks much like that in bands of embroidery in seventeenth-century English whitework samplers.

The earliest surviving pieces of Norwegian hardangersøm date from the eighteenth century. The piece shown below, believed to be from a baptismal garment, was made circa 1770–1800 in the Nordmøre area in northern Norway. The hardangersøm band is worked with white thread on white linen and has diamond and triangular areas of cutwork with stepped satin-stitch edges, diagonal pulled-thread work linking the areas of cutwork, and needle-woven diagonal bars with picots.

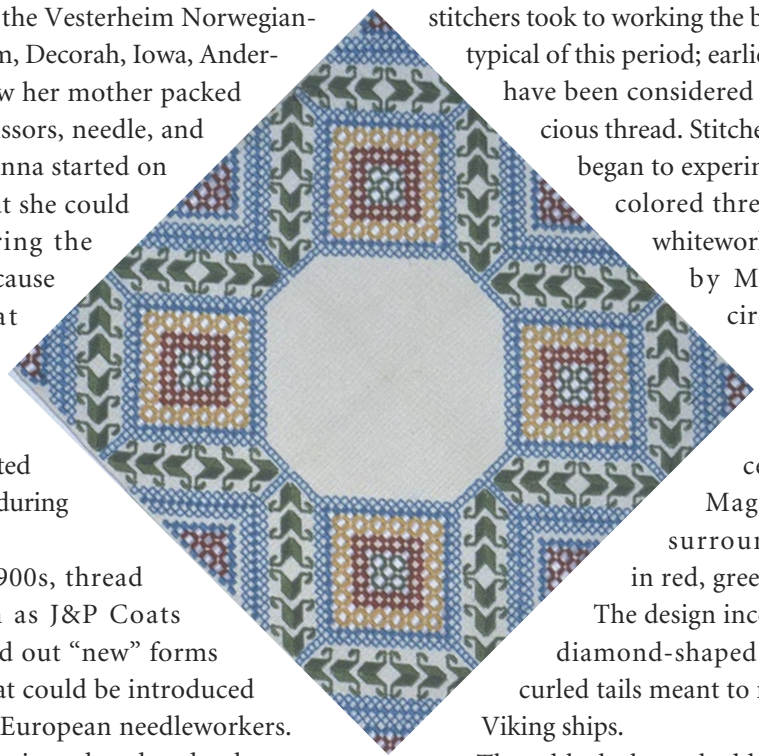
Hardangersøm immigrated to America between 1840 and 1920, along with thousands of Norwegian

settlers. Seventeen-year-old Anna Sjøtsun Anderson began the tablecloth shown on page 44 in 1907 on her journey to the United States from Solvørn, Norway. In a 1985 interview with Darrell Henning, a curator at the Vesterheim Norwegian-American Museum, Decorah, Iowa, Anderson described how her mother packed cloth, pattern, scissors, needle, and thread, and got Anna started on the project so that she could work on it "during the lonely times," because "she knew what I would be facing, leaving my family behind." The crocheted border was added during the 1950s.

In the early 1900s, thread companies such as J&P Coats and DMC scouted out "new" forms of embroidery that could be introduced to American and European needleworkers. Hardangersøm was introduced under the name of "hardanger embroidery." Books such as the Priscilla Hardanger Books of the 1920s and *Weldon's Encyclopedia of Needlework* helped to popularize the technique.

As inexpensive thread became more widely available in the early decades of the twentieth century, stitchers took to working the buttonhole edging so typical of this period; earlier, the edging would have been considered too greedy for precious thread. Stitchers of hardanger also began to experiment with the use of colored threads to enhance the whitework. The doily worked by Minnie Magnuson circa 1936 and shown at left has a natural-colored ground fabric and a plain central octagon, but Magnuson worked the surrounding embroidery in red, green, blue, and yellow. The design incorporates a motif of diamond-shaped satin stitches with curled tails meant to resemble the bow of Viking ships.

The tablecloth worked by Josephine Larsen Mathiesen and shown above has a border of cutwork butterflies and another of more traditional



ABOVE: Tablecloth by Josephine Larsen Mathiesen. Made for her trousseau and brought to Tacoma, Washington, in 1916. Cotton thread on cotton ground. Stavanger, Norway. Early twentieth century. 43½ x 45 inches (110.5 x 114.3 cm). (75.62.13).

Photograph by Charlie Langton.

AT LEFT: Doily by Minnie Magnuson. Cotton thread on cotton ground. Souris, North Dakota. 1936. 13½ x 13½ inches (34.3 x 34.3 cm). (86.93.21).

ABOVE: Tablecloth by Anna Sjøtsun Anderson. Cotton thread on cotton ground. Solvørn, Sogn og Fjordane, Norway. Early twentieth century. Crochet border added circa 1950. 41½ x 42 inches (105.4 x 106.7 cm). (85.28.1).

Photograph by Charlie Langton.

RIGHT: Detail of centerpiece by Olea Gunvalsen.

Photograph by Charlie Langton.

zigzags. Mathiesen worked this cloth in Stavanger, on the southwestern coast of Norway, and brought it to Tacoma, Washington, in 1916 as part of her trousseau.

ABOVE: Centerpiece by Olea Gunvalsen. Cotton thread on cotton ground. Kristiansand, Norway. Circa 1920. 22 x 22 inches (55.9 x 55.9 cm). (79.128.7).

Photograph by Charlie Langton.

Here the cutwork areas are quite spread out with little surface embroidery in the intervening areas.

Hardanger embroidery has continued to develop with today's ever-expanding availability of materials and threads. It is now worked on any evenweave fabric, including linen, cotton, wool, and synthetic and natural fiber blends. Many embroiderers are now incorporating overdyed threads into their hardanger embroidery pieces, experimenting with their subtle and not-so-subtle color gradations.

During the past twenty or so years, Americans in particular have embraced hardanger embroidery, although the technique is also taught throughout the world in embroidery guilds and needlework shops. This renewed interest in hardanger has brought forth new designs, books, and designers; most of the latter are American.

Many pieces of hardangersøm passed down in Norwegian families are still in daily use. It is gratifying to know that they exist to inspire today's needleworkers in this intricate form of whitework. ❖

About the Author. *Australian embroidery designer Yvette Stanton is the author of* Elegant Hardanger Embroidery *(East Roseville, New South Wales: Simon and Schuster Australia, 2002). She thanks Laurann Gilbertson of Vesterheim Norwegian-American Museum for her assistance with research. You may e-mail her at ystanton@iprimus.com.au.*

Further Reading

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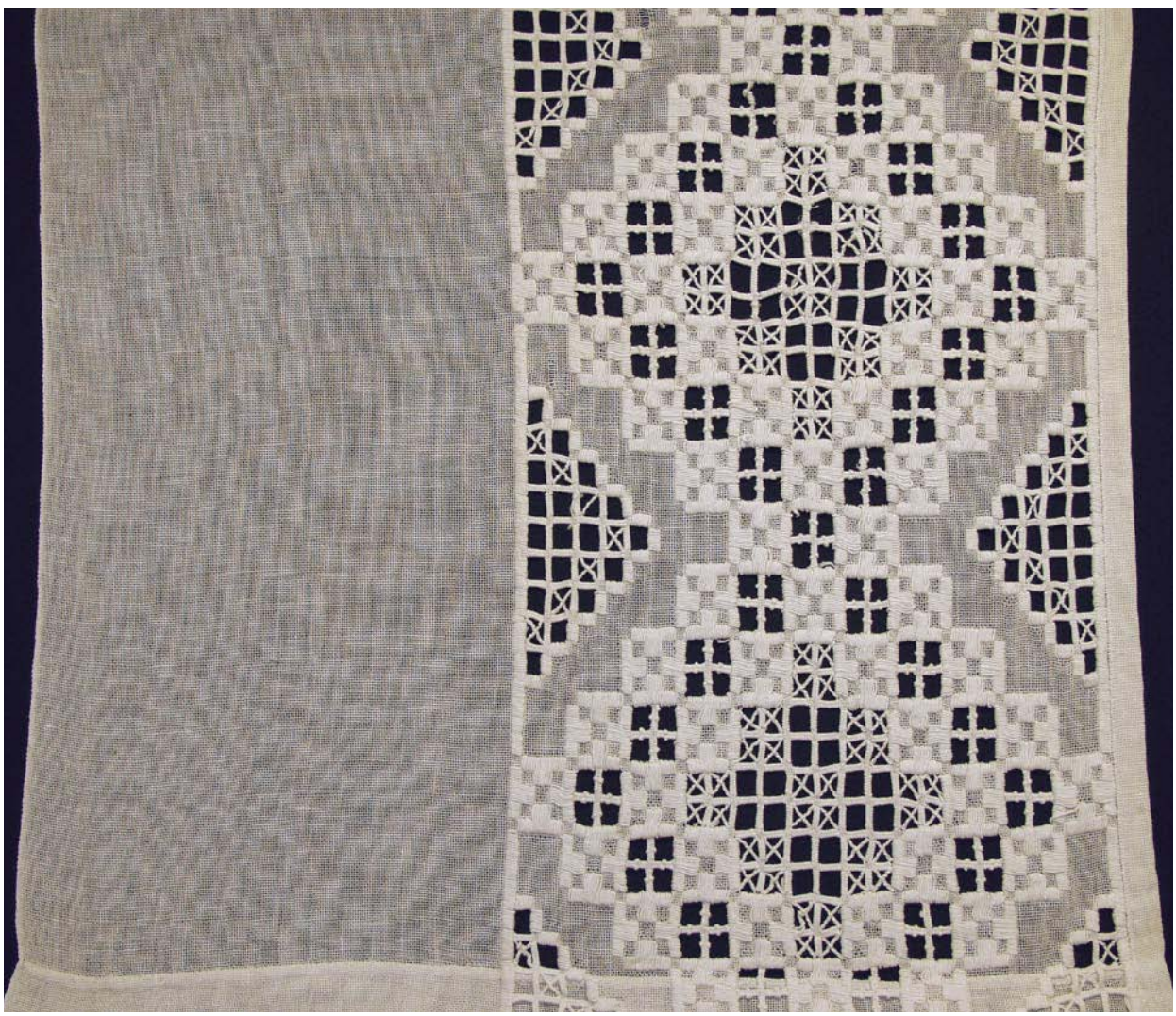
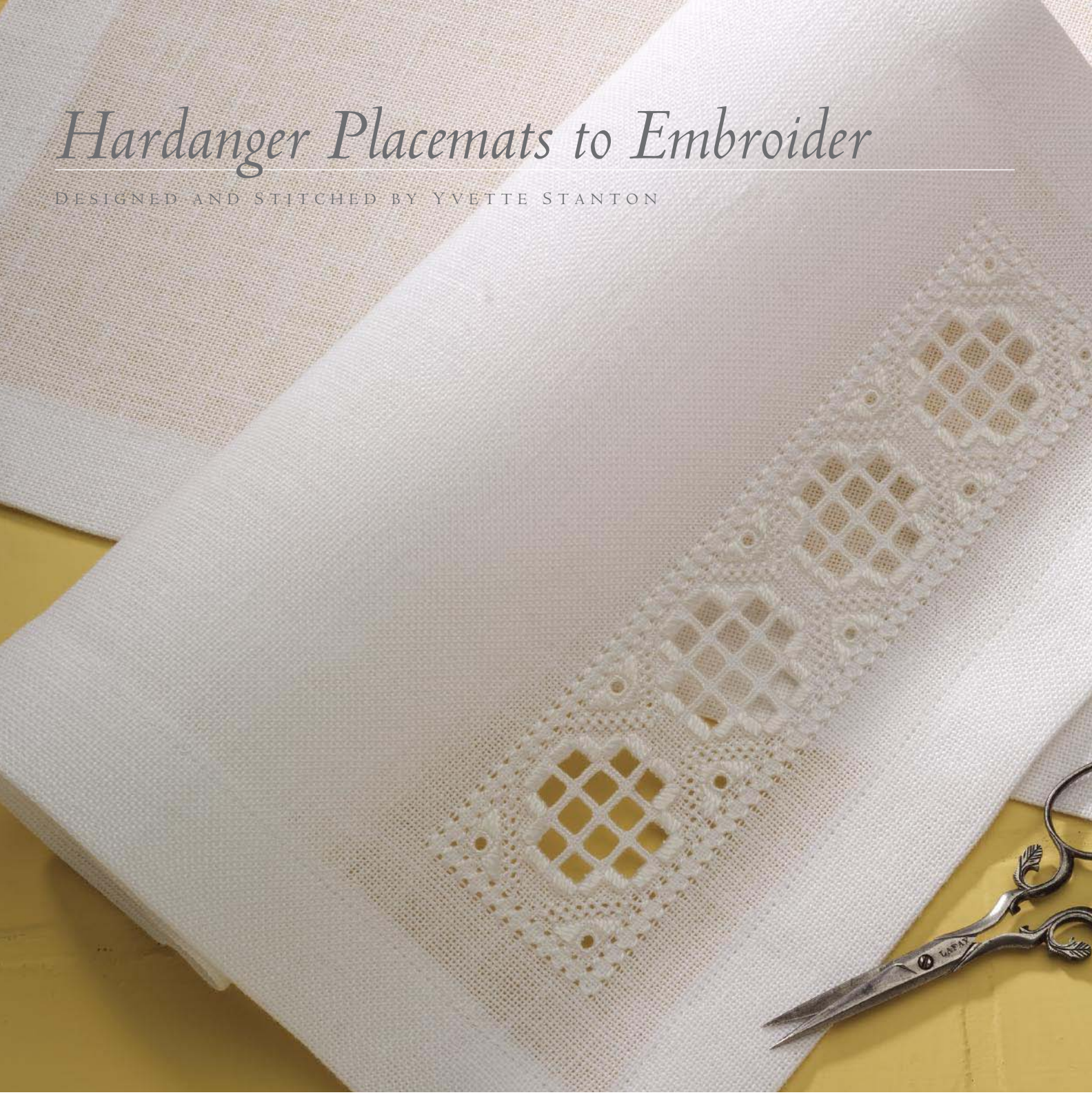


Detail of curtain panel by Johanne Hansen. Cotton thread on cotton ground. Hesnesøy, Aust-Agder, Norway. Circa 1920. 31 x 74 inches (78.7 x 188.0 cm). (85.75.1).

Photograph by Charlie Langton.

Hardanger Placemats to Embroider

Designed and Stitched by Yvette Stanton



These white-on-white placemats, worked in traditional *hardangersøm,* will add elegance and style to any tea table.

Materials

Zweigart Cashel Linen, #3281/100/55, 28-count 100% linen fabric, White, 1 piece 14 × 18 inches (35.6 × 45.7 cm) for each placemat

DMC Pearl Cotton, 100% cotton thread, size 8, 87.5 yards (80m)/ball, White, 1 ball

DMC Pearl Cotton, 100% cotton thread, size 5, 27.3 yards (25m)/skein, White, 1 skein

John James Needle, size 24 tapestry

Thread, white for sewing and light blue for basting

Small, sharp fine-pointed scissors

Tweezers

Finished size: 9¾ × 13¾ inches (24.8 × 35.0 cm) each

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

Instructions

To hem the placemats, fold in each edge 1 inch (2.5 cm) along a single thread line; press. Fold in another 1 inch (2.5 cm) along each edge; press. Unfold the fabric and crease a diagonal line through the point where the innermost folds meet to create the stitching line. Fold the fabric with right sides together, back on itself so that the edges of the fabric and the ends of the stitching lines align. Sew along the stitching line with white thread between the colored dots (Figure 1). Trim the seam allowance to ½ inch (1.3 cm). Repeat for the other three corners and turn right side out. Refold hems along the creases. Sew the hems in place with white thread.

Fold the short sides of the hemmed placemat in half and crease the fabric to mark the horizontal center line. Measure 2⅜ inches (6.0 cm) in from the short end on the left and mark with a pin where this point intersects with the horizontal center line to mark the vertical and horizontal center for the embroidery.

To create counted center guidelines, thread the needle with the blue thread. Take the needle to the back of the fabric two threads to the left of the pin along the horizontal line. Leave a long tail. Sew a running stitch to the left under and over four threads to the hemmed edge. Secure thread. Thread the needle with the thread tail and continue the over-and-under-four-threads running stitch for two inches toward the center of the placemat. Secure thread. Repeat this same procedure to create a vertical basting thread line of over and under four threads to the top and bottom hemmed edges.

Use the tapestry needle for all of the embroidery. Using the pearl cotton size 5, stitch the kloster blocks (Figure 2A) and satin stitches (Figure 3), positioning the stitches according to the chart. When two kloster blocks are of the same orientation (Figure 2B), take the thread diagonally across the back of the fabric.

Using pearl cotton size 8 for the remainder of the embroidery, stitch the eyelets (Figure 4), double cable stitch (Figures 5A and 5B), and four-sided stitch border (Figure 6) as indicated on the chart. The eyelets (Figure 4) are a pulled-thread stitch: pull the working thread at the beginning of the next stitch to tighten the previous stitch, creating a hole in the middle of the eyelet and not along the edges. The cable stitch is also worked as a pulled-thread stitch. To work the double cable stitch (Figure 5B), stitch another line of cable stitches adjacent to the first so that one side of the stitching shares holes with the first line of stitching. The four-sided stitch is also a pulled-thread stitch: tighten each leg of the stitch to create holes at the corners of the stitch.

Cut where indicated in blue on Figure 7 for one diamond motif. Double check that you are cutting the correct threads. The threads are cut in groups of four, along the ends of the kloster blocks; never cut parallel to a satin stitch. Take the scissors point under the four threads and return the scissors point to the front of the fabric. Wiggle the scissors to check that no embroidery stitches are caught on the blade; if they are, remove the scissors and try again. Carefully cut the four-thread group. By always keeping the scissors on the left of the kloster block, a closer cut is achieved because of the way scissors are designed. Continue cutting the designated threads around the remainder of this diamond motif. Remove the cut threads one at a time using the tweezers.

Following Figures 8A, 8B, 8C, and 9, work the needle-woven bars for this one diamond motif. Work all of the bars along the blue line, then the magenta square,

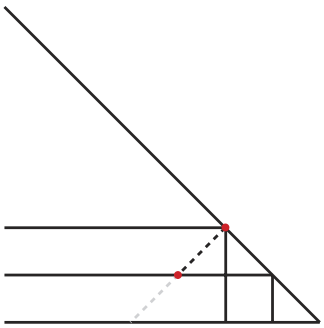


Figure 1

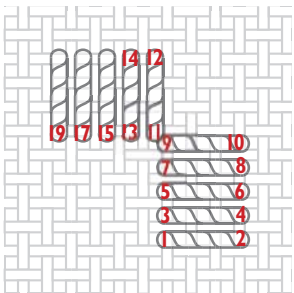


Figure 2A

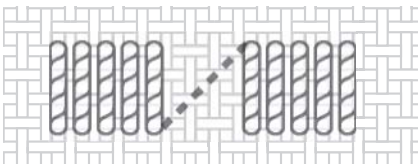


Figure 2B

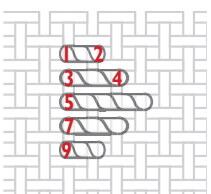


Figure 3

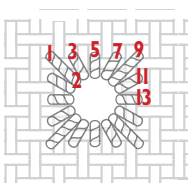
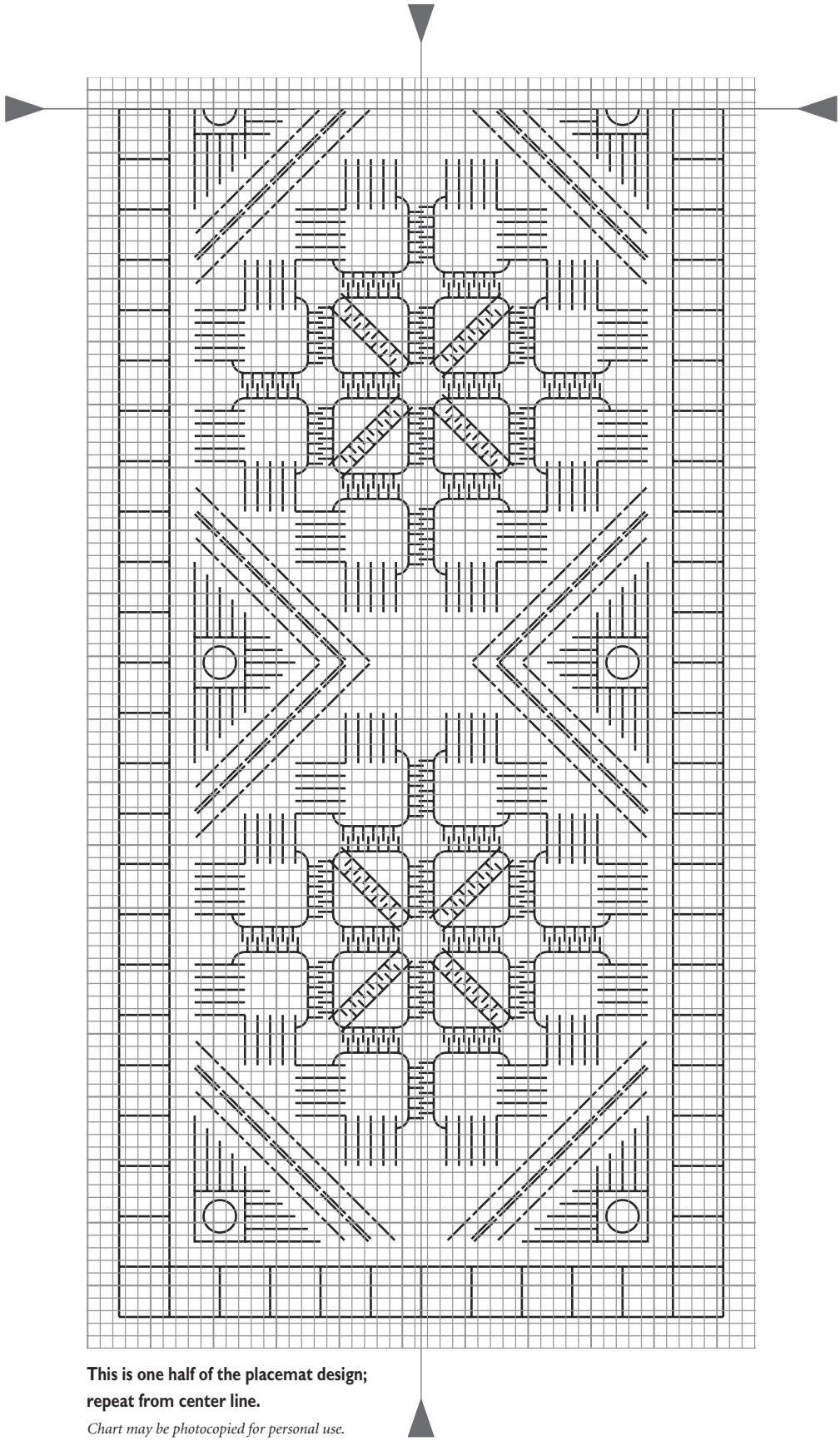


Figure 4



This is one half of the placemat design; repeat from center line.

Chart may be photocopied for personal use.

and finally the green line (Figure 9). Anchor the thread in the back of some nearby kloster blocks. Bring the threaded needle out in the center of the first unwoven bar, with two threads on the left and two on the right (Figure 8A). Take the needle and thread around the two threads on the right and bring the needle up in the middle of the bar again (Figure 8B). Give the thread a gentle tug to tighten the stitch, creating a finer woven bar. Take the needle and thread around the two threads on the left and bring the needle up in the center of the bar again. Continue weaving from side to side (Figure 8C) until the bar is fully woven. For thread and linen of this size, five or six stitches on each side should suffice. Take the needle behind the woven square of fabric at the end of the bar and bring it out in the center of the next bar. Work subsequent bars in the same manner. To work the magenta circuit (Figure 9), take the thread through the backs of adjacent kloster blocks and bring the needle out in the center of one of the bars to continue needleweaving. When the circuit is complete, take the needle through the backs of adjacent kloster blocks and bring it out in the center of an unwoven bar and complete the green line of bars (Figure 9).

Repeat the cutting, removal of threads, and needleweaving in each of the remaining three diamond motif areas, one at a time. Remove all basting threads.

Finishing

Gently press the placemat face down on a white terry towel.

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.

Cashel linen. Zweigart Fabrics, 2 Riverview Dr., Somerset, NJ 08873-1139; (732) 271-1949; www.zweigart.com.

DMC pearl cotton. DMC Corp., S. Hackensack Ave., Port Kearny Bldg., 10A, South Kearny, NJ 07032; www.dmc-usa.com.

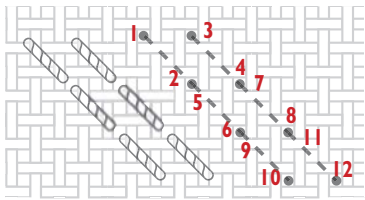


Figure 5A

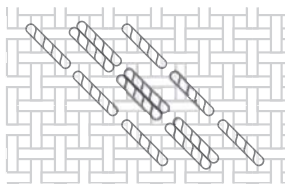


Figure 5B

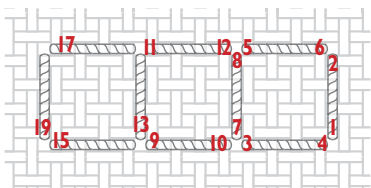


Figure 6

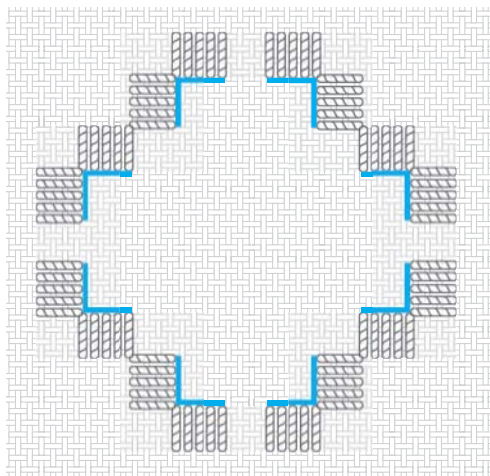


Figure 7

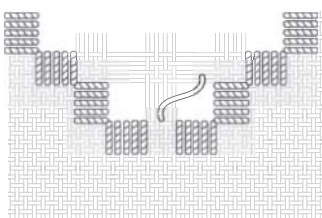


Figure 8A

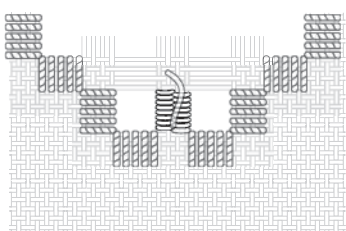


Figure 8B

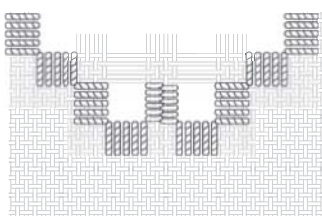


Figure 8C

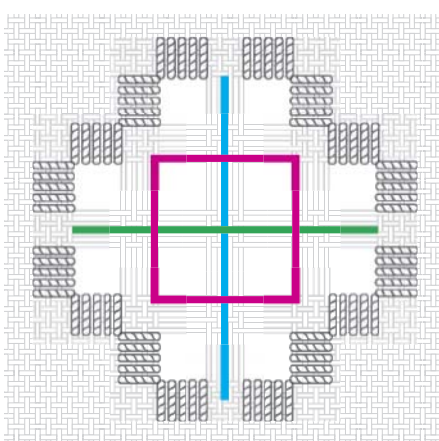


Figure 9

Sweetheart PINCUSH

By Deborah Dwyer

THE POPULAR IMAGINATION excels at recognizing the artistic qualities inherent in utilitarian objects, so it's not surprising that needleworkers for at least three centuries have been captivated by the decorative possibilities of the humble pincushion. During World War I, servicemen convalescing in military hospitals found pincushions a satisfying medium for recording their patriotism and love for those back home.

Heart-shaped pincushion with Irish harps. Collection of the author.

All photographs by Joe Coca.

During the nineteenth and early twentieth centuries, needleworkers lavished the surface of pincushions with colored silk, sequins, beads, and/or pins; some of the pinheads were in the shape of hearts. Many of these pincushions also bore messages of love and devotion.

Men in military service and others working far from home had to take care of their own kit, and thus, they had to know how to sew. Many examples of their textile work survive, from the embroidered pictures called "woolies" made aboard ship (see "The Crafts of Jack Tar" and "Sailors' Yarns: Nineteenth-Century Shipboard Needlework," PIECEWORK, March/April 2001) to quilts made from pieces of old uniforms. During the Boer War (1899–1902), soldiers fashioned beaded pincushions from cloth taken from old wool uniforms. The popularity of decorative pincushions reached a peak during World War I (1914–1918), when hospitalized soldiers and sailors turned out thousands of heart-shaped "sweetheart" pincushions as a testament to their love for home and country.

Those pincushions, along with countless other objects made by servicemen during World War I, have been termed "trench art" in reference to the dirty, damp, vermin-infested battlefield tunnels from which warfare was primarily conducted. Nevertheless, the belief that the pincushions were actually made in the trenches is unfounded. Although soldiers did create some surprisingly sophisticated artwork in the trenches, they utilized only shell casings, wood, and bone—material that was rugged and readily accessible. Most of the pincushions that were made by men and date from World War I were made in hospitals as occupational therapy for servicemen suffering from physical ailments or from the newly recognized mental illness, shell shock. Doing handwork was a way for the men to keep busy and even make a bit of money for themselves. Their best customers were other servicemen, who mailed or carried the pincushions home to loved ones.

IONS OF WORLD WAR I

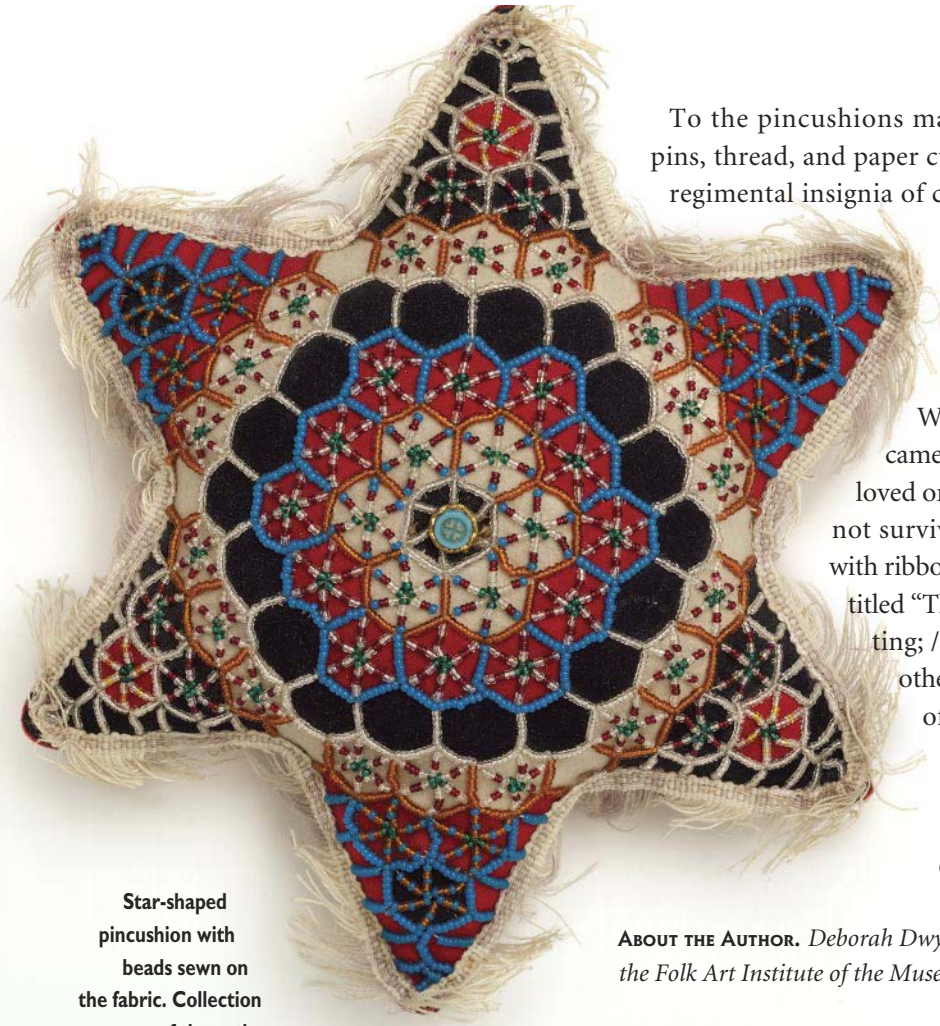
Heart-shaped pincushion with Third Dragoon Guards insignia. Collection of the author.

Heart-shaped pincushion with Suffolk Regiment insignia. Collection of Muriel Fleming.

To the pincushions made of colored cloth, the men added beads, pins, thread, and paper cutouts arranged in vivid patterns.

Heart-shaped pincushion with Essex Regiment insignia. Collection of Muriel Fleming.

Heart-shaped pincushion with Seaforth Highlanders insignia. Collection of the author.



Star-shaped pincushion with beads sewn on the fabric. Collection of the author.

To the pincushions made of colored cloth, the men added beads, pins, thread, and paper cutouts arranged in vivid patterns. Many have regimental insignia of cloth or paper, tributes of their makers' great loyalty to their regiment. Some pincushions include other patriotic symbols—one made by someone in an Irish regiment is decorated with small metal harps.

Millions of men were mobilized during World War I, and hundreds of thousands never came home. Any serviceman giving a pincushion to a loved one would have known all too well that he might not survive. Some wartime pincushions were adorned with ribbons embroidered with simple elegiac poems; one titled "Think of Me" reads: "When the golden sun is setting; / And your mind from care set free; / When of others you are thinking; / Will you sometimes think of me?" For a mother, sister, wife, or sweetheart who kept a pincushion beside her on her pillow at night—a practice that was an act of faith—the pincushion might become all that remained of a man who died for his country. ❖

About the Author. *Deborah Dwyer, an attorney in New York City, is also a student at the Folk Art Institute of the Museum of American Folk Art.*

Further Reading

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Saunders, Nicholas J. *Trench Art: A Brief History and Guide, 1914–1939.* Barnsley, South Yorkshire, United Kingdom: Pen and Sword, 2001. Out of print.

Swan, Susan Barrows. *Plain & Fancy: American Women and Their Needlework, 1700–1850.* 1977. Reprint, Greenville, South Carolina: Curious Works Press, 1995.

Star-shaped pincushion. Collection of the author.

THE NEEDLEWORKER

Stitch in Time

By Deanna Hall West

Portuguese Stem Stitch

The Portuguese stem stitch, a heavily textured line stitch, also is known as Portuguese knotted stem, Portuguese knot, and wrapped stem stitch. Although little history is known about this particular stitch, we assume that, because of its name, it either originated in or was a popular stitch in Portugal at some time.

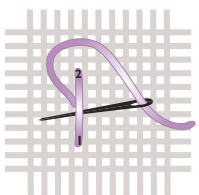


Figure 1A

On the other hand, Portuguese embroidery as a whole has a fascinating history. In the late Middle Ages the Portuguese excelled in maritime exploration. Vasco da Gama (circa 1460–1524) reached India by way of the Cape route around Africa in 1498, while other Portuguese navigators of the time established trading posts on the coasts of Arabia, other parts of India, China, Malaya, and the East Indian islands. The Portuguese imported the distinctive and beautiful Indian back-stitched bedcovers and hangings and other embroideries known as Indo-Portuguese embroideries. By the late sixteenth century, however, Portuguese embroiderers created embroideries that so closely resembled the Indian work that now it is difficult to identify the provenance.

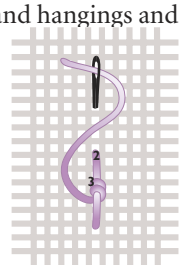


Figure 1C

The Portuguese stem stitch (Figures 1A–1H) is a variation of the well-known and much-used stem stitch, with two whipping or wrapping stitches worked around adjacent stem stitches. It's easy-to-work, creating a rather heavy, twisted, ropelike line of stitching.

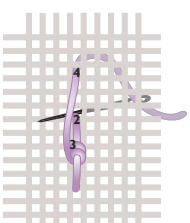


Figure 1D

Work this stitch upward from the bottom to the top, turning the fabric when necessary. The wrapping threads do not pierce the fabric and should be pulled fairly firmly. Always place the second wrapping stitch below the first (Figure 1B), to create a knotlike appearance. You may need to guide the second wrapping stitch below the first with your thumbnail. For the second stem stitch (Figures 1C and 1D), slip the needle under the portion of the first and second stitches that overlap (Figure 1E), and wrap this area twice. Continue to alternate a stem stitch with the two wrapped stitches. To end a line of Portuguese stitches, pierce the fabric with the needle after the second wrap of the last stitch (Figure 1H) and knot off on the wrong side. A line of back stitches appears on the back of the fabric. The Portuguese stem stitches should be of the same length along a straight line but lengthened or shortened around curved lines.

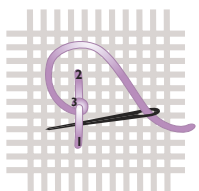


Figure 1B

Generally, any type of thread, such as pearl cotton, stranded silk or cotton floss, yarn, flexible metallics, and narrow ribbon, may be used for this stitch. Fuzzy threads, however, may mask the distinctiveness of the stitch and rigid metallic threads will be nearly impossible to wrap around the stem stitches. The Portuguese stem stitch may be used equally effectively on evenweave fabrics, such as Aida, Lugana, and linen, and nonevenweave fabrics, such as sateen, wool, and cotton twill.

The Portuguese stem stitch is ideal for heavy, textured outlines (either curved or straight), borders, and bands, as well as for plant and leaf stems and ropelike line motifs. Although not traditionally used in Jacobean crewel work, the Portuguese stem stitch would make a wonderful addition to this style of needlework.

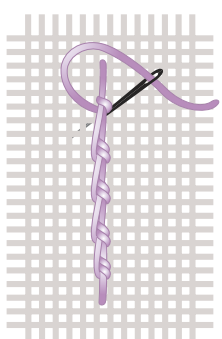


Figure 1H

Photograph by Marc A. Hefty.

Figure 1E

Figure 1F

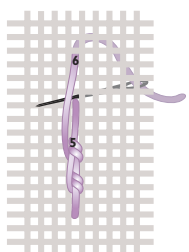
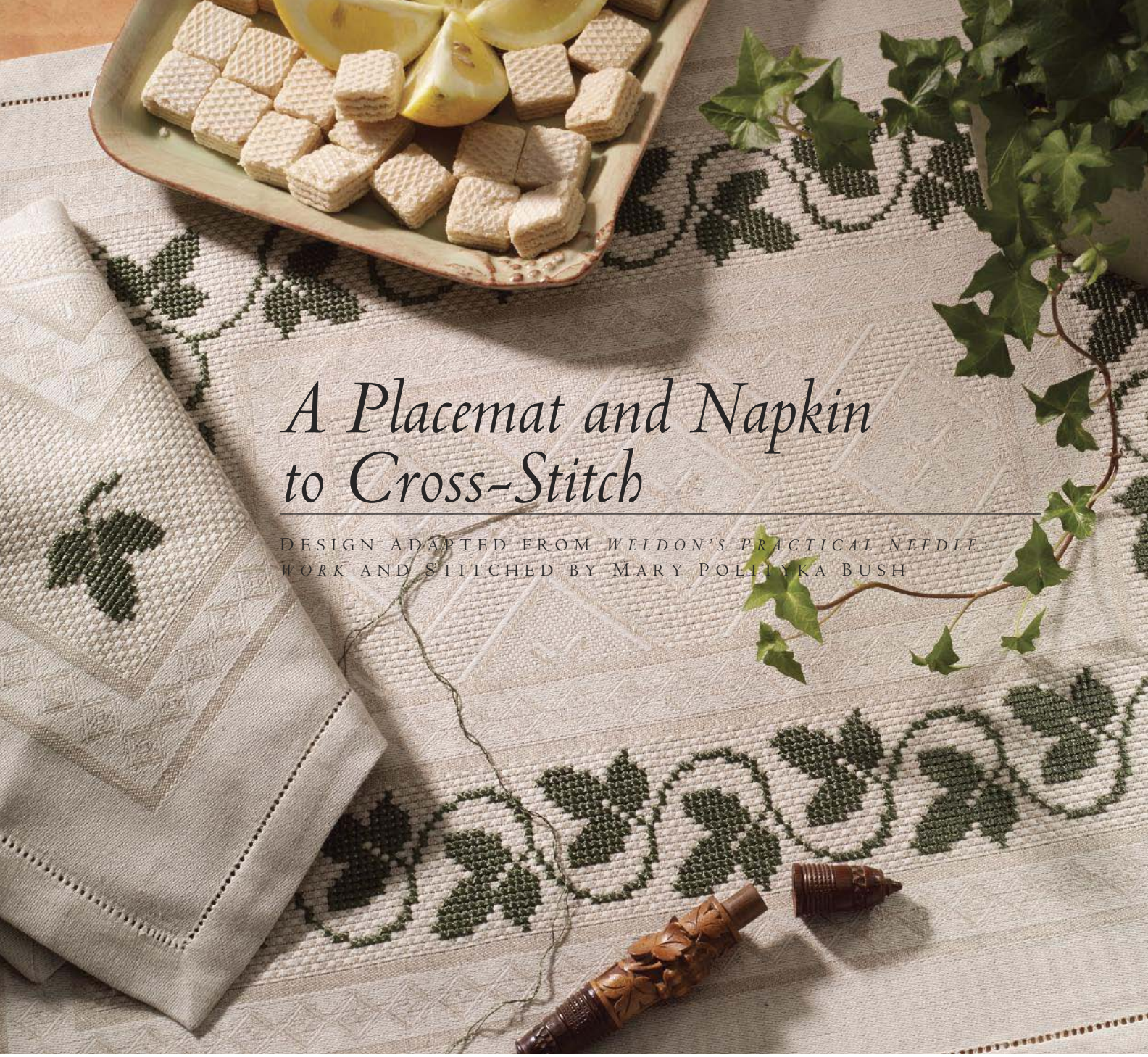


Figure 1G



A Placemat and Napkin to Cross-Stitch

Design adapted from *Weldon's Practical Needlework* and stitched by Mary Polityka Bush

A proper Victorian linen cupboard overflowed with such long-ago essentials as tea, tray, and sideboard cloths, antimacassars, d'oyleys, piano covers, mantel valances, table and bed linens; a great many were embroidered by hand. Now most are passé. Still prized, however, are placemats and napkins as elegant as these, using an ivy border selected from the many cross-stitch motifs in *Weldon's Practical Needlework,* Volume 2. The placemat and napkin come as a prefinished set from Italy with the Aida border ready to stitch.

Materials

Graziano Volterra Place Mat and Napkin, 100% cotton warp/100% linen weft, Ecru, one set
Pearsall's Filoselle Embroidery Silk, 100% silk 6-strand thread, 4¼ yards (4.0 m)/skein, 10 skeins #108 Grass Green
John James Needle, tapestry size 22
Laying tool
Snap-together plastic stretcher bars, one pair each, 14 inches (35.6 cm) and 20 inches (50.8 cm)
Embroidery hoop, 5 inches (12.7 cm) in diameter

Finished size: placemat, 18 × 24 inches (45.7 × 61.0 cm); napkin, 18 inches (45.7 cm) square

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

Instructions

Each square on the chart equals one square of the Aida border on both the placemat and the napkin. Each cross-stitch covers one square of the Aida border. Separate and recombine the silk thread before beginning to stitch. Use three strands and the laying tool for all stitching.

Mount the placemat on the stretcher bars. Referring to the placemat chart, center and stitch the border. Remove the placemat from the stretcher bars.

Mount a corner of the napkin in the embroidery hoop. Referring to the napkin chart, stitch the leaf motif. Remove the napkin from the hoop.

Finishing

Press the embroidered placemat and napkin face down on a terry towel. To care for the placemat and napkin after use, dry-clean or hand-wash in cold water with a mild soap such as Orvus (not a detergent). Do not wash by machine or in hot water.

About the Designer. *Mary Polityka Bush of Piedmont, California, nurtures her passion for embroidery by designing in, teaching, and writing about a wide variety of techniques. She has taken special pleasure in adapting this and other projects from* Weldon's Practical Needlework.

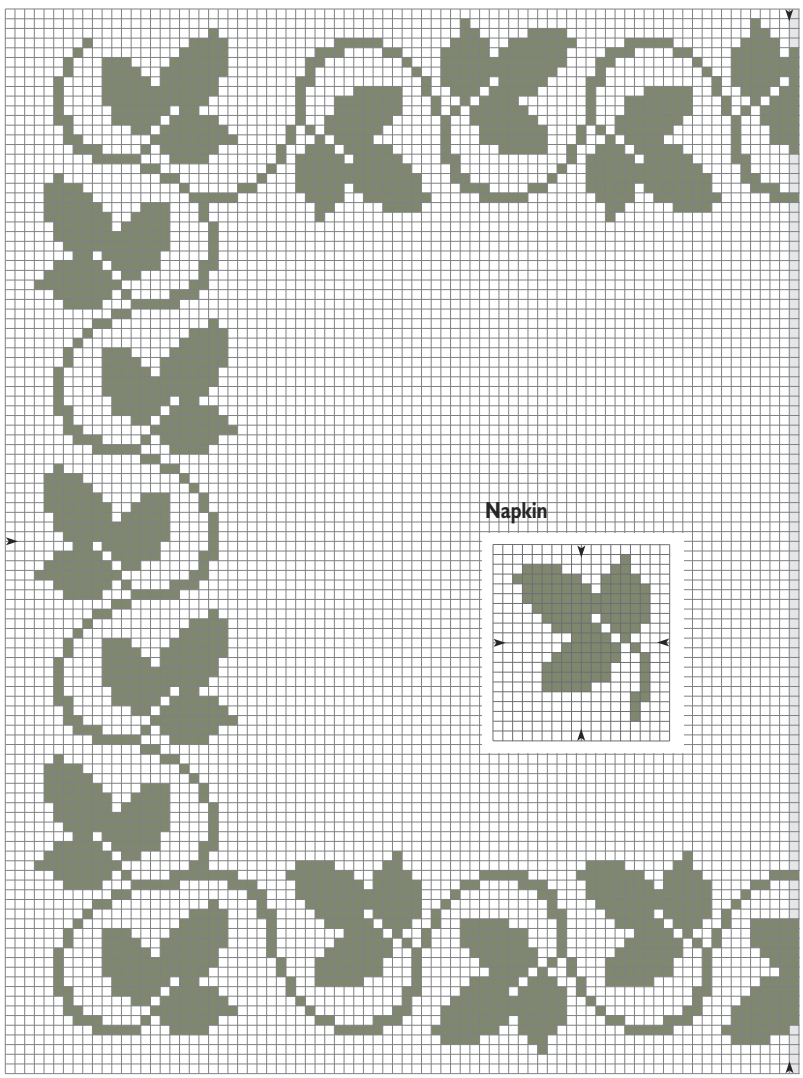
Suppliers

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.

Graziano table linens. L. C. Kramer, 2525 E. Burnside St., Portland, OR 97214; (503) 236-1207.

Pearsall's silk thread. Tristan Brooks Designs, 182 Green Glade Rd., Memphis, TN 38120-2218; (901) 767-8414; www.tristanbrooks.com.

John James needles. The Colonial Needle Co., 74 Westmoreland Ave., White Plains, NY 10606; (914) 946-7474; www.colonialneedle.com.



Note: This is one half of the placemat design. Stitch the motif including the shaded row, then rotate the chart 180° and continue stitching, eliminating the shaded row. *Charts may be photocopied for personal use.*

A Quaker Sampler to Cross-Stitch

DESIGNED BY KANDACE THOMAS AND
STITCHED BY DEANNA HALL WEST

Shades of soft sage green highlighted by splashes of pomegranate red lend an antique touch to this sampler. These traditional alphabets and motifs, favored by Quaker stitchers, include two half-motifs that appear to float off the design field. Because samplers were intended to store motifs for other uses, a partial motif was sufficient to portray a symmetrical image. The Quakers often bordered motifs within circles, hexagons, octagons, and squares-on-point. Motifs without borders, such as the birds and flowers, add a charming informality to the sampler design.

Materials

Zweigart Edinburgh Linen, 36-count 100% linen fabric, #3217/323/55 Summer Khaki, 1 piece 16 inches (40.6 cm) square
Pearsall's Filoselle Embroidery Silk, 100% silk 6-strand thread, 4¼ yards (4.0 m)/skein, 1 skein each #048 Drab, #132 Goblin Green, #282 Pomegranate, #340 Charcoal, 3 skeins #131 Goblin Green
John James Needle, tapestry size 26
Hearthside Craftworks Roller Bar Frame, 18 inches (45.7 cm) wide

Finished design size: 10⅛ × 10⅛ inches (25.7 × 25.7 cm)

Instructions

Each square on the chart equals two threads of linen. Mount the fabric on the roller bar frame. Use one strand of thread and work all stitches over two threads of the linen, centering the design. To personalize the sampler with your initials, use the letters from the third alphabet from the top of the chart. To stitch the year, use the numbers on the separate chart. When the stitching is complete, remove the fabric from the roller bar frame.

Finishing

Finish or frame as desired.

About the Designer. *Kandace Thomas of Indianapolis, Indiana, specializes in counted-thread and needlepoint designs that reflect historic design influences, a result of her research in museums, books, and libraries.*

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. Zweigart Fabrics, 2 Riverview Dr., Somerset, NJ 08873-1139; (732) 271-1949; www.zweigart.com.
Pearsall's silk thread. Tristan Brooks Designs, 182 Green Glade Rd., Memphis, TN 38120-2218; (901) 767-8414; www.tristanbrooks.com.
John James needle. The Colonial Needle Co., 74 Westmoreland Ave., 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.

Thimble, pop-up needle book, wooden box, scissors, and thimble holder courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.

Key

DMC	Pearsall's Filoselle Embroidery Silk Cross-stitch:
610	048—Drab
502	131—Goblin Green
501	132—Goblin Green
3328	282—Pomegranate
930	340—Charcoal

Stitch count: 182 high x 181 wide

Finished design sizes:

14 stitches per inch—13 x 13 inches (33.0 x 33.0 cm)

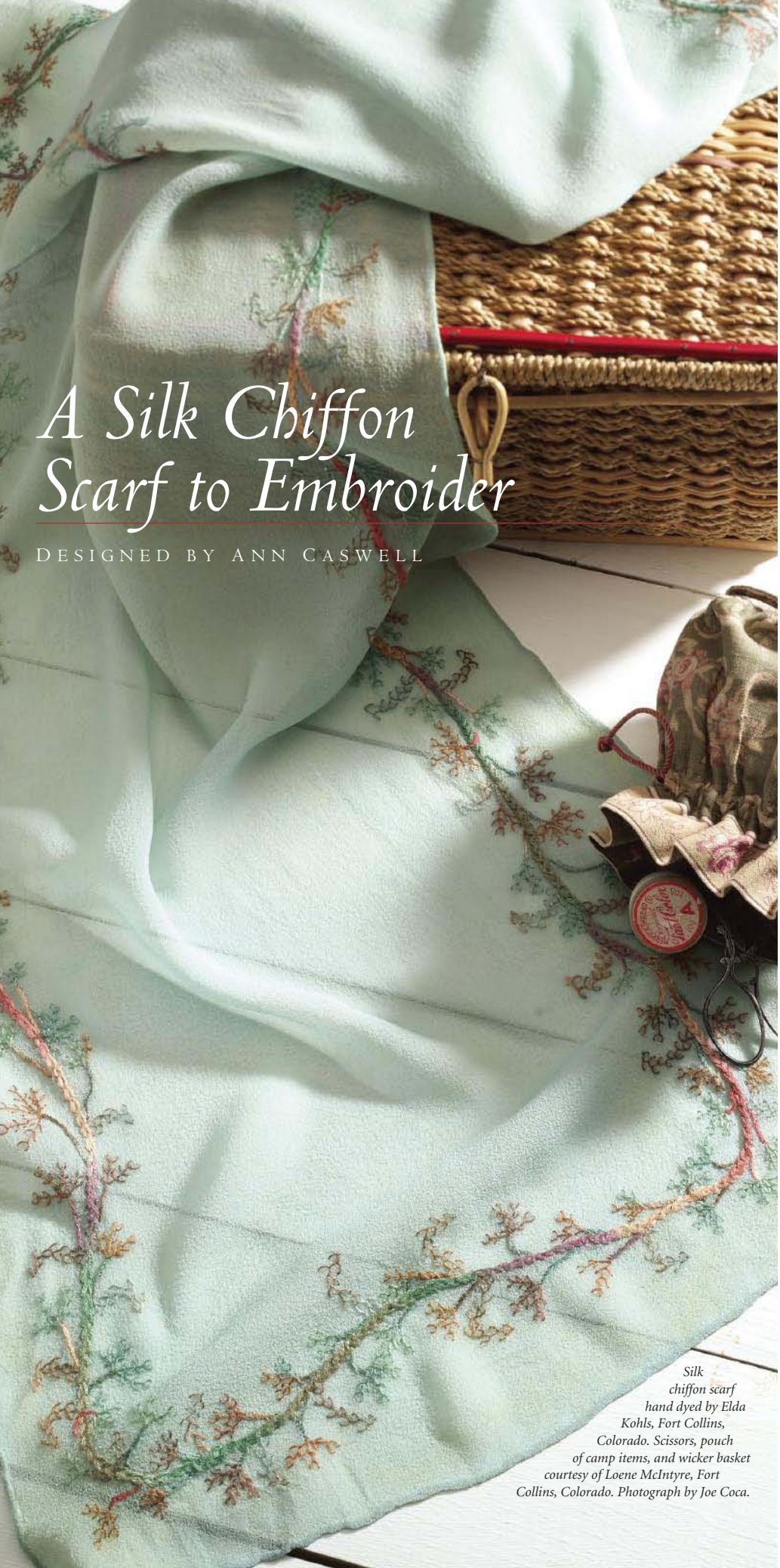
16 stitches per inch—11⅜ x 11⅜ inches (28.9 X 28.9 cm)

18 stitches per inch—10⅛ x 10⅛ inches (25.7 x 25.7 cm)

Chart may be photocopied for personal use.

A Silk Chiffon Scarf to Embroider

Designed by Ann Caswell



Silk chiffon scarf hand dyed by Elda Kohls, Fort Collins, Colorado. Scissors, pouch of camp items, and wicker basket courtesy of Loene McIntyre, Fort Collins, Colorado. Photograph by Joe Coca.

The flowing, free-form design in this scarf uses only three stitches: twisted chain, stem, and fly. Maintaining consistent tension while stitching to combat the stretchiness of the chiffon will reward the stitcher with a lovely and versatile accessory. Our scarf was hand dyed before stitching.

Materials

Silk chiffon scarf, 72 × 14 inches (182.9 × 35.6 cm)
Caron Collection Waterlilies, 100% hand-painted silk 12-strand thread, 6 yards (5.5 m)/skein, 1 skein each #061 Harvest, #106 Olive, #137 Copper, #139 Kelp
John James needle, size 12 crewel
Fabric pencil

Finished width of design: 2 inches (5.1 cm)

Instructions

Using the fabric pencil, mark the center stem line onto the fabric ¾ inch (1.9 cm) in from the rolled hem all the way around the edge. Work the center stem in twisted chain stitch using three strands of #061 first so that subsequent stitching will be anchored to it. Begin and end all threads in the back of the twisted chain stitch. Work the supporting branches in stem stitch with one strand, alternating #061, #106, and #137. Work the fan shapes at the end of the branches in fly stitch with one strand, alternating #106 and #137. Work the remaining foliage in fly stitch with one strand of #139.

Finishing

Weave the thread ends into the back of the twisted chain stitch.

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

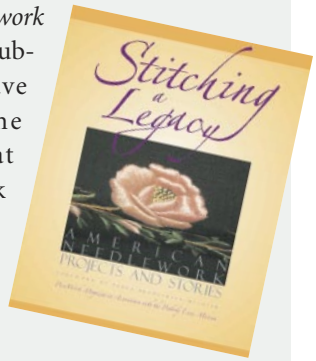
Visit your local needlework store or mail-order resource for the products listed below or contact the supplier for the name of your nearest retailer.

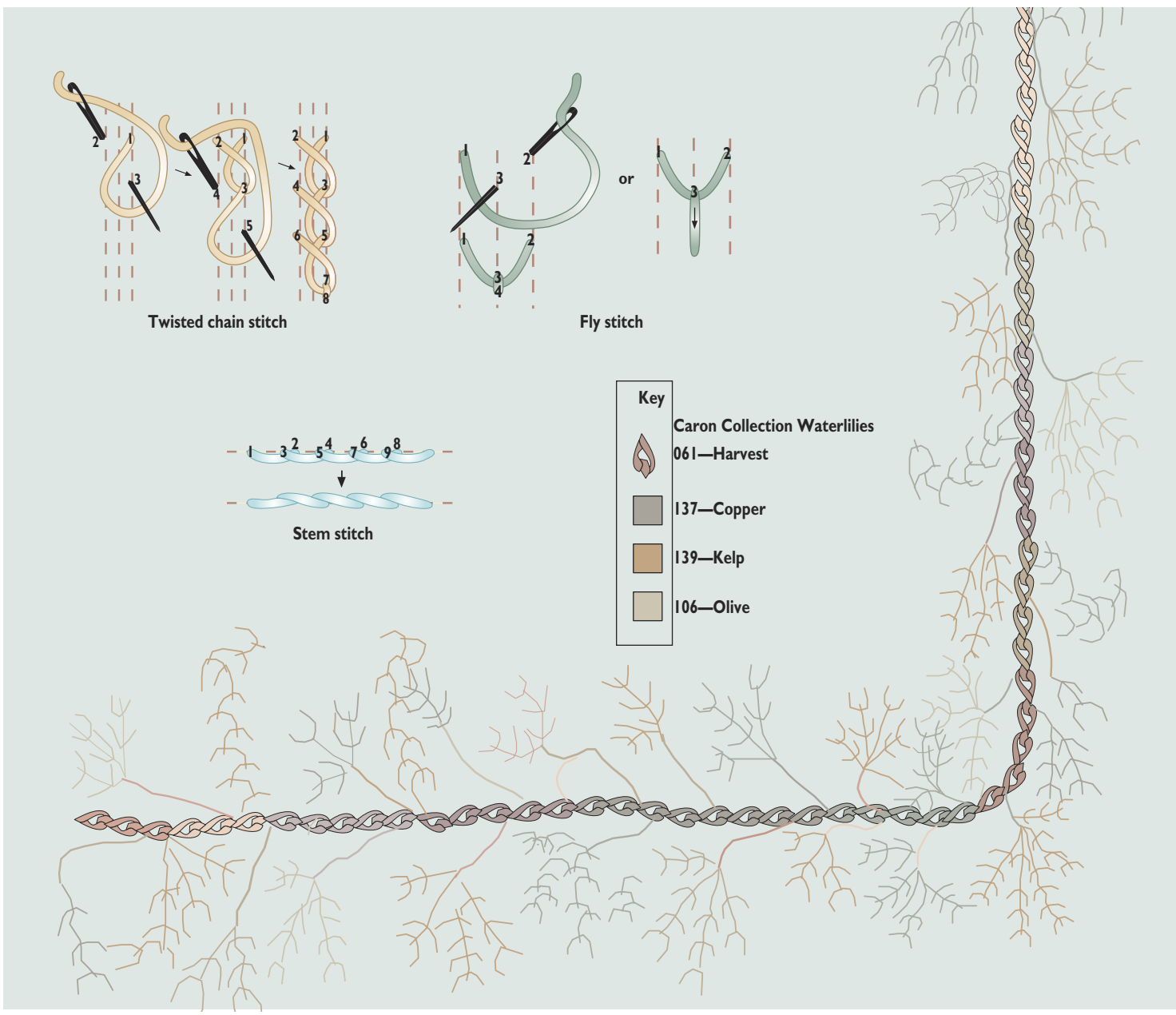
Silk thread. The Caron Collection, 55 Old South Ave., Stratford, CT 06615; (203) 381-9999; www.caron-net.com.

John James needles. The Colonial Needle Co., 74 Westmoreland Ave., White Plains, NY 10606; (914) 946-7474; www.colonialneedle.com.

Stitching a Legacy

The embroidered scarf is one of twenty-four projects in *Stitching a Legacy: American Needlework Projects and Stories* published by Interweave Press in 2001. The book is available at needlework and book stores or from Interweave Press, (800) 272-2193; www.interweave.com.





Pattern may be photocopied for personal use.

Calendar

Upcoming events

✦ **Folsom, California.** August 1–September 30, 2003. Annual Antique and Vintage Clothing Show, featuring more than forty quilts and fancy dresses from the early twentieth century, at the Folsom History Museum. For information, call (916) 985-2707 or visit www.folsomhistorymuseum.org.

✦ **Oakland, California.** Through September 21, 2003. Iconic to Ironic: Fashioning California Identity, a display of California fashion icons, at the Oakland Museum of California. For information, call (510) 238-2200 or visit www.museumca.org.

✦ **Riverside, California.** August 14–16, 2003. Stitching Festival, a consumer needlework show sponsored by Consumer Arts and Teaching Show (CATS), at the Riverside Convention Center. For information, call (616) 477-0009 or visit www.stitchingfestival.com.

✦ **San Rafael, California.** August 29–31, 2003. Marin Quilt and Needle Arts Show 2003, featuring the art of Velda Newman, Sylvia Polk, and Sharie Rody, at the Marin Center Exhibit Hall. For information, call (415) 507-9146 or visit www.mnag.org.

✦ **Denver, Colorado.** Through November 30, 2003. Lighter Than Air: Gauze Robes from China, an exhibition of nineteenth- and early-twentieth-century damask and tapestry woven robes, at the Denver Art Museum. For information, call (720) 865-5000 or visit www.denverartmuseum.org.

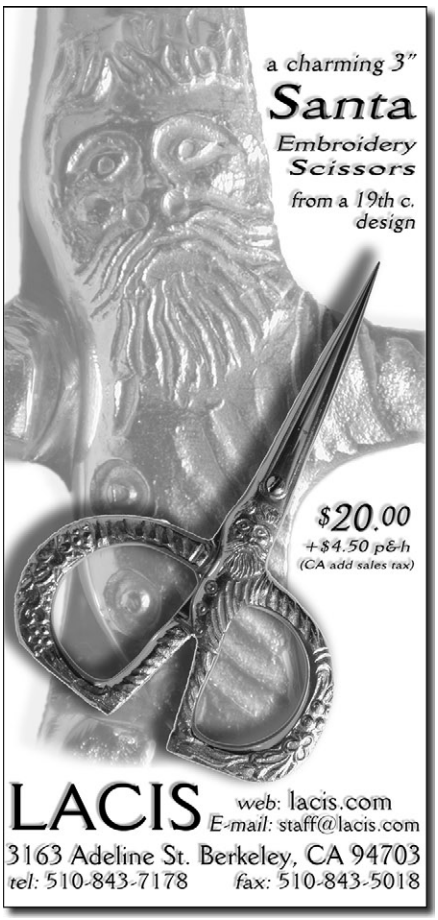
✦ **Golden, Colorado.** July 14–October 11, 2003. Inspirations from Lakota Legends in Gallery I and Checkmate in Gallery II, at the Rocky Mountain Quilt Museum. For information, call (303) 277-0377 or visit www.rmqm.org.

✦ **District of Columbia.** July 5, 2003–January 5, 2004. The Art of Resist Dyeing, an exhibition of resist-dyed textiles drawn from the museum's collection, at the Textile Museum. For information, call (202) 667-0441 or visit www.textilemuseum.org.

✦ **Arcola, Illinois.** Through July 20, 2003. Twenty-Eighth Annual Quilt Celebration at Rockome Gardens. For information, call (217) 268-4106 or visit www.rockome.com.

✦ **Rosemont, Illinois.** July 24–27, 2003. Rhythm of Crochet, a juried and invitational crochet art exhibition sponsored by the Crochet Guild of America, at

Single Bloom by Tracy Krumm. Found fabric and metal. Part of "Rhythm of Crochet" at the Radisson O'Hare, Rosemont, Illinois. *Photograph courtesy of the Crochet Guild of America.*



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Summer dragon robe. Maker unknown. China. Qing Dynasty. 1800–1825. Charlotte Hill Grant Collection. Part of "Lighter Than Air: Gauze Robes from China" at the Denver Art Museum, Denver, Colorado.

Photograph courtesy of the Denver Art Museum.

Divine Elevations by Jeffrey Gutcheon. 2003. 50 x 160 inches (127.0 x 406.4 cm). Part of "Pioneers: Teaching the World to Quilt" at the New England Quilt Museum, Lowell, Massachusetts.

Photograph courtesy of the New England Quilt Museum.

the Radisson O'Hare. For information, call (847) 680-3162 or visit www.crochet.org.

✦ **BERNE, INDIANA.** July 25–26, 2003. Swiss Days Quilt Show, sponsored by the Swiss Days Community Festival, more than 200 quilts and quilted items, at South Adams High School. For information, contact Cindy Habegger, cahab@adamswells.com.

✦ **BRIDGTON, MAINE.** July 12–13, 2003. Chickadee Quilters Twenty-Fourth Quilt Show, including a quilt raffle and market, at Stevens Brook Elementary School. For information, contact Janet Valley, (207) 647-5649 or Gail Mitchell, ruralcar@adelphia.com.

✦ **LOWELL, MASSACHUSETTS.** Through September 7, 2003. Pioneers: Teaching the World to Quilt, an exhibition of quilts accompanied by story boards documenting the experiences that formed leading quiltmakers and teachers, at the New England Quilt Museum. For information, call (978) 452-4207 or visit www.nequiltmuseum.org.

✦ **FLINT, MICHIGAN.** September 12–14, 2003. Quilts at the Crossroads, an exhibition of quilts, quilted clothing, dolls, and more, main exhibition at the Mott Community College Prahl Center. For information, call (810) 238-2787.

✦ **BEMIDJI, MINNESOTA.** August 16, 2003. Headwaters' Quilters and Willow Wood Market Quilt Show at Bethel Lutheran Church. For information, call (218) 751-2167.

✦ **NEWBURY, NEW HAMPSHIRE.** August 2–10, 2003. The Seventieth Annual League of New Hampshire Craftsmen's Fair, featuring booths, craft-making demonstrations, and exhibitions of crafts and fiber arts, at the Mount Sunapee Resort. For information, call (603) 224-3375 or visit www.nhcrafts.org.

✦ **SANTA FE, NEW MEXICO.** Through January 11, 2004. Jewels of the Navajo Loom: The Rugs of Teec Nos Pos, a collection of Navajo rugs from the Four Corners area, at the Museum of Indian Arts and Culture. For information, call (505) 476-1250 or visit www.miaclab.org.

✦ **SANTA FE, NEW MEXICO.** Through February 1, 2004. A Handmade Planet: Florence Bartlett's Vision for the Mu-

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Woman's coat. Maker unknown. Uzbekistan. Late nineteenth century. Ruth Lincoln Fisher Fund (1997.31). Part of "The Art of Resist Dyeing" at the Textile Museum, Washington, D.C.

Photograph courtesy of the Textile Museum.

seum of International Folk Art, an exhibition of selected items from the museum's collection celebrating its fiftieth anniversary, at the Museum of International Folk Art. For information, call (505) 476-1200 or visit www.moifa.org.

✦ **MORRISVILLE, NEW YORK.** July 20–25 and 27–31, 2003. Wind, Water, Earth, and Air Quilt and Wearable Show, featuring the work of current and future teachers at Quilting by the Lake, at SUNY Morrisville Student Activities Center. For information, call Diana Johnston, (315) 684-6076 or visit www.quiltingbythelake.com.

✦ **ASHEVILLE, NORTH CAROLINA.** August 1–3, 2003. Piecing the Earth: A Quilter's Dream, the twenty-first annual quilt competition and exhibition of the Asheville Quilt Guild, at the North Carolina Arboretum. For information, send a SASE to Barbara Pate, 30 Sunset Summit, Asheville, NC 28804; (828) 254-4914 or e-mail brpate@charter.net.

✦ **PENLAND, NORTH CAROLINA.** August 8–9, 2003. Penland School of Crafts Annual Benefit Auction, a sale of more than 130 works donated by current and former Penland instructors and resident artists, at the Penland School of Crafts. For information, call (828) 765-2359, ext. 43, or visit www.penland.org.

✦ **SYLVANIA, OHIO.** July 19–20, 2003. Kaleidoscope of Quilts XI, sponsored by the Glass City Quilt Commission, at the Franciscan Center. For information, contact Mary Clark, (419) 843-1068, or visit www.ealnet.com/kaleidoscope.

✦ **TOLEDO, OHIO.** July 19–20, 2003. The Twenty-Eighth Annual Needlework Show, sponsored by the Needle Arts Guild of Toledo, at the Toledo Botanical Garden Conference Center. For information, send a SASE to C. Scarbrough, 505 Butternut St., Deshler, Ohio 43516.

✦ **NEWPORT, OREGON.** August 1–3, 2003. Quilts by the Sea, the thirteenth annual quilt show of the Oregon Coastal Quilters Guild, at Newport Middle School. For information, contact Judith Muller, (541) 563-6305; jmuller@harborside.com.

✦ **EAST GREENVILLE, PENNSYLVANIA.** August 8–9, 2003. Thirty-Seventh Annual Goschenhoppen Folk Festival, sponsored by the Goschenhoppen Historians, featuring traditional crafts,

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Rug. Maker unknown. Navajo. Collection of Ruth K. Belikove. Part of "Jewels of the Navajo Loom: The Rugs of Teec Nos Pos" at the Museum of Indian Arts and Culture, Santa Fe, New Mexico.

Photograph courtesy of the Museum of Indian Arts and Culture. Photograph by Robert Sherwood.

Embroidered textile. Maker unknown. Silk thread and paint. Sweden. 1802. Bartlett Collection. Part of "A Handmade Planet: Florence Bartlett's Vision for the Museum of International Folk Art" at the Museum of International Folk Art, Santa Fe, New Mexico.

Photograph courtesy of the Museum of International Folk Art.

home skills, and music, at New Goschenhoppen Park. For information, call (215) 234-8953 or visit www.goschenhoppen.org.

✦ **HERSHEY, PENNSYLVANIA.** September 18–20, 2003. Stitching Festival, a consumer needlework show sponsored by Consumer Arts and Teaching Show (CATS), at the Hershey Lodge. For information, call (616) 477-0009 or visit www.stitchingfestival.com.

✦ **ARLINGTON, TEXAS.** August 22–24, 2003. Baskets of Love, the 2003 Arlington quilt show, sponsored by the Quilters Guild of Arlington, at the Arlington Convention Center. For information, visit www.qgoa.org.

✦ **SHELBURNE, VERMONT.** July 4–26, 2003. Red, White and Blue: American Patriotic Images, an exhibition of American patriotic imagery expressed in decorative arts, textiles, and folk art, in the 1782 Stagecoach Inn Gallery at the Shelburne Museum. For information, call (802) 985-3346 or visit www.shelburnemuseum.org.

✦ **SEATTLE, WASHINGTON.** Through July 27, 2003. Documents Northwest: The PONCHO Series, Charles LeDray, an exhibition of the Seattle-born artist's miniature sculptures in fabric, ceramics, and carved bone, organized by the Institute of Contemporary Art, Philadelphia, Pennsylvania, at the Seattle Art Museum. For information, call (206) 654-3100 or visit www.seattleartmuseum.org.

✦ **WESTON, WEST VIRGINIA.** August 29–September 1, 2003. Stonewall Jackson Heritage Arts and Crafts Jubilee, a celebration of Appalachian heritage with a quilt and needlework show, at West Virginia University's Jackson's Mill. For information, call (800) 296-1863 or visit www.jubileewv.com.

✦ **GIBSONS LANDING, BRITISH COLUMBIA, CANADA.** August 15–17, 2003. Gibsons Landing Fibre Arts Festival, featuring needle arts, quilting, spinning, and weaving, in Gibsons Landing. For information, call (604) 740-1229 or visit www.gibsonslandingfibrearts.com.

TOURS AND RETREATS

✦ **ASIA.** September 4–22, 2003. Explore the history and textiles of China, Mongolia, Kyrgyzstan, and Kazakhstan with Anita Luvera Mayer and Meli Tours. For information, send a SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

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Visit www.shaypendray.com for broadcast times. If your local PBS station does not currently air the show, you may contact its program director and request it.

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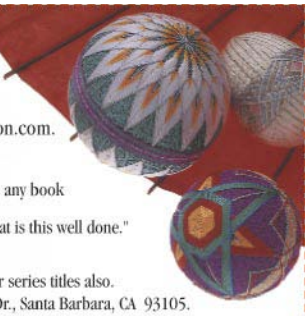

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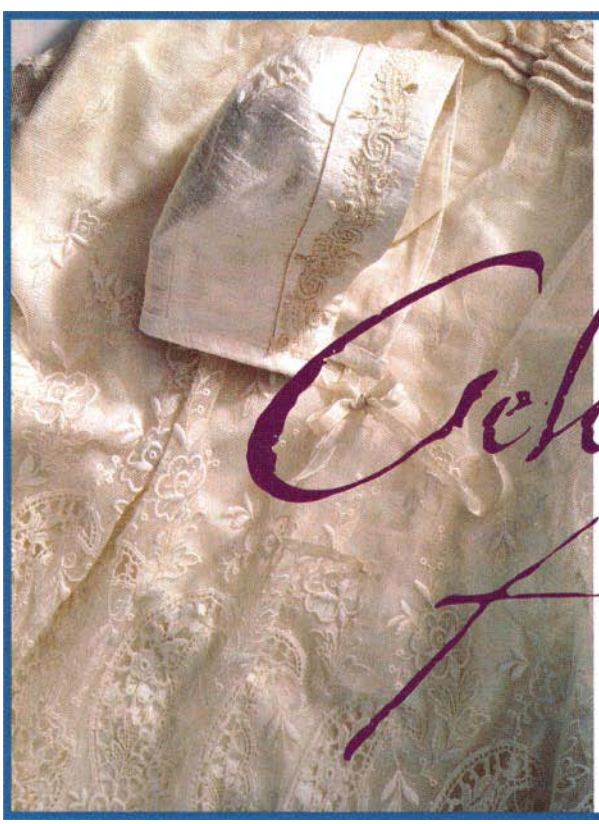

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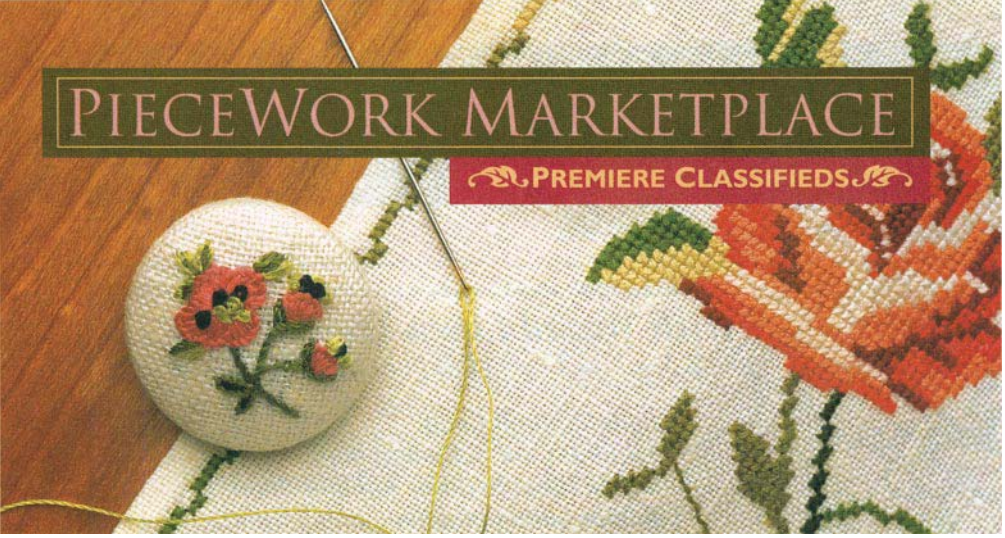

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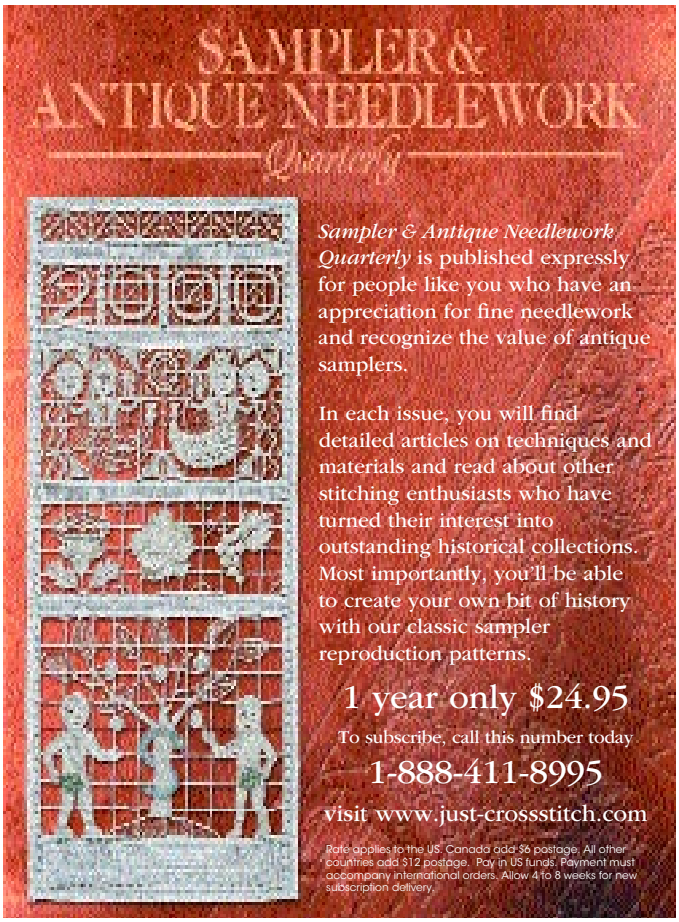

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Child's Embroidered Cap

Dated 1710–1730, this French embroidered cap is ornately worked in silk and silver-gilt threads on a silk ground. The cap is trimmed with metallic bobbin lace and lined with silk. From Colonial Williamsburg's costume collection, the cap may be found in "The Language of Clothing" exhibition (see "The Language of Clothing" on page 34). The detail of the cap's crown shows a child accompanied by a guardian angel. The imagery and delicacy of the cap imply that the cap was worn only for special occasions, possibly a christening.

Child's cap. Maker unknown. Silk embroidered with silk and metallic threads; silk lining. France. 1710–1730. From the collection of Madam S. E. Rigaud and Mrs. DeWitt Clinton Cohen, an anonymous gift (G1971-1386).

Photographs courtesy of Colonial Williamsburg Foundation.

Detail of back of child's cap.

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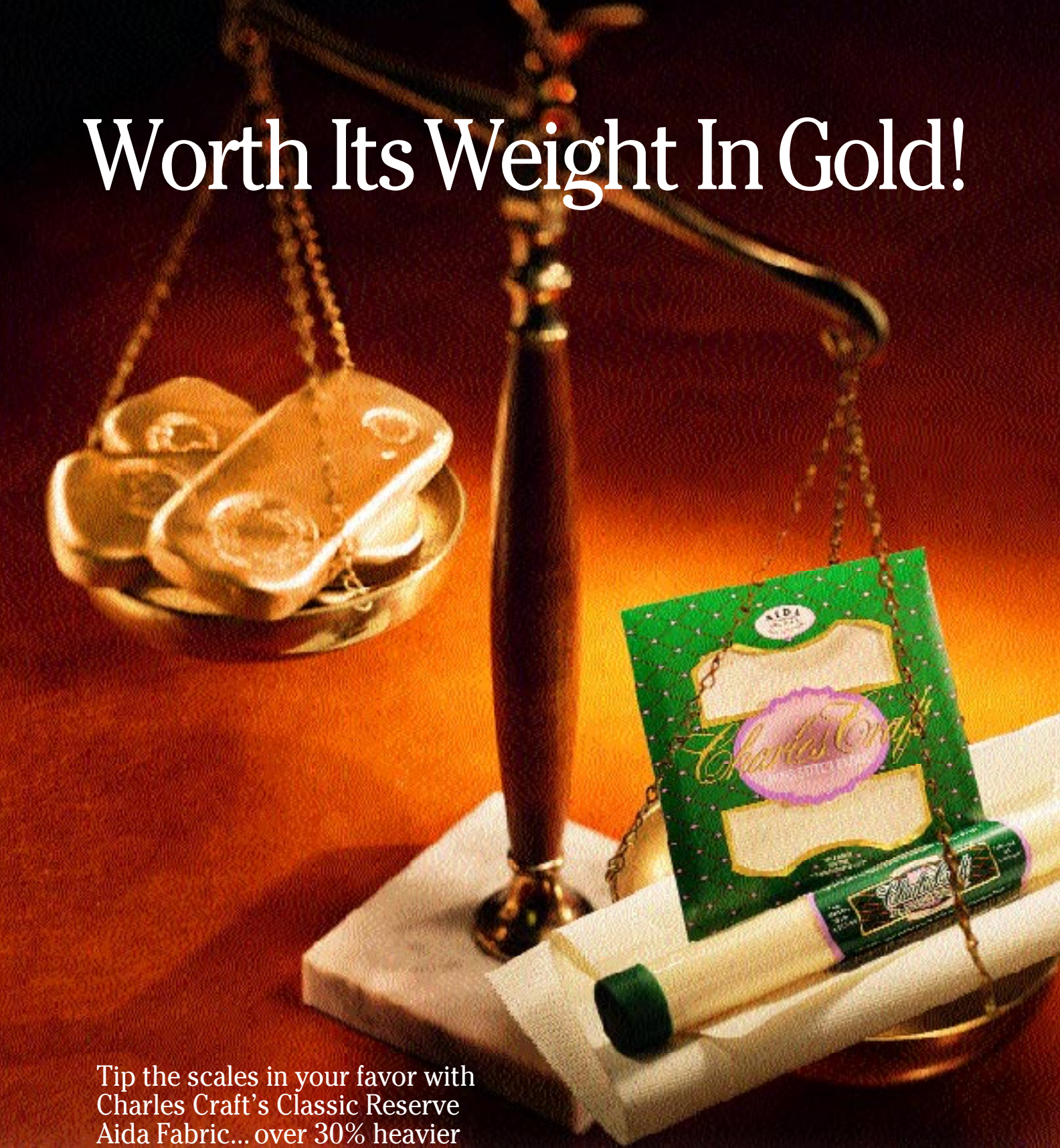

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