BONUS! How To Stitch Two-Sided Embroidery

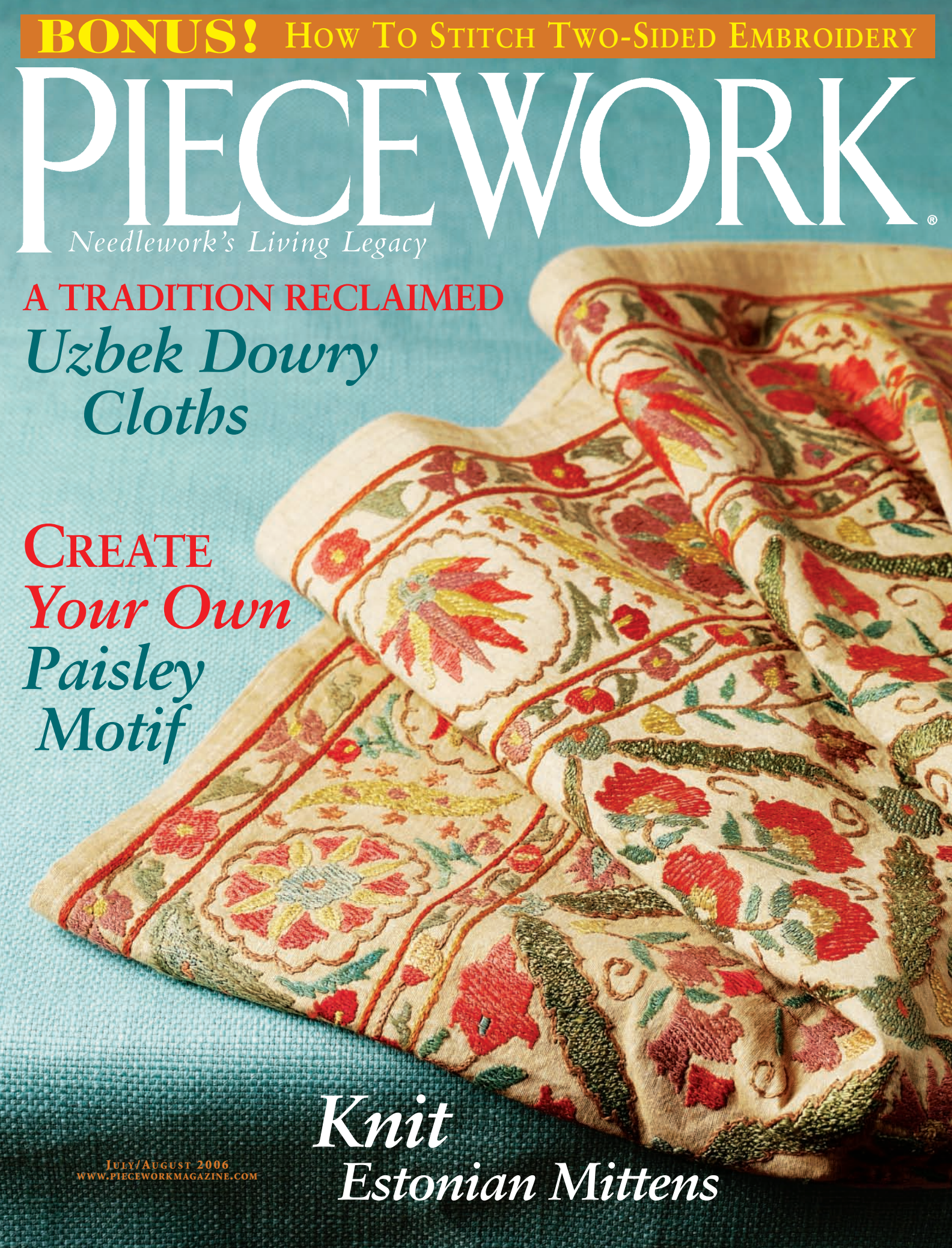
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PIECEWORK

Volume XIV Number 4

FEATURES / PROJECTS



12



40

ON THE COVER
ONE OF MARILYN MURPHY'S DOWRY CLOTHS *(SUZANI)*. PAGE 34.
Photograph by Joe Coca.

8

On the Web: Cross-Stitch Red-and-White Allegoric Motifs and Cross-Stitch a Heart with Quaker Motifs

Dominique Hoel-Colin used the Flemish tapestries at Versailles as inspiration for her allegoric motifs while Janice Wood designed her small heart pillow using traditional Quaker sampler motifs.

14–21

THE ARNOTT-ROGERS BLUE-AND-WHITE EMBROIDERIES OF SICHUAN

George Rogers and his wife, Robina Arnott, brought their collection of exquisite traditional blue-and-white embroideries made by Chinese village women home to Australia.

Peg Fraser

Stitch Double Running Motifs for a Scarf

Peg Fraser selected a design used a hundred years ago on the cuffs of a Sichuan, China, farmer's cotton shirt to embellish a stunning silk scarf.

Double Running Stitch (Two-Sided Embroidery)

Learn how to work this easy-to-learn but hard-to-execute stitch used by Chinese embroiderers and known in China as *er mien ti* (stitch with two faces).

22–27

MAUVE: A Beautiful Discovery That Revolutionized Textile Science

Eighteen-year-old William Henry Perkin's discovery of the dye color that became known as mauveine changed the developing field of organic chemistry and united science and business.

Susan J. Jerome



14

28–33

Mountmellick and Deerfield Embroidery

The similarities in both the histories of the two styles of needlework and the techniques themselves are noteworthy.
Yvette Stanton

A Mountmellick Suit

A three-piece suit embellished with Mountmellick embroidery.
Connie McEvoy

Cretan Stitch

Linda Moore describes how to work the Cretan stitch, a stitch found in both Mountmellick and Deerfield embroideries.

Embroider and Sew Napkin Rings in the Mountmellick and Deerfield Styles

Yvette Stanton interprets the pomegranate motif in Mountmellick and Deerfield embroidery.

34–39

Suzanis: The Flower Cloths of Uzbekistan

The author's purchase of several *suzanis* sent her on a quest to learn more about these dowry pieces originally from the region of Central Asia now known as Uzbekistan.
Pamela D. Toler

40–45

Ugly and Very Expensive: The Cashmere Shawls of Empress Josephine

Empress Josephine's disdain for the paisley-motif wraps didn't last: soon, she was spending as much as 20,000 gold francs for a single shawl.
Isabella Campagnol Fabretti

Embroider a Fringed Paisley Throw

Follow Kristin Nicholas's instructions to embroider the paisley motif on a purchased cashmere throw.

46–53

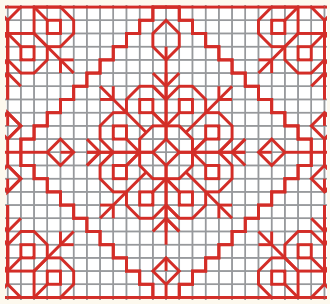
The Silk Embroideries Made at Saint Joseph's Academy, Emmitsburg, Maryland

Silk pictorial embroideries made by students at Saint Joseph's Academy between 1822 and 1841 form the largest group of surviving needlework examples associated with a Maryland school.
Gloria Seaman Allen

54–56

Decorative Knitting, Part III: Knit Paistu Mittens

Nancy Bush adapted these traditional Estonian mittens from Aino Praakli's *Kirikindad II* [Patterned Mittens II].



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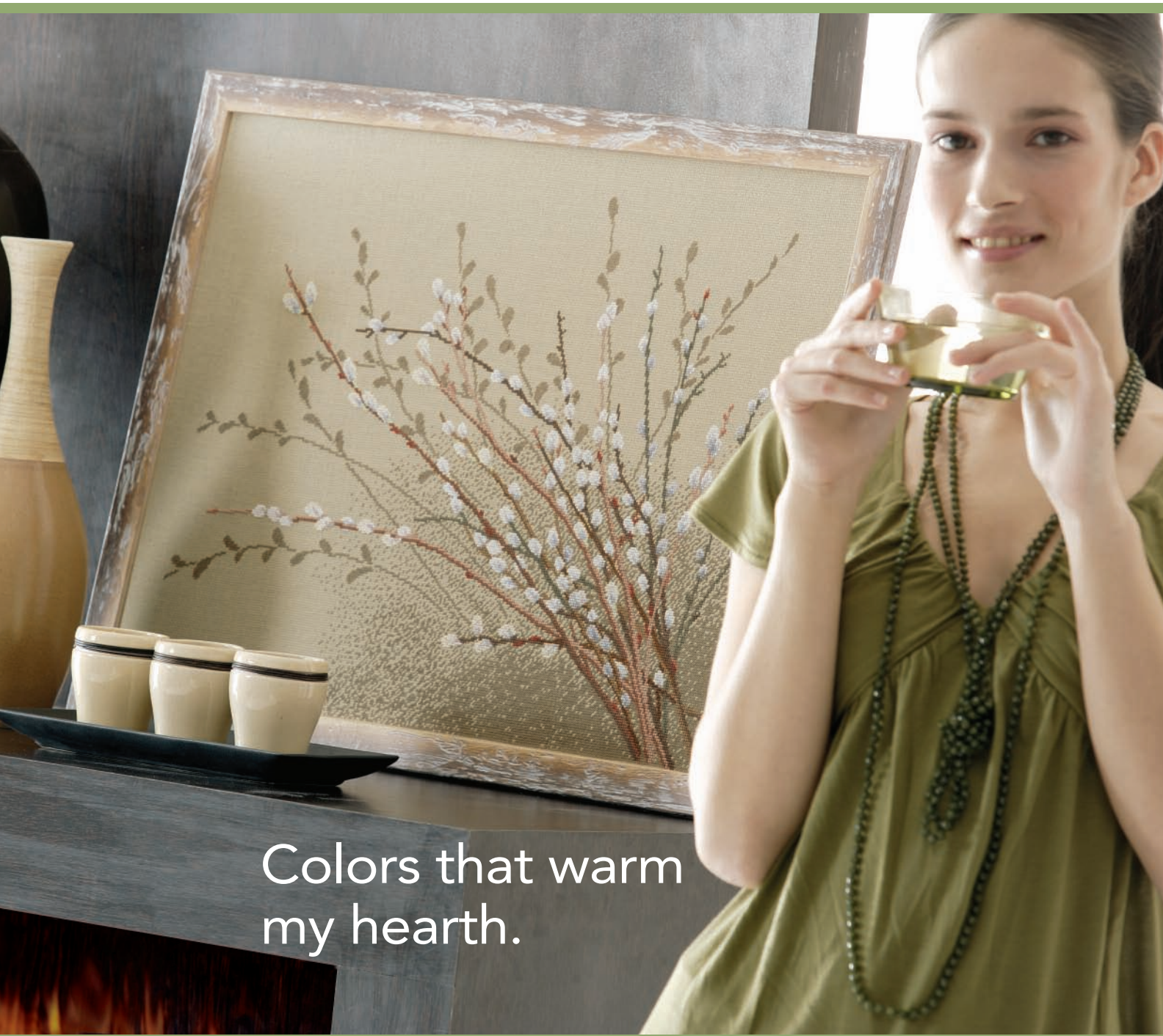
COLUMN

12
Tapestry
The new and noteworthy

On the Web



See page 8 for information on obtaining instructions for this issue's two bonus cross-stitch projects.



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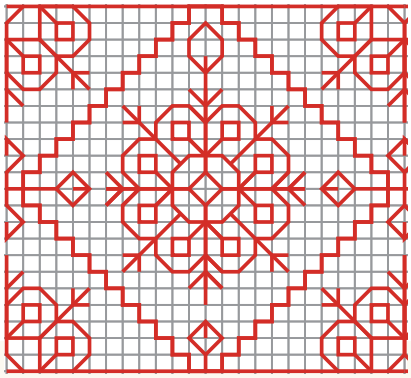
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NOTIONS

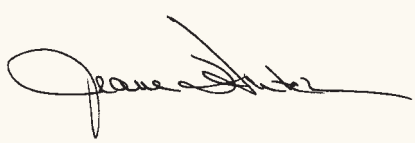
When I lived in Asheville, North Carolina, I took a photography class at the community college. I still have many of the photographs that I took. Although the class covered both black and white and color, I especially liked developing my own black-and-white prints—watching the transformation and somewhat comprehending the chemical processes. For a long time after the class concluded, I only shot black-and-white film.

One day, while trying to capture the effect of the sun shining through the screen of my screened-in porch onto the spokes of my bicycle (in black and white, of course), I stepped back to get a better angle and experienced the proverbial light-bulb-on moment—the small red emblem on my white bike would provide the perfect contrast to what would otherwise be a monochromatic photograph. I rummaged through my camera bag only to find no color film. I went back to finish my original shot, but it didn't seem that great any longer.

Although I still do some black-and-white photography, my 35-mm camera mostly languishes in the closet. The digital camera and color printer, on the other hand, are getting lots of exercise. The magic of color constantly intrigues me.

Combine color with texture, present in all needlework materials, and you have an unbeatable combination. Whenever anyone at Interweave Press wants fabric or thread, they come to *PieceWork*'s oversize filing cabinet, which is filled to bursting with materials. On those few days in Colorado when it's gray outside, I just have to pull out one of the file drawers, and my world explodes with color once again. This issue also explodes with color. Enjoy!

I am pleased that we are able to include some of the embroidered pictures worked by students at Saint Joseph's Academy in Emmitsburg, Maryland, between 1822 and 1841 and Gloria Seaman Allen's article on them (see pages 46–53). We hope that publicizing these embroideries, with their glimpses into the makers' worlds, may bring more of the embroideries to light. Doing so would be a perfect example of preserving needlework's living legacy.



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BY POST

Loene's Tools

Objects from Loene McIntyre's collection of needlework tools have graced *PieceWork*'s pages since its inception in 1993. We plan to feature additional objects that either relate to something previously published or, like the scissors shown here, are ones about which she would like more information.

Readers, do you have any information about the bird/man motif on the scissors?



Scissors. Hand-filed steel. Probably France. 1800s. Collection of Loene McIntyre, Fort Collins, Colorado.
Photograph by Joe Coca.

In Search of Aunt Lydia

I have almost finished knitting a rug using Aunt Lydia's Heavy Rug Yarn (75% rayon/25% cotton; American Thread Article 235; 258 Black/825 Black) that belonged to my mother but need about 4 yards (4 m) more to finish the last few rows.

Mary Teach
Loveland, Colorado

Readers, please let us know if you have a source for this yarn.

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. Letters may be edited for space and clarity.*

On the Web: Two Cross-Stitch Projects in Red and White

Red thread and cross-stitch embellish linen ground fabrics for these two projects. Try the motifs as shown here or adapt them as you like.

The superb Flemish tapestries hanging in the Palace of Versailles inspired Dominique Hoel-Colin's striking Cross-Stitch Red-and-White Allegoric Motifs. For complete instructions for working the motifs shown here, visit www.pieceworkmagazine.com/go/pwprojects/allegoricmotifs.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Allegoric Motifs, 201 E. Fourth St., Loveland, CO 80537-5655.

Janice Wood's sweet Cross-Stitch a Heart with Quaker Motifs incorporates a traditional sampler alphabet on one side of the heart and the date and recipient's initials on the reverse. For complete instructions for making the heart shown here, visit www.pieceworkmagazine.com/go/pwprojects/quakerheart.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Quaker Heart, 201 E. Fourth St., Loveland, CO 80537-5655.







ABOVE: Dominique Hoel-Colin's cross-stitched allegoric motifs on a bag. ABOVE RIGHT: Janice Wood's cross-stitched heart. BELOW RIGHT: The reverse of the cross-stitched heart.
All photographs by Joe Coca.

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BOOK MARKS

Colorful World

Amandine Guisez Gallienne

Thames and Hudson, 500 Fifth Ave., New York, NY 10110. 2006. Softbound, 156 pages, $22.50. ISBN 0-500-28586-1.



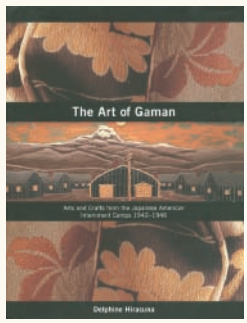
Good things do come in small packages. *Colorful World* is small enough to fit in your carryall, ready to be pulled out when you need a color inspiration. Each section, devoted to a single color, lists various names for that color (lily white, bottle green, duck-egg blue, canary yellow, crimson, pitch black, for example). Magnificent photographs, perfectly illustrating the color, depict people, animals, architecture, textiles, plants, and cities in ten countries, including Peru, China, India, and Finland. The section concludes with a two-page synopsis of the color's history and traditional uses. Brilliant.

—Alexandra Eastman

The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946

Delphine Hirasuna

Ten Speed Press, PO Box 7123, Berkeley, CA 94707. 2005. Hardbound, 128 pages, $35. ISBN 1-58008-689-6.



Delphine Hirasuna proves, once again, that great beauty can and does come from great anguish in this thoughtful, thought-provoking, and beautiful book. Black-and-white photographs bring the reality of the camps to the forefront in the section titled simply "The Camps." The next ninety pages focus solely on "The Art," which encompasses needlework, furniture, painting, dolls, jewelry, baskets, and more. Each object is meticulously photographed. I highly recommend this book: the objects astound; the story reminds.

—Jacqueline Morrow

Les Petites Dames de Mode: An Adventure in Design

John R. Burbidge

Reverie Publishing, 130 Wineow St., Cumberland, MD 21502. 2004. Hardbound, 144 pages, $45. ISBN 1-932485-06-6.



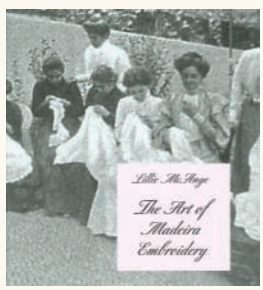
The author designed wedding gowns for Priscilla of Boston from 1948 until his retirement in 1988; in 1978, he began designing and making Victorian and Edwardian ensembles for 29-inch (73.7-cm) mannequins as a way to add some color to his "white-and-ivory bridal world." Each "little lady of fashion" occupies a full page and is shown in full color; detail photographs highlight various elements. To say that Burbidge pays attention to detail is an understatement. The sixty-three mannequins are decked out head to toe with accessories appropriate to the time period. History buffs, fashion lovers, and movie and stage costume designers will certainly appreciate this book.

—Anne Savin

The Art of Madeira Embroidery

Lillie McAnge

Southern Printing, 501 Industrial Park Rd., Blacksburg, VA 24060. 2004. Hardbound, 109 pages, $50. ISBN 0-9759061-0-0.



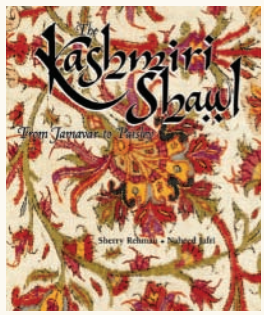
The embroidery that takes its name from the Portuguese island of Madeira in the Atlantic Ocean began as a cottage industry and grew into a distinctive style known throughout the world. *The Art of Madeira Embroidery* includes the history of this embroidery as well as traditional materials and stitches. Sixteen stitches are presented, each with a close-up photograph and large line drawings. Helpful Hints, Lillie's Tips, and instructions for four projects are other features that will endear this book to needleworkers who want to duplicate the Madeira style.

—Anna Page

The Kashmiri Shawl: From Jamavar to Paisley

Sherry Rehman and Naheed Jafri

Distributed by Antique Collectors' Club, 116 Pleasant St., Easthampton, MA 01027. 2006. Hardbound, 374 pages, $95. ISBN 1-85149-506-1.



The Kashmiri Shawl: From Jamavar to Paisley traces the evolution of the shawls, woven and embroidered originally in Kashmir, India, that have inspired the crafting of similar shawls in different centers in India and Europe. Writing from a South Asian perspective, Sherry Rehman and Naheed Jafri place the textile in its social, political, and historical context, describing changes in design in over five centuries, the effect of European demand on that design, and the influence of shawl-weaving traditions in Persia (present-day Iran). Numerous illustrations of fine antique shawls complement the informative text. This book is a treat for scholars as well as lay readers.

—Brinda Gill

FORTHCOMING FROM INTERWEAVE PRESS

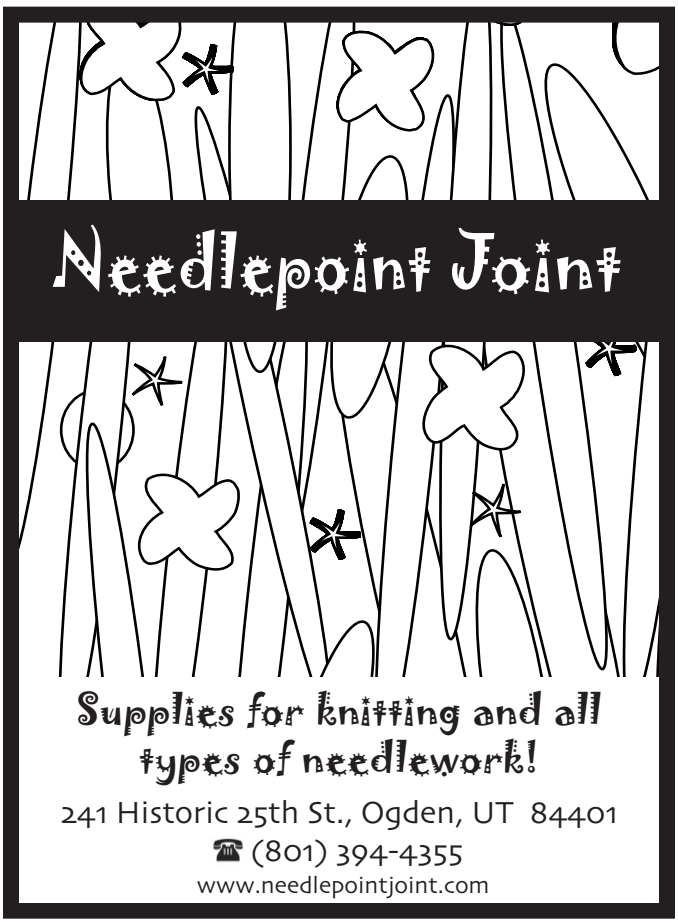
Andean Inspired Knits: Designs in Luxurious Alpaca

Helen Hamann

Interweave Press. September 2006. Softbound, 144 pages, $24.95. ISBN 1-931499-93-4.



Helen Hamann draws inspiration from historic fabrics and traditional motifs for her collection of contemporary knitted wearable projects all in soft alpaca. She is deliberate in her choice of fibers, as alpacas and their fleece played a central role in the development of pre-Columbian cultures. Photographs of the Andean landscape, information about the evolution of alpacas, and details about Peruvian culture and textiles round out the book.





TAPESTRY





ABOVE: Pillow face. Skýros, Northern Sporades. Eighteenth century. Collection of the Textile Museum, acquired by George Hewitt Myers in 1950. (81.99). ABOVE RIGHT: Skirt border fragment. Crete. Early eighteenth century. Collection of the Textile Museum, acquired by George Hewitt Myers in 1925. (81.50). *Photographs courtesy of the Textile Museum.*

Textile Travels: Visit Washington, D.C.

— The Textile Museum

About seventy spectacular embroidered household and trousseau textiles created during the seventeenth and eighteenth centuries, including ornate bed tents, pillows, handkerchiefs, and clothing fragments, are on view through September 3 in Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region.

THE TEXTILE MUSEUM — 2320 S St., NW, Washington, DC 20008; (202) 667-0441; www.textilemuseum.org.

— Renwick Gallery of the Smithsonian American Art Museum

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RENWICK GALLERY, SMITHSONIAN AMERICAN ART MUSEUM — 1661 Pennsylvania Ave., NW (at 17th St.), Washington, DC 20006; (202) 633-2850; http://americanart.si.edu/renwick/index.cfm.



Baskets quilt possibly by Lucille Meyer. Appliquéd and quilted. Possibly Highland, Illinois. Circa 1880–1900. 85 x 85 inches (215.9 x 215.9 cm). (1997.007.0708). *Photograph courtesy of the International Quilt Study Center, University of Nebraska–Lincoln.*

Colonial Revival Quilts

Nostalgia for America's beginnings is stitched into each quilt in Perfecting the Past: Colonial Revival Quilts, an exhibition running through September 1 in the Robert Hillestad Textiles Gallery at the University of Nebraska-Lincoln. Drawn from the permanent collection of the International Quilt Study Center also located at the University of Nebraska-Lincoln, each of the pieced, block-style, and/or appliquéd quilts was made in the late nineteenth or early twentieth century and looks back on a period when, in fact, relatively few quilts were made. An illustrated gallery guide accompanies the exhibition, curated by Melissa Slaton.

ROBERT HILLESTAD TEXTILES GALLERY — University of Nebraska–Lincoln East Campus, Home Economics Building Second Floor, Lincoln, NE 68583; (402) 472-2911; http://textilegallery.unl.edu. INTERNATIONAL QUILT STUDY CENTER — University of Nebraska–Lincoln East Campus, 234 Home Economics Building, Lincoln, NE 68583; (402) 472-6549; www.quiltstudy.org.

—Suzanne Smith Arney



Apron. Maker unknown. Embroidered, cutwork, and bobbin lace. Blata Region, Bohemia, Czech Republic. Circa 1950. Collection of the National Czech and Slovak Museum and Library. (c.2c.220).

Photographs courtesy of the National Czech and Slovak Museum and Library, Cedar Rapids, Iowa.



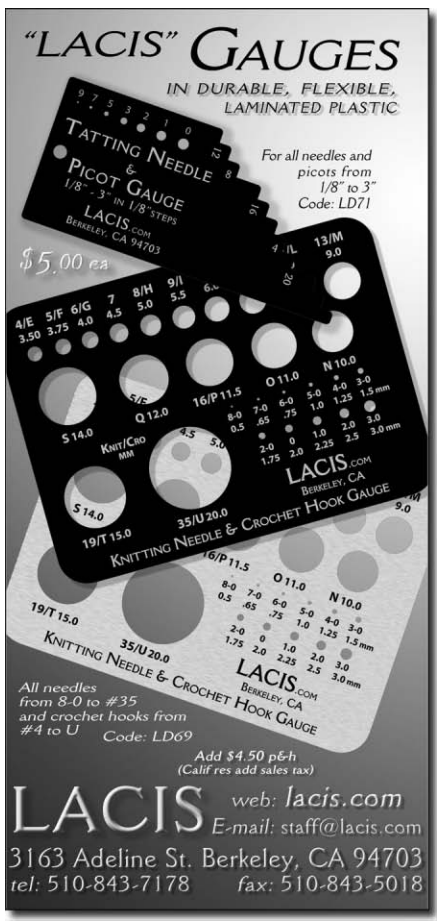
Detail of a cuff. Maker unknown. Embroidered and lace. Gold thread, leather, beads, and cotton thread. Trnava Region, Slovakia. Early twentieth century. Gold thread is wrapped around pieces of leather and applied to lace. On loan from the Helen and Robert Kindt Collection.

Czech and Slovak Textiles on Display

On view until October 2, Embellished Textiles: Absolutely Art! showcases more than 100 woven, embroidered, beaded, and/or appliquéd linens, ritual cloths, and clothing from the collection of the National Czech and Slovak Museum and Library and the Helen Zemek Baine and Helene Baine Cincebeaux Collection. Five original embroidery and lace needlework patterns inspired by pieces in the exhibition have been created for sale in the museum store. Instruction in working them will be offered in addition to weekly demonstrations of lace making or embroidery by members of local lace and embroidery guilds.

NATIONAL CZECH AND SLOVAK MUSEUM AND LIBRARY — 30 16th Ave. SW, Cedar Rapids, IA 52404; (319) 362-8500; www.ncsml.org.







The Arnott-Rogers Blue-*and*-White Embroideries *of* Sichuan

PEG FRASER

JUST OVER 100 YEARS AGO, GEORGE ROGERS (1874–1959) set sail for China to work as a missionary in the remote mountain villages of the inland province of Sichuan. When he and his Canadian-born wife, Robina Arnott (1862–1957), returned home to Australia many years later, they brought not only a wealth of stories and memories but also a collection of exquisite traditional blue-and-white embroideries made by village women. Those embroideries are now in the Gold Museum in Ballarat, Victoria, a gift of the Arnott-Rogerses' daughter, Margaret.

Work like this seldom was seen outside the area where it was made. The embroideries, however, are part of a history that stretches back hundreds, perhaps even thousands, of years and tells us of a people who celebrated life, family, the fruitfulness of the earth, and ancient spiritual traditions.



Shirt. Maker unknown. Cross- and double running stitches with sawtooth variation border in indigo-dyed cotton thread on cotton. China. 1904. Label attached "R.A.R. 1904." (84.1378).

All objects from the Arnott-Rogers Collection, Gold Museum, and all photographs courtesy of the Gold Museum, Ballarat, Victoria, Australia.

Life in Sichuan

The province of Sichuan occupies nearly 220,000 square miles in south-central China. It was an early center of civilization and had sophisticated agricultural and economic structures in place well over 2,000 years ago. In Chinese history, Sichuan is named as one of the four ancient centers of embroidery. Excavations at Sian, not far from George and Robina's mission, have turned up bone needles dating from nearly 6,000 years ago.

The mountainous area east of the great Sichuan Basin and north of the city of Chongqing, on the Yangtze River, is rough and isolated. A hundred years ago, its small, scattered villages were connected by narrow paths that wound through mountain passes and river valleys, accessible only on foot or by mule. Han Chinese farmers owned or rented small, steep landholdings, where they tended crops and raised pigs and chickens. This was the home of the blue-and-white embroideries.

In this world, boys and girls were raised and educated together until the age of six. Boys then had the option to continue on in school while girls stayed home and prepared themselves for an arranged marriage. Knowing how to cook, sew, and run a household made a young woman more desirable as a bride, and a good marriage brought honor to her family as well as the chance of a better life for the bride herself when she joined her husband's family after the wedding. By the time she married, a young woman was expected to have amassed enough linen for an entire household, garments as well as domestic textiles such as bedclothes, table covers, and mirror cloths.

All the linens were made from narrow, plain white cotton fabric (described as "coarse" by one early collector, although the thread count generally was a very fine 57) bought from merchants trading up and down the deep,



Shirt cuff (unused). Maker unknown. Double running stitch in indigo-dyed cotton thread on cotton. China. Circa 1900–1910. (84.1380).

swift-flowing Yangtse River. The needlewomen used cotton thread dyed locally using indigo. The stitches are the simplest and the oldest in the world: cross, stem, satin, and running. In fact, the appeal of the blue-and-white embroideries lies in the use of simple stitches and common materials to create objects of such uncommon beauty. Pattern variations—call them mistakes if you like—abound. You get the feeling that the embroiderers weighed the cost of ripping out great sections in order to achieve perfect symmetry and decided to take the sensible alternative. On the other hand, perhaps mechanical perfection was less important to them than it is in our own world.

Change and Continuity

The embroideries shown here were stitched about a hundred years ago, but the designs are centuries old. Different families or villages developed distinct styles, but the motifs themselves have changed very little over hundreds of years. Similarities have been found between these motifs and those seen in other types of the decorative arts of the Tang dynasty (A.D. 618—907).

Paradoxically, these ancient patterns survived because the textiles on which they were embroidered were ephemeral: sheets, cloths, clothing, and towels wore out and needed to be replaced. In embroidering each replacement, the housewife copied the designs from the original piece. As counted-thread stitches are the foundation of many of these embroideries, it was a simple matter to count and reproduce the stitches in each design. Therefore, the traditional stitches were carried on.

These embroideries were part of a culture that valued tradition over innovation and continuity over individual freedom. It has been suggested that such a culture could develop only during a long period of peace and stability, but I believe that traditions such as this embroidery not only rose from stability but also helped to preserve it. When grandmothers passed on their needlework skills, they also were passing on their cultural values, religious beliefs, and tribal folk tales.

Symbolism

Family tradition, personal taste, and the symbolism inherent in the motifs all influenced a young woman's choice of embroidery designs. As in all other Chinese art and design, every motif



Set of shirt cuffs (unused). Maker unknown. Double running stitch in indigo-dyed cotton thread on cotton. China. Circa 1900–1910. (84.1417).

seemingly had a secondary meaning, known to the embroiderer and everyone in her society but often lost on the outside observer. The symbolism was many-layered and complex, and a single motif might hold multiple meanings.

Almost all of the designs carry auspicious connotations. The makers used them to protect their families, influence the future, and to ask for good fortune in marriage and motherhood. Designs for bringing good luck or warding off danger often embellished children's clothing (see "Warding Off Evil: Chinese Children's Booties and Shoes," *PieceWork*, September/October 2004).

For girls who were for the most part illiterate, this embroidery was their written language. There are also patterns that draw from three great religious traditions of the Chinese people: Buddhist, Taoist, and Confucian. It is not at all unusual to find symbols of more than one belief represented on the same piece.

The Chinese loved word games in their art, and the peasant girls who stitched these embroideries were no exception. Hidden in the designs are puns, visual puzzles, and subtle references that escape Western eyes.

Although a few pieces in the Arnott-Rogers Collection depict events such as processions, children at play, and scenes from mythology, most of the motifs are stylized depictions of the natural world. Flowers and fruit predominate, often portrayed in formal fashion in vases, baskets, or worked into medallions and borders. Sometimes the motifs are stylized to the point that it is difficult to recognize them, while in other pieces they have



Photograph by George Rogers of Robina and Margaret Arnott-Rogers. Sichuan, China. 1910.

George *and* Robina Arnott-Rogers *in* China

George Rogers was born in 1874 in Bacchus Marsh, Victoria, Australia. As a young man, he was apprenticed to a coachbuilder in Ballarat. We don't know if George heard the charismatic founder of the China Inland Mission, James Hudson Taylor (1832–1905), when he spoke at a public meeting in Ballarat in 1890, but George eventually left the carriage trade and trained to be a minister. In 1899, he joined the China Inland Mission and took a ship to China.

After studying Chinese at the language school in Nanking, George left, on foot, for the wild mountainous region north of the Yangtze River in Sichuan. He found it hard to adjust to a new world where the language, climate, social customs, and food were so different from those of his previous life. In time, he grew to understand the new ways and put his practical skills to work. Over the years, he designed and built hospitals, mission stations, and even a cathedral in cities and towns throughout Sichuan. He slowly built a close rapport with his Chinese workers, and family history records his pride that, in an era and region where human life was cheap, not one laborer was injured or killed on his building sites.

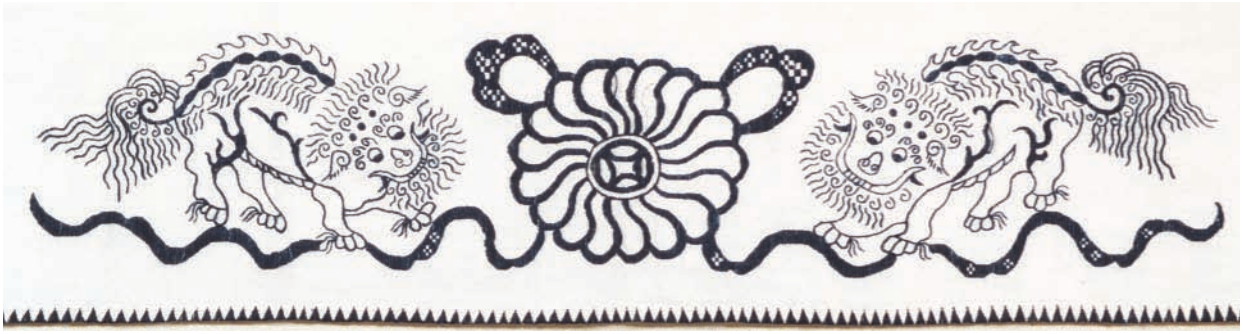
It was in Sichuan that George met Robina Arnott, a Canadian nurse working with an English missionary family. They married in 1902, and, while George often traveled to distant towns to serve the China Inland Mission, Robina ran a hospital and nursing station. As nurse, doctor, surgeon, dentist, and midwife to the local people, she earned a reputation that was described as "better than diplomatic immunity." Their daughter, Margaret, was born in 1907.

George and Robina adopted Chinese dress and furnished their home in the manner of local families. Their life was hard and often dangerous, but they had a little time for personal interests. A passionate photographer, George recorded hundreds of Chinese buildings and landscapes with his camera. Robina admired the blue-and-white embroidery of the region and began adding many pieces to her own household linens.

Except for brief absences, the family lived and worked in the mountain villages until 1916, when George was asked to go to England to help the war effort during World War I (1914–1918). Packing what they could on short notice, the Arnott-Rogerses left Sichuan by the northern route through Mongolia, Siberia, Russia, and Western Europe. They never saw China again.

After years of living and traveling abroad, the Arnott-Rogers family settled in South Australia. They stayed actively involved with the mission, with George giving many talks illustrated by photographs from their time in China.

—P. F.



an appealing naturalism and grace. Cats, fish, butterflies, and deer share space with mythical dragons and unicorns. Only those who had grown up in the mountains, immersed in the mythology and customs of the area, could fully understand and appreciate the complex story that the embroideries tell.

Change and Loss

In the past hundred years, Sichuan has seen the end of centuries of imperial rule, repeated civil war, the rise of Communism, the start of the industrial society, and the end of the family- and village-based culture that nurtured the blue-and-white embroideries. The municipality of Chongqing is now China's major industrial center, with a population of over thirty million. Many aspects of peasant life have changed beyond recognition, and old traditions no longer carry the weight of authority.



Photograph by George Rogers of a Sichuan girl at her cross-stitch. China. Circa 1905.

The glorious silk embroideries of the imperial court, produced in professional workshops and eagerly bargained for (or fought over) for many centuries, are renowned throughout the world, but the humble blue-and-white embroidered cotton cloths from peasant homes rarely were preserved, were never traded, and there was little interest in studying them.

Carl Schuster, a scholar who collected blue-and-white embroidery in China in the 1930s, noticed parallels between some of the designs and motifs from other cultures and believed that such similarities could hold clues about prehistoric migration routes. Schuster observed then that the practice of embroidery in Sichuan was in decline and predicted that it would shortly die out altogether. Old pieces occasionally turn up in country markets in southern China, and some scholars believe that the embroidery may still be produced in out-



Bedcover (detail above). Maker unknown. Surface satin, satin, stem, and double running stitches in indigo-dyed cotton thread on cotton. China. Circa 1900–1910. 55½ x 88 inches (141.0 x 223.5 cm). (84.1382).

of-the-way corners of Sichuan—we simply don't know. Many other handcraft traditions throughout the world have experienced a great revival in the past forty years, fueled by a renewed interest in folk history and traditional techniques. Will the blue-and-white embroideries of Sichuan be revived, or do collections such as that of the Gold Museum hold the last traces of an ancient tradition? ❖

ABOUT THE AUTHOR AND DESIGNER. *Peg Fraser was guest curator of the traveling exhibition Indigo: The Blue and White Embroideries of Sichuan organized by the Gold Museum in Ballarat, Victoria, Australia, in 2000. You may contact her at fraserme@bigpond.net.au.*

FURTHER READING

Baker, Muriel, and Margaret Lunt. *Blue and White: The Cotton Embroideries of Rural China.* London: Sidgwick and Jackson, 1978. Out of print.

Clarke, Samuel R. *Among the Tribes in South-West China.* London: China Inland Mission, 1911. Out of print.

Indigo: The Blue and White Embroideries of Sichuan. Traveling Exhibition. Ballarat, Victoria, Australia: Sovereign Hill Museums Association, 2001.

Lenthe, Sue. "The Blue-and-White Embroidery of Western China." *PieceWork,* March/April 1996.

Schuster, Carl. "Some Peasant Embroideries from Western China." *Embroidery,* September 1935.

Williams, C.A.S. *Chinese Symbolism and Art Motifs.* Reprint, Boston: Tuttle, 2006.

Stitch Double Running Motifs *for a* Scarf

PEG FRASER



Peg Fraser's scarf with double running stitched motifs.
Placemat and chopsticks courtesy of The Cupboard, Fort Collins, Colorado. Photograph by Joe Coca.

This design originally embellished the cuffs of a cotton shirt of the style worn by farmers in Sichuan, China, a hundred years ago. A white linen base and dark indigo thread reflect the humble origins of this tradition. A reversible design has many uses—think of stitching a single row from this pattern along one edge of a place mat, across the bottom of a curtain or shelf edging, on the edges of a scarf as seen here, or follow the original makers, and create a set of cuffs for a hand-tailored shirt or jacket.

INSTRUCTIONS

Notes: Work all stitches in double running stitch over two linen threads, using one strand of #560 and the tapestry needle and referring to the chart. Use the sharps needle for all other stitching. Use the white sewing thread for all basting. Follow the guidelines for the

MATERIALS

Zweigart Cashel, 28-count, 100% linen fabric, #3281/101/55, Antique White, 12 x 12 inches (30.5 x 30.5 cm), 2 pieces
Ginny Thompson Flower Thread, 100% cotton 1-ply thread, 40 yards (37 m), 1 card of #560 dark blue
Fabric, 100% silk, dark blue, 12 x 39 inches (30.5 x 99.1 cm), 1 piece
Sewing thread, dark blue and antique white
John James Needles, tapestry size 24 and sharps size 10
Roller bar frame, 11 inches (27.9 cm) wide

Materials are available at needlework, fabric, and craft stores or from mail-order or online resources.

Finished design size: 3¼ x 5½ inches (8.3. x 14.0 cm)

double running stitch and the suggested pathways on page 20, repeating the motifs as necessary.

Baste a vertical line through the center of one piece of linen; this line corresponds to the arrows on the pattern. Mount the linen on the frame. Center and begin stitching at the top left corner of the chart. Work the first row of flowers from left to right (Figure 3, page 20). When you reach the right end of the line, work the return journey from right to left (you will have only the straight line to complete).

Work the row of cross-stitches from left to right, stitching the first half of each stitch on the outward journey and completing each stitch on the homeward journey: begin by bringing the needle up on the lower left end of the design line, insert the needle two linen threads above and two linen threads to the right, bring the needle up two linen threads to the right and two linen threads below. At the end of the outward journey, bring the needle up directly two linen threads below the last stitch, bring the needle up two linen threads to the left and two linen threads above (this completes the first cross-stitch on the back of the linen), and bring the needle back up two linen threads to the left and two linen threads below.

Work the band below the cross-stitches in two sections: Stitch the band from the top straight line down according to Figure 4; work the homeward journey from right to left to complete the straight line. Stitch the band from the bottom straight line according to Figure 5; work the homeward journey from right left to complete the straight line.

Work the row of cross-stitches as described above. Work the final row of flowers according to Figure 6; work the homeward journey from right to left to complete the straight line. Remove the linen from the frame and repeat for a second panel.

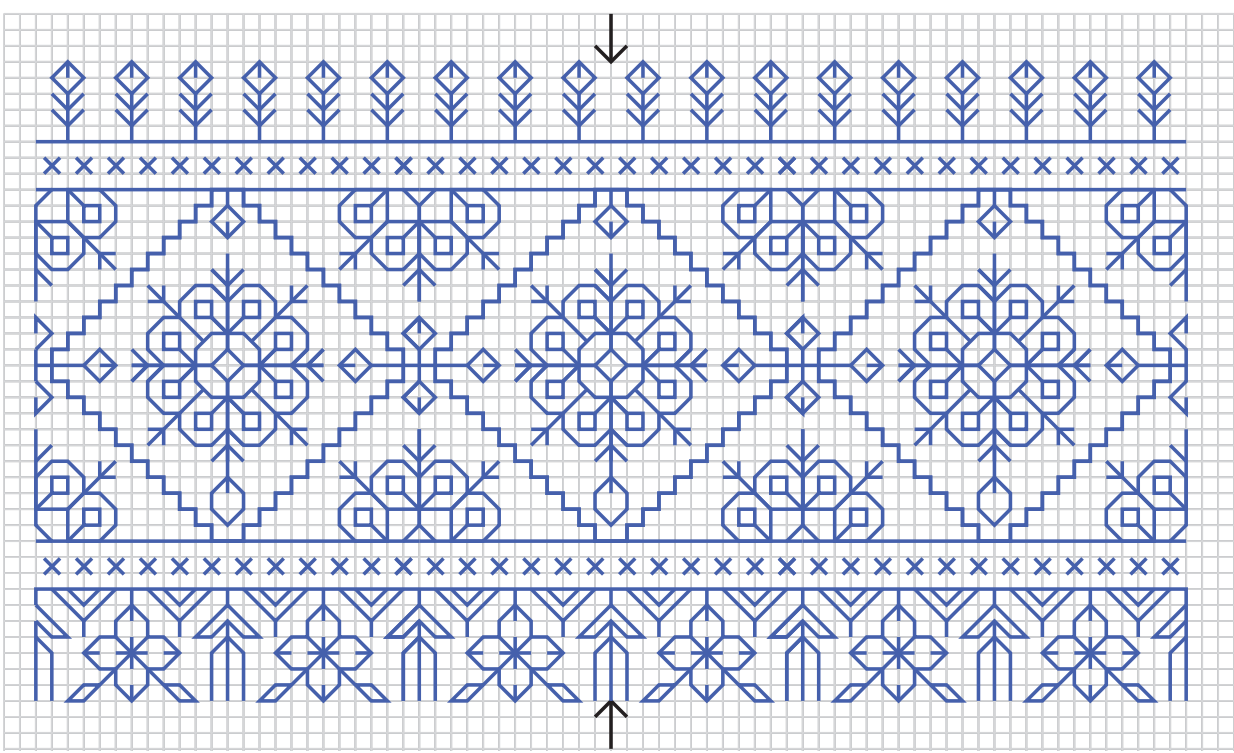


Chart may be photocopied for personal use.

Working on one piece of linen, pull and remove one linen thread twelve threads away from stitched design; cut along the lines created by the pulled threads. Overcast stitch all four edges with the white sewing thread. Working only on the side and bottom edges, turn the raw edges in four threads with right side facing, press and turn in again until the hem touches the stitching (the embroiderers in Sichuan made a feature of the hem by turning it to the right side of the fabric in this way). Slip-stitch in place, mitering the bottom corners and using the white sewing thread. Press on the wrong side with a damp cloth. Repeat for the second piece of linen.

With right side facing and using the blue sewing thread, sew the long sides of the silk together using a ½-inch

Double Running Stitch

Peg Fraser

Chinese peasants transformed their simple cotton shirts by adding deep cuffs embroidered with delicate bands of stitching. Most of these are exquisitely worked in counted stitches, and the pattern is identical on both sides of the fabric. To see such a high degree of skill and care on what was, after all, a work shirt is to begin to understand the importance of embroidery in the culture of Sichuan. Double running stitch, often called Holbein stitch and used in blackwork in European embroidery, is known in China as er mien ti, *"stitch with two faces." The reversibility of the stitch makes it an ideal candidate for adorning shirt cuffs and other areas where the underside of the work might be seen.*

The double running stitch is a simple stitch to work, but not an easy stitch to execute; it takes concentration, planning, and practice. To get started, you will need linen evenweave fabric (we used 28-count) and cotton embroidery thread.

Before embarking on a project, you must consider the paths that your thread will take. There are several different pathways for any motif. If you wish, you may divert from the stitch paths suggested here. In the stitch paths shown here, we adhered to the following general guideline: As the

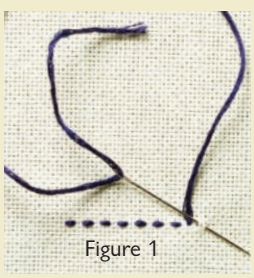


Figure 1

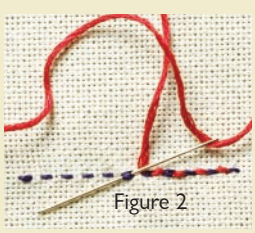


Figure 2

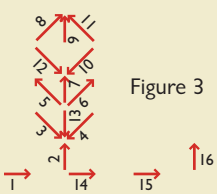


Figure 3

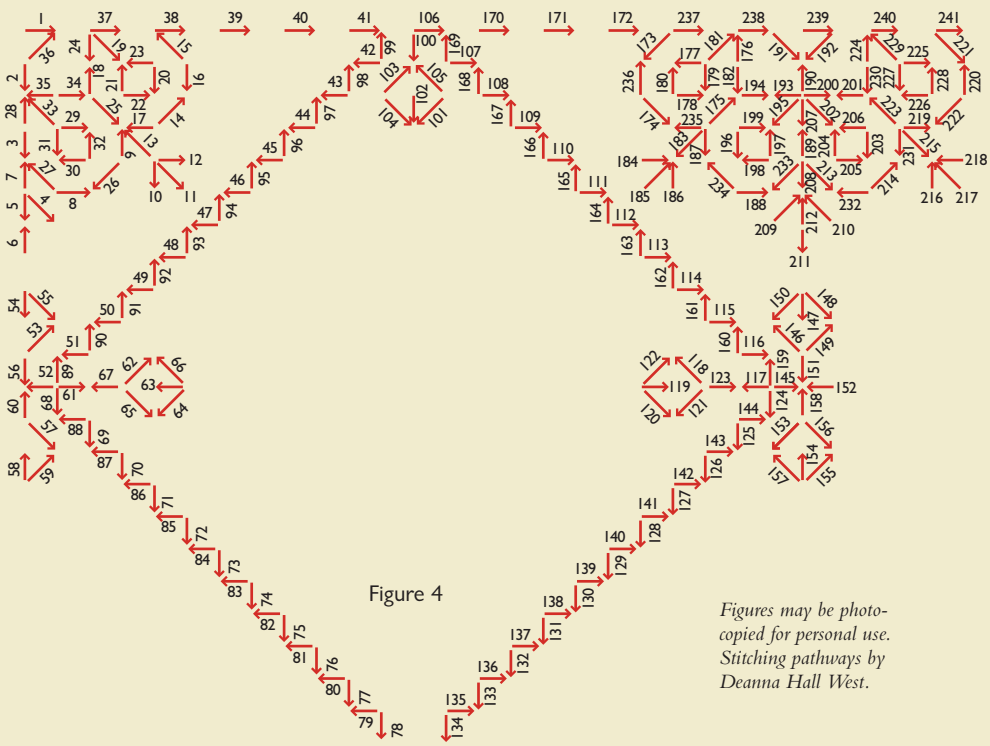


Figure 4

Figures may be photocopied for personal use. Stitching pathways by Deanna Hall West.

(1.3-cm) seam allowance to create a fabric tube. Slide the raw edge of one of the pieces of linen into one end of the tube. If the linen piece does not fit snugly, resew the seam in the silk, creating a larger or smaller seam allowance, as necessary. Press the seam open; turn the tube right side out and, with the silk tube rotated so that the seam is at the center back, press again. Turn under the raw edges of the silk ½ inch (1.3 cm). Press; baste in place. Slip the raw edge of one stitched linen piece in each end of the fabric tube, pin, and baste into position so that the fabric is ⅛ inch (3 mm) from the first row of stitching. Remove the pins. Using the blue sewing thread, sew through all thicknesses of the silk and linen, ⅛ inch (3 mm) from the folded edge of the silk. Remove basting stitches and press.

needle follows the path for the first time (called the outward journey), we deviated from the main path each time it touched the next side path. The side path was completed before we resumed stitching the main path. With some flowers and other motifs, the side path took us around the outside of the pattern. Every time the path crossed another line, such as the stitches into the center of the flower, we stitched those before resuming the side path. When we reached the end of the outward part of the side path, we returned to the main path. When we reached the end of the main path's outward journey, we turned around and came back, making the homeward journey and completing the motif.

If you find a mistake, do not simply pull out one or two stitches as it is difficult and messes up the back; it is far easier (although it doesn't seem so at the time) to pull out the entire section and start again.

To work basic double running stitch, bring the needle up at the beginning of the design line and follow the design line, stitching over and then under two threads of linen (Figure 1). When you reach the end of the design line, stitch the return journey by inserting the needle into the same holes as the first, filling in the spaces left by the first journey (Figure 2; our example uses red thread to indicate the return journey for demonstration purposes only; traditionally, only one color of thread would be used).

To begin and end threads without using knots, begin each line by leaving a long tail on the right side of the fabric out of the way of the stitching. When stitching is complete, rethread the needle with the starting tail and weave it under several stitches on the back of the linen. Conceal ending thread tails in the same manner.

The diagrams in Figures 3 through 6 illustrate the stitching paths for the motifs in the project beginning on page 18. Practice them here before embarking on the actual project.

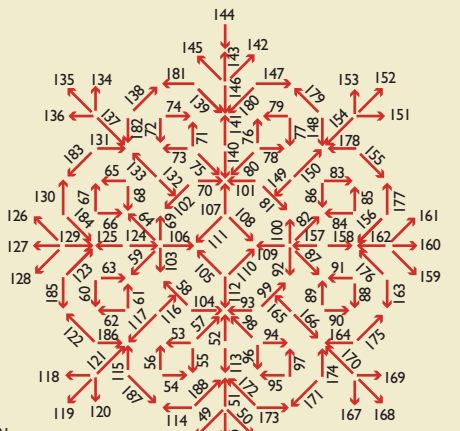


Figure 5

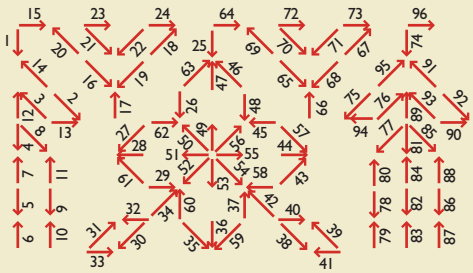
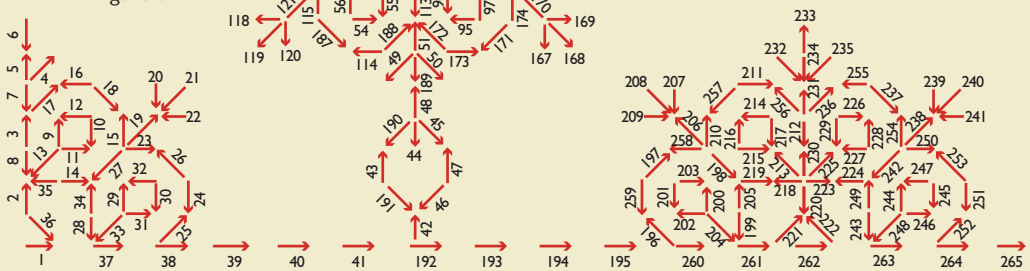


Figure 6



Resources

Linen fabric: Zweigart; (732) 562-8888; www.zweigart.com

Embroidery thread: DMC; www.dmc-usa.com



Kimono fabric. Printed silk. First half of the twentieth century.
3⅞ yards (3.5 m) x 14½ inches (36.8 cm). Donor, Dorothy Gardiner. (2004.24.01).
All objects from the Historic Textile and Costume Collection at the University of Rhode Island, Kingston, Rhode Island. All photographs by the author.

Mauve

A Beautiful Discovery That Revolutionized Textile Science

SUSAN J. JEROME

WHEN EIGHTEEN-YEAR-OLD William Henry Perkin (1838–1907), working in his homemade laboratory in east London, failed again to discover a way of manufacturing synthetic quinine from coal tar, he did something unusual for a chemist in 1856: unlike others who had isolated colored material from coal tar while seeking something else, Perkin realized that the substance he had produced might have an application. Perkin had created the first synthetic dyestuff.

Chemical experiments at the time were largely a matter of trial and error, as the chemical structure of substances was then poorly understood. Perkin's discovery, a dye color that became known as mauveine (from the French word for the mallow plant), not only dramatically changed the developing field of organic chemistry but also united science and business, proving that a scientific breakthrough could be a financial as well as an intellectual success.

Before 1856, all textiles had been colored with natural dyes made primarily from plants, insects, or sea creatures. Madder, indigo, woad, quercitron (from a species of oak), and other plants supplied reds, blues, yellows, and browns. Thousands of tiny dried cochineal and kermes insects were needed to produce a minute amount of a vivid red dye. Ancient cultures had discovered a purple dyestuff in mollusks found in the Mediterranean Sea and off the western coasts of Africa and South America. These natural dyes offered a wide variety of colors, but production was labor-intensive and expensive, not to mention subject to the influences of Mother Nature, and professional dyers closely safeguarded the complex details involved in coloring fabrics with them. Perkin realized that his process for producing a synthetic dye—one that could be repeated over and over again, in large quantities, and with the same results—allowed for more control over the cost and quality of the final product than the use of any natural purple dye.



Original, hand-tinted fashion plate. Stamped "Mme Devy's Compy Limited." Circa 1863. 9¼ x 12¼ inches (23.5 x 31.1 cm). Donor, Artifice. (1998.21.03).

Young Perkin showed unusual business sense at a time when science and business were separate realms. Industries then did not ordinarily employ scientists to work in research and development. Many scientists of the Victorian era were wealthy amateurs or scholars not connected with manufacturing and moneymaking enterprises. Before Queen



Purple shoes. Maker and origin unknown. Circa 1870. Donor, Anna Tucker. (1987.11.07).

Victoria's husband, Prince Albert (1819–1861), helped establish the first college dedicated to the study of chemistry in 1845, chemistry and biology had not been taught in English schools at any grade level. Perkin, apparently a precocious boy with an early interest in science, had enrolled in the Royal College of Chemistry in 1853 and studied under August Wilhelm von Hofmann (1818–1892), the college's first director. Within three years, Perkin was trying to synthesize quinine as a treatment for malaria, a disease then still prevalent in England and her colonies. An obviously dedicated, passionate student, he was working on his own during Easter break when his "failure" occurred.

Along with his brother, Thomas, and a friend, Arthur Church, Perkin further tested his dye before deciding to pursue a patent, which was issued in August 1856. Robert Pullar of John Pullar and Son in Perth, Scotland, silk dye makers to the Queen, had written him: "This colour is one which has been very much wanted in all classes of goods and could not be obtained fast on silks, and only at great expense on cotton yarns." Professor von Hofmann disapproved of Perkin's decision to quit school and devote



Hexagons of an unfinished quilt top, four pieces. Maker unknown. Silk fabrics in plain weave, velvet, complex weaves with silk embroidery floss on a cotton backing. Circa 1900. 14 inches (35.6 cm) at widest point. Donor, Whitlock Collection. (1962.99.273 a, b, c, d).

himself fully to the production of mauveine. When he failed to obtain financing from another source, Perkin's father agreed to sponsor the business. In 1857, Perkin & Sons constructed a factory in Greenford Green, northwest London. William Henry Perkin became a business success before he was twenty years old, making a fortune that enabled him to retire at thirty-six.

Part of his success was luck. Mauve was a popular color in 1856, a time when women's skirts were long and very wide, requiring many yards of fabric. Queen Victoria (1819–1901) and Empress Eugénie (1826–1920) of France, both fashion trendsetters, wore mauve, the empress saying that it matched her eyes perfectly. The industrial revolution was in full force, fueled by the textile industry and the desire by the rising middle class for consumer goods. Further, coal tar, the raw material for Perkin's new dye, a byproduct of the expanding coal gas and coke industries, was readily available.



Tea cozy made by the donor's mother. Silk velvet, faille, plain and complex weaves with a silk lining. Brighton, England. Circa 1900. 10 x 13 inches (25.4 x 33.0 cm). Donor, Louise Richardson; (1953.43.44).

Perkin became immersed in the textile printing business. He developed methods of fixing the dye to the cloth, standardized procedures, and educated the coal industry on the manufacture of coal tar. He also introduced the dye to paper companies, where eventually Perkin's coal-tar dyes, as well as those produced by other companies, were used to color postage stamps.

Competition was swift in coming. French and German companies, now understanding the basic concepts for producing aniline dyes, began synthesizing other colors. At the 1862 International Exposition in London, twenty-eight dye companies from five European companies were represented. In 1897, with the development of synthetic indigo, the German company Badische Analin- und Soda-Fabrik (BASF) completed the last synthesis of a major naturally produced color. Aniline derived from coal tar became the basis for most red, blue, and green dyes.

Although the craze for mauve ended, Perkin continued to develop new colors and techniques for dyeing silks, cottons, and wools. He followed up mauve with Britannia Violet and Perkin's Green. In 1869, he synthesized the red dye alizarin from anthracene, another coal-tar byproduct. Going beyond color, Perkin also synthesized coumarin (a substance with an odor of new-mown hay that occurs in several types of plants), which formed the basis for the synthetic perfume industry.

A plaque erected by the Stepney Historical Trust on Cable Street, at the site of Perkin's initial discovery, is inscribed: "Sir William Henry Perkin, F.R.S., discovered the first aniline dyestuff, March 1856, while working in his home laboratory on this site and went on to found science-based industry. 1838-1907."

Visiting America on the occasion of the fiftieth anniversary of his discovery, Perkin addressed students and faculty at the Massachusetts Institute of Technology. An article in the October 12, 1906, issue of *The Tech*, the college newspaper, describes him as "the father of the aniline dye, whose discovery of the mauve dye just fifty years ago revolutionized the textile industries and opened undreamed of possibilities to the textile world." In closing his speech, Perkin said, "Be very earnest and out-and-out in your work and always do it in such a way that you will never have any regrets that you didn't do it better."

During this same trip to the United States, Perkin became the first recipient of the Perkin Medal, the highest

Cole's Encyclopedia *of* Dry Goods *on* Aniline Dyes

At the present day every color, and all tints and shades of colors, are produced from aniline, which in turn is derived primarily from ordinary soft coal. While the processes employed and the combinations formed are very numerous, the names under which the dyestuffs are sold must be said to be endless. Aniline dyes communicate a permanent color to wool and silk, but on vegetable fibers they produce, as a rule, only a fugitive, easily washed-out stain.

—*Cole's Encyclopedia of Dry Goods. A Reference Book for the Wholesale and Retail Dry Goods Trade of the United States*, New Edition, Revised and Enlarged by George S. Cole, Root Newspaper Association, New York, Chicago, St. Louis – 1900



CLOCKWISE FROM TOP LEFT: Turtle motif fabric. Writing under turtle "Polepole Utafika"; selvedge edge reads "Mama Africa Veritable Super Print." 1970s. Donor, Dr. Barbara Brittingham. (1998.10.01). Blue imitation batik, printed with peacocks, manufactured at Tootal in Manchester, England, for the African market, especially Nigeria. Selvedge printing identifies the designers, Elson & Weill, and the name and identification of the pattern. 1975. Donor, Linda Welters. (2001.10.02). Orange imitation batik, printed with butterflies, manufactured in Holland. Circa 1940. (1950.01.96). Cotton yardage with animals. The fabric design was inspired by appliqués made in Africa. 1970s. Donor, Patricia Weeden. (1980.01.02).

honor awarded within the chemical industry today, which is presented annually by the American Section of the Society of Chemical Industry. Perkin was a Fellow of the Royal Society (FRS) and was knighted in 1906 for his contributions to science. ❖

ABOUT THE AUTHOR. *Having worked for a number of years in the museum world, Susan J. Jerome received her master's degree from the University of Rhode Island Textiles, Fashion Merchandising and Design Department in 2006. Her thesis was on the use of cloth as a bartering commodity by whaling ships in the Pacific whaling grounds, 1820–1870.*



Detail of a sixteen-patch quilt probably made by Isabella Maria Flag Merrill Allen (1805–1891). Cotton top, back, and filling. Circa 1830. Squares, 5 x 5 inches (12.7 x 12.7 cm) each; quilt, 60 x 60 inches (152.4 x 152.4 cm). Donor, Alice Howland. (1954.39.186).

FURTHER READING

Garfield, Simon. *Mauve: How One Man Invented a Color That Changed the World*. New York: W.W. Norton, 2001.

Travis, Anthony S. *The Rainbow Makers: The Origins of the Synthetic Dyestuffs Industry in Western Europe*. Bethlehem, Pennsylvania: Lehigh University Press, 1993.

For More Information

If you would like more information on William Perkin and/or the color mauve, here are some helpful Internet sites. England's Imperial College site, www.ch.ic.ac.uk/motm/perkin.html, has biographical information plus links to many sites, including one with a photograph of what is purported to be a scrap of Queen Victoria's mauve dress and another of a modern-day professor wearing a mauve bowtie. For the chemical structure of mauveine (revised in 1994 to A and B forms), visit http://classes.yale.edu/chem220a/studyaids/history/chemists/mauve.html.

Dyeing Resources

These companies offer synthetic dyeing supplies:

Earth Guild, 33 Haywood St., Asheville, NC 28801; (828) 255-7818; www.earthguild.com

Rupert, Gibbon and Spider, PO Box 425, Healdsburg, CA 95448; (707) 433-9577; www.jacquardproducts.com

Dharma Trading, PO Box 150916, San Rafael, CA 94915; (415) 456-7657; www.dharmatrading.com

Aljo Manufacturing, 81-83 Franklin St., New York, NY 10013; (212) 226-2878; www.aljodye.com

Pro Chemical and Dye, PO Box 14, Somerset, MA 02726; (508) 676-3833; www.prochemical.com

Book resources include:

The Dyer's Companion by Dagmar Klos (Loveland, Colorado: Interweave Press, 2004); available at book-, yarn, and craft stores or from (800) 272-2193 or www.interweave.com

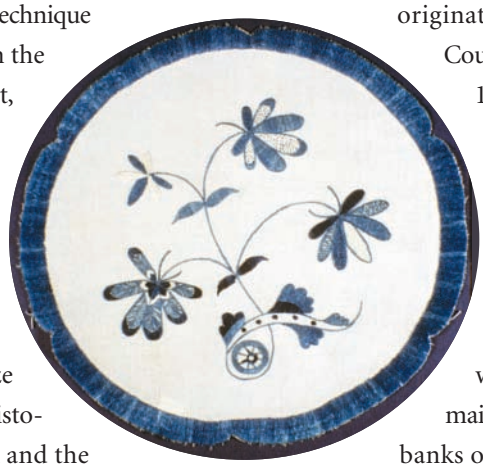


LEFT TO RIGHT: Door curtain designed by Margaret C. Whiting (1860–1946) and embroidered by the Deerfield Society of Blue and White Needlework. Linen and cotton thread on linen fabric. Deerfield, Massachusetts. 1899. 93 x 76 inches (236.2 x 193.0 cm). Collection of Memorial Hall Museum. (1956.10.01). Sketch for an embroidery design for the Deerfield Society of Blue and White Needlework by Margaret C. Whiting (1860–1946) based on the head cloth (at right) embroidered by Rebekah Dickinson. Paper, colored pencil, graphite. Deerfield, Massachusetts. Circa 1905. 11½ x 8 inches (29.2 x 20.3 cm). Collection of Memorial Hall Museum. (2003.43.574.03.03). The large D in the wheel at the bottom right was the society's trademark. Head cloth from a set of bed hangings by Rebekah Dickinson (1738–1813). Embroidered. Wool on linen. Hatfield, Massachusetts. 1765. 78 x 67 inches (198.1 x 170.2 cm). Collection of Memorial Hall Museum. (2003.58.04).

Photographs courtesy of Memorial Hall Museum, Deerfield, Massachusetts.

Mountmellick and Deerfield Embroidery

YVETTE STANTON



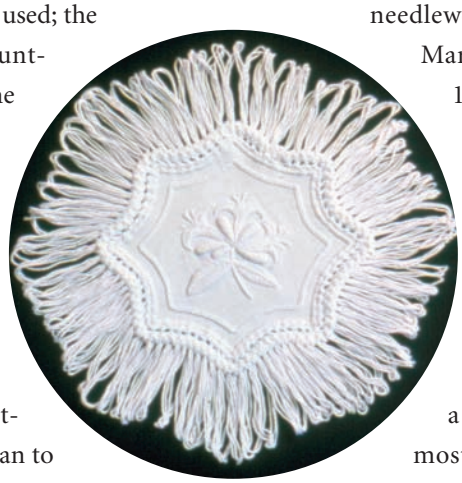
Doily embroidered by the Deerfield Society of Blue and White Needlework. Linen thread on linen fabric. Deerfield, Massachusetts. 1896–1926. 9 inches (22.9 cm) in diameter. Collection of Memorial Hall Museum. (NBW.074). The edging is New England laid stitch, with the fabric cut away right at the edge of the stitching. *Photograph courtesy of Memorial Hall Museum, Deerfield, Massachusetts.*

FOR THE PAST FEW YEARS, Mountmellick embroidery has absorbed me. Upon my return to Australia after studying the technique in Ireland in 2002, I wrote a book on the subject with my twin sister, Prue Scott, and began teaching classes on it. A student's query whether I knew of Deerfield embroidery sent me on a new journey.

I discovered another wonderful world of needlework, with another rich history. I also came to recognize interesting similarities in both the histories of the two styles of needlework and the techniques themselves.

Mountmellick embroidery (see "Two Tales from One Box of Needlework," *PieceWork*, May/June 2001) originated in the town of Mountmellick, County Laois, in central Ireland. About 1825, Johanna Carter was teaching embroidery to some of the local women, using white cotton thread and white cotton fabric. The stitching was highly textured and made use of many knotted and padded stitches. The designs, which were naturalistic, were based mainly on the flora that grew along the banks of the River Owenass, which flows through Mountmellick.

Mountmellick had a strong Quaker heritage, and in 1880, a Mrs. Millner, a member of the Religious Society of Friends, established an industrial association to aid "distressed Irish gentlewomen." The association's needleworkers created articles for sale based on the designs and materials that Johanna Carter had used; the technique became known as Mountmellick embroidery. At its peak, the association had fifty employees. Although production had ceased by the beginning of World War I (1914–1918), Quaker women in the town continued to work Mountmellick embroidery.

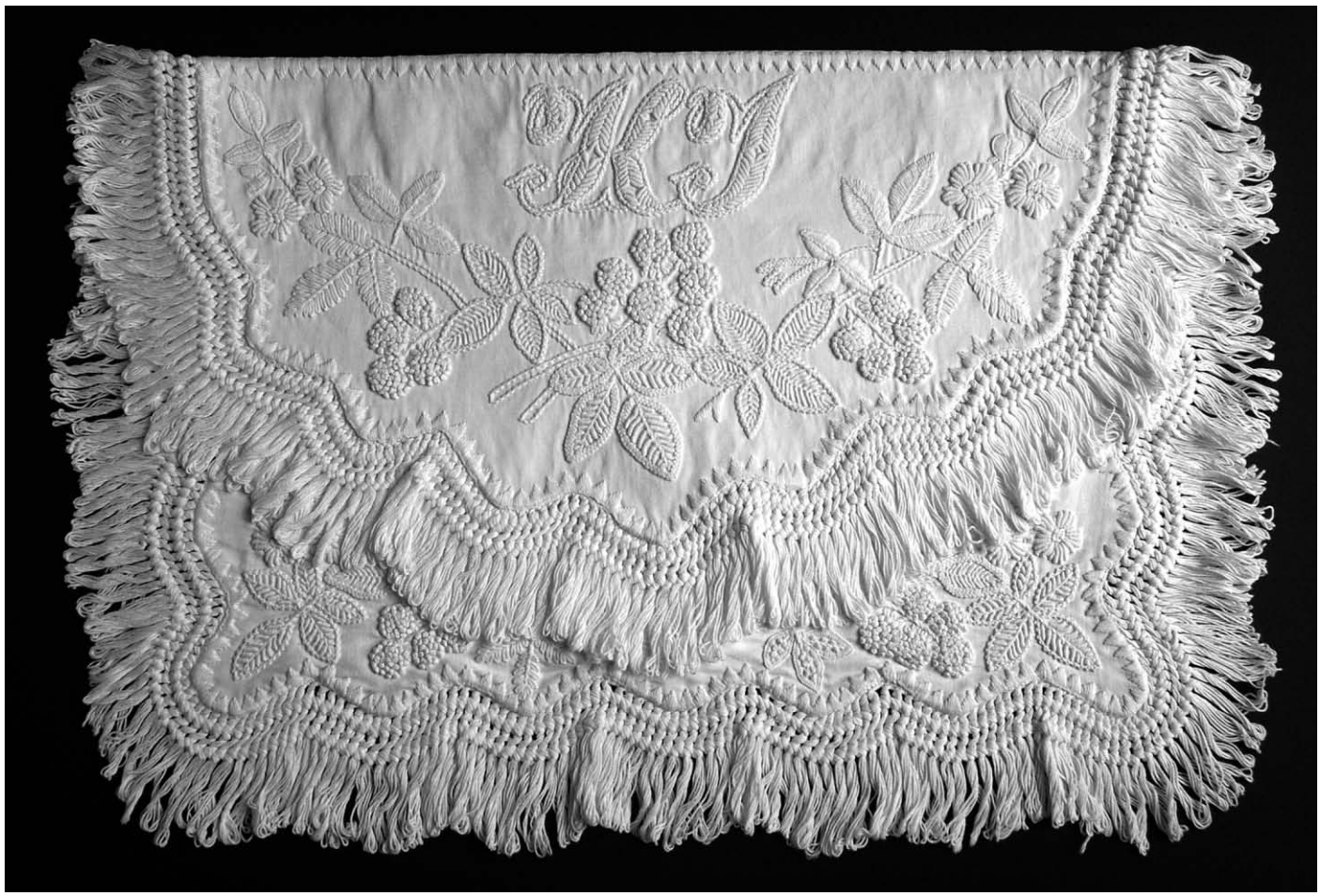


Around 1970, Sister Teresa Margaret McCarthy of the Mountmellick Presentation Convent began to investigate Mountmellick embroidery. Her request for examples circulated through the local area, and many brought her pieces from their linen cupboards. She used these examples to teach herself the white-on-white technique and then began to teach others. Thus began a revival that continues to the present day.

The three women responsible for the preservation and integration of Deerfield embroidery (see "The Deerfield Embroidery Story," *PieceWork*, March/April 1993) into needlework history were sisters Ellen and Margaret Miller (1854–1929 and 1863–1941, respectively) and their friend Margaret Whiting (1860–1946). The Miller family had arrived in Deerfield, Massachusetts, in 1893 and the Whitings in 1895. Soon thereafter, the women began to re-create embroideries based on some late-eighteenth-century examples found in a local museum that had been worked mostly in shades of indigo-dyed woolen thread on linen (which had deteriorated primarily due to moth infestations).

In August 1898, they began the Deerfield Society of Blue and White Needlework, a village industry based on

LEFT: Doily by Prue Scott. Mountmellick embroidery. Cotton thread on cotton satin jean fabric. Australia. 2003. 6¼ inches (15.9 cm) in diameter, excluding fringe. Private collection. BELOW: Nightdress case. Maker unknown. Mountmellick embroidery. Cotton thread on cotton satin jean fabric. Origin and date unknown. 14 x 21 inches (35.6 x 53.3 cm). Private collection. *Photographs by the author.*



A Mountmellick Suit

Although Mountmellick embroidery traditionally was not used to embellish clothing, Connie McEvoy, of County Louth, Ireland, designed and made the three-piece suit embellished with Mountmellick embroidery shown here. She writes:

> While teaching Mountmellick work in 1980 at An Grianan, the Irish Country Women's adult education college, I met Anne Wigham, who had taken a collection of Mountmellick work to America for a traveling exhibition. She asked me to accompany her on her next exhibition tour to America. I explained that we were dairy farmers with five young sons and that the state of my health at the time would not allow me to accept her invitation. She then asked me to make something special for her to take on the tour. I started this three-piece suit right away. Unfortunately, by the time it was finished, she had died.
>
> During another course that I taught at An Grianan in 1980, I met Rosa Patterson. A few weeks later, a package arrived from her containing a very old Mountmellick table runner and several hanks of fine white cotton thread; both had belonged to her mother-in-law. The table runner was used on special occasions during the early years of her marriage and then stored away and forgotten about until she saw my Mountmellick work. She asked me to accept the runner and to look after it for her. She also asked me to use some of the thread in the next Mountmellick project that I made. The next project I started was the suit, so I honored Rosa Patterson's request by using some of the thread in the skirt.
>
> I have very pleasant memories of working on this project. And Anne Wigham's wish has been granted—after all of these years, part of the suit [the vest] has reached America.



The vest embellished with Mountmellick embroidery by Connie McEvoy. Cotton thread on cotton sateen fabric. Ireland. 1980. *The handwoven shawl shown with the vest was made by Sarah Saulson and appears in the May/June 2006 issue of* Handwoven, *one of* PieceWork*'s sister magazines. Photograph by Joe Coca.*



Photograph of Connie McEvoy with her Mountmellick-embroidered three-piece suit on display. *Photograph courtesy of the* Newry Democrat, *Newry, County Down, Ireland.*



Detail of a table runner by Yvette Stanton and Prue Scott. Mountmellick embroidery, knitted fringe edging. Cotton thread on cotton satin jean fabric. Australia. 2003. 23 x 40 inches (58.4 x 101.6 cm). Private collection. *Photograph by the author.*

the philosophies of the English socialist John Ruskin (1819–1900). At that time, Deerfield was an economically depressed small country town. By the turn of the century, the society had twenty-five women members.

The needleworkers used linen thread (as opposed to the wool used in the earlier embroideries in order to avoid the problems with moths) on linen fabric for the mainly floral designs. Because modern aniline dyes did not yield acceptable colors, the women dyed their own threads. Ellen Miller became adept at dyeing with indigo and other natural dyestuffs. The society's trademark D in a flax wheel was the final addition to each piece of embroidery.

Deerfield embroidery and associated industries, including basket making, weaving, and blacksmithing, attracted many visitors and thereby money. But World War I saw a distinct downturn in the demand for embroideries, and in 1926 the society was dissolved.

It is known that Mountmellick embroidery was sold at the Irish port of Cobh (previously known as Queenstown), from whence many travelers to America departed. Did some of the embroidery find its

Cretan Stitch

Linda Moore

This versatile stitch is named for the Greek island of Crete, where embroiderers have used it for centuries to decorate clothing. It is also known as the Persian stitch and long-armed feather stitch and is often used in Mountmellick- and Deerfield-style embroidery.

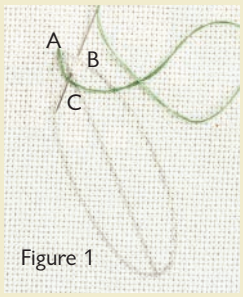


Figure 1

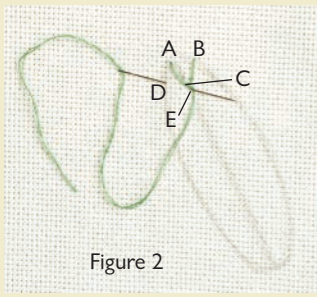


Figure 2


Figure 3

You can achieve a wide variety of effects using the Cretan stitch as a filling stitch, simply by varying the spacing of the stitches and their slant. Placing stitches close together will result in a denser, more three-dimensional shape (referred to as closed Cretan stitch); widely spaced stitches will reveal the ground fabric and give the appearance of leaf veins or branches (referred to as open Cretan stitch and shown here). The thicker the thread, the more spaced apart the stitches will need to be to reveal the ground fabric.

To stitch a leaf in open Cretan stitch like the one here, you will need: a template of the shape you wish to stitch, a fabric marking pencil, a straight edge or ruler, plain-colored ground fabric, 2 strands of embroidery floss in your choice of color, an embroidery hoop, and a size 8 embroidery needle. Begin by outlining the shape you wish to fill and use the straight edge to sketch a straight line down the center of your shape (this line will be the guide for the central ridge of the shape). Mount the fabric in the hoop.

Referring to Figure 1, bring the needle up at A at the top center of the shape. Insert the needle ¼ inch (6 mm) below A and along the right side of the outline at B and bring the tip of the needle out at C on the centerline. Catch the thread under the tip of the needle and pull the needle and thread through the fabric.

Referring to Figure 2, insert the needle ¼ inch (6 mm) below A and along the left side of the outline at D and bring the tip of the needle out at E on the centerline. Continue filling the shape in the same manner, consistently spacing the stitches to ensure they slant toward the center at the same angle.

ABOUT THE DESIGNER. *Linda Moore is curator of collections at the Fort Collins (Colorado) Museum. Her passion is stitching designs inspired by vintage household linens.*

Resources

Linen fabric: Charles Craft; (910) 844-3521; www.charlescraft.com
Embroidery thread: DMC; www.dmc-usa.com

way to New England through this port, or were New Englanders familiar with Mountmellick embroidery through the projects in contemporary women's magazines? Could any of the work sold by the Deerfield Society of Blue and White Needlework have found its way to Ireland? I hope to explore these and other questions more fully when I come to America myself. ❖

ABOUT THE AUTHOR AND DESIGNER. *Yvette Stanton, an Australian embroidery designer and needlework historian, is coauthor, with her sister, Prue Scott, of* Mountmellick Embroidery: Inspired by Nature *(Pymble, New South Wales, Australia: Simon and Schuster Australia, 2004). Her company, Vetty Creations, produces kits for making her designs. Visit her website, www.embroidery.more.at.*

FURTHER READING

Almqvist, Jane H. *Mountmellick Work: Irish White Embroidery*. 1985. Reprint, Gerrards Cross, Buckinghamshire, England: Colin Smythe, 1996.

Howe, Margery Burnham. *Deerfield Embroidery*. 1976. Reprint, Deerfield, Massachusetts: Pocumtuck Valley Memorial Association, 1983.

A Comparison

HISTORICAL SIMILARITIES / TECHNIQUE COMPARISON

	MOUNTMELLICK	DEERFIELD
	STAGE ONE	
HISTORICAL SIMILARITIES	Early nineteenth century; Johanna Carter devised and taught the embroidery style locally in Ireland	Late eighteenth century; creation of wool-on-linen embroideries in New England
	STAGE TWO	
HISTORICAL SIMILARITIES	Late nineteenth century; Mrs. Millner used the embroidery in her industrial association employing local women experiencing hardship; increased stylizations of motifs	Late nineteenth century; Deerfield Society of Blue and White Needlework used re-creation of earlier embroideries, substituting linen thread for wool, and employed local women experiencing hardship
	STAGE THREE	
HISTORICAL SIMILARITIES	Sister Teresa in the 1970s in Mountmellick investigates the style; subsequent publication of a number of books	Publication in 1976 of *Deerfield Embroidery* by Margery Burnham Howe introduced Deerfield embroidery to a wider audience
	FLORAL MOTIFS	
TECHNIQUE COMPARISON	Lifelike not stylized floral motifs	Stylized plant forms, some completely imaginary; historical motifs reflect crewel embroidery heritage
	STITCHES USED	
TECHNIQUE COMPARISON	Focus on creative and innovative stitch combinations, and knotted and padded stitches (e.g., padded satin and coral knot)	Focus on creative and innovative stitch combinations; signature stitch: New England laid
	COLOR PALETTE	
TECHNIQUE COMPARISON	White-on-white	Blue-on-white, with touches of other colors

—Y. S.

Embroider *and* Sew Napkin Rings *in the* Mountmellick *and* Deerfield Styles

YVETTE STANTON



Yvette Stanton's Mountmellick- and Deerfield-style napkin rings. *Placemat, plate, and napkins courtesy of The Cupboard, Fort Collins, Colorado. Photograph by Joe Coca.*

As pomegranates were a common motif in both Mountmellick and Deerfield embroidery, I chose this motif to show how it might be interpreted in both styles. Although Mountmellick motifs traditionally were drawn life-size or

MATERIALS

Mountmellick thread, distributed by Jenny June Fancy Work, 100% cotton 6-ply thread, size 3, 140 yards (30 m)/cone, white, 1 cone
Appleton Crewel Wool, 100% wool 2-ply yarn, 27⅓ yards (25m)/skein, 1 skein each of the colors listed in the Deerfield-Style key
Satin jean fabric, distributed by Jenny June Fancy Work, 100% cotton, white, 7 x 7 inches (17.8 x 17.8 cm), 4 pieces
Fabric, medium-weight, 100% linen, white, 7 x 7 inches (17.8 x 17.8 cm), 4 pieces
John James Needles, chenille size 22 and crewel size 5
Fabric marking pen, water soluble
Embroidery hoop, 4 inches (10.2 cm) in diameter
Sewing thread, white

Materials are available at needlework, fabric, and craft stores or from mail-order or online resources.

Finished size: 2½ inches (6.4 cm) tall; 2 inches (5.1 cm) in diameter

larger, I designed the pomegranate slightly smaller than life size in order to have it fit on the napkin ring.

Instructions

Notes: Use 1 strand of thread throughout. Use the crewel needle with the crewel wool and the chenille needle with the Mountmellick thread. The instructions are for one napkin ring of each style; repeat for the desired quantity. The materials list includes sufficient quantities to make four napkin rings of each style. Refer to page 31 when working the Cretan stitches.

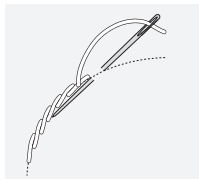
Use the marking pen and a light source to lightly trace the Deerfield-style motif, outline, fold line, and side seam lines on the right side of one piece of linen. Refer to the pattern for color placement. Mount the linen in the embroidery hoop.

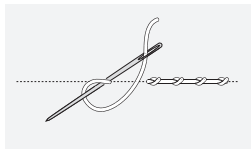
Work the leaves by outlining the shapes with stem stitch and stitching the leaf veins with open Cretan stitch. Work the stem and branches in stem stitch. Fill the three lozenge shapes with New England laid stitch; outline the shapes with stem stitch. Work the fruit's side borders, the band above the lower dark triangle, and the triangle with New England laid stitch. Fill the center with seed stitches. Remove the fabric from the embroidery hoop.

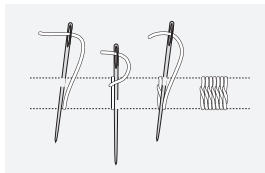
Working on the right (satin) side of one piece of jean fabric, use the marking pen and a light source to lightly trace the outline, fold line, and side seam lines of the Deerfield-style pattern to the fabric, replacing the motif with the Mountmellick-style motif. Work all stitches with the Mountmellick thread. Mount the fabric in the embroidery hoop.

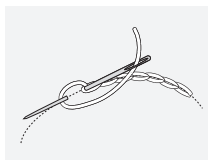
Work the leaves by outlining the shapes in coral knot stitch and stitching the leaf veins with open Cretan stitch. Work the stem and branches in coral knot stitch. Work the top of the fruit with three lazy daisy stitches that fan out from the center top of the fruit. Work the borders of the fruit with padded satin stitch: work rows of chain stitch and cover these chain stitches with satin stitch. Fill the space between the borders with couched lattice stitch. Work a French knot in the center of each square formed by the lattice. Remove the fabric from the embroidery hoop.

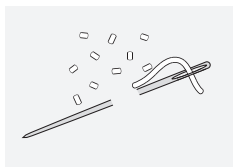
Working with one piece of fabric, trim along the outlines. Using the sewing thread and crewel needle, a ¼-inch (6-mm) seam allowance, and with right side facing, sew along the marked side seam lines. With the embroidery facing out, fold the tube of fabric in half along the marked fold line. Fold the raw seam allowances ⅛ inch (3 mm) to the inside; join the folded edges with slip stitch. Remove pen marks according to manufacturer's directions.

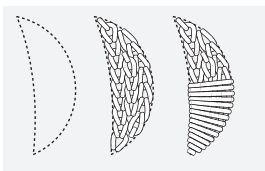

Stem stitch

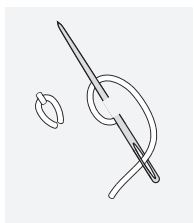

Coral knot stitch

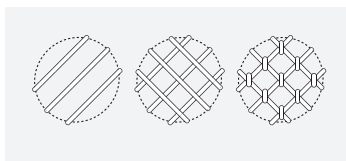

New England laid stitch


Chain stitch


Seed stitch

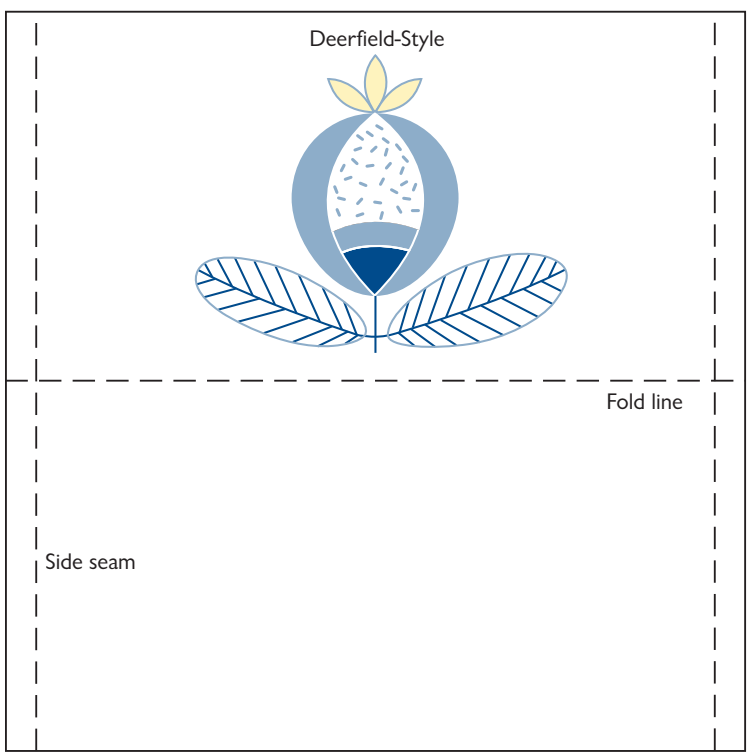

Padded satin stitch

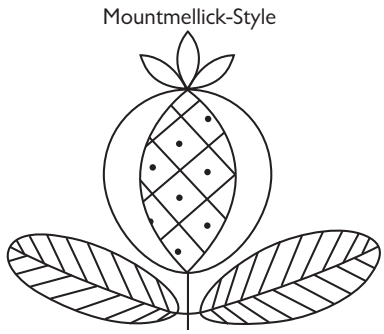

Lazy daisy stitch


Couched lattice stitch


French knot

Stitch diagrams courtesy of the designer.




Mountmellick-Style

Deerfield-style Key
- 321—Light Dull Marine Blue
- 991B—White
- 326—Medium Dark Dull Marine Blue

Enlarge patterns by 142%.

Patterns may be photocopied for personal use.

Suzanis

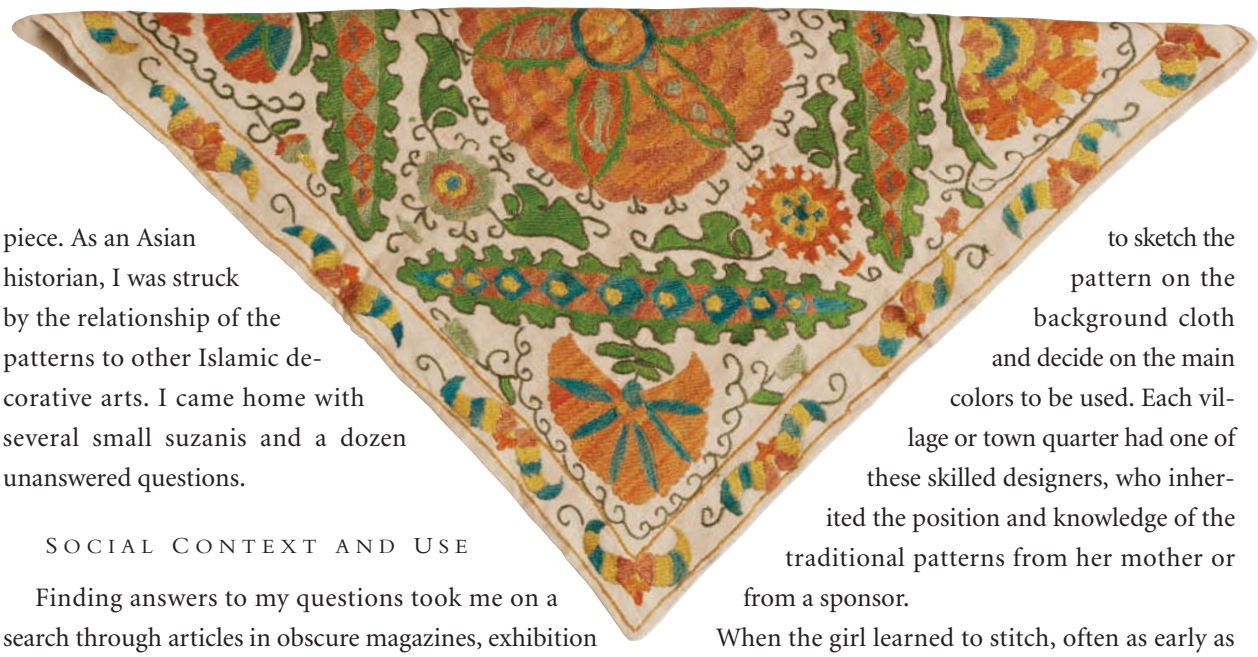
The Flower Cloths *of* Uzbekistan

PAMELA D. TOLER

ON A RECENT TRIP TO ISTANBUL, I fell in love. I was sitting in a rug seller's shop watching my companion crawl over the back of yet another Turkoman carpet when I noticed a pile of brilliantly colored embroideries—*suzanis*, dowry pieces from the region of Central Asia now known as Uzbekistan—hidden in the corner. As an embroiderer, I was dazzled by the technical skill displayed in each



Suzani. Maker unknown. Embroidered. Silk on cotton backing. Uzbekistan. Early twentieth century. 26¾ x 26 inches (67.9 x 66.0 cm). Collection of the author. *All photographs by Joe Coca.*



Detail of *suzani*. Maker unknown. Embroidered. Silk on cotton backing. Uzbekistan. Early twentieth century. 25½ x 24 inches (64.8 x 61.0 cm). Collection of the author.

piece. As an Asian historian, I was struck by the relationship of the patterns to other Islamic decorative arts. I came home with several small suzanis and a dozen unanswered questions.

Social Context and Use

Finding answers to my questions took me on a search through articles in obscure magazines, exhibition catalogs, and footnotes in anthropological monographs. Soviet ethnographers did much of the academic writing on suzanis; although a few have English abstracts, most of these works remain untranslated. Those scholars, working primarily in the 1930s and 1940s, interviewed women who had learned to embroider or design suzanis in the second half of the nineteenth century, when the production of dowries was still an active tradition.

The first thing I learned was that the pieces I purchased in Istanbul are only suzanis in the broadest sense of the word. Western collectors often use the word to describe any of several silk embroideries on a cotton background that formed part of the dowry gifts produced by an Uzbek bride and her family. In Uzbekistan, however, the term refers more specifically to the large embroidered panels used as wall hangings, curtains, and bedcovers that were the major textiles in the dowry.

The number of embroidered pieces in a girl's dowry was proof of both the family's wealth and the bride's diligence and skill. Since completion of a large suzani took about two years and since most women in this society were married by the age of fifteen, a mother would begin to embroider a suzani as soon as a daughter was born.

Tradition required that the bride's grandmother draw the design for the large suzani that would be the centerpiece of the dowry. In practice, however, a professional craftswoman known as a *kalamkash* often was hired to sketch the pattern on the background cloth and decide on the main colors to be used. Each village or town quarter had one of these skilled designers, who inherited the position and knowledge of the traditional patterns from her mother or from a sponsor.

When the girl learned to stitch, often as early as the age of four, she would take over the primary responsibility for her own dowry pieces. If it looked as though the dowry would not be finished in time for the wedding, neighbors and relatives would be asked to help her finish, but it was important that most of the work be her own. The dowry served the same role as an artist's portfolio. The size and quality of the dowry demonstrated the bride's ability to produce not only the furnishings needed for her new home but also trade goods for items, such as salt, spices, and forged steel, that the family could not produce.

Suzanis were more than mere household goods. According to O. A. Sukhareva, who began studying Central Asian decorative embroidery at the State Museum of Culture and Art of the Uzbek SSR in Samarkand in 1934, suzanis played a major role in marriage ceremonies. Larger ones draped the wedding chamber or covered the bride's bed; smaller cloths, "half-suzanis," were spread over the cushions at the head of the bed. In Samarkand, a suzani was placed over the head of the bride when she was taken, usually on horseback, to the home of the bridegroom. In other cities, the embroidered cloths were held over the bride's head like a canopy when she was led to the marriage chamber. If a young woman died between betrothal and marriage, one of the embroidered cloths from her dowry was used as her shroud.

After their ritual use was over, the most elaborate pieces were carefully stored as heirlooms. While they might be



Suzani. Maker unknown. Embroidered. Silk on cotton backing. Uzbekistan. Early twentieth century. 58½ x 46 inches (148.6 x 116.8 cm). Collection of the author.

used as patterns for a daughter's suzanis, they were never included in the next generation's dowry. A new set of suzanis was produced by each bride, proof of her own skill with a needle.

In the late nineteenth century, as Russia advanced into Central Asia, a newly opened European market for tablecloths, pillows, and other embroidered goods inspired Uzbeki women to begin producing commercial pieces using the embroidered motifs from suzanis. The traditional use for suzanis as dowry pieces continued into the early twentieth century, although their appearance changed with the advent of aniline dyes and imported cotton fabric in the later decades of the nineteenth century.

After the Russian Revolution (1917), the Soviets attempted to "rationalize" textile production and to assimilate the Central Asian tribes into the Soviet model. It appeared that traditional handicrafts, including the creation of suzanis, would disappear in the face of this concerted effort toward "modernity." Dowries were discouraged. Textiles were to be produced only in large, state-run factories. Cotton thread was imported from Russia. By the late 1930s, the embroidery of suzanis had been largely restricted to government-organized cooperatives in which women produced suzanis for sale.

Since the fall of the Soviet Union in 1991, the newly independent Central Asian states have begun to reclaim their heritage and traditional craftwork. Suzanis once again are produced in Uzbekistan, where they are used not only in traditional weddings but also as decorations in homes, teahouses, and public buildings.

Construction and Design

Once seen, suzanis are readily recognizable. The materials, techniques, and designs have remained remarkably consistent, from the oldest surviving pieces from the late eighteenth century to the newest suzanis from independent Uzbekistan.

Most pieces are worked on coarse cotton fabric that has been neither bleached nor dyed. The foundation of older examples was cotton that was produced and woven locally. Home-loomed lengths of cotton usually were 14 to 15 inches (35.6 to 38.1 cm) wide. Even after factory-produced cotton from Russia or India replaced home-loomed fabric, larger suzanis continued to be made using strips of fabric that mimicked the proportions of homemade cloth. To make a larger suzani, four to six narrow strips of fabric are sewn side by side, the design is sketched on the foundation, and the strips are separated. The strips are sewn back together when the embroidery is complete. Occasionally the seams are worked into the design; more often, the technique results in slight misalignments of the design and variation in color from one strip to the next. After the suzani has been reassembled,



Suzani. Maker unknown. Embroidered. Silk on cotton backing. Uzbekistan. Early twentieth century. 48 x 34 inches (121.9 x 86.4 cm). Collection of the author.

a backing is attached for strength. In older pieces, the backing often was made from the resist-dyed woven silk cloth known as ikat. When ikat fabrics became collectible in their own right, many ikat backings were removed from suzanis and replaced with printed European trade cloth. Today's suzanis are backed with coarsely woven cotton similar to that of the foundation.

The thread used is normally loosely twisted silk floss, either locally produced or imported from India or China, although occasionally areas of a suzani are embroidered with wool thread dyed with madder. Even the largest and most elaborate suzani uses no more than ten to twelve colors of silk; the skillful juxtaposition of different shades of the same color with no separating outlines gives the impression of a rich and varied palette.



Suzani. Maker unknown. Embroidered. 33¼ x 40 inches (84.5 x 101.6 cm). Collection of Marilyn Murphy.

The stitches are primarily variations of satin stitch and chain stitch, with a double buttonhole stitch used for outlining solid motifs. Occasionally a half cross-stitch is used as a filler. Other stitches that have been used in local variations include detached chain stitch, stem stitch, and laid and couched outlining, but no more than one of these variants appears in any given piece.

The design of most suzanis comprises either a central star or complex rosette surrounded by small stems or bouquets of flowers pointing toward the edges of the piece or an allover design of large rosettes edged with leaf motifs and smaller rosettes for bouquets. In both patterns, large solid motifs are surrounded by undulating lines of arabesque known as *islimi* ("wandering trail"). A third type of design, the dramatic large medallion, is very rare.

These stylized designs, neither wholly naturalistic nor wholly abstract, display a tension between free-flowing arabesque and disciplined geometric design that is typical in the Islamic decorative arts. If the overall design of suzanis is Islamic, the motifs that are used within this stylized framework remind us that Uzbekistan straddles the ancient trade routes that linked the Mediterranean world to the Far East. We see tulip, carnation, and pomegranate blossom patterns similar to those found on Ottoman pottery from Iznik, Turkey. The stylized vines that often meander along the border and the fan-shaped palmetto are familiar designs throughout the Hellenic world. The tear-shaped *botah*, or paisley motif, is common in both Persian and Indian textiles. Pieces made in the eastern part of Uzbekistan replace the floral rosettes with bright red roundels called *oi palaik* ("moon disks") drawn from nomadic Uzbek design.

Many of these motifs are traditional symbols of protection, luck, health, long life, or fertility. In fact, the Soviet ethnographers mentioned above noted that the women whom they interviewed described the motifs in their suzanis in terms of charms and magical properties.

My Flower Cloths

At the end of my search through obscure journals and heavy monographs, I spread the pieces of embroidery that had inspired my questions across my living room floor. I was afraid that they would be a little dimmed by the dust of research; that my new ability to recognize motifs of protection and fertility would distract me from their charm of line, color, and design; that my new knowledge that my treasures were, at best, half-suzanis made during the period of Soviet embroidery cooperatives would diminish my delight in them.



Suzani (also shown on page 34). Maker unknown. Embroidered. Silk on cotton backing. Uzbekistan. Early twentieth century. 26¾ x 26 inches (67.9 x 66.0 cm). Collection of the author.

But as I looked at the vividly colored silks on their rough cotton background, I fell in love all over again with my bouquet of "flower cloths." If anything, my new knowledge about their role in Uzbek culture old and new made me love them a little bit more. ❖

ABOUT THE AUTHOR. *Pamela D. Toler of Chicago is a freelance writer and Asian historian who had her first embroidery lesson from her grandmother when she was seven.*

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Coat. Maker unknown. France; fabric, India. Late 1870s. Collection of the Kyoto Costume Institute. (AC4843 84-18-3).

Photograph courtesy of the Kyoto Costume Institute, Kyoto, Japan. Photograph by Taishi Hirokawa.

UGLY AND VERY EXPENSIVE
The Cashmere Shawls *of* Empress Josephine

ISABELLA CAMPAGNOL FABRETTI

"UGLY AND VERY EXPENSIVE, but light and warm." That's how a disappointed Empress Josephine of France (1763–1814) described the shipment of cashmere shawls she had just received to her son, Eugène de Beauharnais (1781–1824). They had arrived from Egypt, a gift from her husband, Napoleon I (1769–1821), whose forces were stationed there from July 1798 until September 1801. From the remote mountains of India's Kashmir region through Iran, the shawls had traveled to Egypt, where Napoleon, along with many of his officers, had bought them.

Known in France as a preeminent fashion setter, Josephine continued her letter, "I have serious doubts that this fashion will last." Only a few years later, however, her tastes had so changed that she would spend as much as 20,000 gold francs for a single shawl, which by that point in time also were known as paisley shawls, the name taken from the distinct motif of the same name (see *PieceWork* articles "Paisley Motif: The Princely Flower," January/February 1994; "The Unequaled Beauty of Paisley Shawls," November/December 1998; and "The Paisley Motif," September/October 2001).

In 1664, François Bernier (1625–1688), the first European to visit Kashmir, had praised the shawls' decorations but observed that the shawls were "often infested with worms." The shawls were woven from the soft undercoat of wild mountain goats deposited in spring on bushes where the animals scratched themselves while shedding their winter coats (other travelers, witnessing the locals gathering the wool from the bushes, thought that it must be a vegetable fiber akin to cotton).

Women in France quickly found that cashmere shawls offered not only warmth but also a whimsical splash of color over the plain white neoclassic gowns then in style. Shortly after the arrival of the first shawls in France, cashmere mania had crossed every European border.

In her *Souvenirs* (1835), the painter Marie Louise Elizabeth Vigée-Lebrun (1755–1842) remembers how she composed tableaux vivants (living pictures) at the Russian court at St. Petersburg with women elegantly draped in a "profusion of cashmere shawls." In Europe and America, many paintings of the period showed women posed in their prized shawls. In Naples, Emma, Lady Hamilton (1765–1815), later the mistress of Lord Nelson (1758–1805), became famous for her "shawl dance," a graceful sequence of rhythmic moves in which she draped and tossed a cashmere shawl.

Josephine herself amassed more than four hundred shawls, and, as her lady-in-waiting Claire Elisabeth



Departing for the Promenade (Will You Go Out with Me, Fido?) by Alfred-Émile-Léopold Stevens (1823–1906). Oil on panel. Europe. 1859. 24¼ x 19¼ inches (61.6 x 48.9 cm). The W. P. Wilstach Collection, Philadelphia Museum of Art, bequest of Anna H. Wilstach, 1893. (W1893-1-106). *Photograph courtesy of the Philadelphia Museum of Art, Philadelphia, Pennsylvania.*



Fashion plate from *Costume Parisien* showing a cashmere dress with Mameluck sleeves. Venice. 1810. Collection of the Centro Studi del Tessuto del Costume di Palazzo Mocenigo. *Photograph courtesy of the Musei Civici Veneziani d' Arte e Storia.*

Jeanne de Rémusat (1780–1824) recalls, Josephine did not limit herself to draping them over her shoulders or to wearing them as turbans, as in India. She had them made into clothes, coverlets, and pillows for the dogs; she even had an entire boudoir in the castle of Compiègne upholstered with them, but she did not have enough time to enjoy it, having no access to the castle after Napoleon divorced her in 1809.

One gossip maintained that the virtue of the ladies of Napoleon's court could be bought for just one shawl, except that of Louise de Guéhéneuc, duchess of Montebello (1782–1856), who asked for three. The passion for the shawls inflamed to the extent that some women went so far as to steal them during court events. Laure Junot, duchess d'Abrantès (1784–1838), an insider at the court, told of a cashmere shawl decorated with a parrot motif that, stolen during a ball, turned up weeks later on the shoulders of a woman who had not taken steps to eliminate the rightful owner's monogram embroidered on the border.



Cashmere shawl. Circa 1860. *Photograph by Joe Coca.*

Deemed an exclusive privilege of married women, the cashmere shawl became an important element of wedding trousseaux. Some desperate women tried to persuade their husbands that only the gift of a cashmere shawl could prove their love.

Responding to the European mania for cashmeres, Indian weavers invented new techniques for making shawls more rapidly. It became standard practice to weave a shawl in two pieces, to be sewn together later by an expert *rafugar* (darner); the Indians also began to embroider the decorations instead of weaving them in, especially the motifs on the four corners.

In France, Guillaume Ternaux (1763–1833) began to offer imitations of Kashmir shawls using similar techniques as well as imported materials and decorations. In 1811, Napoleon commissioned twelve shawls from him for his new wife, Empress Marie Louise (1791–1847); the imperial court painter Eugène Isabey (1803–1886) provided the decorative patterns. Two years later, the French newspaper *Moniteur Universel* would proudly write, "Ternaux shawls are perfectly manufactured. The fabric has the right strength . . . , the patterns are created by our best artists and are different from the bizarre and confused motifs of foreign shawls."

In England, cashmere shawls were produced in Norwich while the textile industry in Paisley, Scotland, could count on agents in Kashmir to send new designs weekly for the printed (and very economical) copies of the shawls woven in Paisley that were to be found in London stores a week later. Also widely available were Austrian or German printed copies in cheap cotton or wool. Manufacturers began to create smaller shawls for the mass market. One innovation was a patented rectangular shawl decorated with a three-sided border on one half and large palm-shaped motifs on the other: two different looks in one shawl, depending on which half was exposed.

In 1823, French merchants regularly traveled to Kashmir and the Punjab regions to direct the work of the weavers

toward European preferences. A few years later, the fad was over. No longer coveted status symbols, worn even by the lower classes, the light and soft stoles of the turn of the century had evolved into ruglike cloaks, described in at least one women's magazine as "rather ordinary."

Although seen only rarely in the wardrobe of today's women, the paisley motif is popular in men's accessories, china, and ready-to-wear, highlighting a significant and lasting example of the exchange between Eastern and Western costume, economy, and culture. ❖

ABOUT THE AUTHOR. *Isabella Campagnol Fabretti, who lives in Venice, Italy, is professor of costume history at the University of Udine, the costume history editor for* Filoforme *magazine, and was recently appointed curator of the Rubelli Textile Archive in Venice.*



Shawl. Maker unknown. Woven. Goat fleece, silk. Probably Kashmir, India. Circa 1815. 107 x 49⅝ inches (271.8 x 126.0 cm). Collection of the Philadelphia Museum of Art, gift of the children of Mrs. Charles Custis Harrison. (1929-175-3). According to family tradition, this shawl is identical to one owned by Martha Washington.

Photograph courtesy of the Philadelphia Museum of Art, Philadelphia, Pennsylvania.

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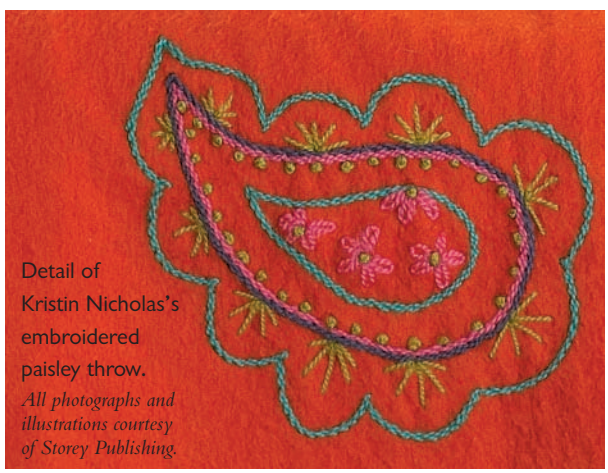
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Embroider a Fringed Paisley Throw

KRISTIN NICHOLAS



Detail of Kristin Nicholas's embroidered paisley throw.

All photographs and illustrations courtesy of Storey Publishing.

I've always loved the classic paisley motif. Exotic and organic, it lends itself well to all kinds of needlework and design. In our traveling days, my husband, Mark, and I ventured to the Paisley Shawl Museum in Paisley, Scotland, to satisfy my fascination. We even named our first border collie Paisley. I decided to pay homage to the paisley shawl by re-creating the motif with a contemporary feel on this purchased cashmere throw.

MATERIALS

Paternayan Persian Yarn, 100% 3-ply wool yarn, 8 yards (7.3 m)/skein, 3 skeins each of #591 Caribbean Blue and #692 Loden Green, 2 skeins of #571 Navy Blue, and 1 skein of #351 Fuchsia
Needle, chenille size 20
Ruler, gridded see-through
Marker, water-soluble
Dressmaker's carbon paper, white, 1 sheet
Purchased pumpkin-colored cashmere throw with fringe

Materials are available at needlework stores or from mail-order or online resources.

Finished size: 52 x 72 inches (132.1 x 182.9 cm)

Note: Use one strand of yarn throughout.

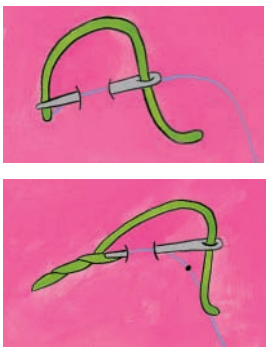
Following the pattern and using the ruler and marker, draw a rectangle on the throw: draw one line at each end of the throw that is parallel to the fringed end, 6 inches (15.2 cm) from the fringe, and begins and ends 1 inch (2.5 cm) from the selvedge sides of the throw. Connect the ends of the previously drawn lines to complete the rectangle, drawing 1 inch (2.5 cm) from each selvedge side of the throw. Draw a second rectangle 1 inch (2.5 cm) inside the larger rectangle to create the border. Using the marker and beginning 2 inches (5.1 cm) from the corner of the outer border line, draw a vertical line every 2¼ inches (5.7 cm), connecting the inside and outside border lines. As you near the next corner, you may need to adjust the distance between the lines. These are the reference points for the zigzag stitching.

Use a photocopier to enlarge the pattern by 333 percent. Make one copy exactly like the template and a second copy the reverse image of it. Using the carbon paper, transfer a paisley motif (with either the original orientation or the reverse) to each corner of the throw: direct the point of the paisley toward the center of throw, and position the outer edge of the paisley 1 inch (2.5 cm) from the inner guideline, so the point of each paisley motif faces the center. Retrace the lines with the marker.

Referring to the pattern and using Navy Blue, work both border lines in running stitch—on the right side, these stitches should be about ½ inch (1.3 cm) long; on



Kristin Nicholas's embroidered paisley throw.



Stem stitch

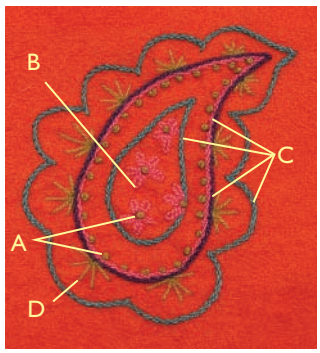
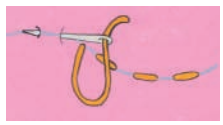


Figure 1



French knot



Running stitch



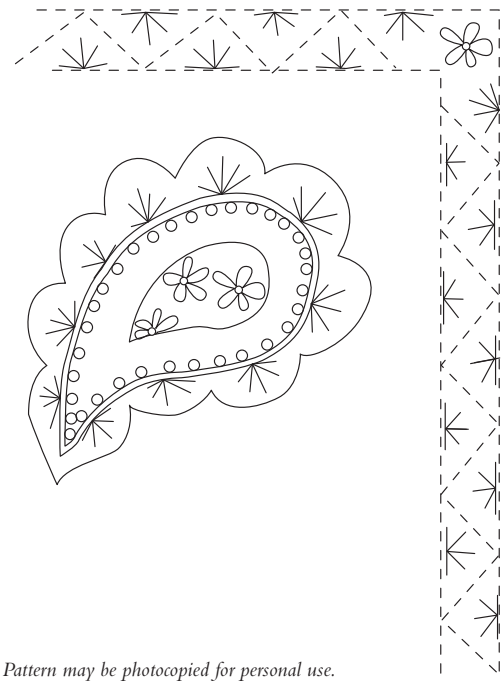
Lazy daisy stitch

the wrong side, they should be about ⅛ inch (3 mm) long. Using Fuchsia, work one lazy daisy stitch in each corner between the border lines. Using Caribbean Blue, work 3 running stitches diagonally connecting two of the marked vertical lines, making these stitches from one side of the border to the other, zigzag fashion, around the throw. Using Loden Green, work a half star with five points in straight stitch, placing the center point of the star on the border line in the space within the zigzag motif.

Referring to the Figure 1 (*note:* A=French knot, B=lazy daisy stitch, C=stem stitch, and D=straight stitch), stitch each paisley motif: Using Caribbean Blue, work the curved border in stem stitch. Using Navy Blue, work the outer pear shape in stem stitch. Using Fuchsia, work another line of stem stitch just inside the Navy Blue stitching. Using Caribbean Blue, work the inner pear shape in stem stitch. Using Loden Green, work a line of French knots just inside the Fuchsia stem stitch on the outer pear shape, spacing the knots ¼ to ½ inch (6 mm to 1.3 cm) apart. Using Fuchsia, work 3 or 4 five-pointed lazy daisies within the inner pear shape. Using Loden green, work a French knot in the center of each lazy daisy. Using Loden Green, work a five-pointed half star in straight stitch, placing the center point of the star on the Navy Blue outline of the outer pear, placing one star in each scallop.

Wash the throw according to manufacturer's directions to set the stitches and remove the guidelines. Trim the thread tails neatly. Using a steam iron, press the throw on the wrong side to avoid flattening the embroidery.

ABOUT THE DESIGNER. *Artist and needlework designer Kristin Nicholas's designs and home have been featured in* Country Home *and* House and Garden *magazines, as well as on the syndicated television program* Martha Stewart Living. *Her stitchery designs, The Kristin Nicholas Collection, are available as kits at stitchery stores nationwide. Her work may be seen on her website, www.kristinnicholas.com.*



Pattern may be photocopied for personal use.

Colorful Stitchery

The paisley throw project was adapted with permission from *Colorful Stitchery: 65 Hot Embroidery Projects to Personalize Your Home* by Kristin Nicholas (North Adams, Massachusetts: Storey Publishing, 2005). Look for *Colorful Stitchery* at needlework and bookstores.



The Silk Embroideries Made *at* Saint Joseph's Academy, Emmitsburg, Maryland

GLORIA SEAMAN ALLEN

SILK PICTORIAL EMBROIDERIES made by students at Saint Joseph's Academy in Emmitsburg between 1822 and 1841 are among the most complex and skillfully executed examples of Maryland schoolgirl needlework. They also form the largest surviving group of needlework associated with a Maryland school: thirty-seven embroideries have been recorded, and perhaps others survive in private collections.



Pictorial embroidery by Mary Ann Jenkins (possibly 1812–1891). Silk and chenille threads, watercolor, and ink on silk ground. 1823. 17½ x 23½ inches (44.5 x 59.7 cm). Collection of the Daughters of Charity Archives, Emmitsburg, Maryland.

Photograph courtesy of the Archives, Daughters of Charity, Emmitsburg, Maryland.
Unless otherwise noted, all photographs by Richard and Ann Rohlfing, R.A.R.E. Photographic.

Student accounts from the first years of Saint Joseph's Academy and Free School, which was founded in 1810 as the first Catholic girls' school in the United States staffed by religious women (see "Mother Seton and Saint Joseph's" on page 49), are preserved in the Emmitsburg archives of the Daughters of Charity (known until 1850 as Sisters of Charity of Saint Joseph's). The ledgers, which identify each student but not her parents or guardian, itemize debits and credits and include the tuition fee as well as charges for special lessons, doctor's services, washing and mending, stationery, pocket money, supplies, and occasionally "materials for piece Embroidery [and] use of frame" or simply "1 piece Embroidery" (see "Ledger Entries for Embroideries at Saint Joseph's" on page 53).

Between 1822 and 1841, the period during which embroidery charges were entered in the ledgers, the academy's total enrollment likely averaged about 140 students. In any given year, however, only two to fourteen girls (1 to 10 percent) started a piece of embroidery. Academy students ranged in age from about eight to eighteen. Embroiderers, whose birth dates can be determined through research, were usually between fifteen and seventeen; these young women probably worked a large silk embroidered picture as their final needlework project. (Needlework instruction for Free School pupils focused on such practical skills as mending and making clothing.)

The usual fee for working a piece of embroidery was $20 to $30. A fee of $10 or $15 probably indicated a smaller composition. An additional fee of 25 to 50 cents was charged for rental of an embroidery frame. Excluding tuition, embroidery frequently was the largest single charge in a student's account. On top of the annual tuition of $125 to $128, this was a sizable financial outlay on the part of a parent or guardian. A number of surviving embroideries are handsomely mounted, many of these

The Embroiderers *and* Their Work

- Mary Ann Jenkins (possibly 1812–1891) of Wise County, Virginia, entered Saint Joseph's Academy about 1818 as a boarding student and remained until 1824. She commenced her embroidery in June 1823, working the school's White House with attached chapel and grounds in French knots and long-and-short, straight, and stem stitches.
- Marie Adele de Barth Walbach (1815–1904), the daughter of Mary Louise Harberger (1787–1871) and General Jean de Barth Walbach (1766–1857), entered Saint Joseph's Academy in 1828. She embroidered a view of Saint Joseph's House and the Dubois Building, erected in 1826, using a combination of laid, straight, and long-and-short stitches. In February 1830, her parents were charged "[materials for a] Piece of Embroidery 20," not an insignificant amount considering that the fee that year for tuition and board was $125.
- Margaret Ann Cappeau (circa 1810–before 1860), daughter of Baltimore dry-goods merchant Joseph Cappeau (1769–1855) and his wife, Sarah Galloway (dates unknown), was one of five sisters to attend Saint Joseph's Academy. She entered in 1825, and her parents were charged in 1825 and 1826 for drawing paper, lead pencils, paint, and skeins of floss silk. Her embroidery, which is representative of those worked under the tutelage of Sister Josephine, memorializes the death of her eleven-month-old brother Andrew in 1818. Showing the brick Dubois Building before it was painted white, the picture probably was started in 1827, when Margaret's parents were charged for "Piece Embroidery $25." Margaret worked her composition in long-and-short, straight, and stem stitches, and French knots.
- Missouri Ann Jones Kilby (1821–1873), second child of Ann Newton Jones (1800–1857) and John Thompson Kilby (1787–1838), of New Kent County, Virginia, entered Saint Joseph's Academy in 1834. In February 1837, her student account was charged $25 for "Materials for Embroidery" and 25 cents for "Use of Drawing Patterns," which may have been for the tombstones on her embroidery. Her complex graveyard scene with requisite weeping willow, broken oak, and flowing stream includes a village and a distant mountainous landscape more reminiscent of Europe than of central Maryland. Missouri's memorial names her maternal grandfather, Matthias Jones (1772–1834), on the large urn, and her aunt Bathsheba Byrd Jones (1797–1826) and her three siblings, Indiana, M. J., and Lucy, on tombstones. Reserving one tombstone for herself, she dedicated another to Sister Beata (neé Eliza McGlue [1814–1837]), who died in May 1837, three months after Missouri started work on her memorial.
- Louisa Davis (1824–1868), the daughter of Sarah Cook Brashear (1803–1839) and Dr. Richard Wooton Davis (1799–1843) of Hagerstown, Maryland, enrolled at Saint Joseph's in 1839 and started her embroidery in February 1841. Her mourning piece commemorates the deaths in 1839 of her thirty-six-year-old mother on March 27 and her eleven-year-old sister, Margaret, on April 2. The scene includes the usual mourning iconography, but the mourners appear to be the appropriate ages to represent Louisa and her father.

—G. S. A.



Pictorial embroidery by Marie Adele de Barth Walbach (1815–1904). Silk and chenille threads, watercolor, and ink on silk ground. Emmitsburg, Maryland. 1830. 14⅛ x 19⅛ inches (35.9 x 48.6 cm). Private collection.

in gilt frames with reverse glass or églomisé (gilded) mats, an indication that they were intended as display pieces. Occasionally the academy provided framing services, charging between $6 and $7.50 plus 18 to 50 cents for packing the embroidery for shipment home. (By contrast, the Moravian Girls' School at Lititz, Pennsylvania, charged students who worked silk embroideries during the 1820s, the master's fee of 25 cents for "Drawing a large embroidery piece" or $1.25 to $2.50 for "Painting an embroidery piece." Students also were charged each term for lessons in the "Ornamental Branches" and for such sundries as silk floss, but the total charges did not approach Saint Joseph's fees.)

The usual fee for working a piece of embroidery was $20 to $30. A fee of $10 or $15 probably indicated a smaller composition.

The first embroidery entry in the academy ledgers was recorded in February 1822 and the last, in August 1841. As fees were payable in advance, the entry date probably signifies when a student started her embroidered composition. Several girls worked more than one.

The majority of the embroideries worked at Saint Joseph's are associated with the residency of Sister Josephine Collins (1801–1850), neé Ann Collins of Philadelphia, who joined the Sisters of

Charity in 1822. Sister Josephine, who was well-educated, probably in the embroidery traditions of elite Philadelphia schools, taught drawing, painting, and fancywork at Saint Joseph's from 1822 to 1832 and from 1837 to 1840. Between 1832 and 1837, she was in Albany, New York, and Washington, D.C. It is believed that she designed and painted the embroideries worked during her tenures at the academy.

Sister Josephine's initial residency in Emmitsburg generally corresponds to the first stylistic period of Saint Joseph's Academy silk embroideries, which include detailed and carefully rendered views of the school buildings. Many of these depict in silk and paint the academy's architectural setting in the rolling landscape around the village of Emmitsburg.

Surviving embroideries of Saint Joseph's House, the original school building, date from 1823, but they may have been started as early as 1822, when the parents of five students were charged for materials for starting a "piece of embroidery." By that time, the building's 1810 log exterior had been sheathed in clapboard and painted white, giving rise to a new name, the White House. The red brick

Mother Seton *and* Saint Joseph's

Several years after the death of her husband in 1803, Elizabeth Ann Bayley Seton (1774–1821), a convert to Catholicism who would become the first American-born saint, moved with her five children from New York to Baltimore, where, with the encouragement of John Carroll (1735–1815), first Roman Catholic bishop in the United States, she opened a school in the fall of 1808.

The school soon outgrew its Baltimore location. Money and land, however, were not available for expansion until an offer, with conditions attached, came from Samuel Sutherland Cooper (1769–1843), another convert to the Catholic faith. He offered $10,000 to Father Louis William Du Bourg (1766–1833), a Sulpician priest, to establish a Catholic school for girls. Cooper further stipulated that Elizabeth Seton set up the school and that it be located near Emmitsburg, Frederick County, about 50 miles (80 km) northwest of Baltimore.



Saint Joseph's House, or the White House, as it appears today. Relocated from its original site in 1845 to provide housing for Saint Joseph's orphans, it was moved to its present location in 1917. The building was restored in 1947 and placed on the National Register of Historic Places in 1976.
Photograph courtesy of the author.

When Seton, her children, and the other teachers arrived in Emmitsburg during the summer of 1809, they temporarily occupied a renovated stone farmhouse where the religious community of Sisters of Charity of Saint Joseph's was founded on July 31, 1809, with Elizabeth Seton as their superior. With applications for admission to the school and the sisterhood growing, the community soon required a more commodious building. A five-bay, two-and-one-half-story building, to be named Saint Joseph's House, was constructed of locally cut logs. Mother Seton moved in on February 20, 1810, and opened Saint Joseph's School two days later.

Although Seton recognized the importance of needle skills, she did not place instruction in sewing on a par with academic subjects. On October 2, 1818, she wrote to the mother of student Kit Scott, "You may know my old notions . . . about the needle, that if girls are once turned to a reasonable cultivation of the mind, their good sense and pride will afterwards make them needle women and every thing necessary. . . ."

After Mother Seton's death in 1821, needlework took on more prominence in the curriculum. The academy advertisement, published in *The Laity's Directory to the Church Service, for the Year 1822* listed in addition to $125 for boarding and tuition, an extra charge of $20 for Painting, Drawing, and Embroidery, "if learned by the child." In 1838, the "Ordinary Tuition" of $128 included "Embroidery, Tapestry, Lacework, Beadwork, Embossed work, [and] Plain work." In that year, the number of students who started an embroidered picture doubled from that of the preceding year despite a hefty materials fee.

—G. S. A.



Pictorial embroidery by Margaret Ann Cappeau (circa 1810–before 1860). Silk and chenille threads, watercolor, and ink on silk ground. Emmitsburg, Maryland. 1827. 19¾ x 23½ inches (50.2 x 59.7 cm). Collection of the Daughters of Charity Archives, Emmitsburg, Maryland.

Photograph courtesy of the Archives, Daughters of Charity, Emmitsburg, Maryland.

schoolhouse, another structure depicted in the early embroideries, was built in 1820 to relieve overcrowding in the White House and provide separate classrooms for nonpaying or charity students, then numbering about twenty.

In 1826, a new building was erected between the White House and Toms Creek. This nine-bay, three-and-one-half-story brick structure had a classical pediment and eight chimneys and was entered by two curving marble staircases. Named the Dubois Building after Father John Dubois (1764–1842), third superior general of the Sisters of Charity and founder of the nearby Mount Saint Mary's College and Seminary, it provided much-needed classroom, dormitory, and administrative space. Embroideries that include the Dubois Building can be dated from December 1826. In 1836, a five-story wing, known as the Deluol Building, after Father Louis Regis Deluol (1787–1858), was added. No embroidered pictures of the school with the Deluol addition are known, yet the third floor of the building included an expansive new "Embroidery and Drawing Room."

Between 1826 and 1831, a number of academy students embroidered neoclassical mourning or memorial pictures that commemorated the death of a loved one, usually a family member. Many that survive depict a female figure



Pictorial embroidery by Louisa Davis (1824–1868). Silk and chenille threads, watercolor, and ink on silk ground. 1841. 22¼ x 28⅝ inches (56.5 x 72.5 cm). Collection of the Maryland Historical Society, Baltimore, Maryland.

with one arm resting on a plinth, which is surmounted by a large classical urn and flanked by a weeping willow and a broken oak tree. Views of Saint Joseph's Academy and Mount Saint Mary's College and Seminary are in some of the distant landscapes.

From about 1832 to about 1837, the years when Sister Josephine was teaching elsewhere, advanced embroidery students at the academy worked a different style of memorial composition, one that included one or more tombs set in a picturesque landscape. The designer has not been identified. No two landscapes are alike, although similarities are apparent in the size and grouping of tombs, suggesting the "use of patterns" charged to several accounts at that time.

The style of memorial embroideries changed again in 1837, coinciding with the return of Sister Josephine to Emmitsburg. Realistic figures, possibly representing members of the deceased's family, appear as mourners at the gravesite. The latest surviving embroidery in this style was started in 1841, a year after Sister Josephine had left the Emmitsburg central mission. I suspect that either she had left sketches, patterns, or partially drawn canvases, or another (unidentified) sister was responsible for the compositions in this third style of Saint Joseph's memorial embroideries.

No silk embroidered pictures are known after 1841. Although an undated school prospectus from the 1850s listed "Tapestry, Embroidery, Ornamental Needlework,



Pictorial embroidery by Missouri Ann Jones Kilby (1821–1873). Silk and chenille threads, watercolor, and ink on silk ground. Emmitsburg, Maryland. 1837. 17 x 26 inches (43.2 x 66.0 cm). Collection of Riddick's Folly House Museum, Suffolk, Virginia.
Photograph courtesy of Colonial Williamsburg Foundation, Williamsburg, Virginia. Photograph by Hanz Lorenz.

and every variety of Fancy Work" for an additional fee of $5, it appears that academy students who wished to stitch a large, complex needlework piece chose a commercially designed Berlin work project that lacked any visual reference to their school or departed loved ones. "Materials for Tapestry Work," "Canvas for Tapestry piece," or "1 piece of Tapestry" were recorded in the school ledgers from the mid-1830s and eventually became the only entries specifying needlework.

I hope that the list of embroidery students in the ledger entries (see sidebar) will lead to the identification of makers of embroideries known only by their initials or family surname and to provide more precise dating of other embroideries. Additionally, nearly 100 other embroideries worked by Saint Joseph Academy students remain to be discovered.

Author's Note: I thank Sister Betty Ann McNeil, D.C., archivist; Bonnie Weatherly, archives manager and acting archivist in 2006; and Selin James, archives technician, for their cheerful and invaluable assistance in the archives of the Daughters of Charity, Saint Joseph's Provincial House, Emmitsburg. I am grateful to Sheryl De Jong for the hours she spent reading ledgers and deciphering nineteenth-century handwriting. ❖

ABOUT THE AUTHOR. *Gloria Seaman Allen is an independent historian who specializes in the material culture and social history of the Chesapeake region. Her book on Maryland girlhood embroidery, to be published by the Maryland Historical Society in 2007, will be accompanied by an exhibition, opening April 15, and a symposium, to take place April 27 and 28. Owners of embroideries and samplers that may have been worked at Saint Joseph's Academy or at other Maryland schools may contact her at gsallen1@aol.com.*

Ledger Entries *for* Embroideries *at* Saint Joseph's

Below is information gleaned from the student account ledgers at Saint Joseph's Academy. If known, current ownership of the embroidery is included. If you own or know of embroideries and samplers that may have been worked at Saint Joseph's Academy or at other Maryland schools, please contact Gloria Seaman Allen at gsallen1@aol.com.

DATE	NAME	OWNER
February 1822	Miss Motters	
April 1822	Mary Horbeck	
May 1822	Mary Conolly	
May 1822	Caroline Jenkins	
September 1822	Mary Almeida	
March 1823	Ann Hyman	
April 1823	Margaret Davis	
June 1823	Juliann Elder	Daughters of Charity
June 1823	Mary Jenkins	Daughters of Charity
June 1823	Martha White	
July 1823	Hannah Gaston	
August 1823	Rose White	
September 1823	Ann Cassily	
January 1824	Ann Hardy	
March 1824	Barbara Peterson	
April 1824	Jane Ward	
April 1824	Eliza Mary Barry	
May 1824	Ann Lovet	
May 1824	Josephine Tucker	
May 1824	Harriet Shorb	
June 1824	Ann and Eliza Motter (1 entry; 1 embroidery each)	Marguerite Riordan 2003 Sotheby's 1994
July 1824	Sally Mitchell	
January 1825	Eliza McQuaid	
February 1825	Teresa Gillmeyer	
February 1825	Susan McMullen	
April 1825	Henrietta Wheeler	Daughters of Charity
April 1825	Martha Deangeli	
May 1825	Sophia Smith	
August 1825	A. E. Mathias	
August 1825	Eliza Welty	
November 1825	Sophia Smith	
November 1825	Caroline Willbanks	
May 1826	Mary Hamilton	
May 1826	Eliza Davis	Betty Ring
June 1826	Frances Usher	
June 1826	Ann Downing	
September 1826	Mary G. Stone	Private collection
September 1826	Mary Ann Johnson	Daughters of Charity
October 1826	Clara Tourtelot	
November 1826	Lucy Lee	
November 1826	Ellen Kelley [Kelly]	Private collection
December 1826	Susan Creamer	Betty Ring
December 1826	Martha Little	
January 1827	Mary E. Smith	
July 1827	Margaret Cappeau	Daughters of Charity
August 1827	Mary Ann White	Baltimore Museum of Art
September 1827	Ann Downing	
April 1828	Cassandanna Hetzel	Private collection
July 1828	Etty K. Mooney	
May 1829	Catharine Holtzman	
September 1829	Harriet Brien	
September 1829	Sarah Lindsey	Betty Ring
September 1829	Ann Reilly	
November 1829	Mary A. Meyers	
February 1830	Adelphine Walbach	Private collection
February 1830	Mary Sandford	
June 1830	William Anna Glover	
June 1830	Henrietta Steward	
August 1830	Eliza Mc Glue	
August 1830	Ann Smith	
August 1830	Mary C. Finley	Private collection
September 1830	Mary E. Roache	
October 1830	Maria Jackson	
April 1831	Jane Wood	
June 1831	Matilda Eacon Sommers	
July 1831	Barbary Hill	
August 1831	Aspasia Mitchell	

DATE	NAME	OWNER
October 1831	Isabella Meyers	
November 1831	Harriet Mantz	
December 1831	Margaretta Wederstrandt	
December 1831	Mary Mc Donald	Daughters of Charity
December 1831	Julia A. Chew	
February 1832	Sarah Mc Credy	
April 1832	Frances Mc Manus	
September 1832	Elizabeth Beelen	Private collection
August 1833	Maria T. Bennet	
November 1833	Ann White	
August 1834	Elizabeth Cook	
August 1834	Frances Elizabeth Cross	
August 1834	Catherine Roche	
September 1834	Susan Cavanagh	
October 1834	Ellen White	
November 1834	Catherine O'Conner	
December 1834	Ellen L. Clagett	
December 1834	Helen Boyle	
September 1835	Elizabeth Elder	
September 1835	Janette Waterman	
March 1836	Mary Grace Davis	
July 1836	Sarah Waring	Private collection
July 1836	Emma Crapster	
July 1836	Catherine Graham	
August 1836	M. Elizabeth Harvey	
September 1836	Catherine Haggerty	
November 1836	Susan Lambright	
January 1837	Rhoda Hite	
February 1837	Missouri A. J. Kilby	Riddick's Folly House Museum
May 1837	Elizabeth Sprigg	
June 1837	Antoinette de Roldos	Monmouth County Historical Association
June 1837	Margaret Cox	
November 1837	Catharine Higgins	
December 1837	Mary Ennis	
February 1838	Sarah Coyle	
March 1838	Margaret Shafer	
April 1838	Sarah Maria Coombs	
May 1838	Charlotte Spalding	
May 1838	Elizabeth Sprigg	
July 1838	Ann Patterson	Daughters of Charity
July 1838	Margaret O'Neil	
August 1838	Ann Patterson	
August 1838	Henrietta Baechtel	Betty Ring
August 1838	Rose Mc Farland	
August 1838	Virginia Crossan	
August 1838	Ann Muhany	
August 1838	Eliza Mc Cue	
December 1838	Cornelia Zane	
February 1839	Catharine Elder	
April 1839	Mary A. Griffin	
May 1839	Eleanor Sweeny	
June 1839	Ann Cecelia Griffith	
July 1839	Margaret O. Friel	
August 1839	Elizabeth Schultz	
August 1839	Amanda Crossan	
November 1839	Margaret Hahn	
April 1840	Ann Pride	
June 1840	Celestia Sanners	
February 1841	Louisa Davis	Maryland Historical Society
February 1841	Sarah Marshall	
February 1841	Theodosia Wilson	
February 1841	Margaret Smith	
February 1841	Catharine Collins	
May 1841	Laura Krishner	
May 1841	Eliza Burke	
August 1841	Mary Ann Noonen	

There are seven extant embroideries by unidentified students: private collection, Maryland Historical Society, Baltimore Museum of Art, Colonial Williamsburg, a photograph in Winterthur's Decorative Arts Photographic Collection, private collection (memorial to Louisa Martin Armour), and Christie's 2005.

There are six extant embroideries by students for whom embroidery charges have not been found in the ledgers: Sally Ann Davis (Daughters of Charity, Evansville, Indiana), Mary McGerry (Daughters of Charity), Mary Cowan (a photograph in Winterthur's Decorative Arts Photographic Collection), Matilda Lawrence (Washington County Museum of Fine Arts), Olivia Morgan, dated 1837 (Daughters of Charity), and Mary Ann Shultz (Museum of Early Southern Decorative Arts). Sally Ann Davis and Mary McGerry joined the religious community and may not have been charged all fees. —G. S. A.

Decorative Knitting Part III

Knit Paistu Mittens

ADAPTED BY NANCY BUSH

Parts I and II of this new series from Nancy Bush appeared in the March/April and May/June 2006 issues of PieceWork. *Additional articles will run in subsequent issues.*



Nancy Bush's knitted mittens.
Antique needles made from bicycle spokes purchased by the designer in Estonia. Photograph by Joe Coca.

These mittens were adapted from Aino Praakli's *Kirikindad II* [Patterned Mittens II (Tartu, Estonia: Estonian National Museum, 2005)] and take their name from the parish of Paistu near Viljandi in south central Estonia. Aino adapted her pattern from gloves that were sold to the Estonian National Museum in 1925. The gloves were found in the bottom of a chest, and are believed to have been part of a bride's trousseau and likely made fifty years before they came to the museum.

MATERIALS

Satakieli (fingering weight), 100% wool yarn, 360 yards (330 m) /100 g skein, 1 skein each of #199 gold (main color), #003 natural (contrasting color 1), and #966 blue (contrasting color 2)
Needles, set of five double pointed, size 0 (2 mm) or size needed to obtain gauge
Thin cotton waste yarn, about 24 inches (61 cm)
Stitch marker
Tapestry needle

Materials are available at yarn stores or from mail-order or online resources.

Finished size: 7½ inches (19.1 cm) hand circumference and 9½ inches (24.1 cm) long from cast-on edge to tip of finished point (a woman's size small)
Gauge: 21 sts and 21 rnds = 2 inches (5.1 cm) in circular stockinette stitch over main pattern

ABBREVIATIONS

beg—beginning
CC—contrasting color
CO—cast on
dec—decrease; decreased
k—knit
MC—main color
patt—pattern
psso—pass slipped stitch over
p—purl
rem—remaining
rep—repeat
rnd(s)—rounds
sl—slip
st(s)—stitch(es)
yo—yarn over

The shaping for the top of the mittens and the thumbs are interesting techniques found in Aino's book and are named "Two-Stitch Decrease" and "One-Stitch Decrease." The names refer to the lines that show on the angled top of each mitten and thumb, not to the number of stitches decreased. The cuffs on these mittens are a variation of the cuffs featured in Knit Cuffs with Color from Part I of the series in the March/April 2006 issue.

I had the pleasure of meeting Aino Praakli, whose passion is preserving the tradition of knitted mittens in Estonia, in 2004. My article on Aino and more ideas for using her charts and techniques for decorative knitting will be featured in the November/December 2006 issue of *PieceWork*.

Instructions

Right Hand

With MC, CO 80 sts using a long-tail CO (see Technique: Long-Tail Cast-On below). Divide sts onto 4 needles, 20 on each needle. P 1 rnd, k 1 rnd.

Work Rnds 1–24, according to Cuff Pattern chart. *Note:* On Rnds 13, 15, 17, and 19 where the pattern changes color, k the st in the final column of the chart as shown to prevent having a previous color purl bump.

Change to Main Pattern chart. Work 27 rnds (or desired length to thumb opening) in patt.

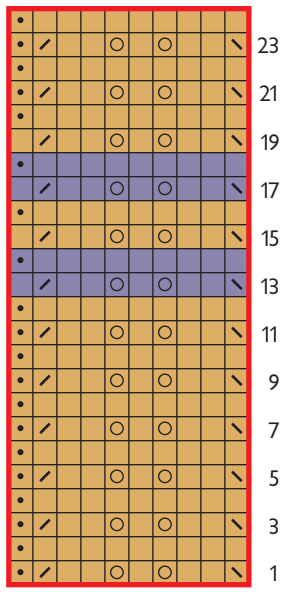
Begin thumb: Work in patt over needles 1 and 2. On needle 3, work first st in patt, k across next 18 sts with waste yarn. Sl these 18 sts back onto left-hand needle and work over them again, this time in patt. Complete rnd in patt as established.

Continue in patt until mitten measures 5½ inches (14.0 cm) from beg of main patt, or 1½ inches (3.8 cm) less than desired total length and mitten reaches to slightly above the tip of little finger, ending 2 sts before the end of the last rnd.

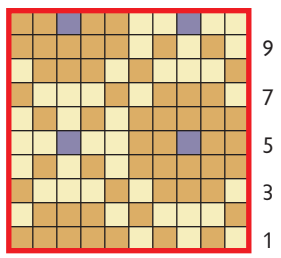
Shape top of mitten: K second-to-last st on needle with MC, remove the resulting st from the right-hand needle, open up its loop, and place the loop on your index finger. With a new needle, sl the next st as if to k, identify the "stable" half of the loop on your finger (the side that doesn't enlarge the loop when you pull on it), k the following st of the following needle with the stable side of the loop, drop the loop from your finger, and psso. Pull the working yarn to tighten—2 sts dec and Two-Stitch Decrease completed. Work in patt until 2 sts from the end of needle 2 and work Two-Stitch Decrease as before, work in patt to 2 sts before end of needle 4. Continue in patt, working the Two-Stitch Decrease in this manner 2 sts from the end of needle 4 and needle 2 every rnd until 8 sts rem. Break the yarn and, using the tapestry needle, thread the yarn through the rem sts, drawstring-fashion, and pull snugly to close opening at top of mitten.

—*continued on page 56*

Cuff Pattern



Main Pattern



Charts may be photocopied for personal use.

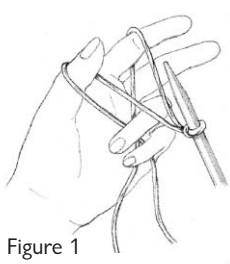
Key

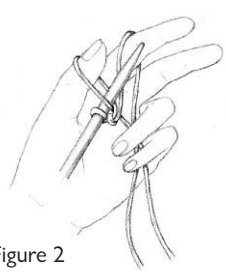
- knit
- purl
- k2tog
- sl 1, k1, psso
- yo
- gold
- natural
- blue
- pattern repeat

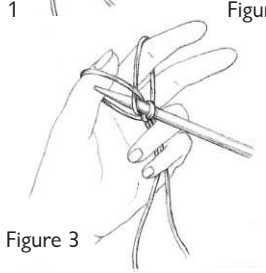
TECHNIQUE

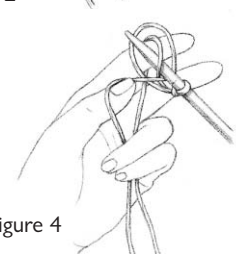
Long-Tail Cast-On

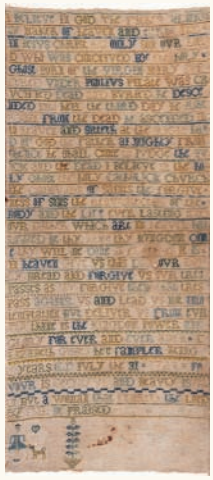
Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upwards, making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).


Figure 1


Figure 2


Figure 3


Figure 4



Sampler by Elizabeth Gibbes (1720–1739). Silk floss on plain-weave linen. Charleston, South Carolina. 1729. Collection of the Charleston Museum. (2006.11). Part of A Proper and Polite Education: Girlhood Embroidery of the American South, at the Charleston Museum, Charleston, South Carolina.

Photograph courtesy of the Charleston Museum.

CALENDAR

EXHIBITIONS

Call for Entries. April 14–August 19, 2007. Fiberart International 2007. Pittsburgh, Pennsylvania, at the Society for Contemporary Craft and the Pittsburgh Center for the Arts. Entry deadline: August 18. Fiberart International 2007, PO Box 5478, Pittsburgh, PA 15206; www.fiberartinternational.org.

Call for Entries. May 26–September 3, 2007. Quilt National '07. Athens, Ohio, at the Dairy Barn Cultural Arts Center. Entry deadline: September 19. Dairy Barn Arts Center, PO Box 747, Athens, OH 45701; www.quiltnational.com.

Berkeley, California. Through August 1. Inside Out: Detail in Dress, 1850 to the Jazz Age, at the Lacis Museum of Lace and Textiles. (510) 843-7178; www.lacismuseum.org.

Hartford, Connecticut. Through August 13. Revivals: Costumes for Song and Dance, includes costumes from Diaghilev's Ballets Russes production of *The Sleeping Princess* at the Wadsworth Atheneum Museum of Art. (860) 838-4046; www.wadsworthatheneum.org.

Norwich, Connecticut. Through August 6. Fiber Revolution, at the Slater Memorial Museum. (860) 887-2506; www.norwichfreeacademy.com/slater_museum.

Marion, Indiana. July 13–16. Celebration 2006: How Does Your Garden Grow, juried quilt show and induction of Virginia Avery into the Quilters Hall of Fame, at the Quilters Hall of Fame, Marie Webster House. (765) 664-9333; www.quiltershalloffame.org.

Anemone by Anne L. Weissman. Hand-printed silk, rayon, and other fabrics, cut, layered, and handstitched. Chagrin Falls, Ohio. 2005. 6½ × 6½ inches (16.5 × 16.5 cm). Part of Focus: Fiber 2006 Not Your Grandmother's Quilt Show, at the Artist Archives of the Western Reserve, Cleveland, Ohio.

Photograph courtesy of the artist.



Knit Paistu Mittens *(continued from page 55)*

Thumb: Carefully remove the waste yarn and pick up the exposed live sts above and below the thumb hole—36 sts total: 18 sts below thumb hole (front of thumb) and 18 sts above the thumb hole (back of thumb). Place back sts on 2 needles and front sts on one needle. At beg of front sts, pick up and k a new st from side of thumb hole, keeping in patt. Work across the front thumb sts in patt, pick up and k 2 sts from side of thumb hole, work in patt across back sts, pick up and k 1 st—40 thumb sts total. Rearrange sts if necessary to have 20 sts on front needle and 10 sts each on back needles. Continue in patt until piece measures about 2 inches (5 cm) or ¾ inch (1.9 cm) less than desired length to top of wearer's thumb, ending 1 st before the end of the last rnd.

Shape top of thumb: K last st of rnd with MC, remove the resulting st from the right-hand needle, open up its loop, and place the loop on your index finger. With a new needle, sl the next st as if to k, identify the stable half of the loop on your finger, k the following st with the stable side of the loop, and psso. Pull the working yarn to tighten—2 sts dec, One-Stitch Decrease completed. Work in patt until 1 st from the end front needle, and rep the One-Stitch Decrease as before. Continue in patt, working the One-Stitch Decrease in this manner 1 st before the end of the back sts and 1 st from the end of the front needle until 8 sts rem. Break the yarn and, using the tapestry needle, thread the yarn through rem sts, drawstring-fashion, and pull snugly to close top of thumb.

Left Hand

Work as for Right Hand to beg of thumb. Establish position of thumb hole on needle 2 as follows: Work in patt over needle 1. On needle 2, work first st in patt, k across the next 18 sts with waste yarn. Sl these 18 sts back onto left-hand needle and work over them again, this time in patt. Complete rnd in patt as established. Complete mitten and thumb as for Right Hand.

When both mittens are complete, weave in all ends and block the mittens under a damp towel.

ABOUT THE DESIGNER. *Nancy Bush, PieceWork's knitting contributor, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters in Salt Lake City, Utah.* Knitting Vintage Socks: New Twists on Classic Patterns *is her latest book (published by Interweave Press in October 2005).*



Forgotten Garden by Jane A. Sassaman. Machine-appliquéd and quilted. Hand-dyed, commercial cotton (designed by the artist). Chicago, Illinois. 30 × 52 inches (76.2 × 132.1 cm). Part of Quilt National '05, at the American Textile History Museum, Lowell, Massachusetts.

Photograph courtesy of the American Textile History Museum.

Lowell, Massachusetts. Through September 3. Quilt National '05, thirty quilts from the biennial international juried exhibition of contemporary quilts, at the American Textile History Museum. (978) 441-0400; www.athm.org.

Millville, New Jersey. August 17–September 10. Fiber Revolution at the Riverfront Renaissance Center for the Arts. (856) 327-4500; www.riverfrontcenter.org.

New York, New York. Through November 4. The Tailor's Art, fashions and fabrics from the eighteenth century to the present, at the Museum at the Fashion Institute of Technology. (212) 217-7642; www.fitnyc.edu.

Cleveland, Ohio. Through July 28. Focus: Fiber 2006 Not Your Grandmother's Quilt Show, a juried exhibition of contemporary fiber art, presented by the Textile Art Alliance of the Cleveland Museum of Art, at the Artist Archives of the Western Reserve. (216) 410-0065; www.clevelandart.org/taa.

Reading, Pennsylvania. Through November 11. Historic Samplers of Berks County, at the Berks County Historical Society. (610) 375-4375; www.berkshistory.org.

Charleston, South Carolina. Through September 30. A Proper and Polite Education: Girlhood Embroidery of the American South, at the Charleston Museum. (843) 722-2996; www.charlestonmuseum.org.

Shelburne, Vermont. Through October 31. Art and Illusion: Kaleidoscope Quilts, quilts dating from 1800 to 1996 with kaleidoscope patterns, at the Shelburne Museum. (802) 985-3346; www.shelburnemuseum.org.

SYMPOSIUMS AND WORKSHOPS

Savannah, Georgia. August 4–6. Still Stitching with Susan, workshop with Susan Greening Davis, at the Garden Hotel. (989) 780-2025; www.susangreeningdavis.com.

Dubuque, Iowa. July 8. Mississippi River Sampler Guild's workshop with Linda Lautenschlager, at the Dubuque Building. (608) 935-3319; ccsw@mhtc.net.

Lowell, Massachusetts. August 3–6. Lowell Quilt Festival, a citywide celebration of quilts, at various

Detail of *Stars over Georgetown.* Maker unknown. Hand-pieced and hand-quilted. Purchased at an Amish auction. Origin and date unknown. 96 × 104 inches (243.8 × 264.2 cm). The 2006 "Opportunity Quilt." Part of Celebration 2006: How Does Your Garden Grow, at the Quilters Hall of Fame, Marie Webster House, Marion, Indiana.

Photograph courtesy of the Quilters Hall of Fame.



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Costumes for the Mazurka by Léon Bakst (1866–1924) from *The Sleeping Princess*. Based on Polish national costume. Woman's costume, silver lamé bodice and white satin skirt with silver lamé appliqué; jacket, white velvet with swansdown trim; Uhlan officer's hat. Man's costume, beige faille tunic with blue plush vest and breeches and black velvet coat with hanging sleeves. Collection of the Wadsworth Atheneum Museum of Art. (1996.7.12a–c and 1996.7.1.16a–c, respectively). Part of Revivals: Costumes for Song and Dance, at the Wadsworth Atheneum Museum of Art, Hartford, Connecticut.

Photograph courtesy of the Wadsworth Atheneum Museum of Art.



venues. (978) 452-4207; www.nequiltmuseum.org.

Hillman, Michigan. August 24–27; October 19–22, 23–26, 26–29; and November 13–16. Quilter's Retreat, at Thunder Bay Resort. (989) 742-4502; www.thunderbaygolf.com.

Henniker, New Hampshire. July 13–18 and August 12–13. Felting workshops, at the Fiber Studio. (603) 428-7830; www.fiberstudio.com.

Manchester, New Hampshire. August 17–20. World Quilt Show–New England, quilts from twelve countries, shopping, workshops, and lectures, at the Radisson Center of New Hampshire. (215) 862-5828; www.worldquilt.com.

Brasstown, North Carolina. July 1–August 31. Embroidery, free-form machine quilting and embroidery, fiber art presentation methods, and quilting classes, at the John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

Gettysburg, Pennsylvania. July 15–23 and August 19–20. Sewing Camp: Accessories for Extremities and Sewing Accessories, respectively, workshops on Civil War accessories, at the Genteel Arts Academy. (717) 337-0283; www.genteelarts.com.

Rome, Pennsylvania. Saturdays through August 25. Weaving, hand-sewn costume, dyeing, felting, and basketry workshops, at the Home Textile Tool Museum. (570) 247-7175; www.hometextiletoolmuseum.org.

Nashville, Tennessee. August 23–26. American Quilter's Society 2006 Quilt Exposition, at the Gaylord Opryland Resort and Convention Center. (270) 898-7903; www.aqsquilt.com.

Nashville, Tennessee. August 24–26. Singing Nashville—Stitching Festival, at the Opryland Hotel and Resort. (702) 794-9412; www.stitchingfestival.com.

Washington Island, Wisconsin. Through July 28. Bead embroidery, smocking, knitting with beads, and quilting classes, at Sievers School of Fiber Arts. (920) 847-2264; www.sieversschool.com.

Gibsons Landing, British Columbia, Canada. August 16–20. Fibre Arts Festival, workshops, exhibition, shopping, at various venues. (604) 886-3096; www.gibsonslandingfibrearts.com.



Story Time by Judy Greenwood. Quilted. Canada. 2005. Part of World Quilt Show–New England at the Radisson Center, Manchester, New Hampshire.

Photograph courtesy of Mancuso Show Management.

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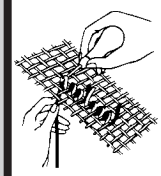
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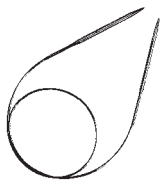
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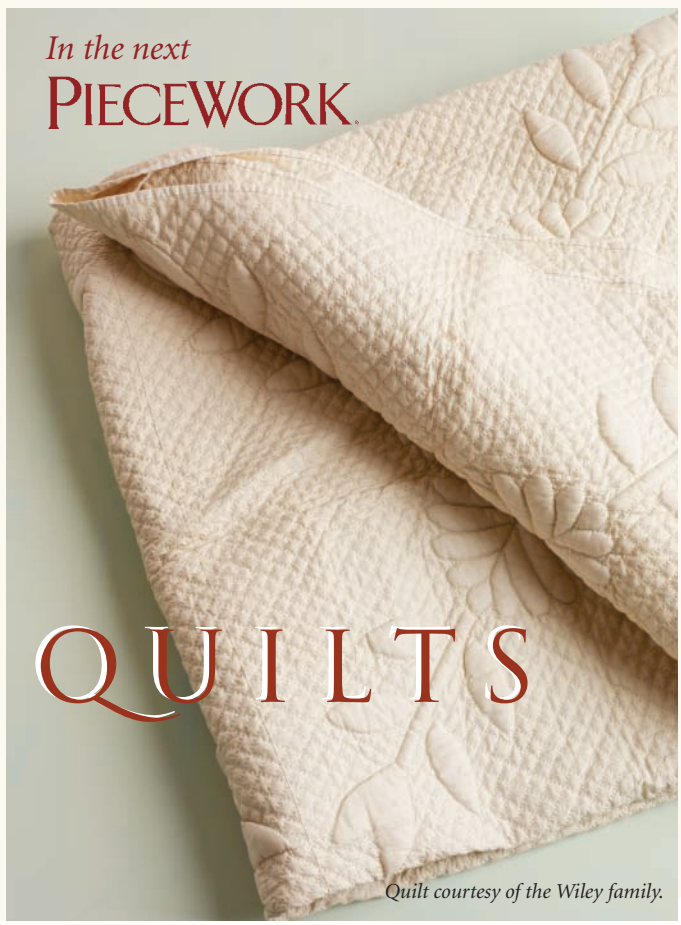
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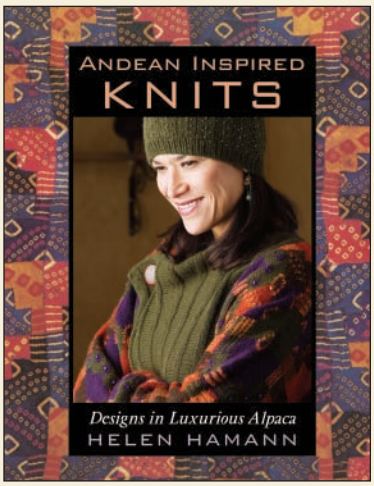
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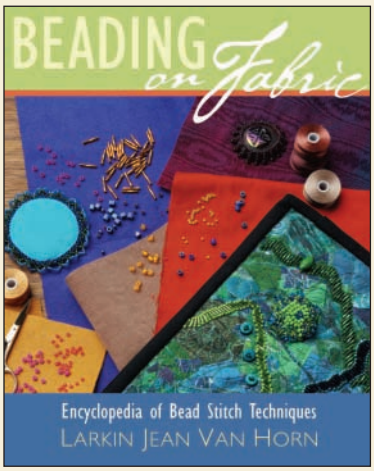
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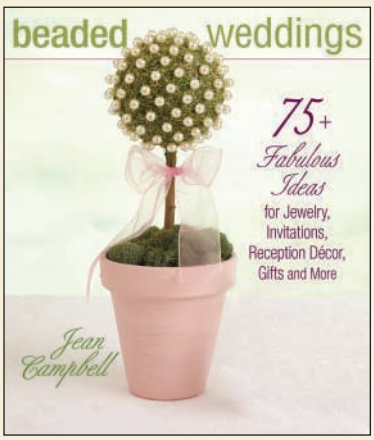
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