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May/June 2006
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PIECEWORK®

Volume XIV Number 3

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ON THE COVER
CHERYL REED'S QUILTED CHRISTENING GOWN.
PAGE 16.

Photograph by Joe Coca.

FEATURES / PROJECTS

16–19

A FAMILY AFFAIR: A Quilted Christening Gown and Cap

The author used satin from the gown that her son-in-law's grandmother wore at her 1942 wedding to make the quilted gown and cap embellished with pearl beads.

Cheryl Reed

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On the Web: Needle-Tat a Bridal Necklace and Bracelet with Beads

These accessories for the modern bride, designed by Esther Trusler, also are made with pearl beads.

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THE ART NEEDLEWORK OF THE SISTERS OF THE ORDER OF SAINT BENEDICT

From 1867 to 1968, Sisters in the Art Needlework Department at Saint Benedict's Monastery designed, embroidered, and sewed stunning banners, vestments, and church accessories.

S. Ruth Nierengarten

Long-and-Short Silk Shading

Diane Horschak shows how to shade embroidery stitches, a technique mastered by the Sisters of the Order of Saint Benedict and one often found in Japanese embroidery, Diane Horschak's passion.

26–27

A BOBBIN-LACE VEIL

It took the author eight years to make a bride's veil of bobbin lace on silk net for her daughter's wedding.

Shirley K. Egan

28–31

EMBROIDERED SUSPENDERS: A Special Engagement Gift

Oline Hansen cross-stitched a pair of suspenders for her fiancé, Karl Madsen, who added the leather accessories. More than 100 years later, the suspenders are a family heirloom.

Mary Polityka Bush

Cross-Stitch a Canvaswork Box Top

Mary Polityka Bush re-created the leaf design from Oline Hansen's suspenders to fit in the top of a lacquered box.

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Kimberly Wulfert

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Wendy White

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Wendy White's inspiration for this diminutive basket came from baskets often placed in the Victorian home to receive visitors' calling cards.

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THE MARRIAGE CAP OF POLAND
The donning of the marriage cap, often elaborately embellished with embroidery, beads, and ribbons, which marked the bride's transition from maiden to matron, was a significant tradition for young Polish women.
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ON THE WEB

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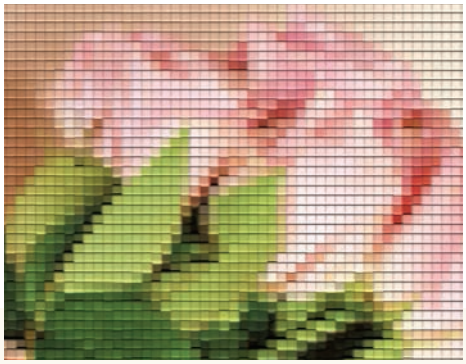


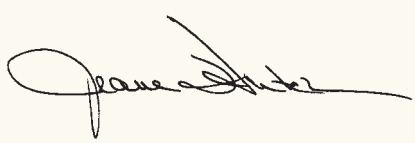
NOTIONS

When Barbara Hamrick's paisley shawl (featured on page 58 of the January/February 2006 issue of *PieceWork*) arrived in the office, I asked Linda Carlson to look at it and tell us something about its provenance. Linda, who is curator of Historic Collections, Design and Merchandising Department, Colorado State University (CSU) in neighboring Fort Collins, has written numerous articles for *PieceWork,* including "The Unequaled Beauty of Paisley Shawls" in the November/December 1998 issue, and several shawls are among the 12,000 objects in the collection at CSU (textiles from the collection have appeared in *PieceWork* on numerous occasions). Not long ago, I also asked Linda to look at my own, newly acquired paisley shawl (she did; as with Barbara's, it is woven and was made in continental Europe or England circa 1865). We at *PieceWork* find Linda and the collection at CSU to be amazing resources.

It will therefore come as no surprise to learn that I called on Linda again when Barbara Hamrick's two shawls and dress (see "Secrets from the Trunk" on page 42 of this issue) arrived. The garments are part of a family story about a prospective bride (I won't spoil the story for you by saying any more). The exquisitely embroidered silk shawl does, indeed, appear to be of the correct period—the 1850s—for the story; the dress does not. The other shawl, made of cotton and wool, is a complete mystery: not only is it impossible to assign even an approximate date to it, the technique(s) used to create it is/are unknown. We need your help. If you can tell us anything about these textiles, particularly the wool and cotton shawl, we would love to hear from you (contact information is in the sidebar that accompanies the article). Linda Carlson, the Hamrick family, and the *PieceWork* staff all want to know more.

Also in this issue are other objects that were created expressly for a celebration, including the exquisite quilted christening gown on page 16 and the eight-years-in-the making bobbin-lace bridal veil on page 26. In addition to the centuries-old tradition of using needlework to commemorate a special occasion, many contemporary needleworkers are documenting their work so that future generations will know the story behind the object. Cheryl Reed, the maker of the christening gown, brilliantly incorporated this information within the gown itself.

I hope that all of our celebrations will include needlework in some way and that this fine tradition continues. I also hope you will find much in these pages to enlighten, entertain, and inspire you.



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BY POST

Preserving Heirlooms

This picture of my husband's parents, Maude and Johnny Walker, was taken on their wedding day, June 25, 1930. We recently discovered the bride's dress and the groom's shirt tucked away in a small cardboard box. The cotton organdy dress appears in perfect condition; the silk shirt has several holes in it. Following suggestions in "Home Care for Your Heirloom Textiles" (January/February 2006) to help preserve the garments for future generations, I plan to vacuum the dress and shirt, wrap them in acid-free tissue, and store them in a textile storage box. Thank you for such a helpful article.

Joyce Walker
Loveland, Colorado

Photograph of Maude and Johnny Walker on their wedding day. Photographer unknown. 1930. *Photograph courtesy of Joyce Walker.*

Fionna MacLeod's pocketbook. Maker unknown. 1780. Open, 16 × 18 inches (40.6 × 45.7 cm); closed, 4½ by 8 inches (11.4 × 20.3 cm). *Photographs courtesy of Fionna MacLeod.*

Irish-Stitch Pocketbook

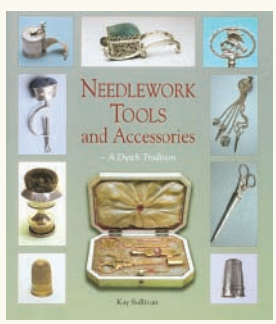
I am thrilled by the article "Irish-Stitch Pocketbooks" (January/February 2006), although we do not use the term "Irish stitch," using instead "bargello," "flame," or "Hungarian point." I have a pocketbook that belonged to one of my mother's forebears, Charles Cassels from Great Cumbrae, a tiny island in the Firth of Clyde on the west coast of Scotland. The pocketbook is stiffened with cardboard, and the fabrics are very worn; the green silk lining is in tatters. The wool threads of the exterior are four shades of green, brown, tan, fawn, yellow, red, and two shades of pink. The name Charles is spelled "Charels" on the pocketbook.

Fionna MacLeod
Isle of Arran, Scotland

Fionna, thank you for sharing this delightful piece of your family's history.

PieceWork's Needlework Book Giveaway

Thanks to all who entered to win one of five copies of *Needlework Tools and Accessories—A Dutch Tradition* by Kay Sullivan. Congratulations to the winners, whose names were randomly drawn in January from all entries: Rita L. Hagenbruch, Janet King, Judith Lind, Michele B. Myers, and Diana L. Olay. And many thanks to Antique Collectors' Club for generously providing the books.



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.*

Using a PieceWork *Icon*

Shirley Hansen's scissors fob and the icon from *PieceWork*. Cross-stitched, hand-pieced, and embroidered. Cotton thread and button on cotton fabrics. 3 × 3 inches (7.6 × 7.6 cm). *Photograph by Joe Coca.*

One of my favorite collections is my sewing scissors. After I purchased a pair of Gingher scissors with purple flowers on the handle, I knew I wanted to make a special, coordinating scissors fob. I found the charts used as icons on the opening pages of your departments in the March/April 2004 issue and used the largest violet as the cross-stitched center of my crazy-quilt fob.

Shirley Hansen
Stone Mountain, Georgia

Readers, feel free to use the charts that we offer in each issue for your own projects.

Mystery Textile

I'm pretty certain that the panels described in "Mystery Textile" ("By Post," November/December 2005) were part of an English girl's "bottom drawer" (known as a hope chest in the United States). For centuries, young English women, before they married, particularly during the engagement period, worked on items of underclothing and household linen to fill their bottom drawers.

I feel that something happened to the young woman who stitched these "mystery" panels before she was able to join them into a counterpane to cover a double bed—perhaps they were destined for the marriage bed. Most counterpanes were made in panels, either because the fabric was no wider or for ease in working the embroidery; the panels would have been joined by an embroidery stitch, perhaps faggoting, and the ends would have been decorated by either two more panels joined sideways or by two crocheted panels.

Sheila Ryle
Maidenhead, England

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BOOK MARKS

Knitting over the Edge

Nicky Epstein

Sixth & Spring Books, 233 Spring St., New York, NY 10013. 2005. Hardbound, 191 pages, $29.95. ISBN 1-931543-75-5.

If working through the patterns in Nicky Epstein's *Knitting on the Edge* (New York: Sixth & Spring Books, 2004) has left you wanting more, you're in luck. Her sequel, *Knitting over the Edge,* has the same format of stitch-by-stitch instructions for creating dozens more new edgings, which she has broadly categorized as ribs, cords, appliqués, colors, and "nouveau" (links, loops, knots, cups, flaps, balls, and ruffles). Each of the five main categories is explored further in a different garment pattern. Sharp focus and smooth yarns maximize the stitch definition in the swatch photographs. Everything from elegant cables to animal shapes and three-dimensional flowers is covered in this colorful reference.

—Amanda Berka

A–Z of Stumpwork, A–Z of Quilting, A–Z of Needlepoint, and A–Z of Thread Painting

Sue Gardner, ed.

Country Bumpkin Publications, 315 Unley Rd., Malvern, South Australia 5061, Australia. 2005. Spiralbound, 128 pages, $26.95, each. ISBN 0-9750920-5-7, 0-9756854-1-4, 0-9750920-9-X, 0-9750920-4-9, respectively.

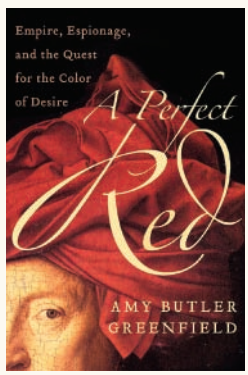
Each of these books (the ninth through twelfth of an ongoing series) begins with general information followed by a presentation of basic techniques illustrated with step-by-step photographs. *A–Z of Stumpwork* and *A–Z of Thread Painting* offer animal, plant, fruit, and other designs to work, *A–Z of Needlepoint* is a stitch dictionary, and *A–Z of Quilting,* a compendium of techniques. All four share an abundance of images and tips, and each is compact enough to stow in a tote bag.

—Amanda Berka

A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire

Amy Butler Greenfield

HarperCollins, 10 E. 53rd St., New York, NY 10022. 2005. Hardbound, 338 pages, $26.95. ISBN 0-06-052275-5.



Few people today give much thought to dyes beyond hoping to find exactly the color desired for a particular garment or accessory. This attitude is a relatively recent one, however.

Amy Butler Greenfield's *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire* explores the long history of cochineal, the magnificent red dyestuff produced from the dried bodies of tiny insects. Prized by the Aztecs, cochineal proved to be a rich monopoly for the Spaniards who introduced it to Europe in the sixteenth century. It didn't take long for other countries in Europe to begin searching for the source, although none of the Europeans then was quite sure just what the source was.

Greenfield's captivating account takes on the trappings of a detective thriller at times as it traces the complex importance of the color red down to the development of aniline dyes in the mid-nineteenth century. It was the advent of chemical dyes that radically changed the way people perceive and react to color; that change has persisted until today.

—Deborah Pulliam

Colorful Stitchery: 65 Hot Embroidery Projects to Personalize Your Home

Kristin Nicholas

Storey Publishing, 210 Mass Moca Way, N. Adams, MA 01247. 2005. Softbound, 206 pages, $19.95. ISBN 1-58017-611-9.

Cards, gift boxes, a stunning paisley throw, even shoes—Kristin Nicholas's *Colorful Stitchery: 65 Hot Embroidery Projects to Personalize Your Home* offers much more than the expected pillows and kitchen accessories. Clear, full-color photographs accompanied by detailed patterns and diagrams make the projects easy to follow. Exercises for stretching your "color boundaries" will help you find colors with which to work. Advice on selecting materials and tools, together with illustrations of basic stitches, make this book an especially welcome gift for novice stitchers.

—Amanda Berka

FORTHCOMING FROM INTERWEAVE PRESS

Getting Started Crochet

Judith L. Swartz

Interweave Press, June 2006. Softbound, 128 pages, $16.95. ISBN 1-59668-006-7.

Getting Started Crochet is intended for the complete beginner. Author Judith Swartz thoroughly demystifies every aspect of crochet from tools, yarns, and vocabulary to basic stitches. Among the book's twenty-six projects are a scarf, an evening bag, toys, a lap blanket, and an edging for a camisole.

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Embroidery Needles

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Free-Motion Embroidery

The Basics machine-embroidery video class by Terry White. Taire Daire Productions, 2893 S. Amherst Dr., Rockport, IN 47635; (812) 649-2677; rscwhite@adelphia.net; www.threadpaint.com.

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

Needle Arts Backpack

From ArtBin with storage for hooks and needles, portable music device, cell phone, and water bottle. Flambeau, PO Box 97, Middlefield, OH 44062; (800) 232-3474; www.artbin.com.

Knitting Needles

Double- and single-pointed bone knitting needles. Lacis, 3163 Adeline St., Berkeley, CA 94703; (510) 843-7178; www.lacis.com.

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Skin M.D. protects hands from chemicals while moisturizing. 21st Century Formulations, 9663 Santa Monica Blvd., Ste. 860, Beverly Hills, CA 90210; www.skin-md-elite.com.

LEFT: Quilt composed of nine blocks with stylized trees, flowers, birds, and animals. Appliqué. Cotton. Probably Pennsylvania. 1850–1890. 67½ x 82½ inches (171.5 x 209.6 cm). Collection of Colonial Williamsburg. (1977.609.1). RIGHT: Detail of the quilt with stylized motifs showing Adam and Eve.

Museum to Reopen at Colonial Williamsburg

Colonial Williamsburg's Abby Aldrich Rockefeller Folk Art Museum, which opened in 1957 to house Mrs. Rockefeller's collection of folk art and which was built in her honor by her husband and Colonial Williamsburg's benefactor, John D. Rockefeller Jr., was expanded and remodeled in 1992. In 2004, needing even larger quarters, the museum began its move to a new location in downtown Williamsburg adjacent to the DeWitt Wallace Decorative Arts Museum.

To herald its reopening in late 2006 or early 2007, the museum's Foster and Muriel McCarl Gallery will display twelve quilted, embroidered, pieced, appliquéd, and woven bedcoverings in an exhibition entitled "Flowers, Birds, and Baskets: Pattern in Nineteenth-Century Bed Coverings." The exhibition will run through the fall of 2007.

COLONIAL WILLIAMSBURG — PO Box 1776, Williamsburg, VA 23187; (757) 229-1000; www.colonialwilliamsburg.org.

Album quilt showing a local church, public buildings, and the United States Capitol. Quilted and appliquéd. Cotton with inked details. Baltimore, Maryland. Circa 1850. 91 x 90½ inches (231.1 x 229.9 cm). Collection of Colonial Williamsburg, gift of Foster and Muriel McCarl. (1976.609.6).

Photographs courtesy of Colonial Williamsburg, Williamsburg, Virginia.

Textile Travels: Visit Southeast Pennsylvania

— Museum of Mourning Art

Fittingly located in a building modeled after Mount Vernon, George Washington's home in Virginia, the Museum of Mourning Art at Arlington displays funeral and mourning clothes, mourning jewelry, and embroidered mourning pictures (Washington's death in 1799 inspired the large-scale creation of mourning art in the United States).

THE MUSEUM OF MOURNING ART AT ARLINGTON — 2900 State Rd., Drexel Hill, PA 19026; (215) 259-5800; www.gophila.com.

— Lancaster Quilt and Textile Museum

With a permanent collection composed primarily of quilts made between the 1870s and 1940s by Amish women living in Lancaster County and acquired from the Esprit Collection of Lancaster County in 2002, the Lancaster Quilt and Textile Museum and its parent organization, the Heritage Center of Lancaster County, are dedicated to preserving and exhibiting the textiles of Pennsylvania.

LANCASTER QUILT AND TEXTILE MUSEUM — 37 Market St., Lancaster, PA 17603; (717) 299-6440; www.quiltandtextilemuseum.com.

Sand Dunes I, Death Valley by Linda Behar. Embroidery. 2001. 4⅞ x 4½ inches (12.4 x 11.4 cm). *Photograph courtesy of the author.*

Flaubert et sa Famille by Stephen Beal. Needlepoint. 2005. 13 x 13 x 1 inches (33.0 x 33.0 x 2.5 cm). *Photograph by Joe Coca.*

Detail of *Postcards from La Quinta* by Elly Smith. Cross-stitch. Cotton. 2004. 23 x 26 x 1 inches (58.4 x 66.0 x 2.5 cm).

Northern Step by Tom Lundberg. Embroidery. 1995. 9 x 3¼ inches (22.9 x 8.3 cm). *Photograph by Colorado State University Office of Instructional Services.*

Twist + Shout

Organized by the Florida Craftsman, sponsored by grants from Friends of Fiber Art International and Interweave Press, and underwritten by The National NeedleArts Association (TNNA), Twist + Shout: The New Needle Arts debuted from January 13 through March 23 at the Klein Family Gallery in St. Petersburg, Florida.

The exhibition features works in crochet, cross-stitch, embroidery, knitting, and needlepoint by fourteen artists, including Stephen Beal, Linda Behar, Tom Lundberg, Lindsay Obermeyer, and Elly Smith. See it June 5–19, at Arts Garden in Indianapolis, Indiana; September 17–October 29, at Ohio Craft Museum in Columbus, Ohio; November 18–January 21, 2007, at Reed Whipple Cultural Center Gallery in Las Vegas, Nevada; and July 19–August 30, 2007, at Lincoln Center in Fort Collins, Colorado.

ARTS GARDEN, ARTS COUNCIL OF INDIANAPOLIS — 47 S. Pennsylvania St., Indianapolis, IN 46204; (317) 624-2563; www.indyarts.org/artsgarden.aspx. OHIO CRAFT MUSEUM — 1665 W. 5th Ave., Columbus, OH 43212; (614) 486-4402; www.ohiocraft.org. REED WHIPPLE CULTURAL CENTER GALLERY — 821 Las Vegas Blvd. N., Las Vegas, NV 89101; (702) 229-4674; www.lasvegasnevada.gov. LINCOLN CENTER — 417 W. Magnolia, Fort Collins, CO 80522; (970) 221-6735; www.ci.fort-collins.co.us/lctix.

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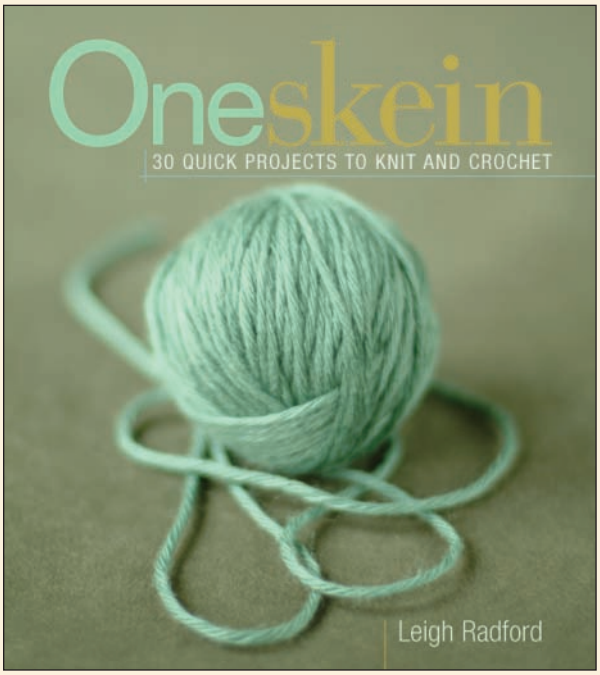

One Skein

30 Quick Projects to Knit and Crochet

Leigh Radford

Dig out your stash and dash to your yarn store…you won't want to wait to begin these artful projects! More than 30 knitting and crochet projects range in size, time commitment, and experience level. Create a felted purse, crocheted accessory bags, cozy scarves, a pretty tank top, arm and leg warmers, cable footies, fingerless gloves, pillows, felted bowls, a baby sweater, a soft and absorbent crocheted bath mat and accessories—and so much more, each from a single skein of yarn! In *One Skein*, author Leigh Radford smartly includes several projects specially designed to make use of whatever you've got leftover from other projects—one of the nicest designs we've ever seen is for a quick-to-make, colorful, and long-lasting rug.

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Wedding photograph of George and Louise Maki. Photographer unknown. Detroit, Michigan. 1942. The wedding gown's satin fabric was used to make the christening gown, cap, and lining. *Photograph courtesy of the author.*

A Family Affair

A Quilted Christening Gown and Cap

Cheryl Reed

Seeing the beautiful quilted dress featured in the September/October 2005 issue of *PieceWork* ("Fashionable Eighteenth-Century Clothing: A Quilted Gown") reminded me of a recent quilting project of my own, one that is very close to my heart.

The story begins with Louise Emma Bazner, born April 13, 1919, in the Black Forest region of Germany, who at thirteen immigrated with her sister, two brothers, and their widowed father to Detroit, Michigan. On March 21, 1942, Louise, resplendent in yards of lovely white satin and lace, married George Jack Maki in Detroit's Martin Lutheran Church. George, born July 26, 1918, on the family farm in Deerton in Michigan's Upper Peninsula, was one of twenty-one children of Olga and Albert Maki, who had come to America from Finland near the turn of the twentieth century.

Following their marriage, Louise and George prospered, benefiting from their employment in Detroit's post-World War II auto industry, and raised a daughter, Jane, and three sons

Christening gown and cap (see detail on page 16) made by Cheryl Reed from Louise Bazner Maki's wedding gown. Cotton and silk threads on satin. Embroidered and quilted. America. 2002.

Unless otherwise noted, all photographs by Joe Coca.

Detail of the christening gown showing the embroidered names and the cap.

(tragically, one son died in a swimming accident and a second died in an automobile accident after serving in Vietnam). Louise and George became very attached to Jane's first son, Robert (Bob), and when they retired, they moved north to Harbor Springs to be closer to Jane and her family, which now included another son, Jason.

In 2002, the Makis attended the wedding, in Harbor Springs, of Bob and my daughter, Brooke Adrienne Kirst. When Brooke and Bob announced that they were expecting a child, I volunteered to make a christening gown and matching cap, and Louise generously offered her satin wedding gown for the project.

The gown, despite having been stored in less than optimal conditions, was in remarkably good shape. After it had been dry-cleaned but not pressed, I removed the skirt from the bodice to use for the project. I steam-pressed it on "delicate," using a thin, clean white linen dish towel as a pressing cloth.

I decided to quilt a design similar to one I had seen on a child's christening jacket in Averil Colby's *Quilting* (New York: Charles Scribner's Sons, 1971). So that the intricate quilting would not compete with other details, I chose a simple pattern for the gown, Simplicity #7488. (Not knowing when the christening would occur, I decided to use the pattern for a six-month-old.) I experimented with several possible layouts until I found the one that best utilized the precious wedding gown fabric. After lightly tracing around each piece of the pattern with a hard (No. 4) pencil, I cut

Detail of the christening gown showing the maker's handwritten label and extra materials.

Keeping *a* Record

Around the lower edge of the gown, I've embroidered each child's name and baptismal date in satin stitch and white embroidery floss, each separated by small crosses. There is room for at least nine additional names. Inside the gown, at one of the side seams, I have sewn in a row of several extra pearls, extra satin-covered buttons, and a small skein of the embroidery floss; a label made from a scrap of the wedding gown gives the details of the project and the names of all involved. Inside the lining of the cap, coiled into tiny figure eights, is a sample of each child's hair, as well as of my own, Jane's, Brooke's, and Louise's; a tiny satin tag marked with a heart indicates its placement.

—C. R.

them out. The pieces for the dress, cap, and lining were now ready for marking, quilting, and assembly.

I experimented with a variety of cups, bowls, and drinking glasses as templates and finally came up with an appropriate one for the circular quilting patterns; for the bodice, I decided to use a very small diamond grid pattern. I drew the quilting pattern on paper with a permanent fine-point marker. Using a digital camera and computer software, I sized and printed my pattern to fit the dimensions of the christening gown and cap. Lacking a light table, I adhered the paper quilting pattern, overlaid with each satin pattern piece, to a large window with low-tack masking tape and lightly traced the pattern onto the fabric with the pencil. (Lines of quilting were positioned to just cover the seam lines.) To minimize pencil marks, I used a strip of the same tape to keep my quilting lines straight and evenly spaced, moving it to a new location after I completed a line and replacing it when necessary.

I used the paper pattern again to cut pieces of thin 100% cotton, heirloom-quality quilt batting. I sandwiched the batting between the two layers of satin, basting the layers together using a very fine needle and large running stitches in the seam allowances. I used my smallest adjustable wooden embroidery hoop, a betweens size 7 quilting needle, and my mother's worn silver thimble to quilt the satin with Heirloom Quilt Quality 100% Cotton Suisse Quilting Thread. I assembled the gown and cap according to the pattern instructions and graded the seams to reduce their bulk. Recalling the pearls that Brooke had worn at her wedding and the ones that had adorned her veil, I embellished both the gown and cap with tiny pearl beads (four years later, I occasionally find one in the cracks between the floorboards near my quilting chair).

So far, three grandchildren have worn the christening gown and cap (Jacob Reed Maki, October 13, 2002; Ethan Robert Wilson, son of my daughter Maia and her husband, Rob, June 29, 2005; and Savanah Marie Maki, August 14, 2005). My hope is that through this gown and cap, our connection to and love for our children, their children, and beyond will always be clear even when we mothers and grandmothers are no longer able to tell them so ourselves. ❖

ABOUT THE AUTHOR. *Cheryl Reed is a multimedia artist focusing on acrylic and oil painting who lives in Harbor Springs, Michigan, with her husband, Pete, five horses, one cat, and two dogs.*

On *the* Web

Needle Tat *a* Bridal Necklace *and* Bracelet *with* Beads

ESTHER TRUSLER

These elegant accessories will make any bride feel even more special. If you've never experimented with needle tatting, our "Needle Tatting with Beads How-To" sidebar that accompanies the instructions for the necklace and bracelet will guide you through the process. For complete instructions for making the necklace and bracelet shown here, visit www.pieceworkmagazine.com/go/pwprojects/tatnecklace.asp or send a stamped, self-addressed business-size envelope to *PieceWork* Tatted Necklace, 201 E. Fourth St., Loveland, CO 80537-5655.

Esther Trusler's needle-tatted bridal necklace and bracelet with beads.
Photograph by Joe Coca.

St. George and the Dragon tapestry designed by Justina Knapp (1863–1954), OSB; embroidered by Bernardita Brauckmann (1893–1971), OSB. Embroidery. Silk thread on silk satin. St. Joseph, Minnesota. 1929–1930. 38 x 24 inches (96.5 x 61.0 cm). Collection of Saint Benedict's Monastery. (68.1). The embroidery required 1,800 hours of labor and contains 185 shades of silk thread; each scale of the dragon comprises 50 to 60 stitches. Stitches include French knots, couching, padding, satin, and free-form.

Photograph by Bill Henrichs/ Joel Butkowski.

The Art Needlework *of the* Sisters *of the* Order *of* Saint Benedict

S. Ruth Nierengarten

SISTER BENEDICTA RIEPP (1825–1862), founder, with two other Sisters, of the Sisters of the Order of Saint Benedict in the United States, had come to St. Marys, Pennsylvania, from Eichstätt, Bavaria, in 1852 to teach European immigrant children. In 1857, at the invitation of Benedictine monks, the Sisters moved to St. Cloud, Minnesota, and, in 1863, established Saint Benedict's Monastery in St. Joseph, about 8 miles (13 km) west of St. Cloud.

According to the 1,500-year-old *Rule of St. Benedict*, by which they live, the Sisters are charged with responding to the needs of the time and area in which they live. In Minnesota, seeing those needs as health care and education, they established hospitals, nursing homes, and grade and high schools. Sales of their needlework (the Sisters excelled in hand embroidery, filet work, drawnwork, cutwork, hardanger, crocheting, and tatting) and fees for piano lessons sustained them as they struggled with the challenges of frontier life.

The back of *St. George and the Dragon* tapestry designed by Sister Justina; embroidered by Sister Bernardita. *Photograph by Bill Henrichs/Joel Butkowski.*

One of the earliest pioneers and the monastery's first prioress, Willibalda Scherbauer (1828–1914), OSB, was gifted in both music and art. As a child in Bavaria, she had attended the Königliche Kunstschule (Royal Art School) in Munich. In Minnesota, she taught needlework to the younger members. In 1881, Saint Benedict's Academy, a three-year finishing school included in the school's curriculum instruction in needlework; in 1913, the academy became the four-year College of Saint Benedict.

Needlework became an expression of devotion for the Sisters. Only the best would do. The monastery's Art Needlework Department had its humble beginnings in 1867 under the direction of Irma Kretzer (1850–1911), OSB. Three Sisters were housed in an attic of a small frame building with but one window. From 1895 to 1940, under the direction of Justina Knapp (1863–1954), OSB, the department flourished. By 1923, it comprised five workrooms with a library and display room on the second floor of a new building. By the 1930s, eighteen Sisters were involved full-time in designing hand- and machine-embroidery

LEFT: Detail of a pall (chalice cover) designed by Sister Justina; embroidered by Ann Marie Schouweiler (1900–1982), OSB. Embroidery. Silk thread on silk satin. St. Joseph, Minnesota. 1958. 6¾ x 6¾ inches (17.1 x 17.1 cm). Collection of Saint Benedict's Monastery. (84.11.4). Sister Ann Marie made 1,628 palls between 1919 and 1968. CENTER: Detail of a textile fragment showing a lamb by an unknown embroiderer. Embroidery. Silk thread on silk satin. St. Joseph, Minnesota. Mid-1900s. 10 x 9 inches (25.4 x 22.9 cm). Collection of Saint Benedict's Monastery. (97.19.5). The lamb's fleece is embroidered in French knots. RIGHT: Detail of *Christ the King* display piece embroidered by Flavia Langer (1894–1972), OSB. Embroidery. Silk thread on silk satin. St. Joseph, Minnesota. Circa 1950, unfinished. 19 x 11 inches (48.3 x 27.9 cm). Collection of Saint Benedict's Monastery. (84.7.4). The piece was not finished on purpose; it was intended as a display piece. The design was painted on the white fabric to guide the work of the embroiderer. It shows the gradual buildup of facial features through shading and the use of long-and-short and outline stitches. *Photographs by Joni Brown.*

work and in assembling and finishing liturgical vestments and accessories for abbeys and churches worldwide.

A master designer, teacher, and artist, Sister Justina was known for her skill with fabrics, silk and gold threads, stitches, and the blending of colors. Her thirst for knowledge and beauty, both for herself and for the Sisters working with her, led her to engage guest lecturers and to assemble a department library of some 500 books ranging

Cope from the seven-piece "Angel Set" collection of vestments designed by Sister Justina; embroidered by seven Sisters, among them: Verda Bohnenstingl (1893–1960), OSB, constructed the cope; Sister Bernardita constructed the hood. Embroidery. Silk and gold threads on silk satin. St. Joseph, Minnesota. 1930–1940. 72 x 128 inches (182.9 x 325.1 cm). Collection of Saint Benedict's Monastery. (84.7.30 a). This set of vestments was made for the Sacred Heart Chapel of the Sisters of Saint Benedict. The gold couching reflects the Baroque-style gold-leaf architectural elements that formerly decorated the chapel. Seventeen angels, each one different, border the bottom of the cope reflecting the six Levitical angels on the baldachin above the altar.
Photograph by Bill Henrichs/Joel Butkowski.

Justina Knapp, OSB

Justina Knapp, OSB, who led the Art Needlework Department at Saint Benedict's Monastery from 1895 to 1940 and whose *St. George and the Dragon* tapestry is shown on pages 20 and 21 spoke about her life's work in the April 19, 1931, issue of the *Saint Paul Pioneer Press:*

> I entered the convent when I was 15 years old . . . I have been here 51 years. During all that time, since I was a young girl, I have been making and studying vestments. I have made the garments used in churches scattered over the country. Some were simple little vestments for poor churches and some were elaborate for the celebration of mass in great cathedrals. Most of the churches where my vestments are used I have never seen but I know the type of architecture and the patron saint of the parish when I make them.

Photograph of Justina Knapp (1863–1954), OSB. Photographer unknown. Date unknown. *Photograph courtesy of Saint Benedict's Monastery Archives.*

in subject matter from the history and principles of art to liturgy and symbolism. In 1992, the Minneapolis Institute of Arts recognized her as one of six women who had influenced the arts in the state of Minnesota.

For more than a century, Sisters in the Art Needlework Department designed, embroidered, and sewed banners, vestments, and church accessories. After the Second Vatican Council (1962–1965), however, vestments became less ornamental and easier to produce commercially; in 1968, the Art Needlework Department closed. Nevertheless, the Sisters' tradition of making ecclesiastical textiles continues. Since the 1980s, Margaret Van Kempen (1931–), OSB, has been making vestments and altar and lectern covers at Saint Benedict's Monastery, weaving vestments and

LEFT AND CENTER: Cope designed by Sister Justina; embroidered by Felicitas Knapp (1865–1935), OSB; repaired by Matthew Bechtold (1902–1950), OSB. Embroidery. Silk thread and gold threads on silk satin. St. Joseph, Minnesota. Circa 1890s. Collection of Haehn Museum, Saint Benedict's Monastery. (84.7.25 a). The embroidery thread realistically emulates the coloring, shading, and hue of actual roses. During the late 1930s, the orphreys (front panels) and hood were "embroidered down" with filo, a very fine thread, because the silk in the spaces between the roses had begun to deteriorate. *Photographs by Bill Henrichs/Joel Butkowski.* RIGHT: Cope from a seven-piece "Angel Set" of vestments designed by Sister Justina; embroidered by Sisters of the Order of Saint Benedict. St. Joseph, Minnesota. Late 1920s. 78 x 72 inches (198.1 x 182.9 cm). Commissioned by Holy Angels Parish, Pro-Cathedral of the Diocese of St. Cloud, Minnesota. *Photograph courtesy of Bill Henrichs/Joel Butkowski.*

accessories with the same silk and same gold threads that Sister Justina used. ❖

ABOUT THE AUTHOR. *Ruth Nierengarten, OSB, is a consultant and exhibit mounting director at the Art and Heritage Place/Haehn Museum at Saint Benedict's Monastery in St. Joseph, Minnesota.*

Detail of dalmatic designed by Sister Justina from a seven-piece "Angel Set" of vestments by an unknown embroiderer in the Art Needlework Department at Saint Benedict's Monastery. Embroidery. Silk thread on silk satin. St. Joseph, Minnesota. 1930–1940. Angel design, 12 x 33 inches (30.5 x 83.8 cm). Collection of Saint Benedict's Monastery. (84.7.30 d). Note the skillful blending of colored threads. *Photograph by Joni Brown.*

Saint Benedict's Monastery

Services at the monastery are open to the public. Its Haehn Museum is home to nearly 4,000 artifacts documenting the lives and ministries of the Sisters of the Order of Saint Benedict. The Whitby Gift Shop offers for sale works created by the Sisters; the Whitby Gallery displays the work of the Sisters and other artists.

For more information, contact Saint Benedict's Monastery, 104 Chapel Ln., St. Joseph, MN 56374; (320) 363-7100; www.sbm.osb.org.

Copper Cross by Moira Wild (1939–), OSB. Embroidery. Cotton thread on 25-count lamb's wool jobelan. St. Joseph, Minnesota. 2003. 11 x 11 inches (27.9 x 27.9 cm). Whitby Gift Shop, Saint Benedict's Monastery, St. Joseph, Minnesota. *Photograph by the author.*

Long-and-Short Silk Shading

DIANE HORSCHAK

The technique of shading embroidery stitches plays an integral role in various forms of needlework. For example, the Sisters of the Order of Saint Benedict expertly used it in creating ecclesiastical vestments and accessories (see pages 20–24). Shading also is a hallmark of Japanese embroidery.

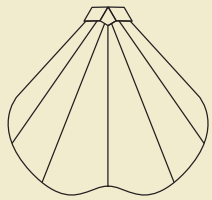
To get started, you will need: a pencil, three values of the same color of Japanese flat silk embroidery thread, tracing paper, silk couching thread, size 7 and size 8 Japanese needles, and Japanese size 1 imitation gold thread. I worked on a Japanese frame with an obi silk ground fabric center and a cotton fabric border.

Mount the ground fabric in the frame. Trace the outline of the petal on the tracing paper, baste the tracing paper to the center of the fabric, and using one strand of couching thread, backstitch the design outline, stitching through the tracing paper and the fabric. Gently tear off the tracing paper. Lightly draw the interior stitching guidelines of the pattern on the

Figure 1

Figure 2

Figure 3



Pattern may be photocopied for personal use.
All photographs by Joe Coca.

fabric. Begin all stitches with a knot on the back and one pinhead stitch and end all threads with two pinhead stitches. (A pinhead stitch is a 1/16-inch [1.5-mm] long straight stitch placed vertically in the area you intend to cover with stitches; this small tacking stitch puts the correct tension on the starting and ending threads.)

Row 1

Work the first row, alternating long and short stitches, from the design's center guideline to each side, using 2 strands of the darkest shade of flat silk in the size 8 needle. The first long stitch is about 3/8 inch (1 cm) long: bring the needle up on the guideline in the center of the petal and take the needle down along the outer edge at the bottom of the petal. The next stitch is short, to the right of the first stitch, and about 1/4 inch (7 mm) long: bring the needle near the center guideline and take the needle down along the outer edge at the bottom of the petal. The bottom of the stitches should be slightly further apart along the outer edge. Leave enough space between the stitches to accommodate the stitches of the second row. Continue making stitches to the right, alternating long and short stitches, and placing stitches parallel to the guidelines, until the right side of the petal is reached. Return to the left of the center guideline and continue to stitch, alternating long and short stitches until the left side of the petal is reached. (Figure 1.)

Row 2

The stitches in the second row are about 5/16 inch (8 mm) long. Use 1½ strands of flat silk in the medium shade in the size 8 needle and stitch parallel to the guidelines. Bring the needle up just right of the center guideline and about 1/8 inch (3 mm) below the bottom of the first stitch of Row 1. Take the needle down through the middle of the short stitch of Row 1. Stitch from the center guideline to the right edge of the petal, continuing to pierce only the short stitches of Row 1. Return to the center and stitch to the left edge of the petal. (Figure 2.)

Note: For Rows 3–6, stitch from the center of the petal to the right and then to the left. Use stitches that are about 5/16 inch (7–8 mm) long and parallel to the guidelines and 1 strand of flat silk in the size 7 needle; decrease the thickness of the flat silk to ½ strand for Rows 5 and 6.

Row 3

With the medium shade of flat silk, start at the center guideline and pierce the middle of the long stitches of Row 1.

Row 4

With the lightest shade of flat silk, start at the center guideline and pierce the middle of the long stitches of Row 2.

Row 5

With the lightest shade of flat silk, start at the center guideline and pierce the middle of the long stitches of Row 3.

Row 6

With the darkest shade of flat silk, start at the center guideline and pierce the middle of the long stitches of Row 4.

Base of Petal

Using 1 strand each of the flat silk and size 1 imitation gold in the needle together, work the base of the petal in diagonal satin stitch. (Figure 3.)

ABOUT THE DESIGNER. *Diane Horschak has been studying the techniques of traditional Japanese embroidery since 1985. She has studied with Shuji Tamura, with Master Saito at Kurenai Kai in Japan by invitation, at the Japanese Embroidery Center in Atlanta, and with Shay Pendray at Shay Pendray's retail store in Dearborn, Michigan. Since retiring as a computer analyst from Ford Motor Company, she has been able to stitch fulltime on Japanese embroidery. She was* PieceWork*'s Needleworker of the Year for 2003.*

Resources

Silk and gold thread, frame, tools, and fabrics: Japanese Embroidery Center, (770) 512-7837; www.japaneseembroidery.com

Silk couching thread: YLI Corp., (803) 985-3100; www.ylicorp.com

ABOVE: The bridal veil made by Shirley K. Egan for her daughter. Noncontinuous bobbin-lace motifs on tulle. 100/2 Egyptian cotton and DMC Cordonnet Special Size 50 threads on silk machine-made net (over 13,000 feet [4,000 m] of Egyptian cotton were used). New York. 1996–2004. In addition to original designs and one taken from a childhood drawing, designs for other motifs are from published patterns by Pat Perryman and Cynthia Voysey, Elsie Luxton, Saikoh Takano, Anny Noben-Slegers, and Ulrike Lohr. RIGHT: Veil and three-dimensional hair ornaments of orange blossoms and roses made by Shirley K. Egan for her daughter. Bobbin lace. Purchased hair clasp. 2004.
Unless otherwise noted, all photographs by Joe Coca.




A Bobbin-Lace Veil

SHIRLEY K. EGAN

IT TOOK ME EIGHT YEARS to make the bride's veil of bobbin lace on silk net, shown here, for the marriage of my daughter, Katherine Egan Cornell, to Brian McMeekin on July 31, 2004. Its motifs (worked in 100/2 Egyptian cotton thread) each have special meaning for the bride or groom. One flower motif comes from a little drawing that Katherine made when she was about six years old "helping Mommy design lace." I'd kept it all those years, and she'd forgotten it, of course. I designed the maple leaf because my son-in-law is Canadian. The house wrens appear because of Katherine's fascination with a pair that made their nest in a planter outside her bedroom window fifteen years ago. I used the same thread to make three-dimensional bobbin-lace orange blossoms and roses for Katherine's hair so that after removing the veil in preparation for dancing at the reception, she would still be wearing handmade lace.

Photograph of Katherine Egan Cornell and Brian McMeekin at their wedding, July 31, 2004.
Photograph courtesy of 2 Sisters Photography.

Katherine and Brian eloped four months after they became engaged, at a time when I thought that I still had another year to finish the veil. The saga of the veil does have a happy ending, though, as Katherine and Brian still wanted, and eventually had, a traditional wedding ceremony with family and friends present, and by this time I had finished the veil. To me, the veil symbolizes both my deep love for my daughter and son-in-law and their love for each other. ❖

(Editor's note: Several articles on bobbin lace appear in PieceWork*'s special issues on lace: July/August 2005 and January/February 2001.)*

ABOUT THE AUTHOR. *Shirley K. Egan, an attorney concentrating in land use and environmental law, has been studying and making lace for more than two decades. She lives in the Finger Lakes region of New York with her husband, Bob Wanner, whom she thanks for encouraging her fascination with lace and for cooking all the meals.*

LEFT TO RIGHT: Detail of the veil and Shirley K. Egan's prickings and bobbins; detail of the veil showing a house wren; detail of the veil showing a butterfly; detail of the veil showing the flower and sun motifs taken from a childhood drawing by Katherine Egan Cornell, Shirley K. Egan's prickings, and the original drawing.

Men's suspenders stitched by Oline Hansen and finished by Karl Madsen. Cross-stitch. Tapestry wool, Penelope canvas, leather lining and findings. Late nineteenth century. Each strip 2¼ x 30 inches (5.7 x 76.2 cm), including leather findings. Collection of Else Lamba. *Photograph by Joe Coca.*

Embroidered Suspenders

A Special Engagement Gift

Mary Polityka Bush

OLINE HANSEN'S EDUCATION was typical for a girl in mid-nineteenth-century Fredericia, Denmark: in addition to academic subjects, she was taught "women's skills"—sewing, mending, embroidery, knitting, and crocheting. By the time she reached marriageable age, Oline had filled a hope chest with enough handmade linens to furnish a proper household for Karl Madsen, the young customs official who wooed her and eventually won her heart. As her engagement gift to him, Oline cross-stitched a pair of suspenders that Karl then mounted on leather. They married in the late 1800s.

Today, more than 100 years later, the colors of the repeat design of leaves worked in sixteen different shades of tapestry wool on 10-mesh Penelope canvas are still rich. The suspenders are lined with butter-soft calfskin; tiny hand stitches attach an edging of round braid. Each strip is finished at one end with a single loop of sturdy leather intended to be secured over a button sewn inside the waistband of Karl's pants. Attached to the lining on the opposite end is a leather strip punched with five pairs of holes to allow adjustment of the suspenders to accommodate changes in the wearer's height and girth.

The original design may have been a Berlin-work pattern; worked from color-printed graphs in cross- or tent stitch, Berlin work was a popular form of needlework beginning in the mid-nineteenth century (see "Berlin Work," *PieceWork,* March/April 1995). The botanical subject matter and choice of cross-stitch support this

Photograph of Karl Madsen. Fredericia, Denmark. Photographer unknown. Date unknown.

Photograph of Oline Hansen Madsen. Fredericia, Denmark. Photographer unknown. Date unknown.

Photographs courtesy of Else Lamba.

supposition; earlier Berlin work tended to have light backgrounds, and so the dark background of this example places it in the latter part of the nineteenth century, the time Oline and Karl were married.

Judging from obvious repairs and missing leather bits, Karl Madsen wore these beautiful suspenders often and for many years. After his death, they were passed along to the couple's younger daughter, Valborg Sara Simonie Brusch. Her only daughter, Else Lamba, who moved from Denmark and eventually settled in Parkersburg, West Virginia, with her husband in 1965, cherishes them now. Else plans to give them to her daughter, Leah Anjani Lamba, who, like Else, Else's beloved *Mor* (mother in Danish), and her *Bedstemor* (grandmother; literally, best mother), is proficient in many types of needlework. ❖

FURTHER READING

Berman, Pat. "Berlin Work." *Needlepointers*, October 2000.

Cross-stitch *a* Canvaswork Box Top

Mary Polityka Bush's cross-stitched canvaswork box top shown with the original suspenders.
Photograph by Joe Coca.

I reproduced, as faithfully as modern materials will allow, the leaf design Oline Hansen cross-stitched on the suspenders she gave Karl Madsen over 100 years ago. The new design fits in the top of a lacquered box. This will make a handsome engagement, wedding, or anniversary gift for a man.

MATERIALS

Zweigart Double Mesh, 10-count 100% cotton canvas, #1231/039/36 Brown, 7 x 14 inches (17.8 x 35.6 cm), 1 piece
Caron Collection Impressions, 50% silk/50% wool 3-ply thread, 36 yards (33 m)/skein, 1 skein each of #065 Emerald, #066 Jade, #1102 Orange Brown, #1112 Cedar Brown, #1032 Olive Gray, #4012 and #4013 Lemon Yellow, #5000 Sage Green, #5032 and #5033 Khaki Green, #5060 and #5061 Pine Green, #5121 and #5126 Jade Green, #8020 and #8022 Teal Green; 2 skeins of #2010 Lacquer Red
Sudberry House Long Desk Box, #99067 Black, 4 x 11¼ x 3 inches (10.2 x 28.6 x 7.6 cm), 1
John James Needle, tapestry size 22
Needlework stretcher bars, 7 inches (17.8 cm) and 14 inches (35.6 cm), 1 pair each
Laying tool

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

Finished design size: 3⅛ x 10½ inches (7.9 x 26.7 cm)

INSTRUCTIONS

Tape the edges of the canvas and mount the canvas on the stretcher bars. Referring to the chart for color placement, cross-stitch the design using 2 strands of thread and the laying tool, blending needles where indicated in the key by using one strand of each color, and working each stitch over one double-thread canvas intersection.

Lightly steam the finished embroidery to block. Following the manufacturer's directions, mount the finished embroidery in the lid of the box.

ABOUT THE AUTHOR AND DESIGNER. *Mary Polityka Bush writes about, designs, and teaches embroidery in Piedmont, California. She thanks Else Lamba for lending her grandfather's suspenders and sharing her memories for this story.*

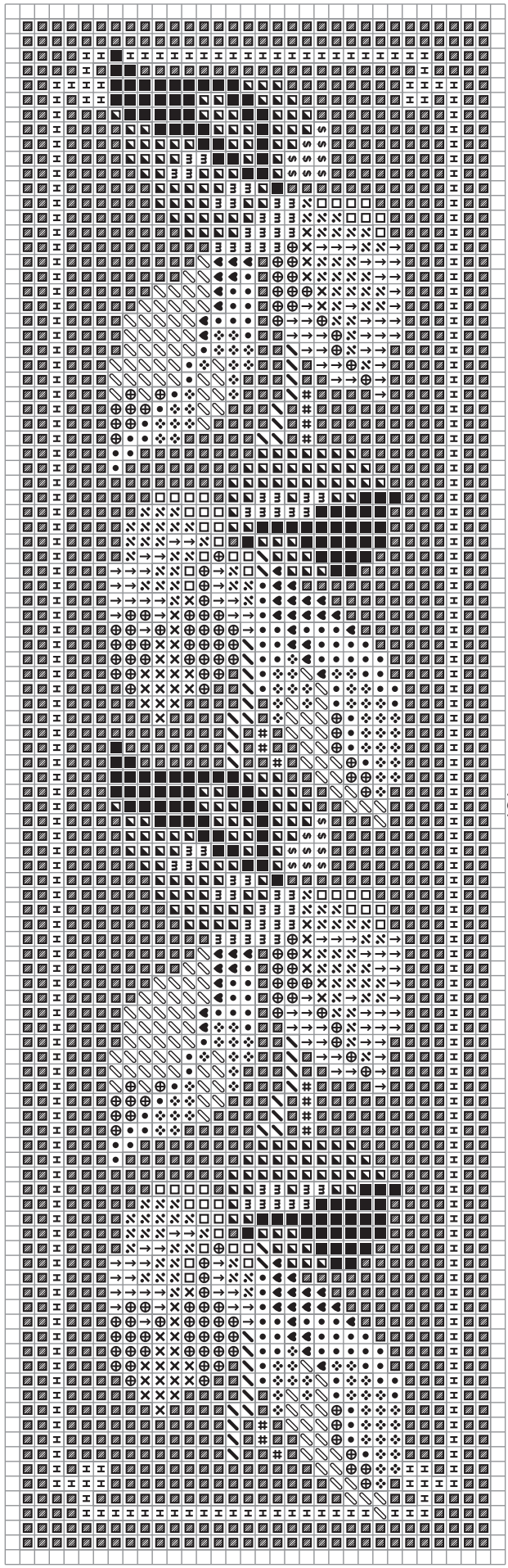
Cross-stitch

Key

- ● 065—Emerald (variegated)
- ⁄ 066—Jade (variegated)
- # 1102—Orange Brown
- ▬ 1112—Cedar Brown
- ▧ 2010—Lacquer Red
- H 4012—Lemon Yellow (dark)
- □ 4013—Lemon Yellow (light)
- ↑ 5032—Khaki Green (dark)
- ⊕ 5033—Khaki Green (light)
- ■ 5060—Pine Green (dark)
- ♥ 5061—Pine Green (light)
- ✤ 5121—Jade Green (dark)
- m 5126—Jade Green (light)
- ◪ 8020—Teal Green (dark)
- $ 8022—Teal Green (light)

Blended needle:

- ✕ 1032—Olive Gray and 5000—Sage Green
- ⁄ 4012—Lemon Yellow (dark) and 5032— Khaki Green (dark)



TOP

Chart may be photocopied for personal use.

The Journey *of a* Whitework Wedding Quilt

KIMBERLY WULFERT

THE AMERICAN TRADITION of young women nearing the age of marriage making quilts for their trousseaux began in the late 1700s. Most of these quilts were intended for everyday use, and used they were, many to the point of complete destruction. Those examples that have survived either were used rarely or may have been saved for a marriage that never took place.

RIGHT: The Kellogg-Newbury quilt on a bed in the Stagecoach Inn Museum. ABOVE: Detail of the back of the quilt showing a bouquet and border. *All objects in the collection of the Stagecoach Inn Museum, Newbury Park, California. Unless otherwise noted, all photographs by the author.*

In the early nineteenth century, cotton whitework quilts became the fashion choice of many brides. Only women in wealthier families, however, could devote the six months to two years needed to make one of these quilts, which required greater skill than the densely quilted wool or silk whole-cloth quilts that came before it. Their primary decorative adornment was raised areas that were stuffed with tufts of cotton and corded with wool yarn. Some quilters added quilting stitches to form patterns in the nonraised areas as well.

Whitework quilts remained popular until 1861, when the outbreak of the Civil War made fine, white cotton fabric virtually unobtainable. Moreover, styles changed: few quilts made later in the century were stuffed or corded; instead, dense quilting gave the surface a third dimension.

The whitework quilt shown here was part of the trousseau of Mary Jane Baxter (1818–1896) when she married George Kellogg (1807–1888) February 6, 1839, in the little town of White Pigeon in southwestern Michigan, close to the Indiana line. No one knows who made the quilt; perhaps it was Mary Jane herself. We do



LEFT TO RIGHT: Details of the quilt showing the sunflower and circles on the face, the central basket on the back, and the daisy and sunflower on the back (plant debris visible in the batting).

know that the maker had needlework skills that far exceeded those of the average homemaker of the 1830s.

The quilt accompanied Mary Jane Baxter Kellogg's daughter, Frances Maria Kellogg (1848–1917) when she moved from Michigan to California in 1872 to teach school. In 1873 in San Francisco, Frances married Egbert Starr Newbury (1843–1880), a Civil War veteran who was also from Michigan. Egbert and Frances had known each other in Michigan; before he left to fight for the Union Army in the Civil War, Fannie, as Egbert called her, gave him a gold ring to wear for luck. Egbert wrote about the wedding in a letter dated July 29, 1873, to his family:

Photographs of Frances Maria Kellogg Newbury and Egbert Starr Newbury. Photographers unknown. Circa 1875. (2002.016.01) and (1994.031.49). *Photographs courtesy of the Stagecoach Inn Museum, Newbury Park, California. Photograph of Frances Maria Kellogg Newbury by Lou Henry.*

> Fannie was dressed in a very handsom drab suit . . . and we each wore lavendar gloves same tints. F wore real orange blossoms in her hair which was handsomely dressed. I wore my black dress coat after I had it remoddled – white vest & blue beaver pants, white embrodered necktie. I put the plain ring F. gave me when I went into the army on F. finger and we were no longer two but one.

Frances and Egbert purchased farmland in the then-undeveloped Conejo Valley, located northwest of Los Angeles. Their homestead, Barrel Springs, served stagecoach travelers as a stop for rest and food; in 1875, they built a small inn on the homestead. The Newburys also opened the first post office in the region, first in a tent, later in a more permanent structure. In July 1875, the post office was officially named Newbury.

A severe drought in 1876 and 1877 destroyed many of Southern California's ranches, including the Newburys'. Unable to grow wheat or feed sheep on his land, Egbert had to sell his property at a loss, and in 1878, the family (along with the quilt) moved back to cold and damp Michigan, where Egbert died of consumption at age thirty-six. Mary Jane and George Kellogg took their daughter and her four children into their home.

The quilt moved again, this time to Milwaukee, Wisconsin, when, in 1904, Frances's only surviving daughter, Katharine (1878–1973), wed George Manierre (1876–1962). Katharine passed the quilt on to her daughter, Mary Jane (born 1920), when the latter married Peter Chapin Foote (1919–2005) in 1942. Fifty years later, Mary Jane registered the quilt with Wisconsin's Quilt History Project, and then gave it to her daughter Suzanne Hanks, who lives in California near Newbury Park.

In 1993, Suzanne donated the quilt to the Stagecoach Inn Museum in Newbury Park, on whose grounds is a replica of the homestead cabin of her great-grandparents, the Newburys. Accompanying the quilt to the museum was this statement written by Suzanne's grandmother, Katharine Newbury Manierre, when she passed the quilt on to her daughter, Suzanne's mother:

Original Newbury homestead with tent post office, painted by Frances Newbury. Oil. Circa 1875. (91.16).
Photograph courtesy of the Stagecoach Inn Museum, Newbury Park, California.

This quilt was in the trousseau of my grandmother Mary Jane Baxter Kellogg who married at White Pigeon, Michigan in 1839 so it is over 100 years old. She never used it, and my mother never used it, because they were 'saving it for posterity.' I use it, because I conclude that I am posterity.

Katharine N. Manierre

ABOUT THE AUTHOR. *Kimberly Wulfert is a psychologist-turned-quilt-historian and teacher in Ojai, California. Visit her website www.antiquequiltdating.com. She thanks Miriam Sprankling and Blanca Relle at the Stagecoach Inn Museum for their assistance with this article.*

Detail of the back of the quilt showing the center, feather wreath, side basket, and border.

Detail of the back of the quilt showing the basket cording and long quilt stitches at a lattice intersection.

Detail of the back of the quilt showing the separated threads on the circles made to insert the stuffing and cord knots visible on the wheat bundle at the top.

Notes *on the* Kellogg-Newbury Quilt

The cotton fabric on the face of the quilt is a fine weave, as was the tradition for whitework. Migration of the fibers over time and the use of tiny stitches have made the seams virtually invisible without a magnifying glass. The seam lines are more visible on the coarser backing cotton, which has a loom width 6 inches (15.2 cm) narrower than the top. The use of one fabric on the back may have saved the quilter time but required more skill in hiding stitches and knots that a second backing, added before quilting all the layers together, would have covered. The areas in the quilt between the motifs are both filled and quilted. The quilting, worked at 11 stitches to the inch (2.5 cm), forms diagonal lines and hanging diamonds ⅜ inch (1.0 cm) wide.

Quite unexpectedly, when the quilt is hung in front of a window, pieces of debris left from incomplete ginning of cotton bolls are visible in the thin, handcarded batting. It is puzzling that a skilled quilter would use this crude batting in a quilt that is otherwise of such high quality. Certainly, this batting could not have been warm enough to stave off the cold of a Michigan winter, an indication that the quilt probably was made more for show than for use.

Using the same tiny quilt stitches seen in the flat areas, the quilter stitched through the top, backing, and batting of the quilt to form the outline of each stuffed and corded design. The quilter gently separated the threads of the more loosely woven backing threads with a stiletto and pushed bits of cotton through the tiny opening until the motif was densely filled. So that the back would be as pretty as possible, the quilter made these openings near the quilted outline stitches at the base of the raised area. With washing and time, the backing fibers reunited, making the openings nearly invisible today.

To apply the cording, the quilter left unquilted a small area at the end of a

The Stagecoach Inn Museum

You can see the Kellogg-Newbury quilt on display in the Stagecoach Inn Museum and visit the replica of Frances and Egbert Newbury's cabin on the museum grounds. For more information, contact Stagecoach Inn Museum, 51 S. Ventu Park Rd., Newbury Park, CA 91320; (805) 498-9441; www.stagecoachmuseum.org.

The Stagecoach Inn Museum. *Photograph courtesy of the Stagecoach Inn Museum, Newbury Park, California.*

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Detail of the face of the quilt showing the border and corded binding.

Detail of the face of the quilt showing the central basket of fruit.

Detail of the face of the quilt showing the daisy, wheat, sunflower, circles, and quilting in the flat areas.

design, such as a stem or lattice strip, large enough to push or pull a cord or thick thread through with a bodkin. The knots at the ends of the cording were tiny and evenly placed; over time, they have frayed and spread out. In the corded lattice in the basket motifs, the use of long quilt stitches spanning the intersections of the lattice strips allowed cords to easily be pulled through the crisscrossed areas. Only a highly skilled needleworker could have calculated the proper tension of these long stitches in advance.

A frayed area on the corded binding edge is the only serious damage on the quilt; this area, however, affords a glimpse of the cording material: eight strands of thick, bleached thread twisted together. The decorative corded designs were made with thinner cord.

The artistic designs whisper of the quilter's creativity. The sunflower motif shows petals blown by the wind rather than uniformly static. In the central panel, a large wreath of stuffed feathers encircles a large basket of fruits; the inspiration for this motif likely came from the still lifes painted by young affluent women with stencils (called theorem painting, which was taught in the early nineteenth century). For a template, the quilter probably used a small thimble for the cherries and a thumb or larger thimble to quilt and stuff circles that measure ¾ inch (1.9 cm) in diameter. Rows of circles made with thimble templates were common motifs on whitework quilts and gave rise to the term "thimble quilting."

The raised (stuffed or corded) areas form a central medallion with five borders, the third of which is unexpectedly asymmetrical: a wheat bundle in each of the upper corners with a wildflower bouquet between them and bouquets in the lower corners with a wheat bundle between them. When the quilt was placed on a bed, the upper bouquet would fall in the middle of the pillows while the lower ones would fall on the corners of the bed, all areas of high visibility. Wheat bundles are traditionally a symbol of abundance, a fitting motif for a wedding quilt.

—K. W.

Cause *for* Celebration
Swedish Embroidered Cushion Covers

BOBBIE SUMBERG

EMBROIDERED WOVEN CUSHION covers were once a part of every young woman's trousseau in rural Sweden. Produced at home, they demonstrated the skill of the maker as well as the wealth of the household. Each province in Sweden developed cushion covers in a recognizable style that made reference to ancient and medieval textiles while utilizing the materials available in the area. The four embroidered cushion covers discussed here, now in the collection of the Museum of International Folk Art in Santa Fe, New Mexico, are from the province of Skåne, or Scania.

THIS PAGE: Cushion cover with the initials SPS. Maker unknown. Embroidered. Wool on black wool. Scania, Sweden. 1817. 33 x 37 inches (83.8 x 94.0 cm). OPPOSITE: Cushion cover with the initials HKD. Maker unknown. Embroidered. Wool on red wool. Scania, Sweden. 1827. 21½ x 22 inches (54.6 x 55.9 cm). Both covers from the collection of the Museum of International Folk Art; gift of Cornelia G. Thompson. (A.1954.41.2) and gift of Florence Dibell Bartlett. (A.1955.86.155), respectively. *All photographs courtesy of the Museum of International Folk Art, Department of Cultural Affairs, Santa Fe, New Mexico. All photographs by Blair Clark.*

Sweden's southernmost province, closest to Denmark and the European continent, Skåne has the country's richest farmland and thus the richest farmers. The presence of a belt of dense forest on its northern edge, which effectively cut the Skånians off from the rest of the country before the era of mass transportation, resulted in the development of embroidery and textile styles that are like no others in Sweden.

Women of every class as well as male and female professionals practiced embroidery in Sweden. The earliest known fragments of embroidery date to the tenth century, toward the end of the Viking period (circa A.D. 800–1100), and evidence from archaeological finds in Denmark and Sweden shows a persistent connection to the cushion covers presented here. Stem stitch as well as couching with silver thread on silk can be seen on the oldest examples.

The Viking period was a time of intense trade with places as far flung as Russia and Constantinople and through them with Persia and China. It is therefore no surprise that Swedish embroideries of the early nineteenth century show influences from European textiles of the Rococo, Baroque, and Renaissance periods all the way back

to the Byzantine era; however, they also demonstrate a distinctly northern design in their consistent use of wreath and facing-bird motifs together with such local materials as handwoven linens and wools.

Over time, embroidery came to be used increasingly on coverlets, hangings, and cushions as well as clothing. Textiles had been used for centuries to decorate the house during periods of celebration, but the advent in the seventeenth century of fireplace chimneys, which directed the smoke up and out of the house, encouraged the production of decorated textiles for everyday use. This trend reached its zenith in the mid-nineteenth century, but industrialization in both continental Europe and Sweden brought factory-produced cloth that was cheaper and easier to care for than handmade linens and woolens. For the most part, the older handmade weavings and embroideries now were regarded as old fashioned and discarded.

Cushion cover with the initials KPD. Maker unknown. Embroidered. Wool on olive green wool. Scania, Sweden. 1827. 20 x 42 inches (50.8 x 106.7 cm). Collection of the Museum of International Folk Art, gift of Florence Dibell Bartlett. (A.1955.86.160).

Before that time, however, the weavings and embroideries that filled every rural bride's trunk were brought out during weddings and religious holidays to decorate the house. The walls and ceilings were hung with long cloths, and every bench and chair would be covered with a cushion.

During their wedding ceremony, a bride and groom knelt on embroidered cushions made for this occasion; the groom's cushion bore his initials while the bride's bore hers; the year of the wedding appeared on both cushions. The initials SPS embroidered on the nearly square black cover shown on page 36 almost certainly identify it as a groom's cushion: until the 1860s, a Swedish man's name consisted of a first name followed by a patronymic—his father's first name plus *son* (son). The final "S" in SPS thus stands for "son." A woman's name also comprised a first name and patronymic, the latter consisting of her father's name plus *dotter,* "daughter." The red cushion cover with the initials HKD shown on page 37 most likely was a bride's, the "D" denoting "daughter." (Initials on such textiles always denote ownership, not necessarily the maker.)

The rectangular shape of the remaining two covers, shown at left and on page 39, suggests that they were made for a bench or wagon seat. The fronts of all four cushions are handwoven from single-ply, handspun yarn in a balanced tabby. The backs of the two rectangular cushions (unlike the square examples, these two covers are complete), are much sturdier, weft-faced fabrics patterned with a supplementary-weft technique known as *halvkrabba* and an alternating-weft patterning called *tvistränder.*

All four covers are worked in free embroidery (elsewhere in Sweden, counted-thread embroidery worked on linen was the rule for cushion covers), using a variety of stitches. It's clear that each was worked by a different embroiderer.

The wool ground fabric of the groom's cover is loosely woven compared to that of the other cushions. (The pink cotton fabric visible through the holes in this cover is not original.) At first glance, the design seems to be a chaos of flowers, but closer observation reveals that the field is divided into four quadrants, each containing a wreath that surrounds a flowering potted plant and two perching birds, the initials SPS, and the date 1817. Another ring of flowers in pots and birds circles the wreaths, while in the center is another wreath with date and initials and four flowerpots. Except for some eccentricity in the center, the piece is essentially symmetrical. Surface satin, French knot,

and stem are the primary stitches used to create this exuberant yet ordered groom's gift.

The olive green rectangular cushion cover shown on page 38 shows a hand less sure at composition—the tendrils are stiff and a little awkward. The corner motifs are hard to identify, perhaps birdcages with birds within or perhaps birds standing on a hill. Although the two flowerpots at the middle edges are entirely fanciful, the birds, especially the four in the center, are magnificent, as are the four blooms they surround. The ground cloth is almost felted, and there is plentiful evidence of a feather stuffing inside this piece and the black rectangular cover shown below. The tassels at each corner are composed of strips of cotton and wool fabric, possibly cut from worn clothing.

Flowers and wreaths are seen on almost all embroidered cushion covers from Scania. Other common motifs are horses, birds, human figures, and other animals. The black rectangular cover, however, exhibits a unique border of drapery swags along with tendrils, birds, the initials HOD, and the date. Swag curtains were first used in rural Sweden at the end of the eighteenth century and attained great popularity in the nineteenth. Thus, the border reflects an emerging fashion. Another feature of this cover is the extensive use of cross-couching as filling along with the surface satin, French knot, and stem stitches. (Some type of filling stitch, either cross-couching or a lattice with a cross-stitch at each intersection, is seen in each of these pieces except the green cushion.) Multicolored wool fringe was applied to the cover after it was assembled.

HKD, who knelt on and possibly embroidered the red bride's cover, presents a much more accomplished composition with delicately worked flowers on graceful stems. The shading of the blossoms in surface satin stitch is subtler than the color blocks of the other covers, and though they aren't quite realistic, the flowers are far less stylized than those on the other covers. Like the others, this one has corner motifs, a central wreath, and overall symmetry, and contains surface satin, stem, and cross-couching stitches.

As we can see, the design and execution of each cushion cover, while adhering generally to established regional characteristics, showcase the hand and imagination of its embroiderer—from eye-dazzling exuberance to classic restraint to the cutting edge of home décor and fashion. Thanks to use restricted to important life rituals and their subsequent preservation in a museum collection, these cushion covers now offer us cause for celebration. ❖

ABOUT THE AUTHOR. *Bobbie Sumberg is curator of Textiles and Costume at the Museum of International Folk Art in Santa Fe, New Mexico.*

Cushion cover with the initials HOD. Maker unknown. Embroidered. Wool on black wool. Scania, Sweden. 1806. 22 x 39 inches (55.9 x 99.1 cm). Collection of the Museum of International Folk Art, gift of Florence Dibell Bartlett. (A.1955.86.134).

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Decorative Knitting Part II

Knit Wedding Cuffs

NANCY BUSH

Part I of this new series from Nancy Bush appeared in the March/April 2006 issue. Additional articles will run in subsequent issues.

Among my favorite knitting techniques are simple traveling stitches. I have seen the technique used in many places over the years but was drawn particularly to its use in clocks on women's stockings from the Estonian island of Kihnu and as decoration on gloves from the Estonian island of Muhu.

In studying the traveling stitch patterns from many Estonian knitted items, I have found they use several geometric elements, such as the diamond, zigzag, and cross. For these cuffs, I chose to put the elements of the diamond and cross together to resemble the letters *X* and *O* and incorporated a small zigzag to break up the larger figures.

These design decisions were inspired by a wide variety of ancient symbols found on textiles worldwide. The small zigzag represents

Nancy Bush's knitted cuffs.
All photographs by Joe Coca.

MATERIALS

Hand Jive Knits Nature's Palette Fingering Weight, 100% natural dyed merino yarn, 185 yards (169 m)/50 g, 1 skein of #NP-100 Cream
Needles, set of 5 double pointed size 1 (2.5. mm) or size needed to obtain gauge
Tapestry needle

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

Finished size: 6 inches (15.2 cm) in circumference (unstretched), 3¾ inches (9.5 cm) long
Gauge: 9 sts and 11 rnds = 1 inch (2.5 cm) in pattern from chart

ABBREVIATIONS

BO—bind off
CO—cast on
dec—decrease
inc—increase
k—knit
k2tog—knit 2 stitches together
p—purl
patt—pattern
rep—repeat
rnd(s)—round(s)
sl—slip
st(s)—stitch(es)
tbl—through the back loop

marriage lines, the "ups and downs" of marriage, found on British coastal sweaters or ganseys. The *X* and *O* pattern needs no explanation—hugs and kisses always come in handy! I chose natural white, as it shows the texture well and is traditional for a bride. The yarn also comes in numerous colors, perfect for knitting cuffs with this pattern for the bridesmaids.

Stitch Guide

Right Cross: K2tog, leaving both sts on needle, then k first st again. Sl both sts off.

Left Cross: K second st tbl, leaving st on needle, then k first st. Sl both sts off.

Instructions

CO 56 sts using a long-tail CO over two needles held parallel (see Technique: Long-Tail Cast-On below). Carefully remove one needle and divide sts so there are 22 sts on needle 1, 11 sts on needle 2, 11 sts on needle 3, and 12 sts on needle 4. Join into a rnd, being careful not to twist sts.

Rnd 1: P.

Rnd 2: *K2, p2; rep from * to end.

Rnds 3 and 4: Rep Rnd 2.

Rnd 5: P.

Rnd 6: K, dec 1 st—55 sts.

Rnds 7–39: Work in patt from chart.

Rnd 40: K, inc 1 st—56 sts.

Rnds 41–45: Rep Rnds 1–5.

BO as to k. Make second cuff to match.

Using the tapestry needle, weave in all ends. Block cuffs under a damp towel.

Detail of the knitted cuffs.

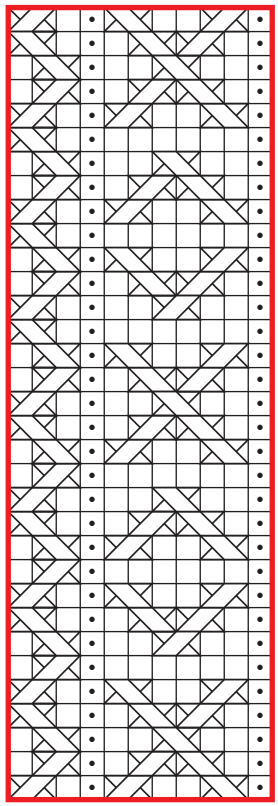


Chart may be photocopied for personal use.

Key

- k
- P
- right cross (see Stitch Guide)
- left cross (see Stitch Guide)
- pattern repeat

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

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).

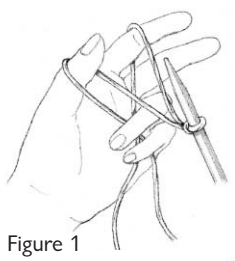


Figure 1

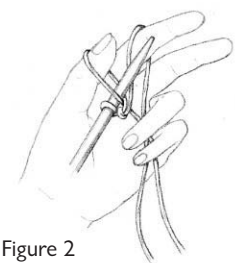


Figure 2

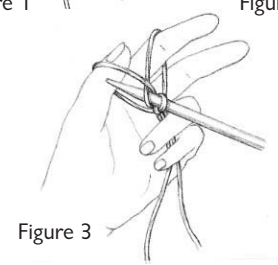


Figure 3

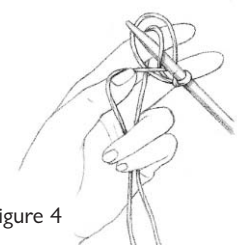


Figure 4

Secrets *from the* Trunk

BRIAN HAMRICK

IN EGYPT, the kings had tombs. In Appalachia, old wooden trunks sitting like time capsules in dingy attics hold the secrets of the past. The battered, rusty-hinged steamer trunk in our family belonged to Granny.

Three generations stood around that trunk like family archaeologists. There was my grandmother, Marion Shaffer (1908–1996); everyone called her Granny, even if they had just met her. She was in her eighties then and had outlived anyone else who knew about our family's past or what was in the trunk. Her two daughters were there, too: my mother, Barbara Hamrick (see "Barbara J. Hamrick's Legacy: Caring for Heirloom Textiles," *PieceWork*, January/February 2006), and her sister, Mary Lou James. And me. I think that Mary Lou and I were just along in case a bat flew out or something.

We had been digging for hours. The trunk was full of everything from coats to quilts, dresses to drapes. We even found the high school track letter that my grandfather won in the early 1920s.

Granny would gently touch each piece, here, then there, feeling the material with her crooked fingers to let her hear its story better. Something Granny remembered would transform an ordinary coverlet or scarf into a family heirloom. She could look into the trunk and see the past.

Suddenly, we discovered an entire layer of clothes as black as a seam of coal. They were obviously very old and much more formal than the other clothing in the trunk. There was a one-piece handmade dress with a lined bodice, beaded collar, long sleeves, and beaded cuffs. Inside the lining was a tiny pocket. An exquisitely embroidered silk shawl was finished with a long fringe. The knots at the top of the fringe were still tight after all those years, but you could see a hint of white between the adjacent threads. Another black shawl, this one made primarily of wool, appeared to have been designed more for warmth than for show; perhaps it would have been worn over the first. It was crocheted, but we had never seen crochet work put together exactly like that.

Granny clutched the hem of the dress and seemed to look out to a place we couldn't see. Then, as if someone had whispered to her, she began retelling a story that the rest of us had heard many times through the years:

> I think it was in the 1850s. A young man was galloping through the mountains headed from the small southwestern Pennsylvania community of Smithfield where he lived to see his fiancée in Point Marion, Pennsylvania.
>
> The woman he was planning to marry was Rachel Sturgis [1827–1903]. That's our relative [Rachel was my great-great-great-great aunt]. We don't know exactly how soon they were supposed to get married, but we do know the wedding date was close enough that preparations were well under way and Rachel's wedding dress was already finished.

Dress and shawl. Makers unknown. Dress, beaded; shawl, embroidered, silk on silk. Origins and dates unknown.

All objects from the collection of Barbara Hamrick. All photographs by Joe Coca.

Shawl. Maker unknown. Crocheted. Handspun wool and cotton. Origins and dates unknown.

As the young man approached her cabin, he heard a commotion. Faint at first, but as he got closer, the noise got louder. It was his bride-to-be; she was yelling, and she didn't sound happy. The young man went around to the side of the kitchen window where he could listen without being seen.

Rachel was just carryin' on, apparently berating her sister-in-law, who was cooking with her. After breaking an egg, the sister-in-law had neglected to stick her finger inside the broken shell to clear out every last bit of the egg white. What was left maybe would amount to a teaspoon.

The young rider had seen into his future. He left without a word.

Rachel Sturgis got a letter from the young man telling her why he never showed up that day and never would show up again. The letter is said to have stated: "I don't want to have anything to do with anyone who could get that mad over egg whites."

What the groom-to-be heard in that couple of minutes changed forever not only his life but Rachel's and in some way that of everyone who huddled over that old steamer trunk.

According to legend, when Rachel Sturgis got the letter, she was so distraught that she dyed her entire wedding ensemble black—even the dress—just like the one from the steamer trunk Granny was now holding, more than 100 years later. Each detail of the black outfit had new meaning for us. The little pocket inside the dress that couldn't hold anything bigger than a ring: could that have been what it was intended to hold? And did that tightly knotted fringe on the black shawl show white between the knots because it had been dyed after it was finished?

Whether the black clothes truly were Rachel Sturgis's wedding ensemble or not, our discovery has given the family story new life and a new reason to tell it. Granny always said, "I never crack an egg without thinking about that story . . . and then cleaning out the egg whites."

And now, neither do I. ❖

ABOUT THE AUTHOR. *Brian Hamrick is a reporter with WLWT Television, the NBC affiliate in Cincinnati. He has won seven regional Emmy awards, including those for reporting and writing.*

What Do You Think?

As Brian Hamrick stated in his article, there is no proof that the two shawls and dress belonged to Rachel Sturgis. Since the family is eager to learn as much as possible about the garments, the *PieceWork* staff asked Linda Carlson, curator of Historic Collections, Design and Merchandising, Colorado State University in Fort Collins, Colorado, to examine them.

While the embroidered silk shawl definitely is representative of the period and was originally white and dyed black after completion, the dress is problematic, and the wool and cotton shawl (the thinner threads between the black wool stripes in the body of the shawl are cotton) is a mystery—while it is appears to be crocheted, the exact crochet technique(s) used for the body is unknown, however; hairpin crochet may have been the technique for the fringe.

The following are Linda Carlson's comments on the dress:

> The dress appears to be more likely a garment from the 1910s than one from the mid-nineteenth century. A garment from the mid-nineteenth century is characterized by a sleeve line off the top of the arm, well down onto the arm itself, a defined waist that conformed to the body, and a full skirt, either pleated or gathered with cartridge pleats.
>
> In contrast, this garment has the sleeves attached at the top of the shoulder and a loosely fitted shape, which is characteristic of the years surrounding World War I. The neckline with its straight front and collar bands extending on each side is also typical of garments seen in the early part of the twentieth century. In addition, there is machine stitching present. Although the sewing machine was invented and patented by 1850, it seems unlikely that a gown as special as a wedding gown would have been machine-sewed, even if the technology was available.

We would love to know what you think about the shawls and dress. Send your comments, observations, questions to *PieceWork* Wedding Clothes, 201 E. Fourth St., Loveland, CO 80537-5655 or e-mail piecework@interweave.com.

Card basket parts by C. R. G. (initials stitched into octagonal panel). Cross-stitch and tent stitch. Perforated paper, wool, and silk. Origin unknown. Dated November 24, 1849. Bottom panel, 3½ x 3½ inches (8.9 x 8.9 cm); side panels, 3¾ x 3 inches (9.5 x 7.6 cm) each. Private collection. *Unless otherwise noted, all photographs by Joe Coca.*

FLIGHTS OF FANCY

The Dimensional Use *of* Perforated Paper *in the* Victorian Era

WENDY WHITE

THE VICTORIAN ERA produced an astounding number of objects crafted from an equally amazing variety of materials, including fish scales, feathers, straw, shells, seaweed, and hair. Among the most fragile is perforated paper, which found its way into women's workbaskets and hearts over a period of more than sixty years and has resurfaced a number of times since. Sold as "perforated paper," "perforated card," "perforated cardboard," "punched paper," and "Bristol board," this humble craft material featured a ground of evenly spaced holes that could be embellished by use of a needle and thread, using silks or wool in basic cross-stitch, backstitch, and beads. The paper also could be snipped into small bits and laced or simply cut and glued together to create items. The specific information such as how perforated paper was produced and who made it remains limited and elusive, but equally intriguing are the diverse number of objects and decorations created during the Victorian era.

By 1840, monthly publications such as *Godey's Lady's Book* and *Peterson's Magazine* usually featured at least one idea or pattern to be made up as a gift, useful household item, or a trinket for a charity fair. For women, considered the keepers of domesticity, décor, traditions, friendships, and social customs, perforated paper proved a suitable and fairly sturdy material for all manner of creativity. Functional objects ranged from matchboxes, letter holders, and lampshades to baskets and match strikers. Men were the recipients of pen wipers, watch pockets, and cigar humidors while women were given needle books, pin poppets, and pincushions for workbaskets.

During this era, visiting and receiving visitors was an important part of the social fabric, and perforated-paper projects were designed specifically with these occasions in mind. The creation of stamp cases, calling card cases, and fancy card receivers gave women the opportunity to display their needlework skills as well as those of their friends who had given them as gifts. The exchange of small gifts or little remembrances often took the form of bookmarks embellished with silk ribbon or little needle books usually decorated with a heartfelt sentiment encouraging the recipient to "Remember the Giver" or "Think of Me." Inspiring mottos such as "May Justice Be Thy Guide" and inspirational bible verses also were very popular. These tokens were much loved and served as symbols of friendship and affection.

The minimal instructions given for most of these perforated-paper projects is another source of fascination. Most often accompanied by an elaborate engraved illustration of the completed item, directions were written with the expectation that a woman was familiar with the materials and techniques necessary to re-create the desired item. Dimensions were not always provided, colors were identified neither by number, brand, nor manufacturer, and finishing instructions often were extremely brief. As an example, Florence Hartley, author of The *Ladies' Handbook of Fancy and Ornamental Work* (Philadelphia:

LEFT: Photograph album. Maker unknown. Cross-stitch. Perforated paper, wool, silk ribbon, scraps, and photographs. Origin unknown. Date unknown. 5 x 7 inches (12.7 x 17.8 cm). Private collection. CENTER: Spectacle case (right), maker unknown, cross-stitch and satin stitch, perforated paper, wool, and silk, origin unknown, date unknown, 6 x 4 x 2 inches (15.2 x 10.2 x 5.1 cm), private collection; watch pocket (left), maker unknown, tent stitch and ribbon ruching, perforated paper, wool, silk, and silk ribbon, origin unknown, 8 x 5 inches (20.3 x 12.7 cm), private collection. RIGHT: Stamp case. Maker unknown. Tent stitch and cross-stitch. Perforated paper, wool, and silk floss. Origin unknown. Date unknown. 2 x 7 inches (5.1 x 17.8 cm). Private collection.

Card basket. Maker unknown. Tent stitch. Perforated paper, wool, and silk. Origin unknown. Circa 1850. 8½ x 10 x 1½ inches (21.6 x 25.4 x 3.8 cm). Private collection.

Miniature house. Maker unknown. Perforated paper, wood, felt, and sandpaper. America. Circa 1870. 9½ x 8½ inches (24.1 x 21.6 cm). Collection of the Strong Museum. (75.76). *Photograph courtesy of the Strong Museum, Rochester, New York.*

G. G. Evans, 1859) explained how to make "A Perforated Card-Board Portfolio":

> Portfolios can be made of very pretty card board in this way. Cut two pieces of any size desired. Cut from the finest furniture chintz, bouquets of flowers, and gum them down in the middle of the card-board. Corner pieces can be added if desired. Line the pieces of card-board with some bright colored silk, and then bind the pieces all around with a nice ribbon. Put on eight pieces of ribbon exactly opposite each other – four on each piece of the card-board; tie four of them together at the bottom, leaving the others to be tied or not as desired. Finish the whole by full pretty rosettes or bows at each corner. When the flowers are pretty and well arranged, the effect is very good, and a very pretty gift can be made at very small expense.

TOP TO BOTTOM: Box, maker unknown, outline stitch, perforated card and silk floss, origin unknown, circa 1850, 3½ x 2½ x ½ inches (8.9 x 6.4 x 1.3 cm), private collection; scraps case, maker unknown, cross-stitch and tent stitch, perforated card, silk floss, and silk ribbon, possibly English, circa 1850, 4½ x 3 inches (11.4 x 7.6 cm), private collection; needle book; maker unknown, outline stitch, buttonhole stitch, and watercolor, perforated card, silk ribbon, silk floss, pencil, and watercolor, origin unknown, date unknown, 2½ inches (6.4 cm) in diameter, private collection.

While the instructions for the portfolio did not include an illustration, the October 1870 issue of *Godey's Lady's Book* featured instructions for a watch pocket slipper with an exquisite engraving that detailed every hole of the perforated paper but omitted a stitching diagram, instead just referring to the type of flowers and their standard colors. The directions for the watch pocket, while sparse, at least include information on the type of stitches to be employed, as well as the suggestion of appropriate colors. This approach is typical of the instructions given for most of the three-dimensional projects, including those for "A Vase of Perforated Card for Cigars," which appeared in the December 1871 issue of *Godey's Lady's Book*. Constructed from multiple layers of perforated card, the vase was to be cut according to the directions, embellished with cross-stitch and long-stitch patterns worked in silk, and included the construction of curves of which the maker was forewarned in this fashion: "We now come to the building up the curved-out layers at the foot, the particulars of which can be taken from the description, but requiring a clear head and hand, as also an idea of form and shape."

As the years progressed so did the evolution of perforated card. By 1870, 14-, 16-, and 18-count were available, and very finely perforated paper (28-count) was rarely seen. Perforated card was now being produced with the project preprinted on it as seen in the 1887 Art Needle Work and Millinery catalog of C. Domeyer. It featured a page devoted to "Perforated Paper Canvas" and listed more than two dozen available shapes to make watch pockets, standing baskets, and " a good many other styles." Prices ranged from five cents for a bookmark to twenty-six cents

for a fancy card receiver. These little luxuries, simplistic in construction were touted as being "a little girl's pleasure to make."

The ease of cutting straight lines and angles, using the holes in perforated paper as guidelines, led to the creation of some extraordinarily complex objects. One glorious example is in the collection of the Strong Museum in Rochester, New York. Encased under a glass dome as was the custom of the day, is a model of a Victorian-style house complete with its gingerbread trim, covered front porch, landscaped walkway, and picket fence, all constructed of perforated paper. Small strips layered and anchored with a tiny stitch create the casements of the windows, while the rest of the building appears to have been glued together. A testament of the maker's patience, the house is one of the rare survivors of this type.

Another style of perforated paper were small, sturdy cards in various shapes that featured a fancy, decorative edge, a perforated border design, and a center ground of very fine, regular perforations for stitching or a solid paper center. The two variants often were used together to create needle books, pinkeeps, and diminutive boxes.

Sought after by needleworkers and collectors alike, perforated paper in its many forms is a tangible link to the past, as well as an opportunity for further research and study. ❖

FURTHER READING

Henderson, Marjorie, and Elizabeth Wilkinson. *Cassell's Compendium of Victorian Crafts*. London: Cassell, 1978. Out of print.

Matthews, Diana H. *Perforated Paper Crafts of the Victorian Era, Volume 1*. Ebook (diana@bookbill.com), 2006.

Ockenga, Starr. *On Women and Friendship: A Collection of Victorian Keepsakes and Traditions.* New York: Stewart, Tabori and Chang, 1993. Out of print.

Palmer, Heather. "Stitching on Perforated Paper." *PieceWork,* January/February 1999.

Rickards, Maurice. *Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator and Historian*. New York: Routledge, 2000.

Wiczyk, Arlene Zeger. *A Treasury of Needlework Projects from Godey's Lady's Book*. New York: Arco, 1972. Out of print.

Stitch *a* Perforated-Paper Ring Basket

The inspiration for this little basket came from the card baskets often placed on a hall table for the purpose of collecting calling cards and mail in the Victorian home. Tokens and Trifles' perforated sewing cards (called cards because of their decorative finished edges), made of acid- and lignin-free archival-quality paper, are a delightful way to stitch a little trifle for a friend or a treasure for yourself. The finished edges eliminate the need for extensive finishing and simply lacing the border holes with ribbon accomplishes the task of assembly.

Wendy White's embroidered ring baskets.

A ring basket (used as a special place to store a ring, brooch, bracelet, or necklace when not being worn) would make a lovely gift for a new bride or a treasured anniversary remembrance for a friend. Or create a quantity as favors for guests at a special anniversary dinner, wedding, or other commemorative event.

Materials

Gloriana Hand-Dyed Embroidery Floss, 100% silk 12-ply thread, 6 yards (5.5 m)/skein, 1 skein each of #091 Raspberry Parfait and #087 Forest
Gloriana Hand-Dyed Ribbon, 100% silk ribbon, 4 yards (3.7 m)/hank, 4 mm wide, #091 Raspberry Parfait, 1 hank
Tokens and Trifles Basket-Style Sewing Cards Kit (contains two 20-count perforated panels, 2 blank panels, 1 base panel, and 1 size 28 tapestry needle), 1
John James Needle, tapestry size 20
Acid-free archival paper, white, 3 x 3 inches (7.6 x 7.6 cm), 2 pieces
Acid-free double-sided archival photograph tape, ¼ inch (6 mm) wide

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

Finished design size: 2 x 1⅞ x 1⅞ inches (5.1 x 4.8 x 4.8 cm)

Instructions

Notes: Unless otherwise noted, use 1 strand of thread and the size 28 needle. Because of their width, when using the letters M, N, T, V, W, X, or Y in combination for a monogram, only two letters will fit within the allotted space. See the sidebar on page 51 for information on how to print text on blank panels, if desired, before joining together.

Referring to the flowers-and-leaves chart for color placement, cross-stitch one perforated panel. Referring to the alphabet chart, center and cross-stitch the letters of your choice in the center of the flower-and-leaves motif. Repeat for the second perforated panel.

Make a liner from one piece of acid-free paper by tracing around a panel; trim 3/16 inch (5 mm) off all sides. Repeat with the second piece of acid-free paper for a second liner. Set both pieces aside.

Cut four pieces of ribbon each about 20 inches (51 cm) long. Thread one piece in the size 20 needle and insert the needle in the center hole at the bottom of one stitched panel and the center hole of one side of the base panel, leaving a 10-inch (25.4-cm) tail. Working to the right and keeping the ribbon from twisting, lace the two pieces

Wendy White's embroidered ring baskets.

Additional Colorways

To vary the colors of the Ring Baskets as seen in the photograph on page 50, follow the Instructions substituting Gloriana hand-dyed silk floss #106 Desert Rose for #091 and #053 Granny Smith Green for #087; finish with Gloriana hand dyed-silk ribbon, substituting 7-mm wide #106 Desert Rose for #091. For the third colorway, substitute DMC embroidery floss (Article 117, 100% cotton 6-strand thread, 8.7 yard [8 m]/skein) #3803 Dark Mauve for #091 and #520 Dark Fern Green for #087 and Bucilla Silk Ribbon 7-mm wide #553 Mauve for #091.

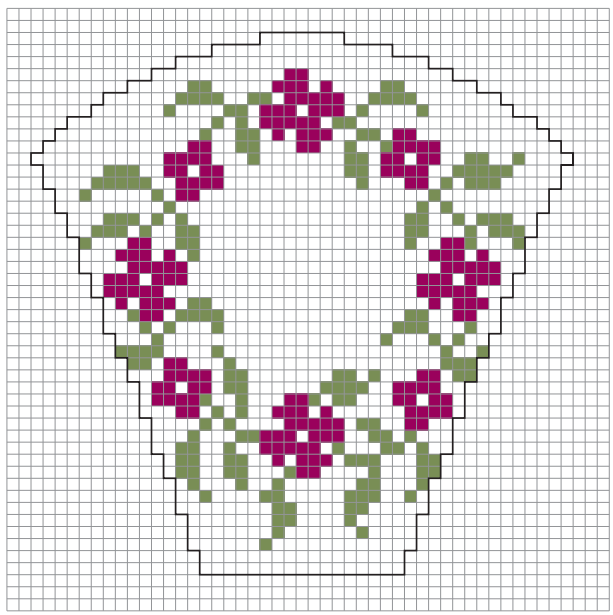
Printing *on* Precut Paper

Lettering the blank panels may be done by printing with a rear-feed, ink-jet printer. Select a text application that enables you to make choices of font, style, and spacing; type your selected verse, words, or sentiment centered on the page, and print a test sheet. Place one of the blank panels behind the test sheet and hold both up to a light source to ensure the text fits in the center of the panel. Once a satisfactory text page is printed, tape the blank panel over the test printing, placing the tape over ⅛ inch (3 mm) of the outside edges of the panel. Feed the paper through the printer again, making sure to orient the paper in the same direction as the final test page. Allow the ink to dry and carefully remove the tape from the edges of the panel. Repeat for the second blank panel.

together by stitching through every hole of the bottom of the stitched panel and the base panel until the corner is reached. Join the left side of one nonstitched panel to the right side of the stitched panel by lacing every other hole to the top of the panels; remove the needle. Return to the bottom of the first stitched panel, thread the ribbon tail in the needle, and continue lacing by working to the left to finish joining the bottom of the first stitched panel to the base panel. After lacing to the corners of both pieces, add the right side of the remaining nonstitched panel to the left side of the first stitched panel and lace together. (At this point, you will have attached three panels and used only one piece of ribbon.) Lace the remaining stitched panel to the base and nonstitched panels in the same manner as the first stitched panel. Lace the two remaining pieces of ribbon on the nonstitched panels in the same manner; when lacing along the sides, stitch in the alternate holes left empty by the first pass of the ribbon. Tie small bows from the remaining ribbon tails at the top of the panels and trim the ribbon tails at an angle. Run a length of the tape along the left and right edges as well as the curved top edge of the lining pieces of paper; center and press adhesive side to the back of the stitched panels.

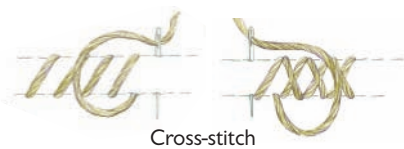
ABOUT THE AUTHOR AND DESIGNER. *Wendy White is a graduate of the School for American Craftsmen at Rochester Institute of Technology. A needlework designer and teacher as well as an avid collector, she is a cofounder of Redefined Inc., manufacturers of Tokens and Trifles sewing cards. Visit the website, www.tokensandtrifles.com. She thanks Nicolas Ricketts, curator at the Strong Museum, Rochester, New York, for help with this article.*

Flowers and Leaves



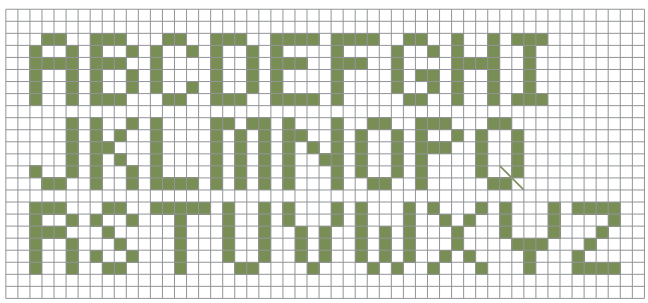
Key

- 091—Raspberry Parfait
- 087—Forest



Cross-stitch

Alphabet



Charts may be photocopied for personal use.

The Marriage Cap *of* Poland

SOPHIE HODOROWICZ KNAB

NO WEDDING CUSTOM was more significant for a young Polish woman than the placing upon her head of the *czepiec* (marriage cap) at her wedding reception. Observed in every socio-economic class—by princesses and peasant girls alike—the donning of the marriage cap marked the bride's transition from maiden to matron.

Czepiec (marriage cap) and detail of the top (above). Maker unknown. Flower motif (mostly tulips) embroidered in flat stitch with gold silk threads. Velvet with cotton lining, red silk ribbon edging. Kaszuby region, Poland. 1910. (Catalog number 24254).

The *oczepiny* (unveiling or capping) ceremony usually took place within the last few hours of the reception. The bride would sit down in the center of the reception hall, surrounded by her bridesmaids and maid of honor who held lighted candles. While the guests sang traditional songs associated with this

Czepiec (marriage cap) and detail of the back (left). Maker unknown. Flower motif worked in gold metal threads. Gold brocade stiffened inside with cardboard, decorated with silk ribbons, machine-made white cotton lace, sequins. The back of the cap has four pleats, two on each side. Żywiec region, Poland. 1890. (Catalog number 2221).

Unless otherwise noted, all objects are from the collection of and all photographs courtesy of the National Ethnographic Museum, Warsaw, Poland, and all photographs by Jacek Sielski.

moment, the maid of honor slowly removed the bride's veil or flowered wreath and replaced it with the cap. Traditionally, the cap would have been a gift from the bride's godmother. If the godmother was no longer alive, the bride or a relative would make the cap or purchase one from a local needlewoman who specialized in making them.

Fabrics included gold lamé, velvet, damask, satin, silk, brocade, tulle, batiste, bobbin lace, homespun muslin, alone or in combination.

A woman's marriage cap was reserved for wear to church, for special occasions, and—finally—for her burial. For everyday use, married women wore a cap made of plain white fabric, which gave rise to the term *białoglowa* (white head), a synonym for "married woman." A man visiting a village or town for the first time knew without asking the marital status of every woman he saw: married women wore caps; young women eligible for marriage went bareheaded or wore flowers in their hair.

Although each region of Poland had its own style of marriage cap, the cap in its most common form consisted of two pieces of fabric: a back piece shaped like an open or closed horseshoe that covered the back of the head and a front piece or rim that framed the face. The lower edge of the back piece often was gathered to fit along the nape of the neck. The front piece might be very wide or very narrow and made of a fabric that matched or contrasted with that of the back piece. Fabrics included gold lamé, velvet, damask, satin, silk, brocade, tulle, batiste, bobbin lace, homespun muslin, alone or in combination. Some caps tied under the chin with a big bow or tied at the nape of the neck. Embellishments included ribbons, sequins, embroidery, and/or colored beads. A lot of time, effort, and money went into having a beautiful cap on one's wedding day.

Czepiec (marriage cap) and detail on page 55 (top left). Maker unknown. Tulle embroidered with white cotton thread. Kurpie region, Poland. Circa 1910–1920. Private collection. *Photograph by Joe Coca.*

Fabric and paper patterns for a *czepiec* (marriage cap) and a completed sample made from machine-made lace by Sophie Hodorowicz Knab. 2005. *Photograph by Joe Coca.*

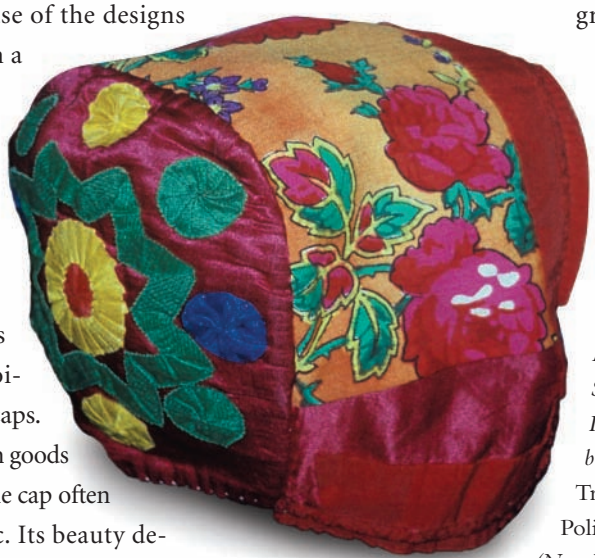
In the Kaszuby region in northern Poland near the Baltic Sea, nuns from two convents associated with the Benedictine monastery in Żarnowiec and the Norbertine monastery in Żukow, who embroidered church vestments and taught needlework to the daughters of the nobility, developed a distinctive marriage cap that became popular throughout the entire region. The caps came to be called *złotogłów* (gold heads) because of the designs stitched in gold silk thread on a ground of black velvet or silk.

The marriage cap from the Żywiec region in southwestern Poland was so densely embroidered with gold metal threads, sequins, and glittery beads that the ground fabric was invisible. Professional embroiderers most likely made these caps.

In the mountains, where both goods and money were often scarce, the cap often was made of homespun fabric. Its beauty depended on highly colored threads and bold motifs depicting flowers of the region.

In the Kurpie region of northeastern Poland, the cap, of white tulle, was striking due to its simplicity. Shaped like a narrow rhomboid and edged with a tulle ruffle, it was embroidered with white cotton thread in delicate geometric motifs. Stiffly starched, this cap tied under the chin in a large bow with the free ends of the ties, also decoratively embroidered, resting on the chest.

Many marriage caps went with their owners to the grave. Countless others disappeared with the massive destruction of Poland during World War II. Fortunately, some fine examples survive in private collections and in major museums in Poland such as the National Ethnographic Museum (Państwowe Muzeum Etnograficzne) in Warsaw. And today, putting on the marriage cap is still an important ritual in rural Poland and in some Polish-American weddings. ❖



Czepiec (marriage cap). Maker unknown. Embroidered flower motif. Materials unknown. Circa 1919. Collection of the Muzeum Zagroda Korkoszów, Spisz, Poland. *Photograph by the author.*

ABOUT THE AUTHOR. *Sophie Hodorowicz Knab writes on Polish customs and traditions. Her books include* Polish Customs, Traditions and Folklore *and* The Polish Country Kitchen Cookbook *(New York: Hippocrene Books, 1992 and 2002, respectively).* *She thanks the National Ethnographic Museum in Warsaw; Anita Broda; Elżbieta Piskorz-Branekovej, curator of the Polish and European Division at the National Ethnographic Museum and author of* Polskie Hafty i Koronki *[Polish Embroidery and Lace] (Warsaw: Muza SA, 2005); and Jacek Sielski, photographer, for their assistance with this article.*

CALENDAR

Hanolchadi robe (Third Phase Navajo Chief's Blanket) by Buell Manufacturing Company. Wool and cotton. America. Circa 1910. 47¾ x 66¼ inches (121.3 x 168.3 cm). Collection of the Baltimore Museum of Art, purchased as the gift of Morton C. Katzenberg, Baltimore, in memory of Dena S. Katzenberg. (BMA 2004.75). Part of Woven Rainbows: American Indian Trade Blankets, at the Baltimore Museum of Art, Baltimore, Maryland.

Photograph courtesy of the Baltimore Museum of Art.

Call for Entries. August 3–October 29. Art Quilts: New England/New York 2006. Lowell, Massachusetts, at the Brush Art Gallery and Studios. Entry deadline: May 11. Must be a resident of any of the six New England states or of New York. Art Quilts: New England/New York 2006, Brush Art Gallery and Studios, 256 Market St., Lowell, MA 01852; www.thebrush.org.

Tucson, Arizona. May 4–June 13. Wish You Were Here: Fiber Art Postcards, at Tohono Chul Park. (520) 742-6455; www.tohonochulpark.org.

Hayward, California. May 6–7. Legacies of Love—Treasures, sponsored by the Piecemakers Guild of Southern Alameda County at Centennial Hall. www.piecemakersguild.org.

District of Columbia. Through July 30. Seldom Seen: Director's Choice from the Museum's Collections, at the Textile Museum. (202) 667-0441; www.textilemuseum.org.

Coral Gables, Florida. May 12–13. Quiltfest 2006, sponsored by the Ocean Waves Quilters Guild, at the Coral Gables War Memorial Youth Center. www.oceanwavesquilters.org.

Annapolis, Maryland. June 10–11. Quilts by the Bay, sponsored by the Annapolis Quilt Guild, at Annapolis High School. aqgweb@annapolisquiltguild.org; www.annapolisquiltguild.org.

Baltimore, Maryland. Through May 14. Woven Rainbows: American Indian Trade Blankets, at the Baltimore Museum of Art. (410) 396-7100; www.artbma.org.

Cotuit, Massachusetts. Through May 6. Folks in Fiber, at the Cahoon

The Good Life by Charlotte Warr Andersen. Quilted. Utah. 46 x 38 inches (116.8 x 96.5 cm). Part of Folks in Fiber, at the Cahoon Museum of American Art, Cotuit, Massachusetts.

Photograph courtesy of the Cahoon Museum of American Art.

Cushion cover. Turkey. 1500s. Collection of the Textile Museum, acquired by George Hewitt Meyers in 1951. (1.62). Part of Seldom Seen: Director's Choice from the Museum's Collections, at the Textile Museum, Washington D.C.

Photograph courtesy of the Textile Museum.

Museum of American Art. (508) 428-7581; www.cahoonmuseum.org.

Lowell, Massachusetts. Through June 18. Circle of Friends, at the New England Quilt Museum. (978) 452-4207; www.nequiltmuseum.org.

Sturbridge, Massachusetts. Through October 9. Busy Hands and Useful Hours: Samplers and Embroidered Textiles, at Old Sturbridge Village. (508) 347-3362; www.osv.org.

Missoula, Montana. May 20–21. Missoula Quilters Guild Quilt Show, at the University of Montana Campus. sjolinger@juno.com; www.missoulaquiltguild.org.

Hudson, New Hampshire. May 5–6. Hannah Dustin Quilt Guild's Seventeenth Annual Quilt Show, at Hudson Community Center. 5 Pennsylvania Ave., Chelmsford, MA 01824; susan1825@comcast.net.

New Brunswick, New Jersey. Through May 11. Fiber Revolution: Renewal, at J and J World Headquarters. kevanartl@aol.com; www.fiberrevolution.com.

New York, New York. May 3–August 29. AngloMania, an exhibition of British fashion from 1976–2006, at the Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

New York, New York. June 3–4 and 10–11. 30th Annual American Craft Festival, sponsored by the American Concern for Artistry and Craftsmanship, at the Lincoln Center for the Performing Arts. (973) 746-0091; www.craftsatlincoln.org.

New York, New York. Through September 17. White on White (and a little gray), at the American Folk Art Museum. (212) 265-1040; www.folkartmuseum.org.

Newtonville, New York. May 11–14. Needles, Beads, and Butterflies!, needlework by members of the New York Capital District Chapter of the Embroiderers' Guild of America, at the Pruyn House. (518) 371-5288; gargengal1345@yahoo.com.

Somers, New York. May 6–7. A World of Quilts XXVII, sponsored by the Northern Star Quilters' Guild, at John F. Kennedy High School. quiltshow@northernstarquilters.com; www.northernstarquilters.com.

Cleveland, Ohio. June 11–July 28. Focus Fiber: 2006, at Artists Archives

Sedona: Red Rocks and Blue Skies by Carol Taylor. Machine-pieced and machine-quilted. 78 × 44½ inches (198.1 × 113.0 cm). Part of Denver National Quilt Festival, at the Denver Merchandise Mart, Denver, Colorado.

Photograph courtesy of Mancuso Show Management.

Whitework quilt. Maker unknown. Quilted. Tree of life motif. Cotton with cotton fringe. United States. 1796. 92¼ × 87¾ inches (234.3 × 222.9 cm). Collection of the American Folk Art Museum, gift of Cyril Irwin Nelson in honor of Joel and Kate Kopp. (1997.16.1). Part of White on White (and a little gray), at the American Folk Art Museum, New York, New York.

Photograph courtesy of the American Folk Art Museum.

of the Western Reserve. focusfiber@yahoo.com.

Columbus, Ohio. June 8–10. Thirty-Seventh Annual Show of the National Quilting Association, at the Greater Columbus Convention Center. (614) 488-8520; www.nqaquilts.org.

Philadelphia, Pennsylvania. Through May 21. ArtQuilts at the Sedgwick, at the Sedgwick Cultural Center. (215) 248-9229; www.aqats.com.

Toronto, Ontario, Canada. Through September 30. Icons of Elegance: Influential Shoe Designers of the 20th Century, at the Bata Shoe Museum. (416) 979-7799; www.batashoemuseum.ca/exhibindex.html.

Rotterdam, Netherlands. Through October 31. Wilde Haren: Clothing Made of Feathers, Skins and Fur, at The Wereld Museum. 44 10 270 7172; www.wereldmuseum.rotterdam.nl.

Symposiums and Workshops

Santa Barbara, California. June 4–9. Japanese Embroidery with Shay Pendray, at La Casa de Maria. Sharon Schuber, (714) 998-7644.

Denver, Colorado. May 4–7. Denver National Quilt Festival, at the Denver Merchandise Mart. (215) 862-5828; www.quiltfest.com.

Salem, Massachusetts. June 22–25. Textile Arts Symposium/2006, at the Peabody Essex Museum. (978) 745-9500; www.pem.org.

Santa Fe, New Mexico. May 19. Artists' Tapestries from Australia, 1976–2001, lecture by Sue Walker, founding director of the Victorian Tapestry Workshop, at the Museum of Fine Arts. (520) 626-8364; www.tapestrycenter.org.

Gettysburg, Pennsylvania. May 6–7. Gentlemen's Trousers workshop, at the Genteel Arts Academy. (717) 337-0283; www.genteelarts.com.

Richmond, Virginia. October 21–27. Gentle Pursuits, Embroiderers' Guild of America Seminar 2006, at the Richmond Marriot. registrar06@juno.com; www.egausa.org.

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Romania. August 15–September 2. Transylvania, Moldavia, and Maramures, sponsored by Craft World Tours. 6776 Warboys Rd., Byron, NY 14422; (585) 548-2667.

Sampler by Mary Arnold (1813–1888). Silk on linen. Sturbridge, Massachusetts. 1823. 8⅜ × 12½ inches (21.3 × 31.8 cm). Collection of Old Sturbridge Village. (64.1.48). Part of Busy Hands and Useful Hours: Samplers and Embroidered Textiles, at Old Sturbridge Village, Sturbridge, Massachusetts.

Photograph courtesy of Old Sturbridge Village. Photograph by Henry Peach.

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

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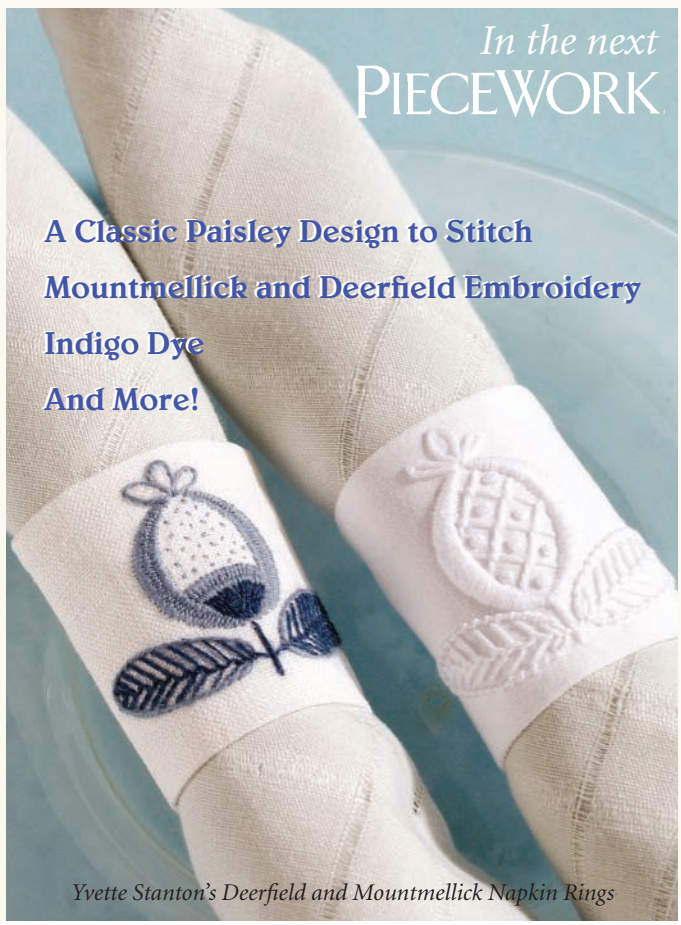

Yvette Stanton's Deerfield and Mountmellick Napkin Rings

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FINDINGS

A Purse for the Bride and a Sash for the Flower Girl

Mary Polityka Bush

In just a few hours, I transformed a small, vintage Madeira-embroidered linen doily into "something old" for a bride. I covered the flap of a purchased white brocade clutch purse with satin, positioned the doily so that the scalloped edge below the central flower extended about ⅜ inch (1 cm) beyond the edge of the outside of the flap, and handstitched the scalloped edge to the flap with tiny stitches. I hid the raw edge of the satin inside the flap with narrow, flat gimp braid.

To make a sash for a flower girl, I cut the waistband and two ties from material left over from making a bridesmaid's dress, using Vogue pattern #7958. I interfaced the waistband with cotton voile and sewed a strip of vintage lace 2½ inches (6.4 cm) wide to the front before seaming it to the ties and hand-sewing a button to the center of each flower on the lace.

Mary Polityka Bush's sash for a flower girl, vintage lace, satin, and buttons, 3½ x 80 inches (8.9 x 203.2 cm); Mary Polityka Bush's purse for a bride, purchased purse, Madeira embroidery on linen, satin, and purchased braid, 5 x 8⅛ x 1¾ inches (12.7 x 20.6 x 4.4 cm).
Photograph by Joe Coca.

On *the* Web
Three Classics *from* Weldon's *to* Knit

Ann Budd and Deborah Pulliam adapted patterns from Victorian England's *Weldon's Practical Needlework* (see "A Brief History of *Weldon's Practical Needlework*," *PieceWork*, January/February 2006) for the three projects shown here.

Ann Budd's Knit Baby's First Sock are adorable. For complete instructions for making the baby socks, visit www.pieceworkmagazine.com/go/pwprojects/babysocks.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Baby Socks, 201 E. Fourth St., Loveland, CO 80537-5655.

Eyelets and a fancy crochet edging add a lacy touch to Ann Budd's Knit a Ribbed Scarf with a Crocheted Edging. For complete instructions for making the scarf, visit www.pieceworkmagazine.com/go/pwprojects/lacyscarf.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Lacy Scarf, 201 E. Fourth St., Loveland, CO 80537-5655.

Deborah Pulliam used fingering-weight wool yarn for her striking Knit Cuffs with a Cable Twist. For complete instructions for making the cuffs, visit www.pieceworkmagazine.com/go/pwprojects/cuffs.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Knit Cuffs, 201 E. Fourth St., Loveland, CO 80537-5655. ❖

LEFT TO RIGHT: Ann Budd's socks to knit for baby, Ann Budd's knitted scarf, and Deborah Pulliam's knitted cuffs. All are adapted from *Weldon's Practical Needlework*.
Photograph by Joe Coca.

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Photographs by Joe Coca

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