14 GREAT WAYS TO USE RIBBONS AND TRIMS

PIECEWORK®

Needlework's Living Legacy

Quick & Easy: Create Elegant Pillows from Table Linens

Make a Retro Holiday Ornament

Crochet & Embellish a Sweet Silk Purse

November/December 2006
www.pieceworkmagazine.com

Anchor®

The sign of perfection.

"St. Nick" design by Ursula Michael.

With 444 breathtaking solid colors, Anchor® Embroidery Floss has a color palette so rich that designers can create their most intricate patterns with it, a thread so high in quality that stitchers around the world choose it. Anchor offers a complete range of exciting choices in Marlitt® Rayon Floss, Metallics, and Pearl Cotton threads. Anchor floss is long-staple, premium quality, double mercerized, 100% Egyptian Giza cotton that gives your work a smooth, supple finish. It's the sure sign of perfection.

Anchor®

To get the free pattern shown above, a color conversion chart, and a free skein of Anchor Floss, send $1 for shipping and handling to: "St. Nick" Offer, P.O. Box 865, Stevens Point, WI 54481-0865.

COATS

Coats & Clark

3430 Toringdon Way, Suite 301, Charlotte, NC 28277
In Canada: Coats & Clark, Mississauga, ON L5T 2T5
www.coatsandclark.com

PIECEWORK®

Volume XIV Number 6

25

22

17

ON THE COVER
MARY POLITYKA BUSH'S ELEGANT PILLOWS MADE FROM VINTAGE EMBROIDERED PLACEMATS AND NAPKINS. PAGE 64.
Photograph by Joe Coca.

FEATURES / Projects

ON THE WEB

FOR INFORMATION ON OBTAINING INSTRUCTIONS FOR THIS ISSUE'S BONUS PROJECT, LEIGH RADFORD'S KNITTED, EMBROIDERED, AND FELTED PILLOW, SEE PAGE 9.

VOLUME XIV NUMBER 6

November/December 2006

DEPARTMENTS

COLUMNS

new from Interweave Press

Knit Fix

Problem Solving for Knitters

Lisa Kartus

Knit Fix puts together the guidance novice knitters need to become independent and the advice experienced knitters need to take their projects to the next level. Written in a conversational, approachable style, *Knit Fix* is the essential repair manual for knitters. It's all here—from the basics of what a stitch looks like to techniques for solving the toughest knitting problems.

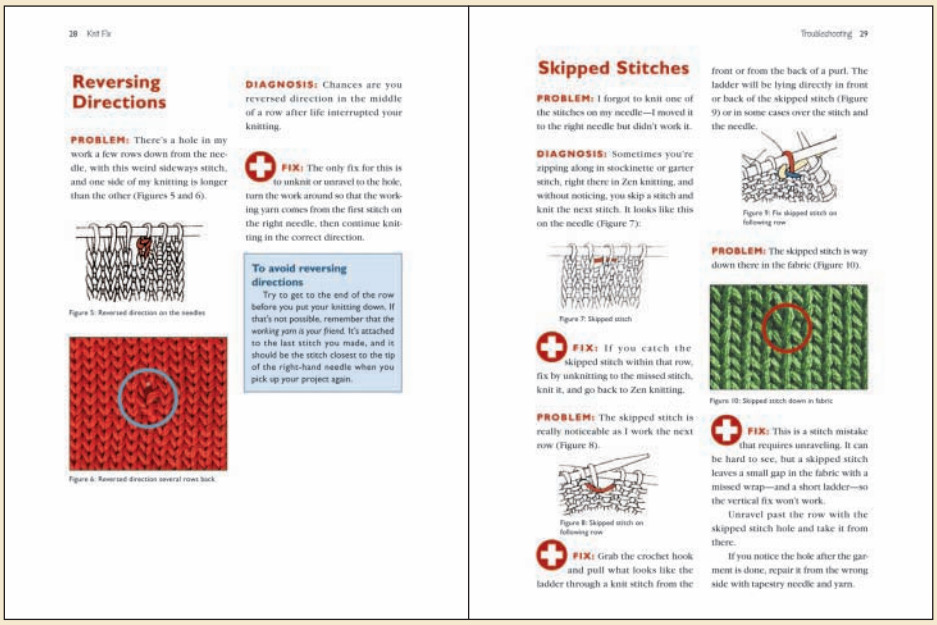
THE SOLUTION to your knitting dilemmas has arrived!

Inside you'll find chapters that examine:

- Your knitting philosophy
- Knitting foundations
- Fixes you'll use again and again
- Troubleshooting
- Solving problems before they grow
- Extreme fixes: Altering when you're done knitting
- Testing knitting fundamentals

Author Lisa Kartus cheerfully teaches you to see and mend the error of your knitting ways, with advice on how to fix problems and when to simply let mistakes stand. No matter what your knitting dilemma, *Knit Fix* will make fixing all your problems a snap!

$19.95, Hardbound with concealed wire-o, 7 x 9¼
ISBN 1-59668-011-3
AVAILABLE NOW!



28 Knit Fix

Reversing Directions

PROBLEM: There's a hole in my work a few rows down from the needle, with this weird sideways stitch, and one side of my knitting is longer than the other (Figures 5 and 6).

Figure 5: Reversed direction on the needles

Figure 6: Reversed direction several rows back

DIAGNOSIS: Chances are you reversed direction in the middle of a row after life interrupted your knitting.

FIX: The only fix for this is to unknit or unravel to the hole, turn the work around so that the working yarn comes from the first stitch on the right needle, then continue knitting in the correct direction.

To avoid reversing directions

Try to get to the end of the row before you put your knitting down. If that's not possible, remember that the *working yarn is your friend.* It's attached to the last stitch you made, and it should be the stitch closest to the tip of the right-hand needle when you pick up your project again.

Troubleshooting 29

Skipped Stitches

PROBLEM: I forgot to knit one of the stitches on my needle—I moved it to the right needle but didn't work it.

DIAGNOSIS: Sometimes you're zipping along in stockinette or garter stitch, right there in Zen knitting, and without noticing, you skip a stitch and knit the next stitch. It looks like this on the needle (Figure 7):

Figure 7: Skipped stitch

FIX: If you catch the skipped stitch within that row, fix by unknitting to the missed stitch, knit it, and go back to Zen knitting.

PROBLEM: The skipped stitch is really noticeable as I work the next row (Figure 8).

Figure 8: Skipped stitch on following row

FIX: Grab the crochet hook and pull what looks like the ladder through a knit stitch from the front or from the back of a purl. The ladder will be lying directly in front or back of the skipped stitch (Figure 9) or in some cases over the stitch and the needle.

Figure 9: Fix skipped stitch on following row

PROBLEM: The skipped stitch is way down there in the fabric (Figure 10).

Figure 10: Skipped stitch down in fabric

FIX: This is a stitch mistake that requires unraveling. It can be hard to see, but a skipped stitch leaves a small gap in the fabric with a missed wrap—and a short ladder—so the vertical fix won't work.

Unravel past the row with the skipped stitch hole and take it from there.

If you notice the hole after the garment is done, repair it from the wrong side with tapestry needle and yarn.

INTERWEAVE PRESS
www.interweave.com
201 East Fourth Street • Loveland, Colorado 80537-5655
Shipping is $4.95 for the first book, $1.00 for each additional book
(800) 272-2193

PIECEWORK

EDITORIAL

EDITOR-IN-CHIEF Jeane Hutchins
ASSISTANT EDITORS Toni Rexroat, Betsy Strauch
NEEDLEWORK TECHNICAL EDITOR Deanna Hall West
KNITTING TECHNICAL EDITOR Lori Gayle
KNITTING CONTRIBUTOR Nancy Bush
CONTRIBUTING HISTORIAN Deborah Pulliam

CREATIVE SERVICES

DESIGNER Jason Reid
PRODUCTION DIRECTOR Trish Faubion
PRODUCTION COORDINATOR Marc McCoy Owens
PRODUCTION EDITOR Nancy Arndt
PHOTOSTYLING & ILLUSTRATIONS Ann Swanson

PUBLISHING

PUBLISHER Marilyn Murphy
ADVERTISING MANAGERS Sharon Altergott, Vicki Yost
MARKETING MANAGER Annie Hartman Bakken
E-MEDIA MANAGER Bruce Hallmark
WEB COORDINATOR Michelle Mach
CIRCULATION DIRECTOR Trish Carter
CIRCULATION MANAGER Barbara Naslund
FULFILLMENT MANAGER Jodi Smith

PieceWork, ISSN 1067-2249 is published bimonthly by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #011-717. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices. Subscription rate is $29.95/year in the U.S., $34.95/year U.S. funds in Canada, and $39.95/year U.S. funds in foreign countries (surface delivery). Printed in the U.S.A.
POSTMASTER: Please send address changes to *PieceWork*, PO Box 469107, Escondido, CA 92046-9107.
SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

CONTACT US

For subscription information, call (800) 340-7496, e-mail piecework@pcspublink.com or visit the website at www.interweave.com.

For advertising information, call Sharon Altergott at (877) 613-4630, e-mail sharona@interweave.com or visit the website at www.interweave.com.

For sales information, call (800) 272-2193, e-mail sales@interweave.com.

For editorial inquiries, call (970) 613-4680, e-mail piecework@interweave.com.

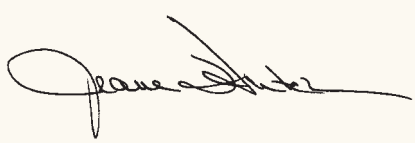
Visit the Interweave Press website at www.interweave.com.

NOTIONS

The *PieceWork* office is overflowing with containers full of textiles. Some objects, sent here for photography for the September/October issue, are awaiting the return of their owners from extended trips; others, such as the delightful, truly-makes-me-grin tree skirt made by author Betsy Barrett's grandmother (see the article on page 18), will appear in this issue; still others are here to be photographed for future issues. We have two tubs (one for clean and one for dirty) for the white gloves that we use to handle the textiles and a large box filled with background fabrics for the photo shoots. Large pieces of thick cardboard house the acid-free tissue that we use to wrap every textile that comes to the office for its return home, either buffered (for cotton and linen) or unbuffered (for all other fibers). The office also holds five bookcases overflowing with reference books and magazines; file cabinets and desks; and a closet bursting with more boxes and bins as well as an archive of past issues. Its 400 square feet (37 m^2) can be quite the obstacle course, but every bit of the ever-changing content is necessary for our work.

We have a new project in the works (which, of course, is adding more containers to the mix)! It began on a Saturday in August with a lecture-demonstration at our local quilt shop, The Quilter's Garden, called "*PieceWork* Presents Home Care for Your Heirloom Textiles." Curator of collections at the Fort Collins (Colorado) Museum and frequent *PieceWork* contributor Linda Moore was the presenter, basing her program on her article of the same name in the January/February 2006 issue (the article is also available as a downloadable PDF file on our website, www.pieceworkmagazine.com). Moore demonstrated various methods of caring for textiles, including vacuuming through a screen, storage in museum boxes, and using acid-free paper for padding and protection. *PieceWork* staffers recorded the lecture and photographed the demonstrations. After developing a script and a PowerPoint or slide presentation, we'll use articles of clothing (which date from 1869 to 1937 and include drawers, shirtwaists, a petticoat, nightgown, bodice, and dresses) to illustrate padding with acid-free tissue paper, stabilizing by stitching crepeline or organza over worn areas, hanging on a muslin-covered padded hanger, and so forth. Together with the script and slides or CD-ROM, these examples will all go into a box along with samples of screening with the edges taped, an acid-free museum storage box, and extra acid-free tissue paper. Voilà! a Lecture in a Box (actually, there will be three of them), which we'll offer to shops, guilds, and other organizations as an informative, complete, easy-to-use program. I'll update you on our progress in the next issue.

This issue closes out another year. I send each of you best wishes for a holiday season filled with joy.



Interweave Press

Independent Publishers Since 1975

FOUNDER, CREATIVE DIRECTOR
Linda Ligon
CEO Clay B. Hall
PRESIDENT Marilyn Murphy
CFO Dianne Gates
VP SALES & MARKETING Linda Stark
VP HUMAN RESOURCES
Suzanne DeAtley

BOOKS

PUBLISHER Linda Stark
EDITORIAL DIRECTOR
Tricia Waddell
ART DIRECTOR
Paulettte Livers

For questions regarding our book program, call (970) 669-7672, or e-mail books@interweave.com.

MAGAZINES

Beadwork
Fiberarts
Handwoven
Interweave Knits
PieceWork
Spin·Off

Interweave Press LLC
201 East Fourth Street
Loveland, Colorado 80537
(970) 669-7672

Visit our website www.interweave.com
An Aspire Media Company

ASPIRE MEDIA

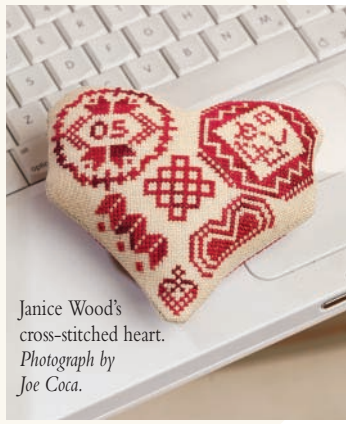
BY POST

Quaker Heart

I noted the availability of a cross-stitched heart project with Quaker motifs in the July/August 2006 issue (see "On the Web: Two Cross-Stitch Projects in Red and White"). The heart motif is not usually associated with the Quaker tradition. Pennsylvania German, Moravian, and Quaker traditions all are found in Pennsylvania, but the Pennsylvania German and Moravian traditions are more apt to include hearts in their designs.

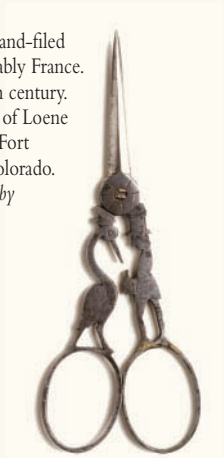
Barbe Breylinger
Bigfork, Montana

Barbe, thank you for the information. Although our title related to the shape and not the motif, we should have made the distinction clearer.



Janice Wood's cross-stitched heart. *Photograph by Joe Coca.*

Bird/Man Motif



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

It's possible that Loene McIntyre's pair of scissors with the bird/man motif, which you featured in "By Post" in the July/August 2006 issue, represents characters from Aesop's fable of *The Farmer and the Stork.*

Heather Nicely
Kingsport, Tennessee

Heather, thank you for sharing this intriguing idea. The fable is readily available in books or on the Web.

The Writing under the Turtle

The article "Mauve: A Beautiful Discovery That Revolutionized Textile Science" in the July/August 2006 issue includes a photograph of printed fabric from the Historic Textile and Costume Collection at the University of Rhode Island. In Swahili, the words *Polepole Utafika,* under the turtle, mean, "Slowly you will get there." Good advice for turtles and for needleworkers!

Lisa Deeley Smith
Arlington, Massachusetts

Needle case. Maker unknown. Floss on perforated paper. Origin unknown. Nineteenth century. Collection of Loene McIntyre, Fort Collins, Colorado. *Photogarph by Joe Coca.*

Loene's Tools

This needle case made of floss on perforated paper is another object from Loene McIntyre's collection of needlework tools. Her tools have graced *PieceWork*'s pages since the magazine's inception in 1993.

For more information on perforated paper, see "Flights of Fancy: The Dimensional Use of Perforated Paper in the Victorian Era" in the May/June 2006 issue.

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

On *the* Web

Knit, Embroider, *and* Felt *a* Scribble Pillow

Leigh Radford's knitted, embroidered, and felted pillow will add pizzazz to any decor. Plus, the project offers a glimpse into Leigh's experimentation with felting embroidery right along with the knitting! For complete instructions for making the pillow shown here, along with information on making it in another colorway, visit www.pieceworkmagazine.com/go/pwprojects/scribblepillow.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Scribble Pillow, 201 E. Fourth St., Loveland, CO 80537-5655.

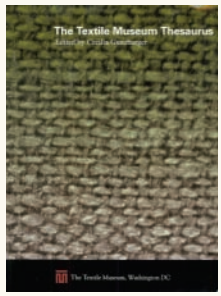
Leigh Radford's knitted, embroidered, and felted Scribble Pillow.
Photograph by Joe Coca.

BOOK MARKS

The Textile Museum Thesaurus

Cecilia Gunzburger, ed.

The Textile Museum, 2320 S St. NW, Washington, DC 20006. 2005. Spiralbound, 119 pages, $5. ISBN 0-87405-028-6.



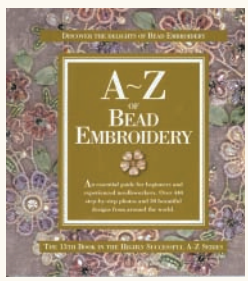
Packed with nearly 3,000 terms (but no photographs, illustrations, or definitions), *The Textile Museum Thesaurus* is a wonderful aid to researchers struggling with textile lingo. Broader/narrower terms, synonyms, alternate spellings, and obsolete words are categorized by object, material, structure, and technique as well as listed alphabetically in the index. Originally intended to help people access Asian, Middle Eastern, African, and indigenous American textiles in the museum's collection, the thesaurus has a potentially wider appeal as a fascinating and economical reference for textile curators, librarians, historians, and word lovers.

—Michelle Mach

A–Z of Bead Embroidery

Sue Gardner, ed.

Country Bumpkin Publications, 315 Unley Rd., Malvern, South Australia 5061, Australia. 2006. Spiralbound, 128 pages, $29.95. ISBN 0-9750920-7-3.



The thirteenth book in the A–Z series, *A–Z of Bead Embroidery* begins with an introduction to bead types, fabrics, tools, and stitches, often showing multiple methods of executing a single technique in clear step-by-step photographs. Most of the thirty designs feature nature-inspired motifs, and many include step-by-step photographs and patterns along with the written instructions. In addition to the projects, delightful historical tidbits, quotes, and tips are scattered throughout this beautifully photographed book.

—Michelle Mach

Sublime Stitching: Hundreds of Hip Embroidery Patterns and How-To

Jenny Hart

Chronicle Books, 85 2nd St., San Francisco, CA 94105. 2006. Spiralbound, 224 pages. $19.95. ISBN 0-8118-5011-0.

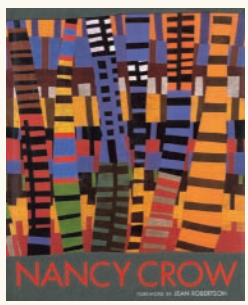
This readable, often humorous guide begins with an overview of embroidery tools, stitches, organizing and finishing techniques, design tips, and a generous amount of friendly, been-there advice. The remaining pages offer eighty-eight iron-on transfers with such whimsical designs as margaritas, rocket ships, and prancing cats. Although *Sublime Stitching* is geared toward the absolute beginner, even experienced stitchers will find new tricks and inspiration here. If a good friend isn't around to teach you embroidery, Hart's enthusiastic guidelines are the next best thing.

—Michelle Mach

Nancy Crow

Nancy Crow

Breckling Press, 283 Michigan Ave., Elmhurst, IL 60126. 2006. Hardbound, 302 pages, $65. ISBN 1-933308-03-6.



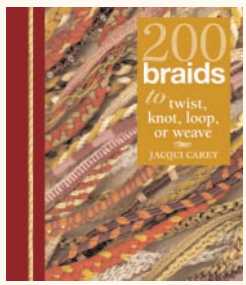
More than 150 quilts (each shown in full color and many with details) made between 1988 and 2005 by Nancy Crow, one of the very first makers of art quilts, are the subject of this book. Crow's comments on her work, photographs of her workspaces with quilts in process, and pages from her sketchbooks allow the reader a glimpse into her creative thought processes. The stunning color, the insightful text, and an introduction that sets the scene combine to make this a book to please any quilter or lover of quilts.

—Alexandra Eastman

200 Braids to Twist, Knot, Loop, or Weave

Jacqui Carey

Interweave Press. April 2007. Softbound, 256 pages, $27.95. ISBN 1-59668-018-0.



Handmaking a trim means that it can be the ideal scale, shape, pattern, texture, and color for the project. *200 Braids to Twist, Knot, Loop, or Weave* offers a wide range of possibilities, each with step-by-step instructions. You don't need to be dedicated to this subject to use/need this book.

MORE BOOKS OF INTEREST

We have added the following books to "PieceWork Recommends: Books" on our website. For short reviews of these and other books of interest, visit www.pieceworkmagazine.com/go/books.

- *And So to Bed: 24 Original Handknits for Girls and Boys*
- *The Blue Ribbon Manual of Competitive Needlearts Events*
- *Knitters', Crocheters', Weavers' & Spinners' Travel Guide 2006*
- *Last-Minute Fabric Gifts: 30 Hand-Sew, Machine-Sew & No-Sew Projects*
- *The Stumpwork, Goldwork and Surface Embroidery Beetle Collection*
- *Tartan*
- *Vera Textiles: A Schiffer Book with Price Guide.*

NECESSITIES

▲ *Cross-Stitch Ready*

A pillow and hooded baby towel prepared for stitching. Charles Craft, PO Box 1049, Laurinburg, NC 28352; (910) 844-3521; www.charlescraft.com.

▶ *Sweater Soap*

Lavender-scented for sweaters and lingerie. Bryson Distributing, 745 Fillmore St., Eugene, OR 97402; www.brysonknits.com.

▲ *Variegated and Multicolored Floss*

Color Variations, twenty-four new variegated and multicolored threads. DMC Corp., S. Hachensack Ave., Port Kearney Bldg., 10F, S. Kearny, NJ 07032; www.dmc-usa.com.

▲ *Filet Work*

Knotted net kits. Filet Lace by the Sea, 27031 Homewood Dr., Bonita Springs, FL 34135; (239) 949-1785; www.filetlace.net.

▲ *Knitting Machine*

Knit scarves, pullovers, vests, hats with the Addi-Express. Skacel Collection, PO Box 88110, Seattle, WA 98138; www.skacelknitting.com.

▶ *Measure and Cut*

Nonslip ruler and chenille cutter for cutting layers of fabrics, papers, photographs. Olfa, 5500 N. Pearl St., Ste. 400, Rosemont, IL 60018; (800) 962-6532; www.olfa.com.

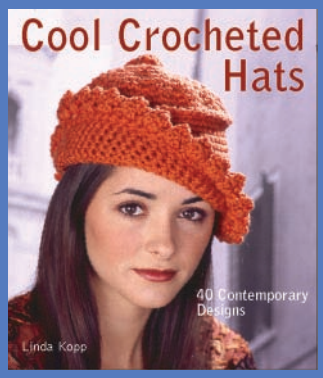
◀ *Craft Lamp*

Table lamp simulates natural daylight. Ott-Lite, 1214 W. Cass St., Tampa, FL 33606; (813) 621-0058; www.ott-lite.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.

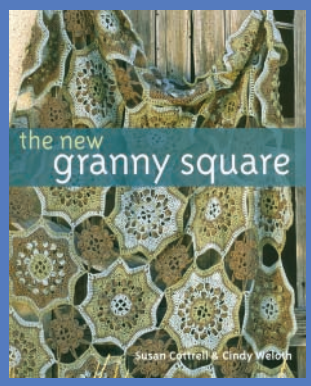
THE NEW CROCHET

Grab your hook and dive on in to this rich collection of hat designs, created by a pool of top-notch designers. Enjoy timeless, very wearable designs that readers of all skill levels will simply adore. Even the simplest designs are stylish, using great color combinations and yarns with irresistible textures.



Cool Crocheted Hats
Hardcover ISBN 1-57990-839-x
128 pages, 8½ x 10
$24.95 (Canada $32.95)
A Lark Book

Today's granny squares aren't square … They're fashionable and stylish! From embellishments you can add to clothes to stunning garments and accessories that are made entirely from granny squares, these projects will introduce you to a craft that has been thoroughly updated.



The New Granny Square
Hardcover ISBN 1-57990-980-9
144 pages, 8½ x 10
$24.95 (Canada $32.95)
A Lark/Chapelle Book

LARK BOOKS
A Division of Sterling Publishing Co., Inc.
New York

AVAILABLE WHEREVER BOOKS ARE SOLD.

TAPESTRY

Gee's Bend quilt stamps.
Used with permission of the United States Postal Service; all rights reserved.
Photograph courtesy of the United States Postal Service.

Quilt Stamps

Ten quilts made between 1940 and 2001 by African American women in Gee's Bend, Alabama, have been reproduced on 39¢ stamps. The handsome, boldly patterned quilts have been acclaimed for their unexpected color combinations and unusual and ingenious designs (see "The Quilts of Gee's Bend, Alabama," *PieceWork*, July/August 2003). The stamps, issued August 24, 2006, are sixth in the United States Postal Service's American Treasures series; others include a set of Amish quilts and New Mexico Rio Grande blankets.

UNITED STATES POSTAL SERVICE — www.usps.com.

—Deborah Pulliam

Bamboo Artists

The Tanabe Family: Four Generations of Bamboo Artists, a collection of baskets from the Clark Family Collection will be on display through December 2 at the Ruth and Sherman Lee Institute for Japanese Art in Hanford, California. Mr. and Mrs. Willard C. Clark established the institute in 1995 to highlight the depth and variety of Japanese art and to advance scholarly study on the subject. Robert Coffland, administrator of the Lloyd Cotsen Award for basketmakers, curated the exhibition. Tanabe Shochiku III, of Osaka, will demonstrate basketmaking during the exhibition.

THE RUTH AND SHERMAN LEE INSTITUTE FOR JAPANESE ART — 15770 Tenth Ave., Hanford, CA 93230; (559) 582-4915; www.shermanleeinstitute.org.

—Renee Renouf

Project Linus Collects Record Number of Blankets

Dealers in Janome sewing machines around the nation collected nearly 49,000 blankets, a record number, for 2006's Project Linus National Make a Blanket Day (see "Tapestry," "Project Linus: Make a Blanket Day," *PieceWork*, March/April 2005). The blankets will be donated to children who are seriously ill, traumatized, or otherwise in need. Project Linus National Make a Blanket Day for 2007 is scheduled for February 17.

PROJECT LINUS — PO Box 5621, Bloomington, IL 61707; (309) 664-7814; www.projectlinus.org.

2007 Costume Calendar

The latest in the Costume Society of America's Historic Fashions Calendar Series, *Costume in Performance,* includes Laura Jacques's 1919 clown costume; a Gypsy robe adorned with memorabilia from the Broadway musical's productions between 1995 and 1997; and a World War II USO performer's blouse and skirt.

TEXAS TECH UNIVERSITY PRESS — PO Box 41037, Lubbock, TX 79409-1037; (800) 832-4042; www.ttup.ttu.edu/BookPages/0896725782.html.

Embroidered cards made by members of the Fancy Stitch group of South Africa. *Photograph by Joe Coca.*

Embroidering Hope

Deep in the rural hamlet of Ingwavuma, KwaZulu-Natal, South Africa, fingers fly as women embroider thousands of tiny stitches onto cloth that will be affixed to brightly colored greeting cards or made into picture frames, tapestries, or clothing. As members of the Fancy Stitch group, the women are part of an initiative to generate income through artistic endeavors, a rare opportunity in an area where unemployment soars above 50 percent and alcoholism, teenage pregnancy, and HIV/AIDS plague virtually every household. The costs of HIV treatment, the inevitable funerals, and caring for children orphaned by AIDS drain scarce household resources and further deepen poverty in the area.

Most of the embroidery is worked on black cotton with a single strand of embroidery floss in chain, backstitch, or straight stitch and embellished with French knots, couched stitches, and woven webs. No two embroideries are identical, and each is signed by the woman who stitched it.

The Fancy Stitch group was established in September of 2001 with twenty-seven members; today, there are more than 400 members. Information about the initiative, profiles of some of the members, and a catalog of products are available on the organization's website. All sale proceeds directly benefit the artists and their families.

FANCY STITCH WOMEN'S GROUP — PO Box 332, Ingwavuma, 3968, South Africa; www.fancy.org.za.

—Ann Budd

Quilted Panels at the Harriet Tubman Museum

The Harriet Tubman Museum of Art, an expansion of the Tubman African American Museum in Macon, Georgia, expected to open by early 2007, will highlight the largest quilt-art project ever undertaken by fiber artist Wini McQueen. In 120 hand-dyed and hand-quilted panels, spanning two continents and 400 years of history, McQueen tells the story of people who were brought as slaves to America from the Ivory Coast of Africa beginning in the 1600s and whose descendants helped build the community of Macon. The panels will adorn the rotunda of the museum.

TUBMAN AFRICAN AMERICAN MUSEUM — 340 Walnut St., Macon, GA 31201; (478) 743-8544; www.tubmanmuseum.com.

—Diana Lambdin Meyer

Wini McQueen (left) and author Diana Lambdin Meyer (right) discussing one of McQueen's panels that will be hung in the Harriet Tubman Museum of Art. Quilted. Hand-dyed, photograph-, and heat-transferred fabrics. 2000–2006. About 36 x 24 inches (91 x 61 cm). *Photograph by Diane Kirkland.*

RIGHT: Sari. Maker unknown. Woven. Silk. Baluchar, Bengal, India. Date unknown. BELOW: Brocade. Maker unknown. Woven. Silk and gold thread. India. Nineteenth century.
Photographs courtesy of the National Museum, New Delhi, India.

Art from the Old and New Worlds in New Delhi

The National Museum in New Delhi showcases Indian civilization from the Harappan Civilization (circa 3000–1500 B.C.) to the twentieth century. Other holdings include Peruvian textiles dating to A.D. 500, sixteenth- to seventeenth-century European tapestries, and a collection of Indian woven, printed, dyed, and embroidered objects from the eighteenth to the twentieth century. Of special interest is a late-nineteenth- to early-twentieth-century royal chamber recreated from a scene in a miniature painting.

NATIONAL MUSEUM — Janpath, New Delhi, 110 011 India; 011 301 8415; www.nationalmuseumindia.gov.in.

—Chitra Balasubramaniam

Postcard Sale to Benefit Programs in Afghanistan

Afghans for Afghans has delivered more than 40,000 handknitted and crocheted blankets and garments (sweaters, vests, socks, mittens, and hats) to Afghan people since 2001. Now the grassroots project is offering Afghan-theme postcards for sale as a fund-raiser. Afghanistan remains wracked by war, poverty, illness, and hunger. One postcard depicts a girl in Kabul wearing a cap knitted by an Afghans for Afghans volunteer; another shows women handspinning wool. Proceeds from the sale of the postcards will benefit Afghans for Afghans and support children's services and women's literacy programs in Kabul.

AFGHANS FOR AFGHANS — www.afghansforafghans.org/postcard.html.

—Ann Rubin

A postcard depicting a girl in Kabul wearing a hat knitted by an Afghans for Afghans volunteer.
Photograph courtesy of Afghans for Afghans. Photograph by Maryanne Havryluck.

Knitting Korner proprietor Mary Green. 2006.
Photograph by Bruce Feller.

Mary Green, Yarn Shop Owner

Living proof that a generous spirit and positive attitude do much to bring longevity in both life and business, ninety-three-year-old Mary Green has owned and managed Knitting Korner in Charles City, Iowa, for the past forty years. Two years after she purchased the yarn shop in 1966, a tornado destroyed the business, forcing Mary to relocate to the present location, where she continues to tend her shop five days a week. During her four decades in business, Mary has taught hundreds of people, sharing the knowledge acquired during her eighty-eight years of knitting. Taught to knit at age five by her mother, Mary also learned crochet, needlepoint, cross-stitch, and crewel embroidery. She has been involved in many community projects uniting knitters and needs, including Warm Up America (see "Warm Up America! Benefits the Red Cross," *PieceWork*, March/April 1996).

KNITTING KORNER — 1010-A S. Grand Ave., Charles City, IA 50616; (641) 228-6021.

—Diana Youtsey

Shay Pendray's TRIMMINGS

Needlework author, teacher, retailer, and PBS television host Shay Pendray brings to select issues a sampling of patterns, charts, and instructions, gleaned primarily from old magazines and books that are no longer generally available. Use them as given here or adapt them as you like.

Forget-Me-Not Edging

Interweave Press book editor Ann Budd knitted this sweet lace edging from the instructions in *Clark's O.N.T. Edgings*, Book No. 182 (Pawtucket, Rhode Island: Spool Cotton Company, n.d.). The Spool Cotton Company, owned by J. and P. Coats, manufactured thread in Pawtucket; in 1952, Coats merged with the Clark Thread Company of Newark, New Jersey, to become Coats and Clark. Ann used Louet Gems, Pearl, 100% merino wool, fingering-weight yarn in Neptune (teal) to knit the edging.

FORGET-ME-NOT

No. 8550 . . . Cast on 14 sts. **1st row:** Slip 1 st, k 2, O, k 2 tog., k 4, O, k 1, O, k 4. **2nd row:** K 4, O, k 3, O, k 2 tog., k 3, O, k 2 tog., k 2. **3rd row:** Slip 1 st, k 2, O, k 2 tog., k 1, k 2 tog., O, k 5, O, k 4. **4th row:** Bind off 3 sts, O, k 2 tog., k 3, k 2 tog., O, k 2 tog., k 1, O, k 2 tog., k 2. **5th row:** Slip 1 st, k 2, O, k 2 tog., k 2, O, k 2 tog., k 1, k 2 tog., O, k 2. **6th row:** K 3, O, slip 1 st, k 2 tog., p.s.s.o., O, k 4, O, k 2 tog., k 2. Repeat from 1st row for desired length.

LEFT: Page from the booklet with the Forget-Me-Not edging. ABOVE: Ann Budd's Forget-Me-Not knitted lace edging. *Photograph by Joe Coca*

Grandmother Jim's Magical Christmas Tree Skirt *and* Ornaments

Betsy Barrett

My maternal grandmother, Jim Bennett, loved holidays and parties, cooking, needlework, and family. Three days before Christmas, my parents, two brothers, two sisters, and I would descend on my grandparents' small Connecticut home for a party. Their entire house was a feast for the senses. Dinner was wonderful, beautifully prepared and exotic to my young palate. Known as a picky eater, at home I would refuse pizza or barbecue (all that tomato sauce!) but never Gran's Beef Wellington or Floating Island.

The author's mother's Christmas tree skirt made by her mother, Jim Bennett. Felt, gimp, sequins, beads. Connecticut. 1950s.

Unless otherwise noted, all photographs by Joe Coca.



Details of Christmas tree skirt.

Handmade baubles as well as ornaments from around the world decorated every inch of the house. The Christmas tree sparkled with tiny lights and strands of mercury glass beads. And underneath was a tree skirt that Gran had painstakingly created from blue felt trimmed in gold gimp with sequins and beads. Three-dimensional scenes from "The Twelve Days of Christmas" wound around the edge, each figure formed from felt covered with small glass and wooden beads, trim, and gimp.

Photograph of Jim Bennett. Photographer and date unknown. *Photograph courtesy of the author.*

Gran promised my sisters and me that we would each receive a similar tree skirt when we were married. She also made tree skirts and ornaments for sale at the Women's Exchange in her town; all proceeds were donated to charity. Her ideas were endless and her imagination extraordinary. I remember skirts with glittering, snow-covered cottages, white net tacked on with crystal beads for the snow; others featured Santas with bulging knitted bags from which miniature toys spilled out or, testifying to her love of all things Scandinavian, Swedish *tomtens* (gnomes). Her ornaments also were fanciful—from a diminutive flower in a pot to a blue felt bird bedecked with sequins.

Carmen Dalla-crosta, the eldest of four sisters and a brother, was born in 1898 to Spanish parents on the British island of Trinidad, West Indies. She had a sheltered upbringing; in her early teens, she was sent to school at the Holy Name Convent in Port of Spain, which was run by an order of cloistered Carmelite nuns. There she excelled in her studies and became fluent in French, Spanish, and English. Lessons in embroidery and needlework were part of the curriculum.

After graduation, Carmen met and married my grandfather, Richard ("Dick") Bennett, a former Royal Air Force pilot who had been shot down over France and wounded during World War I (1914–1918). Dick had joined his father, a doctor who had recently left England to practice medicine in Trinidad. Dick nicknamed Carmen "Sunny Jim" for her happy disposition; later, it was shortened to Jim. Following their marriage, Dick got a job with Standard Oil, a position that required him and Jim to move, frequently overseas. My mother, Jeanne, the couple's only child, was born in 1928.

In 1950, my parents, Jeanne Bennett and Warren Ladue, met and married in New York City. After my eldest brother, Jay, was born, the family moved to Connecticut. Jim and Dick, newly retired, settled nearby to be with their daughter and her family. They were somewhat of a novelty in town, speaking with British accents

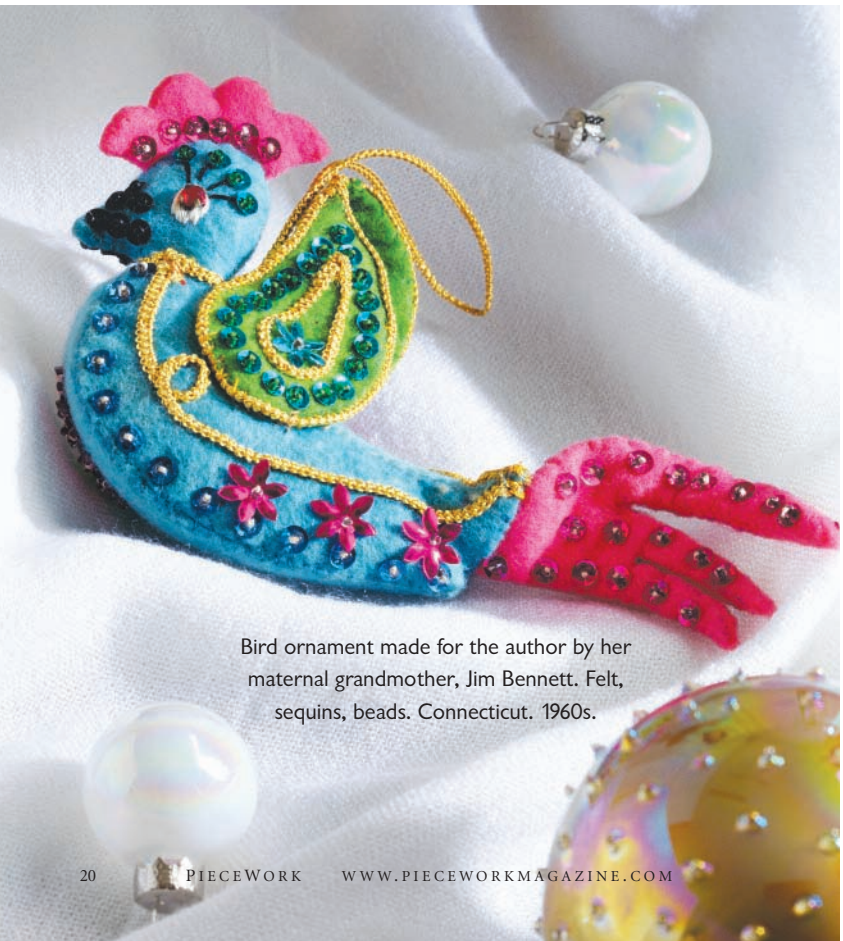
and driving around town in a little blue Austin-Healey that they had shipped over from England. In 1986, Dick became ill and passed away, and Jim, already in poor health, followed soon after. On one of my last visits with her, she was working on a piece of embroidery depicting an English cottage and garden.

The ornaments I received were attached to Christmas gifts that Gran gave me over the years. I saved them carefully. I did indeed receive a tree skirt upon my marriage, but a basement flood damaged it (the one pictured here belongs to my mother). I have the remains wrapped up, waiting to remove some of the pieces so that, someday, I can make a new skirt for my family. I just hope I can recreate a little bit of the magic that my grandmother, Jim, performed with her needle. ❖

Detail of Christmas tree skirt.

Stitch My Grandmother Jim's Whimsical Bird Ornament

BETSY BARRETT



Bird ornament made for the author by her maternal grandmother, Jim Bennett. Felt, sequins, beads. Connecticut. 1960s.

I adapted the instructions for one of the bird ornaments that my grandmother Jim Bennett made. Use it as a tree or package decoration. It's sure to make all who see it, smile!

INSTRUCTIONS

Trace all of the patterns onto white paper. Transfer the patterns to the felt as follows: two bodies and one breast to the Aquamarine felt, four wings to the Willow felt, and two each of the cockscomb and tail to the Orchid felt. Cut out all pieces.

Thread the beading needle with pink thread and stitch the pink sequins and crystal beads to the bottom breast piece where indicated on the pattern by bringing the needle from the back of the felt up through the hole in the sequin, threading the needle through the bead, and taking the needle back down through the hole in the sequin. Continue stitching sequins and beads as indicated on the patterns, using sewing threads to match sequin colors (only stitch

MATERIALS

Holland Felt, distributed by A Child's Dream Come True, 100% wool felt, 9 x 18 inches (22.9 x 45.7 cm)/piece, 1 piece each of Aquamarine, Willow, and Orchid
Kreinik Heavy Braid (#32), 5½ yards (5 m)/reel, 1 reel of #002 Gold
Mill Hill Seed Beads, 1 package of #161 Crystal
Presencia Finca Mouline embroidery floss, 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein each of #1000 White and #0007 Black
Sequins, cupped, 5 mm diameter, 50/package, 1 package each of blue, green, pink, and black
Sequins, flower-shaped, 5 mm, 50/package, 1 package each of blue and pink
John James Needles, beading size 10, and sharps size 10
Sewing thread, green, blue, pink, and black
Index card, 3 x 5 inches, 1
Stuffing, polyester
Fabric Glue Stick
Rhinestones with metal fitting, 7 mm, red, 2

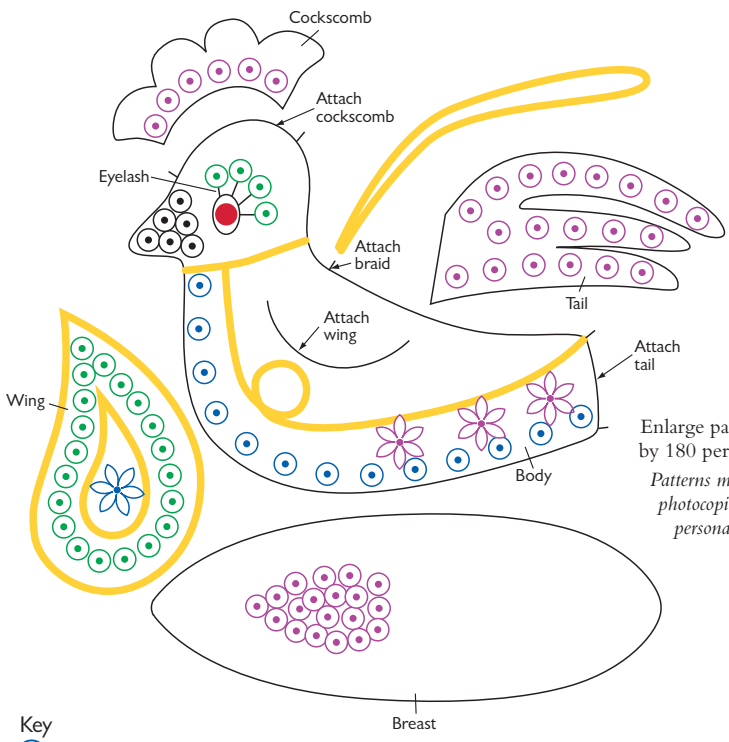
Materials are available at needlework, fabric, and craft stores or from mail-order or online resources.

Finished size: About 3½ inches (8.9 cm) from top of cockscomb to breast and about 6 inches (15.2 cm) from beak to end of tail

sequins on two wings). Satin stitch an eye on each side of the bird's head where indicated on the pattern, using 2 strands of #1000 embroidery thread. Center and adhere one rhinestone on top of each eye. Create eyelashes using straight stitches and 2 strands of #0007 embroidery thread. Couch braid only on the inner portion of the wings and the body pieces.

Whipstitch one decorated and one plain wing together, leaving the base open; stuff lightly and stitch closed; couch the braid to the seam. Repeat for the remaining wing. Whipstitch the two cockscomb pieces together, leaving the base open; stuff lightly and stitch closed. Repeat for the tail. Lay the breast of the bird sequin-side down. Cut the index card ¼ inch (6 mm) smaller than the breast pattern. Center and lightly adhere the card to the felt breast. Whipstitch left and right sides of the body together, starting under the beak and moving toward the point where the cockscomb is to be inserted. Stitch one body piece to one side of the cockscomb and the other side of the body to the other side of the comb. Continue whipstitching the body together, ending above the point where the tail is to be inserted. Whipstitch the left and right of the body to the breast piece, beginning right before the point where the tail is to be inserted. Stuff the bird fairly full. Insert the tail into the body where indicated on the pattern and whipstitch the left and right sides of the body to the left and right sides of the tail. Stitch the wings with the decorated sides facing out to the sides of the body where indicated on the pattern. Starting at the back of the neck, tack a 12-inch (30.5-cm) length of braid around the neck; tack the other end over the beginning of the braid, leaving the excess as the hanger.

ABOUT THE AUTHOR AND DESIGNER. *Betsy Barrett is an interior designer living in Vermont. She enjoys teaching and designing needlepoint and cross-stitch for her business, Rabbit Hill Design.*

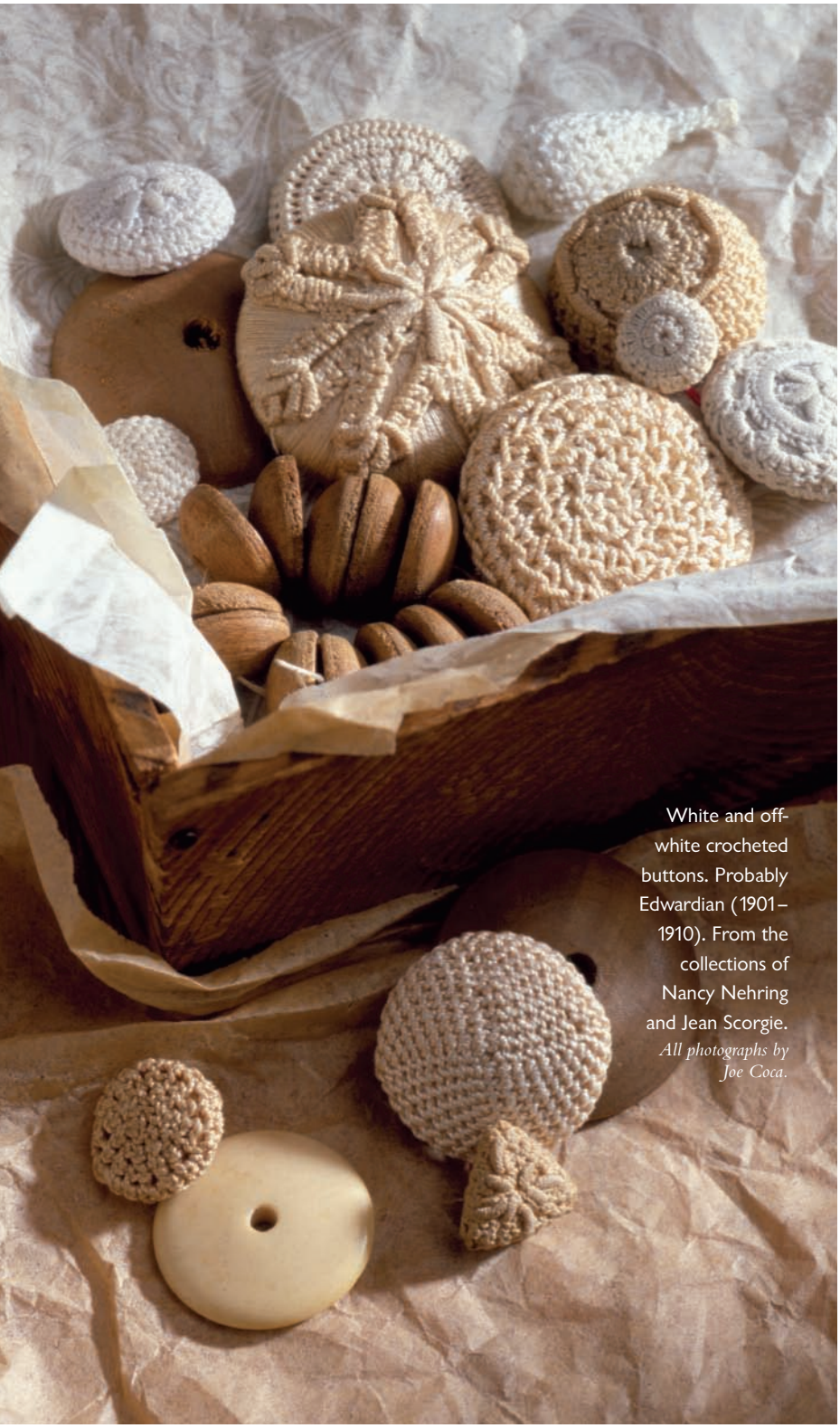


Enlarge pattern by 180 percent.
Patterns may be photocopied for personal use.

Key
Blue sequin with crystal bead
Green sequin with crystal bead
Pink sequin with crystal bead
Black sequin with crystal bead
Pink flower-shaped sequin with crystal bead
Blue flower-shaped sequin with crystal bead
Red rhinestone
Bird's eye
Gold braid

Crocheted Buttons

NANCY NEHRING



White and off-white crocheted buttons. Probably Edwardian (1901–1910). From the collections of Nancy Nehring and Jean Scorgie. *All photographs by Joe Coca.*

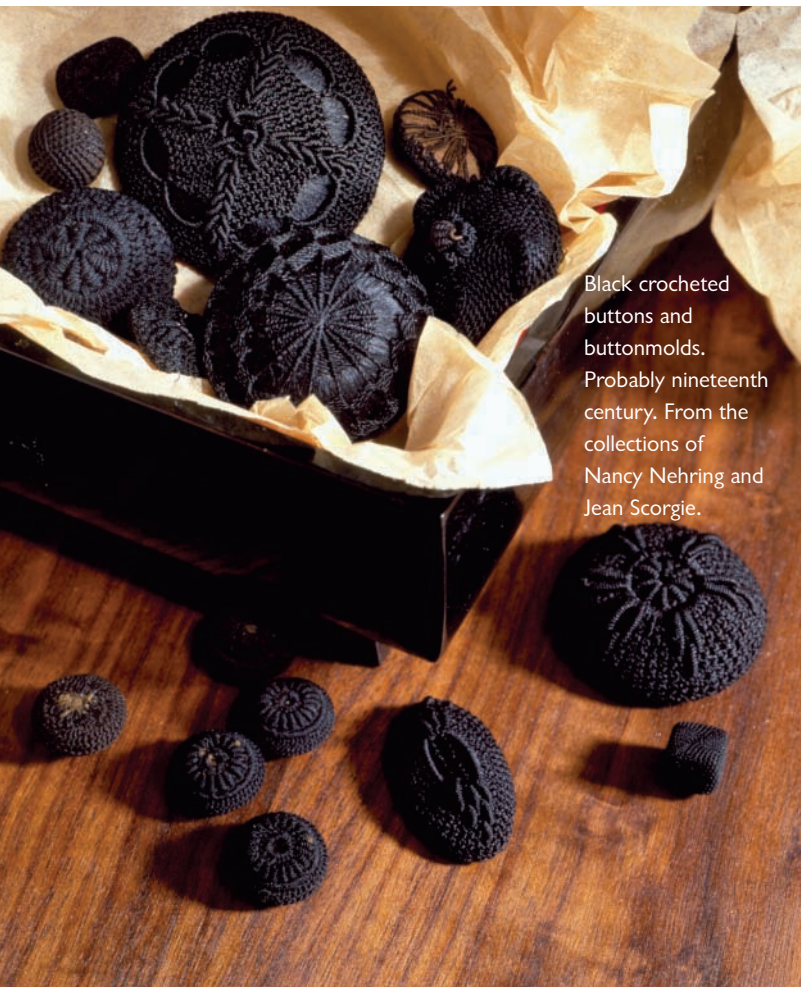
HANDMADE crocheted buttons were particularly popular, especially in Great Britain, the United States, and continental Europe, from about 1860 until about 1915, although their popularity revives periodically as it did in the 1940s. Most of the crocheted buttons from the peak period of the late nineteenth and early twentieth centuries seem to have been made in France or, less frequently, in Germany. At that time, buttons were important decorations as well as functional closures for waists, dresses, and coats. A garment often was closed with hooks and eyes or a combination of hooks and eyes and buttons, with most of the buttons being added for decoration.

Many crocheted buttons were black, some were white or off-white, and a few were made in other colors. Several factors contributed to the preponderance of black buttons. Black could be used as a trim color on nearly any color of dress fabric. Black buttons also were suitable for all cloth coats and on furs and fur trims, either as buttons with corresponding buttonholes or as part of a toggle. Black dyes were readily available, and black did not show the dirt in an era when better clothes were often only spot-cleaned. The most important factor, however, at least in England and the United States, was the rigid mourning customs that required black dress for specific periods of time following the death of relatives as distantly related as a many-times-removed cousin or a sister-in-law's relative. The death of a husband might require mourning attire for several years. After Prince Albert died in 1861, Queen Victoria wore mourning clothes until her own death in 1901.

Her extended mourning encouraged the widespread fashion for black clothing and accessories throughout Great Britain.

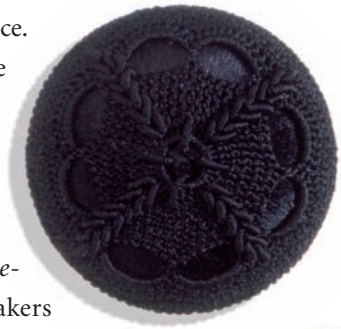
Families were large and mortality rates were high, with three out of five children dying before the age of five. Mourning was a familiar element of life. Because fabric was expensive, many women, especially middle and lower-class women who could not afford new dresses frequently, simply dressed in black whether in mourning or not. When a relative died, the buttons and trimmings would be changed to those appropriate for mourning. Buttons for mourning were to be black and dull: those of dull jet (a form of fossilized driftwood), black glass imitations, and crape (also, crepe) stone (a black stone cut to resemble the crinkles of crepe fabric), and black crocheted buttons were considered suitable.

White and off-white buttons were used on summer waists and dresses, especially during the Edwardian era (1901–1910). Crocheted buttons were a perfect match for the lace-encrusted clothing and would stand up to repeated hand washings (wringer washers were invented about 1900). Colored buttons on nineteenth- and early-twentieth-century clothing are rare.



Black crocheted buttons and buttonmolds. Probably nineteenth century. From the collections of Nancy Nehring and Jean Scorgie.

In the nineteenth century, Paris was the center of the European fashion industry, and a cottage industry grew up in and around Paris to supply crocheted buttons. Lace makers and button makers belonged to the same guild in the 1700s in France, and this connection may have contributed to the development of commercially crocheted buttons in France. Crocheted buttons elsewhere were made at home or by dressmakers.



Conditions for button makers in France were similar to those for lace makers there and elsewhere in Europe (see "Irish Crochet," *Piecework,* March/April 1993). The makers were paid little. Women did most of the crocheting at home and took their work to a buyer who then did not have to provide work space. Handwork might supplement the family income or might, in the case of widows, be the sole income for them and their children.

Crocheted buttons were most popular in continental Europe and Great Britain in the 1860s, the 1880s, and again in the first decade of the twentieth century. Crocheted button production probably slowed during the 1870s due to the Franco-Prussian War (1870–1871). After a gradual decline in the 1890s, the suitability of white crocheted buttons brought about a resurgence of their popularity in Edwardian times. Various factors contributed to the later decline in the use of crocheted buttons, which paralleled the decline of other handworked buttons: Machine-produced fabric buttons first appeared in 1851, when a machine that made linen-covered buttons was introduced at the London Exposition. By 1880, the negative effects of machine-made fabric-covered buttons on the cottage button industry were evident. Combined with the adoption of cheap plastics discovered in the early 1900s, mass-produced buttons would completely eliminate fabric-button making as a cottage industry by the end of World War I (1914–1918).

Making crocheted buttons required little in the way of supplies. Thread, a crochet hook, rings,

and molds were all that was required. The buyer had only to supply thread and rings to the crocheter. The thread might be of silk, cotton, or linen. France had a thriving silk industry, and so silk thread was an obvious choice for buttons made there. Many weights of thread were used, comparable to today's crochet cotton sizes 80 to 5, but most frequently, makers of crocheted buttons used threads from the finer end of the range.

Crocheted buttons were made in a wide variety of patterns, some very elaborate. Buttons were crocheted from the center out like a miniature doily. The crochet was worked flat and then whipstitched over the mold with any extra crochet fabric gathered or pleated on the back.

Molds were lathe-turned most commonly of wood and sometimes of bone and usually had a hole in the center. (The holes were required for needlelace buttons but not used for crocheted buttons.) Sometimes molds were dyed to match the color of thread. If the crochet pattern was lacy, the mold would be covered with flat silk (strands of untwisted silk used for embroidery, which came on a reel or card); alternatively, a circle of fabric such as velvet might cover just the top of the mold.

Crocheted buttons were attached to a garment by taking a stitch through the crochet on the back of the button, a stitch through the garment, and then wrapping these stitches to make a shank of thread. Buttons intended for furs or coats had a length of twill tape looped around the mold under the crochet, which was used to attach the button to the garment.

The buttons made by the seamstress or at home might be based on button patterns published in a ladies' magazine. A 1903 issue of *The Delineator,* for example, shows several simple and elaborate crocheted button covers that could be mounted on inexpensive buttons or wooden molds. Most women of the period, however, could copy a crochet pattern just by looking at a sample and adapt it to a button by using only part of the pattern and/or a different weight thread. ❖

Crochet *a* Button

NANCY NEHRING

As in Victorian times, the materials needed for crocheted buttons are few and relatively inexpensive. Covered buttonmolds in a variety of sizes are available at most fabric stores. The small brass tieback ring may be found or ordered at the drapery department of a fabric store or at a custom drapery workshop.

Follow the manufacturer's instructions for covering the buttonmold. If using a fine fabric such as cotton lawn or a fine muslin, cut a double layer for the cover to prevent the metal of the mold showing through. Matching thread and fabric will produce a subtle, subdued effect. Contrasting thread and fabric can be very lively indeed. Use the Floribunda Arch button shown here as a closure on our diminutive silk purse (see page 25) or as a stylish pin. Make several to finish a special coat, jacket, or cardigan.

MATERIALS

DMC Brilliant Tatting Cotton, Article 19, size 80, 100% cotton thread, 106 yards (97 m)/5 g ball, 1 ball of #3773 Desert Sand
Crochet hook, size 14 (0.7 mm) steel
Tieback ring, brass ½ inch (1.3 cm), 1
Half-round buttonmold covered with fabric, size 36, ⅞ inch (2.2 cm), 1

ABBREVIATIONS

ch—chain
rnd(s)—round(s)
sc—single crochet
sl st—slip stitch
tc—treble crochet

INSTRUCTIONS

Rnd 1: Make slipknot. (Ch6, sl st in slipknot) 4 times, ch3, tc in first ch.

Nancy Nehring's Victorian-style Floribunda Arch crocheted button.

Rnd 2: Drop thread from hook and place the work in the center of the ring so that the working loop is in front of the ring and the ball of thread is behind. Pick up loop with hook and sl st over ring. (10 sc over ring, sc in loop made by ch-6 of previous rnd and over ring together) 4 times, 11 sc over ring, sc in first sl st to join.

Rnd 3: (Ch5, skip 6 sc, sc in 7th sc) 7 times, ch5, sl st in first ch to join.

Rnd 4: Work 8 sc in each ch-5 loop around.

Rnds 5–9: Without joining at the end of each rnd, sc in each sc of the previous rnd.

Insert mold.

Rnds 10 and 11: Without joining at the end of each rnd, sc in every other sc of previous rnd. This will cause the crochet to cup over the mold, holding it in place. Fasten off.

ABOUT THE AUTHOR AND DESIGNER. *Nancy Nehring, who lives in Sunnyvale, California, is a freelance author and needlework designer.*

Portions of this article and project were included in the March/April 1994 issue of PieceWork.

Crochet *and* Embellish *an* Elegant Silk Purse

KRISTIN SPURKLAND

A shimmering silk yarn and the addition of ribbon details make this simple crocheted purse an elegant accessory for any occasion. The feeling of this piece is a mix of casual and couture—while the yarn is luxurious and the handwork takes a little time, the flower and strap construction take a more free-form approach. We used a ribbon tie for the closure, but a crocheted button and chain would be a sweet addition. For more on crocheted buttons, see page 22.

Kristin Spurkland's embellished crocheted silk purse.

Materials

Fiesta La Luz, 100% silk yarn, 210 yards (192.0 m)/2 oz skein, 1 skein of #23306 Champagne
Crochet hooks, sizes G/6 (4 mm) and J/10 (6 mm) or sizes needed to obtain gauge
Rayon ribbon, ⅜ inch (1.0 cm) wide, maroon, two 11-inch (27.9-cm) lengths
Rayon ribbon, ¾ inch (1.9 cm) wide, maroon, 5 yards (4.6 m)
Wire-edge ribbon, 1½ inches (3.8 cm) wide, maroon ombre, 1½ yards (1.5 m)
Stiff tulle or netting, 4 x 4 inches (10.2 x 10.2 cm), 1 piece
Sewing needle
Sewing thread, maroon
Tapestry needle

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

Finished size: 3⅜ x 4¾ inches (9.2 x 12.1 cm)
Gauge: 26 sts and 32 rows = 4 inches (10.2 cm) in sc worked in the round with smaller hook

Abbreviations

ch—chain
sc—single crochet
st(s)—stitches

INSTRUCTIONS

Ch31, using G/6 hook. Working into the back loop only of each ch, sc in 2nd ch from hook and in each ch across to last ch (Figure 1 in the Technique sidebar below), work 3 sc in last ch for corner (Figure 2 in the Technique sidebar below)—32 sts. Do not turn work; rotate piece so that you are now working along the other side of the foundation ch (Figure 3 in the Technique sidebar below). Skip corner ch, sc into the front loop only of each ch across to last ch, 2 sc in last ch for corner—62 sc.

Continue to sc in each ch around until piece measures 3½ inches (8.9 cm) from foundation ch. Break yarn and fasten off. Weave in ends. Gently block into shape.

Turn inside out. Take one length of ⅜-inch (1.0-cm) wide ribbon, fold the ends under, and press. Pin ribbon around the opening, about ⅛ inch (3 mm) below the edge, overlapping ribbon ends. Sew ribbon into place and turn purse right side out.

With ¾-inch (1.9-cm) ribbon and size J/10 hook, make a crocheted chain, using the full length of ribbon and leaving 8-inch (20.3-cm) tails at either end. Keep chain loose and relaxed, allowing the ribbon to twist and be textural. Trim the tails of the ribbon at an angle. Thread one tail through the tapestry needle, and thread the ribbon through the sides of the bag, just under the inside edge of the ribbon, working from the inside out. Pull the tail all the way through and tie off; leave tail hanging. Repeat on opposite side of purse to form the strap.

To make the flower: Using the wire-edge ribbon, gather the ribbon by slowly pulling out about 1½ inches (4 cm) of wire from the lighter-colored side of ribbon, wrapping the wire around a pencil. Slide the ribbon back along the wire, pulling out more wire as you go, gathering ribbon, and wrapping freed wire around the pencil. Continue in this manner until you have gathered the full length of ribbon. Work slowly, easing the ribbon down the wire in small increments, so as to avoid jamming or breaking the wire. Cut the wire about 1 inch (2 cm) from the gathered ribbon. Crimp the wire tail back on itself to keep the ribbon in place.

Hold the ribbon flower so that the gathered edge is on the bottom and the ungathered edge is on top. Fold one end of the ribbon toward you and down to create a 45-degree angle at the end and have a 1-inch (2.5-cm) tail pointing downward. Roll up the tail to create the flower center. With the sewing needle and thread, tack the flower center to the center of the tulle. Spiral the ribbon around the center, making occasional tucks and pleats in the ribbon to create texture, keeping the work loose and slightly free form. Continue spiraling, tucking, and pleating, until you have used up all the ribbon. Tuck the end of the ribbon under the flower.

Using the sewing needle and sewing thread, tack the flower down to the tulle, using small stitches and adjusting the petals as you sew, until the flower can hold its shape. Trim excess tulle from around the flower so that it cannot be seen.

Position the flower so that it is off center on the front of the purse. Sew down through the outer ring of petals, making tiny stitches right along the wire channel at the outer edge of the petals.

Thread the second length of the ⅜-inch (1.0-cm) ribbon through the tapestry needle, and thread the ribbon through the last row of single crochet along the top of the purse, above the inner ribbon (front and back). Tie into a bow to make the ribbon closure.

ABOUT THE DESIGNER. *Kristin Spurkland is the author of* Knits from the Heart: Quick Projects for Generous Giving, Crochet from the Heart: Quick Projects for Generous Giving, *and* Blankets, Hats, and Booties: To Knit and Crochet *(Woodinville, Washington: Martingale, 2004, 2005, 2006, respectively). She lives in Portland, Oregon, where she is working on her fourth book.*

TECHNIQUE

Single Crochet in Rounds

Make a slipknot and place on hook. Work a chain the desired length. Starting with second ch from hook, work sc to last loop of chain (Figure 1), work 3 sc into slipknot (Figure 2), turn piece over and continue working sc along bottom side of original ch sts, end with 2 sc in last ch.

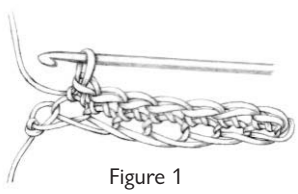


Figure 1

Figure 2

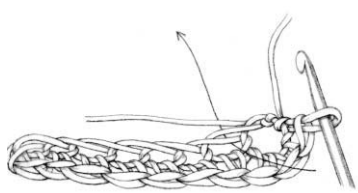
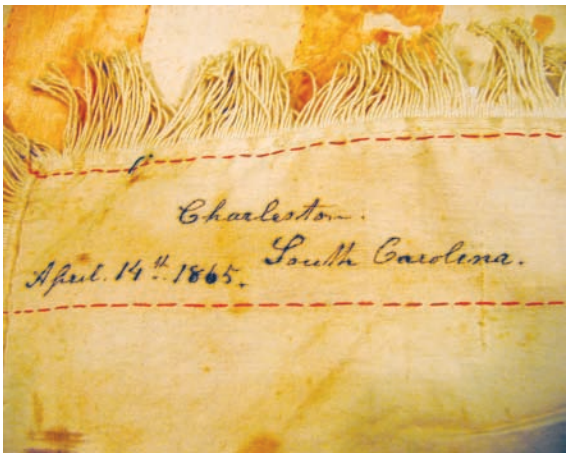


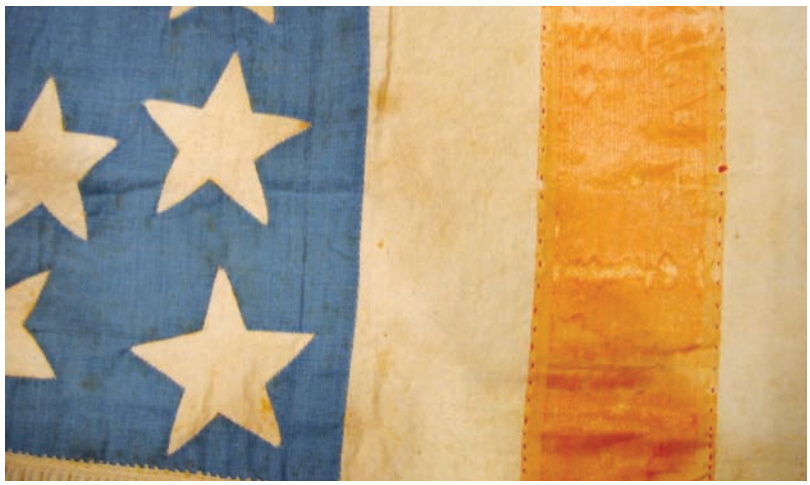
Figure 3



Made from Silk Ribbons

A Flag from the Civil War Era

Donna LaVallee



RED SILK RIBBON appliquéd to a muslin ground forms the stripes in a small Stars and Stripes flag in the collection of The Stamford (Connecticut) Historical Society. The silk ribbon is beginning to deteriorate, but the cotton ground is in good condition. An inscription in a flowery script on the back of the flag reads: "Charleston, South Carolina, April 14, 1865."

Charlotte Dewing Smith Cruikshank (1897–1979) bequeathed the flag to the society along with a large collection of antique furniture, decorative art objects, textiles, and family memorabilia. A family member recalls being shown the flag as a young girl and being told that women interned during the Civil War (1861–1865) in a camp in Summerville, South Carolina, about twenty miles northwest of Charleston, had sewn flags from petticoats. Charlotte Cruikshank's mother, Mary Burkett Dewing Smith (1862–1929), was born in the internment camp.

The canton (square in the upper inner corner of the flag) was made by cutting star-shaped holes in a square of blue fabric and turning under and hand-stitching the edges to a white muslin ground. The upper two and bottom rows each consist of six evenly spaced stars; an extra star was squeezed in on the other two rows. Perhaps the flag was planned when five rows of six stars would create a nice symmetrical thirty-star flag but not completed until after the thirty-first (California, 1850) and thirty-second (Minnesota, 1858) states were added to the Union.

The seven pieces of red ribbon, each 2 inches (5.1 cm) wide, were appliquéd to the muslin backing with a running stitch. Historians consider the use of silk ribbon to form the stripes to be highly unusual. The simple fringe of twisted cotton cord, 1½ inches (3.8 cm) wide, probably was commercially made. The flag is entirely hand-stitched. These construction clues suggest that a home seamstress familiar with quilting techniques probably made the flag.

The presence of thirty-two stars strongly suggests that the flag was made after 1858, when Minnesota became the thirty-second state. Oregon entered the Union in 1859 and Kansas in 1861, but the maker or makers could have chosen to make a flag with thirty-two stars to commemorate a special event or simply couldn't fit on more. One historian speculates that the flag was made in early 1861, with one star omitted to mark the secession of South Carolina from the Union.

If the flag was made in South Carolina during the Civil War, it would have to have been made in the earliest months, when fabric, fringe, ribbon, needles, and thread

Ribbon flag. Maker(s) unknown. Appliquéd. Red silk ribbon and white muslin and blue cotton fabric. South Carolina. Circa 1861. 28 x 38 inches (71.1 x 96.5 cm). Collection of The Stamford Historical Society. OPPOSITE: Inscription on back of ribbon flag; detail of ribbon flag.

All photographs courtesy of The Stamford Historical Society, Stamford, Connecticut, and all photographs by Irene Hahn.

were still widely available in the South. The muslin background shows no evidence of previous use (as in the petticoats mentioned in the family story), although it could have come from a bolt of cloth intended for petticoats. The canton is a bright, clear blue cotton, not the darker navy wool bunting more commonly used on flags, an indication that the fabric probably was on hand and not a special purchase. Tapes sewn to the hoist (inner side of the flag) to permit attachment to a pole for display show little wear, suggesting that the flag was rarely flown.

The grandfather of the flag's donor, Hiram Dewing (1819–1897), moved from Stamford to Charleston in the early 1850s to establish a business as a cotton broker and wholesale merchant. According to the family, Dewing was called to serve in the Confederate Army; he was able to pay to have one of his employees serve in his place, a common practice at the time. Nonetheless, Dewing, his wife, Susan Burkett Dewing (1829–1877), and their son, Clark (1853–1895), as Union sympathizers, were interned at Summerville.

April 14, 1865, the date on the back of the flag, is significant in American history both as the date on which Fort Sumter in Charleston Harbor was returned to Union forces and as the day President Abraham Lincoln was assassinated in Washington, D.C. Perhaps a member of the Dewing family inscribed the flag with that date to celebrate the end of the war and the freedom to display the Stars and Stripes in South Carolina or as a memorial to the slain president.

The family has recently discovered letters that may shed more light on the flag's history. The Stamford Historical Society hopes to conserve the flag and display it along with its story. ❖

ABOUT THE AUTHOR. *Donna LaVallee learned embroidery, knitting, and sewing from her grandmothers while she was in elementary school; she has been a weaver for more than twenty years. After twenty-five years as a nutritionist, she recently returned to school at the University of Rhode Island to earn a master's degree in textile conservation. She currently resides in San Francisco, California.*

LIVERY

IDENTIFYING HOUSEHOLD STAFF

DEBORAH PULLIAM

THE BADGES AND INSIGNIA on the uniform of a police officer, the braid-trimmed outfit of a doorman in a big city hotel, the uniforms worn by flight crews: all are remnants of the ancient European tradition of livery, a means of identifying members of a landowner's retinue according to their distinctive dress. In its earliest incarnation, about the beginning of the fourteenth century, livery consisted of a badge, usually made of metal. It was worn to indicate allegiance to a particular landowner.

Man's livery coat, wool broadcloth, wool cuffs and lining, voided wool velvet trim woven with lion in crest, linen sleeve lining; man's waistcoat, wool broadcloth, linen back and lining, voided velvet tape trim. 1810–1850. England. (1954-1030, 1, and 1954-1030, 2, respectively). Collection of Colonial Williamsburg. *Photograph courtesy of Colonial Williamsburg Foundation, Williamsburg, Virginia. Photograph by Hans Lorenz.*

Royal livery made by Henry Poole and Company, custom tailors in Savile Row, London, since 1806. LEFT TO RIGHT: Full state footman's coat, 1902; full state walking groom's coat, 1937; full state coachman's coat, 1996; full state postilion's coat, 1999; and royal Ascot postilion's coat, 2001. *Photograph courtesy of Henry Poole, London, England.*

In a period when the idea of a national armed force was unknown, every landowner would be able to conscript any male serf living on his land to raise an army when needed. Clearly, the more men a landowner had on his land, the greater his power. Later, the landowner's coat of arms or insignia sewn to the back or sleeve of the coat replaced badges. In wartime, they served as identification in battle. In peacetime, a smaller badge or insignia worn on the left shoulder indicated the estate or house to which a servant belonged. The latter became a precursor of the shoulder patches seen on countless modern uniforms.

By the fifteenth century, large landowners began to use the colors taken from their coats of arms for their servants' clothing. Higher-ranking members of the household might wear the household colors on a hat or hood. Landowners who traveled in the company of many servants and retainers attired in the same distinctive clothing (by then known as "livery") would be recognized as figures of great power and influence.

The term "livery" also referred to the perquisites to which a house servant was entitled—sometimes money, but also clothing, heating, health care, and food. Livery for clothing was issued for feast days and on special occasions such as royal visits; it became the wearer's property and could be taken when he left the job. And when the owner no longer wore it, he could sell it on the secondhand market, a valuable asset.

Sumptuary laws, first enacted during the reign of Britain's King Richard II (1367–1399; reigned 1377–1399), restricted the wearing of livery to medial servants and retainers (i.e., those in the middle ranks; not menial, cleaners and laborers, and not high level, such as chamberlains) to limit the number of staff dressed in the colors of the master. Although the laws were largely ignored, their passage indicates landowners were

surrounding themselves with armies of liveried staff of all ranks. Royalty continued to define and limit what servants and retainers could wear; Queen Elizabeth I (1533–1603; reigned 1558–1603) enacted ten such laws.

Royal visits, however, were a perfect excuse for new livery. In 1578, anticipating a visit from Queen Elizabeth to his home near Cambridge, Roger, second Lord North (1530–1600), spent £23 3s. on cloth for new livery and another £9 for coats for servants (at a time when some of the queen's full-time attendants were paid £20 per year). The coats, with the family's coat of arms embroidered on the left sleeve, were to be worn with gold neck chains.

By the early eighteenth century, royalty was providing livery for positions ranging from pages (boys of aristocratic birth apprenticed in the royal household to learn about life at court), the master of music and musicians, carpenters and the master cook, the rat killer and watermen, all the way up to the Lord Chamberlain, the most powerful person appointed by the king, who controlled life at court in addition to the king's purse. The advent of greater wealth and, consequently, the building of great country houses during this century, helped perpetuate the tradition of servants and retainers wearing livery at almost every level of society. Footmen and grooms especially, who came in contact with family members and guests, wore livery that was cut similar to that of gentlemen's clothing, but the fabric, colors, and trim clearly identified the garments as livery, as did the gilt buttons stamped with the house coat of arms.

A later innovation was livery lace, not the delicate openwork decoration that its name suggests but a fairly substantial wool, silk, and/or metallic woven tape applied to collars, cuffs, and edges of livery. This was custom-woven by the yard to match the colors (usually two, with occasional accent colors) of the owner of the house.

Whereas everyday livery in the eighteenth century might have silk velvet lace in two or three colors to trim the wide cuffs, pocket flaps, standing collar, and front opening of a coat, by the mid-nineteenth century, state livery for the most formal occasions would boast yards of wide silk and wool lace, often applied in two or three rows side by side. State livery, and especially that worn by royal servants, was (and is) especially eye-catching, both for its quantities of gilt and silk threads used and for the gold foil woven onto a silk warp. Livery lace reached its zenith in the late nineteenth century. A Victorian servant's full state livery of coat, waistcoat, and breeches easily could weigh more than 20 pounds (9 kg).

Livery often reflected the wearer's occupation: A late-eighteenth-century British coachman typically wore a heavy overcoat equipped with overcapes to protect him from the elements. The rat killer in ordinary to King George III (1738–1820; reigned 1760–1820) wore a crim-

In 1578, anticipating a visit from Queen Elizabeth to his home near Cambridge, Roger, second Lord North (1530–1600), spent £23 3s. on cloth for new livery…

Two fragments of livery lace used for trimming state livery. Woven. Linen on cotton thread wrapped with gold foil. England. Circa 1900. Collection of the author. *Photograph by Joe Coca.*

son cloth coat and breeches, with "GR" (for Georgius Rex) and a crown plus a design of rats with a wheat sheaf embroidered on the left sleeve.

By the end of the eighteenth century, livery was virtually a requirement for the servants of the wealthy (or of anyone who aspired to move up in society). King George III's wife, Queen Charlotte (1744–1818), decreed that court dress maintain an elaborate baroque style even after civilians had adopted the simpler neoclassical style. This "fossilization" of court dress continued through the nineteenth century: men, including servants, continued to wear knee breeches and coats cut in an eighteenth-century style.

Although livery was used less in the North American colonies, both George Washington (1732–1799) and Peyton Randolph (1721–1775), the first president of America's Continental Congress, dressed their household servants in livery. Well into the early twentieth century, footmen and chauffeurs in both America and Britain wore livery. Chauffeurs' uniforms generally included puttees (leg coverings) or knee breeches, remnants of the days when a postilion rode one of the horses drawing a carriage.

Today, only Queen Elizabeth II (1926– ; acceded 1952) continues the long tradition of state livery in Britain. Footmen, underbutlers, and pages have three distinct uniforms: daily wear, semistate livery for special dinners and occasions, and full state livery for state banquets. The full state livery still is based on styles of the eighteenth century, with an elaborate coat and plush knee breeches. Employees at the Royal Mews, where the queen's horses, horse-drawn carriages, and cars are housed, also are issued three sets of livery according to their respective duties. Of these, the state livery is probably the most familiar, as it is so visible (and photographed) at royal occasions such as the coronation, weddings, funerals, and jubilees. This livery has changed very little in the past two hundred years and still includes full wigs, tricorne hats, and yards of gold trim.

Aside from that worn by the servants of British royalty, numerous manifestations of livery today include the uniforms worn by hotel employees, UPS and Fed Ex delivery people, and postal workers, as well as the silks worn by jockeys. Although the family coat of arms has mostly given way to the corporate logo, the purpose remains the same: to identify the employee with the house. ❖

Coachman's livery of the earl of Rosebery (1847–1929) made by Henry Poole and Company, custom tailors in Savile Row, London, since 1806. *Photograph courtesy of Henry Poole, London, England.*

ABOUT THE AUTHOR. *Deborah Pulliam of Castine, Maine, is a freelance writer and* PieceWork*'s contributing historian. She is a frequent contributor to two of* PieceWork*'s sister magazines,* Interweave Knits *and* Spin·Off.

FURTHER READING

Arch, Nigel, and Joanna Marschner. *Splendour at Court: Dressing for Royal Occasions since 1700.* London: Unwin Hyman, 1987. Out of print.

Ashelford, Jane. *The Art of Dress: Clothes and Society, 1500–1914.* New York: Harry N. Abrams, 1996.

Cunnington, Phillis. *Costumes of Household Servants: From the Middle Ages to 1900.* Lanham, Maryland: Barnes and Noble, 1974. Out of print.

De Marly, Diana. *Working Dress.* Teaneck, New Jersey: Holmes and Meier, 1987.

French, Anne, and Giles Waterfield. *Below Stairs: 400 Years of Servants' Portraits.* London: National Portrait Gallery, 2004.

Williams-Mitchell, Christobel. *Dressed for the Job: The Story of Occupational Costume.* New York: Sterling, 1983. Out of print.

Athapaskan moccasins. Maker unknown. Sewn, appliquéd, and tied. Skin, wool, glass beads, fur, wool yarn, cotton thread, and cotton cloth. Fort St. James. Collection of the Royal British Columbia Museum. (12631 A, B).

Photograph courtesy of the Royal British Columbia Museum, Victoria, British Columbia, Canada.

Needleworkers *of the* North, Part III
Athapaskan Beadwork Miniature Mosaics

DONNA DRUCHUNAS

"The Inupiat and Yup'ik of Alaska" and "The Tlingit and Haida of the Pacific Northwest and Their Button Blankets," Parts I and II, respectively, of our ongoing series on Needleworkers of the North, appeared in the January/February 2005 and March/April 2006 issues.

ATHAPASKAN MEN AND WOMEN in Alaska and northwestern Canada, using centuries-old bead embroidery techniques, make some of the finest beadwork in the world. Brightly colored floral patterns on a white background densely cover the surface of mittens and gloves, moccasins and boots, belts, bags, gun cases, vests, key chains, and jewelry. The glass beads sparkle and add heft to the objects they adorn. Tightly packing the beads makes the finished pieces look more like miniature mosaics than like beaded embroidery. (See "Finery and Bright Colors" and "Portrait of an Athapaskan Beadworker," *PieceWork*, September/October 1993.)

Athapaskan beaded bag. Maker unknown. Cut, sewn, and beaded. Skin, wool, cotton, and beads. Bear's Lake. Collection of the Royal British Columbia Museum. (10478). *Photograph courtesy of the Royal British Columbia Museum, Victoria, British Columbia, Canada.*

Living south of the Arctic Circle in the interior of Alaska and in the Canadian provinces of the Yukon, Northwest Territories, British Columbia, and Alberta, the Athapaskan people learned to survive in habitats ranging from mountains and glaciated hills to treeless tundra. Following food sources as hunters, trappers, and fishermen, they traveled throughout the year, entirely on

foot, and so boots and moccasins were among the most important elements of their wardrobe. Because their belongings had to be portable, they created few large pieces of artwork. Instead, men and women expressed their creativity by making jewelry and decorating their clothing, tools, and weapons.

Both men and women knew how to sew, but by tradition, women sewed most of the skins.

Before European nuns and missionaries introduced glass beads, wool and cotton sewing thread, metal needles, and aniline dyes to the regions in the late eighteenth and early nineteenth centuries, clothing was embellished

Many jewelry designs are miniature versions of beading and quillwork patterns used on traditional clothing and baskets.

Like other Native Americans, the Athapaskans used every part of the animals they hunted. They used the dried sinews (tendons) of caribou and moose to make sewing thread. They carved sewing needles out of pieces of bone and fashioned the hides into clothing, shoes, and bags. with fringes, furs, porcupine quills, and dentalium shells tinted with dyes obtained from leaves, bark, flowers, and lichens. Now, to their traditional skin sewing and quillwork skills, women added bead and embroidery techniques introduced by the Europeans to develop a form of appliqué

Athapaskan Beadwork Technique

Athapaskan women traditionally used three methods to create beadwork: two methods were forms of weaving; the third was embroidery in which beads strung on a thread were couched to a ground of cloth or leather with small stitches at regular intervals.

Traditional Athapaskan beaded floral motifs made into buttons.
Photograph by Joe Coca.

To get started, you will need: a 6-inch (15.2-cm) square of felt; two size 12 beading needles; size B Nymo thread; seed beads in four or five colors (depending on the motif you use); a 5-inch (12.7-cm) diameter embroidery hoop; and a piece of interfacing large enough to fit the hoop.

Sketch your chosen pattern to scale on a piece of paper and work freehand or sketch the pattern onto the felt. Cut two felt circles slightly larger than your motif. Stretch the interfacing in the hoop and baste one of the felt circles to the interfacing.

Thread the needle with a single thread and knot one end. Begin with the outside of the shape and work toward the center. Bring the needle up through the felt circle, and string 4 to 5 beads on the needle. Thread and knot the second needle, and bring it up through the felt circle and couch each bead (see diagram on page 37). After all shapes are filled in, cover the remaining felt with background beads.

Remove the interfacing from the hoop and cut around the beaded circle. Stitch the second circle of felt to the back of

in which threaded beads are couched to a surface (see "Athapaskan Beadwork Technique" on page 36). Catholic nuns working in Canada introduced floral beadwork designs, and these slowly found their way into Alaska. (Although many Athapaskan women perceived these floral patterns as animal tracks, it's improbable that the nuns concurred.) After the gold rush (1898–1907), trade in beaded goods between the Athapaskans and Europeans, as well as with nonnative Americans and Canadians, increased.

Today's Athapaskans produce beaded products for themselves, as gifts, and for sale. Many jewelry designs are miniature versions of beading and quillwork patterns used on traditional clothing and baskets.

Athapaskan octopus bag. Maker unknown. Sewn and beaded. Stroud (a coarse, plain-woven woolen fabric), silk, cotton, wool, and beads. British Columbia. Collection of the Royal British Columbia Museum. (16173). *Photograph courtesy of the Royal British Columbia Museum, Victoria, British Columbia, Canada.*

Athapaskan beadwork is sold around the world, and the works of contemporary artists have been exhibited as far away as New York and Germany. Since the 1960s, however, the importation of cheap, foreign-made imitations has cut into the profits made by Athapaskans in selling their own work. In the United States, it is a felony to sell products that falsely claim to be made by indigenous peoples. Canadian law and the country's internal Customary Laws of the Indigenous Peoples protect Traditional Knowledge and intellectual property rights. The presence of the Alaskan Silver Hand logo on a product guarantees that a registered Native Alaskan artisan made it; the policy of Canadian museum shops is to buy artwork directly from First Nations artists, never through intermediaries. ❖

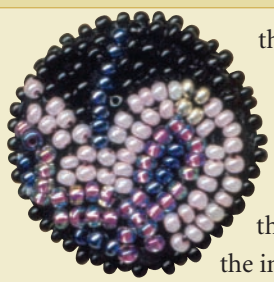
ABOUT THE AUTHOR. *Donna Druchunas is the author of* The Knitted Rug: 21 Fantastic Designs *(Asheville, North Carolina: Lark Books, 2004) and* Arctic Lace: Knitting Projects and Stories Inspired by Alaska's Native Knitters *(Fort Collins, Colorado: Nomad Press, 2006).*

FURTHER READING

Barth, Georg J. *Native American Beadwork: Traditional Techniques for the Modern-Day Beadworker.* Stevens Point, Wisconsin: R. Schneider, 1993.

Duncan, Kate C. *Northern Athapaskan Art: A Beadwork Tradition*. Seattle: University of Washington Press, 1988. Out of print.

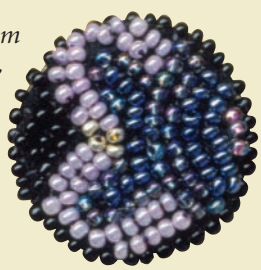
Thompson, Judy. *From the Land: Two Hundred Years of Dene Clothing*. Gatineau, Quebec, Canada: Canadian Museum of Civilization, 1994.



the beaded circle, using an overcast stitch around the edge.

Couch a single row of background beads around the edge of the beaded circle, catching the edges of both the felt and the interfacing.

This was adapted from Button Covers to Bead by Deborah Robson in the September/October 1993 issue of PieceWork.



Couching

Resources

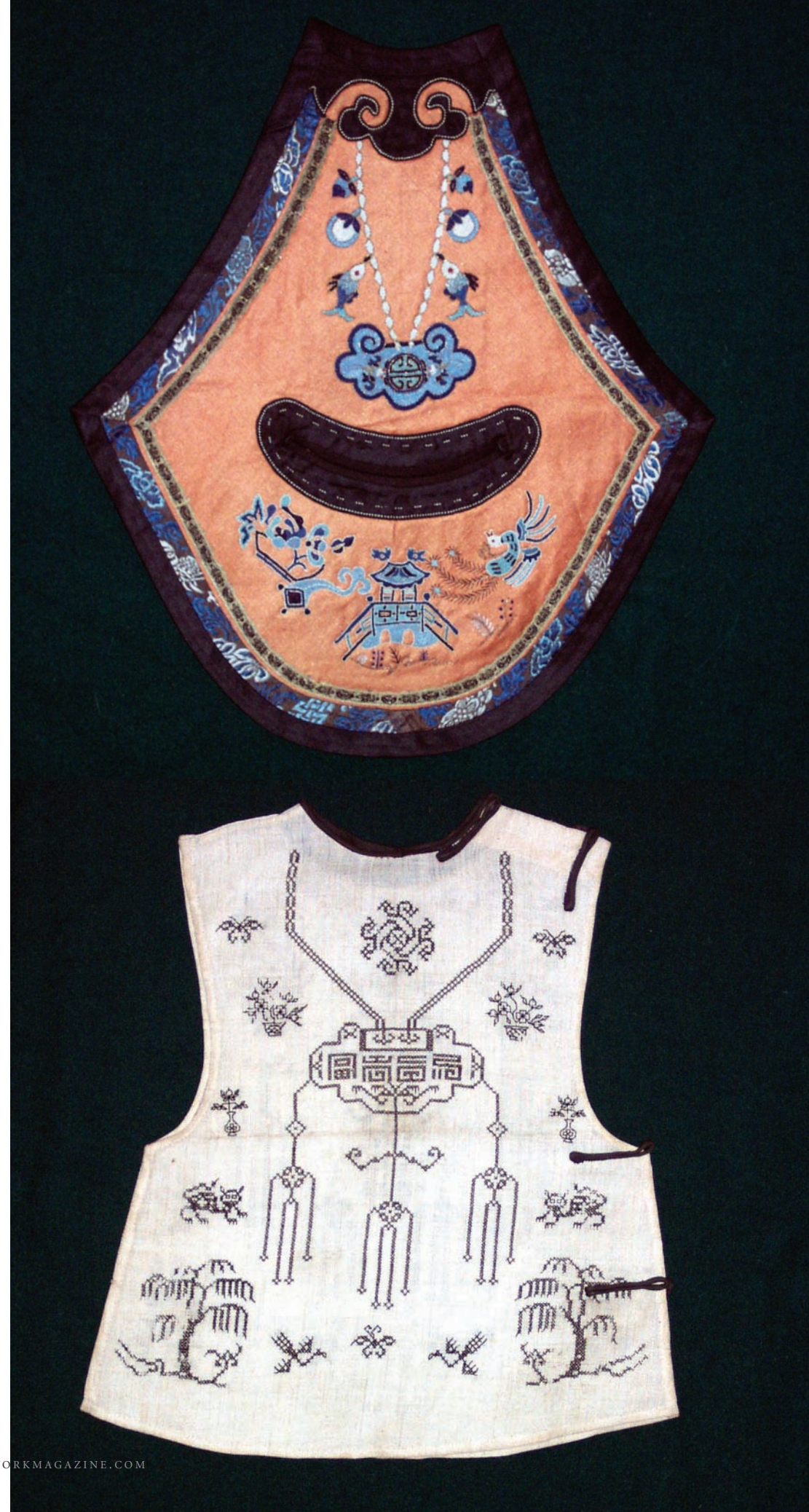
Mill Hill Seed Beads:
(608) 788-4600;
www.millhill.com

John James Needles:
(914) 946-7474;
www.colonialneedle.com

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

CLOCKWISE FROM TOP LEFT: Photograph of a child wearing a silver padlock fastened with red cord. Photographer unknown. Shangdong province, China. 1980s. Child's *doudou* (apron). Maker unknown. Cotton thread on silk. Padlock and charm necklace embroidered in Peking knots. China. Mid-nineteenth century. Photograph of a woman embroidering a *doudou* (apron). Photographer unknown. China. Early twentieth century. Vest with cross-stitch embroidery on front and back. Maker unknown. Cotton thread on hemp. China. Date unknown. All objects from the collection of the author.

Unless otherwise noted, all photographs courtesy of the author.



Safely Locked *to* Earth
Padlocks *for* Chinese Boys

Valery Garrett

PEOPLE ALL OVER THE WORLD use padlocks to keep property safe from thieves. For hundreds of years, families in China protected their most valuable possessions—their young sons—with padlocks worn around their neck or on clothes embroidered with padlock motifs to "lock them to earth," that is, to ward off the evil spirits believed to be hovering around, waiting to whisk the boys away.

Sons were very important to Chinese parents: Only boys, not girls, in well-to-do families could take the imperial civil service examinations, and their successes brought continuing wealth and honor to the clan. Poorer farming or fishing families needed boys as a source of manual labor. Sons also were needed to perform the important rituals of ancestor worship as well as to ensure the continuation of the clan (married daughters left home to live with their husbands' family).

Until the later decades of the twentieth century, in China's primarily agrarian, rural society, countless infants died before their first birthday. So tentative was a child's existence, that until it was 100 days old it was given no name but was referred to only as "baby" or "little one" (see "Warding Off Evil: Chinese Children's Booties and Shoes," *PieceWork*, September/October 2004).

For the first month after the birth, neither the infant nor its mother ventured out of doors. At the end of that month, a feast celebrating the infant's survival was held for family and friends. Red eggs were distributed to well-

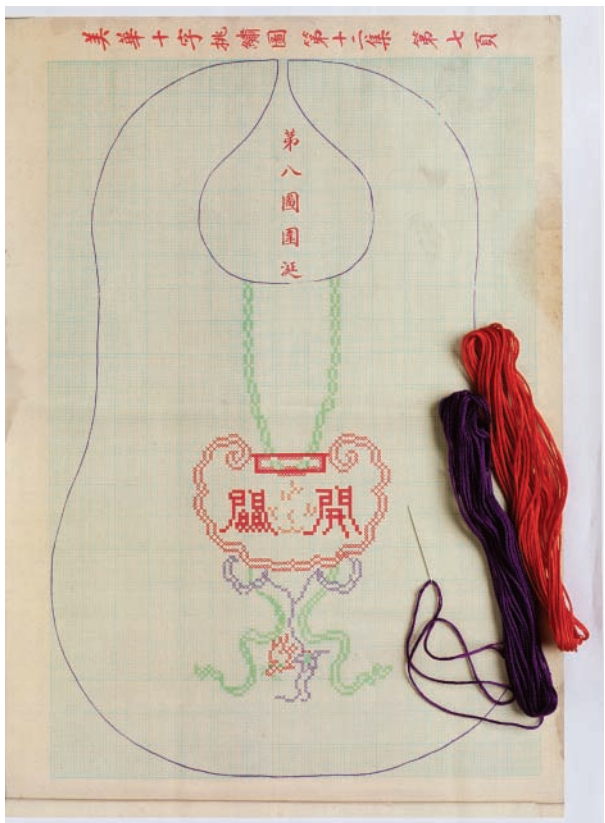


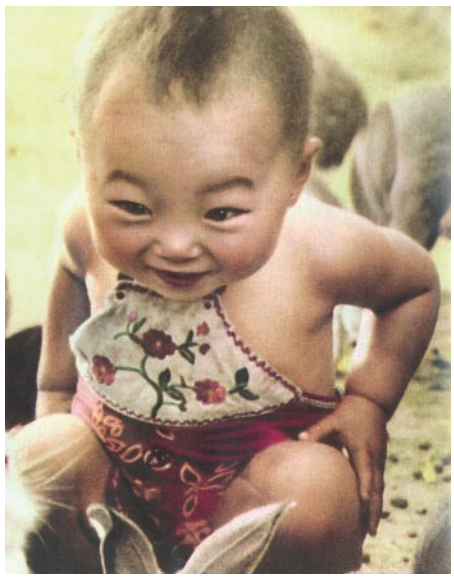
Chart for a baby's bib with a padlock on the front and the Chinese characters for "Close" and "Open." From *The Cross Stitch Book No 12* (Shanghai, China: Mei Hwa Art Embroidering Company , n.d.). Circa 1920. Collection of the author. See page 41 for a portion of this chart that may be photocopied. *Photograph by Joe Coca.*

Among the children's garments adorned with padlocks is the small triangular apron called a doudou, which had its origin in a bodice worn during the Ming dynasty (1368–1644).

wishers, who were then expected to give the child a small gift. One popular gift was a padlock inscribed with auspicious characters and symbols; it was made either of silver or, for the poorer people, of *bai tong* (white copper), an alloy of copper, zinc, and nickel that resembles silver. Sometimes the padlock was attached to a silver ring large enough to go over the child's head. Meant to suggest a dog collar, it was intended to fool evil spirits into thinking that the child was an animal and, therefore, of no value.

Among the children's garments adorned with padlocks is the small triangular apron called a *doudou*, which had its origin in a bodice worn during the Ming dynasty (1368–1644). The mid-nineteenth-century child's doudou shown on page 38 is made of silk with a wide opening like a mouth for a pocket. A padlock and the peach and fish charms denoting long life and abundance are embroidered in blue Peking knots. The apron also contains a character meaning "long life," a scene of a bridge, a phoenix, and a *ruyi*, a symbol for "May all your dreams come true."

Today, little silver padlocks and children's clothing bearing embroidered padlocks may be found in abundance in the antique shops in Hong Kong and the markets of mainland China. Yet more relics of centuries-old traditions that are fast disappearing. ❖



Photograph of a child wearing a *doudou* (apron). Photographer unknown. China. Circa 1950.

Miao child's *doudou* with cross-stitch embroidery depicting a padlock. Maker unknown. Cotton on cotton. East Guizhou, China. Circa 1950. Collection of the author.

ABOUT THE AUTHOR. *Longtime Hong Kong resident Valery Garrett is the author of seven books and many articles on Chinese traditional dress and embroidery. She has served as a consultant on Chinese costume for museums around the world.*

FURTHER READING

Garrett, Valery. *A Collector's Guide to Chinese Dress Accessories.* 1997. Reprint, Singapore: Times Books International, 2001.

———. *Chinese Clothing: An Illustrated Guide.* 1994. Reprint, Hong Kong: Oxford University Press, 2002.

Cross-Stitch a Padlock Motif

In the early twentieth century, as more Chinese women began working outside the home, the time-consuming embroidery of the Qing dynasty (1644–1911) was replaced by cross-stitch, which was much quicker and easier to complete. Cross-stitch became popular in the 1920s and 1930s, especially in Shanghai, and several companies issued pattern books frequently. The chart for a baby's bib with a padlock shown here is from one such book.

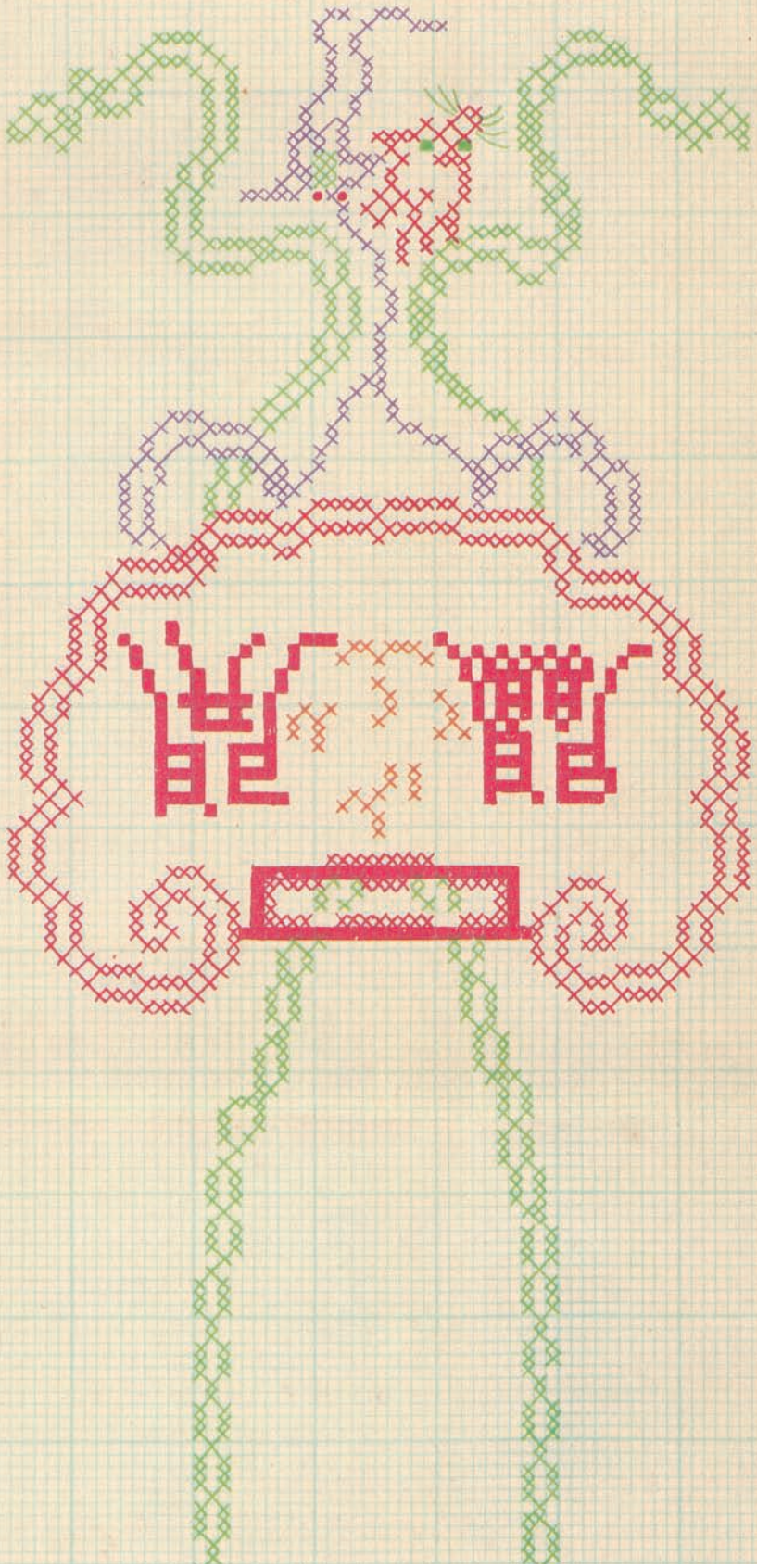


Chart for a baby's bib with a padlock on the front and the Chinese characters for "Close" and "Open." From *The Cross Stitch Book No 12* (Shanghai, China: Mei Hwa Art Embroidering Company , n.d.). Circa 1920. Collection of the author. *Chart may be photocopied for personal use.*

The Princess Lace Machine *or* Loom

Neither Machine nor Loom

Karen H. Thompson

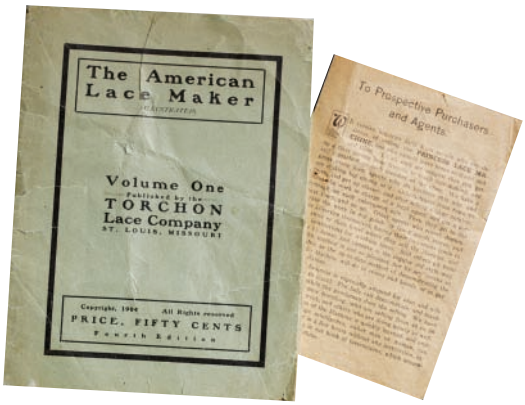
ABOVE LEFT: The Torchon Lace Company Princess Lace Machine. Circa 1904. Collection of the National Museum of American History, Smithsonian Institution. (T13952). *Photograph courtesy of the National Museum of American History, Smithsonian Institution, Washington, D.C.*

ABOVE RIGHT: Detail of bobbin lace made by the author on a Princess Lace Machine. Linen. Illinois. 2006. *Photograph courtesy of the author.*

THE PRINCESS LACE MACHINE or Loom burst on the American scene in 1903, the brainchild of New Jersey–born businessman Sylvester G. Lewis. The curiously named tool is actually neither a machine nor a loom but a cylindrical pillow for making bobbin lace fitted with a roller for taking up the finished lace. Although Lewis's inspiration was attributed to having seen a Swedish woman making bobbin lace in a Chicago museum, his product closely resembles a bobbin-lace pillow shown in an 1884 German guide to making bobbin lace.

The bobbin-lace patterns (prickings) that came with the machine, printed on flimsy tan card stock, were 11¾ inches (29.8 cm) long to fit around the roller on the lace machine. The tiny numbers by the pinholes on the prickings correspond to numbers in an accompanying instruction book that indicate what action the lace maker should take at each pin.

Lace making came to America with the arrival of lace-maker immigrants from all over the world. A number of lace-making industries were started, including one founded in Ipswich, Massachusetts, in the eighteenth century. The Princess Lace Machine was a product of The Torchon Lace Company (torchon is a geometric, relatively simple-to-make type of bobbin lace) of St. Louis, founded in Chicago as The Torchon Co-operative Lace Company in 1901 and becoming The Torchon Lace and Mercantile Company in 1906. Sylvester Lewis, born in 1868, was variously treasurer, manager, secretary, president, or director of the company



The Torchon Lace Company booklet *The American Lace Maker (Illustrated),* Volume One, which contains general instructions for making bobbin lace and specific instructions for making each pattern, and one of the company's sales brochures. 1904. Collection of the author.
Photograph by Joe Coca.

until he left in 1913 to establish a real estate and building company in St. Louis.

Lewis sold the lace machines by mail order through advertisements in women's magazines such as *The Delineator, The Modern Priscilla, Ladies' Home Journal,* and *McCall's Magazine.* A full-page advertisement in the November 1905 *Harper's Bazar* claims, "Upwards of 25,000 of these machines have already been sold"; an ad in the July 1906 *Modern Priscilla* states, "Over 25,000 already sold."

Although, according to his promotional booklet *Practical Lace Making (Illustrated)* (n.d.), Lewis's "book of instructions" "was designed for the purpose of teaching the operation of the Loom by mail" and "so simplifies the art that any person of ordinary intelligence can master every detail of the work with very little practice," its patterns and instructions actually were lifted freely from several previously published books on bobbin lace, including Sara Rasmussen's *Klöppelbuch* [Book of Bobbin Lace], published in German and Danish *(Kniplebog)* in 1884. In fact, the history of lace in Lewis's booklet is a direct translation (with a few minor mistakes) from Rasmussen's book; her book offers no step-by-step directions for the later, more complex patterns, only a picture of the finished lace and the pricking without the little numbers, but that is because she assumed that the lace maker, by this time, was so advanced as to no longer need detailed instructions. The Torchon Lace Company simply added the numbers and the dot-to-dot instructions to these patterns of Rasmussen's.

Lewis claimed that his machine could provide

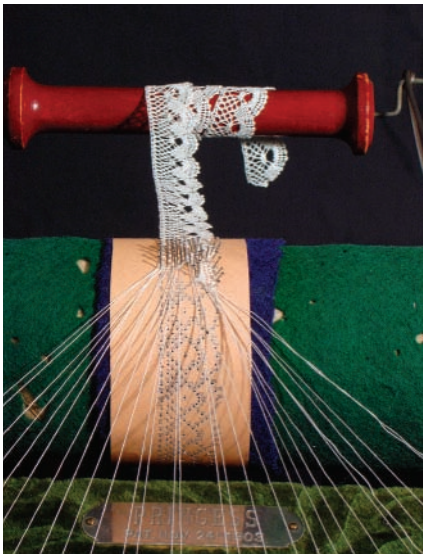
> a very profitable occupation [for] the ladies of America . . . [who,] after they have acquired a little practice at the work, can make a nice income at it,

Prickings for patterns that correspond to the instructions and pictures in The Torchon Lace Company booklet *The American Lace Maker (Illustrated),* Volume One, and bobbins from The Torchon Lace Company. 1904. Collection of the author.
Photograph by Joe Coca.

and it is a very pleasant and dainty occupation for any refined woman. . . . [I]t is not hard on the eyes. Ladies with the weakest eyes can work at it with impunity, continuously, from day to day. . . . In fact, our system of instruction is so complete and perfect, that any person, no matter what their previous avocation has been, can easily master every detail of it with very little practice.

Not only was the technique easy to learn,

> [the company] agrees to purchase . . . all finished laces sent to it that are made equal to samples sent with said Princess Lace Loom [as w]e have an unlimited market for all the lace we can get, and with the liberal prices we pay, you can soon earn a



Detail of a Princess Lace Machine showing the pricking and lace. The blue felt wound around the roller under the pricking ensures that the pricking will fit: each pattern repeat is ⅝ inch (1.6 cm) long; to make a continuous piece of lace, the circumference of the roller must be a multiple of ⅝ inch (1.6 cm). The length of the pattern repeat differs for each pattern, but in order to fit around the roller in a continuous loop, a multiple of the repeat for each pattern must be close to the circumference of the roller. The patterns are printed on long strips of paper to allow for some overlap of the unprinted ends when pinning to the roller. One end must be bent back to the exact beginning, or end, of the pattern as the beginning row of the first pattern repeat must fit exactly with the end row of the last pattern repeat. *Photograph courtesy of the author.*

The author using a Princess Lace Machine to make bobbin lace. *Photograph courtesy of the author.*

nice income at the work. . . . You need have no fear of the market ever becoming overstocked, as there is fifteen millions of dollars worth of lace consumed in this county [sic] every year; all of which has formerly been imported from Europe . . . and there is no reason why the women of America should not make what is consumed in this country, especially as they have the advantage of a duty of 60 cents on every dollar's worth of lace imported into this country, to say nothing of freights and brokerage, dealers' profits, etc.

The owner of a machine might earn money in other ways than by making lace and selling it to the company. An undated sales brochure for the machine titled "To Prospective Purchasers and Agents" states:

> The Princess Lace Machine has been upon the market now nearly four years, and it has proven itself the fastest seller ever offered to agents, and our sales are simply phenomenal, and are increasing by leaps and bounds. . . . If you are looking for an opportunity to make money, either lady or gentlemen [sic]; if you live at home, or wish to travel, our Princess Lace Machine offers you an opportunity seldom equaled. . . . The operation of the Machine is quickly learned, and anyone of average intelligence, either man or woman, can learn to use it in a few hours without any instruction, except that given in our book of instructions, which accompanies each Machine.

Lewis's intention was that a customer would buy a lace machine, quickly learn to "operate" it, and then offer classes in its use, selling a machine to each student. Setting up in a dry-goods or fancy-goods store or going door to door were suggested as ways of selling the machines.

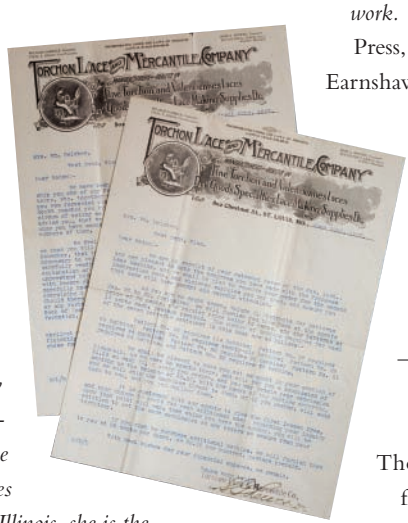
A 1907 letter from The Torchon Lace and Mercantile Company (shown on page 45) offers a prospective buyer from Wisconsin "a commission of $1.50 on each $5.00 order you secure." (Each machine sold for $5.00; instruction booklets sold for 50 cents each, but agents could buy them for 25 cents.) A lace sample card from the

The author's reconstruction, made on a Princess Lace Machine, of Lesson 17, "Spider Lace," from The Torchon Lace Company booklet *The American Lace Maker (Illustrated),* Volume One, and polished and unpolished bobbins from The Torchon Lace Company. Bobbin lace; linen thread, Illinois, 2006. Bobbins; wood, circa 1904, collection of the author. *Photograph by Joe Coca.*

company lists laces for sale for 12, 15, and 20 cents per yard (.9 m) according to the width of the lace.

In 1906, The Torchon Lace Company offered the "opportunity" to buy stock for $10 per share in the new "Torchon Lace & Mercantile Co." The same year, the company published *The Art of Lace Making (Illustrated),* a booklet with substantially the same content as that of *Practical Lace Making (Illustrated)* (n.d.) but having fancier paper and printing and ten new pictures of large Cluny-style laces (few of which could possibly be made on the Princess Lace Machine). Photographs of the officers and some of the departments and workrooms also were included in the 1906 publication.

Sylvester Lewis created a fascinating enterprise around his Princess Lace Machine, touted as a great improvement over the lace-making equipment then available in Europe. True or not true, the company remained in business until 1919. If you have information on or questions about The Torchon Lace Company, I would like to hear from you. Please e-mail me at karenhthompson@att.net. ❖



Letters to a potential agent from The Torchon Lace and Mercantile Company. 1907. Collection of the author. *Photograph by Joe Coca.*

ABOUT THE AUTHOR. *Karen H. Thompson has been making, studying, and teaching lace for the past thirty years. A volunteer at the Smithsonian Institution's National Museum of American History in Washington, D.C., she conducts monthly behind-the-scenes tours of the lace collection (the tours have been suspended while the museum undergoes renovations). At the Spurlock Museum in Urbana, Illinois, she is the curator for the upcoming exhibition (March 27 through August 26) Why Knot?, where the Princess Lace Machine from her collection will be on display. She thanks Doris Bowman, Sheryl DeJong, Mary Lou Kueker, Elizabeth Kurella, and Diana Lillevig for their help with her research.*

For More Information

- A copy of the patent for the "Lace Machine" may be viewed at www.cs.arizona.edu/patterns/weaving/patents/00745206.pdf
- Monographs of The Torchon Lace Company's pattern books, *The American Lace Maker (Illustrated),* Volumes 1 and 2, are available at http://www.handweaving.net/DAList.aspx?Type=Pub&PubID=961
- Sara Rasmussen's *Klöppelbuch* (1884) is available in PDF format at www.cs.arizona.edu/patterns/weaving/books/rs_lace.pdf

—K. H. T.

FURTHER READING

de Dillmont, Thérèse. *The Encyclopedia of Needlework.* 1886. Reprint, Philadelphia: Running Press, 1998.

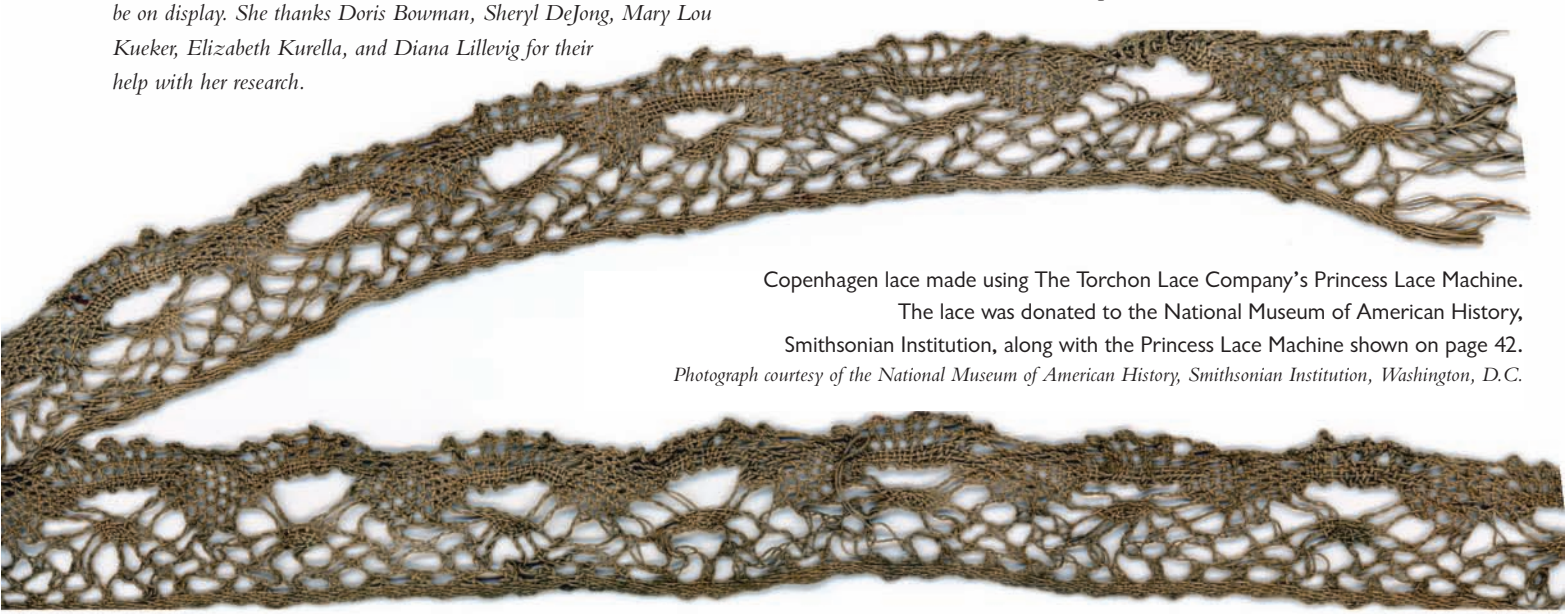
Earnshaw, Pat. *Lace in Fashion from the Sixteenth to the Twentieth Centuries.* Shamley Green, Guildford, England: Gorse, 1991.

Kurella, Elizabeth. "Princess Lace Loom's Claims Too Good to Be True." *Antique Week,* Eastern Edition, November 3, 1997.

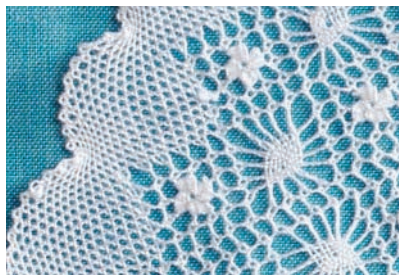
———. "Princess Lace Machine." *The Bulletin,* International Old Lacers Inc., Winter 1997–1998.

Thompson, Karen H. "Lace Instructions from 1898." *The Bulletin,* International Old Lacers Inc., Summer 2003.

Whiting, Gertrude. *A Lace Guide for Makers and Collectors.* New York: E. P. Dutton, 1920. Out of print.



Copenhagen lace made using The Torchon Lace Company's Princess Lace Machine. The lace was donated to the National Museum of American History, Smithsonian Institution, along with the Princess Lace Machine shown on page 42. *Photograph courtesy of the National Museum of American History, Smithsonian Institution, Washington, D.C.*



CLOCKWISE FROM TOP LEFT: Details of napkin, doily, handkerchief, closeup of handkerchief, and lingerie case. All: makers unknown, bobbin lace, cotton on linen, Galicia, Spain, late twentieth century.

Unless otherwise noted, all photographs by Joe Coca.

A Celebration *of* Lace *in* Galicia

ALBA CID

GALICIA, a region in northwestern Spain bordering the Atlantic Ocean, has been a major destination for pilgrims for centuries, especially during the Middle Ages, because the Catholic Church recognizes its city of Santiago de Compostela as the burial site of Saint James the Apostle. To lovers of fine needlework, however, the main attraction of Galicia may be the coastal city of Camariñas, which is home to one of the largest bobbin-lace-making centers in Spain.

While some say that the craft of bobbin lace originated in Galicia, others suggest that the lace arrived there via trade routes from Flanders and Italy or with pilgrims journeying to Santiago de Compostela. Still others hold that some members of a local military unit that was sent to Flanders in the fifteenth century returned with Flemish wives, lace makers who passed on their skills to the local women. Whatever the case, the word "lace" occurs in Galician documents dating to the sixteenth century, and an eighteenth-century document lists the prices paid for Galician bobbin lace purchased for use on vestments and altar cloths in the parish of Camariñas.

During the nineteenth and early twentieth centuries, lace made in Galicia was sold throughout the world. Spain's isolation after World War I (1914–1918), followed by the country's economic decline beginning in the 1930s, and the "modernization" and uniformity that were goals of the Franco dictatorship (1939–1975) took a toll on the country and its artisans. Nonetheless, lace continued to be an important part of the culture in Galicia. Instruction in traditional lace making was offered to local girls in a crafts workshop that operated between 1948 and 1978. In 1999, when the Camariñas city council made a survey of lace makers in Galicia, they found the craft still being practiced:

- those making lace included 651 adults and 168 children;
- Camariñas was home to 38 percent of the lace makers;
- 23.7 percent of the lace makers were between forty-one

and sixty years old, 17.7 percent, between twenty-one and forty; and 27.7 percent between ten and twenty;

- 58 percent of the lace makers had learned the technique from family members; 38.7 percent, from other local lace makers; 3.3 percent, by taking courses.

Techniques and materials have changed over the years. Cotton thread has supplanted locally grown linen. The practice of incorporating silk or precious metals into lace has declined. Men made the designs and women executed them traditionally, but now women both design and make the lace. The traditional motifs, including fans, diamonds, leaves, flowers, and shells, remain the same.

The people of Galicia speak Galego, a language related to Portuguese, as their first language (not surprising, as Portugal adjoins the region on the south). The lace has its own language, as well. The bobbins are *palillos* (small sticks). The lace makers are *palilleiras* (those who wield small sticks). The thread (*fíos* or *cordón*) is affixed to an *almofada* (pillow). *Alfinetes* (pins) stuck into the pillow create the *carton* (design) around which the thread is wound. For centuries, women would get together to make lace at *palilladas,* events at which the older women also would teach girls the techniques and where men would court the lace makers by presenting them with bobbins inscribed with their name or romantic phrases.

Currently, there is a resurgence of interest in lace making. *Palilladas* still occur, now typically in fall and winter in a neighborhood's common space. In Camariñas, a monument commemorates the lace makers, and a museum is devoted to displaying the lace (see the sidebar at right). In the neighborhood of the museum and monument, many shops sell lace as well as the tools for making it. And since 1991, a yearly lace festival, the Mostra do Encaixe, occurs in Camariñas around Holy Week.

Perhaps girls in Galicia will once again sing their mothers' and grandmothers' song: *Gracias a vos miña nai / por poñerme a palilleira, / ven a choiva e non me molla / ven o sol e non me queima.* [Thank you, my mother / for making me a lace maker, / the rain comes and doesn't wet me / the sun comes and doesn't burn me.] ❖

ABOUT THE AUTHOR. *Alba Cid is a freelance writer and editor who loves handwork and its connection to culture, thanks to her family. She thanks Purificación Álvarez Méndez for being her original source for Galicia's lace work and the staff at the Museo do Encaixe de Camariñas for their generous assistance with this article.*

Museo do Encaixe de Camariñas

The museum, established in November 1996, offers permanent and temporary exhibitions relating to lace. For more information, contact the Museo do Encaixe de Camariñas, Camariñas, Spain; 981 736 340; www.camarinas.net.

A room at the Museo do Encaixe de Camariñas set up for a traditional lace-making get-together; photographs show women and girls making lace; prickings used as patterns are in display cases.
Photograph courtesy of the Museo do Encaixe de Camariñas, Camariñas, Galicia, Spain. Photograph by Elba Ferrin Leis.

A Traditional Lace-Maker's Rhyme from Galicia

Palilleira que palillas / no cordón da almofada, / dime ti, palilleiriña, / a quen tes palabra dada. / O amor da palilleira / non o queiras meu irmán, / porque leva todo o día / sempre sentada no chan. / Eu nacín en Camariñas, / unha vila mariñeira / onde tenho os meus amores / cunha nena palilleira.

[Lace maker who makes lace / with the thread on your pillow, / tell me, lace maker, / to whom you're betrothed. / The love of the lace maker / don't ask for it, brother, / because she spends all day / always sitting on the stool. / I was born in Camariñas / a maritime city / where my love is given to / a lace-making girl.]

Online Lace Network

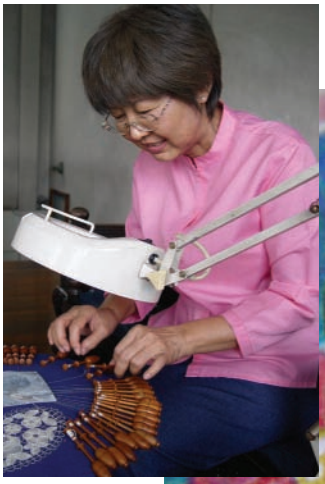
The staffs from four lace museums have developed the online Bobbin Lace European Network to promote the European lace community and its history. For more information, visit www.blen.net or contact each museum individually:

Muzeum Krajky Vamberk, Vilímkova 88, 51754, Vamberk, Czech Republic; 420 445 41518; www.moh.cz.

Museo do Encaixe de Camariñas; see the sidebar above.

Rauman Museo, Kauppakatu 24, Rauma, Finland 26100; 2 8343 525; www.rmlace.net.

Museu das Rendas de Bilros de Vila do Conde, Casado do Vinhal, Rua de S. Bento, 4480-Vila do Conde, Portugal; 252 248 470; www.geira.pt/mrendas.



Photograph of Janya Sugannasil working on a made-to-order bobbin-lace piece in her workshop. Thai silk. Thailand. 2005.

All photographs courtesy of Citylife *magazine and by Phumiphat Jiarajetchai.*

ABOVE AND OPPOSITE: Details of miniature motifs (orchid above and figure opposite), with wooden matchstick for scale, for fan by Janya Sugannasil; photographed on a color photocopy of the design. Bobbin lace. Thai silk and silver and gold thread. Thailand. Early twenty-first century. Fan, about 12¾ x 24 inches (32 x 61 cm); orchid, about 1 1/16 x 1 inch (2 x 3 cm).

JANYA SUGANNASIL

Thailand's Lady *of* Lace

CINDY TILNEY

FOR THOSE WHO BELIEVE IN DESTINY, the story of Janya Sugannasil and the unfolding of the fan will seem a logical tale. To those who do not, it may appear simply an obvious conclusion to a passion played out with determination.

Exuding calm and warmth, Janya greets me at the entrance to her workshop. In this long, teak-lined room above the sounds of Chiang Mai [Thailand] traffic, the "lady of lace" lays out a series of richly hued and exquisitely detailed drawings: tiny lotus blooms, creeping vine tendrils, miniature temples complete with delicate petal-shaped roof tiles and curling eaves, and loping elephants bearing seated figures. "This is the final design. This is the one we have chosen for the fan." [Janya has been commissioned by a fan collector, who wishes to remain anonymous, to create a bobbin-lace fan based on an original design; after four years, only half of this very intricate project has been completed.]

Janya's first, unconscious steps on the path carved by lace were taken when she was a young girl learning English in Chiang Mai. "In a cupboard at my tutor's house I found two picture frames, one of which was decorated with thread," she says gently, smiling at the memory. "At the time I did not know it was lace, but every time I had a free

moment I would sit and stare at the frame, trying to figure out how it was made." At the time that Janya finished school, her uncle held the position of Thailand's ambassador to the United States, and her family made the decision to send her to a small business college in Ohio. After two years, Janya returned home set to manage her father's chain of gas stations but found that she was unhappy with the lack of creativity in her work.

In the late 1970s, a friend from Malaysia put Janya in touch with the woman that was to become her teacher and mentor, a Dutch national named Anthonetta Graulich. Nettie, as Janya affectionately calls her, was living in Kuala Lumpur at the time, and Janya made the journey to neighboring Malaysia to learn the art of bobbin-lace making. "When she began teaching me the technique, I realized that it was the same one used to make the picture frame at my tutor's home," Janya recalls.

Under Nettie's skilled tuition, Janya's lace-making skills blossomed, and she began first making her own designs and later teaching a group of young village girls the art of bobbin lace in her workshop. Nettie came to visit Janya in Chiang Mai, and together they began to look for an alternative to the outrageously expensive Belgian linen that Janya had been using to make her lace. Their decision to work with silk was an unusual one, as most bobbin-lace makers had been making lace from cotton and linen.

Having filled me in on the major milestones of her lace-making past, Janya leans forward conspiratorially and says softly, "Pim Kemasingki [editor of *Citylife* magazine] tells me you want to know about the fan." Ah yes, the fan. Caught up in descriptions of her past, I had almost forgotten about the fan, but she, clearly, had not. "There is a lady in America who has been collecting fans since she was a teenager, and she has one of the best fan collections in the world. She decided she wanted a fan made of lace."

From a case, she takes out the designs for the fan stick, which will be made from solid gold and decorated with rubies, sapphires, emeralds, and diamonds. Next, she brings out a collection of tightly sealed plastic bags, each containing a single bobbin-lace element of the fan's myriad facets. An exquisitely crafted banana tree bearing a canary yellow bunch of fruit and a fuchsia flower; a delicate orchid plant with grass green stem and leaves; a section of lacy, rippled water permeated with swaying lotuses.

Pointing to an owl no bigger than the top segment of my baby finger, I ask Janya: "And this, how long would this take to make?" "Oh, it depends," she says matter-of-factly, "weeks, months . . . it just depends. They say in lace making, 'an hour for an inch of lace,' but these are all new designs and in miniature; we are prepared to make these pieces of lace over and over again until perfection is reached, and we are learning as we go."

Amazed, I ask her whether she gets frustrated with the pace of the work. "Oh no," she replies immediately, "When I am working, my mind stays with the lace, and it relaxes me. I am happy that I am lucky enough to be able to make something beautiful. I have told the lady who is working with me that if we finish this fan we can die in peace, because we have left something to the world."

Those words echo in my head long after I leave Janya Sugannasil, and I wonder, Is that not, after all, what sets us so distinctly apart from the beasts? Is it not our ability to create, not out of instinct but out of a desire to produce a lasting legacy of beauty that makes us truly human? ❖

ABOUT THE AUTHOR. *Cindy Tilney is a staff writer for* Citylife *magazine in Chiang Mai, Thailand.*

This article was adapted with permission from "Lady of Lace" by Cindy Tilney in the November 2005 issue of Citylife *magazine, Chiang Mai, Thailand.*

Grandma Moses, Needlewoman

JEANMARIE COPELAND

The Shepherd Comes Home by Grandma Moses. Embroidered. Wool and silk yarn on mesh. New York. 1930–1935. 18 x 28 inches (45.7 x 71.1 cm). Collection of the Bennington Museum. (2003.137.1). *Photograph courtesy of the Bennington Museum, Bennington, Vermont.*

ALL THE WORLD KNOWS of Grandma Moses (1860–1961), the American folk artist who took up a paintbrush in her seventies and created some 1,500 paintings of New England rural life in her twenty-five-year career. What is not so well known is that Grandma Moses also turned out numerous "yarn paintings" (she called them "worsteds" in reference to the knitted worsted yarn that she used to make them).

Anna Mary Robertson was born September 7, 1860, in upper New York State, one of ten children. Mary and her four sisters mastered candle making, animal husbandry, sewing, child rearing, cooking, preserving, budgeting, and making maple sugar while her five brothers learned farming and the operation of the family's linen mill.

When she was twelve, America's post–Civil War economic depression forced the Robertsons to send Mary away to work. For the next fifteen years, she lived and worked on neighboring farms in the rolling Green Mountains of the northern Appalachian chain. In 1887, when Mary was twenty-seven, she married Thomas Salmon Moses (1862–1927). With the country on the verge of another, deeper depression, the Moseses left on their honeymoon by train, bound for South Carolina, where they had heard that farmers were hiring help.

En route, the train stopped in Staunton, Virginia, whose Appalachian foothills looked much like the landscape that they had left behind. A Staunton farmer easily coaxed the couple to change their plans and stay on as his hired hands. Over the following nine years, Mary and Thomas rented and worked on several farms, finally saving money enough to buy a farm of their own. Mary bore ten children, of whom only five survived infancy. The locals knew "Mother Moses" for the butter that she churned and sold.

In 1905, after their farm burned to the ground, Mary (now forty-five) and Thomas (forty-three) moved to a farm in Eagle Bridge, New York, near the Vermont border.

In 1927, at the age of sixty-five, Thomas died of a heart attack while working on the farm. Now known as "Grandma Moses," Mary kept busy with embroidery, quilting, and preserving. Over the next three or four years, she stitched numerous yarn paintings and gave away all of them. By the late 1930s, arthritis made needlework impossible, so Mary turned to her paintbrush. A New York art dealer discovered Grandma Moses's oil paintings as they sat in a window at the drugstore where she also sold her raspberry jam—jars of jam and pictures alike sold for $1 each; her first show was in 1940. Even after she became famous, meeting with presidents and royalty, she continued to live on her farm, painting until she was past 100. She spent her final months in a nursing home. Not permitted to paint, she once hid the doctor's stethoscope, holding it hostage in exchange for permission to return to her farm, but permission never was granted. Anna Mary Robertson Moses died in 1961 at age 101.

The Bennington (Vermont) Museum houses Grandma Moses's paintings, rag dolls, yarn paintings, and other memorabilia. A great-grandson, Will Moses, now lives on the farm that Mary and Thomas bought in 1905; he, too, is a folk artist, painting in a style similar to that of his great-grandmother. ❖

ABOUT THE AUTHOR. *Jeanmarie Copeland, who lives in Randolph, Vermont, writes a monthly newsletter for textile enthusiasts entitled* Stray Leaves *and has a website, www.jennyjune.com.*

FURTHER READING

Hickok, Beth Moses. *Remembering Grandma Moses*. Bennington, Vermont: Images from the Past, 1994.

Photograph of Grandma Moses taken on the front porch of her home in Eagle Bridge, New York, by Alouise Boker. October 12, 1949. Collection of the Bennington Museum. (1997.14.3). *Photograph courtesy of the Bennington Museum, Bennington, Vermont.*

One Worsted *by* Grandma Moses

When I learned that Grandma Moses had been a needleworker, I made arrangements to spend a day examining the "worsted" that she titled *The Shepherd Comes Home.* Although her oil paintings depict scenes from Grandma Moses's life, *The Shepherd* appears to have been inspired by a printed picture.

A variety of embroidery stitches, worked primarily in worsted-weight wool, completely covers the canvas ground. Partially visible where elements come together are the initial "sketching threads": long stitches outlining the mountains, sheep path, and river in sewing thread. To judge from the overlap of stitches as well as from her own description of the sequence in which she painted, Grandma seems to have stitched from top to bottom, stitching the sky and the mountains first. The use of long stem stitches and grayed colors make these motifs recede into the background, providing perspective for the more detailed foreground. In some areas, such as the chimney smoke and tree foliage, she teased the wool to create extra loft.

The waterfall near the mill wheel is depicted in layers of chain stitch; loose French knots of barely spun wool yarn were used for the house's chimney and the golden tree foliage in the right foreground. More conventional French knots were used for the roses and other shrubs near the house.

Grandma Moses used long straight stitches and lighter-weight threads to depict the footbridge leading to the waterwheel, the sheep fence at the front of the piece, the shepherd's crook (which is out of proportion), the shepherd's wife's vest lacings, and several other small details. She used detached chain stitch to suggest thorns and textured shrubs. The sheep are the stars of the picture with highly padded satin-stitch bodies, straight-stitch legs, and fly-stitch horns.

The freedom with which Grandma stitched is everywhere evident. The knot embellishment on the left fence post secured the tail of a rambling vine much closer to the center of the picture; trees and their foliage cover over previously stitched elements that Grandma evidently had decided that she didn't like.

The Bennington Museum

In addition to Grandma Moses's art and memorabilia, the Bennington Museum collections include American glass, Bennington pottery, and Vermont furniture. For more information, contact the Bennington Museum, 75 Main St., Bennington, VT 05201; (802) 447-1571; www.benningtonmuseum.org.

Decorative Knitting Part V

Knit Cuffs *with* Squares *and* Stripes

NANCY BUSH

Parts I–IV of this series from Nancy Bush appeared in the March/April, May/June, July/August, and September/October 2006 issues.

Nancy Bush's knitted cuffs with squares and stripes. *Photograph by Joe Coca.*

I have been looking forward to working on this Ribbons and Trims issue of *PieceWork* since I began this series on Decorative Knitting techniques last winter. During my studies of Latvian, Estonian, and Scandinavian knitting, I have discovered some very interesting ribbonlike or braid techniques, and I have wanted to use them in a project like this one for some time. As in other parts of this series, cuffs make the perfect "canvas" to try out some new ideas and to play with colors.

MATERIALS

Hand Jive Knits Nature's Palette Fingering Weight, 100% merino wool yarn, 185 yards (169 m)/50 g skein, 1 skein each of #NP-100 Cream (main color), #NP-139 Ice Blue (contrasting color 1), #NP-113 Walnut (contrasting color 2), and #NP-114 Chocolate (contrasting color 3)

Needles, set of 5 double pointed, size 1 (2.5 mm), 8 inches (20.3 cm) long, or size needed to obtain gauge

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

Finished size: 6½ inches (16.5 cm) in circumference (unstretched) and 3½ inches (8.9 cm) long, before blocking

Gauge: 9 sts and 11 rnds = 1 inch (2.5 cm) in stockinette stitch

ABBREVIATIONS

BO—bind off
CC—contrasting color
CO—cast on
dec—decrease
inc—increase
k—knit
MC—main color
p—purl
rep—repeat
rnd(s)—round(s)
sl—slip
st(s)—stitch(es)
tbl—the back loop

Kihnu Vits

Kihnu is an island in the Baltic Sea, near the border of Estonia and Latvia; *vits* is Estonian for a "hoop" or a "band" (it's the same word used for the bands that encircle wooden beer mugs made like cooper's barrels; in this case, it is a band that circles the cuff of a mitten or the leg of a sock).

Note: The following instructions are for working Rnds 3 and 4 of the cuff; when working Rnds 36 and 37, change CC2 to CC1 and CC3 to CC2.

Rnd 1: *K1 CC3, k1 CC2; rep from * around.

Rnd 2: Bring both colors to the front as to p, *p1 CC2, p1 CC3, bringing each color *under* the other every time you change; rep from * around. *Tip*: When working Rnd 2, make sure to p each st using the opposite color (in other words, if the st is CC2, p it with CC3; if the st is CC3 p it with CC2).

Vikkel Braid in Two Colors

Vikkel is the Estonian word used to describe patterns made with stitches that cross over each other. They are not cable stitches but rather stitches that cross by manipulation. I call this type of lateral braid vikkel, because it is worked in a similar manner.

Step 1: Inc 1 st by inserting the tip of the left-hand needle underneath the strand between the last st worked and the next st from front to back, and k this lifted strand tbl with CC3. Place this new st to the left-hand needle.

Step 2: With MC, k tbl of the st to the left of the new st and k the new st in the usual manner with MC. Sl both sts off the left-hand needle onto the right-hand needle.

Step 3: Return the last st on the right-hand needle back to the left-hand needle. With MC, k the second st on the left-hand needle tbl, then k the first st in the usual manner with CC3, then sl both sts from the needle as before.

Step 4: Return the last st on the right-hand needle to the left-hand needle. With MC, k the second st on the left-hand needle tbl, then k the first st in the usual manner with MC, then sl both sts from the needle as before.

Rep Steps 3 and 4 to end of rnd. After slipping the last pair of sts from the left-hand needle, sl the st on the left-hand needle (the first st of the rnd) back onto the right-hand needle and pass the last st of the rnd over this st as if to BO to dec back to the original st count. *Tip*: When repeating Steps 3 and 4, always work the second st on the left-hand needle as k1 tbl using MC, then k the first st as usual, using the opposite color from the stitch you are knitting into.

Twisted Braid in Three Colors

Note: When moving the yarn in both this technique and the Double Twisted Braid in Two Colors (see below) from back to front and front to back of the work, always go between the two needles with the appropriate yarn.

Step 1: Leaving MC at the back, bring CC1 and CC3 to the front of the work.

Step 2: Sl 1 st as if to p, bring MC to front, pick up CC1 and bring it *under* the other two colors, then take it to the back of the work.

Step 3: Sl 1 st as if to p, bring CC1 to front, pick up CC3 and bring it *under* the other two colors, then take it to the back of the work.

Step 4: Sl 1 st as if to p, bring CC3 to front, pick up MC, and bring it *under* the other two colors, then take it to the back of the work.

Rep from Steps 2–4 to end of rnd.

Double Twisted Braid in Two Colors

Rnd 1: Leaving CC1 at the back, bring CC3 to the front of the work, *sl 1 st as if to p, bring CC1 to front, pick up CC3 and bring it *under* CC1 and to the back of the work, sl 1 st as if to p, bring CC3 to front, pick up CC1 and bring it *under* CC3 and to the back of the work; rep from * to end of rnd.

Rnd 2: K all sts with MC.

Rnd 3: Leaving CC1 at the back, bring CC3 to the front of the work, *sl 1 st as if to p, bring CC1 to front, pick up CC3 and bring it *over* CC1 and to the back of the work, sl 1 st as if to p, bring CC3 to

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).

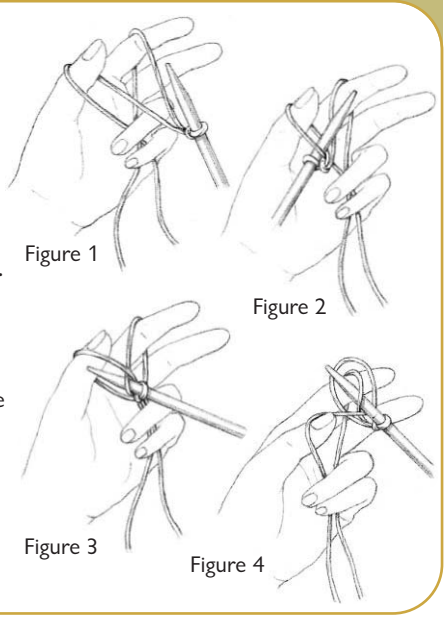


Figure 1 Figure 2 Figure 3 Figure 4

front, pick up CC1 and bring it *over* CC3 and to the back of the work; rep from * to end of rnd. *Tip*: The CC strands will become twisted around each other when working Rnd 1, but working Rnd 3 will twine them in the opposite direction to undo the twists.

Braid Bind Off

This is a classic bind off, using 2 colors instead of 1.

K1 CC3, *k1 MC, pass CC3 st over MC st to BO 1 st, k1 CC3, pass MC st over CC3 st to BO 1 st; rep from *, alternating colors as you BO.

Instructions

Note: Where indicated, follow the techniques as written above using the colors as noted.

With CC1 and CC3, CO 60 sts using a long-tail CO over two needles held parallel (see Technique sidebar on page 53). Place CC1 over index finger and CC3 over thumb. Carefully remove one needle and divide sts so there are 15 sts each on four needles. Join into a rnd, being careful not to twist.

Rnd 1: K with CC1.
Rnd 2: P with CC1.
Rnds 3 and 4: Work Kihnu Vits.
Rnd 5: K with CC2.
Rnds 6 and 7: *K2 CC2, k2 MC; rep from * to end.
Rnds 8 and 9: *K2 MC, k2 CC2; rep from * to end.
Rnds 10 and 11: K with CC2.
Rnd 12: Work Twisted Braid in Three Colors.
Rnd 13: K with CC2.
Rnds 14–17: Rep Rnds 6–9.
Rnd 18: K with CC2.
Rnd 19: Work Vikkel Braid in Two Colors.
Rnd 20: K with CC2.
Rnds 21–24: Rep Rnds 6–9.
Rnd 25: K with CC2.
Rnd 26: K with MC.
Rnd 27: Work Double Twisted Braid in Two Colors.
Rnd 28: K with MC.
Rnd 29: Rep Rnd 27.
Rnd 30: K with MC.
Rnds 31–34: Rep Rnds 6–9.
Rnd 35: K with CC2.
Rnds 36 and 37: Work Kihnu Vits, using CC1 for CC2 and CC2 for CC3.
Rnd 38: K with CC1.
Rnd 39: P with CC1.
Rnd 40: Work Braid Bind Off.

Make other cuff to match. Weave in all ends. Block cuffs under a damp towel.

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

CALENDAR

Sakkos (dalmatic) of Patriarch Philaret (ruled 1619–1633). Embroidered. Brocade, velvet, taffeta, satin, gold thread, gold, silver, and pearls. Italy. Circa 1620. Collection of the Kremlin's Armory Museum, Moscow, Russia. Part of Britannia and Muscovy: English Silver at the Court of the Tsars, at the Gilbert Collection, Somerset House, London, England. *Photograph courtesy of the Gilbert Collection Trust.*

EXHIBITIONS

Call for Entries. March 8–11. YWCA RAGS Thirteenth Annual Benefit: Juried Show and Sale of Wearable Art, at Mercedes-Benz of Tacoma, Washington. Entry deadline: December 11. Artist Coordinator, YWCA RAGS Guild, 405 Broadway, Tacoma, WA 98402; (253) 272-4181; www.ywcapiercecounty.org.

Call for Entries. April 25–28. First Annual OLFA Young Designers Okada Award, winners announced at the 2007 American Quilter's Society Quilt Show and Contest, at the Paducah Expo Center, Paducah, Kentucky. Entry deadline: January 3. www.olfa.com; www.americanquilter.com.

Tempe, Arizona. November 11. A Celebration of Lace and the Textile Arts, Fifteenth Annual Lace Day, sponsored by The Lacey Ladies of Arizona, at University Presbyterian Church. (480) 396-3162; jdoig@cableaz.com.

Berkeley, California. Through February 5. Whitework Embroidery: The Merging of Needle, Thread, Cloth, and Spirit, at the Lacis Museum of Lace and Textiles. (510) 843-7178; www.lacismuseum.org.

Folsom, California. February 2–4. Spoken without a Word, Twenty-Second Annual Quilt and Fiber Show, at Folsom Community Center. Dawn Licker, quilterprincess@sbcglobal.net; www.folsomquilt.org.

Oceanside, California. November 12–January 21. Quilt Visions 2006, at the Oceanside Museum of Art. (760) 721-2787; www.oma-online.org/home.html.

Ontario, California. January 18–21. Road to California Quilters Conference and Showcase, at the Ontario Convention Center. (909) 946-0020.

San Francisco, California. February 24–25. Symphony in Color Quilt Show 2007, at the Concourse Exhibition Center. (415) 661-6285; www.sfqg.org.

Torrance, California. November 5. Weaving and Spinning Festival, sponsored by Southern California Handweavers' Guild, at the Torrance Cultural Arts Center. (310) 613-0910; www.schg.org/festival.

Boulder, Colorado. November 30–December 6. Handweavers Guild of Boulder Annual Fiber Art Show and Sale, at Boulder County Fairgrounds. (303) 440-8086; www.handweaversofboulder.org.

District of Columbia. Through January 7. Pieces of a Puzzle: Classical Persian Carpet Fragments, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Millennium Kesa Africa by Betsy Sterling Benjamin. Appliquéd and machine-embroidered. Silk, cotton, synthetic fabrics, acid dyes, and rozome wax-resist. 1999. Part of A Sense of Place: An Artist's Tribute to the Seven Continents, at the Peabody Essex Museum, Salem, Massachusetts. *Photograph courtesy of the Peabody Essex Museum.*

District of Columbia. Through February 25. Mantles of Merit: Chin Textiles from Mandalay to Chittagong, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Schaumburg, Illinois. November 9–12. Greater Chicago Quilt Exposition, at the Renaissance Hotel and Convention Center. (215) 862-9753; www.quiltfest.com.

Wichita, Kansas. November 16–December 16. The Mapuche Weavings of Curihue, Chile, at the Fiber Studio. (316) 303-1996; fiberstudio@sbcglobal.net.

Fandango by Rachel Wetzler. Quilted. St. Charles, Illinois. 68 × 68 inches (172.7 × 172.7 cm). Part of Greater Chicago Quilt Exposition, at the Renaissance Hotel and Convention Center, Shaumburg, Illinois. *Photograph courtesy of Mancuso Show Management.*

Howard County, Maryland. November 4–5. Fifth Annual Locust Quilt and Craft WinterFest, at the Hilton Columbia. (410) 964-4811; www.locustquiltandcraft.com.

Salem, Massachusetts. December 16–June 3. A Sense of Place: An Artist's Tribute to the Seven Continents, at the Peabody Essex Museum. (978) 745-9500; www.pem.org.

St. Paul, Minnesota. Through January 7. American Fashion Transformed: Four Master Designers, at The Goldstein Museum of Design. (612) 624-7434; http://goldstein.cdes.umn.edu.

Appenzel embroidery. Maker unknown. Embroidered. Switzerland. Nineteenth century. 20 × 44 inches (50.8 × 111.8 cm). Part of Whitework Embroidery: The Merging of Needle, Thread, Cloth, and Spirit, at the Lacis Museum of Lace and Textiles, Berkeley, California. (15447 A).

Photograph courtesy of Lacis Museum of Lace and Textiles. Photograph by Jules Kliot.

Columbia, Missouri. November 10–12. Columbia Weavers and Spinners' Guild Seventeenth Annual Holiday and Exhibition Sale, at the Boone County Historical Society. http://cwsg.missouri.org/events.html.

Columbia, Missouri. November 18–19. A Trail of Stars Challenge Quilts 2006, at the Holiday Inn Expo Center. smithjm@missouri.edu.

St. Louis, Missouri. November 3–4. Weavers' Guild of St. Louis Twenty-Fourth Annual Sale, at the Brentwood Community Center. (636) 343-5643; www.siue.edu/wgsl/html/sale2006.htm.

Newark, New Jersey. Through November 28. After the Pharaohs: Art of Coptic Egypt A.D. 300–1000, at The Newark Museum. (973) 596-6550; www.newarkmuseum.org.

Westwood, New Jersey. November 4–5. Lace is What I Love, Eighteenth Annual Lace Day, sponsored by the Metropolitan Chapter of International Old Lacers, at the Elks Club. (201) 447-2485; liwil18@msn.com.

New York, New York. January 18–21. The American Antiques Show, a benefit for the American Folk Art Museum, at the Metropolitan Pavilion. (212) 977-7170, ext. 319; taas@folfartmuseum.org.

Amish Country, Ohio. November 2–4. 2006 Ohio Amish Country Quilt Shop Hop: Days Gone By, at twelve quilt shops throughout Amish Country. quiltshophop@zoominternet.net.

Canton, Ohio. November 17–18. Sixth Annual Small Quilt Show and Auction, at the Canton Civic Center. micheljr@netzero.net.

Alexandria, Virginia. November 14–January 7. Celebrate, Celebrate, at Potomac Craftsmen Fiber Gallery. (703) 548-0935; www.potomaccraftsmengallery.com.

Stanwood, Washington. April 6–7. Camano Island Quilters Biennial Quilt Show, at Stanwood High School. dmprintz@aol.com.

Madison, Wisconsin. Through December 17. New School Knitting: The Influence of Elizabeth Zimmermann and Schoolhouse Press, at the University of Wisconsin-Madison Helen Louise Allen Textile Center. (608) 262-1162.

London, England. Through January 28. Britannia and Muscovy: English Silver at the Court of the Tsars, at the Gilbert Collection, Somerset House. www.gilbert-collection.org.uk.

Mysterious Migration of Miscellaneous Objects by Pam RuBert. Quilted. Cotton fabrics, cotton and rayon thread, beads, digital archive prints, and photo transfers. Springfield, Missouri. 2004. 43 × 70 inches (109.2 × 177.8 cm). Part of Quilt Vision 2006, at the Oceanside Museum of Art, Oceanside, California.

Photograph courtesy of Oceanside Museum of Art. Photograph by Mike Campos.

SYMPOSIUMS AND WORKSHOPS

Treasure Island, Florida. November 10–12. Still Stitching with Susan, workshop with Susan Greening Davis, at the Thunderbird Beach Resort. www.susangreeningdavis.com.

Troy, Michigan. November 6–10. Japanese Embroidery with Shay Pendray, at the Somerset Inn. Sharon Schuber, (714) 998-7644.

Hempstead, New York. April 19–21. Defining Culture through Dress: Individual and Collective Identities, at Hofstra Cultural Center. (516) 463-5669; www.hofstra.edu/culture.

Brasstown, North Carolina. November 5–February 3. Clothing, quilting, and bargello classes, at the John C. Campbell Folk School. (800) 365-5724; www.folkschool.org.

Houston, Texas. November 2–5. International Quilt Festival/Houston, at the George R. Brown Convention Center. (713) 781-6864; www.quilts.com.

Lake District, England. May 5–11. An Appreciation and Study of Elizabethan Sweet Bags with Phillipa Turnbull, Jacqui Carey, and Jane Lemon. phillipaturnbull@crewelwork.com; http://careycompany.com/sweetbag.htm.

Jacket and skirt designed by Pauline Trigere (1909–2002). Wool houndstooth with silk blouse. 1960–1969. Collection of The Goldstein Museum of Design, University of Minnesota, gift of Audrae Diestler. Part of American Fashion Transformed: Four Master Designers, at The Goldstein Museum of Design, St. Paul, Minnesota.

Photograph courtesy of The Goldstein Museum of Design.

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.

Stop to Shop ~ Needlework Shop Directory

California

Sit 'N Stitch—Toluca Lake
Your one-stop shop for knitting, crochet, needlepoint, and cross-stitch. Handpainted needlepoint and cross-stitch with a variety of threads. We have about 60 different suppliers of yarns. Gift certificates available. Please visit our website www.sitnstitch.com; e-mail info@sitnstitch.com.
10154 Riverside Dr. *(818) 760-9330*

Indiana

House of Stitches—LaPorte
Your counted-thread headquarters. Everything from floss to frames. Friendly service, mail orders welcome. Mon–Fri 10–5:30; Sat 10–3. www.houseofstitches.com.
1700 Lincolnway Pl., Ste. 4 *(219) 326-0544*
(800) 455-8517

Missouri

Hillcreek Yarn Shoppe—Columbia
Specializing in natural fibers and unique hand-dyed yarns for knitting and crocheting. Also quality tools, books, supplies, and classes. At Exit 127, 1/2 block south of I-70.
1414 Rangeline Plaza, Stes. C, D *(866) 482-KNIT [5648]*

Carol Leigh's Hillcreek Fiber Studio—Columbia
Specializing in quality weaving, spinning, and natural dye supplies. We carry over 800 book titles, offer weekend and weeklong workshops, and manufacture adjustable triangle, square, and *new* rectangle looms.
7001 Hillcreek Rd. *(800) TRI-WEAV [874-9328]*

Florilegium Antiques & Needleart—Parkville
Antique textiles, beadwork, and embroidery. Silk, wool, linen, and metallic threads. Hand-dyed ribbons and threads galore. Japanese seed beads, Czech pressed-glass beads. Visit our website at www.florilegium.com.
180 English Landing Dr., Ste. 140 *(816) 746-6164*

Texas

Stonehill Spinning Ltd.—Fredericksburg
Penny Rug patterns, kits, and supplies; hand-dyed wool, fat quarters, bundles, and swatches; handcrafted needlecases, pincushions, rug hooking patterns, and supplies. Visit our website at www.stonehillspin.com.
104 A E. Ufer St. *(877) 990-8952*

Washington

Ana-Cross Stitch Inc.—Anacortes
Up-to-date handknitting yarn and kits, needlepoint fibers, cross-stitch, and hardanger. Located in Anacortes, the boating capital in beautiful northwest Washington. Visit our website at www.anacrossstitch.com.
719 Commercial Ave. *(360) 299-9010*

To be listed in *PieceWork*'s "Needlework Shop Directory," please contact Vicki Yost at (877) 613-4683 or VickiY@interweave.com. $75 per issue; $65 per issue for three-time commitment; $55 per issue with one-year (six-time) commitment.

PIECEWORK

Have a question about your PieceWork subscription?

We have the answer. Visit our website, e-mail, call, or fax your question and we'll be happy to assist you.

Go to www.interweave.com and click on Subscription Services in the page footer for new subscriptions, renewals, gift orders, and to change your address, pay your bill, and to submit subscription questions or concerns.

E-mail Address: Piecework@pcspublink.com
U.S. and Canadian Customer Service: (800) 340-7496
International Customer Service: (760) 291-1531
Fax Number: (760) 738-4805
U.S. Mail: PO Box 469107, Escondido, CA 92046-9107

Resource Guide

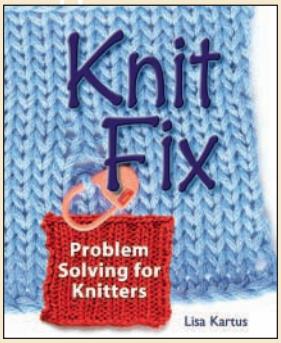
PIECEWORK MARKETPLACE

PREMIER CLASSIFIEDS

PieceWork Marketplace

Premier Classifieds

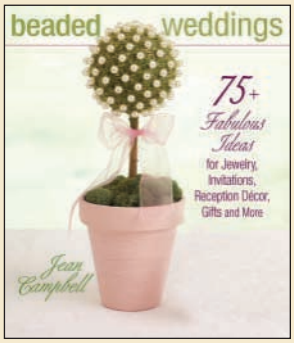
my wish list
Interweave books
holiday 2006



Knit Fix
Problem Solving for Knitters
Lisa Kartus

This is the essential repair manual for knitters, from the basics of what a stitch looks like to techniques for fixing the toughest knitting mistakes.

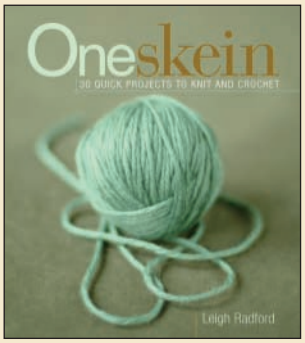
$19.95, hardbound with concealed wire-o, 7 x 9¼, 112 pages
ISBN 1-59668-011-3



Beaded Weddings
75+ Fabulous Ideas for Jewelry, Invitations, Reception Décor, Gifts, and More
Jean Campbell

All the inspiration and instruction you need for creating not only jewelry, but also handmade tiaras, veils, bouquet embellishments, cake toppers, invitations, heirloom-quality items, and more for a special day you'll never forget.

$24.95, paperbound, 8½ x 10, 144 pages
ISBN 1-931499-62-4



One Skein
30 Quick Projects to Knit and Crochet
Leigh Radford

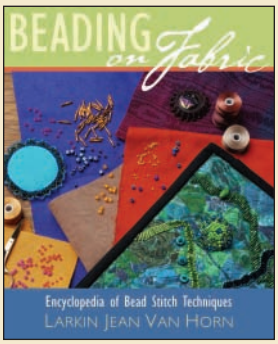
These classy patterns—from bags, purses, pillows, baby sweaters, arm warmers, bathroom décor, and more—each use just a single skein of yarn.

$19.95, paperbound with flaps, 8 x 8¾, 128 pages
ISBN 1-931499-74-8

The Knitter's Companion
Expanded and Updated
Vicki Square

The most essential knitting tool in every knitter's bag of tricks just got updated with color drawings, color photos of knitted swatches, innovative methods, and expanded technique sections plus easy reference charts and sidebar tips throughout. A must have!

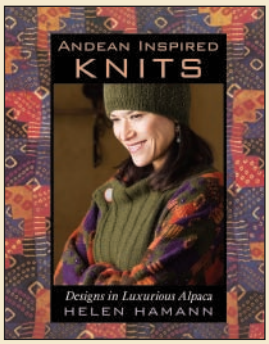
$19.95, hardbound with concealed wire-o, 7 x 5, 136 pages
ISBN 1-59668-001-6



Beading on Fabric
Encyclopedia of Bead Stitch Techniques
Larkin Jean Van Horn

This is the ideal teaching tool and reference guide, whether your medium is quilts, wearable arts, beaded jewelry, or woven or felted material. Learn to add sparkle, texture, and dimension to your work.

$21.95, hardbound with concealed wire-o, 7 x 9¼, 120 pages
ISBN 1-59668-004-0



Andean Inspired Knits
Designs in Luxurious Alpaca
Helen Hamann

Create dazzling knitwear designs with this collection of patterns inspired by pre-Columbian textiles from the culturally rich Andes in South America.

$24.95, paperbound, 8¾ x 11¼, 144 pages
ISBN 1-931499-93-4

Customizing Cool Clothes
From Dull to Divine in 30 Projects
Kate Haxell

The all-in-one resource for making your clothing your own. You'll learn to transform an inexpensive, mass-produced garment into a designer original using just simple materials and tools.

$21.95, paperbound, 8¼ x 10¼, 128 pages
ISBN 1-59668-015-6
AVAILABLE NOW!

Natural Knits for Babies and Moms
Beautiful Designs Using Organic Yarns
Louisa Harding

This inspired collection of patterns for mother and baby's first 18 months together is created with organically grown and naturally produced yarns.

$21.95, paperbound, 8½ x 9, 128 pages
ISBN 1-59668-010-5

INTERWEAVE PRESS
www.interweave.com
201 East Fourth Street • Loveland, Colorado 80537-5655
Shipping is $4.95 for the first book, $1.00 for each additional book
(800) 272-2193

Classifieds

ADVERTISER'S INDEX

Beads

HEIRLOOM GLASS BEADS, innovative supplies. Unique and antique! Color matching, bead sample cards, same-day service. Wholesale or retail: wholesale, low minimums; retail, no minimums. 60-page catalog just $3. **UniSyn Beadcats,** PO Box 2840, Wilsonville, OR 97070-2840. (503) 625-2323; fax (503) 625-4329; e-mail info@beadcats.com; www.beadcats.com.

Books and Video

HUGE SELECTION. New and out-of-print needlework books. Information for free catalogs and newsletter. **Ruth Kern Books,** PO Box 35366, Phoenix, AZ 85069. (800) 429-5075; rkern3@mindspring.com; fax (602) 944-1753; www.needlearts.com. Free book searches.

TOP TO BOBBIN Machine Quilting Videos. What are you waiting for? Learn to quilt or improve your skills. Have your own private quilting teacher at home showing you every detail. www.toptobobbin.com.

Events

PERFECT QUILTER'S RETREAT at northern Michigan resort, 4days/3 nights. Call (800) 729-9375 for free DVD or visit www.quilterretreat.com.

Felting and Felting Supplies

100% WOOL FELT from Spain and Holland, felting wool in 36 colors, darling felting kits, and complete supplies. **A Child's Dream Come True.** Free Catalog! (800) 359-2906; www.achildsdream.com.

NEEDLE FELTING KITS! Adorable critters, bags, dolls, tapestries, quilts. **Colonial Felting Needles and Tools.** www.myfavoritethimble.com or (877) 252-5024 for free brochure.

Kits and Gifts

LADYBUG CREATIONS. Stumpwork kits and supplies. New group projects now available. www.stumpwork.com.

Silk and Silk Ribbons

THE STORE ON THE CORNER stimulates the artist within you. We stock a large selection of ribbons including Hanah Silk ribbons, French wire ribbon, silk embroidery ribbons, and threads. Also novelty and small ribbons such as picot edge and grosgrain. See us on the Web at www.christenbrown.com.

Supplies

BOHEMIAN BUTTONS Exquisite glass buttons from the Czech Republic. Wholesale and retail. $15 for color catalog with periodic updates. For ordering information, please contact **Beads and Beyond,** 25 102nd Ave. NE, Bellevue, WA 98004. Phone (425) 462-8992.

Travel

HUNGARY

THE CLASSIC TRADITIONS OF BEADING and embroidery, August 17–31, 2007: "Hands-on" workshops with village masters. Juried Handicraft Fair in Budapest. Collect museum-quality pieces, enjoy home visits, and foods. **Eniko Farkas,** 156 Crescent Pl., Ithaca, NY 14850. (607) 273-2179; edf2@cornell.edu; www.folkscene.hu.

INTERNATIONAL

CRAFT and FOLK ART TOURS. Ecuador, Mexico, Romania, Morocco, Burma, India, Central Asia. Small, personalized groups. **Craft World Tours,** 6776PW Warboys, Byron, NY 14422. (585) 548-2667. Visit us on the Web at www.craftworldtours.com.

TEXTILE, COSTUME, and FESTIVAL TOURS from Behind The Scene Adventures. Travel with experts! Dye and mud cloth workshops in Mali, silk weaving and golden temples in Laos, carpet and yarn bazaars in Turkey, knitting villages in Peru/Bolivia! **Cynthia LeCount,** (510) 275-3662. www.btsadventures.com.

JOYCE PETSCHEK of BEAUTIFUL BARGELLO is opening her Tuscan farmhouse late-June and mid-September 2007 for luxury Bargello stitching retreats . . . plus Italian wines, pure chocolate, swimming, sightseeing. Contact info@BeautifulBargello.com.

MEXICO

TOURS AND WORKSHOPS IN UNDISCOVERED Mexico. Hands-on learning and uncommon, small-group travel into the weaver's world of deep Mexico. Trips like none you've ever taken. Winter 2007 schedule on the Web at www.traditionsmexico.com or e-mail us at traditionsmexico@yahoo.com.

Websites to Visit

ENJOY YOUR BEAUTIFUL NEEDLEPOINT for years framed on a custom-sized stool built from solid cherry in Beloit, Wisconsin. www.davidbausum.com.

WWW.LACEMAKING.COM provides all you need to make lace—European bobbins, Battenberg and Princess tapes. Antique and wearable lace. Home of the Lacemaking Circle discount club (Free!).

WWW.THREADNEEDLESTREET.COM has all the finest threads, fabrics, buttons, books, kits, and much more to create exquisite hand embroideries including counted cross-stitch, needlepoint, hardanger, and other fine needlework techniques. (425) 391-0528.

FINDINGS

Mary Polityka Bush

Mary Polityka Bush's pillows and sachet made from white linen placemats and napkins with taupe cotton embroidery and pulled work. *All photographs by Joe Coca.*

Pillows from Placemats and Napkins

Lovely though they were, the eight embroidered and pulled-thread linen placemats and napkins that I couldn't pass up in a charity shop did not match my dining room decor so I turned them into pillows to scatter across my bed. I sewed a rectangular pillow from one of the placemats and folded one napkin to make an envelope-shaped pillow. Two placemats joined lengthwise with strips of purchased linen added to the ends became a bolster. Four napkins, sewn point-to-point, became a square pillow. I lined each pillow with cotton muslin, stuffed it with synthetic batting, and added trim: a rosette made by gathering a strip of hem, button forms covered with snippets of embroidery, buttons, or ribbons from my stash. From corner motifs of the remaining napkins, I sewed sachets for my lingerie drawer, and from parts of the placemats, I machine-pieced squares in two sizes, which I handsewed to purchased, fabric-covered pillows.

Vintage Ornaments

Like my *Babci* (Grandmother in Polish) Lukasik, I cannot discard even small pieces of fabric, especially any with embroidery on them. This year, I made ornaments from several such snippets. Two coasters sewn back to back with a hole cut in the center became a small wreath. Clean pieces from a stained runner and a doily fragment became small mittens and bells. I stuffed each ornament lightly with thin fleece batting, wrapped the wreath with ribbon, and trimmed the mittens and bells with bows, rickrack, and scraps of lace. I made hanging loops from pearl cotton. The pastel colors of the ornaments make them suitable for year-round display, or they may be combined to make a mobile for a baby's room.

Mary Polityka Bush's vintage ornaments made from embroidered coasters, a runner, and doily.

Mary Polityka Bush's embellished socks.

Lace-Trimmed Socks

My friend Joan Fassett and I share a fondness for what she calls "happy socks"—brightly colored patterned or embellished anklets. Throughout our longstanding friendship, I have surprised her with a different pair of embellished socks every year. This year, I cut the crocheted lace edging from a vintage linen handkerchief and joined the cut edges of the lace with buttonhole stitches. After stretching the sock cuffs, I handsewed one piece of lace to the wrong side of each cuff and tacked a purchased ribbon rose to the right side of the cuff.

PIECEWORK®
MAGAZINE PRESENTS

Excellence in Needle Arts Awards 2006

2003 Needleworker of the Year Grand Prize Winner, Diane Horschak.
Nominated by Needle Arts Inc., Dearborn, Michigan.

Enter to Win!

The GRAND PRIZE is a $500 cash award from The National NeedleArts Association (TNNA).

TNNA Since 1974

The shop that nominates the GRAND PRIZE winner receives a $500 voucher to attend a TNNA show. First-place winners and the shops that nominate the winners receive $200 in prizes.*

Consult your local shop or www.pieceworkmagazine.com *for more details.*

The EXCELLENCE *in* NEEDLE ARTS AWARD is an annual, cooperative effort between *PieceWork* magazine, the sponsors, and needlework, quilt, and yarn shops across the country. This award promotes awareness of needlework on a nationwide scale.

Shops or individuals interested in participating in the program should contact
Annie Bakken
Interweave Press
(970) 613-4638
AnnieB@interweave.com

2004 Quilting First-Place Winner, Shirley Hansen

2004 Cross-Stitch First-Place Winner, Marguerite Rodgers

2004 Knitting First-Place Winner, Marti Ranney

Photographs by Joe Coca

FIRST-PLACE SPONSORS

Knitting & Crochet
PLYMOUTH YARN™ COMPANY INC.

Quilting
SUNFLOWER PATTERN CO-OPERATIVE

Counted Thread
CREATIVE WORLD DMC

Needlepoint
ZWEIGART® THE needlework fabric

Tatting/Lace-Making
Presencia HILATURAS USA

Embroidery
the CARON collection

*See rules for details.

Let it Snow Let it Snow Let it Snow

As long as you love them so, show it with unique cross stitch gifts this holiday season. Personalized Stockings for the mantel, Sachet Bags to hold small special treasures, plush Pillows for relaxing, Hooded Towels for cozying up, and a beautiful hand-stitched wall hanging to complete the heart-warming scene.

Charles Craft products are available in craft and retail stores nationwide. Sign onto www.CharlesCraft.com for more information or to find a shop near you.

The Let It Snow Collection features designs exclusively for Charles Craft products and fabrics. For a free Let It Snow design booklet, send $3.00 for postage and handling to Charles Craft, Attn: Let It Snow, P.O. Box 1049, Laurinburg, NC 28353.

Let It Snow designed by Lois Winston.

Charles Craft

If it's worth your time, it's worth Charles Craft