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Volume XV Number 4

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ON THE COVER: A KNITTED LACE SHAWL PURCHASED BY JOYCE WALKER IN RUSSIA. SEE PAGE 12.
Photograph by Joe Coca.

DEPARTMENTS

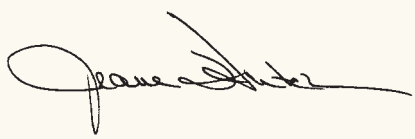
COLUMNS

FEATURES / Projects

NOTIONS

Welcome to our special travel adventure—ports of call include Russia, Africa, Spain, India, Sweden, England, and Japan. Whether you're actually traveling this summer or just indulging in some armchair travel, I hope you'll find inspiration within these pages. Our contributors are your travel guides. We would not be able to produce *PieceWork* without these far-flung correspondents—they truly are the heart and soul of the magazine.

It is with great sadness that I dedicate this issue to the memory of one of our longtime contributors, Deborah Pulliam, who passed away May 22 at her home in Castine, Maine. Deborah's first article for *PieceWork* appeared in the July/August 1995 issue, and she became our contributing historian in 2004. She brought so many memorable stories to these pages: "The Pearly Kings and Queens of London" (July/August 1997), "Queen Mary's Dolls' House" (November/December 2000), "Knitted Containers: Ubiquitous, Useful" (January/February 2007), and "Where the Tailor Got His Clothes" (September/October 1997) are among her best. Deborah's passion for needlework and its legacy was evident in each and every contribution, from book reviews to projects to feature articles. She was a staunch supporter of *PieceWork*, an esteemed colleague, and my friend. My travels will not be the same without her.



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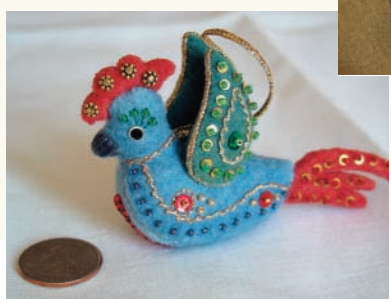
BY POST

Grandmother Jim's Bird Ornament

After many years of making stitched ornaments on evenweave fabrics, I wanted to do something different this year [2006]. Your feature on Jim Bennett and the bird ornament project ("Grandmother Jim's Magical Christmas Tree Skirt and Ornaments" and "Stitch My Grandmother Jim's Whimsical Bird Ornament," November/December 2006) caught my eye. I wanted my bird to be small so I did not adjust the template size; instead of sequins, I downsized to size 16 paillettes for most of the decoration, used a thinner braid applied using the knot stitch instead of by couching, and stitched the beak with cotton floss. I had fun making it, and I now have a unique ornament.

Terry Clarke
Gaithersburg, Maryland



Terry Clarke's bird ornament. Stitched. Felt, sequins, and beads. Gaithersburg, Maryland. 2006. 4 × 2¼ inches (10.2 × 5.7 cm). *Photograph by Terry Clarke.*

I have a cherished bird ornament nearly identical to the one featured in "Stitch My Grandmother Jim's Whimsical Bird Ornament." Just like Ms. Barrett's, my ornament was made by my maternal grandmother; I have always called it the Magic Bird. Until I found this issue of *PieceWork*, the only information I could find about the ornament was that it likely came from a kit from the late 1950s or 1960s. I am so pleased that I now can make my own Magic Bird.

Sid Simpson
Pinellas Park, Florida

Felted bird ornament made by Sid Simpson's maternal grandmother. Felt, sequins, and beads. Date unknown. *Photograph by Sid Simpson.*

Assisi embroidery stitched by M. Louise Edwards. 2007. *Photograph by M. Louise Edwards.*

Assisi Embroidery

The May/June 1999 issue of *PieceWork* included "Four Assisi Projects to Stitch." I remembered that article when I needed an Assisi entry for an exhibition that the Brandywine Chapter of the Embroiderers' Guild of America was planning. The finished piece was included in One Stitch at a Time at Winterthur Museum in early 2007.

M. Louise Edwards
Avondale, Pennsylvania

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.*

BOOK MARKS

The 1776 Quilt: Heartache, Heritage, and Happiness

Pam Holland

Elmhurst, Illinois: Breckling Press, 2007. Softbound, 176 pages, $29.95. ISBN 1-933308-10-9.

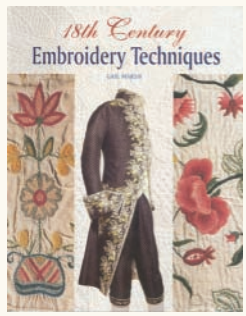
Pam Holland shares the process she used to re-create a quilt that had been started by soldiers on a Bohemian battlefield in 1776. Images of the striking, intricate, original quilt, now in the collection of the City Museum in Bautzen, Germany, explain clearly why Holland was so captivated by it. Although the original was made with scraps from uniforms and blankets, Holland used modern cotton fabrics and machine appliqué and quilting; after more than 9,500 hours, she finished the re-creation. Readers not only will have the opportunity to delve into the mind of the quilter through numerous journal entries made while she was in the process of re-creating the quilt, they also can use the step-by-step directions for the center square from the re-creation and six complete quilts inspired by motifs from the original. Holland's journey and quilt are as remarkable as the original.

—Alexandra Eastman

Eighteenth Century Embroidery Techniques

Gail Marsh

Lewes, East Sussex, England: Guild of Master Craftsman, 2006; distributed by Sterling Publishing, New York. Hardbound, 192 pages, $24.95. ISBN 1-86108-476-5.



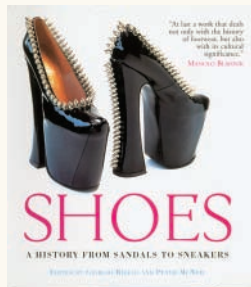
Eighteenth-century England was well known for exquisite and well-executed embroidery, most of it worked by male professionals under stringent guild rules. In delving into this world, Gail Marsh offers detailed information on the materials used, the lives of the needleworkers, and surviving examples of their work. Lavishly illustrated with color images of objects along with line drawings, stitch diagrams, and patterns for nine techniques, including metal thread, silk embroidery, quilting, whitework, and crewel, this book will appeal to embroiderers, historians, and collectors.

—Jane Dylan

Shoes: A History from Sandals to Sneakers

Giorgio Riello and Peter McNeil, eds.

New York: Berg, 2006. Hardbound, 440 pages, $49.95. ISBN 1-84520-443-3.



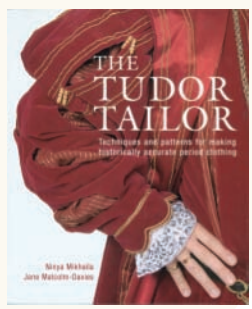
A sentence from the introduction to this well-researched book sets the stage: "The notion that shoes indicate a great deal about a person's taste (or disdain for such things) and identity. . . [,] class status and gender, is not an invention of modernity. . . ." The footwear described and illustrated in *Shoes: A History from Sandals to Sneakers* ranges from the sandals worn in ancient Greece to twenty-first-century Manolo Blahniks, from absurd, high-heeled, knee-high leather boots to totally practical sneakers. This is a book for costume and textile historians as well as shoe lovers.

—Sam Eliot

The Tudor Tailor: Techniques and Patterns for Making Historically Accurate Period Clothing

Ninya Mikhaila and Jane Malcolm-Davies

Hollywood, California: Quite Specific Media, 2006. Softbound, 160 pages, $35. ISBN 0-89676-255-6.



If you need an authentic period costume for the next Renaissance Faire or costume ball, check out this book. It's packed with information on life and clothing in sixteenth-century England as well as patterns and step-by-step instructions for making men's and women's garments, including ruffs and collars. Photographs of period objects and portraits of people wearing period clothing are inspirational.

—Alexandra Eastman

CALENDAR

Bridal gown. Maker unknown. Silk patterned jacquard. 1890s. The Lacis Museum of Lace and Textiles, Berkeley, California.

Photograph courtesy of the Lacis Museum of Lace and Textiles.

Floral shawl by Michel Dubost for Ducharne. Embroidered and handstenciled. Silk. 1925. France. Francesca Galloway, London, England.

Photograph courtesy of Francesca Galloway.

Mules by Manolo Blahnik. Gold metallic lizard skin with faux pearls and crystal teardrops. 1998. England. Gift of Manolo Blahnik. The Museum at the Fashion Institute of Technology, New York, New York.

Photography courtesy of The Museum at the Fashion Institute of Technology. Photograph by Irving Solero.

Call for Entries. October 3–December 15. Domestic Art–Between Functional and Fine, at the Museum and Arts Center in Sequim, Washington. Entry deadline: August 1. (360) 861-2257; www.fiberartsfestival.org.

Call for Entries. Postcard Art Competition/Exhibition, at the Curt Teich Postcard Archives, Lake County Discovery Museum. Entry deadline: August 21. (847) 968-3401; www.lcfpd.org/pace.

Phoenix, Arizona. Through September 2. Automotivated, ensembles created by some of the top couturiers of the 1930s to match automobiles, at the Phoenix Art Museum. (602) 257-1222; www.phxart.org.

Berkeley, California. Through August 4. Bridal Fantasies: The Fashion of Dreams, at the Lacis Museum of Lace and Textiles. (510) 843-7178; www.lacismuseum.org.

Riverside, California. Through September 9. A Celebration of Japan's Textile and Costume Traditions, at the Riverside Metropolitan Museum. (951) 826-5273; www.riversideca.gov/museum.

Augusta, Maine. July 27–29. Thirtieth Annual Maine Quilts, at the Augusta Civic Center. www.mainequilts.org.

Baltimore, Maryland. Through August 26. Gee's Bend: The Architecture of the Quilt, at The Walters Art Museum. (410) 547-9000; www.thewalters.org.

Boston, Massachusetts. Through July 6. Tsutsugaki Textiles from the Collection of David and Marita Paly and Beyond Basketry: Japanese Bamboo Art, at the Museum of Fine Arts, Boston. (617) 267-9300; www.mfa.org.

Lansing, Michigan. Through August 13. Weavings of War: Fabrics of Memory, at the Michigan State University Museum. (517) 355-2370; http://museum.msu.edu/exhibitions/current/weavingsofwar.html.

St. Louis, Missouri. Through October 6. Discontinuous Threads in Motion, at the St. Louis Artists' Guild. (314) 727-6266; www.stlouisartistsguild.org.

New York, New York. Through September 9. The Great Cover-up: American Rugs on Tables, Beds, and Floors, at the American Folk Art Museum. (212) 265-1040; www.folkartmuseum.org.

New York, New York. Through November 10. Luxury, at The Museum at the Fashion Institute of Technology. (914) 636-3784; www.fitnyc.edu/museum.

Kent, Ohio. Through August 12. Figured and Fancy Coverlets in the Kent State University Museum Collection, at the Kent State University Museum. (330) 672-3450; www.kent.edu/museum.

Bath, England. Through September 2. Pockets of History, at the Museum of Costume, Bath. 44 12 2547 7173; www.museumofcostume.co.uk.

London, England. Through July 14. Neo-Classicism to Pop: European Textile Design 1790–1970 Part I: Twentieth Century Textiles, at Francesca Galloway. 44 20 7499 6844; www.francescagalloway.com.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS

Louisville, Kentucky. September 12–16. Celebration of Needlework, at the Louisville Downtown Marriott. (603) 888-9970; www.celebrationofnw.com.

Manchester, New Hampshire. August 16–19. World Quilt Show–New England, at the Radisson Center of New Hampshire. (215) 862-9753; www.worldquilt.com.

Tulsa, Oklahoma. July 29–August 4. International Old Lacers Convention 2007, at the Southern Hills Marriot. www.internationaloldlacers.org.

Nashville, Tennessee. August 22–25. American Quilter's Society 2007 Expo, at the Gaylord Opryland Resort and Convention Center. www.americanquilter.com.

Broken Star variation by Magdalene Wilson. Quilted. Cotton, wool, and silk. 1925. Gee's Bend, Alabama. (EX.2006.GB.17). The Walters Art Museum, Baltimore, Maryland.

Photograph courtesy of the Walters Art Museum.

A Small Church by Maria Lucia Azara de Andrade. Quilted. Winner: Best of Country–Brazil at the 2006 World Quilt Competition. World Quilt Show–New England, Manchester, New Hampshire.

Photograph courtesy of Mancuso Show Management.

Bed rug attributed to Deborah Leland Fairbanks (1739–1791) and unidentified family member. Wool. Littleton, Grafton County, New Hampshire. 1803. 101 x 96 inches (256.5 x 243.8 cm). Gift of Cyril Irwin Nelson in honor of Joel and Kate Kopp. (2004.14.3). The American Folk Art Museum, New York, New York.

Photograph courtesy of the American Folk Art Museum.

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.

anticipation
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Getting Started Knitting Socks

Ann Budd

If you can knit and purl, you can knit your very own socks! Veteran sock knitter Ann Budd shows how in *Getting Started Knitting Socks* where each step—from casting on stitches for the leg to working the misunderstood Kitchener stitch at the toe—is broken down into its basic elements and illustrated with clear photographs and drawings. Knitters will find basic instructions for knitting socks at five different gauges and for five different sizes. Follow one of the 16 patterns provided or create a new sock by adding your own stitch pattern—dozens of rib, cable, and lace patterns are provided for your own experimentation.

$18.95, Hardbound, 8 x 8, 136 pages
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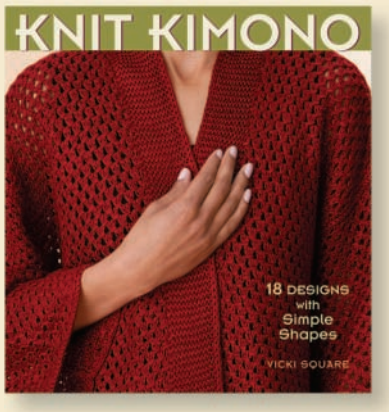

Knit Kimono

18 Designs with Simple Shapes

Vicki Square

In *Knit Kimono*, author Vicki Square has created 18 unique designs, each illustrating a knitted interpretation of a style or feature of traditional kimono. Although the projects may look difficult, they are based on simple rectangular shapes that require very little shaping on the knitter's part and are ideal first-garment projects for knitters wanting to venture beyond scarves. The styles and shapes of the garments run the gamut from short to long, rectangular sleeves to shaped, straight to overlapping front opening, with sleeves or without, casual to dressy. Learn the brief history of the traditional kimono shape and how it has endured through centuries of political and social change.

$24.95, Paperbound, 8½ x 9, 128 pages
ISBN 978-1-931499-89-7
SEPTEMBER 2007

Bag Style

Innovative to Traditional, 22 Inspirational Handbags, Totes, and Carry-alls to Knit and Crochet

Pam Allen and Ann Budd

Show off your style with a one-of-kind knitted, crocheted, or felted bag! Following the success of *Scarf Style*, *Wrap Style*, and *Lace Style*—with more than 100,000 copies sold—the editors of *Interweave Knits* have selected signature bag designs by top knitwear designers sure to be a hit with beginner and experienced knitters alike. Whether you prefer a felted messenger-style bag, a delicate lacy doily purse, an oversize weekend tote bag, or a fine linen purse for a night out on the town, *Bag Style* has you covered. The Design Notebook examines bag construction and ways to give knitted or crocheted bags shape, depth, stability, handles, and closures. *Bag Style* has all the inspiration, technique, and details you need to create with confidence.

$21.95, Paperbound, 8¼ x 9, 128 pages
ISBN 978-1-59668-043-2
NOVEMBER 2007

Folk Style

Innovative Designs to Knit including Sweaters, Hats Scarves, Gloves, and More

Mags Kandis

Folk Style explores the theme of ethnic knitting traditions with a modern twist. Whether it's a simple one-colored, textured pair of mittens or a multicolored sweater, this pattern collection is steeped in fabulous ethnic influence. Top designers including Kristin Nicholas, Kate Gilbert, Annie Modesitt, Leigh Radford, and more have contributed inspirational pattern designs, ranging from a patchwork jacket, felted mukluks, a Slavic stovetop hat, a tribal baby carrier, Fair Isle socks, and much, much more. The Design Notebook focuses on color, motif, detail and style, and knitting and embroidery techniques. Filled with luscious lifestyle photos and easy-to-follow step-by-step instructions, *Folk Style* has everything the knitter needs to create amazing styles.

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The Best of *Interweave Knits*

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Edited by Ann Budd

This classic pattern collection is a must-have for both *Interweave Knits* collectors and newcomers to the *Knits* world! *The Best of Interweave Knits* showcases 26 memorable designs from our first ten years of publishing innovative and appealing patterns for knitters. These timeless scarves, stoles, cardigans, pullovers, vests, jackets, totes, and more from top knitwear designers are an impressive collection for any knitter. With an introduction by former *Knits* Editor in Chief Pam Allen, *The Best of Interweave Knits* also includes a dozen favorite articles derived from the popular Beyond the Basics column, a great refresher on essential techniques. Spoil yourself or your favorite knitter with this beautiful pattern collection and reference guide.

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OCTOBER 2007

Knitting Little Luxuries

Beautiful Accessories to Knit

Louisa Harding

Pamper yourself and your friends with beautiful, luxurious knitted gifts. From a lavish striped cloche hat to a sophisticated wrap with delicate embroidery, these quick projects are stylish, sumptuous, use small amounts of yarn, and can be created by even the novice knitter. Choose from chapters "Details," "Urban," "Luxury," and "Warmth" that showcase unique design elements and style trends. Projects range from hats, mittens, purses, wraps, tops, scarves, socks, and sweaters, and include additional variations using different yarns, edgings, stitches, or embellishments to provide extra inspiration for personalization. Beautiful photography and contemporary designs will make *Knitting Little Luxuries* the new favorite of both beginning and experienced knitters looking for gorgeous gifts to knit.

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60 photographs, 40 illustrations
ISBN 978-1-59668-054-8
NOVEMBER 2007

Introducing The Harmony Guides

The Harmony Guides have been long-standing references for handcrafters for more than thirty years, a series offering clear, concise instructions for stitches—perfect for the beginning knitter but an excellent refresher for those skilled in the craft. Designer Erika Knight, author of the *Simple Knits* series, lends her expertise in the series redesign, updating *The Harmony Guides* with new stitches and know-how. Each book features 250 classic and contemporary stitches knitted in modern yarns. From simple stitches to more intricate ones, *The Harmony Guides* are an essential reference tool.

Harmony Guide: Cables and Arans

250 Stitches to Knit

$22.95, Paperbound, 8½ x 8½
272 pages
ISBN 978-1-59668-058-6
OCTOBER 2007

Harmony Guide: Knit and Purl

250 Stitches to Knit

$22.95, Paperbound, 8½ x 8½
272 pages
ISBN 978-1-59668-056-2
OCTOBER 2007

Harmony Guide: Lace and Eyelets

250 Stitches to Knit

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272 pages
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OCTOBER 2007

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TAPESTRY

Fragments of multiple-medallion carpets. Makers unknown. Woven. Iran or Afghanistan, Khorasan Province. Safavid Period, second half of the sixteenth century. Collection of The Textile Museum. (R63.00.17). Acquired by George Hewitt Myers in 1956 (above) and collection of The Metropolitan Museum of Art, the Page and Otto Marx Jr. Foundation Gift and Rogers Fund, 2001 (below). *Photographs courtesy of The Textile Museum.*

Online Carpet Exhibition

The Textile Museum's online exhibition, Pieces of a Puzzle: Classical Persian Carpet Fragments, provides insights into nine Khorasan carpet fragments from the Persian Safavid dynasty (1502–1736). Cultural, aesthetic, and historical information about Khorasan's history and the distinctive knotting technique that distinguishes Khorasan carpets from those made in other parts of Persia are included.

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

New Craft Revival Website

The craft revival of the late nineteenth and early twentieth centuries in western North Carolina and the people who promoted the growth of traditional mountain crafts and brought scholars and artisans to the area are the focus of an online collection. The website features a digital archive of images of craft objects, photographs, documents, and other materials from museums, craft schools, libraries, and local historical societies.

NEW CRAFT REVIVAL — http://craftrevival.wcu.edu

A bonnet made in honor of Rachel Wright, a convict sent to Australia, which will become part of Christina Henri's installation.

Colonial Women's Bonnets

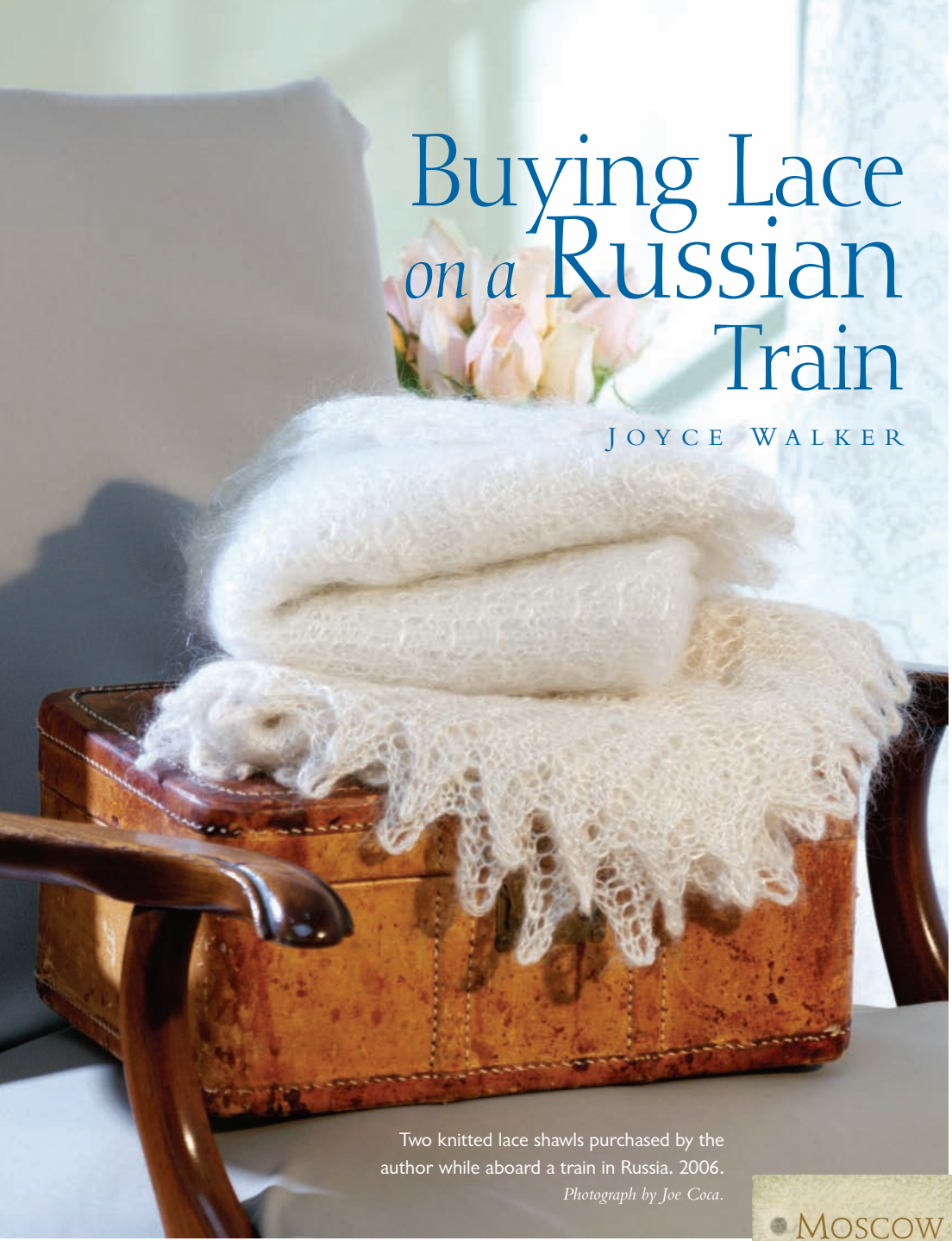
Christina Henri, a conceptual artist from Hobart, Tasmania, Australia, will create an installation of 25,266 replicas of colonial women's bonnets titled Roses from the Heart for display beginning March 8, 2008, in Hobart. The bonnets commemorate England's forced transportation of convict women to America (until 1776, when America declared independence from British rule) and Australia. From Hobart, the exhibition will travel to the Australian cities of Sydney and Adelaide as well as to Ireland, England, Scotland, Wales, Canada, the United States, and New Zealand. Henri is enlisting people from around the world to sew a bonnet to represent one of the convict women. More information and the pattern for the bonnet may be found at Henri's website.

CHRISTINA HENRI — www.christinahenri.com.au

A basket of bonnets waiting to be used in the Blessing of the Bonnets ceremony at St. David's Cathedral, Hobart, Tasmania, Australia, on International Women's Day, March 8, 2007. These bonnets will become part of Christina Henri's installation. *Photographs courtesy of John Darcey.*

Buying Lace *on a* Russian Train

JOYCE WALKER



Two knitted lace shawls purchased by the author while aboard a train in Russia. 2006. *Photograph by Joe Coca.*

WHEN MY HUSBAND, Ron, and I decided to visit the place in Russia from which his grandparents left to come to America in 1903, we engaged Luda Hamblin, a travel agent who had grown up in Russia, to arrange a trip for us. Ron's grandparents were Volga Germans, descendants of a group of Germans who had heeded the invitation of Catherine the Great (1729–1796) to leave Germany and come to Russia to farm the land, and they had lived in the village of Frank (Medveditskoi-Krestovoi Buerak in Russian) located in Saratov Province in the Lower Volga region on the Medveditsa River.

We traveled from St. Petersburg to Moscow, from there to Saratov, and finally to Frank. The Russians destroyed most of the Volga German communities, including Frank, during World War II (1939–1945), and the inhabitants were exiled to Siberia to work in prison camps. Frank has now been rebuilt and contains about 2,500 people, including thirty families of Volga Germans. No relatives of Ron's still live there, but we did visit the home of Katherina Hoff, a Volga German who happened to have examples of gorgeous lace displayed throughout her home. (Friends back home had suggested that I purchase lace while in Russia, but Katherina's lace, unfortunately, was not for sale.)

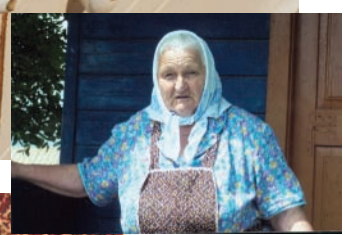
After visiting Volgograd, Ron and I were asleep on the overnight train back to Moscow when Russ Stacey, a good friend and traveling companion, awakened us at about 11:30 to tell us that some women were standing on the platform outside the train

offering lace for sale (he knew that I had been searching without success for handmade lace since we had arrived in Russia). I left our compartment and went looking for the women. I bought a square knitted lace shawl while leaning out of the train. On my way back to my compartment, I met another one of the women; this one had boarded the train, trying to sell her work. She had a beautiful rectangular knitted lace shawl, which I also purchased. (Each shawl cost 300 rubles, the equivalent of $11.13.) It wasn't until I stepped back into my compartment, holding my treasures, that I realized I was still in my nightgown.

In Moscow, I purchased two lace doilies made of linen and several small replicas of Fabergé eggs for necklaces in stores, but it was the shawls that captivated me. After returning home, I learned that the shawls were similar to Orenburg shawls, so fine that they can be passed through a wedding ring, and that the tradition of the Orenburg shawl dates to the seventeenth-century when the wives and daughters of the Cossacks living on the Russian steppes began to knit the shawls (see *PieceWork* articles "Orenburg Gossamer and Warm Shawls from Russia," September/October 2000, and "Cobwebs from the Steppes: Russian Lace-Knitted Shawls," May/June 1995). I previously had no idea of the long history of knitted lace shawls in Russia. Now, knowing what I know, I think I'll try shopping in my nightgown more often! ❖

ABOUT THE AUTHOR. *Joyce Walker and her husband, Ron, live in Loveland, Colorado.*

Two linen lace doilies purchased by the author in a store in Moscow, Russia. 2006. *Photograph by Joe Coca.*



Katherina Hoff outside her home and lace on display in her home in Frank, Russia. *Photographs courtesy of the author.*

A Russian Lace Scarf *to* Knit

DIXIE FALLS AND JANE FOURNIER

This lace scarf will become a cherished addition to your wardrobe: Whether you wear it for warmth or to show the beauty of the traditional-style pattern, you'll find that the silk/wool yarn drapes softly and comfortably around your neck.

The scarf is knitted on two needles and has a garter-stitch foundation. You won't need lace-knitting experience to make the scarf, but you should be familiar with the three types of decrease used in the pattern (k2tog; ssk; and sl 1, k2tog, psso), how to make a yarn over, and how to graft stitches together.

INSTRUCTIONS

Notes: Use stitch markers to separate different patterns or pattern repeats. Use different colors for the first and last stitch markers on the row. One of the colors falling at the beginning of the row will indicate a right-side or pattern row; the other color at the beginning of the row will indicate a wrong-side row. The work starts by knitting the border

Materials

JaggerSpun Zephyr (laceweight), 50% merino wool/50% tussah silk yarn, 2 ounces (56.7g)/ball, 2 balls of Pewter
Needles, size 2 (2.75 mm), 10 inches (25.4 cm) long
Stitch markers
Stitch holder
Tapestry needle
Rustproof pins

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

Finished size: About 66 inches long (168 cm) and 12 inches (30 cm) wide
Gauge: Exact gauge is not critical for this project

Abbreviations

BO—bind off
CO—cast on
k—knit
k2tog—knit 2 stitches together
pm—place marker
prev—previous
p—purl
psso—pass slipped stitch over
rep—repeat
sl—slip
st(s)—stitch(es)
ssk—slip the next two stitches knitwise, one at a time, then insert the tip of the left-hand needle into the fronts of these two stitches from the left, and knit them together from this position
yo—yarn over

at one end of the scarf. You then pick up the stitches along the edge of the border and knit the side borders and snowflake motif, which make up the body of the scarf, at the same time. When the scarf is long enough (it may be made longer or shorter by increasing or decreasing the number of snowflake motifs), knit the border for the far end and graft it to the body of the scarf. See the sidebar on page 15 for the patterns for the borders and snowflake motif.

CO 10 sts loosely. Following the directions for the End Border Pattern, work 12 complete patterns, finishing with Row 1. BO loosely but do not break the yarn. Pick up and k 1 st in each of the 73 loops formed along the straight edge of the beginning border—73 sts.

Divide the border and snowflake sts as follows: K8, pm, k15, k2tog, k23, k2tog, k15, pm, k8—71 sts.

Row 1 of the Scarf: Work Row 1 of the Right Border Pattern, sl marker, work Row 1 of the Snowflake Pattern, sl marker, work Row 1 of the Left Border Pattern.

Row 2 of the Scarf: Work Row 2 of the Left Border Pattern, sl marker, work Row 2 of the Snowflake Pattern, sl marker, work Row 2 of the Right Border Pattern.

Continue working the Right Border, Snowflake, and Left Border Patterns across the rows, following the row rep instructions for each pattern, until there are 12 snowflake motifs in the center panel or the scarf is the desired length with a multiple of 3 snowflake motifs. End with Row 1 of the Snowflake Pattern and Row 13 of the Right and Left Border Patterns.

Last Row of the Scarf: K9, remove marker, k55, remove marker, k9—73 sts. Leave the sts on the stitch holder and set the scarf aside.

CO 10 sts loosely. Following the directions for the End Border Pattern, work 12 complete patterns, finishing with Row 1. BO loosely. Pick up the loops along the straight edge of the end border and place them on a knitting needle. Using the tapestry needle threaded with yarn, graft the border loops with the scarf stitches on the stitch holder.

Darn in loose ends. Wash the scarf in warm water and mild detergent; rinse well. Do not scrub or wring the scarf while it is wet. Roll the wet scarf in a towel to absorb the excess water. Lay the damp scarf on an ironing board or on thick bath towels spread on a flat surface. Stretch the scarf to its final size and pin it in place through each point of the zigzag edge of the border. Leave the scarf pinned in place until it is completely dry, then remove the pins.

This project was included in the May/June 1995 issue of PieceWork.

The knitted lace scarf designed by Dixie Falls and Jane Fournier. *Photograph by Joe Coca.*

Patterns

End Border

Row 1: Yo, k2tog, k1, (k2tog, yo) twice, k2tog, k1.
Row 2 and all even-numbered rows: K.
Row 3: Yo, k2tog, k3, yo, k2tog, yo, k2.
Row 5: Yo, k2tog, k4, yo, k2tog, yo, k2.
Row 7: Yo, k2tog, k5, yo, k2tog, yo, k2.
Row 9: Yo, k2tog, k3, (k2tog, yo) twice, k2tog, k1.
Row 11: Yo, k2tog, k2, (k2tog, yo) twice, k2tog, k1.
Row 12: K.
Rep Rows 1–12.

Right Border

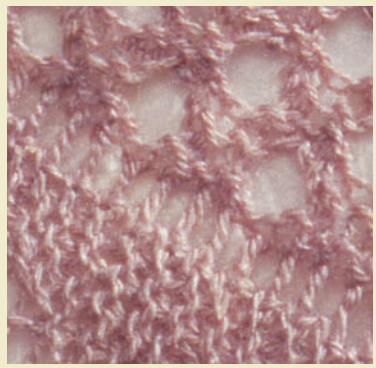
Row 1: K2, yo, k2tog, yo, k2, yo, k2tog.
Row 2 and all even-numbered rows: K.
Row 3: K2, yo, k2tog, yo, k3, yo, k2tog.
Row 5: K2, yo, k2tog, yo, k4, yo, k2tog.
Row 7: K2, yo, k2tog, yo, k5, yo, k2tog.
Row 9: K1, (k2tog, yo) twice, k2tog, k3, yo, k2tog.
Row 11: K1, (k2tog, yo) twice, k2tog, k2, yo, k2tog.
Row 13: K1, (k2tog, yo) twice, k2tog, k1, yo, k2tog.
Row 14: K.
Rep Rows 3–14.

Left Border

Row 1: Ssk, yo, k2, yo, k2tog, yo, k2.
Row 2 and all even-numbered rows: K.
Row 3: Ssk, yo, k3, yo, k2tog, yo, k2.
Row 5: Ssk, yo, k4, yo, k2tog, yo, k2.
Row 7: Ssk, yo, k5, yo, k2tog, yo, k2.
Row 9: Ssk, yo, k3, (k2tog, yo) twice, k2tog, k1.
Row 11: Ssk, yo, k2, (k2tog, yo) twice, k2tog, k1.
Row 13: Ssk, yo, k1, (k2tog, yo) twice, k2tog, k1.
Row 14: K.
Rep Rows 3–14.

Snowflake

Row 1: K2, (k2tog, yo twice, k2tog) 5 times, k11, (k2tog, yo twice, k2tog) 5 times, k2.
Row 2 and all even-numbered rows: K, working k1, p1 into each yo twice wherever there is a yo twice in the prev row.
Row 3: K25, ssk, yo, k1, yo, k2tog, k25.
Row 5: (K2tog, yo twice, k2tog) 5 times, k4, ssk, yo, k3, yo, k2tog, k4, (k2tog, yo twice, k2tog) 5 times.
Row 7: K26, yo, sl 1, k2tog, psso, yo, k26.
Row 9: K2, (k2tog, yo twice, k2tog) 4 times, k5, yo, k2tog, k5, ssk, yo, k5, (k2tog, yo twice, k2tog) 4 times, k2.
Row 11: K24, yo, k2tog, k3, ssk, yo, k24.
Row 13: (K2tog, yo twice, k2tog) 4 times, k5, yo, k2tog, k2, yo, k2tog, k1, ssk, yo, k2, ssk, yo, k5, (k2tog, yo twice, k2tog) 4 times.
Row 15: K22, yo, k2tog, k2, yo, sl 1, k2tog, psso, yo, k2, ssk, yo, k22.
Row 17: K2, (k2tog, yo twice, k2tog) 3 times, k5, yo, k2tog, k2, yo, k2tog, k5, ssk, yo, k2, ssk, yo, k5, (k2tog, yo twice, k2tog) 3 times, k2.
Row 19: K20, yo, k2tog, k2, yo, k2tog, k3, ssk, yo, k2, ssk, yo, k20.
Row 21: (K2tog, yo twice, k2tog) 3 times, k5, (yo, k2tog, k2) twice, yo, k2tog, k1, (ssk, yo, k2) twice, ssk, yo, k5, (k2tog, yo twice, k2tog) 3 times.
Row 23: K18, (yo, k2tog, k2) twice, yo, sl 1, k2tog, psso, (yo, k2, ssk) twice, yo, k18.
Row 25: K2, (k2tog, yo twice, k2tog) twice, k9, yo, k2tog, k2, yo, k2tog, k5, ssk, yo, k2, ssk, yo, k9, (k2tog, yo twice, k2tog) twice, k2.
Row 27: K13, ssk, yo, k1, (yo, k2tog, k2) twice, yo, k2tog, k3, (ssk, yo, k2) twice, ssk, yo, k1, yo, k2tog, k13.
Row 29: (K2tog, yo twice, k2tog) twice, k4, ssk, yo, k3, (yo, k2tog, k2) twice, yo, k2tog, k1, (ssk, yo, k2) twice, ssk, yo, k3, yo, k2tog, k4, (k2tog, yo twice, k2tog) twice.
Row 31: K14, yo, sl 1, k2tog, psso, (yo, k2, ssk) twice, yo, k5, (yo, k2tog, k2) twice, yo, sl 1, k2tog, psso, yo, k14.



Row 33: K2, (k2tog, yo twice, k2tog) twice, k8, ssk, yo, k2, ssk, yo, k7, yo, k2tog, k2, yo, k2tog, k8, (k2tog, yo twice, k2tog) twice, k2.
Row 35: K17, (ssk, yo, k2) twice, ssk, yo, k1, (yo, k2tog, k2) twice, yo, k2tog, k17.
Row 37: (K2tog, yo twice, k2tog) 3 times, k4, (ssk, yo, k2) twice, ssk, yo, k3, (yo, k2tog, k2) twice, yo, k2tog, k4, (k2tog, yo twice, k2tog) 3 times.
Row 39: K19, ssk, yo, k2, ssk, yo, k5, yo, k2tog, k2, yo, k2tog, k19.
Row 41: K2, (k2tog, yo twice, k2tog) 3 times, k4, ssk, yo, k2, ssk, yo, k7, yo, k2tog, k2, yo, k2tog, k4, (k2tog, yo twice, k2tog) 3 times, k2.
Row 43: K21, ssk, yo, k2, ssk, yo, k1, yo, k2tog, k2, yo, k2tog, k21.
Row 45: (K2tog, yo twice, k2tog) 4 times, k4, ssk, yo, k2, ssk, yo, k3, yo, k2tog, k2, yo, k2tog, k4, (k2tog, yo twice, k2tog) 4 times.
Row 47: K23, ssk, yo, k5, yo, k2tog, k23.
Row 49: K2, (k2tog, yo twice, k2tog) 4 times, k4, ssk, yo, k7, yo, k2tog, k4, (k2tog, yo twice, k2tog) 4 times, k2.
Row 51: K25, ssk, yo, k1, yo, k2tog, k25.
Row 53: (K2tog, yo twice, k2tog) 5 times, k4, ssk, yo, k3, yo, k2tog, k4, (k2tog, yo twice, k2tog) 5 times.
Row 55: K26, yo, sl 1, k2tog, psso, yo, k26.
Row 56: K.
Rep Rows 1–56.

LEFT TO RIGHT: Photograph of "Grandma" Comfort Bull, holding a completed carpet slipper, in her house in Freetown, Sierra Leone. 2003. Photograph of Marion Wilson, holding a finished carpet slipper pattern, in front of her house in Freetown, Sierra Leone. 2003. Photograph of Claris Davis, holding her pattern canvas for carpet slippers, in front of her house in Freetown, Sierra Leone. 2003.
Photographs by the author.

The Carpet Slippers *of* Freetown, Sierra Leone, Africa

LUCILLE CHAVEAS

A HOT, HUMID CITY on the coast of West Africa is an unlikely place to find a long tradition of making and wearing woolen needlepoint carpet slippers. In Freetown, the capital of Sierra Leone, however, distinctive hand-embroidered slippers are part of Krio women's traditional dress, although they are time-consuming to make, expensive to buy, and totally impractical for the climate.

The Krio people are descendants of four groups of settlers taken to the colony of Freetown between 1787 and about 1830. The initial group arrived in February 1787 and was composed of about 350 blacks from London as well as some sixty-five whites from England who sought their fortune overseas. Most of these first settlers became victims of the climate, disease, poor soil, and an indigenous community that killed many and enslaved a few. In 1792, the Sierra Leone Company, a chartered association of British businessmen and benefactors whose aims included suppressing the slave trade and introducing Christianity along the coast of West Africa, organized an expedition of about 1,150 settlers for Freetown from Nova Scotia. These

Black Loyalists were former slaves and indentured servants from the American colonies who had sided with the British during the Revolutionary War (1775–1783). They had spent the intervening years in dreadful conditions in Nova Scotia, where they never were given the land promised to them and largely were employed as farm laborers in a harsh climate with scant resources. The Maroons, arriving in 1800, were blacks from Jamaica who had revolted against British masters but were tricked into leaving their strongholds after a peace offer, captured, and removed to Nova Scotia and then on to Freetown. After Great Britain outlawed the slave trade in 1807, British ships began stopping slave ships and shipping Africans taken from them—known as Liberated Africans or Recaptives—to Sierra Leone regardless of their actual place of origin.

Stripped of their original ethnic connections, these groups gradually formed a new culture with its own language, Krio (a combination of English and several African languages, as well as a smattering of other European languages, with a West African grammatical structure), customs, food, and distinctive clothing. Clothing, one of the principal features distinguishing the indigenous inhabitants from the settlers, played an important role in the development of Krio society and in the history of Sierra Leone. Krio women's dress amalgamated influences of then-current Western fashion with

LEFT TO RIGHT: Carpet slippers by Comfort Bull, needlepoint, wool on canvas, Freetown, Sierra Leone, 2003; the pattern is Cloud, said to be one of the oldest patterns. Carpet slippers by Sara Bola Clarkson, needlepoint, wool on canvas, Freetown, Sierra Leone, circa 1973; the pattern is Bitter Kola. All objects from the collection of the author. *Photograph by Joe Coca.*

influences from Colonial America, early-nineteenth-century London, and various African styles that the Liberated Africans had retained.

By the late 1800s, carpet slippers had become an element of the Krio costume, but the exact origin of slippers has not been determined. Such slippers were worn in England and America, and the techniques used to make them likely were brought to Sierra Leone with the settlers. From the outset, all the materials necessary to make the slippers had to be imported. Even when a new style of dress supplanted the old, as happened in the 1950s, the carpet slippers remained as part of the outfit.

Some of the designs, the bright colors, and the stitches (including tent and cross) used on the carpet slippers resemble Berlin work, a type of needlepoint worked on canvas that was popular in Europe throughout much of the nineteenth century (see "Berlin Work," *PieceWork*, March/April 1995). Nevertheless, the resemblance seems only superficial as Krio embroiderers never use the patterns and color charts on gridded paper that are requisites of Berlin work.

No one whom I interviewed had any memory of a printed paper pattern or color chart.

In 2002, after finding no information about the carpet slippers of Sierra Leone in numerous museums, including The Textile Museum and the African Art Museum in Washington, D.C., and the Victoria and Albert in London, I began interviewing seven women in Freetown who still "marked" (embroidered) carpet slippers, using imported wool (sometimes, polyester) yarns on common needlepoint canvas, also imported. Each woman owns a number of old canvases that document the stitches and motifs used in her repertoire of patterns and serve as references for her projects. I borrowed four of these canvases, all of which have been handed down for generations, to chart the patterns.

The average age of the women I interviewed was eighty-two, and each said that she had learned to mark slippers from her mother, who had learned from her mother, and so forth back more than 100 years. No one whom I interviewed had any memory of a printed paper pattern or color chart. The pattern canvases I saw used the same names for the same designs on each canvas most of the time, although color variations for the designs were common. Each canvas, however, had a few patterns that were unique to it. New patterns were created if a client so desired and if the woman marking the slippers had the skill to draft a pattern that would fit a standard size slipper. I did not find any slippers that combined more than one pattern at a time.

As with American quilt names, the names of the patterns used on carpet slippers evoke history, everyday life, sentiment, opinions, and life circumstances. Some are named for natural objects such as clouds or cowrie shells. Others are named for fruits and vegetables, including mango, cabbage, *yabas* (onions), and "pear" (avocado). Many have Krio names: Bajuma Sawa-Sawa (*bajuma*, a very old woman who is always well dressed; *sawa-sawa*, a plant with edible leaves) and Troki's Back (*troki*, a turtle).

Prince of Wales Feather commemorates the 1920 visit of the Prince of Wales to Sierra Leone. Annie Walsh School was designed in 1949 to mark the 100th anniversary of the founding of the oldest secondary school for girls in Sierra Leone, which is still in operation. Designs that express opinions and circumstances include Work for No Man after Four; You Hook Me, I Hook You; Who Able Me? (Who Can Beat Me?); If You Love Me, Take Care of Me; and Confusion. Animal names, such as Eagle, Water Snake, Cocktail (a biting insect that lives under stones), Butterfly, and Scorpion, are among the most popular. Patterns named for everyday objects include Radio Box, Necklace, Granny's Spectacles, Flower Pot, and Torch Light (flashlight). During my two-year survey of Freetown's most accomplished "markers," I found sixty-four different named pattern designs on pattern canvases.

The embroiderers whom I interviewed are considered specialists; they charge for their work according to the complexity of the design and the number of colors used. Comfort Bull, eighty-six years old in 2003 and known to all as Grandma Bull, told me that if you know how to mark slippers well you can vary a design as you wish or as a client wishes. Several of the women who mark canvases also told me that a woman never lends her pattern canvas to anyone else.

On average, it takes two weeks to needlepoint the fabric for a pair of carpet slippers. The finished fabric, called "houses" because of their shape, are then taken to a shoemaker to be lined, shaped, and soled.

LEFT TO RIGHT: Part of a pattern canvas in the family of Claris Davis, needlepoint, wool on canvas, Freetown, Sierra Leone, circa 1920. Part of a pattern canvas in the family of Doia Macauley, needlepoint, wool on canvas, Freetown, Sierra Leone, circa 1949. *Photograph by Joe Coca.*

When I first lived in Sierra Leone in the early 1970s, Krio clothing, including the carpet slippers, was more commonly worn in Freetown than it is now; women could be seen shopping, collecting children from school, and generally going about everyday activities in their distinctive Krio dress. By 2002, however, women in traditional dress were a rare sight, and even when you saw one, she would not be wearing carpet slippers. Today, carpet slippers usually are seen only on special occasions, such as wakes and funerals, wedding receptions, church meetings, and Saturday parties.

As it did with almost everything else in Sierra Leone, the eleven-year Civil War (1991–2002) devastated the carpet slipper tradition. If the imported materials can be found at all, the price to have slippers made is prohibitive, and cobblers are hard to find in Freetown since the war. And because the younger generation sees no profit in making the slippers, young girls are not learning the time-consuming craft.

With no new embroiderers being trained to replace the elderly ones now active, it is clear that the carpet slipper tradition is in danger of dying out. None of the women I interviewed had daughters or granddaughters who were interested in learning the skill. Perhaps as Sierra Leone continues to recover economically, politically, and socially from the effects of the war and the wounds begin to heal, a new pride in old traditions will revive, and among them will be the marking of Krio carpet slippers. ❖

ABOUT THE AUTHOR. *Lucille Chaveas has a master's degree in Museum Studies from The George Washington University and is a National Quilting Association certified teacher. With her husband, Peter R. Chaveas, who served in the Foreign Service, she lived overseas for nearly thirty-seven years. Two of their postings were in Sierra Leone.*

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The Lagartera Embroidery *of* Spain

LINDA MOORE

COLORFUL GEOMETRIC and floral designs created with squares of satin stitch and outlines of double running or backstitch on handwoven or evenweave linen distinguish Lagartera embroidery from the embroidery styles typical of other Spanish communities. In shops

Lagartera tablecloths. Makers unknown. Embroidered. Origins and dates unknown. Pearl cotton on linen (left), 32 x 32 inches (81.3 x 81.3); pearl cotton on cotton/rayon (right), purchased 1988, Barcelona, Spain, 43 x 41 inches (109.2 x 104.1 cm). Collection of Mary Polityka Bush.

throughout the village in southern Spain that gives the style its name (*Lagartera* means "lizard's hole" in Spanish), visitors can find examples of the embroidery embellishing nearly every type of household linen. Today's visitors to Lagartera are still likely to spot groups of women gathered together as they stitch away on their linens; in fact, the production and sale of embroidered cloths, aprons, sheets, curtains, and tablecloths form the village's main economic activity.

Despite the apparent abundance of Lagartera-embroidered textiles today, however, little in English has been written about the tradition. A major exception is *Popular Weaving and Embroidery in Spain* by the avid student and champion of Spanish regional culture Mildred Stapley (see the sidebar at right). In this work (published in Madrid, London, and New York in 1924), Stapley examines the origins and development of the vernacular textile arts of Spain, including Lagartera embroidery.

The village of Lagartera (originally spelled La Gartera), was founded as early as the thirteenth century in Toledo, a province whose early cultural and technological developments were strongly influenced by the Islamic culture of settlers coming from North Africa. These influences included the practice of embroidery itself and the use of geometric motifs in art and architecture. Other introductions from North Africa included irrigation systems that made the cultivation of flax possible in the region and ultimately the home production of linen thread and cloth. By the sixteenth century, Lagartera had established a reputation for fine embroidery work, and wealthy individuals throughout the region were calling on the village's craftswomen to apply their embroidery skills to clothing and household objects. (Lagartera embroiderers generally used homespun wool threads on the linen fabric.)

In her book, Stapley presents the embroidery of Lagartera at a moment balanced between two eras, one defined by tradition and the other, by modernization. But she wonders:

> Just why, in a country where national costume is fast disappearing, this little village of Lagartera, much closer to Madrid than the isolated Salmantine pueblos, should cling to its medieval habiliments

Mildred Stapley *on* Lagartera Embroidery

Mildred Stapley (1875–1941) was an American "corresponding member of the Hispanic Society of America" (the Hispanic Society of America is a library and museum in New York City founded by Archer Milton Huntington [1870–1955] in 1904) who, at the turn of the twentieth century, spent more than three years in Spain studying, collecting, and writing about Spain's architecture, gardens and shrines, furnishings, and textile arts. Her astute observations at a time when older examples of these arts were still abundant and contemporary versions were just beginning to show the impact of commercialization add significantly to our understanding of these traditions.

On the subject of embroidery, she states categorically, "For embroidery on linen, Spanish women have a real genius." She writes with admiration for traditional Spanish embroidery's bold patterning and its resistance to the "deplorable" realism that "beset" the art of embroidery elsewhere in the nineteenth century.

Stapley saw regional differences in embroidery as the logical result of differences in the resources available to the craftspeople of those regions. For example, the flat satin and back stitches that came to predominate in Lagartera embroidery were chosen because they were so well suited to the weave of the homespun linen available to its embroiderers. By the time cheap commercial cotton fabric became available in rural southern Spain late in the nineteenth century, Lagartera's stitch and pattern palettes had become well established.

Although Stapley's book is long out of print, copies may be found at used-book dealers, online, or in libraries.

—LM

Lagartera napkins. Maker unknown. Embroidered. Pearl cotton on cotton/rayon. Purchased 1988. Barcelona, Spain. Each about 7 x 7 inches (18 x 18 cm). Collection of Mary Polityka Bush.

and should still do needlework is not known; the more strange is it considering that the town lies only a mile from the railroad and that its womenfolks come frequently to the capital to sell the products of their needle. . . .

More than eighty years since the publication of Stapley's book, it is gratifying that we can still enjoy the fruits of this vibrant Spanish textile tradition. ❖

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

A Lagartera Medallion *to* Embroider

MARY POLITYKA BUSH

Mary Polityka Bush's medallion worked in Lagartera embroidery and inserted into the window of a Kolo album. *Photograph by Joe Coca.*

Lagartera embroidery takes its name from the Spanish village of the same name. The designs characteristic of this counted-thread embroidery exhibit a Moorish influence common throughout the Iberian Peninsula with its proximity to North Africa and history of Arabic conquerors. Although sometimes floral in appearance, Lagartera motifs are always geometric by design and are generally executed in vivid colors. Black or brown outlines and decorative elements that resemble, but predate, blackwork also are typical. Counted satin and double running (also known as Spanish and Holbein) as well as back are its signature stitches; others include four-sided, chain, and cross.

MATERIALS

DMC Embroidery Floss (Article 117), 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein each of #310 Black, #347 Very Dark Salmon, and #936 Very Dark Avocado Green
Zweigart Cashel, 28-count 100% linen fabric, #3281/101/55 Antique White, 9 x 9 inches (22.9 x 22.9 cm), 1 piece
John James Needle, tapestry size 24
Laying tool
Embroidery hoop, 6 inches (15.2 cm) in diameter

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

Finished size of medallion: 2⅞ x 2⅞ inches (7.3 x 7.3 cm) square

All of the counted satin stitches in a single piece of Lagartera embroidery traditionally are worked in the same direction, either vertically or horizontally. The outline of a shape and the decorative elements attached to it are generally worked and completed in a single, continuous trip, using double running stitch.

We inserted the stitched medallion into the window of a sage Kolo portfolio album (available at book and art stores or online), making this a terrific way to preserve your travel memories, mementos, and photographs. Other options include framing the stitched medallion or working the motif on household linens and clothing.

INSTRUCTIONS

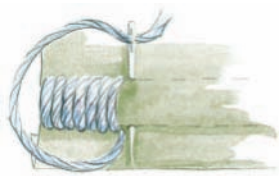
Notes: Use the laying tool when working satin stitches to keep the strands parallel. To prevent inadvertently changing the direction of the satin stitches by turning the hoop when moving from one portion of the design to the next, mark the top edge of the fabric near the margin. Complete a counted satin stitch area before working its outline or decorative elements (doing otherwise presents a risk of splitting the thread of the double running stitches). Work the double running stitch outline over 2 threads in either a clockwise or counterclockwise direction, starting at one corner of the shape. After the first trip of the outline and the side trips required for the decorative elements have been completed, reverse direction and fill in the remaining blank spaces on the outline. At the point where a decorative element connects with the outline, detour onto the decorative element and complete it before returning to the outline.

Mount the fabric in the embroidery hoop. Using 3 strands of Very Dark Avocado Green and referring to the chart for placement, work the central diamond in satin stitches. Using 3 strands of Very Dark Salmon, work the corner units in satin stitch, echoing the direction of those in the central diamond. Using 1 strand of Black and referring to the chart for placement, work all outlines and decorative side elements attached to them in double running stitches.

Remove the fabric from the hoop. Steam press with the embroidery face down on a terry towel.

ABOUT THE DESIGNER. *Mary Polityka Bush of Piedmont, California, designs and teaches a variety of counted needlework techniques from around the world, including Lagartera, blackwork,* merezhka *(Ukrainian drawn-thread), pulled work, huck embroidery, and cross-stitch.*

Double running stitch



Satin stitch

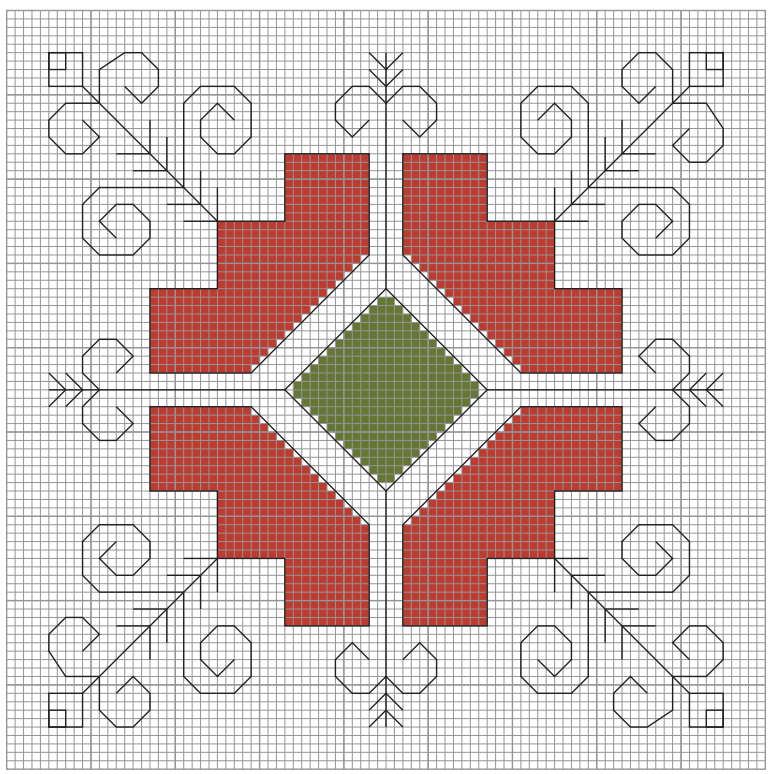


Chart may be photocopied for personal use.

KASUTI EMBROIDERY *on* SARIS

Gossamer Stitches *from* India

CHITRA BALASUBRAMANIAM

MASS MERCHANDISE, prêt-à-porter, haute couture—in this melee of fashion choices, one woman's attire rarely mirrors another's. Accessories and different color combinations help to create a distinctive appearance.

A woman's desire to stand out from the crowd may explain the origin of the *Kasuti* embroidery of India. With weavers producing nearly identical sari fabrics, a woman's skill at embroidery would enable her to make her dress different from those of others.

Detail of silk sari with *Kasuti* embroidery. Maker(s) unknown. Embroidered. India. Early twenty-first century. *Textile courtesy of Aashaben Savla.*

Kasuti embroidery originated in the districts of Hubli, Darwar, Bijapur, and Belgaum in the Northern Karnataka region of southern India. The term derives from the Kannada words *kai* (hand) and *sut* (cotton thread). It is a counted-thread technique that uses a medley of minute stitches.

Because Kasuti was predominantly a domestic craft, little is known about its origins, but it is believed to have begun in the eighth century during the Chalukya dynasty. The Chalukyas were great patrons of art and culture; among their achievements was the building of the cave temples of Badami. Women inspired by these marvels are said to have created their own parallel splendor by reproducing on fabric designs that had been chiseled into the stone of the temples.

Pushpa Bakre, whose mother, the late Ahilya Devi Kirloskar, was a pioneer in the documentation of Kasuti, says, "Nothing was ever used without embroidery." The technique was passed from one generation to another with older women, usually grandmothers, teaching it to girls as young as six or seven. Little girls practiced on *khaddar*, a plain, unbleached handwoven cloth, until they attained proficiency with the needle. Only then would they begin embroidering on saris made from fine handwoven cotton. As a reference, older women made samplers of the stitches and motifs on thick khaddar.

Unlike many other activities in India, Kasuti embroidery was practiced without restriction to class. For most women, embroidery was their sanctuary, a medium of expression that provided unrestrained freedom for their creative abilities in an otherwise closeted world.

Tejaswini S. Ajjewadeyarmath, the mother of a young Kasuti embroiderer, says that women used to be so adept at the embroidery that they could do it at all times. Now in her sixties, she recalls that during her childhood, women would bundle up a sari under their arms with just the area to be embroidered in their hands and would walk to the fields embroidering away.

The embroidery was started with a backstitch without knotting. The pattern was completed with the stitch coming back to where it started. The four most common stitches were *Gavanti* (a double running stitch that could be worked

vertically, horizontally, or diagonally), *Murgi* (a running stitch in a zigzag pattern), *Menthi* (a cross-stitch used as a filling stitch), and *Negi* (a running or darning stitch with a woven appearance). Menthi was used less frequently than the other stitches because it consumed more thread, and embroidery threads were not readily available. Threads might be pulled from no-longer-usable saris or leftover or waste threads (untwisted and undyed silk and cotton) gleaned from the weavers. At some point, weavers started leaving a few weft threads at the end of their fabrics for embroiderers to pull out and use for stitching.

Naturally, a young woman's mastery of this complex craft was considered in choosing a bride. Anita Chandrapurkar, Kasuti embroiderer and master craftswoman, says, "It was no mean accomplishment to be able to embroider so many motifs on one sari, which looked identical both ways." Further, a well-embroidered piece reflected the maker's ability to make the best use of scarce thread as well as her dexterity and patience, and the selection of motifs testified to her knowledge of the customs and traditions of her community.

One of the most striking examples of Kasuti embroidery is the *Chandrakala* sari (so-called because of its resemblance to moonbeams), an indigo-dyed, nearly black sari that traditionally was embroidered in white. The sari shown below right and now in the collection of the National Museum in New Delhi, is, according to the museum's curator, Anamika Pathak, a 100-year-old typical Chandrakala sari.

Detail of *Kasuti* embroidery sampler with an assortment of motifs and *Menthi* and *Negi* stitches. Maker(s) unknown. India. Late twentieth century. *Textile courtesy of Aashaben Savla.*

In her book, *Karnataka Kashida* [Embroidery from Karnataka], Ahilya Kirloskar relates the history of a sari belonging to Chandrabai Karnataki and made by her grandmother in 1902. Working on the sari for four to five hours each day, her grandmother took eighteen months to complete the Kasuti embroidery.

That the art of Kasuti embroidery has gradually diminished is not surprising. Not only have sari fabrics with woven or printed motifs become readily available, the painstaking and time-consuming fine embroidery belongs to an era when time was more plentiful and handwork was not commercialized. ❖

ABOUT THE AUTHOR. *Chitra Balasubramaniam, of New Delhi, India, is a freelance writer with a special interest in textiles.*

FURTHER READING

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Kirloskar, Mrs. Ahilya (Volumes I, II, and III), and Mrs. Pushpa Bakre (Volume IV). *Karnataka Kashida* [Embroidery from Karnataka]. Pune, India: Mrs. Pushpa Bakre, 1960, 1987, 1987, 1991, respectively.

Naik, Shailaja D. *Traditional Embroideries of India*. Delhi, 1996.

Detail of sari with *Kasuti* embroidery showing a peacock motif (left) and *Chandrakala* sari with *Kasuti* embroidery (right). Makers unknown. India. Early twentieth century. Collection of the National Museum.
Photographs courtesy of the National Museum, New Delhi, India.

Swedish Anundsjösöm

The Landscape Embroidery *of* Brita Kajsa Karlsdotter

ULRIKA BOS KERTTU

Translated from the Swedish by Carol Huebscher Rhoades

BRITA KAJSA KARLSDOTTER was born in 1816 in the village of Storsele in Sweden's Ångermanland province and died in 1915 at the age of ninety-nine. She married Olof Nilsson (unknown–1881) in 1840; the couple had eleven children. They cultivated a small farm in Ångermanland 25 miles (40.2 km) from the community of Anundsjö and 25 miles (40.2 km) from the coast of the Gulf of Bothnia.

It was said that she could begin embroidering a cloth … on the way to church and have it finished in time to give to her hosts …

Life on the little farm was difficult. During the 1860s, the region experienced a spell of very cold and snowy winters followed by cold springs; crops were so poor that Brita Kajsa's family became so weakened from hunger that they had to spend whole days lying in bed. Once, as Brita Kajsa was returning from Anundsjö, she saw a plume of smoke in the distance coming from the direction of her home. She arrived to find the house in ashes, but fortunately, her husband and children escaped injury.

Brita Kajsa faithfully attended church in Anundsjö, although she had to spend three nights away from home—two nights en route and another in town—to do it. It was said that she could begin embroidering a cloth to cover a tray, milk separator, or kitchen or hand towels on the way to church and have it finished in time to give to her hosts in return for room and board on the way home.

Brita Kajsa's inspiration for her motifs came from her cottage's natural surroundings: clover, wintergreen, spruce, wheat, and myrtle, among others. She pricked her patterns freehand with a needle or nail on the sound parts of worn-

A napkin stitched by Brita Kajsa Karlsdotter on handwoven linen diaper cloth with a flower in each corner and a central flower surrounded by a border. Embroidered inside the border are the initials BKOS (for Brita Kajsa Olofson), the dates f 1816 ("f" is the first letter of the Swedish word *född* for "born") and s1912 ("s" is the first letter of the Swedish word for *sydd* and refers to the year in which the napkin was sewn), and the letters ÄRTHG, which stand for *ÄRan TillHör Gud* (All Glory Is God's). 22 x 22 7/16 inches (56.0 x 57.0 cm). Collection of the Länsmuseet Västernorrland. (M 27273). *Photograph courtesy of Länsmuseet Västernorrland, Härnösand, Sweden. Photograph by Samir Hussein.*

out sheets. Using two strands of red cotton thread left over from handweaving, she thriftily sewed the designs leaving only small stitches on the back of the cloth. Stem, one-sided satin, threaded back, and twisted stitches were the most prevalent stitches in her work. Perhaps because of poor eyesight, Brita Kajsa occasionally stitched between the two threads when working satin stitch and took up a side stitch, which then split the stitches; the result is now known as *Anundsjöstygn* (Anundsjö stitch).

Interest in home crafts blossomed in Sweden early in the twentieth century; many handcraft and home industry associations were established, including the Ångermanlands Hemslöjdsförening (Ångermanland Handcraft Association) in 1909. The following year, an appeal went out for examples of old handcrafts for an exhibition, and among the more than 2,300 objects brought in were some white cloths with red floral embroidery worked by Brita Kajsa Karlsdotter. (Also submitted were some bedcovers knitted by her distant cousin Märta Stina Abrahamsdotter; see "Märta Stina Abrahamsdotter and Her Knitted Coverlets," *PieceWork*, January/February 2007.) The association recognized something special in Brita Kajsa's embroidery. Deemed a style of landscape embroidery, the members of the association gave it the name *Anundsjösöm* (Anundsjö embroidery) after the parish to which Brita Kajsa belonged.

Ångermanland has been known since the sixteenth century for its fine greenish linen thread, used to weave the finest linens for sale in Stockholm and the old university and cathedral city of Uppsala. By the 1920s, the Ångermanland Handcraft Association employed textile designers to create damask cloths and bobbin lace for sale and for display in large exhibitions both in Sweden and abroad. Many of these cloths, intended for the decoration of middle-class homes of the period, had patterns inspired by Brita Kajsa's treasury of work. Although Brita Kajsa had used red embroidery thread, the new tablecloths and table runners, as well as smaller rectangular cloths edged with bobbin lace, were embroidered with handspun linen thread dyed with spruce twigs.

In 2004, the Textilarkivet Västernorrland (Västernorrland Textile Archive) in Sollefteå exhibited thirty of Brita Kajsa Karlsdotter's original embroideries. Many of them belong to Brita Kajsa's descendants; others were gifts to parish ministers as a remembrance or thanks for help; one she had given to a chimney sweep in the parish. In 2006, Länsmuseet Västernorrland (the County Museum of Västernorrland) in Härnösand acquired two of Brita Kajsa's cloths that had never been exhibited. The archive in Sollefteå and the Örnsköldsvik Museum och Konsthall (Örnsköldsvik Museum and Art Gallery) own a total of seven originals. In all, about forty of Brita Kajsa's embroideries have survived.

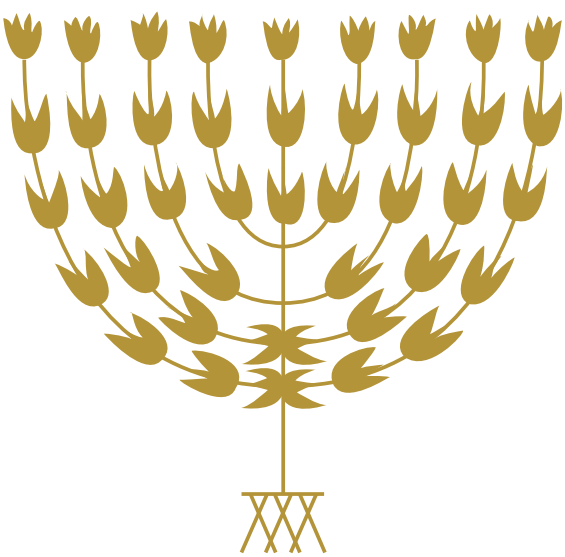
A separator cloth stitched by Brita Kajsa Karlsdotter on fine handwoven linen fabric with a flower in each corner and a central flower, a myrtle, surrounded by a border. Embroidered inside the border are her initials, BKKD, the dates f 1816 ("f" is the first letter of the Swedish word *född* for "born") and s1912 ("s" is the first letter of the Swedish word for *sydd* and refers to the year in which the cloth was sewn), and the letters ÄRTHG, which stand for *ÄRan TillHör Gud* (All Glory Is God's). One edge of the cloth is a selvedge; the others are machine hemmed. 25½ x 27½ inches (64.8 x 70.0 cm). Collection of Länsmuseet Västernorrland. (M 27272).
Photograph courtesy of Länsmuseet Västernorrland, Härnösand, Sweden. Photograph by Samir Hussein.

Over the years, Brita Kajsa Karlsdotter's embroidered cloths have inspired many designers and needleworkers. Designs and kits based on her work include those for table runners, curtains, lampshades, pullovers, and christening gowns. In 2005, I commissioned Stockholm designer Katarina Brieditis (see "Do, Redo, Can Do: The Lively World

A knitted baby cap and mitten embellished with embroidery and embroidered hand towels designed by Katarina Brieditis. The designs were inspired by a small cloth stitched by Brita Kajsa Karlsdotter with four small wreaths, the words *ETMinne* (a remembrance), and the dates f 1816 ("f" is the first letter of the Swedish word *född* for "born") and s1912 ("s" is the first letter of the Swedish word for *sydd* and refers to the year in which the cloth was sewn). A photograph of the framed original embroidered cloth is shown at lower left. *Photograph by Joe Coca.*

of Katarina Brieditis" in the Summer 2007 issue of *PieceWork*'s sister magazine *Interweave Knits)* to develop a collection of contemporary projects appealing to younger people and inspired by Brita Kajsa designs. Kits for the resulting knitted vests, bridal gloves, baby cap and mittens, and baby blanket with pillowcase, all embellished with embroidery, as well as embroidered linen table runners and hand towels are available in handcraft shops in Sweden and by mail order (see "About the Author" below). I am preparing a booklet illustrated with photographs of about thirty of Brita Kajsa's original cloths.

The legacy of Brita Kajsa Karlsdotter lives on, thanks in part to her many descendants and to the early designation of her embroidery as Anundsjösöm. ❖



Enlarge pattern by 150 percent.
Pattern may be photocopied for personal use.

A Hand Towel *with a* Brita Kajsa Karlsdotter Motif *to* Embroider

ULRIKA BOS KERTTU

Translated from the Swedish by Carol Huebscher Rhoades

All of the motifs that Sweden's Brita Kajsa Karlsdotter used on her embroideries came from nature and included spruce needles, meadow flowers, grain sheaves,

MATERIALS

DMC Embroidery Floss (Article 117), 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein of #304 Medium Red
Towel, 100% linen, 28 x 18 inches (71.1 x 42.7 cm), white
John James Needle, embroidery size 8
Embroidery hoop, 6 inches (15.2 cm) in diameter
Dressmaker's carbon paper
Pencil

and myrtle. Her embroidered cloths were among the household crafts exhibited by the Ångermanland Handcraft Association in 1910 in Sollefteå; the members of the association coined the term "Anundsjö Embroidery" for the style used by Brita Kajsa (Anundsjö was the parish that she belonged to in Ångermanland). Brita Kajsa used recycled red thread on white cloth. Our project is red on white, but the same motif is also shown red on black and black on red.

INSTRUCTIONS

Using the dressmaker's carbon paper and pencil, trace the pattern onto the towel with the design 5 inches (12.7 cm) down from the top and centered side to side. Center the design in the hoop and, using 2 strands of thread, stitch in the following order: base with stem and open herringbone stitches; stems with stem stitch; leaves with long-and-short straight stitches couched down with an angled shorter stitch. If desired, add initials and completion date in stem or backstitch. Remove the towel from the hoop.

Wash the towel in tepid water until all, if any, bleeding ceases. Roll the towel in terry cloth and squeeze out as much water as possible. Iron on the wrong side until nearly dry. Let the towel air-dry for several hours.

Stem stitch

Open herringbone stitch

Ulrika Bos Kerttu's embroidered hand towels.

ABOUT THE AUTHOR AND DESIGNER. *Ulrika Bos Kerttu, county handcraft consultant in Västernorrland, Sweden, since 1989, works at Länsmuseet Västernorrland. For more information on Brita Kajsa Karlsdotter or on ordering a Brita Kajsa Karlsdotter–inspired kit designed by Katarina Brieditis, telephone or e-mail the author at 46 611 88 686 or ulrika.bos.kerttu@ylm.se or visit www.ylm.se (Länsmuseet Västernorrland), www.textilarkivet.se (Textilarkivet Västernorrland), or www.hemslojden.org (Svenska Hemslöjdsföreningars Riksförbund).*

REDDITCH
England's Needle-Making Center

VALENTINE WILBER

BELOW, LEFT TO RIGHT: Milward trade cards and two needle books. England. Late nineteenth century. Collection of Loene McIntyre, Fort Collins, Colorado. *Photographs by Joe Coca.*

AS OFTEN AS WE REACH for a sewing needle, wear clothing or use textiles assembled with their help, or benefit from medical or technological applications employing needles of various types, it is surprising how rarely we pay homage to this humble yet mighty tool, which dates to prehistoric times. The Forge Mill Needle Museum (see the sidebar at right) in the town of Redditch in England's West Midlands serves as a reminder of the needle's place in human and technological history.

Redditch, named for the red clay in the beds of the River Arrow, and its neighboring towns were for centuries centers of needle making, thanks to their proximity to iron deposits, which had been worked since Roman times. The Cistercian monks at Bordesley Abbey, founded in 1140 very close to the Arrow and the site of the present-day Forge Mill Needle Museum, used water power for grinding corn and working metal. At least one monk was referred

The Forge Mill Needle Museum

Forge Mill Needle Museum. Redditch, Worcestershire, England.
Photograph courtesy of the Forge Mill Needle Museum, Redditch, Worcestershire, England.

Needles for all types of sewing are on display at the Forge Mill Needle Museum—from prehistoric examples to a Number 18 darning needle used to attach the heat-resistant tiles on the space shuttle *Columbia*. Surgical needles designed by Dr. Joseph Lister (1827–1912), the great pioneer of antisepsis, also may be seen. Although other surgical needles certainly existed, ordinary sewing needles often were used in surgery in those days; it was Lister's visit to "the needle town"—Redditch—in 1889 that resulted in the production of the first full range of surgical needles.

Also on display are knitting needles; phonograph needles (fifty million per week were being produced in the 1930s); fishhooks (essentially curved needles with a barb at the end); needle cases, some designed to resemble sewing machines, baskets, or small pieces of furniture; needle packets; and illustrations featuring the Milward logo. The museum also offers temporary exhibitions such as the antique Welsh quilts on display during my visit and "Button It! A 'Fasten'ating Look at the World of Buttonhooks." An annual textile competition attracts enthusiasts from a wide area, and the Visitor Centre stocks souvenirs and unusual needles (also available by mail order; e-mail museum @redditchbc.gov.uk for details).

For more information, contact Forge Mill Needle Museum, Needle Mill Ln., Riverside, Redditch, Worcestershire B98 8HY, England; 44 1527 62509; www.redditchbc.gov.uk.

—VW

to as a "nedeler." Sometime before King Henry VIII's Dissolution of the Monasteries (1538–1541), two families of Moors exiled from Spain and sheltered at the abbey are believed to have shown the monks how to fashion needles from steel, a great advance, as steel needles were harder and much more resilient than iron ones.

A century later, William Lee or Lea (dates unknown), who had engaged in needle making in London, appeared

Needle packets. England. Late nineteenth century. Collection of Loene McIntyre, Fort Collins, Colorado.
Photograph by Joe Coca.

LEFT TO RIGHT: Pointer. Pointing the needles was the most dangerous job in the needle industry. Needle workers. Circa 1909. Redditch, Worcestershire, England. Hardener. The needles were hardened and tempered before being sent to the scouring mill. Inside the scouring mill, where needles were cleaned and polished. *Photographs courtesy of the Forge Mill Needle Museum, Redditch, Worcestershire, England.*

in the village of Studley, 3 miles (4.8 km) from Redditch, and was making needles there by 1639. He took on a number of apprentices, as did his son Richard (dates unknown). By the next decade, Studley and neighboring Alcester and Redditch had a well-established cottage industry of needle making; the makers, men, women, and children, were called "softworkers."

In London, The Worshipful Company of Needlemakers guild was granted a Royal Charter in 1656. The Great Plague of 1665 and the Great Fire of London in 1666, together with restrictive guild regulations, however, forced many needle makers out of London to areas farther north, including Redditch.

The Seward or Sheward brothers (dates unknown) in 1704 were the first known needle makers in Redditch. In 1730, Symon Milward and his son Henry (both, dates unknown) began to purchase metal wire from manufacturers in and around Birmingham and supply it to the softworkers of Redditch. Originally an iron forge, Redditch's Forge Mill was referred to as a "scouring mill" by 1730. Scouring, also known as whitesmithing or polishing, was an essential step in needle making.

Eventually, H. Milward and Sons began manufacturing needles in Redditch's Washford Mill. Milward Enterprises continued well into the twentieth century.

Alcester, named the center of needle manufacture by the 1790 *Directory of England and Wales,* soon was surpassed by Studley; by 1850, Redditch held pride of place with more than 2,500 men, women, and children producing more than two million needles a year.

In an 1850 issue of his weekly, *Household Words,* Charles Dickens writes, "We have been to Redditch, that remarkable little Worcestershire town, to see needles made. . .the mill in the country—a pretty place with its pond, its unceasing flow of water. . . ." He continues, ". . . [A]lmost every man, woman, and child lives by needles." According

BELOW LEFT TO RIGHT: Calyx needle packet and brass thimble for the visually impaired; ivory and horn needle case in the shape of a boot; needle cases in the shapes of a rolling pin (top) and umbrella (bottom). England. Late nineteenth century. Collection of Loene McIntyre, Fort Collins, Colorado. *Photographs by Joe Coca.*

to Dickens, doctors and lawyers were paid in needles, and needles also were given as "maid-servant's wages" and as flower-show prizes.

The local newspaper, *The Redditch Indicator*, noted in 1867 that the town had twenty-four mills under steam power. Trade directories of the period show 117 manufacturing firms involved in the needle and fishhook trades (the latter had begun in 1776).

During World War II (1939–1945), needle production surged, as Redditch was virtually the only needle-producing area in the Western world. Also a center for the manufacture of aircraft components, the town fortunately largely escaped damage by German bombers. During the war years, Redditch received its own coat of arms from the Royal College of Arms, commemorating Redditch's industry and the river that made it all possible: A needle is at the center surmounted by a salmon fly. Above these are a swift, Britain's fastest bird, perched atop a cogwheel and a golden arrow.

Although Redditch remained an important manufacturing center, the British needle industry declined after World War II as school sewing courses and home sewing became far less popular with the wide availability of ready-made clothing. Only the English Needle and Tackle Company (ENTACO) in nearby Studley continues to make needles; the company still uses some of the old names and symbols, Milward among them.

Nevertheless, the legacy of Redditch's needle industry has been well preserved. After the final batch of needles was scoured on May 2, 1958, the Forge Mill Group persuaded the Redditch Development Corporation and Borough Council to preserve the mill as a museum. Significant renovations followed, and the Forge Mill Needle Museum was dedicated by Queen Elizabeth II on July 5, 1983. ❖

CLOCKWISE FROM TOP: Beaded needle case, England, circa 1850. Silver needle cases, England, circa 1790–1820. Beaded and straw-work needle cases, England, circa 1850. Baylis needle packets tied with twine, England, late nineteenth century. Milward fan needle case, England, late nineteenth century. Collection of Loene McIntyre, Fort Collins, Colorado. *Photograph by Joe Coca.*

ABOUT THE AUTHOR. *Valentine Wilber is a lawyer, emergency medical technician, and needlepointer in Washington D.C. She became especially interested in needles while studying phlebotomy.*

FURTHER READING

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Obi. Silk. Japan. Topmost example, late twentieth century; others, early to mid-twentieth century.

TRADITIONAL Japanese Obi

DIANE HORSCHAK

OBI, the long sashes used to tie traditional Japanese kimono, range from narrow cords to ones as wide as 15 inches (38.1 cm). Many are made of silk; the fabric is often dyed and/or embroidered.

Traditionally, lighter-weight fabrics were used for obi to be worn in spring and summer; heavier, richer fabrics were the norm for fall and winter wear and on more elegant examples. Color, too, varied with the season—lighter colors for spring and summer, brighter colors for fall and winter. The colors had symbolic meaning as well: the light blues, pinks, peaches, and cool greens symbolized new life, freshness, and renewal; the bright colors of winter evoked a feeling of warmth. Different colors also were worn depending on the age of the wearer.

Obi. Silk. Japan. Early to mid-twentieth century. A traditional Japanese lacquer pillow is on top of the obi at right. All objects from the Historic Costume and Textiles Collection, Colorado State University, Fort Collins, Colorado. *All photographs by Joe Coca.*

Many of the embroidered motifs had their origins in legend, history, literature, and religion; some, such as the phoenix, were borrowed from the Chinese. Nature, however, played a prominent role in the designs used on obi. Flowers, particularly cherry and plum blossoms, were major symbols of spring. For the samurai, cherry blossoms represented the fleeting life of a young warrior. Plum blossoms not only heralded the arrival of spring as the first flower to bloom, they also were one of the three symbols of happiness.

Seasonal flowers stitched on summer obi in combination with water motifs provided the viewer a feeling of coolness. Wisteria often was chosen because of its lavender color and its graceful fall of flowers resembling a waterfall. The peony, considered the king of flowers and used on obi in all seasons, was favored for summer obi particularly and often was the central flower in a flower-cart motif. Other summer flowers seen on obi were the daylily, representing the brevity of life, and the iris, whose sword-like leaves represented the Boy's Festival.

Maples and chrysanthemums and deeper, richer colors such as gold, reds, and blue greens were elements of autumn obi. The chrysanthemum (which is the crest of the Japanese imperial family and blooms in November) was one of the most popular symbols of autumn.

A favored motif for winter was the Three Friends of Winter: bamboo, pine, and plum trees. Bamboo and pine trees remained green all winter, while plum blossoms could appear while snow was still on the ground.

Wedding obi typically were decorated with symbols for longevity, such as the crane, representing 1,000 years, and the turtle, 10,000 years, as well as symbols for marital fidelity. The latter included pairs of mandarin ducks and clamshells (the two shells fit only together and do not match any other shell).

Fans were a fashionable motif and represent expansiveness, wealth, and prosperity. Geometric designs on obi also had symbolic significance: the hexagon representing longevity, for example, and circles, the seasons or life.

Some of the most beautiful and elaborate obi were embroidered with flat (reeled, not spun) silk and metallic threads. Chain and satin stitches and couching were the most common stitches used. Typically, a foundation layer of long flat or twisted threads was applied and then a second layer of stitching added to secure the foundation layer. (See "Stitching with Japanese Flat Silk" on page 36.)

Numerous examples of traditional obi may be found in collections, including the examples shown here from the Historic Costume and Textiles Collection at Colorado State University in Fort Collins, Colorado. And obi and kimono are still worn in Japan, particularly on special occasions. ❖

ABOUT THE AUTHOR. *Diane Horschak recently retired after thirty years with Ford Motor Company as a computer analyst. A student of Japanese embroidery for more than twenty years, she now teaches the technique. She was* PieceWork*'s Needleworker of the Year for 2003.*

Formal kimono with family crest. Silk. Japan. Early to mid-twentieth century.

Stitching with Japanese Flat Silk

DIANE HORSCHAK

Most Japanese embroidery is executed with flat silk; that is, silk that is reeled from a silk moth cocoon, not numerous silk filaments spun into one thread. Since fraying and snagging of the silk thread is a concern, here is information on two methods of securing flat silk. We used a traditional Japanese plum blossom for our examples.

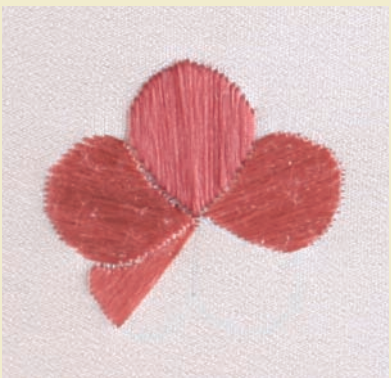


Figure 1

Figure 2

Figure 3

To get started, you will need: a pencil, tracing paper, silk ground fabric, an embroidery frame, a laying tool, size 2 and size 8 Japanese needles, silk couching threads, and Japanese flat silk embroidery thread. I worked on a Japanese frame with an obi silk ground fabric center and a cotton fabric border.

Mount the fabric in an embroidery frame. Using the tracing paper, trace two plum blossoms from the pattern for Figures 1 and 3 and one outline only of the pattern for Figure 2 on the fabric. Begin all stitches with one knot on the back and one pinhead stitch and end all threads with two pinhead stitches (see the box at right).

Vertical Foundation Layer

Start with the topmost petal (see Figure 1). Using two strands of flat silk in the size 8 needle, bring the first stitch up at the center outer edge of the petal and bring the needle down at the bottom tip of the petal. Continue to stitch to the right, following the outline and placing stitches parallel to the first stitch until the right side of the petal is completed. Return to the center outer edge of the same petal and continue to stitch to the left in the same fashion until the entire petal is complete. Stitch the remaining petals in the same manner.

Lattice Holding

In order to prevent fraying and snagging of the flat silk, stitches longer than about ⅜ inch (1 cm) need to be secured. One method of securing the stitches is lattice holding (see Figure 2). Use the laying tool for all stitches to keep all thread plies straight and not twisted. All stitches should be parallel to each other.

Satin-stitch Figure 2 for the foundation layer. Start at the far left side of the design motif and work toward the right side, using the size 2 needle threaded with a 1-into-2 soft twist (one strand of flat silk divided to make two twisted threads) and satin stitch and laying the thread top to bottom over the plum blossom motif. Start with a pinhead stitch and stitch two holding threads in both directions at a 45-degree angle to the foundation flat silk.

Continue stitching holding threads about 3/16 inch (5 mm) apart and parallel to each other, first stitching in one direction and then in the opposite direction.

The holding threads will need to be secured at all of their intersections. Starting at the top left side, stitch down the intersections of the holding threads with the size 2 needle and a 1-into-2 twisted thread; these stitches should be slightly longer than 1/16 inch (2 mm) long. Start at the top left side and proceed down the row, securing the stitches at each intersection and piercing the foundation stitches (do not go between the foundation stitches). Return to the top, working your way down each succeeding row of intersections until all intersections are secured.

Short-Stitch Holding

Another method of securing flat silk is short-stitch holding (see Figure 3). Stitch the petals of a plum blossom as described for Figure 1.

Using white couching thread and the size 2 needle, stitch guidelines on top of the flat silk foundation across each individual petal at a 90-degree angle from the foundation stitching (left to right), leaving about 3/8 inch (1 cm) between guidelines. For longer guideline threads, stitch down the guideline threads, using a 1-into-2 twisted thread the same color as the foundation made from the flat silk and the size 2 needle and about 3/8 inch (1 cm) apart; these tiny stitches should go through the flat silk foundation threads.

Lay holding stitches on top of the flat silk foundation using 3 ply of flat silk threaded in the size 2 needle very slightly twisted. All stitches should be about 3/8 inch (1 cm) long. Start at the top outer edge of the petal, bring the needle up through the foundation stitch and go down through the stitch to the very left at the guideline. For the first row, work toward the right, coming up at the top of the next stitch to the right and going down at the guideline into the foundation thread directly to the left. Work the second row in the same way, except start halfway above the guideline row and go down halfway below the guideline. Continue working in this manner until the flat silk foundation is held.

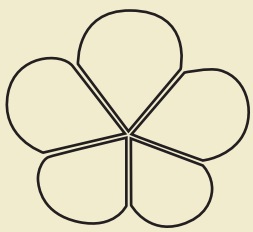
Resources

Flat silk thread, frame, tools, and fabrics: Japanese Embroidery Center, (770) 512-7837; www.japanesembroidery.com

Flat silk: Shay Pendray, shaypendray@comcast.net

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

Examples of flat silk (silk that is reeled from a silk moth cocoon).



Pattern may be photocopied for personal use.

Pinhead Stitch

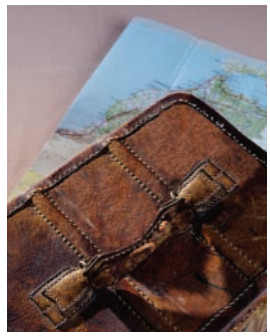
A pinhead stitch puts the proper tension on the starting thread. Bring the needle to the front of the work. Bring the needle up and then down in a hole next door, either vertically or horizontally but not over an intersection. This makes a small stitch that will cover one thread of the fabric. It will be stitched over when the area is completed.

The pinhead stitch is included in *The Needleworker's Companion* by Shay Pendray (Loveland, Colorado: Interweave Press, 2002). Look for *The Needleworker's Companion* at needlework and book stores, call (800)272-2193, or visit our website at www.interweave.com.

Take-Along Knitting Projects

For many, finding the perfect knitting project to take on a trip may be problematic—they are too complicated, require their own suitcase to hold the materials, or they are just too cumbersome. Here are two projects that have easy-to-memorize or –follow patterns and a minimum number of materials. Even better—both projects, when completed, will come in very handy on those over-air-conditioned modes of transportation!

We would love to hear from you if you do, indeed, "take along" either (or both) of these projects on your travels. E-mail us at piecework@pieceworkmagazine.com, and let us know which project you did and how it went; photographs of in-progress or completed projects are welcome as well. Happy trails!



Our Travelers Any Town, Anywhere

Grand Tour Fingerless Mitts *to* Knit

ANN BUDD

These mitts are the perfect take-along project for summer (or anytime) travel. They fit into a small bag and when you're finished, you can put them on and look like a European traveler! The mitts are worked with a luscious yarn aptly named Ambrosia that's a mix of baby alpaca, silk, and cashmere. The cable/lace pattern repeats over four stitches and eight rows and is easily memorized after a couple of rounds. The mitts are worked without a cable needle, so you don't need to worry about losing that on the train, plane, or automobile! (Materials and abbreviations are on page 40.)

INSTRUCTIONS

Stitches

Right Twist (RT)

K2tog but do not sl sts from the left needle, then k the first st again and sl both sts off the needle.

Tiny Cables and Lace (multiple of 6 + 2 sts)

Rnd 1: *RT, p1, yo, ssk, p1; rep from * to last 2 sts, RT.
Rnds 2–4: *K2, p1; rep from * to last 2 sts, k2.
Rnd 5: *RT, p1, k2tog, yo, p1; rep from * to last 2 sts, RT.
Rnds 6–8: *K2, p1; rep from * to last 2 sts, k2.

Rep Rnds 1–8 for pattern.

Right Mitt

Cuff

CO 45 (54) sts. Divide sts as evenly as possible on 3 dpn, pm, and join for working in rnds, being careful not to twist sts.

Set-up Rnd: *K2, p1; rep from * to end of rnd. Cont in cuff patt as foll,

Rnd 1: *RT, p1; rep from * to end of rnd.

Rnd 2: *K2, p1; rep from * to end of rnd.

Rep Rnds 1 and 2 until piece measures 2½ inches (6.4 cm) or desired cuff length, ending with Rnd 2.

Lower Hand and Thumb Gusset

Work Rnds 1–8 of Tiny Cables and Lace patt on back of hand and St st on palm, and at the same time shape thumb gusset as foll,

Rnd 1: Work Rnd 1 of Tiny Cables and Lace patt across 20 (26) sts, k2 (1), pm, yo, k1, yo, pm, k22 (26) to end—3 gusset sts between markers.

Rnd 2: Work Rnd 2 of Tiny Cables and Lace patt across 20 (26) sts, k2 (1), sl m, k to next m, sl m, k to end.

Rnd 3: Work Rnd 3 of Tiny Cables and Lace patt across 20 (26) sts, k2 (1), sl m, k to next m, sl m, k to end.

Rnd 4: Work Rnd 4 of Tiny Cables and Lace patt across 20 (26) sts, k2 (1), sl m, yo, k to next m, yo, k to end—5 gusset sts between markers.

Cont Tiny Cables and Lace patt on first 20 (26) sts, working St st on rem sts, and inc 1 st each side of gusset sts every 3rd rnd until there are 15 (17) gusset sts between markers—59 (70) sts total. Work 1 rnd even as established.

Upper Hand

Work 20 (26) sts in Tiny Cables and Lace patt as established, k2 (1), remove m, place next 15 (17) sts on waste yarn, remove next m, use the backward-loop method (see the sidebar on page 40) to CO 1 st over gap, k to end—45 (54) sts. Cont in patt as established until hand measures 4 (5) inches (10.2 [12.7] cm) from beg of Tiny Cables and Lace patt, or about ¾ inch (2 cm) less than desired total length, ending with Rnd 2 or 6 of patt.

Edging: [Work Rnd 1 and 2 of cuff patt] 2 times, work Rnd 1 once more. BO all sts loosely in patt.

Thumb

Remove waste yarn from 15 (17) thumb sts, divide sts as evenly as possible between 3 needles, join yarn to end of gusset sts, and pick up and k3 (1) st(s) along gap at base of upper hand—18 sts for both sizes. Join for working in the rnd, and work even in St st until piece measures about ¾ inch (2 cm) from pick-up rnd or about ½ inch (1 cm) less than desired total length.

Edging: Work Rnds 1 and 2 of cuff patt, then work Rnd 1 once more. BO all sts loosely in patt.

Left Mitt

Cuff

CO and work cuff as for right mitt, ending 1 st before end-of-rnd m. Temporarily sl last st to right needle, remove end-of-rnd m, return slipped st to left needle, and replace end-of-rnd m (last st of final cuff rnd becomes first st of foll rnd).

Lower Hand and Thumb Gusset

Work Rnds 1–8 of Tiny Cables and Lace patt on back of hand and St st on palm, and at the same time shape thumb gusset as foll,

Rnd 1: K22 (26) for palm, pm, yo, k1, yo, pm, k2 (1), work Rnd 1 of Tiny Cables and Lace patt across rem 20 (26) sts—3 gusset sts between markers.

Rnd 2: K to first gusset m, sl m, k to next m, sl m, k2 (1), work Rnd 2 of Tiny Cables and Lace patt across rem 20 (26) sts.

Rnd 3: K to first gusset m, sl m, k to next m, sl m, k2 (1), work Rnd 3 of Tiny Cables and Lace patt across rem 20 (26) sts.

Rnd 4: K to first gusset m, sl m, yo, k to next m, yo, sl m, k2 (1), work Rnd 4 of Tiny Cables and Lace patt across

Ann Budd's knitted fingerless mitts. *Photograph by Joe Coca.*

TECHNIQUE

Backward Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.

rem 20 (26) sts—5 gusset sts between markers.

Cont Tiny Cables and Lace patt on last 20 (26) sts, working St st on rem sts, and inc 1 st each side of gusset sts every 3rd rnd until there are 15 (17) gusset sts between markers. Work 1 rnd even as established.

Upper Hand

K to first gusset m, remove m, place next 15 (17) sts on waste yarn, remove next m, use the backward-loop method to CO 1 st over gap, k2 (1), work Tiny Cables and Lace patt as established on last 20 (26) sts—45 (54) sts. Cont in patt as established until hand measures 4 (5) inches (10.1 [12.7] cm) from beg of Tiny Cables and Lace patt, or about ¾ inch (2 cm) less than desired total length, ending with Rnd 2 or 6 of patt. Temporarily remove end-of-rnd m, k1, and replace end-of-rnd m (first st of final hand rnd becomes last st of rnd).

Edging: [Work Rnd 1 and 2 of cuff patt] 2 times, work Rnd 1 once more. BO all sts loosely in patt.

Thumb

Work as for right mitt.

Finishing

Weave in loose ends. Block lightly.

ABOUT THE DESIGNER. *Ann Budd is a book editor for Interweave Press and author of* The Knitter's Handy Book *series (Loveland, Colorado: Interweave Press, 2002 and 2004). She lives in Boulder, Colorado.*

MATERIALS

Fingerless Mitts

Knit One Crochet Too Ambrosia (DK weight), 70% baby alpaca, 20% silk, 10% cashmere yarn, 137 yards (125 m)/50 g ball, 2 balls of #428 Adobe Rose
Needles, set of 4 double pointed, size 2 (2.75 mm) or size needed to obtain gauge
Stitch markers
Small amount of waste yarn to hold gusset stitches
Tapestry needle

Finished size: About 6 (7¼) inches (15 [18] cm) hand circumference and 7¼ (8¼) inches (18 [21] cm) total length; to fit an adult small (medium/large)
Gauge: 14 stitches and 20 rounds = 2 inches (5.1 cm) in stockinette stitch worked in rounds

Stockings

Koigu Premium Merino (fingering weight), 100% wool yarn, 176 yards (161 m)/50 g skein, 3 skeins of #2128 Mauve
Needles, set of five double pointed, size 0 (2 mm) or size needed to obtain gauge

Finished size: About 7½ inches (19 cm) foot circumference and 10 inches (25 cm) from top of leg to bottom of heel
Gauge: 18 sts and 28 rounds = 2 inches (5.1 cm) in stockinette stitch worked in rounds, before blocking

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

ABBREVIATIONS

beg—beginning
BO—bind off
CO—cast on
cont—continue
dec—decrease; decreased
dpn—double-pointed needle
foll—follows; following
inc—increase
k—knit
k2tog—knit 2 stitches together
m—marker
p—purl
p2tog—purl 2 stitches together
patt—pattern
pm—place marker
psso—pass slipped stitch over
rem—remain; remaining
rep—repeat; repeating
rnd(s)—round(s)
sl—slip
ssk—slip 2 stitches individually knitwise, insert left needle tip into the front of the 2 slipped stitches, then knit them together through their back loops
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
yo—yarn over

Traveler's Stockings to Knit

NANCY BUSH

The idea for this stocking design came to me while I was traveling and researching the knitting of Estonia. Among the many beautiful knitted items I saw was a wonderful pair of stockings decorated with a collection of intricate designs. The seemingly complex patterns used are composed of simple-to-make traveling stitches. This design is an excellent one to work during a journey—once the design is set up, it is easy to follow. (Materials and abbreviations are above.)

Instructions

Stitches

Right Twist (RT)

K2tog but do not sl sts from the left needle, then k the first st again and sl both sts off the needle.

Left Twist (LT)

K the second st on left needle tbl, but do not sl sts from left needle, then k the first st again and sl both sts off needle.

Leg

CO 80 sts. Divide sts evenly onto 4 needles (20 sts on each needle). Using the crossover method (see the sidebar on page 42), join into a rnd being careful not to twist sts. This join is the "seam" line and marks the beg of all future rnds. *Note*: The seam line is at the side of the leg, not the center back. K 1 rnd, p 1 rnd, k 1 rnd.

Work Lacy Cuff Pattern

Rnd 1: *K1, yo, k3, sl 1, k2tog, psso, k3, yo; rep from *.

Rnd 2: K.

Rep Rnds 1 and 2 four more times, for a total of 10 rnds.

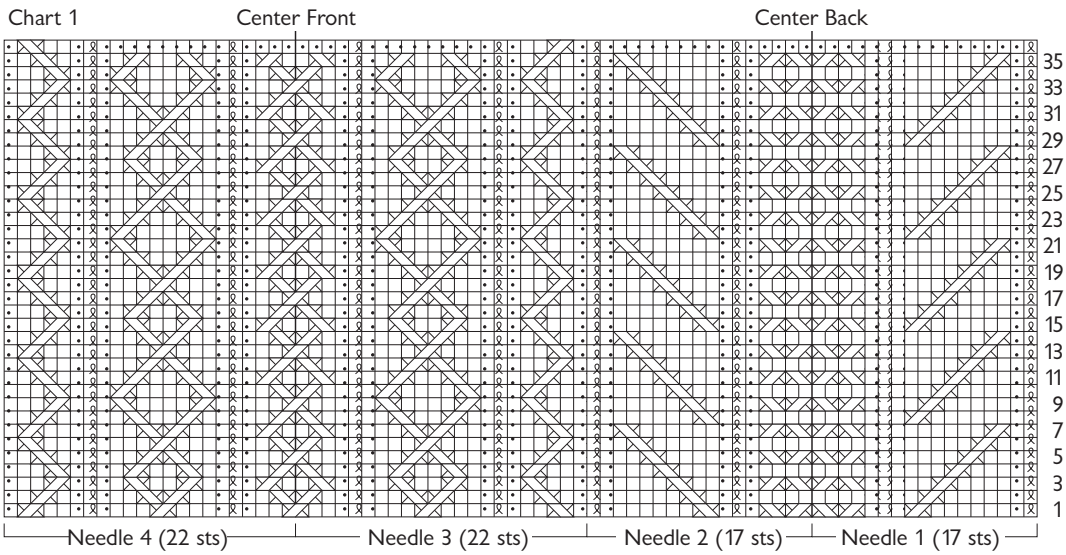
Note: Because you are ending the patt rnds with a yo, always complete Rnd 2 (a k rnd) before putting your work down so you won't lose the last yo.

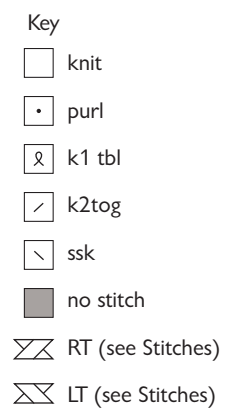
P 1 rnd, dec 2 sts evenly spaced—78 sts rem. Redistribute sts so there are 17 sts each on Needles 1 and 2, and 22 sts each on Needles 3 and 4. Work Rnds 1–36 of Chart 1.

Shape Leg

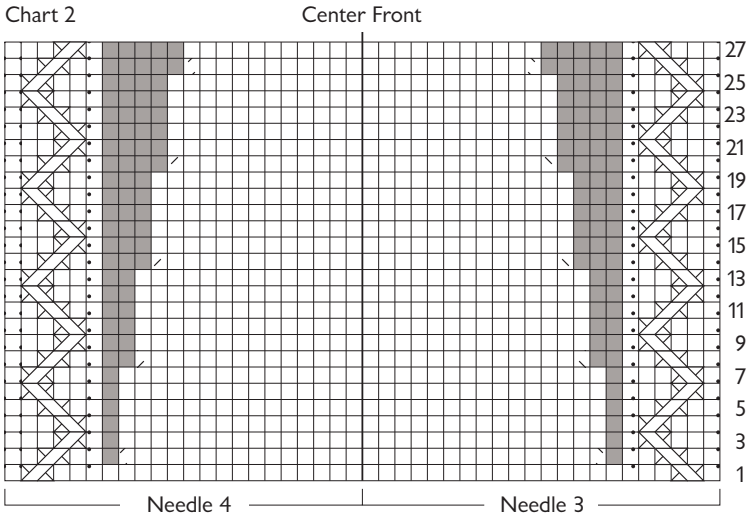
Establish patt from Chart 2 as foll: On Needles 1 and 2, k; on Needles 3 and 4, work Rnd 1 of Chart 2. Cont sts on Needles 1 and 2 in St st, work Rnds 2–27 of Chart 2 on Needles 3 and 4, dec as shown in Rnds 2, 8, 14, 20, and 26—68 sts rem, 17 sts on each needle. *Note:* The "clock"

Nancy Bush's knitted "Traveler's Stockings."
Photograph by Joe Coca.





Charts may be photocopied for personal use.



patt for leg and foot are the first 6 sts of Needle 3 and the last 6 sts of Needle 4; cont the clock patt for the leg and foot by rep Rnds 22–27 of Chart 2 for the clock sts.

Keeping 6-st clock patt as established, and cont in St st on rem sts, work even until leg measures 8¼ inches (21.0 cm) or desired length to top of heel. *Note:* Remember the last patt rnd worked for the clocks so you can resume working the clock patt of the foot with the correct patt rnd.

Heel Flap

K all sts from Needles 1 and 2 onto one needle, turn, p34, turn. These 34 sts form the heel flap. The rem 34 sts will be worked later for the instep.

Row 1: *Sl 1 as if to p with yarn in back, k1; rep from *, turn.

Row 2: Sl 1 as if to p with yarn in front, p33.

Rep the last 2 rows 16 more times for a total of 17 chain selvedge sts at each edge of heel flap.

Turn Heel

Row 1: Sl 1, k18, ssk, k1, turn.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, k to 1 st before gap formed on previous row, ssk (1 st from each side of gap), k1, turn.

Row 4: Sl 1, p to 1 st before gap formed on previous row, p2tog (1 st from each side of gap), p1, turn.

Rep Rows 3 and 4 until all heel sts have been worked—20 heel sts rem.

Heel Gussets

K20 heel sts, and with the same needle pick up and k 17 chain sts along right side of heel flap. Work 34 instep sts in on next two needles in patt, cont clock patt as established on 6 sts at each end of instep. With an empty needle, pick up and k 17 chain sts along left side of heel flap, then k the first 10 sts from heel needle again—88 sts total, 27 sts each on Needles 1 and 4, and 17 sts each on Needles 2 and 3; rnd now begins at center back heel.

Rnd 1: On Needle 1, work to last 3 sts, k2tog, k1; on Needles 2 and 3, work instep sts in established patt; on Needle 4, k1, ssk, k to end—2 sts dec.

Rnd 2: Work even in established patt.

Rep the last 2 rnds 9 more times—68 sts total, 17 sts on each needle.

Foot

Cont even in established patt until foot measures 2 inches (5.1 cm) less than desired finished length. Discontinue clock patt and cont in St st on all sts.

Shape Toe

Rnd 1: *K to last 2 sts on needle, k2tog; rep from * 3 more times—4 sts dec total, 1 st dec at end of each needle.

Rnd 2: Work even.

Rep the last 2 rnds 8 more times—8 sts on each needle. Rep Rnd 1 (the dec rnd) only 6 times—8 sts rem, 2 sts on each needle.

Break yarn, thread tail through remaining sts, pull snug to close end of toe, and fasten off.

Rep for other stocking.

Finishing

Weave in all ends. Block under a damp towel or on sock blockers.

ABOUT THE DESIGNER. *Nancy Bush, PieceWork's knitting contributor, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters in Salt Lake City, Utah. Her latest book is* Knitting Vintage Socks: New Twists on Classic Patterns *(Loveland, Colorado: Interweave Press, 2005); she is currently at work on a book about Estonian lace knitting (forthcoming from Interweave Press).*

TECHNIQUE

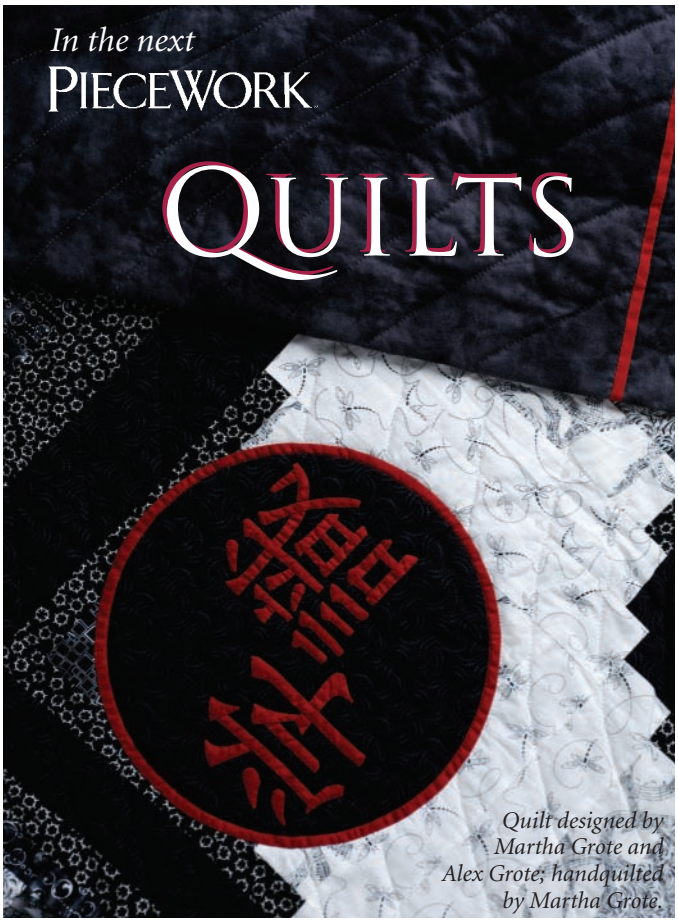
Crossover Join

Slip the first stitch cast on (at the point of the left needle) onto the right needle. With the left needle tip, pick up the last stitch cast on, which is now 1 stitch in from the end of the right needle, and bring it up and over the slipped stitch, placing it at the end of the left needle. The first and last stitches cast on have exchanged places, and the loop of the last cast-on stitch surrounds the base of the first cast-on stitch.

RESOURCE GUIDE

PieceWork Marketplace

Premier Classifieds



Quilt designed by Martha Grote and Alex Grote; handquilted by Martha Grote.

THE NEEDLEWORK CONNECTION
Website Listings ~ *Your Guide to Shopping on the Web*

BOOKS

Breckling Press
www.brecklingpress.com
(800) 951-7836

ETHNIC ARTS

Crossroads Trade
www.crossroadstrade.com
(617) 975-2001

NEEDLEWORK ACCESSORIES

Annie's Keepers
www.annieskeepers.com

Lacis
www.lacis.com
(510) 843-7178

Sudberry House
www.sudberry.com
(860) 739-6951

NEEDLEWORK SUPPLIES

Caron Collection
www.caron-net.com
(203) 381-9999

Colonial Needle
www.colonialneedle.com
(800) 9-NEEDLE

Evening Star Designs
www.eveningstardesigns.citymax.com
(919) 342-3183

Foxview Needlepoint
www.foxview.com
(908) 334-7125

Howes Needlework
www.howesneedlework.com
(800) 309-5348

The Essamplaire
www.theessamplaire.com
(403) 347-3574

Weeks Dye Works
www.weeksdyeworks.com
(877) OVERDYE

QUILT SHOWS

International Quilt Festival/Houston
www.quilts.com
(713) 781-6864

WEBSITES TO VISIT

Wool2Dye4
www.wool2dye4.com

PIECEWORK

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

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]*

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, ½ block south of I-70.
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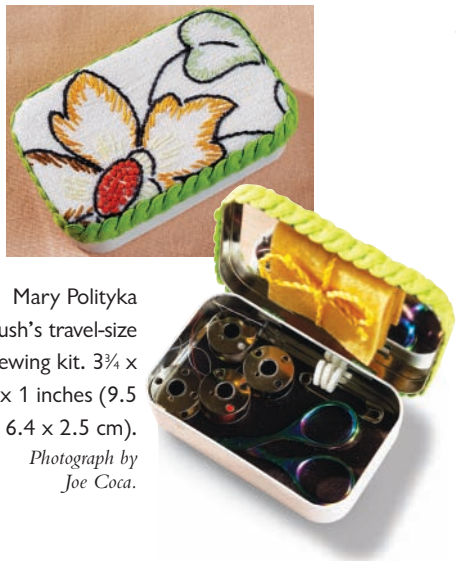
FINDINGS

MARY POLITYKA BUSH



Mary Polityka Bush's travel-size sewing kit. 3¾ x 2½ x 1 inches (9.5 x 6.4 x 2.5 cm). *Photograph by Joe Coca.*

Sewing Kit for Travel

This little sewing kit accompanies me on trips to handle split seams, missing buttons, or other mending emergencies. I topped a small metal candy tin with a padded piece of vintage embroidery and added rickrack around the edge. Inside the lid, I glued a felt needle and pin book. In the bottom, I placed a piece of magnetic tape from a refrigerator magnet to secure four metal bobbins holding sewing thread in basic colors, a pair of tiny scissors, and buttons threaded onto a safety pin.

Souvenir Postcards

Friends and family will think I've been traveling far and wide when they receive the souvenir postcards I made by fusing colorful fabric pieces to rectangles of card stock. I used an embroidered quilt block, a silk scarf, and an assortment of cotton handkerchiefs, each featuring place names. I trimmed off the excess fabric with a rotary cutter.

Mary Polityka Bush's travel-themed postcards. Each 4⅝ x 6⅝ inches (11.7 x 16.8 cm). *Photograph by Joe Coca.*

On *the* Web

Knitted Together through Time

JACQUELINE BLIX

Jacqueline Blix's shawl *Photograph by Joe Coca.*

In the early 1920s, Jacqueline's grandfather was a patient at Sawtelle Veterans Hospital in Los Angeles after having been gassed in France during World War I. He took up knitting as occupational therapy and knitted at least two shawls. The one he gave his wife is now in Jacqueline's collection. Her "Knit an 'All Shall Be Well' Shawl" project is based on this shawl. To read Jacqueline's article about her grandfather, visit www.pieceworkmagazine.com/go/articles/knittedtogether.asp; for complete instructions for knitting the shawl, visit www.pieceworkmagazine.com/go/projects/knittedtogethershawl.asp. Alternatively, you may send a stamped, self-addressed business-size envelope to *PieceWork* Knitted Together Article or *PieceWork* Knitted Together Project, 201 E. Fourth St., Loveland, CO 80537-5655.

Travel Slippers *to* Needlepoint

SARAH WARREN

This Web project is a fine conclusion to our Travel issue—what could be better after a day of sightseeing and traveling than slipping on these comfortable slippers with their lovely appliquéd needlepoint rose motif! For complete instructions, visit www.pieceworkmagazine.com/go/projects/travelslippers.asp or send a stamped, self-addressed business-size envelope to *PieceWork* Travel Slippers, 201 E. Fourth St., Loveland, CO 80537-5655.

Sarah Warren's slippers. *Photograph by Joe Coca.*

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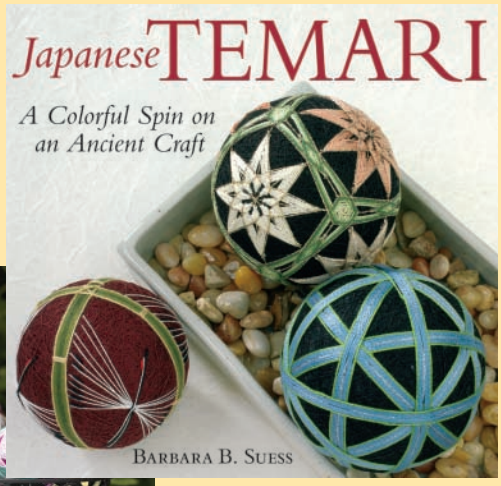

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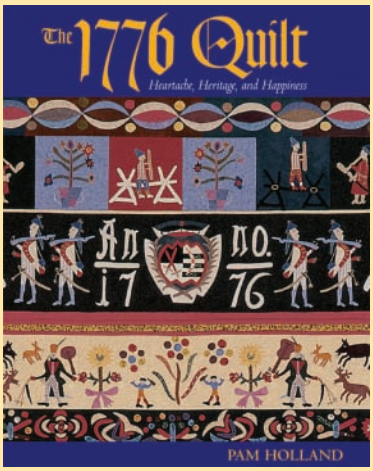

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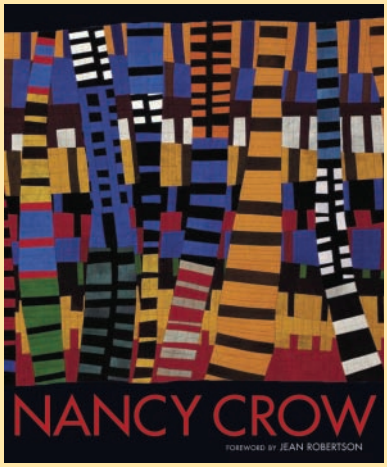

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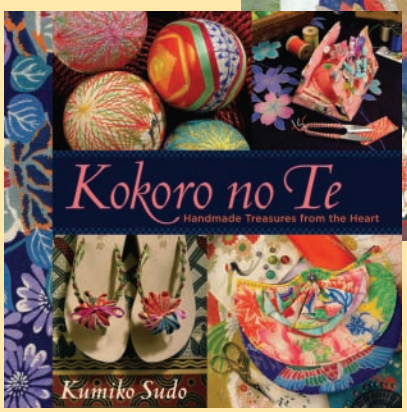

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