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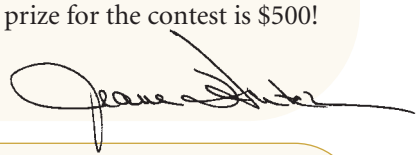
NOTIONS

Are you a collector? I am (although my collections, with the exception of books and about twenty salt- and pepper shakers, consist of solitary objects: one paisley shawl, for example). Many, perhaps most, people collect something. When I spied our shipping and warehouse assistant, Rico Garcia, wearing a vintage bowling shirt the other day, I had to tell him how much I liked the shirt and to ask if it was his only one or if he collected them. He said that he started collecting the shirts five or six years ago and now has about fifteen, most purchased online from a company in California that specializes in vintage clothing. My next collectible category is definitely going to be something that I can wear (the paisley shawl is so huge, it really belongs on top of the grand piano I wish I owned). I envy Rico his shirts—and can't wait to see more stellar examples!

I've always been fascinated by what people collect, which made putting this issue together a treat. The objects in the eleven collections profiled here run the gamut from sewing tools to Mayan textiles to couture clothing. Equally intriguing is what motivates people to collect. For a personal account, see the sidebar "Why People Collect" on page 23. If you aren't a collector but are thinking about becoming one, tips on how to get started and where to search for treasures are sprinkled throughout the articles. The one commonality among the collectors who tell their stories in this issue is a passion for collecting.

If you haven't already done so, I hope that you will soon start work on a pincushion to submit to *PieceWork*'s Excellence in Needle Arts Awards—Pincushions contest (the deadline is March 1, 2008). Details about the contest and our generous sponsors are on page 39. We've included a variety of pincushions in this issue for inspiration (should you need any to get you started): Lynne Zacek Bassett shares beaded and needlepoint pincushions, along with an example from the mid-nineteenth century that is her favorite object in her needlework tool collection (pages 16–17). Two pincushions worked in hardanger embroidery, now in the collection of the Vesterheim Norwegian-American Museum in Decorah, Iowa, are shown on page 31. And a lovely example, worked in Irish crochet (on page 5), is one of two projects that will be available on our website. Remember: The grand prize for the contest is $500!

With this issue, we close out another year. Best wishes for a joyous holiday season.



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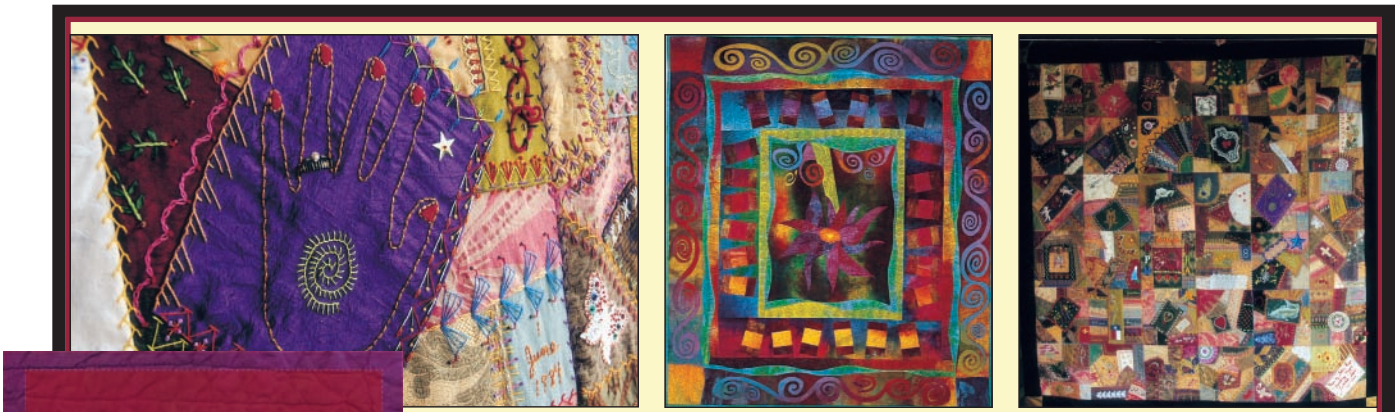
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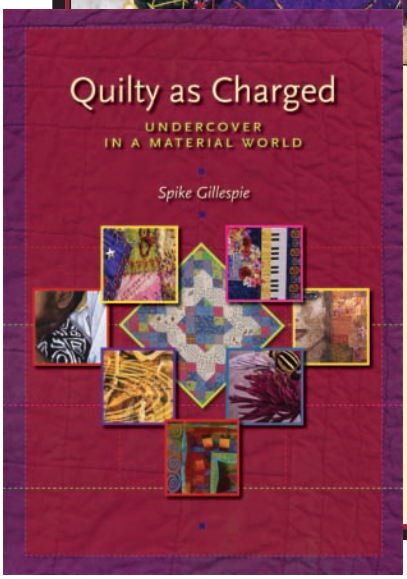
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QUILTY AS CHARGED
UNDERCOVER IN A MATERIAL WORLD
BY SPIKE GILLESPIE

Drawn to quilting by way of a newspaper assignment, Spike Gillespie finds the community as compelling as the art itself. *Quilty as Charged* is not a history or how-to guide, but a collection of many small stories, including Gillespie's, that provide a glimpse at the eccentric personalities— from traditionalists and visionary artists to collectors and connoisseurs—that inhabit the realm of serious quilting.
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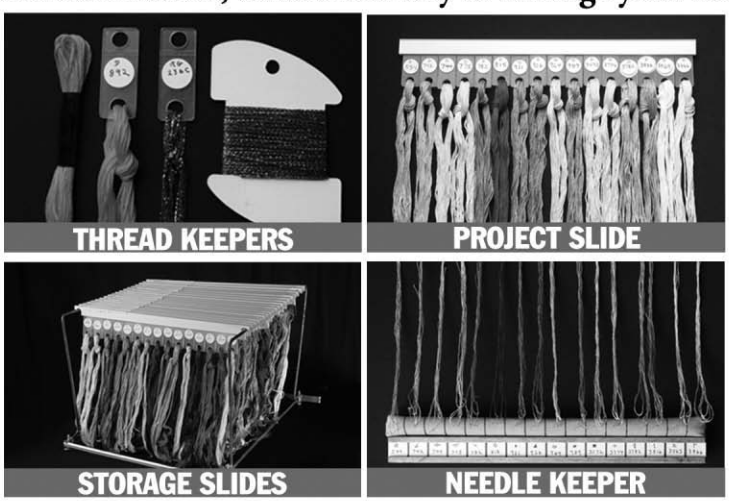


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By Post

From Our Readers' Hands

Kathryn Watson of Catonsville, Maryland, knitted the scarf shown at right from "A Russian Lace Scarf to Knit" in the May/June 1995 issue.

Kathryn, thank you for sharing. Readers, we would love to see any objects that you have made from PieceWork *projects (see contact information below).*



Kathryn Watson's knitted Russian lace scarf. *Photograph by Kathryn Watson.*

Persian Yarn Available

A fellow stitcher and I have large stashes of Paternayan Persian Yarn (100% wool). Do you know of any group(s) in the United States or out of the country who would be interested in our sending the yarn to them? We would like to find a good home for the yarn.

Karen Tucker
Via e-mail

Readers, if you know of a group that can use this treasure trove of yarn, please let PieceWork *know (see contact information below).*

Sea Silk Revisited

Until I read the letter from Kathleen Bennett and Cynthia Cooper ("Spanish Sea Silk," "By Post," March/ April 2007), I was unfamiliar with the term "sea silk," as byssal threads in my experience are tough and wiry. The Field Museum of Natural History in Chicago has or had in its invertebrate collection a glove from Italy that was knitted with byssal threads. This piece was part of the Columbian Exposition in Chicago in 1893.

LeMoyne Mueller
Via e-mail

Thanks for telling us about another example of a garment made using byssal-thread sea silk. According to Webster's Third New International Dictionary (1976), the term "sea silk" also is applied to "any of various fibers derived from marine algae."

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

On *the* Web



A Hardanger Napkin Ring to Make

Karen J. Olsen's Hardanger napkin ring worked in Presencia pearl cotton on Zweigart Hardanger fabric. For complete instructions, visit pieceworkmagazine.com/go/projects/napkinring.asp or send a stamped self-addressed business-size envelope to *PieceWork* Napkin Ring, 201 E. Fourth St., Loveland, CO 80537-5655.

Collecting Contemporary Mayan Textiles

To read about Gary McGregor's collection, go to pieceworkmagazine.com/go/articles/mayantextiles.asp or send a stamped self-addressed business-size envelope to *PieceWork* Mayan Textiles, 201 E. Fourth St., Loveland, CO 80537-5655.



All photographs by Joe Coca.



A Pincushion to Make in Irish Crochet

For complete instructions to make the pincushion using DMC Crochet Cotton, visit pieceworkmagazine.com/go/projects/crochetpincushion.asp or send a stamped self-addressed business-size envelope to *PieceWork* Crochet Pincushion, 201 E. Fourth St., Loveland, CO 80537-5655.

TAPESTRY



Beaded quilt created by members of the Great Lakes Beadworkers Guild in Royal Oak, Michigan, in memory of Barb Davis.
Photograph courtesy of the Great Lakes Beadworkers Guild.

Memorial Beaded Quilt

Members of the Great Lakes Beadworkers Guild in Royal Oak, Michigan, created a beaded quilt in memory of Barb Davis, a nationally known bead artist who lost her fight with breast cancer in 2001. The quilt comprises eighty-four individual squares beaded by eighty-two guild members using Japanese and Czech seed beads, antique buttons, and semiprecious stones and pearls. The quilt will be on display at the Downriver Council of Arts in Taylor, Michigan, through November 16, at guild events for the remainder of 2007, and at the Governor's Residence in Lansing through July 2008. The quilt may also be viewed on the guild's website.

GREAT LAKES BEADWORKERS GUILD — (586) 997-7043; www.greatlakesbeadworkersguild.org

Tennessee Sampler Survey Note Cards



Note card depicting Margaret Elizabeth Kirkpatrick's 1854 sampler.
Card courtesy of the Tennessee Sampler Survey.

Images of three Tennessee samplers, one from each region of the state, illustrate a set of six cards with envelopes whose sale will benefit the Tennessee Sampler Survey, a nonprofit organization dedicated to conserving Tennessee's sampler heritage. Individuals may purchase sets from The Mad Samplar Book Co., 1225 Village Dr.,Yadkinville, NC 27055; (336) 961-6715; paige@madsamplarbooks.com.

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Kenai Fjords National Park Information Center. Seward, Alaska.
Photograph by Bruce N. Meyer.

Textiles at Kenai Fjords National Park

Although many travelers come to Kenai Fjords National Park in Seward, Alaska, to see its spectacular wildlife, many are equally delighted with the spectacular quilts and silk tapestry found in the Information Center. Debbie Troutman, a seasonal interpretive officer for the park assigned the task of beautifying the center's interior, arranged for the Seward Area Quilters guild to create quilts to be hung there. The quilts, made by nineteen guild members, feature images from Alaska, such as whales, sea otters, halibut, salmon, bear, and eagles. Troutman also contracted and served as creative director for a silk tapestry showing the park's Exit Glacier created by Kerry Cline of Softly Silk in Seward.

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—Diana Lambdin Meyer

Holiday Knits 2007 Postage Stamps

The United States Postal Service recently issued *Holiday Knits*, four stamps featuring classic winter imagery designed and machine-knitted by illustrator Nancy Stahl.

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Holiday Knits 2007 postage stamps.
Photograph courtesy of the United States Postal Service.

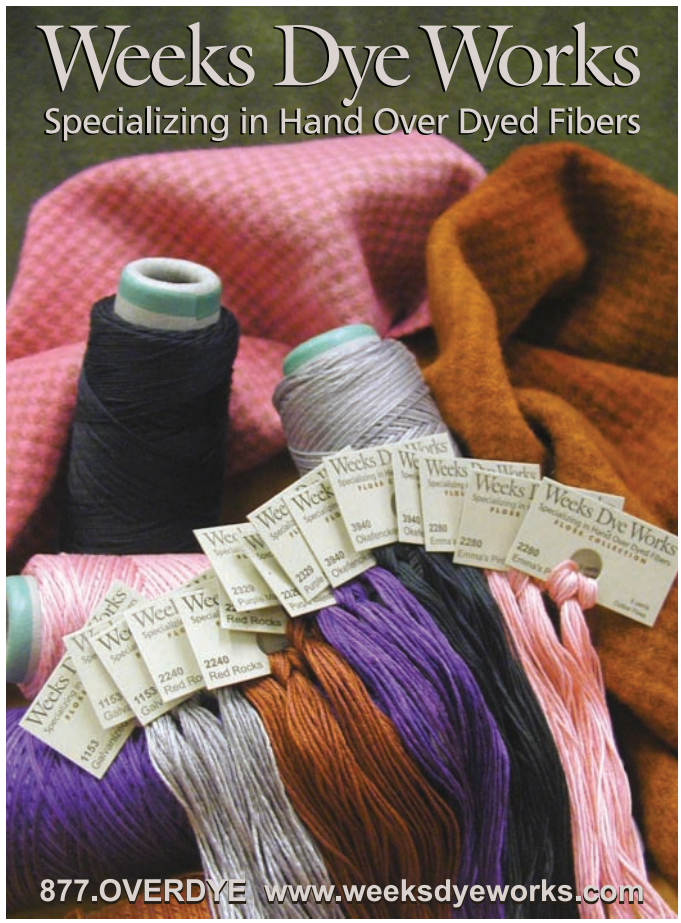
Nationale Feestrok

In 1943, Mies Boissevain (1896–1965), while incarcerated in a crowded Amsterdam cell for resistance against the Nazis, received a precious gift: a patchwork scarf made with fabrics from her life that her friends smuggled in. The colorful scarf brightened the cell, and listening to Boissevain relate the stories behind the patches brought the prisoners together. After the war, Boissevain became a leader of Dutch reconstruction. Remembering the healing power of the scarf, she urged Dutch women to make patchwork skirts to wear on national holidays. She suggested that women work on the skirts in groups so that they could tell each other stories about the patches and share their war experiences. Each *nationale feestrok* (national commemorative skirt) was made from scraps important to its maker. All also had a hem of plain triangles inscribed with important dates or the dates that the skirt was worn. More than 4,000 skirts were registered with the Nationaal Instituut between 1945 and 1950. Several examples may be seen at the Rijksmuseum in Amsterdam.

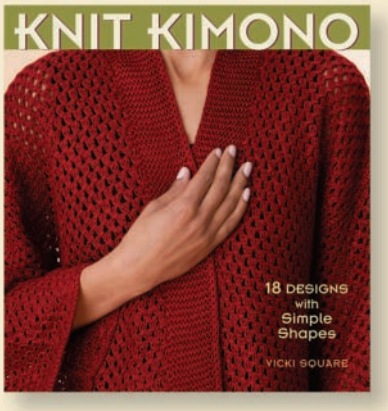
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—Pamela D. Toler





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Louisa Harding

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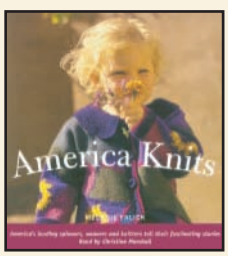
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Innovative to Traditional, 22 Inspirational Handbags, Totes, and Carry-alls to Knit and Crochet
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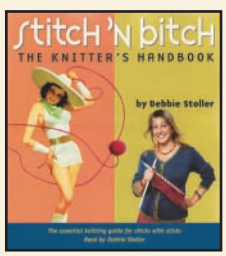
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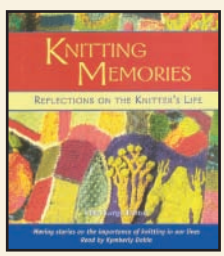
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The Glamour *of* It All
Collecting Vintage Handbags

CHRISTEN BROWN



TOP TO BOTTOM: Marketa handbag. Commercially made; label inside reads: "Praia Botafogo 518, Rio de Janeiro, Brazil." Machine-stippled, machine-embroidered, hand-stitched beads. Silk faille with satin lining; cotton threads; beads. Rio de Janeiro. Late 1930s. Handbag. Maker unknown. Tambour-embroidered. Silk; silk and chenille threads. Possibly France. 1910–1920. Bag was probably hand-embroidered by a professional and sent out to be framed; the lining is missing. Point de Beauvais handbag; label reads: "E. Brunin 32 Av. De L'Opéra Paris." Tambour-embroidered. Cotton threads, glass seed beads, satin lining. Paris. 1940s. All objects from the collection of the author.

Archival storage boxes courtesy of the Fort Collins Museum, Fort Collins, Colorado. All photographs by Joe Coca.

MY FONDEST MEMORIES of youth were dress-up days, when I'd open a closet to reveal beaded dresses and soft velvet coats hung beneath boxes filled with feathered, bowed, and bejeweled hats; tiny, elegant handbags carefully wrapped in tissue paper nestled in the scented "dainties" drawers among embroidered handkerchiefs and plush blue velvet jewel boxes. Today, I'm a teacher, collector, and lecturer on wearable art. I learned embroidery at the age of seven from my mother; it is a skill that I continue to develop and use for many of my creative expressions. I still use my first embroidery project, a small tote bag that my mother designed for our group of Blue Birds (the junior program of the youth organization Camp Fire). My predilection for needlework also is obvious from my collection of vintage handbags from France, Brazil, and Asia.





Details of the three handbags shown on page 10.

During the 1920s and 1930s in particular, Parisian fashion houses produced extravagant embroidered garments and accessories. Their handbags included some with ornate or detailed frames set with semiprecious stones, cloisonné, or glass, pierced metalwork, or wire-attached beads. Many of the accessories made to tuck inside the bag were created with just as much attention to detail, such as an embroidered coin purse and embossed leather compact case belonging to my grandmother.

A characteristic technique of the French bags in my collection is tambour embroidery, in which a thin needle much like a crochet hook is used to form a continuous chain stitch. Most tambour-stitched pieces were worked with single strands of cotton floss, twisted silk, metal, or fine silk chenille threads. Even though the stitch itself is simple, the choice of threads and the intricate shading created elaborate and beautiful designs.

Tambour embroidery, which probably originated in China, takes its name from the French word for "drum," *tambour,* and refers to the need to stretch the ground fabric taut in a frame for stitching. With the thread held underneath the stretched fabric, the hooked needle is stabbed down through the fabric, where it catches the thread, then is brought back through the same hole, forming a loop. Each subsequent stitch is formed a short distance from the previous one, catching the loop of the last stitch at the beginning of the next. Tambour embroidery also may be used to couch beads or sequins to the surface of a fabric. In this case, it is worked with the wrong side of the fabric facing up and the chain stitches placed far enough apart to catch the thread upon which the beads are strung between every third to sixth bead.

Tips *for* Beginners

Before you begin a collection of your own, whether it be of handbags, lace, linens, quilts, or garments, I suggest that you first research the periods and styles that interest you the most. A wealth of information is available in books, magazines, and online. An understanding of what was available in each era will help you date your find, determine whether it is an original or a reproduction, and whether the marked price is fair. Look for vintage pieces at estate and garage sales, swap meets, thrift stores, and antique malls, as well as online. Keep in mind that an object found at a thrift store may be priced to sell but may have been discarded because of its poor condition; a similar object found at an antique store may be in better condition but will have a correspondingly higher price tag.

—CB

One of the oldest bags in my collection is black silk, circa 1920, on a double frame encrusted with marcasite, a mineral with a metallic luster; the outer frame has a smaller frame attached to the inside for a cloth coin purse, but the coin purse is missing. Tambour-embroidered roses and peonies worked with silk and chenille threads cover a flap from the same silk fabric that runs from the top center around the bag. The body of the bag bears minute tambour-embroidered geometric and floral designs in mauve, lavender, blue, pink, wine, and cream.

Several of the circa-1930 French handbags in my collection were stitched in point de Beauvais, a technique that incorporates both thread and bead tambour embroidery. Typically, the design is a floral pattern worked with pastel silk threads echoed by either black or white glass seed beads. Two of the bags have a simple chain handle attached to an ornate cloisonné frame encrusted with glass beads. Other embroidered bags that were made in France during the 1940s and 1950s, including one that my mother bought there, are tambour-embroidered with the same intricate designs as the point de Beauvais bags but are attached to less ornate frames. Tiny floral tambour-embroidered motifs also grace a clutch, a small black satin coin purse, and a pair of black suede gloves in my collection. (Most of my French handbags are of black satin, but occasionally I see examples in chocolate brown bengaline or cream satin.)

I have some small, hand-embroidered evening bags from China that date to the early 1920s. The asymmetrical designs on silk bengaline and felted wool fabrics are executed expertly in silk threads with the occasional addition of couched gold thread details. The polychromatic floral images are carefully shaded and worked in outline and satin stitches and Chinese knots. The bags have ornate, double-hinged filigree brass frames encrusted with real turquoise and coral stones; one has a fabric-backed mirror attached to the seam of the lining.

Two hand-embroidered silk clutches and a small coin purse that date between 1930 and 1950 are from Japan. One clutch is made from red silk shantung attached to a chrome frame. An outdoor scene is worked in white silk with a sprinkling of black threads, using satin and outline stitches. The other clutch is black silk satin with flowers surrounding images of a dragon on one side and a phoenix on the other. The colorful designs are worked in satin and seed stitches. Both clutches are lined with satin, and each has a small interior pocket.

My collection also includes several machine-embroidered handbags created by the Marketa design house in Brazil between 1930 and 1960. The oldest Marketa bag is made from a black, machine-stippled silk crepe. The delicately stitched floral designs are worked in faded blueberry, celadon, maize, and salmon accented with hand-stitched small pearl and bronze glass beads.

Marketa bags were available only through the company's showroom on Praia Botafogo 518 in Rio de Janeiro. Over the years, Marketa created several unusual handbag styles, including a shortened clutch, a square with rounded corners, and an elongated oval with a handle that slips through a slit in the flap to secure the contents inside. The bags (earlier ones were of silk, the later ones of vinyl) were offered seasonally in cream or black. The surface of each bag, including the handle, is entirely machine-embroidered with a design of flowers, leaves, and the occasional butterfly. All of the bags are lined with moiré fabric and have a label stitched to the inside pocket. Many of the vinyl

LEFT TO RIGHT: Clutch with Brazilian embroidery. Commercially made; label inside reads "Rose White." Hand-embroidered. Satin with satin lining; silk thread; rhinestones. Paris. 1950s. Handbag manufactured by Walborg. Tambour-embroidered. Glass seed beads. Belgium. 1940s. Handbag. Commercially made; no label. Tambour-embroidered. Satin with satin lining; cotton threads. France. 1940s–1950s.













handbags were sold with accessories such as a matching eyeglass case or coin purse.

For me, the research, the quest, and the acquisition have been the joys of collecting these handbags from the past. I started with a few pieces handed down from my mother and grandmother. Even though I have amassed a fairly substantial—100 and counting—collection, I still look forward to my monthly "thrift-shopping treasure haunts." A wonderful bonus is that my twenty-five-year-old daughter, who collects vintage jewelry from the 1930s, now enjoys accompanying me. ❖



Christen Brown's embroidered silk handbag. *Photograph by Joe Coca.*

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A Silk Handbag to Embroider

CHRISTEN BROWN

The handbag of today evolved from a pocket that was worn sewn or pinned to an underskirt. In addition to being a repository for valuables, the pocket often was a canvas for displaying the owner's skills and talents as a needleworker. This tradition of displaying one's needlework skills continued after the pocket gave way to handheld reticules. We carry on the tradition with our elegant rose handbag. Although a central motif adorns our example, additional clusters of roses and/or individual roses may be stitched to fill as much of the purse as desired.

LEFT TO RIGHT: Handbag. Commercially made; no label. Hand-embroidered. China. Circa 1930. Point de Beauvais handbag manufactured by Walborg; label reads: "hand made in France real Point de Beauvais." Tambour-embroidered. Cotton threads, glass seed beads, satin lining. Paris. 1930s. Suede gloves. Tambour-embroidered. Origin and date unknown. Tote bag designed and assembled by Evelyn Swartz, the author's mother; hand-embroidered by the author. Cotton broadcloth, cotton floss. California. 1963.

Materials

DMC Pearl Cotton, Size 5, 100% cotton thread, 27 yards (24.7 m)/skein, 1 skein each of #699 Green, #776 Medium Pink, #818 Baby Pink, #899 Medium Rose, and #988 Medium Forest Green
DMC Rayon Floss, 100% rayon thread, 8¾ yards (8.0 m)/skein, 1 skein of #30818 Baby Pink
Anchor Pearl Cotton, Size 5, 100% cotton thread, 23 yards (21.0 m)/skein, 1 skein each of #42 Carmine Rose Medium, #69 Raspberry, and #76 Medium Antique Rose
John James Needle, darner size 5
Silk shantung fabric, black, ¼ yard (.3 m)
Cotton fabric, black, 2 pieces 9 x 10 inches (22.9 x 25.4 cm) each
Sewing thread, black
Timtex, 2 pieces 2½ x 4½ inches (6.4 x 11.4 cm) each
Iron-on interfacing, medium weight, ⅓ yard (.3 m)
Snap, ½ inch (1.3 cm) in diameter, 1
Embroidery hoop, 3 inches (7.6 cm) in diameter
Tissue paper
Lead and chalk pencil

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

Finished size: 9 x 7⅞ (22.9 x 19.4 cm)

Instructions

Stitch Guide

Pinwheel Roses

Base: With 1 strand of DMC #776, work the spokes, using straight or open buttonhole stitches. With 1 strand of DMC #776 and 2 strands of DMC #30818, bring the needle up through the fabric between two spokes next to the center. Weave the needle around each spoke clockwise. Snug the thread against the base of the spokes. Continue working in this manner to fill in the spokes to each tip. To end weaving, bring the needle down through the fabric between two spokes. Secure thread with a knot and trim. (This is a variation of a whipped spiderweb stitch.)

Flower: With 1 strand of Anchor #69, work a Chinese knot into the valley at each spoke, fill in the flower center from the outer edge to the center with Chinese knots, and work a Chinese knot at the end of and between each spoke.

Leaf: With 1 strand of DMC #988, work modified detached chain stitch. Weave the second and third loops of thread under the "tie-down stitch" of the first.

Rosebud: With 1 strand of DMC #776, work as for the leaf above. With 1 strand of DMC #899, work Chinese knots at the base of the leaf. With 1 strand of DMC #988, work a single detached chain stitch into the center of the bud at the base.

Tea Rose

Central Petal: With 1 strand of Anchor #76, make a ⅛-inch (3-mm) base stitch and cast on 11 buttonhole bar stitches.

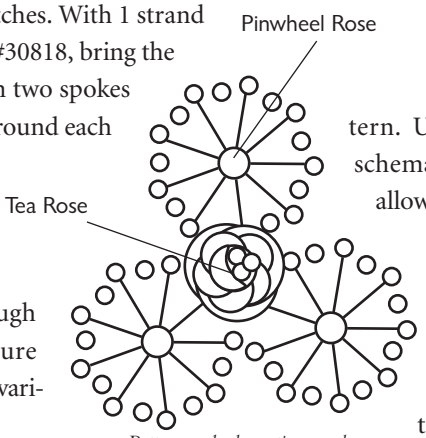
Outer Rose Petals: With 1 strand of DMC #818, make a ¼-inch (6-mm) base stitch and cast on 15 buttonhole bar stitches for each overlapping petal. Work in a clockwise motion around the center petal, beginning each petal inside the last, stitch in a total of five petals.

Rose Center: With Anchor #42, stitch a Chinese knot at the beginning of each petal.

Leaf: With 1 strand of DMC #699, make leaf base stitch ⅓ the circumference of the flower and cast on 21 buttonhole bar stitches. Work in a clockwise motion around the petal with the tips of the leaves touching.

Notes: All seam allowances are ⅜ inch (1.0 cm) and are included on all the patterns except for the Timtex piece. See pattern, schematics, and stitch guide.

Using the lead pencil, trace the pattern onto tissue paper. The leaves, buds, and knot clusters will be stitched freehand. Set aside.



Pattern and schematics may be photocopied for personal use.

Place the base schematic on the silk fabric and cut out 2 bases, each 2 inches (5.1cm) larger than the pattern. Using the chalk pencil and the yoke schematic, draw 2 yokes onto a piece of silk, allowing 1 inch (2.5 cm) between the pieces. Iron interfacing, following manufacturer's instructions, to the wrong side of each silk piece. Zigzag or serge all raw edges.

Center the tissue paper pattern on the right side of a base fabric piece. Place both the fabric and the tissue paper into the embroidery hoop. Following the stitch guide, stitch the spokes for the Pinwheel Roses and the center knot for the Tea Rose. Remove the fabric from the hoop. Carefully remove the tissue paper from each pattern piece, using tweezers, if necessary. Return the base to the embroidery hoop. Stitch, in the following order, each flower and its leaves, buds, and knots. Remove the fabric from the hoop.

Dampen the embroidered silk, place between two towels, right side facing down. Lightly press.

Cut out 2 base and yoke linings, using the appropriate schematic and silk fabric. Cut out 2 base reinforcement pieces from the cotton fabric. Cut out 2 yoke reinforcement pieces from Timtex. Cut out 2 pieces of silk fabric 2¾ × 14 inches (7.0 × 35.6 cm) for the handles; iron interfacing to the wrong side of each handle.

Place a cotton reinforcement to the wrong side of the front and back bases. Pin each base to a silk lining base with right sides together. Stitch together from the top edge to 2⅜ inches (6.0 cm) down each side. Clip into the seam allowance at the bottom of the seam. Remove pins. Turn the fabric right sides out and press. Place the bases right sides together and pin, starting at the clipped raw edge (do not pin the top edges together). Stitch the raw edges together; repeat for the lining base. Remove pins. Turn base right sides out and press. Place the lining into the purse.

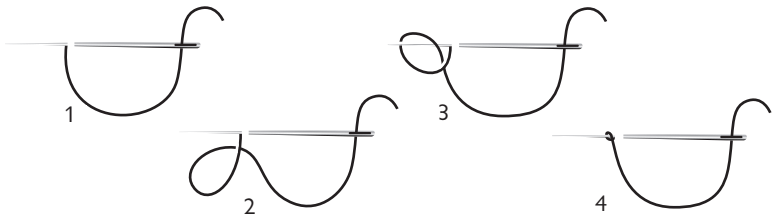
Fold long dimension of the handles in half with right sides together. Pin the long edges together and stitch, leaving the short ends open. Remove pins. Turn right side out through one open end; place the seam at center back and press. Stitch across each short end and along the length of each long side, ⅛ inch (3 mm) in from each folded edge.

Pin a lining piece over each yoke piece, right sides together; stitch around edges, leaving bottom edge open. Turn right sides out and press. Pin each handle onto the right side of a yoke piece as indicated on the schematic, with the back seam of the strip facing the embroidered piece. Baste handles in place. Remove pins.

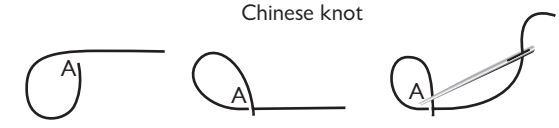
Hand-gather the top edges of each base to fit inside a yoke piece. Pin right side of each base and yoke together; machine stitch in place along this edge. Turn yoke pieces right sides out and press. Press raw edges of the yoke lining up ⅜ inch (1.0 cm). Insert Timtex piece into each yoke. Center and stitch snap to the inside of each yoke. Hand-stitch the handles to the yoke along the machine-stitched line. Remove basting threads from handles. Hand-stitch the folded edges of the yoke lining to the lining of the base.

ABOUT THE AUTHOR AND DESIGNER. *Christen Brown is a needlework designer, retailer, and author. Visit her website at www.christenbrown.com.*

Buttonhole bar stitch



Chinese knot



1 Bring thread to front at A.

2 Flip loop.

3 Insert needle at A.



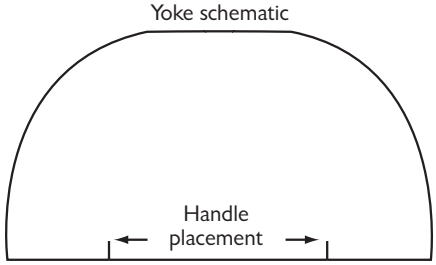
4 Pull thread tightly around needle.

5 Pull needle through.

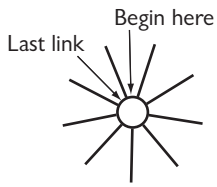
Detached chain stitch



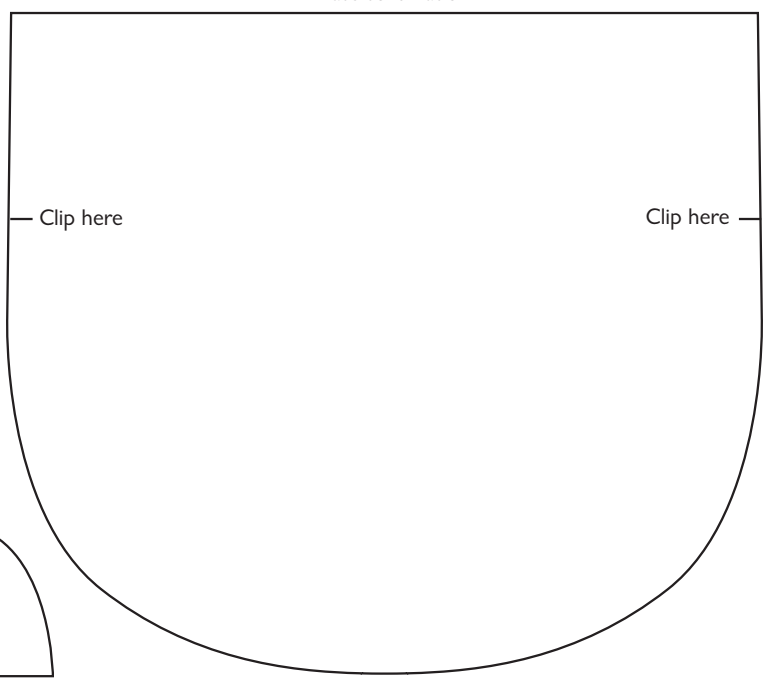
Yoke schematic



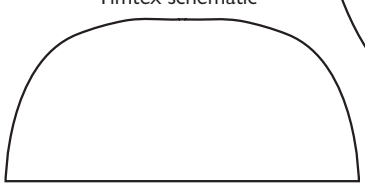
Spiderweb variation stitch



Base schematic



Timtex schematic



Enlarge schematics by 225 percent.



My Unbridled Passion
Collecting Sewing Tools

Lynne Zacek Bassett

ABOVE: This New England pincushion is my favorite sewing tool in the collection; from the quality of wools and the silk fringe, I believe it was made in the mid-nineteenth century. RIGHT: American beaded needle holders, circa 1830.

I REMEMBER BEING NINE YEARS OLD and saying to myself, "I am a collector." I loved going to rummage sales, purchasing what I considered interesting and pretty things at bargain prices. Unfortunately, my mother not only did not encourage this early interest but sternly discouraged it, saying that she did not want me "bringing home other people's old junk." Not until adulthood did I become free to pursue my passion for collecting.



Although she did not understand my interest in antiques and collecting, my mother did encourage my interest in sewing and the other needle arts. She gave me my first sewing machine—a little hand-cranked model—when I was six and began to teach me to embroider at about the same time. I could make much of my own clothing by the time I was in junior high school. In college, I realized that I could combine my interest in textiles, history, and collecting by becoming a museum curator. Many curators also collect for themselves as well as for their institutions—the need to own interesting and beautiful objects is visceral.



I discovered the fascination of old sewing tools on my first visit to the famous Brimfield (Massachusetts) Flea Markets nearly twenty-five years ago. Now that I live a mere twenty minutes away from Brimfield, I spend at least a couple of days each year pawing through piles of stuff, seeking unrecognized treasures at the May, July, or September markets. On that first visit, I purchased a mid-nineteenth-century sewing bird, a mother-of-pearl thread winder, a silver thimble, and a carved bone stiletto—all for about $100, as much as a single thread winder sells for today.

I especially love handmade objects, as pincushions and needle books tend to be. I enjoy thinking of the person



Pincushions. The large beaded pincushion (which is filled with emery or sand and weighs seven pounds [3.2 kg]) was advertised on eBay as being Native American, but it is not: Nineteenth-century women's handbooks offer instructions for many types of beaded work, even some in imitation of Native American designs. All objects from the collection of the author. *All photographs by the author.*













who made each object and if it obviously was intended as a gift, of the person for whom it was made. My leather-covered housewife has woolen pages for holding needles with the word "Mother" cross-stitched on one of those pages.

Most tools are not marked, but their excellent condition suggests that their owners treasured them. Some of the objects in my collection are shown here. I hope you enjoy seeing them. ❖

CENTER: Needle books made of mid-nineteenth-century men's printed velvet vest fabrics. BELOW LEFT: One by one, I have collected a basketful of needlepoint pincushions; most were made in the nineteenth century, but the ones in pastel colors outlined in black date from the 1920s or so. BELOW RIGHT: My paternal grandmother's sewing machine, which was my first antique sewing tool; I claimed it at the age of nine; my grandmother purchased it in 1922 to sew clothes for the baby who would become my father. I purchased the tomato pincushion at a junk shop for a quarter. I bought the late-nineteenth-century housewife made of ribbon last year at the Brimfield (Massachusetts) Flea Market.

ABOUT THE AUTHOR. *Lynne Zacek Bassett is an independent scholar and museum consultant specializing in the historic textiles and clothing of New England. She is the editor of* Massachusetts Quilts: Our Common Wealth, *the Massachusetts Quilt Documentation Project book (Lebanon, New Hampshire: University Press of New England, forthcoming).*





FAR LEFT: Sweetgrass and splint baskets (top) made in the nineteenth and early twentieth centuries by Northeastern Woodlands Native Americans for the tourist trade; the ball-shaped object is a thread holder for crochet. Nineteenth-century American wooden sewing boxes; mother of pearl buttons; bone crochet hooks and bodkin; silver thimble, which belonged to my husband's grandmother; and needle packet (bottom). ABOVE RIGHT: The sewing clamp and the spool holder are both American and nineteenth century. The carved needle cases are European and probably early twentieth century. I had to sneak the clamp into the house because I didn't want my husband, Dave, to ask how much I had paid for it. The spool holder was a birthday gift from Dave, who also spotted the needle case at far right in a Pennsylvania antique shop. I bought the other needle cases on eBay.





SMALL TREASURES

My Needlework

DOROTHY G. FISCHER

ABOVE LEFT: Collar. Maker unknown. Cotton. Irish crochet. Place of origin and date unknown. ABOVE RIGHT: Handkerchief. Maker unknown. Silk. Bobbin lace. Place of origin and date unknown. All objects from the collection of the author. *Archival storage boxes courtesy of the Fort Collins Museum, Fort Collins, Colorado. All photographs by Joe Coca.*

MY COLLECTION OF NEEDLEWORK began by chance about fifteen years ago when my cousin sent me a handkerchief as a remembrance of her mother, who had been a favorite aunt of mine. I cherish its fine white cotton fabric and lacy crochet edging. Some months later, I decided that the handkerchief would be the beginning of a collection of needlework. As a teacher of embroidery, I can identify different techniques and distinguish between hand- and machine-made objects. The objects in my collection would have to be handcrafted and skillfully executed, but because I live in an apartment with limited storage space, they also would have to be small and easily stored. Mindful of these conditions, I set out to search antique and secondhand shops; tag, rummage, and garage sales; and flea markets.

Most antique and secondhand shops harbor a large cardboard box labeled "Linens" tucked away in a back corner. Amid the dross piled willy-nilly, I may find a treasure. Because old linens generally are not highly valued, prices commonly range from fifty cents to a few dollars for an exquisitely embroidered handkerchief, linen towel, or doily. Although prices would certainly increase, I hope that someday more people will appreciate the beauty of such objects and the skill that went into making them.

At a flea market, I discovered a box of three embroidered and appliquéd handkerchiefs made on the island of Madeira (one of the handkerchiefs still bore a "Made in Madeira" sticker, but the light blue thread used for the embroidery is a hallmark of Madeira-made pieces), probably before World War II (1939–1945). In a pile of linens at a garage sale in New Hampshire, I found a white embroidered pillowcase. The presence of pencil marks for the design indicates that the case never had been washed. A densely embroidered handkerchief from the same pile also displays pencil marks. I believe that both textiles are from the Philippines and also were made before World War II.

My greatest collection triumph so far is the small bag that I discovered in an antique shop. The shop owner had labeled the bag as crocheted, but I recognized the technique as needle-made lace, making the bag a rare find and worth more than the price I paid for it, $25. It is the most expensive piece in my collection. Judging from its color and size, I call it the bride's bag. I like to imagine a happy bride at her wedding reception, dancing with one rich uncle after another. At the end of each dance, the uncle tucks money into the needle-lace bag that is dangling from her wrist.

Other favorite finds are an Irish crochet lace collar, four pink linen place mats with appliqué and scalloped borders, a purple linen finger towel with embroidery and cutwork



Finger towel. Maker unknown. Linen. Embroidery and cutwork. Place of origin and date unknown.

(the vivid color is unusual in a finger towel), a handkerchief with a silk bobbin-lace border, and a handkerchief with a counted-thread floral design worked in the tiniest stitches I've ever seen in a piece of counted-thread work. I bought each piece because it appealed to me, which I feel is the only reason to collect anything.

I enjoy showing my collection to various groups in my area. I use the Madeira handkerchiefs in a monogram workshop that I teach. Their embroidered initials are a wonderful example of fine workmanship.

Storage is no problem: the thirty-odd pieces are small and are easily wrapped in a single well-washed pillowcase. The closet where I keep them is dark and dry, perfect conditions for storing textiles.

I hope that this description of my needlework collection will inspire you to start one of your own. And searching through boxes and piles of linens can be as much fun as finding the occasional treasure. ❖

ABOUT THE AUTHOR. *Dorothy Fischer is an Embroiderers' Guild of America Certified Teacher of crewel embroidery who teaches and lectures in and around Albany, New York. Her articles and designs have appeared in numerous magazines. She also cataloged the quilt collection for the Troy (New York) Historical Society.*



Bride's bag. Maker unknown. Cotton. Needle lace. Place of origin and date unknown.



RIGHT TO LEFT: Dee Stanziano's Graydog Woodenware crochet hooks (shown on a flounce from the collection of Nancy Nehring [see opposite]) set, respectively, with citrine and garnet stones and with amethyst and alexandrite stones; cow shinbone crochet hook, origin unknown, 1860–1880, purchased by Stanziano's brother-in-law at a tag sale.





LEFT: Portion of a flounce belonging to Nancy Nehring. Maker unknown. Irish crochet. Size 100 or finer cotton thread. Origin unknown. Circa 1850. *Photograph by Joe Coca.*

RIGHT: Nicole Scalessa's wire crochet hook. Mid-nineteenth century. *Photograph courtesy of Nicole Scalessa.*

Collecting Crochet

GWEN BLAKLEY KINSLER

I MAY HAVE INHERITED MY PASSION for collecting from my mother, Dorothy Blakley, an antique dealer for many years. Like many other collectors, Mom began her collection with a single object: In her case, it was a simple, blue-and-gray pottery spongeware pitcher that her grandmother Mary had bought at the 1893 Columbian Exposition to bring drinking water to the room where Mary and her husband were staying. Mary later used to serve iced tea from the pitcher, and I remember that her daughter, my grandmother Myrtle, did so as well.

My own collecting revolves around crochet. While serving in the Peace Corps in Honduras from 1971 to 1973, I learned to crochet from my Honduran coworkers. Today, there are hundreds of crochet objects in my collection, and I still have the first piece I made in the Peace Corps—a small cover that slips on a drinking glass to keep the hands from getting cold while holding an icy drink. Having collected all these years, I am becoming quite discriminating now in what I acquire. Anything I add to my collection must elicit that "oh, wow" response, either because it was worked in a complicated technique, is in mint condition, or is just plain unusual.



The Queen, crochet hook made for the author by Noreen Crone-Findlay and Jim Findlay. Purpleheart wood. *Photograph courtesy of the author.*

Among the objects I collect are Irish crochet lace and miser's purses. I use string tags to label each with any information that I may have. One of the highlights of my crochet collection is a sample book dating from 1885 to 1890 that contains more than 300 motifs (see "A Surprise from a Chest of Drawers," *PieceWork*, July/August 2001). Mom bought it (for $40) as a Christmas gift to me from someone who had discovered it in the drawer of a chest purchased at an estate sale in Ohio; it is now appraised at $1,100. I enjoy showing examples from my collection at public events such as Irish Fests, where viewers are always amazed by their beauty and intricacy. Inevitably, the pieces evoke memories of a relative who crocheted and may have left examples of her work to her descendants.

Whenever I see crochet hooks in resale shops, I buy them because I never know when I may need to replace one. I haven't cataloged my hooks but keep them in a handmade basket in my studio where I can see and appreciate them. My most prized hook is *The Queen*, a hook made from



Wooden Boye crochet hook display case and refill packets of hooks once used in Nicole Scalessa's family's general store in Mountainville, New York. On the case is an image showing a woman looking at a hook through a magnifying glass and the words "See for yourself why 'Boye' hook is best. . . ." *Photograph courtesy of Nicole Scalessa.*

purpleheart wood by Noreen Crone-Findlay and her husband, Jim Findlay, and given to me by Noreen.

Among my crochet colleagues who collect is the author and designer Nancy Nehring. Nancy started collecting lace so that she could duplicate old patterns as well as study techniques. She uses enlarged digital images to view the stitches. The oldest piece in her large lace collection is a 12-inch (30.5-cm) Irish crochet flounce dating from circa 1850. She reproduced some of her crochet-covered buttons made between 1840 and 1900 for her book *50 Heirloom Buttons to Make* (Newtown, Connecticut: Taunton Press, 1996). Nancy advises labeling each object in a collection as soon as you acquire it: "Spell the name of the person or resource correctly because in six months, this information will be forgotten."

In her artist statement for *Dapper,* a basket crocheted using a collection of men's ties purchased on eBay, Elizabeth Lundberg Morisette says: "Collecting is part of the American culture. It is implicit within our society. . . . Somehow, we have equated 'stuff' with purpose. . . . These pieces each have many stories to tell. This series [Recollections] explores the human need to collect and explores what our collections say about us."

The author of many books on doll making, puppetry, and small-loom weaving, Noreen Crone-Findlay says: "I have a passion for crochet and for making wooden dolls, so I fuse that passion into making one-of-a-kind crochet hooks that are also dolls. [Husband] Jim turns the hook on a lathe and leaves the hook and 'dolly' end for me to finish. I carve and shape the hook by hand and then paint and burn the images. It is a very slow, contemplative process. We make only size Q (14 to 15 mm) and larger; they are more like sculptures. I don't varnish the hook part

Crochet Guild of America (CGOA)

For more information on this nonprofit organization, contact CGOA, 1100-H Brandywine Blvd., Zanesville, OH 43701; (740) 452-4541; www.crochet.org.

because I like it to be burnished by the yarn and the hand of the crocheter."

Nicole Scalessa notes, "My position [as information technology manager and reference librarian] at the Library Company of Philadelphia has given me the unique opportunity to bridge both my passion for crochet with my love of history. One of my most prized possessions in my personal collection is a Boye crochet hook display case once used in my family's general store." (Her ancestors founded the town of Mountainville, New York, in the Hudson Valley; she is the sixth generation to have lived in the town where her family still owns the general store, hotel, Victorian homestead, and stable). The grip of Nicole's oldest crochet hook is made from a wrapping of spun wire; she believes that someone in the wire-cutter trade made the hook in the mid-nineteenth century.

When Nicole's grandfather died, in February 2007, he left generations of family artifacts to be sorted and preserved. The most treasured of these is her grandfather's crocheted baby bootie, which Nicole found in the back of a drawer wrapped in a crochet-trimmed handkerchief.

Dee Stanziano of New Fairfield, Connecticut, is an avid hook collector and the keeper of the Hooks Special Interest Group's hook collection for the Crochet Guild of America (see the sidebar on page 22). The group exchanges information, analyzes the parts, and helps determine the age of hooks. The organization's collection currently comprises about fifty hooks; the oldest, about 100 years old, is made of steel.

For her personal collection, Dee seeks hooks of unusual materials. So far, she has collected hooks of gold, silver, bronze, glass, steel, various woods, bone, and ivory. Two special hooks, birthday gifts from Dee's husband, Vince, were made by Graydog Woodenware. One contains the birthstones of their two children; the other, their own birthstones. Dee observes: "When I start crocheting with one of the antique hooks in my collection, I think about the person who had it before me. It is like 'touching' history." ❖

Why People Collect

In her *Twin Brooks Antiques and Collectibles Newsletter* for April 5, 1999, Judith Katz-Schwartz tells of her grandmother, who lived through two world wars and the Great Depression:

> She survived the Holocaust (albeit at a safe distance) and the deaths of her parents, her husband, and her three brothers. My grandmother was, during the last eight years of her life, a shadow of her former self, a vacant and passive soul who had no interest in collections, "savings," or possessions of any kind.
>
> So what did I find in my grandmother's apartment? Tremendous accumulations of humble everyday things: the tops of Bic pens neatly wound with rubber bands; hundreds of tiny garment snaps threaded onto safety pins; at least one hundred glass jars, all sparkling clean; eighty-seven neatly rolled and clamped Ace bandages; her discarded dentures.
>
> Some people collect for investment. Some collect for pleasure. Some folks do it to learn about history. And some people "save things" because it helps them to fill a gaping hole, calm fears, erase insecurity. For them, collecting provides order in their lives and a bulwark against the chaos and terror of an uncertain world. It serves as a protector against the destruction of everything they've ever loved. Grandma's things made her feel safe. Though the world outside was a dangerous and continually changing place, she could still sit safely in her apartment at night, "putting together her things."
>
> —GBK

ABOUT THE AUTHOR. *Gwen Blakley Kinsler, founder of the Crochet Guild of America, is an author, teacher, and designer. She lives in Rolling Meadows, Illinois. Visit her website at www.crochetqueen.com.*



Nicole Scalessa's crochet-trimmed handkerchief and crocheted baby bootie. The bootie belonged to her grandfather. *Photograph courtesy of Nicole Scalessa.*

FURTHER READING

Kinsler, Alice. "Profile of a Collector," paper for a graduate course, Curatorship: Contemporary Perspectives of the Textile History program, University of Nebraska/Lincoln, 2007.

Kinsler, Gwen Blakley, and B. J. Licko-Keel. *Magical Miser's Purses: Crochet Patterns with Victorian Inspiration*. South Kearny, New Jersey: DMC, 1999. Out of print.



Photograph of Maureen Myers with her grandmother. Photographer unknown. Port Arthur, Texas. Circa 1940.

Repairing Mama's Crocheted Tablecloth

MAGGIE PETSCH

AFTER I MOVED halfway across the country to Galveston, Texas, a few years ago, my life took a new direction in more than a geographical sense. For a country person at heart who had spent at least half a century in cold northern cities, the warm southern rural environment into which I now was immersed set long-dormant creative juices flowing once again. I took up wildlife photography and joined the local birding club.

There I met Maureen Myers, a retired schoolteacher from the Houston school system. Maureen and I found that we had more in common than birds, including needlework. I had spent many years designing and editing crochet patterns, and she had learned to crochet and embroider at an early age under the supervision of "Mama," her maternal grandmother. "A jovial and happy Cajun" who enjoyed the company of others, especially her family, Mama was a legendary cook. She could be strict but always made allowances for her vivacious and spoiled granddaughter. Mama never sat down without a piece of needlework in her hands.

Maureen has a great many doilies, dresser sets, and other pieces that Mama crocheted, not all of them in good condition. She asked if I could repair some damaged doilies. I did, and she was pleased with the results. She then asked me if I would take on the repair of a favorite tablecloth under which she remembered playing hide-and-seek as a child.



The crocheted tablecloth made by Maureen Myers's grandmother and repaired by the author. 76½ x 61 inches (194.3 x 154.9 cm). *Archival storage boxes courtesy of the Fort Collins Museum, Fort Collins, Colorado. Photograph by Joe Coca.*

The tablecloth is composed of 143 wheel motifs, a popular pattern for crocheted tablecloths and bedspreads in the 1930s and 1940s but unlike any printed wheel-motif pattern from that era in my extensive collection. I suspect that this was Mama's own version of this motif. Further evidence that the pattern was not by a professional designer is an apparent fudge factor in each motif: The third from last round contains an uneven number of repeats, but in the next round, an extra stitch has been inserted to achieve an even number of repeats on the last round, making it possible to join the motifs properly. (In my instructions for re-creating the wheel motif on page 26, I have corrected the number of stitches in the third from last round so that no fudging will be necessary.)

Another inconsistency in the pattern is that some motifs consist of rounds of four double-crochet clusters, whereas others have rounds consisting simply of groups of four double-crochet stitches. (The double-crochet clusters are four double crochet in a row that are joined

How to Make a Crochet Repair

Tips and Techniques

- Before attempting a repair for the first time, make a swatch in worsted-weight yarn duplicating the area that will need repair and then cut the yarn to correspond to the damaged places in the piece itself. Study the composition of the stitches and how they fit together, and practice your repair on the swatch until you can do it to your satisfaction.
- Finding an exact color match for the thread in a piece of older needlework may be difficult. I found nothing in my huge stash of old threads that was close in color to the tablecloth, but the readily available Coats Opera Crochet Thread Size 30 in Ecru (#503) turned out to be a very close match, so that's what I used.
- An area in need of repair usually first should be enlarged until an original thread end on each side of the hole is long enough to weave into the back of the piece.
- Before beginning the repair, it is important to weave in the original thread ends (which may be brittle) to keep them out of the way both during the repair and afterward; if they should break then, you would have to rip out the repair and further enlarge the opening again to provide ends long enough to weave into the back.
- To deal with stitches in the row/round above the row/round that needs repair, first pick up the bottoms of those stitches and place them on a safety pin (recommended in the case of just a few stitches, particularly double crochet) or contrasting thread (recommended for single crochet or a large number of stitches).

Making the Repair

1. Try to match the original thread as closely as possible.

2. Remove the damaged threads slowly and gently, placing the newly released bottom loops of the stitches and any loops that were already unattached onto a safety pin. Be sure that the loops remain twisted and that you have picked up every loop. Ravel enough of the undamaged original thread on each side of the hole to leave an end long enough to weave into the back. For stitches that are worked directly into the tops of the stitches of the row/round below and not over a chain, rip as far as the point at which the last loop of the last stitch extends out of the bottom of the stitch in the row/round above; place that loop on a safety pin.

3. Weave in all ends from the original thread.

4. To integrate the stitches on the upper row onto the new stitches worked on the lower row/round when those stitches have been worked over a chain, crochet a chain base for the upper stitches and remove the hook from the last loop. Estimate how much thread will be required for the stitches to be worked after the chain is in place and cut the thread with a tail of that length. Carefully remove the bottoms of the stitches to be joined onto the new stitches from the safety pin, insert the hook into the opposite end of the stitches coming out at the end of the first stitch, pick up the dropped loop, pull the loop through the bottoms of the stitches, and carefully slide the stitches onto the new chain. Pull the loop until the length of thread left to complete the work also may be pulled through the chain and is in position to continue working.

5. To work new stitches directly into the stitches of the row/round below (instead of slipping them over a chain), remove the safety pin from the loop of the last stitch, insert the hook into the loop, and with new thread work the first stitch into the first unworked stitch on the row/round below. *Remove the hook from the loop, insert the hook into the bottom loops of the next stitch on the row/round above, pick up the dropped loop and draw through the stitch on the hook*, work the next stitch on the row/round below, if necessary, and repeat from * to * until all the stitches ripped out have been replaced.

6. Fasten off and weave ends carefully into the wrong side of the work.

—MP

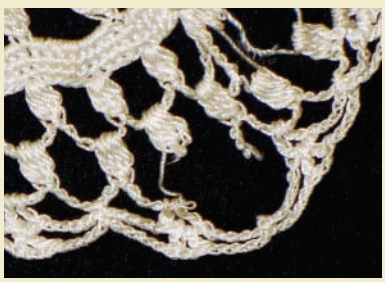


Figure 1. The area to be repaired, showing the raveled and/or disintegrated thread.
Photographs by the author.



Figure 2. The ends have been raveled to provide strands long enough to weave into the wrong side; the bottoms of the stitches in the upper rounds have been picked up and put on safety pins.



Figure 3. The area repaired, showing the new stitches that were worked and set onto new chains in the previous round.

at the top as opposed to the group of four double-crochet stitches, which are simply four double-crochet stitches in a row that stand independently of each other.) This difference led me to believe that the tablecloth was worked over a long period, each motif was made separately, and then all of the motifs were joined at once. Whoever designed it and however long it took to make, the tablecloth nonetheless is beautiful and lovingly worked.

The repairs turned out to be far more daunting than I had anticipated. Nearly every motif needed at least one repair; some of them were quite complex. Most of the repairs involved clusters, V-stitches, double crochets, and single crochets in the upper rounds that rested on chains in the lower rounds. The tablecloth with all repairs completed is shown here. The steps for repairing double-crochet stitches are shown in the sidebar on page 25. ❖



Wheel Motifs *to* Crochet

MAGGIE PETSCH

Here are the instructions for re-creating the wheel motifs from Mama's tablecloth discussed in the previous article and shown on page 24. To make the dresser scarf shown here, join 2 rows of three wheel motifs each. You, of course, can make and join any number of motifs to make a table runner, doily, or duplicate Mama's lovely tablecloth.

INSTRUCTIONS

Special Stitches

4-dc Cluster (4-dc cl): Holding back on hook last lp of each st, work 4 dc in indicated st or sp, yo, draw through all 5 lps on hook.

Beginning 4-dc Cluster (beg 4-dc cl): (Ch 2; holding back on hook last lp of each st, 3 dc in indicated st or sp, yo, draw through all 4 lps on hook.

Dc V-stitch (dcV-st): (Dc, ch 2, dc) in indicated st or sp.

Tr V-stitch (trV-st): (Tr, ch 2, tr) in indicated st or sp.

Joined DcV-st (jdcV-st): Dc in next tr V-st sp on working motif, sl st in corresponding first dc of dcV-st on previous motif, ch 2, dc in same trV-st sp on working motif as last dc made, sl st in next dc of same dcV-st on previous motif.

First Wheel Motif

Rnd 1: Ch 10, join with sl st to form a ring, ch 4 (counts as first tr), 23 more tr in ring, join with sl st in 4th ch of beg ch-4—24 tr.

Rnd 2: Ch 11 (counts as first trtr, ch-5), sk next tr, [trtr in next tr, ch 5, sk next tr] around, join with sl st in 6th ch of beg ch-11—12 ch-5 sps.

Rnd 3: Sl st in first ch-5 sp, ch 1; beg in same sp, 6 sc in each sp around, join with sl st in beg sc—72 sc.

Rnd 4: Ch 1, 2 sc in same sc as joining, sc in each of next 35 sc, 2 sc in next sc, sc in each of next 35 sc, join with sl st in beg sc—74 sc.

Rnd 5: Ch 1, sc in same sc as joining, sc in each of next 17 sc, 2 sc in next sc, sc in each of next 36 sc, 2 sc in next sc, sc in each of next 18 sc, join with sl st in beg sc—76 sc.

Rnd 6: Ch 1, 2 sc in same sc as joining, sc in each of next 18 sc, [2 sc in next sc, sc in each of next 18 sc] around, join with sl st in beg sc—80 sc.

MATERIALS

Coats Opera Crochet Cotton, Size 30, 100% cotton thread, 590 yards (540 m)/ball, 1 ball of #503 Ecru
Crochet hook, size 10 steel

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

Finished size of first wheel motif = 5½ inches (14.0 cm) in diameter
Gauge: Rnds 1–6 = 2 inches (5.1 cm) in diameter

ABBREVIATIONS

beg—beginning
beg 4-dc cl—see Special Stitches
ch—chain
dc—double crochet
dcV-st—see Special Stitches
4-dc cl—see Special Stitches
jdcV-st—see Special Stitches
lp(s)—loop(s)
rep—repeat
rnd(s)—round(s)
sc—single crochet
sk—skip
sl—slip
sp(s)—space(s)
st—stitch
tr—treble crochet
trtr—triple treble crochet
trV-st—see Special Stitches
yo—yarn over

Rnd 7: Beg 4-dc cl in same sc as joining, ch 6, sk 3 sc, *4-dc cl in next sc**, ch 6, sk 3 sc, rep from * around, ending last rep at **, ch 3, dc in top of beg 4-dc cl to form last ch-6 sp—20 4-dc cls.

Rnd 8: Beg 4-dc cl in sp just formed, ch 7, [4-dc cl in next sp, ch 7] around, join with sl st in top of beg 4-dc cl.

Rnd 9: (Sl st, ch 1, 7 sc) in first sp, 8 sc in next sp, [7 sc in next sp, 8 sc in next sp] around, join with sl st in beg sc—150 sc.

Rnd 10: Ch 1, 2 sc in same sc as joining, sc in each of next 29 sc, [2 sc in next sc, sc in each of next 29 sc] around, join with sl st in beg sc—155 sc.

Rnd 11: Ch 1; beg in same sc as joining, sc in each sc around, join with sl st in beg sc.

Rnd 12: Ch 1, sc in same sc as joining, sc in each of next 14 sc, 2 sc in next sc, *sc in each of next 30 sc, 2 sc in next sc, rep from * around, ending with sc in each of last 15 sc, join with sl st in beg sc—160 sc.

Rnd 13: Rep Rnd 7—40 4-dc cls.

Rnd 14: Beg 4-dc cl in sp just formed, [ch 7, 4-dc cl in next sp] around, ending with ch 3, tr in top of beg 4-dc cl to form last ch-7 sp.

Rnd 15: Ch 1, sc in sp just formed, *ch 6, trV-st in next sp, ch 6**, sc in next sp, rep from * around, ending last rep at **, join with sl st in beg sc—20 trV-sts.

Rnd 16: Ch 1, sc in same sc as joining, *ch 7, dcV-st in next trV-st sp, ch 7**, sc in next sc, rep from * around, ending last rep at **, join with sl st in beg sc. Fasten off.

Second Wheel Motif

Rnds 1–15: Rep Rnds 1–15 of First Wheel Motif.

Rnd 16: Ch 1, sc in same sc as joining, ch 7, jdcV-st in next trV-st sp on working motif to any dcV-st on previous wheel motif, ch 7, sc in next sc on working motif, [ch 7, jdcV-st in next trV-st sp on working motif to next dcV-st on previous wheel motif, ch 7, sc in next sc on working motif] twice (one side joined), continue around as for Rnd 16 of First Wheel Motif.

Remaining Wheel Motifs

Rnds 1–16: Rep Rnds 1–16 of Second Wheel Motif, joining as many sides as necessary, skipping 2 dcV-sts between each set of 3 jdcV-sts.

Fill-In Motif

Rnd 1: Rep Rnd 1 of First Wheel Motif.

Rnd 2: Ch 12; working in sp at center of any 4 adjoining wheel motifs, sl st in first unworked dcV-st sp of any motif, *ch 12, sl st in each of next 2 tr on Fill-In Motif*, ch 12, sl st in next unworked dcV-st sp of same wheel motif, rep from * to * once, ch 19, sl st in next joining between same wheel motif and next wheel motif, ch 19**, sl st in each of next 2 tr on working motif, ch 12, sl st in next unworked dcV-st sp on next wheel motif, rep from * around, ending last rep at **, sl st in next tr on working motif, sl st in same tr as beg sl st. Fasten off.

ABOUT THE AUTHOR AND DESIGNER. *Maggie Petsch, who lives on Galveston Island, is a wildlife photojournalist who likes to translate her wildlife photographs into counted cross-stitch. She still finds time to indulge her love for crochet.*



Maggie Petsch's crocheted dresser scarf with wheel motifs. *Photograph by Joe Coca.*



THE NEEDLEPOINT FIRE SCREEN WORKED circa 1890 by Kate Harpham dominates the main living space, standing, as it was meant to do, in front of the fireplace. Elaborately carved legs support the screen; the highly polished dark wood sets off the elegance of the peacock with its grand tail that extends the length of the work through a bouquet of decorative roses. The needlework, protected by glass, is a treasured family possession, the only surviving work of a talented woman whose hands rarely were idle.

Kate Twidale was born in 1859 on a manor-house farm known as Northorpe Grange near Gainsborough in the

Kate Harpham's Peacock Fire Screen

EMILY-JANE ORFORD



ABOVE: Peacock fire screen stitched by Kate Twidale Harpham. Needlepoint. Wool and beads. Sibthorpe, Nottinghamshire, England. Circa 1890. 19 11/16 x 19 11/16 inches (50.0 x 50.0 cm). RIGHT: Detail of the fire screen. *Photographs by the author.*

northeast England county of Lincolnshire. Of genteel birth, the daughter of a prosperous farmer, Kate was brought up and educated in a world of privilege. Like her sisters and brothers, she was taught reading, writing, and arithmetic; the girls also were instructed in music, knitting, and needlepoint. Kate became an accomplished pianist and a highly talented needleworker.

When Kate married William Arthur Harpham in 1880, she surely believed that she would have a life of ease like that of her mother. Indeed, in the early years of their marriage, Kate and her well-educated husband—a man who, like his father, raised an abundant harvest, knew horses and bred them well—worked hard to achieve the life that they both had imagined. Their first farm was at Glentham, Lincolnshire, where, as indicated in the 1881 census, William farmed 387 acres (156.6 ha) with the help of nine farmhands and a boy; Kate had the assistance of two house servants to run the house and help with the couple's young children. Some years and several children later, the family moved to a larger property, the Firs Farm on the Duke of Portland's lands near neighboring Sibthorpe, Nottinghamshire. The Harphams settled in the large brick house and had even more servants. Kate was an efficient overseer of the home, and the Harpham farm provided a substantial livelihood. Kate had time to pursue her needlework—crochet, knitting, and especially needlepoint.

Sometime in the 1890s, however, her husband cosigned a loan for a close acquaintance. When, in 1897, the acquaintance suddenly disappeared, the creditors descended upon the Harpham household, demanding their money. The family lost virtually everything: the farm, the livestock, the house, the furnishings, and even the family dog. Moving to the town of East Retford, Nottinghamshire, William floundered among several low-paying positions. A few years later, the family moved again, settling in a less-than-prosperous section of Sheffield, Yorkshire, where William took a job with the tram line. Kate had little choice but to help make ends meet, and she made use of her needle skills to add to the family income.

Six of the seven Harpham children grew to adulthood and moved on to begin their own lives. Three moved to Canada, where the second son, Horace, formed a partnership with his two younger brothers and in 1919 started Toronto's first Firestone Tire distributorship. As that business became a success, the brothers were able to send money home to help their parents, and they eventually bought them a modern house next to Graves Park in Sheffield.

Although the Harpham offspring were now self-sufficient and all but one were living away from home, Kate continued to produce needlework for sale until she began to lose her sight in the late 1920s. Her needlework adorned cushions, pillows, and chairs; her crocheted and knitted objects were passed on to her many grandchildren and were well worn before they were passed on to others. As many of Kate's creations met the consumer demand, they left the family for good. On his next-to-last visit to England in 1930, Kate gave the peacock needlepoint to her son Horace. By then, she was blind and unable to needlepoint although she could still knit, feeling the stitches with her hands as she worked. She died in 1934 at the age of seventy-four.

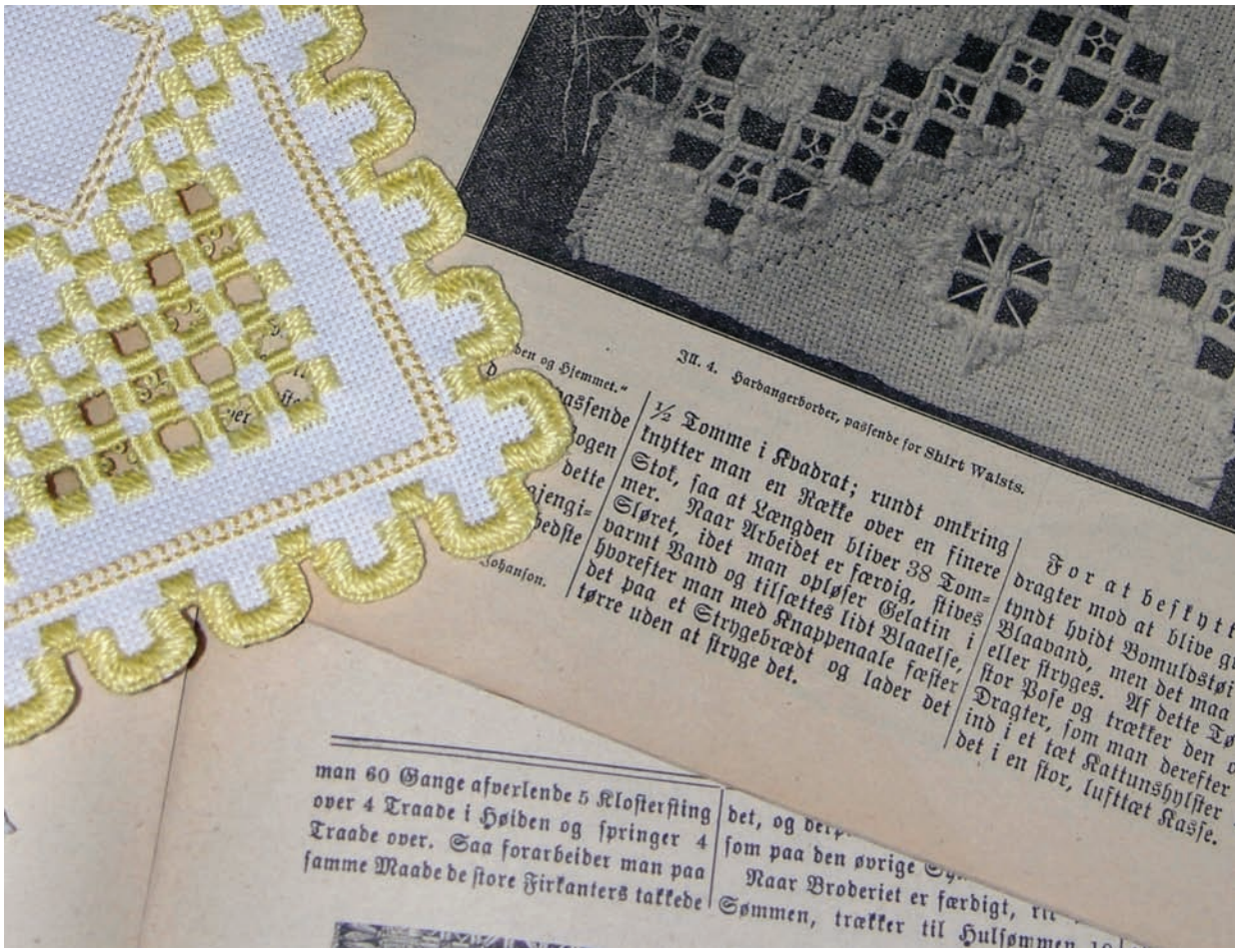
The fire screen measures $19\frac{11}{16}$ inches (50.0 cm) square with the peacock and its tail feathers stretching diagonally from the top of the work through a maze of roses to the bottom. Some of the leaves around the roses are filled with shiny white and clear beads, giving the work a glittery appearance. The dark green background sets off the design effectively, but its shade is not consistent. Perhaps the work was done over a long period, and the original color faded irregularly, or the background wool could not be duplicated, or, possibly, Kate tried to finish the work after she had started to lose her sight and was unsuccessful at matching the color. Or perhaps Kate never intended that the background color be matched.



Photograph by T. Tomlinson of Kate Twidale Harpham with her husband, William Arthur Harpham. Circa 1880. Manchester, England. *Photograph courtesy of the Harpham family.*

Kate neither mounted nor framed the peacock; more important, she never sold it. It is a fine tribute to her that the fire screen occupies a prominent place in the home of her great-grandson, Clive Harpham Orford, my husband. ❖

ABOUT THE AUTHOR. *Emily-Jane Orford is a Canadian freelance writer and historian whose articles and stories center around her interests: family, needlework, and music. She has published several books recently, including* Spring *(Frederick, Maryland: PublishAmerica, 2005) and* Ukulele Yukon, Letters From Inside, *and* It Happened in Canada *(Ottawa, Ontario, Canada: Baico, 2006, 2006, and 2007, respectively). For more information about the author, visit her website at www3.sympatico.ca/mistymo.*



A Bridge *of* Thread *for* Scandinavian Women *in* American Homes

LAURANN GILBERTSON AND KAREN J. OLSEN

ABOVE: Corner of doily made by Karen J. Olsen of a Hardanger embroidery pattern with examples of other patterns from the August 1898 issue of *Kvinden og Hjemmet*.

BETWEEN 1820 AND 1980, more than 2.5 million people left Denmark, Norway, and Sweden for the United States. Most, seeking economic opportunity, arrived in the years between the end of the American Civil War (1865) and the beginning of World War I (1914). Some were city dwellers who would have been quite familiar with the latest Victorian fashions and fancywork. For the majority, who left a rural and traditional life, immigration to the United States dramatically transformed their clothing and household textiles.



Photograph of the Hansens from the January 1900 issue of *Kvinden og Hjemmet*. Ida Jensen Hansen (1853–1938) was the editor and Niels Frederick Hansen (1854–1935), the publisher of *Kvinden og Hjemmet* and *Qvinnan och Hemmet* magazines.

Kvinden og Hjemmet [*Woman and Home*], a magazine written in Dano-Norwegian (a language containing elements of both Danish and Norwe-

gian and understood by both Danes and Norwegians) and published in Cedar Rapids, Iowa, from 1888 to 1947, helped women with the transition. Included were patterns for clothing and fancywork, household hints and recipes, editorials, serialized novels, short stories, and poetry. Its editor, Ida Hansen, who had emigrated from Norway in 1870, wrote, "Wherever we women turn, we are facing something new, which we must learn to understand as fast as possible if we are to feel at home in this country. Language, which many believe is the most important matter to learn, is hardly as important as understanding the customs in the new society. And to understand it in such a way that is only possible if the information is transmitted in our own language." (Translation by Åse Elin Langeland, "Adjusting to America. A Study in Kvinden og Hjemmet: A Monthly Journal for the Scandinavian Woman in America, 1888–1947" [master's thesis, University of Bergen, 2001], p. 31. Unless otherwise noted, all other translations by the authors.)

Born Idda Hermanna Jensen in 1853 near Ringsaker in eastern Norway, Hansen was in her teens when she immigrated with her parents and three sisters to America, probably to Chicago, Illinois. In 1875, she married Niels Frederick Hansen, an immigrant from Flensborg in Slesvig, then part of Denmark. In 1884, the couple moved to Iowa; they had seven children.

Shortly after the move, Niels Frederick started a magazine, *Fra Alle Lande* [*From All Countries*], which he published from their home in Kenwood Park, now part of Cedar Rapids. Ida wrote a column for women, and Ida's sister Mina Jensen helped set type. The magazine ended after a few years, but with all of the printing equipment still in the Hansens' home, Ida and Mina decided to start *Kvinden og Hjemmet.* Ida organized the contents, Mina set the type, and Niels Frederick was the publisher. In May 1888, they printed 1,000 copies of the first eight-page issue; the two sisters folded and sewed the pages together with needle and thread, hand-addressed each copy, and delivered them to the post office in a wheelbarrow.

The N. Fr. Hansen Publishing Company soon expanded into larger quarters in downtown Cedar Rapids. In 1893, they added *Qvinnan och Hemmet*, a Swedish version, and from April 1896 to May 1897, they brought out an English-language version, *Woman and Home*. By May 1903, the company boasted a fully mechanized operation and a staff of forty. Two of the Hansens' sons, their daughter, and a niece helped with writing, editing, and publishing the magazines. The young Hansens took more active roles after Ida and Niels Frederick moved to Oceanside, California, in 1900, and they continued the magazines after the deaths of Niels Frederick in 1935 and Ida in 1938. The magazines' readership peaked in 1907 with more than 82,000 copies sold in North America and abroad.

Kvinden og Hjemmet featured needlework in its columns and advertisements. "*Rundt Huset*" ["Around the House"], a semiregular column, advised readers how to furnish and decorate their homes in the American style. Each column focused on a room (guest room, parlor, closet, veranda) or a type of furnishing (flooring, bedding, lamps). "*Haandarbeide*" ["Handwork"] appeared in each issue with drawings or photographs accompanying patterns for decorative household textiles, garments, and accessories.

"We want you to keep the best of your culture, and meld it together with the new that you find here," said the activist Jane Addams (1860–1935), as quoted in the August 1912 issue of *Kvinden og Hjemmet.* (Translation by Åse Elin Langeland, "Adjusting to America. A Study in Kvinden og Hjemmet: A Monthly Journal for the Scandinavian





LEFT TO RIGHT: Pincushion. Maker unknown. Hardanger embroidery. Cotton on cotton scrim, silk. Early twentieth century. 6¼ x 5¾ inches (15.9 x 14.6 cm). (1992.29.25). Pincushion made by Mrs. Rekstad. Hardanger embroidery. Cotton on cotton Hardanger cloth, silk ribbon, machine lace. Strom, Wisconsin. Circa 1910. 14½ x 6¼ inches (36.8 x 15.9 cm). Both, collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1987.14.1). Although not worked from known *Kvinden og Hjemmet* patterns, these pincushions illustrate Hardanger embroidery on scrim (left), a lightweight embroidery fabric popular in the early twentieth century, and Hardanger embroidery patterns that often called for colorful threads (right).

Repositories *with Kvinden og Hjemmet*

Copies of *Kvinden og Hjemmet* are in the libraries of several institutions, though none have issues from the first five years. Vesterheim Norwegian-American Museum in Decorah, Iowa, and the Rolvaag Memorial Library at St. Olaf College, Northfield, Minnesota, have the largest collections. A few issues of *Qvinnan och Hemmet*, the Swedish-language version, are housed at the Swenson Swedish Immigration Research Center at Augustana College, Rock Island, Illinois.

- Vesterheim Norwegian-American Museum, PO Box 379, Decorah, IA 52101; (563) 382-9681; www.vesterheim.org
- Rolvaag Memorial Library, St. Olaf College, 1510 St. Olaf Ave., Northfield, MN 55057; (507) 786-3224; www.stolaf.edu/library/libs/rolvaag.html
- Swenson Swedish Immigration Research Center, Augustana College, 639 38th St., Rock Island, IL 61201; (309) 794-7204; www.augustana.edu/swenson/

—LG



Woman in America, 1888–1947" [master's thesis, University of Bergen, 2001], p. 27. Unless otherwise noted, all other translations by the authors.) The "best" of Norwegian needlework arguably was *hardangersøm* (Hardanger embroidery), a type of counted-thread embroidery with cut- and drawnwork. Traditionally worked in white linen thread on a white linen ground, the embroidery decorated the collar, cuffs, and apron of the festive woman's folk costume in Hordaland, which includes the district of Hardanger, on the west coast of Norway.

Hardanger embroidery didn't remain a regional Norwegian technique—it became a Victorian craze. German pattern book companies were the first to promote it, followed by American thread manufacturers, who began to publish patterns for "Norwegian drawnwork," as it was then known, after representatives toured Norway about 1895. In 1900, a lavishly embroidered apron made by a Norwegian woman, Brita Skåltveit, was displayed at the International Exposition in Paris. The American lace designer Sara Hadley (1860–1927) furthered the popularity of Hardanger embroidery with an article she wrote on the subject for the May 1901 *Ladies' Home Journal*. Americans responded to the introduction of the technique by using it to create a wide variety of decorative household textiles as well as stylish garments and dress accessories.

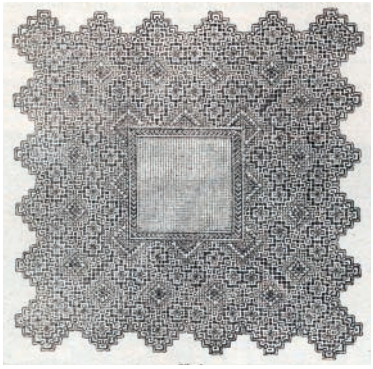
The first Hardanger embroidery patterns—instructions for three doilies—to be published in *Kvinden og Hjemmet* appeared in the August 1898 issue. Later issues offered patterns for more doilies as well as for tablecloths, runners, lamp rugs, tea cloths, tray covers, lambrequins (hangings for shelves and window tops), dresser sets, wall pockets, curtains, pillows, and trims.

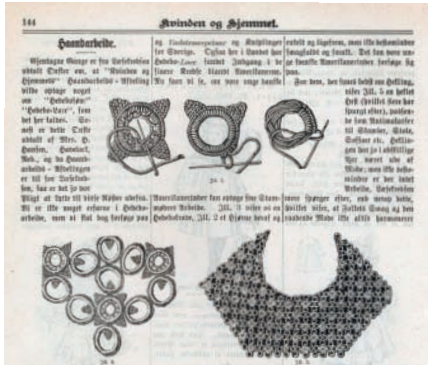
It is clear that *Kvinden og Hjemmet* was in step with the textile patterns printed in contemporary national English-language needlework magazines; they even shared patterns. The three doilies from the August 1898 *Kvinden og Hjemmet* reappeared individually in *Modern Priscilla* in September 1900, April 1901, and May 1904. *Modern Priscilla* was the source of a multicolored centerpiece that appeared in the March 1905 *Kvinden og Hjemmet*.

The October 1903 issue of *Home Needlework* stated that the shirtwaists in fashion for winter "are almost without exception decorated with some form of fancy needlework. For something decidedly novel you might use the new Hardanger embroidery." *Kvinden og Hjemmet* subsequently printed patterns suitable for shirtwaists, along with such fashionable accessories as belts, purses, and petticoat trims.

The materials and colors suggested for these patterns departed from the traditional white linen thread on white linen fabric. One lamp rug required a 24-inch (61.0-cm) square of "fine white Grenadine and embroidery of light and dark lilac Filofloss silk together with fine gold thread." Hardanger projects in other issues used colors such as Nile green, golden yellow, pink, and various shades of blue.

As Norway is known for Hardanger embroidery, Denmark is known for hedebo work, which is traditional to northeast Sjælland or Zealand in eastern Denmark, and may consist of drawnwork, cutwork, and/or needle lace.







LEFT TO RIGHT: Hardanger embroidery lamp rug pattern from the September 1901 issue of *Kvinden og Hjemmet*. Hedebo lace collar pattern from the April 1905 issue of *Kvinden og Hjemmet*. Hedebo lace shirtwaist pattern from the February 1906 issue of *Kvinden og Hjemmet*.

Responding to countless requests from readers, *Kvinden og Hjemmet* began publishing patterns and brief instructions for cutwork-style hedebo lace and suggestions for lamp rugs, runners, doilies, collars, and shirtwaists between 1905 and 1912, but the technique never gained as broad an appeal in America as Hardanger.

Kvinden og Hjemmet (and English-language needlework publications as well) encouraged readers to purchase supplies from the magazines themselves. *Kvinden og Hjemmet* offered "all types of wool yarn, crochet yarn and embroidery materials," along with braids and thread for lace making, beads in all colors, gold and silver thread, "glimmer yarn," sewing and embroidery needles, crochet hooks, and knitting needles. Ida Hansen acknowledged, however, that thousands of women "would like to show pride in their home with Norwegian handwork, but . . . can't find the right patterns and materials in this country." The most requested fabric was Hardanger linen, a fine evenweave linen fabric with double warp and weft threads (pattern contributors suggested scrim and Hardanger canvas, both evenweave single-thread cotton fabrics, as acceptable alternatives).

Several businesses began to supply appropriate materials. From 1903 to 1914, Nanna T. Boedker, owner of the Norwegian Shop in Chicago, Illinois, regularly advertised patterns, imported cloth, and yarns in *Kvinden og Hjemmet*. According to a brochure that readers could request, she also taught needlework—50 cents would buy two hours of instruction in *hardangersøm* or one hour in *hedebosøm*. Holtzermann's Chicago Store Company and the Art Importing Company of Chicago also offered Hardanger embroidery canvas and linen from Norway.

For immigrants from Denmark, Norway, and Sweden, *Kvinden og Hjemmet* and *Qvinnan och Hemmet* were popular and accessible sources of information on how to make themselves and their homes look American. Ida Hansen's vision of modernizing and Americanizing Scandinavian women was realized in part by creating a bridge of thread between the homeland and the new home. ❖

ABOUT THE AUTHORS. *Laurann Gilbertson is textile curator at Vesterheim Norwegian-American Museum in Decorah, Iowa. Karen J. Olsen is an independent researcher in Millersville, Maryland, who focuses on topics related to needlework. Together, they presented a paper on Hardanger embroidery and quilt patterns in* Kvinden og Hjemmet *at the 2004 Textile Society of America Symposium in Oakland, California.*

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A Hardanger Napkin Ring *to* Make

See page 5 for details on obtaining complete instructions for making Karen J. Olsen's napkin ring in Hardanger embroidery. The delicate napkin ring will be the center of attention on any table.



Karen J. Olsen's napkin ring in Hardanger embroidery. *Photograph by Joe Coca.*

Is This Chanel *an* Original *or a* Fake?

CLAIRE SHAEFFER



Front and back (inset) of Chanel suit, showing the quilt stitching on the jacket parallel to the seam lines and on the skirt on the grain. Wool bouclé. France. 1960s. Collection of the Museum of the City of New York. Gift of Marti Stevens. (03.102. 1a–d).

All photographs by the author.

SEVERAL YEARS AGO, while visiting the Museum of the City of New York (MCNY), I examined a Chanel suit that the museum had recently received. The suit had arrived with an excellent provenance but no label. It is not uncommon for a collection—public or private—to have objects without labels. In the world of art, many works are unsigned, but the artists' styles and techniques are so distinctive that attributions are frequently unquestioned.

My initial impression was that the suit came from the House of Chanel, the couture house founded by Gabrielle "Coco" Chanel (1883–1971) in Paris. Was it just the provenance, or are the Chanel techniques and style unmistakable? According to Axel Madsen, one of her biographers, Chanel herself was confident that the quality of one of her suits alone would distinguish it from imitations.

Through the years, I have examined more than 150 Chanel suits in twenty different collections, but I wondered whether my knowledge of general couture construction and specific Chanel details was sufficient to distinguish between an original Chanel and an exceptional copy? Which of the details would not be found on a copy?

The MCNY suit is a design from the 1960s. Fabricated in red wool bouclé, it





LEFT TO RIGHT: Detail of jacket lining on the Chanel suit. The knitted strip on the lining was applied after the jacket and lining were quilt-stitched; the chain at the hem provides weight to enable the jacket to hang properly. Detail of jacket of the Chanel suit showing the working buttonhole at the vent on the three-piece sleeve. France. 1960s. Collection of the Museum of the City of New York. Gift of Marti Stevens. (03.102.1a–d).

comprises a cardigan jacket, bias-cut A-line skirt, and two sleeveless overblouses—one, a navy silk and the other, a red-white-and-blue wool knit. The silhouette is soft, uncluttered. The only trims are topstitching, multiple pocket flaps, a back belt, and a narrow stand-up collar. The jacket looks boxy on the hanger, but when placed on a dress form, it skims the figure effortlessly with the "little nothing" shape that made Chanel famous.

Chanel's designs were comfortable to wear and so popular that the Americana issue of *Vogue* magazine (1962) included "Chanel suit ideas" with "American Chanels" by Larry Aldrich and Davidow, Jablow for Saks Fifth Avenue. The Chanel look was an indispensable element of many wardrobes, and copies were sold by the thousands. A review of my research notes and photographs, however, showed that the design of the MCNY suit was consistent with couture Chanel suits of the period and thus might well be an original.

Dubbed "Chanelisms" by the editors of *Vogue*, labor-intensive details such as "stitched-down" or quilted linings (to dressmakers, "quilting" refers to joining two layers of fabric with multiple rows of stitching), "little gold chains," a "multiplicity of pockets," decorative cuffs, unique buttonholes, and "easy walking skirts" are not only distinctive but also contribute to the quality and beauty of the designs. A suit with these details, together with more easily overlooked features such as an unusual arrangement of fabrics, small stand-up collar, uncommon seaming techniques, and distinctive sleeve design, can take as many as 150 working hours to construct.

On the MCNY suit, the quilt stitching, noticeable on both the jacket and the skirt, is a detail that Chanel customers considered a status symbol; it rarely was used on the copies because it added substantially to the cost. Except for designs in lace or beaded materials, the quilting typically was machine-stitched.

The jacket lining, cut from the navy silk blouse fabric, extends to the jacket edges and has been handsewn in place. At the waist, a strip of the knitted blouse fabric has been applied to the lining, apparently by machine-stitching it at the top and bottom, but because the strip had not been quilt-stitched, it must have been applied *after* the lining had been quilt-stitched to the jacket. A close look revealed that the edges of the knit had been













LEFT TO RIGHT: Detail of jacket of the Chanel suit. On the lining side, the silk is finished with a faux bound buttonhole; the knit is finished with a thread buttonhole. The strip of the knit blouse fabric applied to the lining. The knit blouse. Pocket flap (top and middle). Hand-embroidered buttonhole (bottom). France. 1960s. Collection of the Museum of the City of New York. Gift of Marti Stevens. (03.102.1a–d).



ABOVE: Detail of a Chanel copy made by Davidow showing the difference in collar construction between it and a Chanel original. Collection of the author.

ABOVE RIGHT: Detail of lining of a Chanel copy. The lining has been stitched to the jacket with right sides together, turned right side out, and then the edges topstitched through all layers. On an original, the edges were turned under and topstitched; then with wrong sides together, the lining was sewn by hand. Collection of the author.

first turned under and edge-stitched by machine, then handsewn to the lining with fell stitches.

A similar technique is seen on the edges of the jacket. The edges have been turned under and topstitched with silk buttonhole twist ½ inch (1.3 cm) from the edges; then, with wrong sides together, the lining has been sewn permanently by hand. On known copies, the lining has been stitched to the jacket with right sides together; after turning the garment right side out, the edges were topstitched through all layers.

Functional as well as decorative, the brass chain weight located on the lining about ½ inch (1 cm) above the hemline adds weight to the hem so that the jacket will hang attractively (chain weights are also seen on many better-quality copies). In traditional tailoring, lead weights are hidden within the hem allowance.

The buttons used on the jacket are plain, which is less common on Chanel suits than gilt or gilt-trimmed buttons with the Chanel logo or lion's head, but the plain ones were popular among clients who preferred a more understated look. The buttonholes have been hand-embroidered with silk buttonhole twist on the outside and finished to look like a bound buttonhole on the lining side. This unusual finish—a thread buttonhole on the outside and a faux bound buttonhole on the lining—is unique to Chanel couture; it was not used on Chanel ready-to-wear or copies or by other couture houses. Some copies have ordinary thread buttonholes, which are unattractive on the lining side; others have a traditional bound buttonhole, while still others have machine-made buttonholes.

A thread buttonhole on the lining side replaces the faux bound buttonhole on the knitted strip to compensate for the extra thickness of the knitted fabric in comparison with that of the silk lining.

Understated but not plain, the sleeve vents of the jacket have been topstitched and fastened with a single button and hand-embroidered working buttonhole. A few copies have bound buttonholes, but most have buttons with no buttonholes at all.

The three-piece sleeve has a seam at the sleeve center and a narrow undersleeve section. This repositions the sleeve vent to the top of the arm to make it more noticeable and introduces additional shaping. The center seam has been cut



on grain in the cap area and tapered as it nears the wrist.

The stand-up collar is that of a Chanel original and was shaped by stretching the lower edge and shrinking the upper edge of a straight strip of fabric. This time-consuming procedure was not used in copies; instead, the curve of the collar was achieved simply in cutting.

The knitted blouse has several horizontal seams, which serve to reposition the stripes from their original position on the fabric as it came off the bolt. One of my favorite Chanel elements is the use of self-fabric as trim. Trimming the armholes of the knitted blouse is a white horizontal stripe of the fabric that has been turned under, edgestitched on each side, shaped to fit the armhole curve, and hand-sewn in place with fell stitches.

Only one detail troubled me about the MCNY suit: the lack of pockets under the pocket flaps. Couture jackets usually have them. However, in the collection at the Fashion Institute of Technology, I found a couple of other examples of Chanel jackets with flaps sans pockets.

After evaluating all of its construction elements and its overall quality, I now feel confident in stating that the MCNY suit is unmistakably a Chanel original. Chanel's confidence in the Chanel quality was justified. ❖

ABOUT THE AUTHOR. *Claire Shaeffer designs for Vogue Patterns, which feature techniques from haute couture. The author of* Couture Sewing Techniques *(Newtown, Connecticut: Taunton Press, 2001) and other books, she teaches couture workshops in Palm Springs, California.* *Shaeffer thanks Phyllis Magidson, curator of costumes and textiles at the Museum of the City of New York, for sharing her expertise, and the Museum of the City of New York for permission to use the photographs of its Chanel suit with this article.*

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A Holiday Stocking *to* Knit

NANCY BUSH

MATERIALS

Dale of Norway Tiur, 60% mohair/40% wool yarn, 126 yards (115 m)/50 g skein, 1 skein each of #0020 Natural, #4136 Red, and #7562 Dark Green

Needles, set of five double pointed, size 3 (3.25 mm) and size 2 (2.75 mm), or sizes needed to obtain gauge

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

Finished size: About 12 inches (30 cm) around top opening and 12 inches (30 cm) from top of leg to bottom of heel

Gauge: 12 sts and 14 rnds = 2 inches (5.1 cm) in circular, patterned stockinette stitch on larger needles before blocking

ABBREVIATIONS

CO—cast on
dec—decrease; decreased
foll—following
k—knit
k2tog—knit 2 stitches together
p—purl
p2tog—purl 2 stitches together
rem—remain; remaining
rep(s)—repeat(s)
rnd(s)—round(s)
RS—right side
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 st—stockinette stitch
st(s)—stitch(es)
WS—wrong side



Nancy Bush's knitted holiday stocking. *Photograph by Joe Coca.*

Tallinn, Estonia, is one of the most special cities I have ever experienced. I have been there in spring, in autumn, and in summer, but never at Christmastime. This remains a great dream of mine, to spend Christmas in Tallinn. This stocking brings me closer to the dream. I used traditional Estonian patterning on the leg and included Estonia-inspired designs at the cuff. The nontraditional foot will hold lots of goodies!

INSTRUCTIONS

Note: Leave long tails when casting on and when starting a new color near the top, so the tails may later be used for making the braided hanging loop.

Leg

With Green and larger needles, CO 92 sts, using the Double-Start Cast-On (see the sidebar on page 38) over one needle only. Divide sts onto 4 needles (23 sts on each needle.) Join into a rnd, being careful not to twist sts. This join is the seam line at center back leg and marks the beginning of all future rnds. Work Kihnu Vits (see the sidebar on page 42), using Red and Natural; these 2 rnds count as the first 2 rnds of chart. Work next 10 rnds of chart as indicated for Cuff, working entire 36-st chart 2 times, then working first 20 sts once more. Work 2 rnds of Kihnu Vits again, using Green and Natural for next 2 rnds of chart. Work the foll rnd of chart in Red, dec 2 sts (1 at end of Needle 1 and 1 at beginning of Needle 4)—90 sts rem. For Star motif section of chart, work entire 36-st chart twice, then work first 18

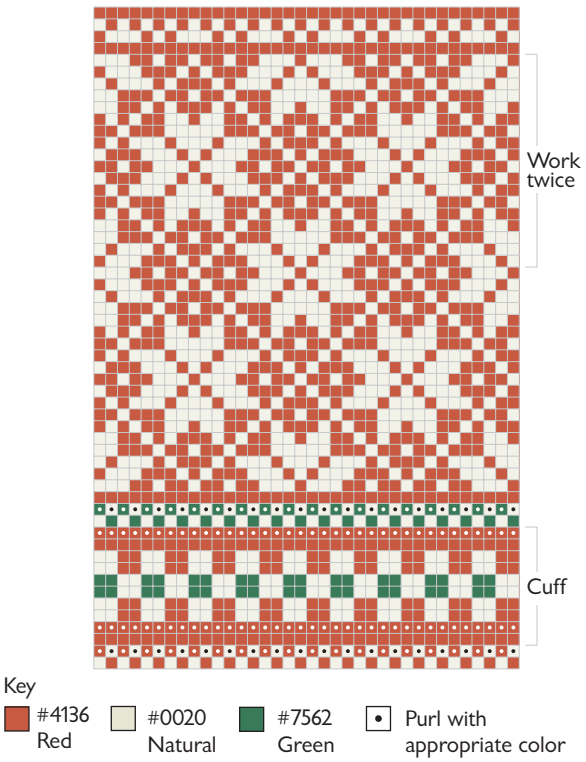


Chart may be photocopied for personal use.

sts of chart once more. Work in pattern from Star section of chart until leg measures 10½ inches (26.7 cm), and you have completed 3 reps of the Star pattern, plus the 4-rnd border shown at top of chart.

Next Rnd: K with Red, dec 8 sts evenly—82 sts rem.

Adjust sts so there are 17 sts each on Needles 1 and 4, and 24 sts each on Needles 2 and 3.

Heel

With Red, k17 sts on Needle 1, turn, p34, turn. These 34 sts form the heel flap. The rem 48 sts are left on Needles 2 and 4 to work later for the instep.

Row 1: (RS) *Sl 1, k33; rep from *.

Row 2: (WS) *Sl 1, p33; rep from *.

Rep the last 2 rows 7 more times for a total of 8 chain sts at each edge of heel flap.

Turn heel,

Row 1: (RS) Sl 1, k18, ssk, k1, turn.

Row 2: (WS) Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, k to within 1 st of the gap, ssk, k1, turn.

Row 4: Sl 1, p to within 1 st of the gap, p2tog, p1, turn.

Rep Rows 3 and 4 until all heel sts are worked—20 heel sts.

Heel gussets,

With RS facing k 20 heel sts, pick up and k 8 chain selvedge sts along side of heel flap, k across 48 instep sts, with an empty needle, pick up and k 8 chain selvedge sts along other side of heel flap, k first 10 sts from heel needle again—84 sts. Adjust sts if necessary so there are 18 sts each on Needles 1 and 4, and 24 sts each on Needles 2 and 3.

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

Rnd 2: Work even in St st.

Rep the last 2 rnds once more—80 sts total; 16 sts each on Needles 1 and 4.

Foot

Continue even until foot measures 2½ inches (6.4 cm) from center back heel. Adjust sts so there are 20 sts on each needle.

Shape toe,

First Dec Rnd: *K6, k2tog; rep from *—70 sts.

Work 6 rnds even.

Second Dec Rnd: *K5, k2tog; rep from *—60 sts.

Work 5 rnds even.

Third Dec Rnd: *K4, k2tog; rep from *——50 sts.

Work 4 rnds even.

Fourth Dec Rnd: *K3, k2tog; rep from *—40 sts.

Work 3 rnds even.

—continued on page 42

TECHNIQUE

Double-Start Cast On

This cast-on is a variation of the Continental or Long-tail Cast-on. It makes a decorative edge that results in a thread running in front of 2 cast-on stitches. Make a slipknot and place it on the needle, leaving a long tail; the slipknot counts as the first "regular" cast-on stitch. Place the thumb and index finger of left hand between the yarn ends. Secure with your other fingers, and hold palm upwards, making a V of yarn (Figure 1). *Release the yarn from around your thumb and rewrap it in the opposite direction, so the yarn coming from the needle is in front of the thumb. Insert needle tip down into the reversed thumb loop, then over the strand around the index finger, and back up through the reversed thumb loop (Figure 2). Drop loop off thumb, place thumb back in original V configuration, and tighten stitch on needle. Cast on 1 stitch using the conventional Long-Tail Cast-on method, without reversing the thumb loop. Repeat from *, alternating one reversed thumb loop stitch with one regular Long-Tail Cast-on stitch until you have the required number of stitches on the needle (Figure 3).

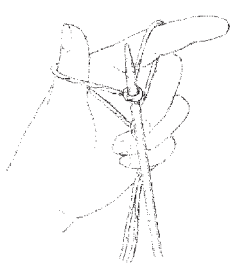


Figure 1

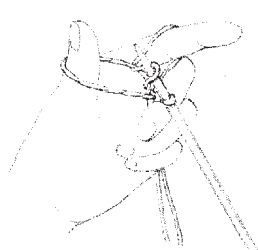


Figure 2

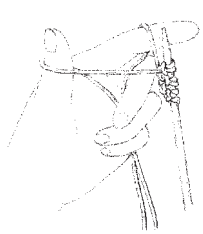


Figure 3

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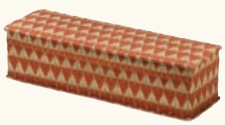


CALENDAR



Imperial Russian court dress designed by Charles Frederick Worth (1825–1895). Silk lame moiré, silk velvet, embroidered with clear glass crystals, silver sequins, silver foil, silver strips. Circa 1888. Gift of the Alliance of the Indianapolis Museum of Art. (2006.3a-c). Indianapolis Museum of Art, Indianapolis, Indiana.

Photograph courtesy of the Indianapolis Museum of Art.



Fabric-covered box by Josef Hoffman. The Lloyd Cotsen Collection. The Textile Museum, Washington, D.C.

Photograph courtesy of The Textile Museum.

EXHIBITIONS

Call for Entries. August 25–November 26. 19th National Exhibit, at the Embroiderers' Guild of America Headquarters, Louisville, Kentucky. Entry deadline: March 23. www.egausa.org.

Berkeley, California. Through February 2. Borne of Thread and Air: Stretching the Limits of Needle and Soul, at the Lacis Museum of Lace and Textiles. (510) 843-7178; www.lacismuseum.org.

San Jose, California. Through January 6. Saturn Returns: Back to the Future of Fiber Art, at the San Jose Museum of Quilts & Textiles. (408) 971-0323; www.sjquiltmuseum.org.

District of Columbia. Through January 2. Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses, at the National Museum of the American Indian. (202) 633-1000.

District of Columbia. Through January 6. Textiles of Klimt's Vienna, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Indianapolis, Indiana. Through December 31. All Dressed Up: The Latest Additions, at the Indianapolis Museum of Art. (317) 923-1331; www.ima-art.org.

Baltimore, Maryland. Through November 15. Maryland Schoolgirl Samplers and Embroideries, 1738–1860, at the Maryland Historical Society. (410) 685-3750, ext. 354; agarside@mdhs.org.

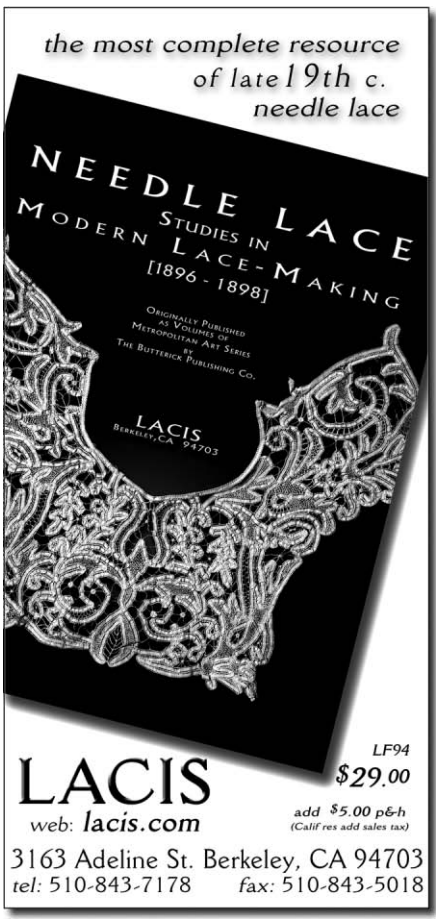
East Sussex, England. Through January 6. Indigo: A Blue to Dye For, at the Brighton and the Hove Museums. 44 1273 292882; visitor.services@brighton-hove.gov.uk.

London, England. Through January 6. The Golden Age of Couture: Paris and London 1947–1957, at the Victoria and Albert Museum. 020 7942 2000; www.vam.ac.uk.



The Whitebeam Tree (detail) designed by Louise Powell; embroidered by Eve Simmonds. Assam silk dyed in indigo by Ethel Mairet; silk embroidery thread. Circa 1920. Collection of The Whitworth Art Gallery. Brighton and Hove Museums. East Sussex, England.

Photograph courtesy of Lianne Jarrett Associates.





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Sićangu Lakota (Sioux) girl's beaded dress. Maker(s) unknown. Hide, glass seed beads, tin cones, sinew. Probably South Dakota. 1890. Smithsonian's National Museum of the American Indian, Washington, D.C. *Photograph courtesy of the Smithsonian's National Museum of the American Indian. Photograph by Ernest Amoroso.*

Workshops and Consumer Shows

Tempe, Arizona. November 10. 16th Annual Lace Day, at University Presbyterian Church. Jean Doig, (480) 396-3132; doigfiber@cox.net.

Perry, Iowa. April 14–May 2. England's Royal School of Needlework Certificated Course and Kit Classes. Kathy Lenz, PO Box 105, Perry, Iowa 50220; (515) 465-2518; klenz@hometownperryiowa.org.

Houston, Texas. November 1–November 4. International Quilt Festival, at the George R. Brown Convention Center. (713) 781-6864; shows@quilts.com.





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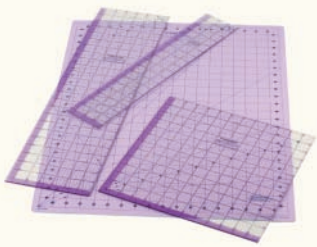
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A Holiday Stocking to Knit *(continued from page 38)*

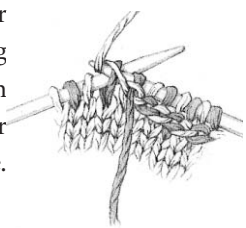
TECHNIQUE

Kihnu Vits

Kihnu is an Estonian island. *Vits* is Estonian for "hoop" or "band." In this case, it is a band that circles the leg of a sock.

Rnd 1: *K1 contrasting color, k1 main color; rep from *.

Rnd 2: Bring both colors to the front as if to p, *p the contrasting color st with main color and p the main color st with contrasting color, bringing each color *under* the other every time you change. Rep from *.



Fifth Dec Rnd: *K2, k2tog; rep from *—30 sts.
Work 2 rnds even.

Sixth Dec Rnd: *K1, k2tog; rep from *—20 sts.
Work 1 rnd even.

Seventh Dec Rnd: *K2tog; rep from *—10 sts rem. Break yarn, thread tail through rem sts, pull snug to close end of toe, and fasten off.

Finishing

Using the tails that rem at the cuff, and adding more strands as needed, make a braid as follows: Divide strands into 3 groups of 3 threads each, 1 of each color. Braid the yarn into a piece about 4 inches (10 cm) long. Secure end of braid with an overhand knot. Attach end of braid securely to the base of the braid inside the cuff edge to form a hanging loop. Weave in all ends. Block under a damp towel.

ABOUT THE DESIGNER. *Nancy Bush,* PieceWork*'s knitting contributor, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters. She lives in Salt Lake City, Utah, where she is currently at work on a book about Estonian lace knitting (forthcoming from Interweave Press).*

Adapted from Knitting on the Road *by Nancy Bush, $18.95, Interweave Press, available at your favorite yarn or book store, by calling (800) 272-2193, or online at interweave.com.*

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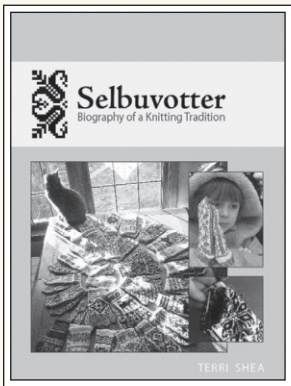


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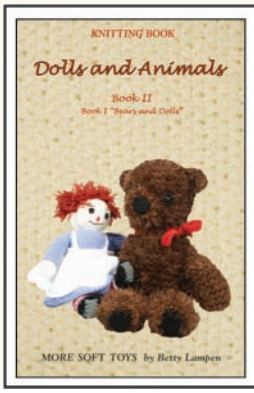
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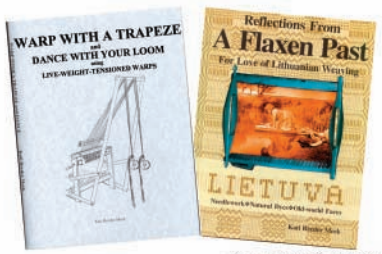
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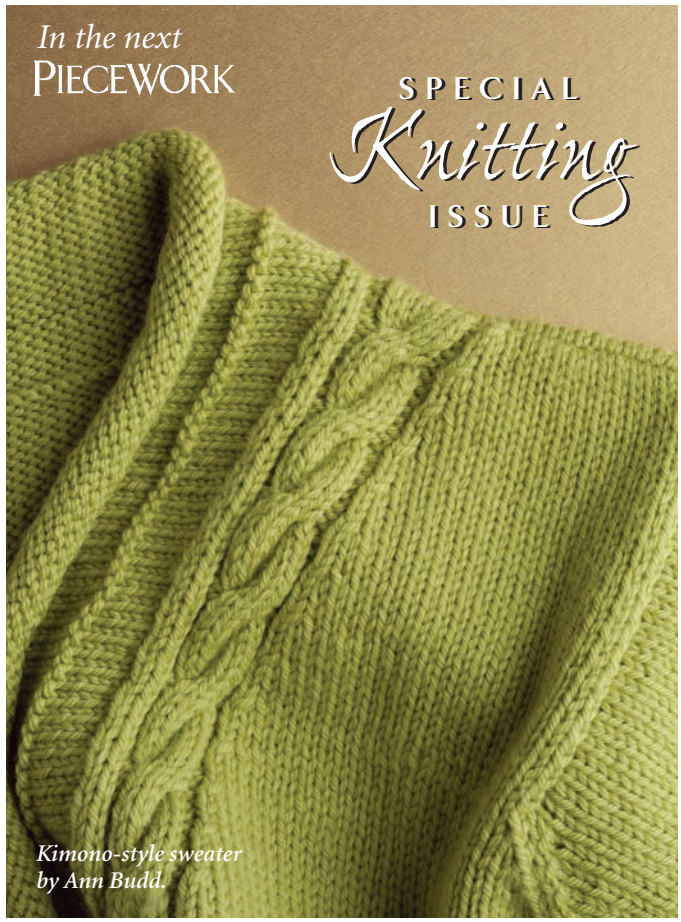
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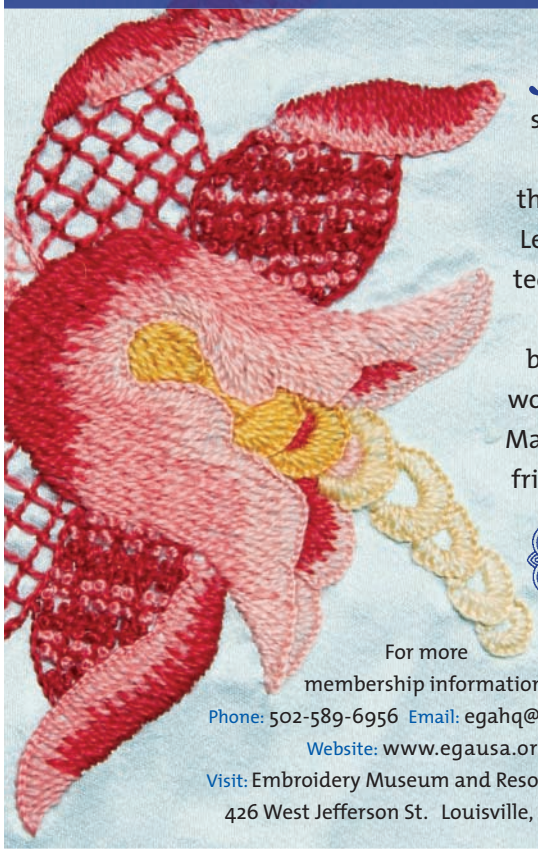
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FINDINGS



Mary Polityka Bush's Victorian cones. Each, 6 inches (15.2 cm) long including drop bead and 3 inches (7.6 cm) in diameter.

Victorian Gift Cones

MARY POLITYKA BUSH

Make miniature fabric cones like those traditionally used to hold candy, nuts, potpourri, flowers, or small gifts to decorate a Christmas tree, as dinner party favors, or to hang on a drawer knob, doorknob, chair back, or bedpost any time of year. I fused heavyweight, nonwoven interfacing to the wrong sides of round vintage damask and whitework doilies, which I then cut into quarters. After embellishing these with snippets of trims, I folded the tip of each segment under ½ inch (1.3 cm), gently rolled the piece into a cone, and hand-sewed a seam up the back. I affixed either a faux crystal or a faux pearl drop bead (you could use tassels, bows with long streamers, or poufs of tulle instead) to each cone tip and finished the cones with satin ribbon or faux pearl handles and bows.

Three Ornaments

SHIRLEY HANSEN

I like to make festive ornaments from scratch or recycle pieces of embroidery cut from objects that I no longer use. For the pear ornament, I cut out a small cross-stitched motif and placed it on a piece of overdyed wool felt cut into a pear shape. I covered the raw edges of the cutout with narrow gold trim, embroidered a stem and leaves with cotton embroidery floss and silk ribbon on the pear-shaped felt, and added a small green felt leaf. I partially stitched a second pear-shaped piece of felt to the front piece, stuffed it with fiberfill, added a silk cord for hanging, and completed the stitching. For the red ornament, I placed a small cross-stitched circle on a piece of whitework, which I stitched to moiré fabric and then added silk ribbon roses and beads. I stuffed the green ornament as I did the pear above, trimmed it with a strip of crocheted edging, and embellished it with silver thread and beads.



Shirley Hansen's ornaments. Green, 5 inches (12.7 cm) long; red, 4¾ x 4¾ inches (12.1 x 12.1 cm); pear shape, 5 inches (12.7 cm) long.



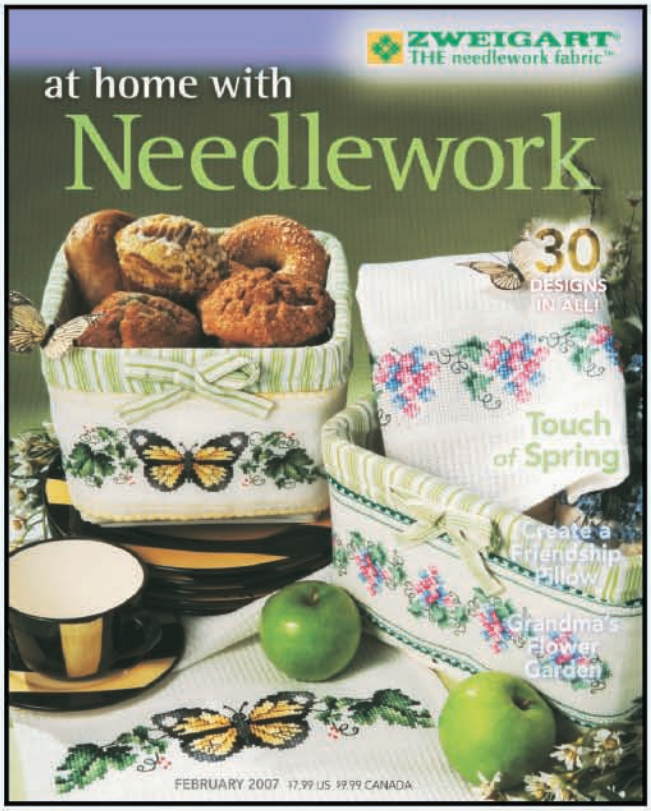
Mary Polityka Bush's package adornments. Each, 3⅞ inches (9.8 cm) in diameter.

Package Adornments

MARY POLITYKA BUSH

Pretty textiles incorporated into the wrapping make even the smallest gift extra-special. I used Picture Frame Fobbies, a new product that replaces a bow on packages (visit www.fobbie.com for more information). I used a piece of crocheted lace along with embroideries from a handkerchief, a doily, and a sachet from my textile collection. I cut each fabric slightly larger than the 2-×-2-inch (5.1-×-5.1-cm) frame opening in the Fobbie, glued the edges of the fabric to the back of the Fobbie, and glued a 2½-inch (6.4-cm) square of felt over the back of the fabric. I threaded ribbon through the slots in the Fobbie and around the package. After the package has been unwrapped, you can tie a ribbon to one of the slots in the Fobbie and hang it as an ornament.

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