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Extraordinary Norwegian Wedding Gloves

An Exclusive Pattern from Nancy Bush

Zigzagging Rags *into* Rugs

Knit Eco-Friendly Baby Soakers

PLUS! Holiday Gifts *to* Make

NOVEMBER/DECEMBER 2008

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Mitchell, Nebraska

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Nancy Bush's Knitted Norwegian Wedding Gloves, page 10
Photograph by Joe Coca.

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PieceWork®

Volume XVI Number 6

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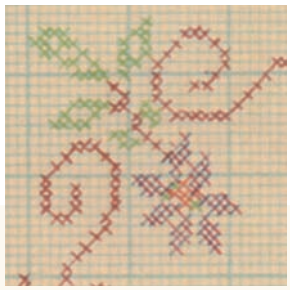
Punto Antico

Departments

Column



NOTIONS

As I write this, the 2008 Beijing Olympics ended a little over a month ago. Among all of the press on the accomplishments and failures of the world's premier athletes, this headline from the August 15th issue of *China Daily Online* caught my attention: "A Stitch in Time Wins Gold for China's Female Athletes." According to the article, six of China's gold medalists are embroiderers, cross-stitchers, in fact: weightlifters Liu Chunhong, Chen Xiexia, and Chen Yanqing; divers Guo Jingjing and Wu Minxia; and pistol-shooter Chen Ying. Chen Ying said: "People think we must live an exciting life and be in the spotlight all the time, but actually an athlete's life is very boring. We live in the training base, wake up and go to the shooting range, then I come back and sleep. . . . But stitch gives us something to look forward to after training. . . . I simply love it." The article notes that "Chinese coaches did not approve of cross-stitch at first, but they have gradually come to accept it. . . . 'I just thought it was a waste of time,' said weightlifting coach Chen Wenbin. 'But all my women lifters love it. They train really hard, so I finally said "OK, do it," and now cross-stitch has become a part of the team.' "

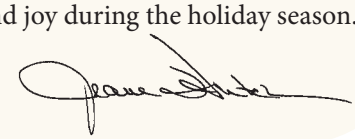
That is so cool! I just wish NBC had shown some of these women stitching instead of doing a segment on one of China's food delicacies—fried scorpion on a stick. To these six women, congratulations on your gold medals and thanks for keeping needlework's legacy alive.

In a happy coincidence, Valery Garrett, one of our frequent contributors, offers two cross-stitch charts produced in Shanghai, China, in the 1920s for readers to use. They are included in her article, "Embroidery at Home in Old China" (page 28).

Even if you are not a knitter, you'll enjoy Susan Strawn's article about the handknitted cover for a baby's diaper called a "soaker" (page 16). Susan also touches on "the history of diapers, laundry, and waterproof pants—with a nod to American economics and politics."

For those of you who fell in love with Sharlotte DeVere's *Raspberry Truffle Tuffet*, the grand-prize winner in our recent pincushion contest (and featured on the cover of the July/August 2008 issue), we have good news: Sharlotte has designed a companion piece, the *Blackberry Truffle Tuffet*, especially for our readers. Complete instructions begin on page 36. Enjoy!

As we close out another year, I send to each of you my best wishes for peace and joy during the holiday season.



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By Post

Embroidery Hoop Collection

A few of the embroidery hoops from the collection of Lores Klingbeil.

Photograph courtesy of Lores Klingbeil.

Since reading your November/December 2007 Collections issue, I wanted to tell you about my seventy-three-piece collection of embroidery hoops, with no duplicates. The oldest are from the 1920s. I collect them because the many varied tension devices intrigue me. I have one set of twelve, all the same size, but each with a different tension mechanism. I know of only one other person who collects embroidery hoops. Are there others who do so?

Lores Klingbeil
Albuquerque, New Mexico

Let us know if you are a collector of embroidery hoops, and we will give Lores your contact information.

From Our Readers' Hands

Ardeanna Hamlin based her stuffed cat and dog on Kristin Nicholas's "Old-Fashioned Toys" from the November/December 2005 issue. The original instructions called for wool felt material, but Ardeanna used Polarfleece. She says: "The neat thing about making the cat and dog from Polarfleece is that it behaves like felt—no need to finish edges—but is very soft and washable."

Ardeanna, thanks for sharing. Readers, we would love to see any objects that you have made based on projects or textiles shown in PieceWork *(contact information below).*

Ardeanna Hamlin's cat and dog toys made for her grand-nephew Sammie.

Photograph courtesy of the Bangor Daily News *Library, Bangor, Maine.*

Lace Ringbearer's Pillow

Reading your Lace issue (May/June 2008) reminded me of the ring-bearer's pillow I made for my son and daughter-in-law's wedding in December 2006. I used a lace-trimmed handkerchief and butterflies that my late mother, the groom's grandmother, bought in Bruges, Belgium, about 1970. I had an affectionate Hungarian phrase machine-embroidered on the handkerchief; both Matthew and Sarah have Hungarian roots. To make the pillow cover, I sewed the handkerchief to an untrimmed linen handkerchief, then inserted a pillow form. I sewed on the lace butterflies and attached narrow ribbon to hold the rings.

Emma Moore-Kochlacs
El Cajon, California

Ring-bearer's pillow made by Emma Moore-Kochlacs for her son and daughter-in-law, Matthew and Sarah Kochlacs.

Photograph courtesy of Emma Moore-Kochlacs.

Emma, thanks for sharing!

Corrections

In "An Estonian Triangular Summer Shawl to Knit" by Nancy Bush in the July/August 2008 issue, Row 136 of the Center Section should read:

Row 136: (WS) Sl 1, k3, k2tog, knit to last 6 sts, sl 1, k1, psso.

In addition, the illustration in the "Technique: K2Tog Bind-Off" labeled Figure 1 is the illustration for Figure 2; the illustration labeled Figure 2 is Figure 1. The illustration for "Joining Lace Edge to Center," the key, Center Chart 1, and Center Chart 2 were incorrect; corrected versions may be found on our website, pieceworkmagazine.com (click on "Corrections" in the list on the left-hand side), or mail your request along with a self-addressed stamped envelope to *PieceWork*, July/August 08, 201 E. Fourth St., Loveland, CO 80537-5655.

Mystery Object Identified

Many readers wrote in response to Pat Cookson's request in the July/August issue for help in identifying an object she had purchased. As Pat suspected, it is a rug-hooking tool.

Thanks to all who helped with this. We forwarded all of your comments to Pat.

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

BOOK MARKS

Mother Earth's ABC: A Quilter's Alphabet and Storybook

Sieglinde Schoen Smith

Elmhurst, Illinois: Breckling Press, 2008. Hardbound, 32 pages, $15.95. ISBN 978-1-933308-20-3.

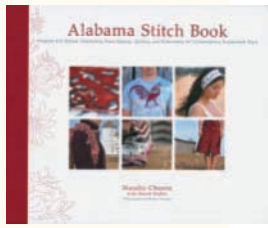
In Sieglinde Schoen Smith's *Mother Earth's ABC,* an elegantly embellished alphabet illustrates the story of the coming of spring, following the growth of a timid seedling into a beautiful summer flower. Inspired by Smith's award-winning quilt and children's book *Mother Earth and Her Children: A Quilted Fairy Tale,* this volume is more than a children's book, containing instructions and stitch diagrams for making each letter as an appliqué for embellishing quilts, clothing, and accessories.

—*Stephanie Nelson*

Alabama Stitch Book: Projects and Stories Celebrating Hand-Sewing, Quilting, and Embroidery for Contemporary Sustainable Style

Natalie Chanin with Stacie Stukin

New York: Stewart, Tabori & Chang, 2008. Hardbound, 176 pages, $35. ISBN 978-1-58479-638-1.



With a long line of Alabama needleworkers in her family tree, Natalie Chanin learned to stitch at a young age. After twenty-two years away, she returned to Alabama, settled in Florence, and started Alabama Chanin, a line of handmade couture clothing. In *Alabama Stitch Book,* Chanin walks the reader through her journey, detouring to tell the history of Florence's cotton industry. Cotton is central to Chanin's philosophy of sustainability and to her business of creating clothing and other objects using 100 percent cotton knit fabrics or recycled T-shirts and handwork techniques such as stenciling and reverse appliqué. She also offers complete instructions for twenty projects, many with pullout patterns or stencils provided. A proponent of what she calls Slow Design, Chanin reminds readers to slow down and relish the process of creation; the finished objects are a bonus.

—*Stephanie Nelson*

NECESSITIES

▲ *Palette Additions*

Ten new colors added to Waterlilies, 12-ply silk thread. The Caron Collection, 55 Old South Ave., Stratford, CT 06615; (203) 381-9999; www.caron-net.com.

▶ *Sewing Needle Storage*

A different-colored Pebble for each of eight John James needle styles. The Colonial Needle Co., 74 Westmoreland Ave., White Plains, NY 10606; (914) 946-7474; www.colonialneedle.com.

▶ *For Baby*

"SweetHeart Bloomers," 100% cotton pants with a Royal Classic Aida panel to stitch; chart for design included. Charles Craft, PO Box 1049, Laurinburg, NC 28353; www.charlescraft.com.

▲ *Fabrics for Quilting*

Hey Diddle Diddle, 100% cotton flannel fabrics for baby and children quilts. Connecting Threads, 13118 N.E. 4th St., Vancouver, WA 98684; (360) 260-8900; www.connectingthreads.com.

◀ *Knitting Organizer*

Fabric organizer with removable zippered pages to hold the Denise kit and more. Denise Interchangeable Knitting Needles, 1618 Miller School Rd., Charlottesville, VA 22903; (434) 823-8234; www.knitdenise.com.

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

CALENDAR

Quisiera Ser Como el Viento/I Wish to be Like the Wind by Edwin Sulca. Woven in "Punto arwi" technique. Natural dyed sheep wool. 1991. 60 × 48 inches (152.4 × 121.9 cm). South Dakota Art Museum, Brookings, South Dakota.
Photograph courtesy of the artist.

Fireflies by Yoshiko Miyamoto. Machine-pieced, handappliquéd, machine-quilted. Japan. 85 × 69 inches (215.9 × 175.3 cm). The Greater Chicago Quilt Exposition III, Schaumburg, Illinois.
Photograph courtesy of Mancuso Show Management.

Album Legacy by Maribeth Schmidt. Handappliquéd, machine-pieced, handquilted, handembroidered. Cotton, Ultrasuede, embroidery floss, silk ribbon, fabric and ribbon ruching, beads. 87 × 87 inches (221.0 × 221.0 cm). Wisconsin Museum of Quilts and Fiber Arts, Cedarburg, Wisconsin.
Photograph courtesy of the artist.

EXHIBITIONS

Tempe, Arizona. November 8. 17th Annual Lace Day, sponsored by the Lacey Ladies of Arizona, at University Presbyterian Church. doig }fiber@cox.net.

Berkeley, California. Through February 3. Lace Comes of Age: Tape Laces from the 17th to 20th Century, at the Lacis Museum of Lace and Textiles. (510) 843-7178; www.lacismuseum.org.

District of Columbia. Through March 8. Timbuktu to Tibet, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Glencoe, Illinois. November 6–9. Fine Art of Fiber, at the Chicago Botanic Garden. www.fineartoffiber.org.

New York, New York. Through March 15. Recycling & Resourcefulness: Quilts of the 1930s, at the American Folk Art Museum Branch Gallery at Lincoln Square. (212) 595-9533; www.folkartmuseum.org.

Lancaster, Pennsylvania. Through December 31. Rags to Rugs: Pennsylvania Hooked and Handsewn Rugs, at the Lancaster Quilt and Textile Museum. (717) 299-6440; www.lancasterheritage.com.

Philadelphia, Pennsylvania. Through December 14. Gee's Bend: The Architecture of the Quilt, at the Philadelphia Museum of Art. (215) 763-8100; www.philamuseum.org.

Brookings, South Dakota. December 9–April 12. Edwin Sulca: Peruvian "Weavings," at the South Dakota Art Museum. (866) 805-7590; www.southdakotaartmuseum.com.

Alexandria, Virginia. Through November 9. Fall Garden Delights, at the Torpedo Factory Art Center. (703) 548-0935; www.potomaccraftsmengallery.com.

Cedarburg, Wisconsin. Through January 11. Four Wisconsin Quilt Artists: Alicia Avila, Nora Rader, Maribeth Schmidt and Roberta Williams, at the Wisconsin Museum of Quilts and Fiber Arts. (262) 546-0300; www.wiquiltmuseum.com.

Rijswijk, The Netherlands. December 6–January 11. Quilt Art 22–Under Construction, at the Museum Rijswijk. 31 (0)70 3903617; www.museumryswyk.nl.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS

Berkeley, California. February 4–10. A Week of Lace Making, at the Lacis Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

Point Bonita, California. January 5–11. Golden Gate Fiber Institute: Explore the Movement of Thread, at the Point Bonita YMCA Camp and Conference Center. (415) 584-7786; www.goldengatefiberinstitute.org.

Sarasota, Florida. November 20–22. Fabulous Arts Boutique, sponsored by the Manasota Weavers Guild, Florida West Coast Bead Society, Venetian Basket Weavers Guild, and Surface Design Sarasota, at the Art Center Sarasota. (941) 923-8554.

Schaumburg, Illinois. November 13–16. The Greater Chicago Quilt Exposition III, at the Renaissance Schaumburg Hotel & Convention Center. www.quiltfest.com.

Brasstown, North Carolina. November and December Classes: Color Challenge Mystery Quilt, Fiber Fun, Make a Snowman, Holiday Remembrances, Hooked on Bags, Christmas Bread Cloth in Hardanger, at the John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

Cranberry, Pennsylvania. February 14–15. 5th Annual Pittsburgh Knit & Crochet Festival, classes and demonstrations in knitting, crochet, spinning, wet and needle felting, weaving, at the Four Points Sheraton; (412) 963-7030; www.pghknitandcrochet.com.

RIGHT: Detail of saddle cover. Maker unknown. Azerbaijan. Nineteenth century. Judy Brick Freedman Collection. The Textile Museum, Washington, DC.
Photograph courtesy of The Textile Museum. Photograph by Don Tuttle Photography.

Williamsburg, Virginia. February 12–15. The Fourteenth Annual Elly Sienkiewicz Appliqué Academy, at the Williamsburg Hospitality House. (951) 658-4260; www.ellysienkiewicz.com.

Greenbank, Washington. November 7–8. Whidbey Weavers Guild's Uncommon Threads, at Greenbank Farm. www.whidbeyweaversguild.org.

Jaipur, India. December 13–15. Mantles of Myth–Narratives in Indian Textiles, at the Hotel Diggi Palace. www.siyahi.in.

Alphabet quilt. Maker unknown. Cotton. Possibly Randolph County, North Carolina. Circa 1930–1950. Collection of the International Quilt Study Center, University of Nebraska–Lincoln. Robert and Helen Cargo Collection (2000.4.2). American Folk Art Museum, New York, New York.
Photograph courtesy of the American Folk Art Museum.

LEFT: *Windows* by Gale Wessel. Handpieced, machine-quilted, whip-stitched. Cotton and cotton batiks. About 90 × 90 inches (229 × 229 cm). Chicago Botanic Garden, Glencoe, Illinois.
Photograph courtesy of the Fine Art of Fiber.

BELOW: Detail of a lace curtain. Maker unknown. Ecru linen with drawn-thread-work border and tape-lace edging. Probably late nineteenth or early twentieth century. 136 × 58 inches (345.4 × 147.3 cm). Lacis Museum of Lace and Textiles, Berkeley, California.
Photograph courtesy of the Lacis Museum of Lace and Textiles.

Norwegian Wedding Gloves *to* Knit

Nancy Bush

Nancy Bush's knitted Norwegian gloves.
Photograph by Joe Coca.

The pattern for these gloves comes from the pair now in the collection of the Vesterheim Norwegian-American Museum in Decorah, Iowa, and shown on page 14. The gloves, originally owned by Ingeborg Rogndokken Breiseth (1827–1916) who immigrated to America from Norway in 1857, are made of a fine single-ply wool. Sized for a small woman's hand, the gloves are 7¾ inches (19.7 cm) long and 3¾ inches (9.5 cm) wide; the gauge is about 12 stitches per inch (2.5 cm).

Although Ingeborg's gloves were made of wool, I chose to make my gloves from a modern yarn—a bamboo, merino, and silk blend. Due to my choice of materials, my gauge is larger than the original, so I changed the pattern on the hand to accommodate this.

Instructions

Notes: The 31 stitches on needle #1 for the right glove and needle #3 for the left glove are the stitches for the back of the hand, the decorative part of the gloves. When you attach yarn to work the fingers, leave long enough tails so you can use them to close up any errant holes at the base of the fingers, if necessary. The instruction to place marker will come at the beginning of a needle. Use a removable marker that attaches in the knitting, such as a coil-less pin, so you don't lose it. You may wish to make the cuff longer; if so, you will need another skein of yarn. If you need to lengthen the fingers, add a few rounds of stockinette stitch after the V pattern is complete.

Right Glove

Cuff

CO 46 sts over 2 needles held parallel. Divide sts evenly onto 3 needles, pm, and join for working in rnds, being careful not to twist sts. P 1 rnd, k 1 rnd. Cuff patt:

Rnd 1: *K2tog, yo; rep from * to end of rnd.

Rnd 2: K.

Rep these last 2 rnds 6 more times.

P 1 rnd. K 1 rnd, inc 15 sts evenly spaced—61 sts.

Hand

Adjust sts so there are 31 sts on needle #1, 15 sts on needle #2, and 15 sts on needle #3. Work Rows 1–35 of Right Hand chart.

Rnd 36: Work 31 sts of needle #1 and first st of needle #2 according to chart; place next 13 sts onto waste yarn, CO 9 sts as shown on chart, work to end of rnd according to chart—70 sts.

Work Rows 37–50 of chart—62 sts rem.

Little Finger

Next rnd: Work 7 sts according to Little Finger chart, place next 48 sts onto waste yarn, CO 4 sts, k7, pm for beg of rnd—18 sts rem. *Next rnd:* Work 7 sts according to chart, k11. Rep last rnd until Rows 1–6 of chart have been worked 4 times. Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 3 more times, k2—14 sts rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 3 more times, k2—10 sts rem.

Rnd 4: *K2tog; rep from * to end—5 sts rem.

Cut yarn leaving an 8-inch (20.3-cm) tail, thread tail through rem sts, pull snug to close end of finger, and fasten off.

Top of Hand

Place 48 held sts onto needles, placing 24 sts on needle #1 and 12 sts each on needles #2 and #3. Rejoin yarn at base of little finger, with finger to your right. Pm for beg of rnd. Work first 24 sts according to Fingers chart, k24, then pick up and k 4 sts in CO sts at base of little finger—52 sts. *Next rnd:* Work 24 sts according to chart, k28. Rep last rnd until Row 6 of chart is complete.

Ring Finger

Next rnd: Work first 8 sts according to Row 1 of Fingers chart; place next 32 sts onto waste yarn, CO 4 sts, k12 rem sts, pm for beg of rnd—24 sts. *Next rnd:* Work 8 sts according to Row 2 of chart, k16. *Next rnd:* Work 8 sts according to Row 3 of chart, sl 1, k1, psso, k2tog,

Materials

Crystal Palace Yarns Panda Silk, 52% bamboo/43% merino wool/5% silk yarn, 204 yards (187 m)/50 g skein, 1 skein of #3204 Natural Ecru
Needles, set of 5 double-pointed, size 0 (2 mm) or size needed to obtain gauge
Removable markers
Waste yarn to be used as stitch holders
Tapestry needle

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

Finished size: 8½ inches (21.6 cm) long and 3¾ inches (9.5 cm) wide

Gauge: 17 sts and 24 rnds = 2 inches (5.1 cm) in St st worked in rnds

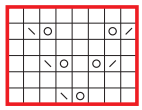
See page 41 for Abbreviations

Details of Nancy Bush's knitted Norwegian gloves. *Photographs by Ann Swanson.*

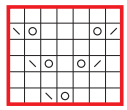
Key

- k
- yo
- k2tog
- sl 1, k1, psso
- sl 1, k2tog, psso
- no st
- CO 1 st
- patt rep
- end of needle

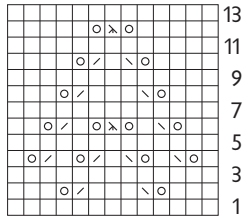
Fingers



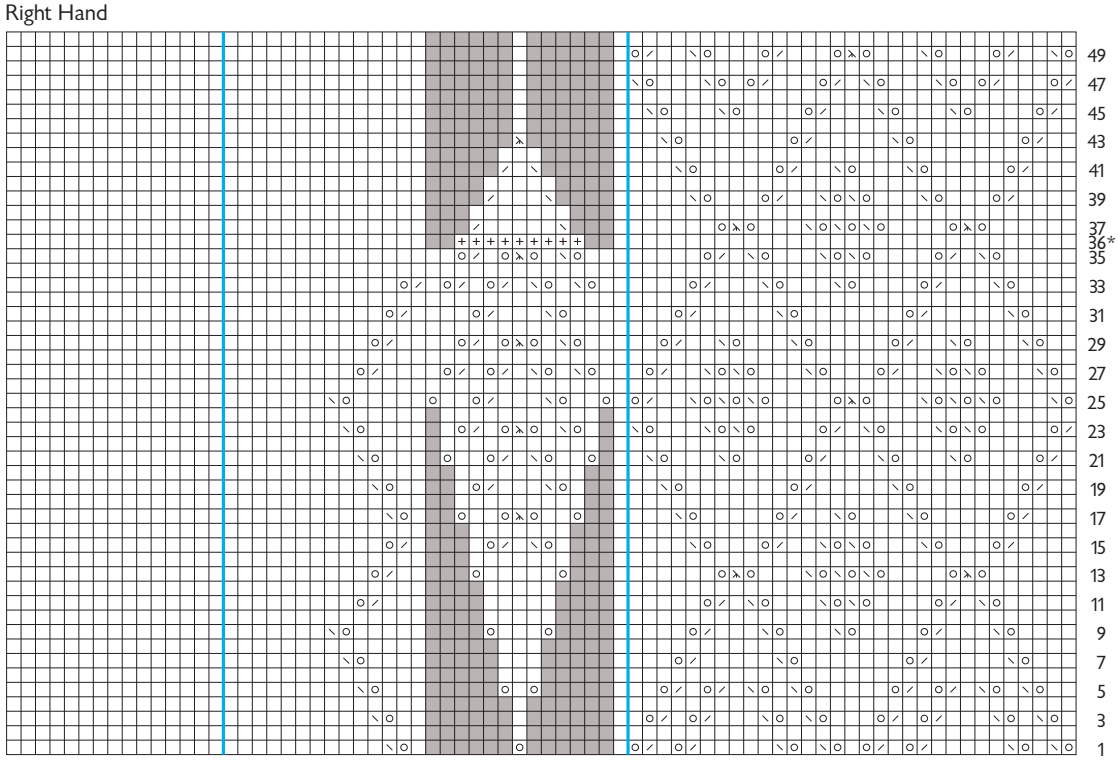
Little Finger



Thumb

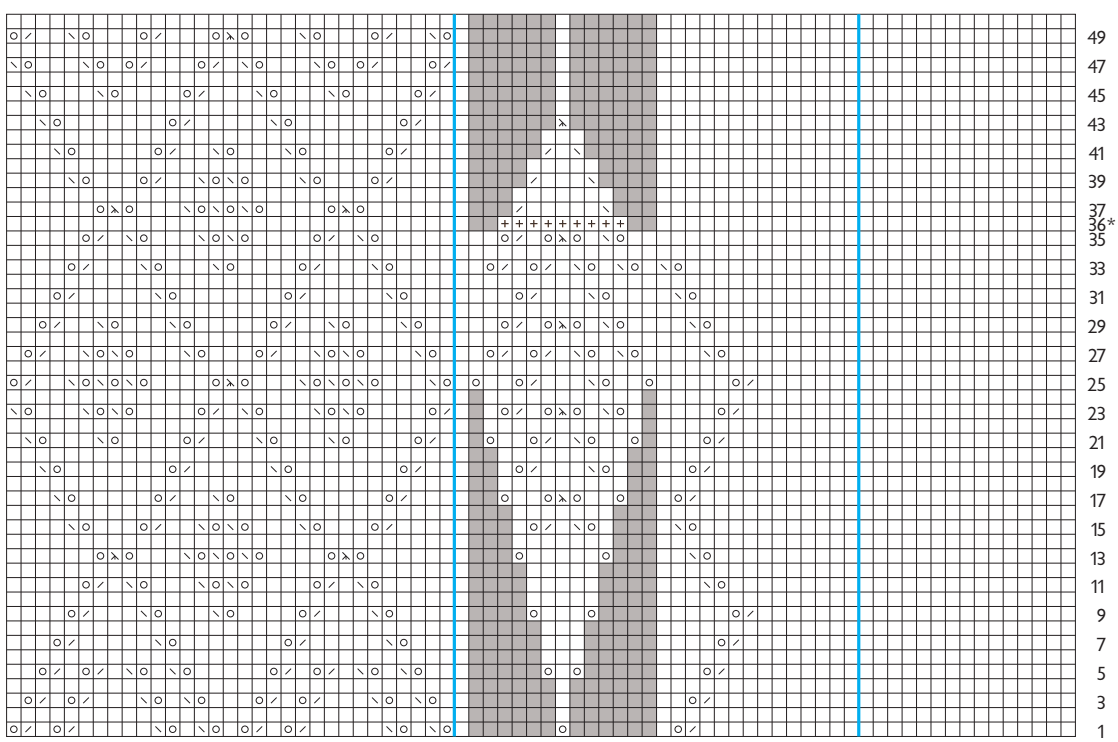


Right Hand



*work as given in directions

Left Hand



*work as given in directions

Charts may be photocopied for personal use.

k12—22 sts rem. *Next rnd:* Work 8 sts according to chart, k14. Rep last rnd 26 more times—a total of 6 V-shaped figures are complete (including the one at the base of the finger, before finger was divided from hand). Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 4 more times, k2—17 sts rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 4 more times, k2—12 sts rem.

Rnd 4: *K2tog; rep from * to end—6 sts rem.

Finish as for little finger.

Middle Finger

Place first 8 held sts onto needle. Work 8 sts according to Row 1 of Fingers chart, CO 4 sts, place last 8 held sts onto needle and knit them, pick up and k 4 sts in CO sts at base of ring finger, pm for beg of rnd—24 sts. Work as for ring finger, working until 7 V-shaped figures are complete (including the one at the base of the finger, before finger was divided from hand). Shape tip and finish as for ring finger.

Index Finger

Place rem 16 held sts onto 2 needles. Join yarn at base of middle finger. Work 8 sts according to Row 1 of Fingers chart, k8, pick up and k 4 sts in CO sts at base of middle finger, pm for beg of rnd—20 sts. *Next rnd:* Work 8 sts according to chart, k12. Rep last rnd 28 more times—6 V-shaped figures are complete (including the one at the base of the finger, before finger was divided from hand). Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 4 more times—15 sts rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 4 more times—10 sts rem.

Rnd 4: *K2tog; rep from * to end—5 sts rem.

Finish as for little finger.

Thumb

Place 13 held thumb sts onto needle. Work 13 sts according to Row 1 of Thumb chart, pick up and k 11 sts across crook of thumb, pm for beg of rnd—24 sts. *Next rnd:* Work 13 sts according to chart, k2tog, k7, sl 1, k1, psso—22 sts rem. *Next rnd:* Work 13 sts according to chart, k9. Rep last rnd until chart is complete. K 3 rnds. Shape tip and finish as for ring finger.

Left Glove

CO and work cuff as for right glove.

Hand

Adjust sts so there are 15 sts on needle #1, 15 sts on needle #2, and 31 sts on needle #3. Work Rows 1–35 of Left Hand chart.

Rnd 36: Work 15 sts of needle #1 and first 14 sts of needle #2 according to chart; place next 13 sts onto waste yarn, CO 9 sts as shown on chart, work to end of rnd according to chart—70 sts.

Work Rows 37–50 of chart—62 sts rem.

Little Finger

Next rnd: K7, place next 48 sts onto waste yarn, CO 4 sts, work last 7 sts according to Little Finger chart, pm for beg of rnd—18 sts rem. *Next rnd:* K11, work 7 sts according to chart. Rep last rnd until Rows 1–6 of chart have been worked 4 times. Shape tip and finish as for right little finger.

Top of Hand

Place 48 held sts onto needles, placing 12 sts each on needles #1 and #2, and 24 sts on needle #3. Rejoin yarn at base of little finger, with finger to your right. K24, work next 24 sts according to Fingers chart, pick up and k 4 sts in CO sts at base of little finger, pm for beg of rnd—52 sts. *Next rnd:* K24, work 24 sts according to chart, k4. Rep last rnd until Row 6 of chart is complete.

Ring Finger

Next rnd: K8, place next 32 sts onto waste yarn, CO 4 sts, work next 8 sts according to Row 1 of Fingers chart, k4, pm for beg of rnd—24 sts. *Next rnd:* K12, work 8 sts according to Row 2 of chart, k4. *Next rnd:* K8, sl 1, k1, psso, k2tog, work 8 sts according to Row 3 of chart, k4—22 sts rem. *Next rnd:* K10, work 8 sts according to chart, k4. Rep last rnd 26 more times—a total of 6 V-shaped figures are complete. Shape tip and finish as for right ring finger.

Middle Finger

Place first 8 held sts onto needle. K8, CO 4 sts, place last 8 held sts onto needle and work them according to Row 1 of Fingers chart, pick up and k 4 sts in CO sts at base of ring finger, pm for beg of rnd—24 sts. Work as for left ring finger, working until 7 V-shaped figures are complete. Shape tip and finish as for ring finger.

Index Finger

Place rem 16 held sts onto 2 needles. Join yarn at base of middle finger. K8, work 8 sts according to Row 1 of Fingers chart, pick up and k 4 sts in CO sts at base of middle finger, pm for beg of rnd—20 sts. *Next rnd:* K8, work 8 sts according to chart, k4. Rep last rnd 28 more times—6 V-shaped figures are complete. Shape tip and finish as for right index finger.

Thumb

Work as for right thumb.

Finishing

Weave in loose ends. Wash gloves and place under a towel to block.

Nancy Bush's knitted Norwegian gloves. *Photographs by Ann Swanson.*

Special Knits for Special Occasions
NORWEGIAN WEDDING GLOVES

NANCY BUSH

Gloves. Maker unknown. Knitted. Wool. Vestre Slidre, Valdres, Norway. Date unknown. 7¾ x 3¾ inches (19.7 x 9.5 cm). Collection of Vesterheim Norwegian-American Museum. (1981.041.002). Belonged to Ingeborg Knudsdatter Rogndokken (1827–1916). Probably worn for her wedding (date unknown) to Ole Arneson Breiseth. *Photograph courtesy of Vesterheim Norwegian-American Museum, Decorah, Iowa.*

DURING THE NINETEENTH CENTURY throughout northern Europe, both the bride and groom often wore gloves for their wedding. Gloves knitted with cotton yarn were the choice of those who could afford this imported and costly fiber. Others used fine two-ply handspun wool, which was readily available. Typically, the gloves were of a single color and knitted with intricate openwork patterns.

Ingeborg Knudsdatter Rogndokken's knitted white wool wedding gloves, now in the collection of the Vesterheim Norwegian-American Museum in Decorah, Iowa, are part of this tradition. Ingeborg was born in 1827 on the Rogndokken farm in the municipality of Vestre Slidre in Valdres, Norway, and she married Ole Arneson Breiseth (1805–1886), who came from the same area of Norway. Ole and Ingeborg immigrated to the United States in 1857; she died in 1916 in Minneapolis. We do not know if Ingeborg made the gloves, if they were given to her, or if she bought them as part of her wedding clothing. We also don't know when and where she and Ole married.

In her book *Votten i Norsk Tradisjon* [Mittens in the Norwegian Tradition], Ingebjørg Gravjord writes that the wearing of wedding gloves became popular in Scandinavia at the beginning of the nineteenth century. Styles based on those then fashionable in western Europe were adapted to utilize the materials and skills at hand. But the wearing of gloves for other occasions predates this trend: There are records of knitted white cotton gloves from Småland, Sweden, dating from the eighteenth century. Gravjord notes that the province of Dalarna, in Sweden, was known for its knitted decorative white gloves; *mannsvantar* (men's gloves) were often sold as bridegroom's gloves. Artisans from Dalarna traveled great distances to sell their wares, which in addition to knitted goods included baskets and jewelry made from hair (see "The Hair Workers of Sweden" by Nancy Bush, *PieceWork*, May/June 2002). It is likely that decorative knitted gloves arrived in Norway from Sweden and that these imported gloves inspired Norwegian knitters to create their own.

Most of the surviving Norwegian gloves made for men had short cuffs; women's gloves had longer, tapered cuffs that frequently incorporated openwork patterns. The hands on both men's and women's gloves were worked in openwork diamonds or other geometric shapes. Sometimes the patterns extended up the fingers and thumb; in this case, the latter was bordered by an openwork zigzag stripe. Some cuffs had fringe, some bore the initials of the wearer, and some were decorated with embroidery to highlight an openwork figure on the hand or to add color to the cuff.

Gloves. Maker unknown. Knitted; fulled. Wool. Voss, Hordaland, Norway. Date unknown. 8¼ inches (21.0 cm) long. Collection of the Bergen Museum (Bd 2274). *Photograph courtesy of the Bergen Museum, Bergen, Norway.*

Gloves intended for a bride were knitted with finer yarn than that used in other women's gloves or mittens. Sometimes wedding gloves were dyed; black or red were the most popular colors. Red gloves always were knitted in wool; white or black gloves might be of either cotton or wool.

The fine work, the ornate patterns, and the tradition of using this style of glove for weddings together, in some cases, with the extra value of cotton yarn, all combined to make these gloves keepsakes. Many were handed down to future generations, enabling us to appreciate them today. ❖

ABOUT THE AUTHOR AND DESIGNER. *Nancy Bush, a member of* PieceWork*'s editorial advisory panel, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters. She lives in Salt Lake City, Utah, and is the author of numerous books; her latest,* Knitted Lace of Estonia: Techniques, Patterns, and Traditions*, was published by Interweave in 2008. She thanks Laurann Gilbertson, textile curator at the Vesterheim Norwegian-American Museum in Decorah, Iowa, for suggesting this article and providing information translated from Norwegian.*

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Gravjord, Ingebjørg. *Votten i Norsk Tradisjon* [Mittens in the Norwegian Tradition]. Oslo, Norway: Landbruksforlaget, 1986.

Nylen, Anna-Maja. *Swedish Handcraft.* Lund, Norway: Håkan Ohlssons Förlag, 1976.

Gloves. Maker unknown. Knitted; embroidered. Wool. Nord Aurdal, Valdres, Norway. Date unknown. 8½ x 5 inches (21.6 x 12.7 cm). Collection of Vesterheim Norwegian-American Museum. (LC4289). Belonged to Ole Arneson Breiseth (1805–1886). *Photograph courtesy of Vesterheim Norwegian-American Museum, Decorah, Iowa.*

Baby soaker. Knitted. Wool. Probably Washington. 1944–1946. Collection of the Washington State Historical Society. (2005.18.24). The soaker was used by Sandra K. Anderson as an infant; her mother was a knitter. *Photograph by the author. Photograph courtesy of the Washington State Historical Society, Tacoma, Washington.*

The Baby Soaker

A Most Humble Handknit

Susan Strawn

THE DILEMMA OF KEEPING BABIES comfortable yet socially presentable is nothing new. For babies born during the Great Depression (1929–1939) and World War II (1939–1945) in particular, one solution to the problem of diaper leakage was the soaker—a handknitted, absorbent, warm diaper cover. Handknitting has always had its utilitarian side, but it is difficult to imagine a more humble handknit than the baby soaker. When and why did knitters begin to make soakers? The answer may be teased from the history of diapers, laundry, and waterproof pants—with a nod to American economics and politics.

Diaper Dilemmas

Since the dawn of human history, people have dealt with their babies's digestive wastes with natural materials on hand, bundling babies with dried grass, leaves, or moss or other absorbent and disposable material for warmth and protection in cold climes, or dispensing with diapers altogether in warmer regions. The diaper as such seems to have appeared during the nineteenth century after cotton cloth became affordable. Victorian-era household advisers preached simple, loose clothing for infants, including diapers, and Isabella Beeton, author of the hugely popular *Mrs. Beeton's Book of Household Management*, in particular, railed against the "abominable use of the *pin*" when diapering babies.

Laundering diapers to meet rising standards of cleanliness claimed its share of "blue Monday" drudgery. In 1917, the Infant Hygiene Department in *The Delineator*, a popular women's magazine, called for diapers to be soaked

Baby soakers. Makers unknown. Knitted. Wool. Probably America. Circa 1950. Purchased in 2007 from an antique mall in Scottsbluff, Nebraska. Also shown is a selection of vintage pattern books, showing soaker projects. Collection of the author. *Photograph by Joe Coca.*

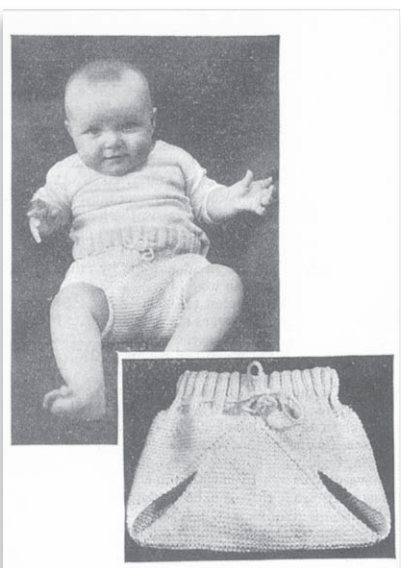
in cold water, boiled for 15 minutes, and rinsed several times in fresh water. No wonder the 1917 Sears, Roebuck and Company catalog claimed that its "Thro-Away" paper liners placed inside the regular diaper would save enough on laundry to pay the added expense. The earliest washing machines did little more than relieve some of the scrubbing, although wealthier families could hand the burden to servants or commercial laundries.

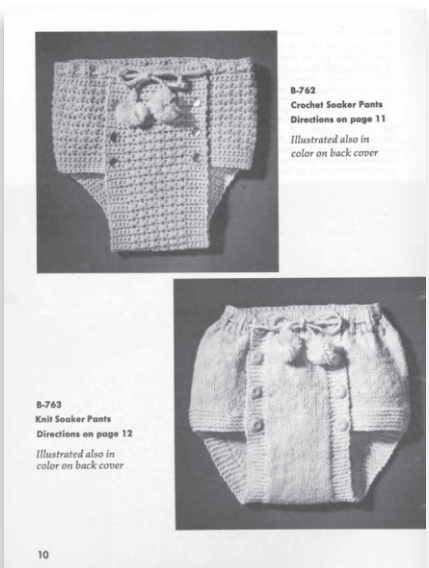
By the 1930s, electric washing machines, chlorine bleach, custom diaper fabrics, and the breakthrough invention of soap flakes and powders that dissolved easily made boiling laundry, including diapers, a thing of the past, at least for anyone who could afford them. The Good Housekeeping Institute, founded in 1900, proclaimed modern home laundry an art and a science and tried to persuade women that there was "glamour" and "joy" in a well-appointed laundry room. Doing laundry remained a household chore long after food and clothing production were commercialized. In *Never Done: A History of American Housework*, Susan Strasser suggests that selling a washing machine to every American household proved more profitable to manufacturers and dealers than selling washers to the smaller number of commercial laundries.

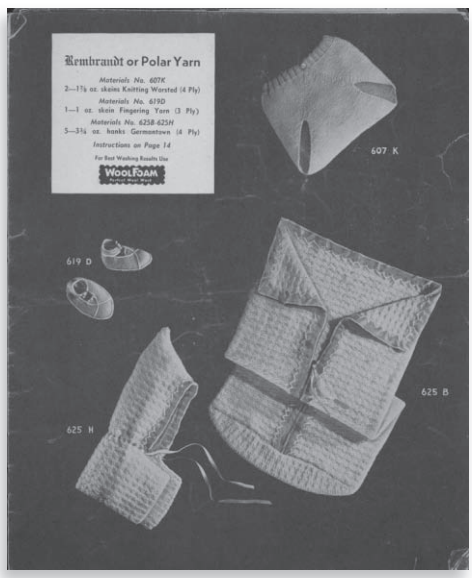
Inventors and manufacturers not only eased diaper laundering but also tackled the age-old problem of diaper leakage. As early as 1914, the Sears catalog offered six different styles of rubber-coated, snap-on diaper covers, but the concept of rubber diaper covers had been developed much earlier. In 1879, for example, Cecile Kohl of Jersey City Heights, New Jersey, patented a triangular rubber diaper cover, and in 1897, Catherine R. Warner of Richmond, Virginia, patented a rubber cover that buttoned over a diaper. A diaper with its own rubber shield lining was patented in 1914, and patents for various improved rubber pants followed during the 1920s and 1930s. Disposable diapers with built-in leakage protection were patented during the 1930s; as early as 1937, Johnson & Johnson was advertising Chux Diaper, a one-time-use, throwaway diaper with a water-repellent lining, which had been invented in Sweden.

Depression-era Ingenuity

Not every leakage-protection invention that received a patent was manufactured, however, and disposable diapers proved too expensive for people who were just scraping by during the Depression. At the same time, everyone







On Soakers

"Both mothers and babies like these simple-made knitted wool panties. Mothers like them because they are easy to make and wash and they are adequate protection when the baby goes partying afternoons. The baby likes them because they are porous and so allow ventilation."

—*The Farmer's Wife*, October 1938

"Hand-made Soakers . . . for your "pin-up" girl . . . or boy! Ideal didy-duds to look neat-as-a-pin!"

—*Woolies for Babies*, Spool Cotton Company, 1943

"Soakers are knitted woolen diaper covers used specifically for covering cloth diapers. Even though these covers are easy to make, easy to use, and far kinder to the planet than two years of plastic and paper diapers per child, the super soaker has fallen out of vogue. This could be due to its need for at least occasional washing."

—Stephanie Pearl-McPhee in *Stephanie Pearl-McPhee Casts Off: The Yarn Harlot's Guide to the Land of Knitting* (North Adams, Massachusetts: Story Publishing, 2007)

—S. S.

Knitted baby vest and soaker in the *Mary Maxim Baby Book* (Vol. 3, circa 1955). Collection of the author.

everywhere seemed to be knitting. Did the popularity of knitted baby soakers spring from the hands of ingenious Depression-era knitters?

Knitters had always shared patterns informally, but in its October 1938 issue, *The Farmer's Wife*, a magazine for rural women, printed a classic soaker pattern in a style that magazines and pattern books would republish for decades. This simple pattern has a waistband worked in 2/2 ribbing, a row of drawstring eyelets, and regular decreases that shape a triangle that is folded back and sewn to create leg openings. Even a novice knitter could whip up a supply of soakers at a time when technology had eased the drudgery of washing baby clothes at home. Besides being made easily, soakers absorbed urine, keeping the baby's buttocks drier than when rubber pants were used; this helped prevent diaper rash.

Were soakers economical? One 4-ounce (113.4-g) skein of knitting worsted would make one large or two small soakers. Priced at 48 cents in the 1937 Sears catalog, a skein of yarn cost a cent more than the company's most expensive rubberized diaper covers, which ranged in price from 9 to 47 cents. Economy could not have been the only explanation for the soaker's Depression-era popularity. Still, soakers could have been knitted at no cost from wool raveled from worn handknits, and they made inexpensive, practical baby gifts during tough economic times.

Wartime America: No Rubber For You!

During World War II, rubber that might otherwise have been used to waterproof diaper covers was diverted for the manufacture of tires and materials for military use. The War Production Board, charged with rationing and allocating the nation's resources, established General Limitation Order L-85 to determine civilian use of many clothing materials. To help wartime mothers cope with shortages of such basics as rubber (and even safety pins), the Good Housekeeping Institute opened a Baby Center at its New York City office. Reporting that disposable diapers and rubber pants would no longer be available as the war continued, the center's director, Dr. Josephine Kenyon (1880–1965), advised, "The babies of 1943 cannot have rubber pants. They . . . will wear knitted woolen soakers over the diaper."

Millions of Americans were knitting extraordinary numbers of wartime "comforts" for soldiers, sailors, and refugees under the auspices of the American Red Cross and Navy League. Such productive knitters were not likely to shrink from knitting soakers needed for the burgeoning number of wartime babies, and patterns were available. Patons and Baldwins' *Hand Knits by Beehive for Babies* (No. 120, 1941) featured soaker patterns, one shaped like short trousers. *Good Housekeeping* magazine offered inexpensive soaker patterns by mail (1943). The Spool Cotton Company's *Woolies for Babies* (No. 197, 1943) included a crocheted soaker embellished with frilly leg edgings and drawstring pom-poms. *Woolies for Babies* No. 5306 (1945) advised parents, "You'll Want to Take Him Home In Style" in a knitted or crocheted soaker. The Sears catalog sold kits to make one in white wool (69 cents) or two in white cotton (95 cents). Although the catalog also offered waterproof baby pants made without rubber for 10 to 57 cents each, the handknitted soakers had a personal touch that made a "welcome gift for the new baby." The waterproof pants had small side openings, but soakers had the advantage of providing allover ventilation that helped prevent diaper rash.

Americans would face postwar shortages for several years, and knitters continued to make soakers after the war. The Good Housekeeping Institute acknowledged that disposable diapers were available but expensive, and it recommended wool soakers in cool weather to keep the baby warm even when wet. In 1946, *Good Housekeeping* magazine published patterns for both knitted and crocheted soakers, and knitters could order even more soaker patterns in three sizes for a first-year layette. Yarn companies continued to include soakers in their pattern books.

"Natural" Soakers Versus Disposables

Cloth diapers were the rule well into the 1950s and 1960s, but inexpensive plastics replaced rubber in waterproof pants. Occasionally, patterns for knitted baby

soakers appeared in publications during the 1950s. The *Mary Maxim Baby Book* (Vol. 3, circa 1955) included a buttoned-front soaker, and *Spinnerin Hand-Knits for Baby* (Vol. 123, 1953) featured the Bikini soaker, an Atomic Age style. During the 1970s, however, a growing number of two-career families welcomed—and could afford—disposable diapers. Nonetheless, other parents opted for a more "natural" alternative of cloth diapers and soakers. Coats & Clark's *Knit and Crochet for Babies* (No. 2200, 1970) included buttoned-front soakers to knit or crochet in three sizes.

Parents of young children today face a controversy over which approach has the least environmental impact: laundering cloth diapers or sending disposable diapers to the landfill. An estimated 96 percent of American babies wear disposable diapers, and the percent of municipal waste attributable to disposables has grown from 0.3 percent in 1970 to more than 2 percent in 2006. Manufacturers have been working to develop disposables with lower environmental impact, including flushable diapers. Some parents, whether from a feeling of social responsibility or in the hope of preventing diaper rash, have returned to cloth diapers and soakers. Vintage patterns guide knitters who wish to make soakers (see the knitted baby soaker project below), and the Internet brings them together to share patterns in user groups such as the Great Wool Soaker Parade and the Yahoo Wool Soaker Group.

Even the most humble handknit has its story. The knitted baby soaker has offered an economical solution to an everyday dilemma during hard times, a practical substitute for rubber during wartime, and, for some parents today, a social and environmental statement. ❖

Further Reading

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———. "Glamour in the Laundry! Joy in Homemaking!" *Good Housekeeping*, February 1937.

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A Baby Soaker *to* Knit

Susan Strawn

Susan Strawn's knitted baby soakers, showing two colorways. *Photograph by Joe Coca.*

Variations on this clever baby soaker pattern, knitted or crocheted in the shape of an inverted triangle, appeared in magazines and pattern books for at least three decades. Our updated soaker is knitted in bright colors of washable wool.

Materials

Cascade Yarns 220 Superwash, 100% wool yarn, 220 yards (201 m)/3½ ounce (100 g) skein; 1 skein each of #850 Spring Green and #844 Periwinkle; 2 skeins will make 3 soakers (in small size; simply cast on more stitches and adjust the pattern accordingly to knit larger sizes)
Needles, 10-inch (25.4 cm) size 7 (4.5 mm) or size needed to obtain gauge
Crochet hook, size J/10 (6 mm)
Tapestry needle

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

Finished size: About 9 inches (23 cm) wide and 6½ inches (16 cm) tall
Gauge: 19 sts and 40 rows = 4 inches (10.2 cm) in garter st

See page 41 for Abbreviations

Instructions

Ribbed Waistband

CO 90 sts.

Next row: (RS) *K2, p2; rep from * to last 2 sts, k2.

Next row: *P2, k2; rep from * to last 2 sts, p2. Rep last 2 rows until piece measures 1 inch (2.5 cm) from CO, ending with a RS row.

Drawstring Eyelets: (WS) P2, *k1, yo, k1, p2; rep from * to end of row.

Next row: K2, *p1, p2tog (the yo and next st), k2; rep from * to end of row. Work in k2, p2 rib until piece measures 2 inches (5.1 cm) from CO.

Body

Note: Stripes may be added in this section as desired.

K 1 row.

Next row: K to last 3 sts, k2tog, k1—1 st dec'd. Rep last row 86 more times—3 sts rem.

Next row: K2tog, k1—2 sts rem. BO all sts.

Finishing

Sew edges of ribbed waistband together. Fold point of triangle toward waistband and sew in place for about 2 inches (5 cm) along each edge of point as shown.

With 2 strands of yarn held together, crochet a 30-inch (76.2-cm) chain for a drawstring. Knot ends of drawstring. Thread drawstring through eyelets in ribbing and tie in a bow.

About the Author. *Susan Strawn, who received her PhD in Textiles and Clothing from Iowa State University, teaches classes about textiles, including the history of costume and cultural perspectives of dress, at Dominican University in River Forest, Illinois. She is the author of* Knitting America: A Glorious Heritage from Warm Socks to High Art *(Minneapolis, Minnesota: Voyageur Press, 2007) and a member of* PieceWork*'s editorial advisory panel. Before entering academic life, she was an illustrator and photostylist for Interweave.*

Seven-month-old Noah Silfven wearing Susan Strawn's knitted baby soaker.
Photograph by Joe Coca.

Katharine Rattray's *The Redbird* rug. Shirred and crocheted. Wool fabrics. America. 1985. 50 x 37 inches (127.0 x 94.0 cm). *The Redbird* was one of Katharine's earliest rectangular rugs. *Photograph courtesy of Tom Rattray.*

Zigzagging Rags *into* Shirred Rugs

JANE H. DELCARSON

FOR CENTURIES, the craft of rugmaking and its utilitarian purpose of covering floors have produced many interesting methods and varied techniques. The industrial revolution (late eighteenth and early nineteenth centuries) made commercially made rugs readily available, but that didn't stop industrious, creative, and frugal homemakers from continuing to make their own. My aunt Katharine Rattray (1907–1993) made more than 100 rag rugs, using a technique called shirring or zigzagging.

There are numerous methods of shirring rugs. In one, rag strips are pleated compactly and sewn, fold by fold, row by row, to a backing. Using chenille strips produces a plush looped pile. In another method, strips of fabric are bias cut and turned on edge. Contemporary shirred rugs that are not sewn to a backing are referred to as standing rugs, and they are reversible. Strips are bias cut for the stretch. The word "zigzag" comes from the appearance of the folded fabric strips and the technique of crocheting each fold together.

LEFT AND RIGHT: Katharine Rattray's *The Flora II* rug. Shirred and crocheted. Wool fabrics. America. 1992. 71 x 40 inches (180.3 x101.6 cm). *Photograph courtesy of Sarah Mitchell.* Katharine Rattray's *Cuneiforms I* rug. Shirred and crocheted. Wool fabrics. America. 1993. 63 x 43 inches (160.0 x 109.2 cm). *Photograph courtesy of Joann Dodson.*

In "Home Is Where the Hearth Is: Yarn Sewing in Rural New England" (*PieceWork,* September/October 2004), Aimee E. Newell notes: "Shirred rugs, made by gathering (shirring) strips of cotton fabric and sewing them to a cotton or linen foundation fabric, became fashionable between 1835 and 1860. Like yarn-sewn rugs, shirred rugs were stitched in rows and areas of color, building a design motif by motif."

Photograph of Katharine Rattray. Interlochen, Michigan. 1992. *Photograph by Tom Rattray.*

Shirred rugs reappeared in the early twentieth century, this time assembled using a technique called shirret. Various crochet hooks and rug needles (many are still available) were invented to hold a long row of bias-cut fabric folds. Each fold was worked off the hook with a crochet stitch; row after row was attached to a growing network of fabric and crochet stitches.

My aunt Katharine adapted the crocheted shirring technique and began making rugs for her house. In 1985, she wrote about making her own "Orientals":

> Back in 1936 I chanced on a technique called Shirret which produced rugs that were thick, reversible and good-looking. Stepping on them was a pleasure. This, I thought, is just what we need for our bare floors.
>
> Making them was fun, and I was on my way. I have been zigzagging off and on ever since—now more than ever. At age 81 I do rugs on commission. I make 3 or 4 a year and have a waiting list.
>
> My recent rugs have little resemblance to the original ovals. They have evolved through the years of innovating into gorgeous "Orientals" up to ten feet [3.0 m] long with a central panel and several borders.
>
> Into that first oval, still our living-room rug after 50 years, I put some symmetrical lines. Then came some colored bands all around the outside. When it became too bulky to handle, I put it where it looked rather lost in the middle of the floor. . . . I discovered that I could make new bands in my lap and then fasten them to the oval. Some of the bands had small patterns in them. And so the rug began to grow.

One breakthrough came when Katharine discovered how to make little blocks with finished edges. Then she discovered how to incorporate symmetrical and asymmetrical designs into the blocks. Katharine said, "Zigzagging could be done by simply going back and forth as the Persians have done for centuries, putting in the colors all across the row. Even two or three rows show the design developing. Watching them grow is always exciting. And any design is possible."

Katharine Rattray's *The Tree of Life* rug. Shirred and crocheted. Wool fabrics. America. 1989. 120 × 90 inches (304.8 × 228.6 cm). *Photograph courtesy of the author.*

Katharine used bias strips of thick fabric cut ¾ inch (1.9 cm) wide (generally, she used recycled wool blankets and clothing) and coarse cotton string. Crocheting the folds together with string held them in place. The cut edges of the fabric were exposed on both sides, making the rug reversible, and the string network was very strong, yet hidden within the folds. The rugs last indefinitely.

Katharine zigzagged her rags into beautiful rugs mainly for friends and family. These rugs are now treasured heirlooms. A sample of her technique and a copy of her self-published manuscript, *Zigzagging Rags into Rugs* (1984), are in the library of the Textile Department of the Art Institute of Chicago. ❖

ABOUT THE AUTHOR. *Jane H. Delcarson is a graphic artist. Her aunt Katharine Rattray taught her how to "zigzag rugs."*

FURTHER READING

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Kopp, Joel, and Kate Kopp. *American Hooked and Sewn Rugs: Folk Art Underfoot.* Albuquerque, New Mexico: University of New Mexico Press, 1995.

RESOURCES

Books, supplies, tools: www.rugmakershomestead.com
Books, tools, kits: www.halcyonyarn.com
Books, supplies, tools, kits, patterns: www.shirret.com

A sample of Katharine Rattray's materials for her zigzag technique with a handcolored design. 1987. *Photograph by Joe Coca.*

A Favorite Appliqué Quilt Design
The Princess Feather

Carol Williams Gebel

THE PRINCESS FEATHER appliqué quilt design with its twirling plumes appears in many guises: with different colors, different motifs, and different numbers of plumes. It was an element of a nineteenth-century decorating scheme that favored the use of the complementary colors of red and green for walls, floor coverings, drapes, painted furniture, and even for decorated fabric ceilings. Most red-and-green appliqué quilts feature a motif of stylized flowers.

Feather pattern quilt by Martha Jane Cary Gray. Cotton. Circa 1860. 94 x 94½ inches (238.8 x 240.0 cm). Collection of the Denver Art Museum; Neusteter Textile Collection: gift of Jane Gray Gibbs Miller. (1987.127). *Photograph courtesy of the Denver Art Museum.*

From 1997 through 2005, I studied more than 380 Princess Feather quilts. The Princess Feather design was one of the red-and-green appliqué quilt tradition's most popular examples and remained a favorite throughout the twentieth century. It was used extensively in quilts from Pennsylvania and Ohio as well as in Tennessee, Kentucky, West Virginia, Kansas, and North Carolina.

Many quilters favored a three-color Princess Feather. The most popular combination, red and green on a white background, places these quilts firmly in the red-and-green appliqué tradition. Quilts in which a color other than white was used for the background are most likely from Pennsylvania. This use of a colored background generally is attributed to the influence of quilters with a German background and the prevalence of bright colors among Pennsylvanian German-Americans as revealed in their folk art. Eighty-six of the quilts I studied have a fourth color, usually orange.

Some quilters used only two colors, most often red and white or sometimes blue and white. The vividness of the blue fabric in the Pennsylvania quilt shown at right above indicates that it probably was dyed with indigo, preferred in the nineteenth century over other blues because of its superior colorfastness. Green-and-white Princess Feather quilts were much rarer, probably because greens in the nineteenth century tended to be unstable colors, fading to tan or changing to one of its component colors, yellow or blue. The Jester's Plume variation shown at left above was made with a fugitive green that turned to tan.

Most Princess Feather quilts contain eight plumes (see the Jester's Plume), with six and four as runners-up. Most examples have the plumes arranged in two alternating colors, most commonly red and green. A very few quilts have more than one color in each plume: in these examples, the plume usually is split into a green and a red section. One very colorful quilt in my collection shown on page 27 has orange and green combined in each plume. The use of partial Princess Feather images in the borders of this quilt as well as the pairing of images twirling in different directions creates a sense of motion not seen in the other quilts illustrated here in which the images turn in the same direction.

Princess Feather plumes almost invariably emerge from a central unit, most often a star or flower. Most of the quilts have borders, most of which are appliquéd with swags, leafy vines, floral vines, flowers, and/or birds. Elements of the Princess Feather image often appear in borders, particularly plumes, stars, and coronas (crowns).

Of the sixty-eight quilt names that I encountered in my research, Princess Feather and Prince's Feather are

LEFT AND RIGHT: Jester's Plume quilt. Handappliquéd and handquilted. Cotton. Western Pennsylvania. Circa 1870. 92½ x 90 inches (235.0 x 228.6 cm). Collection of the author. The tan fabric was originally green; the color changed because a fugitive dye was used for the green. Princess Feather quilt. Handappliquéd and handquilted. Cotton. Pennsylvania. 1850–1880. 84 x 81 inches (213.4 x 205.7 cm). Collection of the author. *Photographs by Joe Coca.*

Photograph of an amaranth plant taken in the re-created gardens at President Thomas Jefferson's home, Monticello, in Virginia. Thanks to Jefferson's detailed garden records, visitors to Monticello see his gardens as they would have appeared in the early 1800s. *Photograph by the author.*

the most common. Three names are based on Ben Hur's chariot; another five allude to George Washington—George Washington's Plume, George Washington's Feather, Washington's Plume, Washington's Feather, and George Washington's Plumes. The variant name Prince of Wales' Feather suggests a link to the coat of arms of the Prince of Wales (the male heir to the throne of England), but although the prince's insignia of three upright white ostrich plumes has been appliquéd on quilts with a British heritage, it is distinctly different from the circular arrangement of plumes seen on Princess Feather quilts.

As to speculation that the design originated in the British Isles, the Princess Feather design is found in quilts in England, but it was most prevalent there between 1890 and 1914, much later than its mid-nineteenth-century popularity in America. It is more likely that the design traveled to the United Kingdom with an exchange of quilt patterns.

I know of one Princess Feather quilt with a link to a European prince, but it wasn't the Prince of Wales. Known as Prince Gallitzin's Quilt because it was given to the Russian prince Demetrius Gallitzin (1770–1840), who came to America and became a priest in Pennsylvania, it is one of the rare green-and-white Princess Feather quilts.

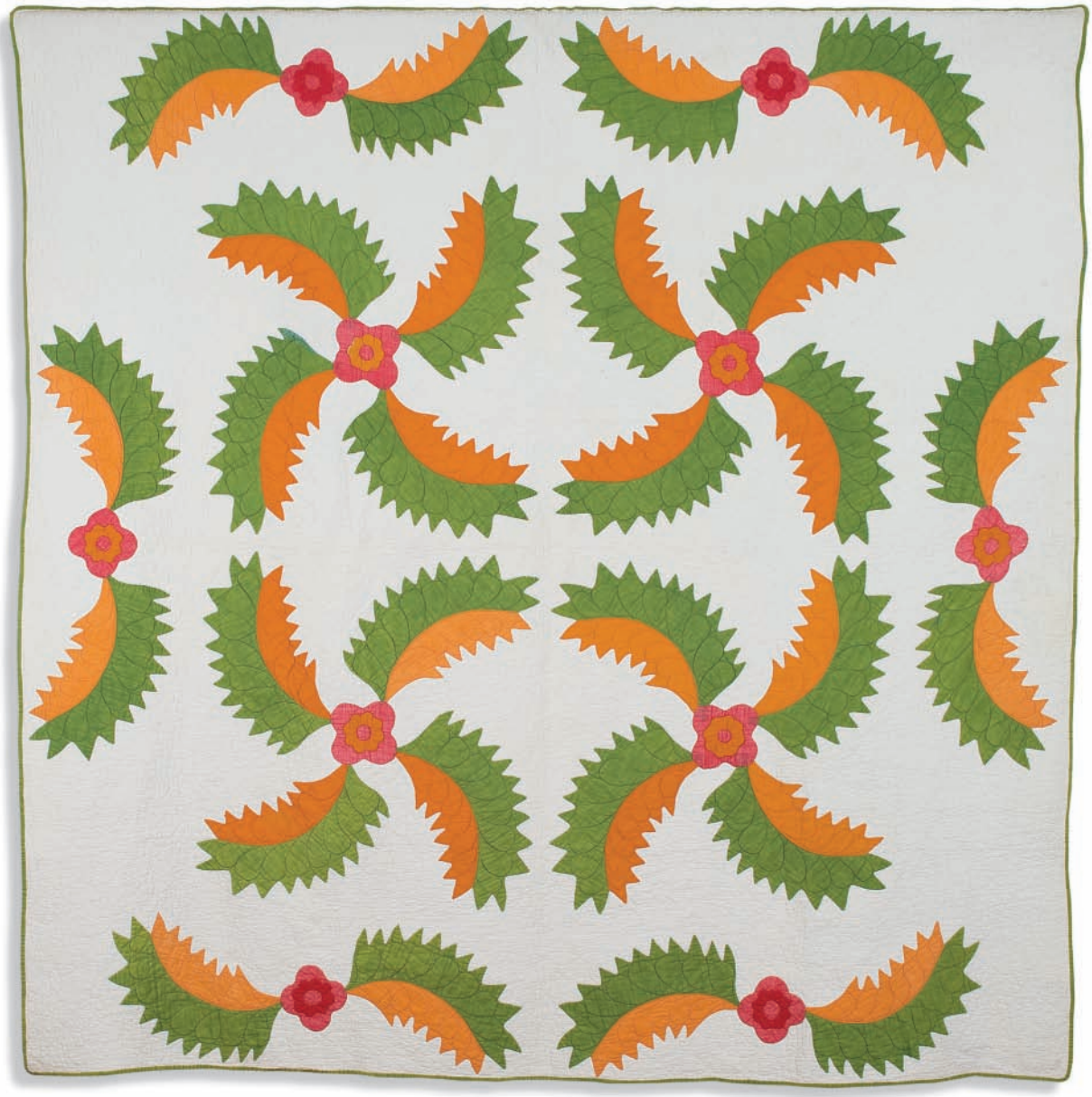
The most likely source for the Princess Feather design is the droopy crimson flower spike found in several species and cultivars of the genus *Amaranthus* (the generic name comes from a Greek word meaning "unfading"). Common names include tassel flower, Joseph's Coat, love-lies-bleeding, kiss-me-over-the-garden-gate, ladyfingers, prince's feather, and Prince of Wales' feather. Amaranths were grown as ornamentals in many nineteenth-century gardens, including those at Monticello, home of President Thomas Jefferson (1743–1826).

In 1858, sisters Martha Newby Billhymer and Jane Newby Hobbs of Indiana made a quilt using six images of one red plume growing from such a plant. The quilt was known in their family as Amaranth. The widespread popularity of amaranths as garden plants in the nineteenth century and their usual color scheme—red flowers, green foliage—lend support to the theory that they are the inspiration for the appliqué design and its name.

At least one quilter had a bird feather rather than flowers in mind when she made her quilt. This Princess Feather quilt, in the collection of the Quilt Restoration Society in Omaha, Nebraska, has the name "Kossuth Feather" written on the back, apparently alluding to the 1851 visit to the United States of the charismatic Hungarian nationalist Lajos Kossuth (1802–1894). Enthusiastically received as a champion of liberty, Kossuth may have impressed the quilter less by his oratory than by the signature feather he wore in his hat.

For most of the nineteenth century, published quilt patterns did not exist. Quilters exchanged homemade patterns, fabrics, and ideas for quilts, sometimes mailing fabric samples, sketches of blocks, and even sample blocks to friends and relatives who lived at a distance. Quilt exhibits at fairs were places where women could study new designs that they wanted to try. The Adams County His-

Princess Feather quilt. Maker unknown. Handappliquéd and handquilted. Cotton. Probably Colorado. Circa 1871. About 60 x 60 inches (about 152 x 152 cm). Collection of the Loveland Museum and Gallery. (3681).
Photograph by Joe Coca.



Princess Feather quilt. Handappliquéd and handquilted. Cotton. Unknown origin. 1850–1860. 82 x 82 inches (208.3 x 208.3 cm). Collection of the author. *Photograph by Joe Coca.*

torical Society of Pennsylvania has a Princess Feather quilt made by Catherine Amanda Bollinger shortly before her marriage to William John Weigand. After attending the Philadelphia Centennial Exposition in 1876, Catherine had returned home with fabric and a pattern for the quilt; the latter was probably a sketch she had made at the fair. Hers is one of the more unusual versions of this design, having plumes with square indentations instead of curving edges.

The most dynamic elements of any Princess Feather quilt are its plumes or feathers, which twirl colorfully against a contrasting background. The appeal of the best of them is the sensation that the images appear to be rotating in space. ❖

ABOUT THE AUTHOR. *Carol Williams Gebel began quilting in 1980 and joined the American Quilt Study Group in 1988. Her research has focused on quilts and quilters of the nineteenth century.*

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Embroidered pillow ends from a pair of rectangular pillows that tell the story of a candidate entering, and successfully returning from, the imperial examinations. China. Silk. Nineteenth century.
All illustrations and objects from the collection of the author.

Embroidery *at* Home *in* Old China

VALERY GARRETT

THINK OF ANTIQUE CHINESE EMBROIDERY, and sumptuous silk robes embroidered with gold dragons come to mind. But in fact, throughout history, most soft furnishings in a Chinese household were embellished with embroidery, making them colorful and full of hidden meaning.

Rooms in a wealthy mandarin or merchant's home at the end of the nineteenth century were not conducive to relaxation. The ceilings were high, the furniture, upright and unyielding. Wooden chairs lined the walls of the living room, while tall tables, with spittoons underneath, stood between the chairs. Only the embroidered wall hangings, chair covers, door curtains, and tablecloths softened the appearance of the decor.

A canopied wedding bed took up most of the bedchamber; other furniture included a dressing table and

stool, a clothes rack, and washstand. Hangings around the bed, embroidered with scenes intended to promote fertility and the birth of many sons, provided seclusion and kept out drafts. Hard rectangular neck pillows covered in cloth had a small square at each end embroidered with an auspicious scene, typically a wish for sons to do well in life. Embroidered covers protected the glass of handheld mirrors kept on the dressing table.

Servants were employed to sew the many articles of soft furnishings that a wealthy household required, but the women of the family also contributed: Young girls were taught to embroider and had to prove their needlework skills to both a prospective husband and his mother. In poorer families, men and children also embroidered to supplement the household income. Itinerant peddlers supplied embroidery silks and materials to women cloistered at home.

Design books became available toward the end of the Qing dynasty (1644–1911) in the main cities and were bought from itinerant peddlers. These decreed which styles of embroidery and which colors and patterns were to be used. Rice-paper cutouts, made to decorate the paper windows found in many Chinese homes, also were used as designs. Before stitching could begin, the outline of a design was marked on the fabric with a thin line of black ink, or the edge of a paper pattern was sewn to the fabric, and the paper then ripped out. Some embroiderers dusted a white powder made of ground oyster shells through openings in a stencil, leaving a powdery outline that they then painted over with a mixture of powder and water to make it last until they finished stitching.

The fall of the Qing dynasty brought an end to feudal ways and ushered in sweeping changes to life in China. Nowhere was this more noticeable than in Shanghai. Magazines sent from abroad to American, British, and French residents living in the international concessions of "the Paris of the East" introduced western fashions for clothing and the home to Shanghai. Drawing rooms in homes of the wealthy were filled with comfortable European-style upholstered furniture and replaced the austere, formal Chinese interiors of a generation earlier. Emancipation meant many women were now working outside the home as teachers, nurses, and in service industries, so embroidery in large part became a leisure-time activity, enjoyed for its own sake.

During the decades following the end of the Qing dynasty, the Lee Hwa Women's Embroidery Company of Bubbling Well Road in Shanghai issued numerous books of embroidery designs: designs for table covers, tray cloths, napkins, pillows, photograph frames, powder puffs, and chopstick holders. Cross-stitch became popular, as it was quick to do, but those who had the skill

Cover from a book of embroidery designs, showing a woman embroidering. Shanghai. 1920s.

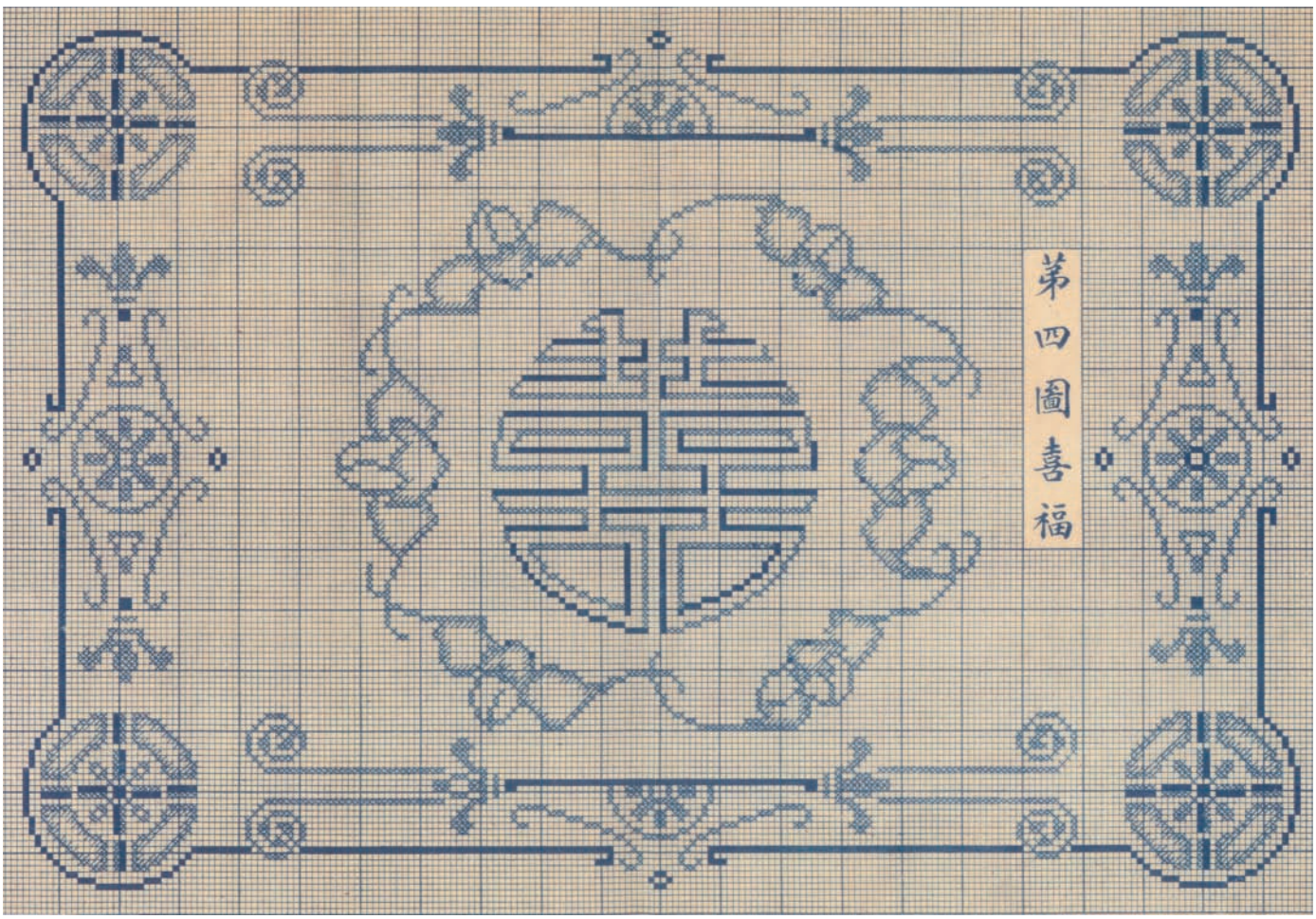
A photograph of a typical Shanghai living room in the 1920s. The man is reading the paper; the woman is knitting.

continued to work patterns in voided satin stitch, a variant of satin stitch popular in Shanghai in which a sliver of background fabric is allowed to show between adjacent satin-stitched areas. Using a single shade of floss silk on fine gauze and laying the filaments carefully in the same direction, workers could produce intricate patterns of exquisite beauty.

Though many of the new embroidery designs were a blend of East and West, when it came to the furnishings for the wedding bed, a Chinese woman remained true to her culture. For example, her bed coverlet and pillowcases would be embroidered with pairs of mandarin ducks, traditionally the emblem of marital fidelity because these birds were believed to pine away and die if parted. A scene depicting a boy sitting under a lotus flower, an emblem of purity and fruitfulness, was intended to encourage the birth of many sons.

Many embroidered objects made shortly after the fall of the Qing dynasty have survived and turn up in markets in China as well as in antique shops in the West. Haven't found any yourself? You can use one of the charts shown here from a 1920s Shanghai pattern book to make your own heirloom. ❖

ABOUT THE AUTHOR. *Valery Garrett is the author of* Chinese Dress from the Qing Dynasty to the Present *(Singapore and North Clarendon, Vermont: Tuttle, 2008).*



Cross-stitch chart with long-life character in the center. Shanghai. 1920s.

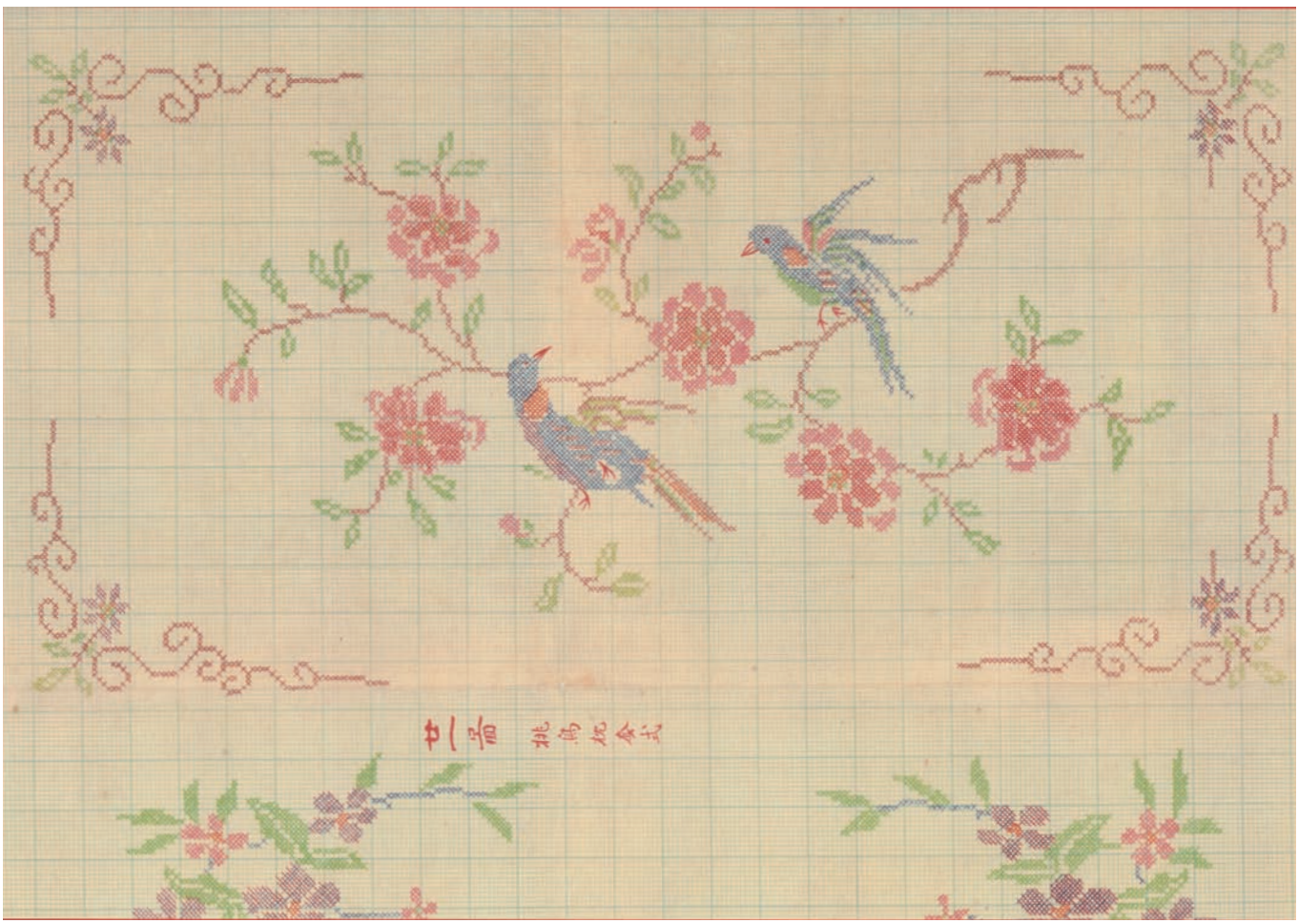
Charts may be photocopied for personal use.

Oval mirror cover showing a boy sitting under a lotus flower, a popular fertility symbol. Voided satin stitch. Circa 1900.

Embroidery Stitches Popular During *the* Late Qing Dynasty

- Brick stitch—a flat satin stitch applied in a staggered sequence to provide interesting texture to large areas of filling.
- Florentine stitch—worked with silk thread on canvas ground; vertical parallel straight stitches rise and descend according to the pattern being followed; adjacent lines may be worked in different shades or colors.
- Long-and-short stitch—used to provide gradations of color and shade, a variation of satin stitch in which the stitches in the first row alternate between long and short; the succeeding rows all follow the established pattern.
- Pekinese stitch—backstitch interlaced with a looped second thread.
- Peking knot—like the French knot, used to give a soft texture, fill in small areas, or define details; the stitches in a row had to be absolutely even and the rows perfectly straight. In China, it was sometimes called blind stitch from the belief that working the tiny, even stitches eventually could render an embroiderer blind. (It is said to have been forbidden because of this, but there is no evidence of an official ban.)
- Satin stitch—parallel stitches laid flat and even produce a satin-smooth appearance; examples of this stitch have been found in tombs dating to the Shang dynasty, which ruled from the sixteen century to the eleventh century B.C.; voided satin stitch, in which a hairbreadth of fabric is left between adjacent areas of satin stitch, gives added definition to the design.
- Stem stitch—used to outline a design and for fine detailing.
- Tent stitch—a short, straight, slanted stitch worked on canvas or gauze used for covering large areas of background; also called half cross-stitch.

—V. G.



Cross-stitch chart showing birds and flowers. Shanghai. 1920s.

Galina A. Khmeleva's knitted red cap.
Photograph by Joe Coca.

A Luxurious Red Cap to Knit

GALINA A. KHMELEVA

Brighten up someone's winter with this cap made of qiviut, merino, and silk yarn. Its classic look, reminiscent of the 1920s, is elegant and contemporary—perfect for today.

MATERIALS

Windy Valley Muskox Qiviut Luxury Blend, 45% qiviut/45% merino/10% silk yarn, 218 yards (199 m)/1 ounce (28 g) ball, 1 ball of #2016 Autumn Crimson
Knit Picks Harmony Wood Needles, set of 6 double pointed, size 2 (2.75 mm) or size needed to obtain gauge
Stitch marker
Tapestry needle

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

Finished size: 21 inch (53.3 cm) circumference
Gauge: 24 sts and 46 rnds = 4 inches (10.2 cm) in St st

See page 41 for Abbreviations

STITCH GUIDE

Brioche Stitch (K1 Below): Insert needle into center of st below next st on left needle and k, dropping st above off left needle.

Bobble: (K1, yo, k1, yo, k1) in same st. Hint: To make k5tog on next row easier, work bobble very loosely (about 2½ times larger than normal).

INSTRUCTIONS

Note: Use a tail about 56 inches (142 cm) long for the cast-on tail.

Using the long-tail method, CO 125 sts over 2 needles held tog. Divide sts evenly onto 5 needles (25 sts per needle), pm, and join for working in rnds, being careful not to twist sts. K 25 rnds for rolled edge. Knit and purl 4 set-up rnds. Work Rows 1–60 of chart—15 sts rem. Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread tail through rem sts, pull to gather, and fasten off.

Finishing

Weave in loose ends. Steam or handwash and dry flat.

ABOUT THE DESIGNER. *Galina A. Khmeleva, owner of Skaska Designs, is the co-author of* Gossamer Webs: The History and Techniques of Orenburg Lace Shawls *(Loveland, Colorado: Interweave, 1998) and author of* The Gossamer Webs Design Collection *(Loveland, Colorado: Interweave, 2003). She has been teaching the art of Orenburg lace-making to knitters across the United States since 1996. When she manages to get off the road, she lives with her husband and their cat in Fort Collins, Colorado.*

Annie Bakken wearing Galina A. Khmeleva's knitted red cap.
Photograph by Joe Coca.

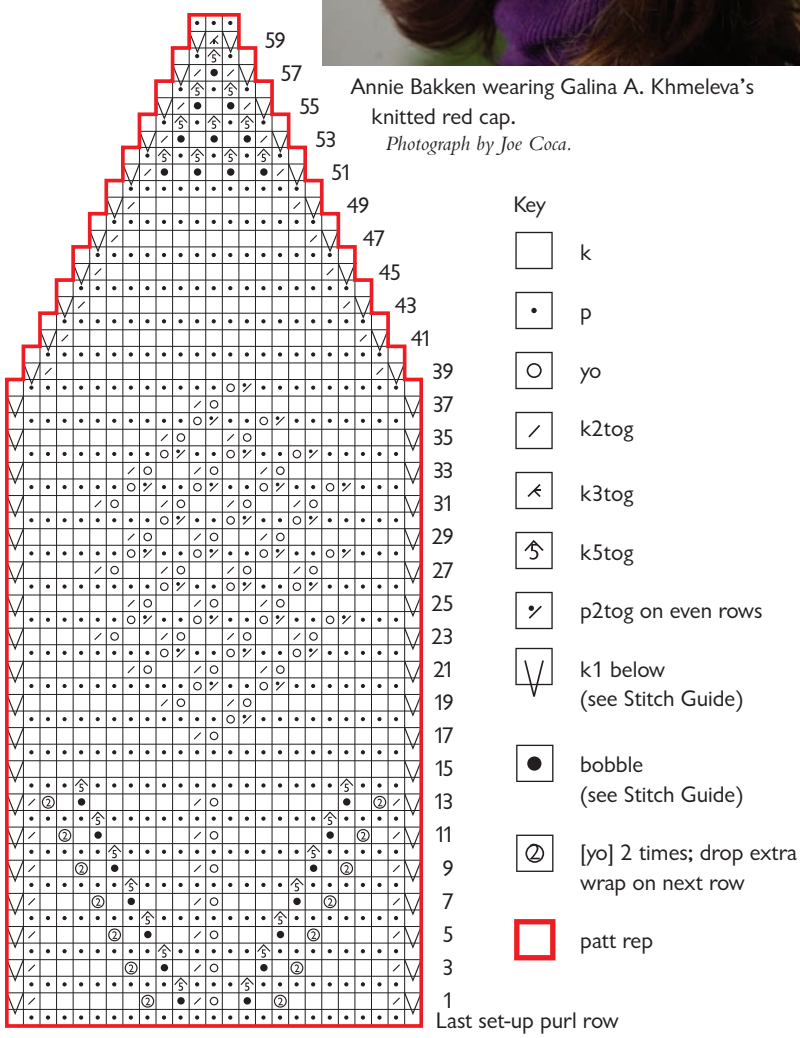


Chart may be photocopied for personal use.

A Rose Garden Pillow to Knit

Ann Budd

Knit this Victorian-inspired pillow with five luscious shades of cotton chenille. A garter-stitch rectangle forms the front and back, which is folded in half, stuffed with a pillow form, and seamed along three sides. The "edging" is simply a few rounds of stockinette stitch worked close to the edges. Knitted roses form a decorative bouquet—a perfect Victorian touch!

Materials

Crystal Palace Cotton Chenille, 100% cotton yarn, 98 yards (89 m)/50 g skein, 3 skeins of #4021 Red Velvet (MC) and 1 skein each of #7366 Old Rose, #8166 Apple Red, #8211 Fuchsia, and #9784 Lacquer Red
Needles, pillow, size 5 (3.75 mm) 24-inch (61.0-cm) circular; flowers, size 8 (5 mm) straight
Marker
Tapestry needle
Pillow form, 14-inch (35.6-cm) square knife-edge
Fabric, dark cotton, ¼ yard (0.2 m) to cover pillow form (so white pillow form doesn't show through knitted stitches)
Sewing thread to match fabric
Sewing needle, sharp-point

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

Finished size: 14 x 14 inches (35.6 x 35.6 cm)
Gauge: 14 sts and 36 rows = 4 inches (10.2 cm) in garter stitch (knit every row)

See page 41 for Abbreviations

Instructions

Note: Because the yarn is worked on needles smaller than recommended by the yarn band, the ratio of stitches to rows in garter stitch is not the usual 1:2 because the tighter-than-normal gauge produces more compact garter ridges.

Front and Back

With MC and cir needle, CO 50 sts. Working back and forth in rows, work in garter st (k every row) until piece measures 28 inches (71.1 cm) from CO. BO all sts.

Fold front and back lengthwise to form a square—one side will be the pillow front; the other side will be the pillow back. With yarn threaded on the tapestry needle, sew back to front along two sides. The fold line forms the closed third side, and the fourth side is left open until the pillow form is inserted. Weave in loose ends.

Edging

With MC, cir needle, RS of pillow back facing, beg at one corner, and working close to seams, pick up along all 4 sides (picking up through only the back layer along the open side) as foll: Pick up and k 1 st for every garter ridge along selvedge edges and 1 st for every st along CO, BO, or fold line edges and *at the same time* pick up 3 sts at each corner by picking up and k 1 st, yo, then picking up and k 1 st in the same st (3 sts picked up from 1 corner st)—about 234 sts total; exact st count is not critical. K 1 rnd.

Next rnd: K, working k1f&b in each corner yo—about 238 sts. BO all sts kwise. Edging will curl to pillow back.

Wrap cotton fabric around pillow form to cover and sew in place with sewing thread and sewing needle. Insert pillow form into knitted pillow and sew remaining fourth side of pillow closed with yarn threaded on tapestry needle.

Roses (make a total of 8, using colors of choice)

With size 8 needles, CO 6 sts.

Rows 1, 3, 5, and 7: P.

Row 2: *K1f&b; rep from * to end of row—12 sts.

Row 4: Rep Row 2—24 sts.

Row 6: Rep Row 2—48 sts.

Row 8: Rep Row 2—96 sts.

With WS facing, BO all sts kwise. Cut yarn, leaving an 8-inch (20.3-cm) tail.

Spiral ruffle into a rose shape as shown; thread tail on the tapestry needle, and sew coils of rose in place to secure.

With matching thread and sewing needle, sew cluster of roses to one corner of pillow front as desired.

About the Designer. *Ann Budd of Boulder Colorado, is the author of several knitting books, including* The Knitter's Handy Book *series, and* Getting Started Knitting Socks *(all published by Interweave).*

Ann Budd's knitted Rose Garden Pillow.
Photograph by Joe Coca.

The Blackberry Truffle Tuffet Pincushion *to* Stitch

Sharlotte A. DeVere

The *Blackberry Truffle Tuffet* is a companion piece to the *Raspberry Truffle Tuffet* that was shown on the cover of the July/August 2008 issue of *PieceWork*. The enthusiastic response to the *Raspberry Truffle Tuffet,* the Grand-Prize winner in *PieceWork*'s Excellence in Needle Arts Awards—Pincushions 2008, inspired this piece, which I designed especially for the readers of *PieceWork*.

Sharlotte DeVere's *Blackberry Truffle Tuffet* pincushion.
Photograph by Joe Coca.

With the *biscornu* (French for "quirky"; in the world of needlework, the word has come to mean an object with an irregular form) fad running full tilt, I wanted to challenge myself to come up with a new "twist" to the idea, incorporating my favorite techniques: cross-stitch, beading, surface embroidery, and raised work. The "twist" comes in the finishing; the pincushions are assembled so that they may spin or twist freely on beaded hanging cords. I named them "Truffle" because they are sweet, fun, and the DMC floss makes me think of milk chocolate candies with berry filling. Yummy! Hang your Truffle Tuffet from a knob, drawer pull, or the chart holder of your stitching stand. Enjoy!

Instructions

Following the charts on page 39, stitching over two threads and using the tapestry needle and 2 strands of DMC floss, cross-stitch the outlines of the two large squares and their internal lines. Leave 2½ inches (6.4 cm) between these large squares for seam allowances. Using the tapestry needle and 2 strands of DMC floss, backstitch around the outer edges of each large square. The backstitches will be whipped together later to finish the pincushion, so be sure to stitch them firmly but not so tightly that the fabric distorts.

Using the tapestry needle and 2 strands of DMC floss, work an eyelet stitch in the center of each large square. Pull firmly to open a definite hole at the center of each eyelet; the hanging cord for the pincushion goes through this opening.

Using the beading needle and sewing thread (treated with Thread Heaven) appropriate to the color of berry you are stitching, work the beaded berries in the corners of each small square, following the steps outlined below. The markings on the charts give the approximate placement of each berry and indicate the bead mix colors. The black/purple bead mix consists of #02014, #03040, #03004, and #62012; the green bead mix consists of #03037 and #02047. The bead mixes are random selections of the beads in that group. Do not double the thread; multiple passes through the beads with a doubled thread will fill the holes up too soon. Small berries start with 3 beads with 10 or 11 beads around them in the first layer, 8 or 9 beads for the top outer layer, and 2 beads in the center of the second layer. Larger berries start with 4 beads with 12 or 13 beads around them in the first layer, 11 or 12 beads for the top outer layer, and 3 beads in the center on top.

Materials

Zweigart Quaker Cloth, 28-count, 55% linen/45% cotton fabric, #3993 Light Mocha, 1 piece 6 x 12 inches (15.2 x 30.5 cm)
DMC Color Variations, 100% cotton 6-strand thread, 8.7 yards (10 m)/skein, 1 skein of #4140 Driftwood
The Caron Collection Impressions, 50% silk/50% wool single-ply thread, 36 yards (33 m)/skein, 1 skein of #085 Antique Brass
Mill Hill Glass Seed Beads, 4–5 grams (.14–.18 oz)/package, 1 package each of #02014 Black, #03040 Flat Black, #03004 Eggplant, #62012 Royal Plum, #03037 Abalone, #02047 Soft Willow
Mill Hill Petite Glass Beads, 1.6 grams (.05 oz)/package, 1 package of #42014 Black
Mill Hill Crystal Treasures, 1 package of 3 Margarita Alabaster #13002 Amethyst, 1 package of 3 Rondele #13024 Vitrail Medium, 1 package of 1 Very Small Teardrop Alabaster #13052 Amethyst, 1 package of 2 Rondele Alabaster #13083 Black Diamond
John James Needles, tapestry size 26, bead embroidery size 10, and sharp size 8
Sewing thread, pale green and black, 1 spool each
Nymo, size D beading thread, black, 1 spool
Thread Heaven
Stuffing, 100% wool roving or polyester fiberfill

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

Finished size: 1 x 3½ inches (2.5 x 8.9 cm)

See Figure 1 on page 38. *Note:* The mix of bead colors labeled "Top layer outer beads" in Figure 1 (page 38) was selected to make the technique easier to see; examples 1 and 3 show the small (3 beads to start) berries and examples 2 and 4 show the larger (4 beads to start) berries.

Step 1: Bring the needle up at A, thread on the center beads, and take the needle down at B. Couch between each center bead to hold them in place.

Step 2: Backstitch the first layer of outer beads around the center beads. Bring the needle up through the fabric and run the thread through all beads in the outer circle; pull snugly. Repeat 2 more times. Take the needle to the back of the fabric.

Step 3: Return the needle to the fabric surface and stitch the top layer of outer beads in place with backstitch. Return the needle to the fabric surface and run the thread through this bead ring; pull snugly. Repeat 2 more times. Take the needle to the back of the fabric.

Step 4: Return the needle to the fabric surface and put the top center beads on the thread. These last beads are on top of the starting beads in the first layer. Secure the thread on the fabric back.

Figure 1
Bead placement for berries
Photograph courtesy of the designer.

Figure 2
Leaves and stems
Photograph courtesy of the designer.

Figure 3
Needle-woven bars
Photograph courtesy of the designer.

Using the tapestry needle and 3 strands of DMC floss, work the stems radiating from the center in double-whipped backstitch from the corners of the eyelet on the top and from the diagonal cross-stitch lines on the bottom (see charts and detail photographs). Backstitch from the base to the tip of the stem, reducing the thickness by removing a strand or two when nearing the berries. Double whip the backstitch using the tapestry needle and 1 or 2 strands of DMC floss, depending on the thickness of the stem you are working on. Whip around the backstitches of the stems in two journeys in two different directions: from tip to base and then from base to tip, without piercing the ground fabric. Using the tapestry needle and 2 strands of DMC floss, work the leaf stems and central veins in double-whipped backstitch. See Figure 2 at left.

Using the tapestry needle and Caron thread, work needle-woven bars for the sepals, following the steps outlined below. Each sepal is attached through the ground fabric only at the base of the berry and the tip of the sepal. The weaving happens "in the air" and does not pierce the ground fabric. Placing a small piece of paper over the ground fabric and existing stitches can make the weaving easier, as it helps to prevent the needle from catching in the already existing stitches. See Figure 3; only the needle-woven bars are shown to more clearly illustrate the process.

Step 1: Bring the needle up close to the base of a berry at A and go down at B, about ⅛ inch (3 mm) above A to form a loop ⅜ inch (1.0 cm) long. Vary the lengths of these loops as you make your sepals. Longer loops will give a larger sepal. Hold the loop in place by hooking it over a pin inserted into the ground fabric. Bring the needle up again at A. Weave the needle over and under the loop threads and pull somewhat firmly, using the needle to push the weaving toward the base of the sepal. Reverse the direction of the weaving and continue weaving in a figure eight around the loop threads until the bar is full. Pull more tightly as you approach the tip to taper the width of the sepal.

Step 2: Remove the pin and take the needle to the back of the fabric in a position so that the sepal stands up. Make several sepals at the base of each berry as space allows.

Using the tapestry needle and the Caron thread, stem-stitch the leaves. The outlines on the charts are approximate locations. Using the tapestry needle and the Caron thread, work the veins in straight stitches placed diagonally on either side of the central vein with one extend-

ing from the end of the central vein toward the tip of the leaf. (See Figure 2).

Stitch your initials, the date, other information, or a design of your choosing in the open areas of the bottom panel.

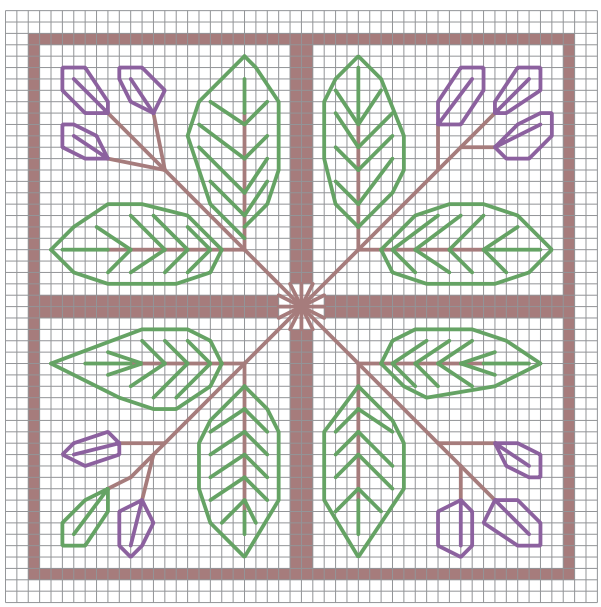
Finishing

Trim seam allowances to ½ inch (1.3 cm) and finger press to the back. With wrong sides facing, pin the two pieces together, aligning the points of the corners of one piece with the centers of the sides of the other. Using the tapestry needle and 2 strands of DMC floss, work an eyelet stitch through both layers and over the top of the eyelet stitches you have already made. Remove the pins. The two pieces should now be joined only at the center by the eyelet.

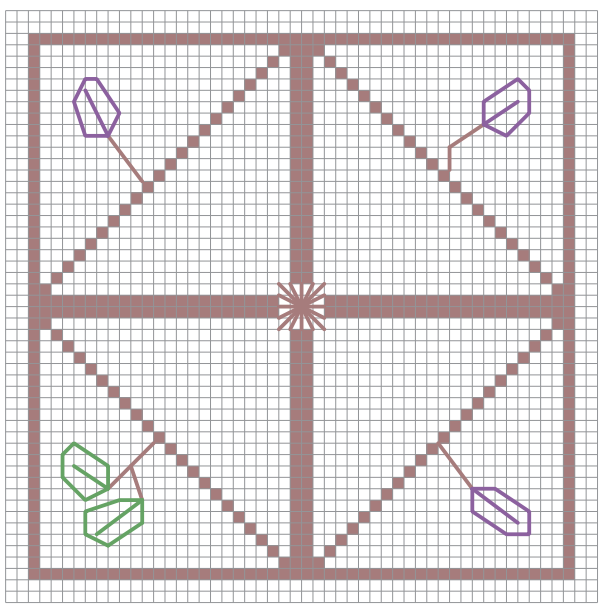
Using the beading needle and 2 strands of DMC floss treated with Thread Heaven, join the pieces. Begin by securing this thread in the backs of the cross-stitch outline and bring the needle to the top at the center point of one corner. Match the corner point to the center of the double row of cross-stitching on the other side. Catch a backstitch from each side of the seam, pick up a seed bead,

Details of top and bottom; backstitching has not been worked. *Photographs courtesy of the designer.*

Top Chart



Bottom Chart



Charts may be photocopied for personal use.

and again catch a backstitch from each side. Continue whipping the backstitches together, picking up a bead for each whipstitch and carefully matching the backstitches on the two pieces of fabric. The center of each side on one piece should match up with a corner point of the other piece. The beads will stand up on the whipstitched seam. Work around the pincushion until you have one side left to join. Stuff carefully, working the stuffing into each point and around the eyelet, using a chopstick or blunt end of a knitting needle to pack the stuffing. Continue to sew the seam and add small bits of stuffing as you close the last side so that the pincushion is firmly and evenly stuffed. End the thread securely and carefully bury the tail, using the sharp needle.

The back of Sharlotte DeVere's *Blackberry Truffle Tuffet* pincushion, showing her initials and the year. *Photograph by Joe Coca.*

To make the beaded hanging loop: Cut a 48-inch (121.9-cm) piece of Nymo, run it through the Thread Heaven. Using the beading needle, thread on 2 seed beads, 3 petite seed beads, Crystal Treasure (CT) #13052, 3 petite seed beads, and 2 seed beads. Thread the other end of the Nymo into the needle. You will now have a doubled thread with a loop with the beads and treasure on it at one end and both cut ends of the thread through your needle on the other end. The rest of the beads are strung over the doubled thread. Arrange the seed bead colors and styles at random.

On the doubled thread, string 1 CT #13083, 3 seed beads, and 1 CT #13002. Next string 2 inches (5.1 cm) of seed beads (this part may be made shorter if you wish), 1 CT #13024, and 3 of the petite seed beads. Run the needle up through the eyelet in the pincushion (make sure the pincushion is placed on the cord right side up) and string on 1 CT #13024. Hold the thread securely and gently tug down on the cushion to seat the petite beads into the eyelet hole. String another 1¾ inches (4.4 cm) of seed beads, 1 CT #13002, 10 to 12 seed beads, 1 CT #13083, 10 to 12 seed beads, and 1 CT #13002.

Continuing to use the beading needle and Nymo, string 4¼ inches (10.8 cm) of your choice of seed beads, then run the needle back through the first 3 beads strung in this section, making the loop form. Leave a tiny bit of slack in the thread (a seed bead or two in width), since the knots you are going to make on the way down the cord will take up a small amount.

Make a tiny knot around the Nymo above the CT then pass the needle through the CT and the seed beads below it, give a gentle tug and the knot should slip inside the CT. Continue down the cord in this manner, making a tiny knot above each CT. When you get to the petite beads, you may have to pass each strand of the Nymo through them separately, as their holes are tiny. Then continue down the cord to the Rondele at the top of the loop that holds the Teardrop CT. Do *not* make a knot yet. Run the needle through the Rondele CT, down through the seed and petite beads on one side, through the CT teardrop, back up the other side, and then up through the Rondele. Tie a knot and take the thread up through the next section of seed beads. Clip the thread close to the beads. A tiny drop of a liquid glue (Crazy Glue or G-S Hypo Cement) placed on a couple of the knots can give extra security.

About the Designer. *Sharlotte A. DeVere, an avid needleworker, teacher, designer, and musician, lives in Leechburg, Pennsylvania, with her husband, Mark, and two cats, Vikki and Newton. She is a graduate of Seton Hill College, a Marine Corps veteran, a Certified Professional Picture Framer, former needlework shop owner, and an oboe and English horn teacher and freelance performer. Winning the Grand Prize and First Place in the Embroidery category in the* PieceWork *Magazine Presents the Excellence in Needle Arts Awards—Pincushions 2008 contest has convinced her to expand her teaching and designing horizons. Look for more designs from her company, The Queen Stitch, and Sharlotte's presence at needlework events in the near future. Visit her website at www.queenstitch.com for more information.*

ABBREVIATIONS

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
cir—circular
CO—cast on
cont—continue(s); continuing
dec(s) ('d)—decrease(s); decreased; decreasing
dc—double crochet
dpn—double-pointed needle(s)
foll—follow(s); following
inc(s) ('d)—increase(s); increased; increasing
k—knit
k1f&b—knit into the front and back of the same stitch—1 stitch increased
kwise—knitwise; as if to knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
k5tog—knit 5 stitches together
lp(s)—loop(s)
m(s)—marker(s)
MC—main color
p—purl
p2tog—purl 2 stitches together
p3tog—purl 3 stitches together
p7tog—purl 7 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
rnd(s)—round(s)
RS—right side
sc—single crochet
sc2tog—insert hook in next stitch, yarn over, pull loop through stitch (2 loops on hook); insert hook in next stitch, yarn over, pull loop through stitch (3 loops on hook); yarn over and draw yarn through all 3 loops on hook; completed sc2tog—1 stitch decreased
sk—skip
sl—slip
sl st—slip(ped) stitch
sp(s)—space(s)
ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)
ssp— slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tog—together
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarn over
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

in the next

PIECEWORK

THIRD ANNUAL

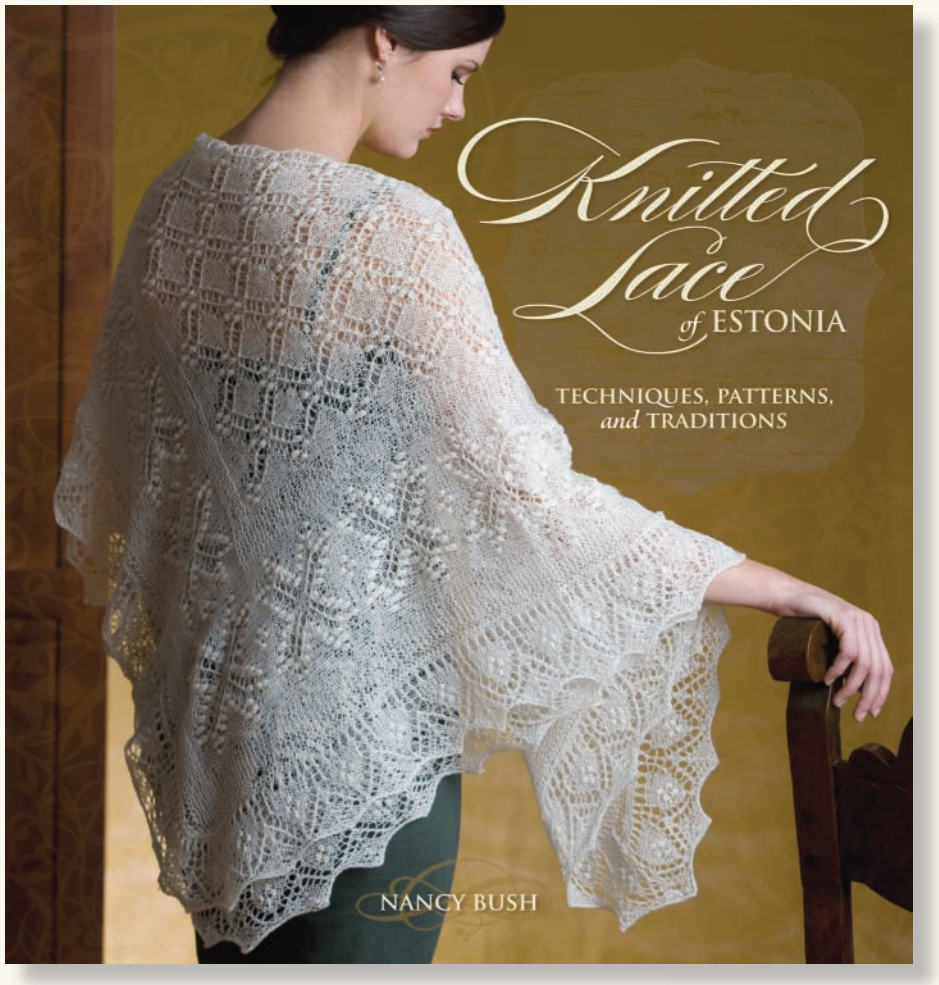
Historical Knitting

ISSUE

Knitted figures. Makers unknown. Cusco, Peru. Date unknown. Collection of Liz Ligon. Photograph by Joe Coca.

amazing lace

traditional lacemaking techniques



Knitted Lace of Estonia
Techniques, Patterns, and Traditions

Nancy Bush

Combining some of the oldest knitted artifacts in Northern Europe with authentic tips and expert advice, *Knitted Lace of Estonia* demonstrates a wide range of knitting knowledge. Featuring 14 heirloom-quality projects—plus instructions on making an original pattern—this savvy reference includes traditional lace-knitting techniques such as the twig, peacock, and lily of the valley patterns.

Modern variations on classic methods and adding lace edges are also explored, and photographs from several Estonian museums beautifully illustrate various completed designs. With accessible graphed and written instructions, projects include scarves, shawls, and stoles.

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gift ideas

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Laura Irwin

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Harmony Guides: 101 Stitches to Crochet

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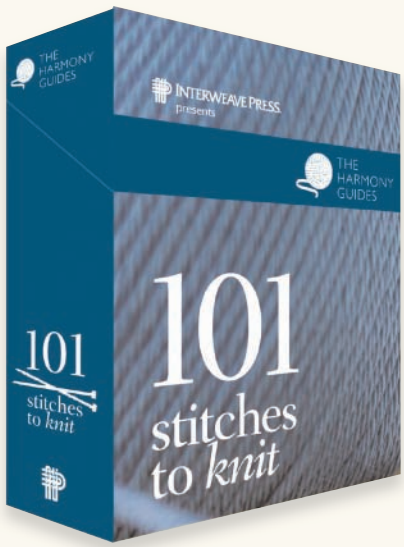

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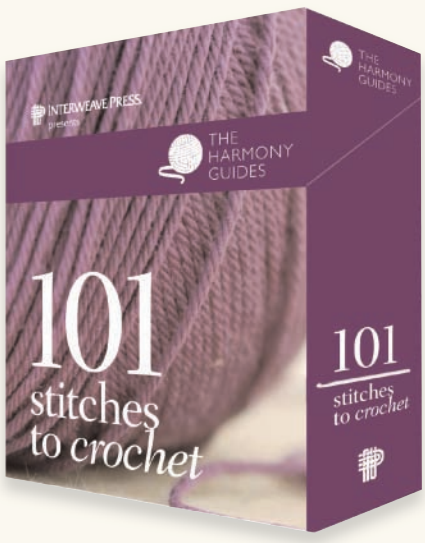

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Resource Guide

PieceWork Marketplace

Premier Classifieds

Stop to Shop

Needlework Shop Directory

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www.sitnstitch.com
Your one-stop shop for knitting, crochet, needlepoint, and cross-stitch. Handpainted needlepoint and cross-stitch with a variety of threads. We have about 60 different suppliers of yarns. Gift certificates available. E-mail info@sitnstitch.com.
10154 Riverside Dr. ***(818) 760-9330***

Maryland

Millicent's Yarns & More—Cumberland
www.millicentsyarns.com
Called one of the top 10 yarn shops on the east coast. Two hours from Pittsburgh, Baltimore, and D.C. Easy on/off I-68 in western Maryland.
27 N. Centre St. ***(301) 722-8100***

Missouri

Hillcreek Yarn Shoppe—Columbia
www.hillcreekyarnshoppe.com
Specializing in natural fibers and unique hand-dyed yarns for knitting and crocheting. Also quality tools, books, supplies, and classes. hillcreek@centurytel.net. At Exit 127, ½ block south of I-70.
1414 Range Line, Ste. D ***(866) 482-KNIT [5648]***

Texas

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

Washington

Ana-Cross Stitch Inc.—Anacortes
www.anacrossstitch.com
Up-to-date handknitting yarn and kits, needlepoint fibers, cross-stitch, and hardanger. Located in Anacortes, the boating capital in beautiful northwest Washington.
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PieceWork Marketplace

Classifieds

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Advertiser's Index

Events

5th ANNUAL PITTSBURGH KNIT & CROCHET FESTIVAL, February 14–15, 2009. Four Points Sheraton, Cranberry, PA 16046. Classes and demos in knitting, crochet, spinning, wet and needlefelting, weaving. Market, exhibitors, luncheons, fashion shows. www.pghknitandcrochet.com or (412) 963-7030.

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To Enter

CALL TO ENTRY! Seventh Biennial Albuquerque Fiber Arts Fiesta—May 21–23, 2009. 500+ juried entries, educational exhibits, classes, vendor mall. Entry deadline March 1, 2009. Entry forms, prize information, and Fiesta details at www.fiberartsfiesta.org.

Travel

CRAFT and FOLK ART TOURS. SW Balkans, Ecuador, Chiapas (Mexico), Guatemala, Morocco, South Africa, Central Asia, Burma, India. Small, personalized groups. **Craft World Tours,** 6776PW Warboys, Byron, NY 14422. (585) 548-2667; www.craftworldtours.com.

HUNGARY—TEXTILE ARTS AND BEADS, Aug. 20–Sept. 3, 2009: "Hands-on" workshops with village masters. Juried handicraft fair in Budapest. Collect museum quality pieces, enjoy home visits, and foods. Eniko Farkas, 156 Crescent Pl., Ithaca, NY 14850. (607) 273-2179; edf2@cornell.edu; www.folkscene.hu.

Websites To Visit

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

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

Workshops & Retreats

WEEKLONG LACE KNITTING RETREAT June 6–13, 2009, Wellfleet, Cape Cod. Surf-side accommodations and 30 hours of instruction for only $725! www.moonriselaceknitting.com; (215) 822-7292.

To be listed in *PieceWork*'s "Classifieds," please contact Stephanie Griess at (877) 613-4630 or sgriess@interweave.com.

TAPESTRY

Photograph courtesy of the Lacis Museum of Lace and Textiles, Berkeley, California.

Lacemaking Retreat

The Lacis Museum of Lace and Textiles will host its first Urban Retreat, February 4–10, at the museum in Berkeley, California. Study bobbin lace with Louise Colgan and Maria Provencher, needle lace with Nancy Evans, knitted lace with Galina Khmeleva, and tatting with Iris Niebach. Resources from the museum's collection will allow students a glimpse of lacemaking's historical background and a tangible link with needleworkers of the past. Instructor biographies, class descriptions, accommodations and amenities in Berkeley, and a downloadable registration form are available on the museum's website.

LACIS MUSEUM OF LACE AND TEXTILES — 2982 Adeline St., Berkeley, CA 94703; (510) 843-7290; www.lacismuseum.org/retreat.html

The Tallis Project

Detail of the tallis embroidered by Helene Kusnitz and Rhonda Weiss. Young Israel Synagogue, West Hempstead, New York. *Photograph by Helene Kusnitz.*

A tallis is a four-cornered garment worn by men during prayer services in the Jewish faith. The sisterhood (women's group) of my synagogue, the Young Israel of West Hempstead, New York, established the Tallis Project as a fund-raiser: Congregants paid to have the names of their children and grandchildren embroidered in Hebrew on an extraordinarily large woolen tallis donated by Ben Saxe in memory of his wife, Eleanor. This tallis is used in a special prayer recited every year on Simchas Torah; on this holiday, all children under the age of thirteen stand around a special table on which the Torah is placed, and men hold the tallis over the children when the blessing is said.

Tallis embroidered by Helene Kusnitz and Rhonda Weiss. Young Israel Synagogue, West Hempstead, New York. *Photograph by Jonathan Kusnitz.*

I was asked to design the project. As a quilter, I began to think of it as a signature quilt, and after looking at many signature quilts, I decided that embroidering the names as the spokes on the Wagon Wheel pattern would be the best use of space and result in the highest visual impact. The center section of the tallis, which measures 10 by 12 feet (3.0 by 3.7 m) overall, was perfectly divisible into blocks 18 inches (45.7 cm) square; each block would have sixteen names radiating from the center. There were about 350 names, and I had to arrange the names by families.

I created a paper template and drew a wheel with sixteen spokes on it and drafted each name onto graph paper so that the letters would be all the same size. Next, I placed the graph paper under tracing paper and traced the sixteen names on the tracing paper; I repeated the process for each wheel. I then placed the tracing paper on the tallis and transferred the names. Rhonda Weiss and I embroidered the names onto the fabric, using three strands of royal blue embroidery floss. A chart and photographs of individual blocks are on display in the lobby of the synagogue to aid in locating individual names. The project has taken six months to date, but there is still room for about 250 more names on the tallis.

—Helene Kusnitz

Nordic Knitting Conference

The Nordic Heritage Museum in Seattle will host its second Nordic Knitting Conference, March 13–15, featuring eminent instructors, including Katarina Brieditis (Sweden), Marianne Isager (Denmark), and Nancy Bush, Beth Brown-Reinsel, Evelyn Clark, Jody Grage, Susanna Hansson, Tuulia Salmela, and Patricia Brunner (United States). An Icelandic shawl and traditional folk costumes from the museum's textile collection will serve as the basis for three of the classes. For more information, call Charlotte Lehmann at (206) 789-5707 or visit the museum's website.

NORDIC HERITAGE MUSEUM — 3014 N.W. 67th St., Seattle, WA 98117; www.nordicmuseum.org.

—Patricia Brunner

Detail of a sleeve from a Danish folk costume. Collection of the Nordic Heritage Museum. *Photograph courtesy of the Nordic Heritage Museum, Seattle, Washington. Photograph by Patricia Brunner.*

PIECEWORK

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START CREATING!

Look for more details on the Brooch Contest in the next issue of *PieceWork* magazine!

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