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Amazing Collection
of **Eloise
Kruger** p. 16

Tokens of Love
**Quaker
Pinballs
to Knit**

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**Crewel or
Jacobean?**

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PIECEWORK.

Volume XVII Number 5

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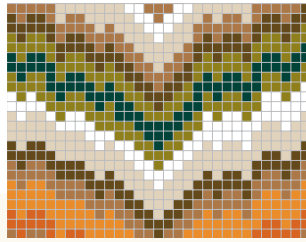
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N O T I O N S

Miniatures are so compelling, be they tiny booties for a baby, pieces of 1:12 scale furniture, or a delicate lace-knitted tablecloth for a dollhouse. All of these and more are included in this issue's look at miniatures.

Two of our sister publications offer their own take on the subject: "Microcosms in Fiber and Glass," in the September/October issue of *Fiberarts*, describes Vanessa Yanow's use of vintage fabrics and flame-worked glass to craft her miniature fiber art, while "A Menagerie at Your Fingertips" in the Spring issue of *Interweave Crochet* showcases Mariella Vitale's tiny crocheted creations, some less than ½ inch (1.3 cm) tall.

Here are just a few of the host of organizations, magazines, books, websites, and blogs dedicated to miniatures:

- The National Association of Miniature Enthusiasts, a nonprofit educational organization for miniature collectors and builders; PO Box 69, Carmel, IN 46082-0069; (317) 571-8094; www.miniatures.org
- In her article on Eloise Kruger's collection of miniatures (page 16), Suzanne Smith Arney mentions "cabinet houses"; Petronella Oortman's outstanding example, created between 1686 and 1690, may be seen online at www.rijksmuseum.nl/aria/aria_encyclopedia/00050219?lang=en
- *Miniature Collector*, a monthly magazine devoted to furniture, accessories, and dollhouses, from Scott Publications, 30595 Eight Mile, Livonia, MI 48152; (800) 458-8237; <http://scottpublications.com/mcmag>
- A miniature portrait of King Charles I of England (1600–1649) worked in silk and metal threads circa 1650–1670, along with a fascinating article about the piece, online at www.bgc.bard.edu/object_month/020209/oom_020209_column.shtml
- Books include *Beginner's Guide to Miniature Embroidery* by Elizabeth R. Anderson (Kent, England: Search Press, 2006); *Dollhouse and Miniature Dolls 1840–1990* by Marci and Bob Tubbs (Atglen Pennsylvania: Schiffer, 2009); and *New Ideas for Miniature Bobbin Lace* by Roz Snowden (East Sussex, England: Guild of Master Craftsman, 2001).

Countless people throughout the world have collected and created miniatures; many do so today as well. I hope you enjoy our glimpse into this tiny world!

On another note, September 26 is *Smithsonian* magazine's Fifth Annual Museum Day. In addition to the Smithsonian Institution's Washington, D.C., facilities, hundreds of museums and historical societies in the United States and Puerto Rico will participate in Museum Day. Among them are many familiar to *PieceWork* readers, including the Lacis Museum of Lace and Textiles (Berkeley, California), Denver Museum of Miniatures, Dolls and Toys, Maryland Historical Society (Baltimore), New England Quilt Museum (Lowell, Massachusetts), Rosalie Whyel Museum of Doll Art (Bellevue, Washington), Museum of International Folk Art (Santa Fe), Museum of Fine Arts, Boston, and Nordic Heritage Museum (Seattle). Visit www.smithsonian.com/museumday for the complete list of participating locations and for more information on each.

We have begun preparing for our 2010 Excellence in Needle Arts Awards: heart-shaped ornaments for any occasion. Complete details will be available in the November/December issue. In the meantime, we are delighted to present on page 44 complete instructions for re-creating the needlepointed brooch that was the grand-prize winner in our Brooch 2009 contest. It's a miniature marvel itself!



You'll find numerous free projects and articles, our index, available back issues, and much more on our website, pieceworkmagazine.com. The icon shown at left is to help you locate information about what is on the website. The project outlined below and other information in this issue marked by the icon will be available as of August 14.

A Treasure Pouch in Simple Looping

Follow these step-by-step instructions to create your own treasure pouch in a technique that has been practiced in virtually all cultures and times. Visit pieceworkmagazine.com.

PIECEWORK

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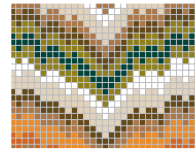
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B Y P O S T



Ann Wedman's embroidery from a design attributed to May Morris.
Photograph courtesy of Ann Wedman.

From Our Readers' Hands

Here's a photograph of an embroidery I worked on both ends of a table runner from a design attributed to May Morris ("Embroider a Morris and Company Design" by Melinda Barta, March/April 2005). This is one of the loveliest patterns I've ever seen.

Ann Wedman
Ottawa, Kansas

Ann, 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 is below.

Re-Corking Embroidery Hoops

I may have a solution for reader Dianne DeFauw, who wants to re-cork her antique embroidery hoops ("By Post," July/August 2009). She should try looking online or contacting a shop that does musical instrument repair. Tenon or joint cork is used to line the joints of clarinets, saxophones, oboes, and other woodwind instruments, which have sections that need to fit snugly one inside the other (like an embroidery hoop). The cork comes in sheets or strips that can be cut to size and is available in thicknesses from 1/64 to 1/16 inch (.3 to 1.6 mm). Vendors who sell the cork frequently carry the correct adhesive to use with it or can recommend a glue. There are also online tutorials with tips on fitting, sanding, and beveling joint cork.

Lori Gayle
Via e-mail

Thank you, Lori! We asked Dianne to keep us posted.

Brooches 2009

The pattern used for *A Single Rose* by Edith Korsgard, awarded an Honorable Mention in *PieceWork's* Excellence in Needle Arts Awards: Brooches 2009 (July/August 2009) contest, was not credited in the photograph caption. It comes from *Tatting with Visual Patterns* by Mary Konior (Berkeley, California: Laxis, 1992). Gretchen Miller's Ninety Knots shown on page 12 in the far-right column was oriented incorrectly; it should have been rotated 180 degrees to the right.

Scissors Identified

I acquired the medical scissors shown below several years ago. They look very similar to Barbara Gerber's shown in "By Post" in the May/June 2009 issue. When I purchased these scissors, they were labeled as gauze-cutting scissors for nurses. They are super sharp; "Gingher/Germany" is stamped on them. I use them for cutting thread.

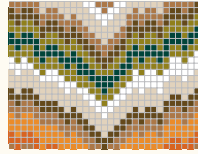


Linda Badgett
Via e-mail

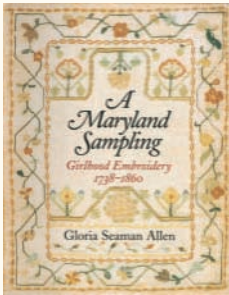
Linda Badgett's scissors.
Photograph courtesy of Linda Badgett.

Thanks, Linda. We have forwarded your information to Barbara.

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.



B O O K M A R K S



A Maryland Sampling: Girlhood Embroidery 1738–1860

Gloria Seaman Allen

Baltimore, Maryland: Maryland Historical Society, 2007. Hardbound, 384 pages, \$75. ISBN 978-0-938420-98-9.

Needlework scholar Gloria Seaman Allen opens this gloriously illustrated and meticulously researched book with an overview of needlework instruction in late-eighteenth- and early-nineteenth-century Maryland. From advertisements, school and public records, diaries, portraits, and more than 130 samplers, she has compiled detailed information on Maryland needleworkers and teachers spanning both social and racial spectrums. As an example of Seaman’s attention to detail are three samplers and a portrait, all relating to the Hopper family: the samplers were completed by Elizabeth in 1752, when she was thirteen; by her sister, Mary, in 1772, when Mary was thirty-eight, and by Elizabeth’s granddaughter Elizabeth Nicholson Noel at the age of nine in 1805; the portrait, showing Elizabeth holding her granddaughter, was painted by an unknown artist circa 1800.

An appendix lists more than 500 samplers and pictorial embroideries, giving each maker’s name, home town, birth date, and age and date of completion, together with type of embroidery, place where it was made, and where it is now. Another appendix gives locations and dates for more than fifty schools and two hundred teachers along with quotations from period advertisements. For example, Baltimore instructor Miss Brenton advertised in 1817 that she would teach “composition embroidery, Print-work, Net work, Lace work, Filigree . . . fine Needle work, marking, fringing, plain sewing.”

Whether you are a needleworker or not, this marvelous book will help you gain insight into the world that was Maryland in the eighteenth and nineteenth centuries.

—Lexi Smithson



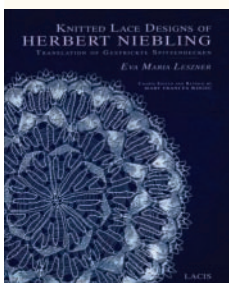
Massachusetts Quilts: Our Common Wealth

Lynne Zacek Bassett, ed.

Lebanon, New Hampshire: University Press of New England, 2009. Hardbound, 336 pages, \$60. ISBN 978-1-58465-745-3.

Massachusetts Quilts: Our Common Wealth documents the results of the Massachusetts Quilt Documentation Project, one of many statewide efforts to record the history of quilting. Each of the three sections in the book—History, Community, and Memory—explores individual makers and quilted objects in depth, from an imported silk whole-cloth crib quilt dated circa 1744 to a variety of pieced quilt tops made in the 1930s and 1940s. The stories of the makers of more than 100 quilts, quilted petticoats, pieced hand-screens, and a quilted coat are brought to life through probate inventories, period advertisements, diaries, portraits, photographs, and museum accession records. Lynne Zacek Bassett and ten other quilt scholars and historians and museum curators provide the historical, social, and geographic context for quilting in Massachusetts. Each object, selected from the nearly 6,000 documented in the project, is shown in color; detail photographs of many of them allow close examination of the work. Anyone with an appreciation of quilts and quilted objects will revel in the rich detail found in this book.

—Jane Morrow



Knitted Lace Designs of Herbert Niebling

Translation from the German of Eva Maria Leszner's Gestrückte Spitzendecken

Berkeley, California: Lacin, 2009. Softbound, 95 pages, \$28. ISBN 978-1891-656873.

The knitted lace patterns of the prolific German knitting designer Herbert Niebling (1905–1966) are back in demand. This book, originally published in German in 1986, shows why. Niebling, who was knitting by the age of six, was a master of his art; he contributed thousands of lace knitting patterns during his forty-year career as a designer. Twenty-three of his doilies and tablecloths (eight of which are shown

in full color) are the focus here. The clear black-and-white photographs and charts, along with notes on materials, equipment, casting on and binding off, changing needles, reading charts, and blocking, guide lace knitters in re-creating some of Niebling's beautiful, intricate designs. All are worked in crocheted thread ranging in size from 100 to 10, most are worked on size 000 (1.5 mm) needles.

—Alexandra Eastman

Black in Fashion: Mourning to Night

Melbourne, Australia: National Gallery of Victoria, 2008; distributed by Woodstocker Books, Woodstock, New York. Softbound, 88 pages, \$29.95. ISBN 978-0724-102938.

Published as the catalog for a 2008 exhibition in Australia, *Black in Fashion: Mourning to Night* celebrates the diversity of black attire throughout history. It consists of four essays: "The Diversity of Black," "The Luxury of Woe," "Black and the City," and "Black Magic." Used for mourning in many cultures since antiquity, black became a fashionable color for European dress in the fifteenth century; it signified wealth and power because it was a color that was hard to achieve with the dyes then available. Stringent rules for wearing black for two-and-a-half years following the death of a loved one originated with England's Queen Victoria (1819–1901) but filtered down to all classes and reached far beyond the British Empire. Coco Chanel's "little black dress" has been a fashion mainstay since she created it in the early twentieth century, and the color remains a favorite for twenty-first-century haute couture. All of the portraits, clothing, and fashion photographs shown here illustrate the mastery of black.

—Jane Morrow



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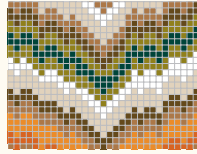


Stitchy Kitty, Fuzzy Puppy 60 Motifs to Stitch Everywhere

Ayako Otsuka
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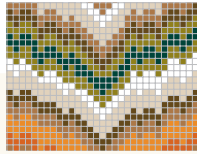
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C A L E N D A R



Dina by Esther Nisenthal Krinitz. Embroidery and fabric collage. 1994. 32 x 28 inches (81.3 x 71.1 cm). Oceanside Museum of Art, Oceanside, California. Photograph courtesy of the Oceanside Museum of Art.

EXHIBITIONS

Call for Entries. August 3, 2010–October 31, 2010. Evolutions 2010 Juried Quilt Challenge, at the Rocky Mountain Quilt Museum, Golden, Colorado. Entry deadline: March 15, 2010. (303) 277-0377; www.rmqm.org.

Berkeley, California. September 26–February 1. Bobbin Lace: The Taming of Multitudes of Threads, at the Lacies Museum of Lace and Textiles. (510) 843-7290; www.laciesmuseum.org.

Oceanside, California. Through October 25. Fabric of Survival: The Art of Esther Nisenthal Krinitz, at the Oceanside Museum of Art. (760) 435-3720; www.oma-online.org.



The Stag, Lord of the Forest in Homage to Cupid and Love. Bobbin lace. Italy. Circa 1920. Lacies Museum of Lace and Textiles, Berkeley, California.

Photograph courtesy of the Lacies Museum of Lace and Textiles.

San Jose, California. Through October 25. The World According to Joyce Gross: Quilts from the Dolph Briscoe Center, at the San Jose Museum of Quilts and Textiles. (408) 971-0323; info@sjquiltmuseum.org; www.sjqm.org.

Golden, Colorado. Through October 31. Star Journey: Quilts by Jan Krentz and A Passion for Work: Celebration of Quilters Newsletter 40th Anniversary, at the Rocky Mountain Quilt Museum. (303) 277-0377; www.rmqm.org.

District of Columbia. October 17–April 11. Contemporary Japanese Fashion: The

Mary Baskett Collection, at The Textile Museum. (202) 667-0441; info@textilemuseum.org; www.textilemuseum.org.

Morrison, Illinois. September 19–20. A Kaleidoscope of Quilts, sponsored by the River Cities Quilters Guild, at the Odell Library Community Room. fortessquetou@yahoo.com.

Shreveport, Louisiana. October 2–October 4. Red River Quilters Annual Quilt Show, at Riverview Hall. (318) 572-1266; quiltshowchairman@redriverquilters.com; www.redriverquilters.com.

Lowell, Massachusetts. September 24–November 15. Master Pieces: Haberdashery Textiles in Antique Quilts, at the New England Quilt Museum. (978) 452-4207; www.nequiltmuseum.org.

Nebraska City, Nebraska. September 19–20. 26th Annual Quilt and Needlework Show, at the Bethel United Church of Christ. (402) 873-6046.

Concord, New Hampshire. September 18–December 11. New Hampshire Weaving Guild's Celebrating the Loom, at the Gallery of the League of New Hampshire Craftsmen. (603) 224-3375.

Toledo, Ohio. September 25–26. The Needle Arts Guild of Toledo's 34th Annual Needlework Show, at the Sanger Branch of the Toledo Library. NeedleArtsToldeo@aol.com; www.needle-arts-toledo.org/showinfo.htm.

Butler, Pennsylvania. October 2–4. Tri-County Quilters Guild Quilt Show: Life's a Beach, at the Family First Resource Center. tricountyquilters@yahoo.com; www.tricountyquilters.com.

Lancaster, Pennsylvania.

Through December 31. Rainbow Yarn: Navajo Rugs, Germantown Yarns and the Pennsylvania Connection, at the Lancaster Quilt and Textile Museum. (717) 299-6440; www.quiltandtextilemuseum.com.

Philadelphia, Pennsylvania.

September 24–March 31. Lace in Translation, at The Design Center at Philadelphia University. (215) 951-2860; www.philau.edu/designcenter.

Charleston, South Carolina.

October 16–September 6, 2010. Aisle Style: 150 Years of Wedding Fashion, at the Charleston Museum. (843) 722-2996; info@charlestonmuseum.org; www.charlestonmuseum.org.

London, England.

Through September 20. Beyond Bloomsbury: Designs of the Omega Workshops 1913–1919, at the Somerset House's Courtauld Gallery. 44 20 7848 2526; galleryinfo@courtauld.ac.uk; www.courtauld.ac.uk.



Wedding dress. Silk and damask. Circa 1884. (HT 835). Charleston Museum, Charleston, South Carolina.

Photograph courtesy of the Charleston Museum.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

San Francisco, California.

October 15–18. Pacific International Quilt Festival, at the Santa Clara Convention Center. (215) 862-5828; mancuso@quiltfest.com; www.quiltfest.com.

Torrance, California.

November 1. Southern California Handweavers' Guild Weaving and Fiber Festival, at the Torrance Cultural Arts Center. www.schg.org.



Omega Workshops, Pamela. Printed linen. France. 1913. Collection of the Manchester City Art Gallery. Courtauld Gallery, London, England.

Photograph courtesy of the Courtauld Gallery.



CALENDAR ONLINE

This issue's listing of events is also available on our website. Visit piecworkmagazine.com; click on Inside This Issue.



Quilt made from plaid shirts.
New England Quilt Museum,
Lowell, Massachusetts.
Photograph courtesy of the New
England Quilt Museum.

Palm Beach, Florida. November 13–15. World Quilt Show, at the Palm Beach County Convention Center. (215) 862-5828; mancuso@quiltfest.com; www.worldquilt.com.

Evanston, Indiana. September 19–20. Through a Quilter's Eye: Harvest of Quilts VIII Show, at the Vanderburgh 4-H Center Auditorium. Karen Hampton, (812) 424-8701; www.raintreequiltersguild.org.

Indianapolis, Indiana. September 25. Bags to Riches, at JP Parker Flowers and Healing Arts. (317) 985-5041; www.bags2richesindy.org.

Minneapolis, Minnesota. October 15–17. Handmade Change: Creating a New Craft Culture, the American Craft Council's 2009 Conference, at the Radisson Plaza Hotel. (212) 274-0630; council@craftcouncil.org; www.craftcouncil.org.

Columbia, Missouri. November 13–15. Columbia Weavers & Spinners Guild 20th Annual Holiday Exhibition & Sale, at the Boone County Historical Society. (573) 682-2239; <http://cwsq.missouri.org/HES.html>.

Fredericktown, Missouri. September 24–26. FiberFling Fall Festival, at the Madison County Farm and Home Center. (573) 546-7042; <http://fiberfling.com/Festival>.

St. Louis, Missouri. November 6–7. Weavers' Guild of St. Louis 27th Annual Sale, at the Brentwood Community Center. (636) 343-5643; www.weaversguildstl.org/guildsale.htm.

New York, New York. September 5, 6, 12, and 13. The 23rd Annual Autumn Crafts Festival, at the Lincoln Center for the Performing Arts. (973) 746-0091; www.craftsatlincoln.org.

Houston, Texas. October 15–18. International Quilt Festival: Houston, at the George R. Brown Convention Center. (713) 781-6864; www.quilts.com.

Whidbey Island, Washington. November 6–7. Uncommon Threads: Whidbey Weavers Guild Fall Sale, at Greenbank Farms. info@whidbeyweaversguild.org; www.whidbeyweaversguild.org.

Mali and Burkina Faso. January 18–February 3. Textiles, Arts, Cuisine, and Culture with Cynthia LeCount Samake. Behind the Scenes Adventures. (707) 939-8874; lacynthia@vom.com; www.btsadventures.com.

Oaxaca, Mexico. December 16–29. Christmas in Oaxaca, handcrafts, folk art, traditional village life. Craft World Tours. (585) 548-2667; www.craftworldtours.com.

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

Hair piece by Tord Boontje. Grass. The Design Center, Philadelphia University, Philadelphia, Pennsylvania.

Photograph courtesy of Studio Tord Boontje.



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T R I M M I N G S

Doll-Size Tatted Edgings

The doll-size handkerchief with a tatted edging and the pale pink edging.

Photograph by Joe Coca.

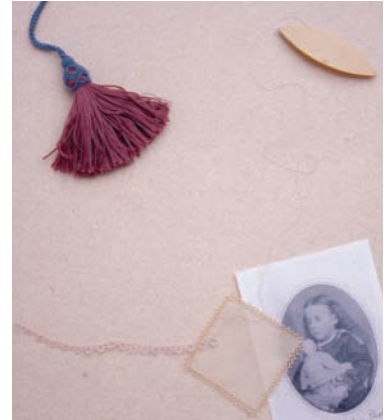
Handkerchief Edging

3d, 1p, 3d, 1p, 3d, 1p, 3d, draw up or close. Tie at base of ring. * Leave ¼ inch [6.3 cm] thread between rings. 3d, join, 3d, 1p, 3d, 1p, 3d, draw up. Repeat from *.

Pale Pink Edging

4d, 7p, with 2d between each, 4d, close. Tie knot at base of ring. Leave space of thread. 2nd Ring: 3d, join, 2d, p 2d, p, 3d, close. Tie knot. Make third ring like first.

—From *Tatting Craft, My Book No. 3* by Anna Valerie.
Published in the early 1900s by E. C. Spuehler.



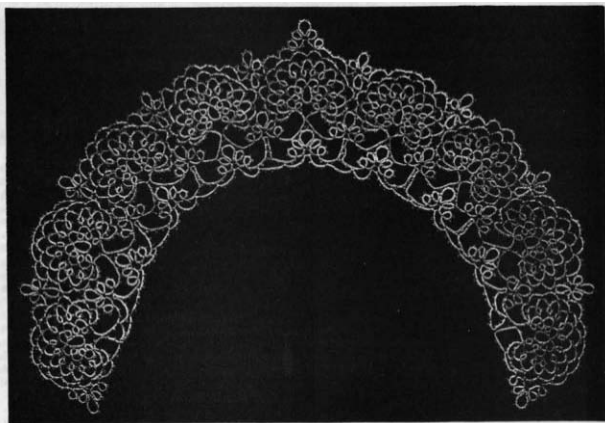
Chrysanthemum Collar

Start with left shuttle, ch, *4 dk, 1 p, * rpt 6 times, 4 dk, without turning, with *right shuttle, r, 3 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 3 dk, close, turn; left shuttle, ch, 3 dk, 1 p, 2 dk, 1 p, 2 dk, 1 p, 3 dk, turn,* rpt 2 times. (joining the 3 r at side p); right shuttle, r, 3 dk, join in last p of last r, 3 dk, join in next p of same r, 3 dk, join in p of 2d r, 3 dk, join in p of 1st r, 6 dk, *1 p, 3 dk,* rpt 3 times, close; this forms a large oval r, joined at one side to the 3 preceding r. Starting with a ch, work 3 r with ch between, as before, and join as you make them in p on other side of lr; you now have the center of the flower motif forming part of collar, turn, continue to ch, and work a 2d row back to 1st r as follows: 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, turn; right shuttle, r, 3 dk, 1 p, 3 dk, join in 3d p of ch below, 3 dk, 1 p, 3 dk, close, turn; *left shuttle, ch, 4 dk, 1 p, 2 dk, 1 p, 2 dk, 1 p, 4 dk, turn, right shuttle, r, 3 dk, 1 p, 3 dk, 1 p, 3 dk, close, turn; left shuttle, ch same as last ch, turn; right shuttle r, 3 dk, 1 p, 3 dk, skip 1 p and join in next p of same ch, 3 dk, 1 p, 3 dk, close, turn,* rpt 3 times; left shuttle, ch, 4 dk, 1 p, 2 dk, 1 p, 2 dk, 1 p, 4 dk, turn; right shuttle, r, 3 dk, 1 p, 3 dk, join in 1st p of next ch, 3 dk, 1 p, 3 dk, close, turn; left shuttle, ch, 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1p, 4 dk, join in space where 1st r closes, turn, and work a 3d row as follows, continue to ch, 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 3dk, 1 p, 4 dk, join in 3d p of ch below, *4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, join in center p of next ch,* rpt 9 times, then ch, 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, join in space before chain in beginning of 2d row, turn, continue to ch, 4 dk, 1 p, 4 dk, skip 1 p in ch made in beginning, and join in next p, *4 dk, 1 p,* rpt 4 times, 4 dk, turn; right shuttle, r, 6 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, turn; left shuttle, ch 3 dk, 1 p, 3 dk, turn; right shuttle, r, 6 dk, join in last p of preceding r, 3 dk, join in 4th p from end of 3d row of motif, 3 dk, 1 p, 6 dk, close, r, 6 dk, join in last P of preceding r, 6 dk, skip 1 p in 3d row of motif and join in next p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, 1 p, 6 dk, close, r, 6 dk, join in last p of preceding r, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, turn; left shuttle, ch, 3 dk, 1 p, 3 dk, turn; right shuttle, r, 6 dk, join in last p of preceding r, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close; this forms the 1st leaf motif, turn, and rpt from beginning to the end of 2d row in flower motif, then turn, continue to ch, 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 3 dk, join in center p of 2d last r in leaf, 4 dk, join in 3d p of ch in 2d row, 4 dk, 1 p, 3 dk, join in side p of lr in leaf, 3 dk, 1 p, 4 dk, join in center p of next ch of motif in making, 4 dk, 1 p, 3 dk, join in center p of corresponding ch in preceding motif, 3 dk, 1 p, 4 dk, join to center p in next ch of motif in making, then complete 3d row as in motif before; rpt from

Amanda Carrigan's tatted Chrysanthemum Collar.
Photograph by Joe Coca.

beginning until you have 9 flower and 8 leaf motifs. After the 3d row in 9th motif turn and work around end, left shuttle, ch, *4 dk, 1 p,* rpt 6 times, 4 dk, join in 4th p from end of 3d row in 9th motif, 4 dk, 1 p, 4 dk, 1 p, 4 dk, 1 p, 4 dk, join in center p of next ch, 3 dk; right shuttle, r, 6 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, turn; left shuttle, ch, 3 dk, join in 1st p of next ch, 3 dk, turn; right shuttle, r, 6 dk, join in last p of preceding r, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, r, 6 dk, join in last p of preceding r, 6 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, 1 p, 6 dk, close, r, 6 dk, join in last p of lr, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, turn; left shuttle, ch, 3 dk, join in 3d p of same ch as last p, 3 dk, turn; right shuttle, r, 6 dk, join in last p of preceding r, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close; left shuttle, ch, 3 dk, join in center p of next ch, this completes one end; now work around lower edge of collar as follows: *with left shuttle, ch, 4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, join in center p of next ch,* rpt 3 times, **4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, join in center p of next ch, turn, continue to ch, 3 dk, 1 p, 3 dk, turn; right shuttle, r, 6 dk, join in last p of ch before turning, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, r, 6 dk, join in last p of preceding r, 6 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 6 dk, 1 p, 6 dk, close, r, 6 dk, join in last p of lr, 3 dk, 1 p, 3 dk, 1 p, 6 dk, close, turn, ch, 5 dk, 1 p, 5 dk, join in p before the one joining 9th motif to 8th, 3 dk, join in corresponding p of 8th motif, 5 dk, 1 p, 5 dk, join in space at base of 3 r, 3 dk, 1 p, 3 dk, join in center p of next ch in 8th motif, 6 dk, join in last p of last r, 3 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, join in center p of next ch, *4 dk, 1 p, 3 dk, 1 p, 3 dk, 1 p, 4 dk, join in center p of next ch,* rpt 2 times, then rpt from ** to middle of

center motif, then, instead of another ch, make a leaf same as between motifs in upper row, join the 1st r of the leaf after 1st 6 dk in last p of preceding ch and join leaf after last r in center p of next ch in motif, then continue to ch, 4 dk, join in last p of last r. This completes one-half of lower edge of collar, in the same way work other half, and around end to where collar was commenced; cut and neatly tie the 4 threads together. Now secure thread in 3d p of 2d ch after leaf on end of collar, and work along upper edge as follows: *4 dk, 1 p,* rpt 2 times, 4 dk, join in center p of next ch, *4 dk, 1 p,* rpt 4 times, 4 dk, join in p of ch between 2 r, 2 dk, join in next p, 4 dk, join in last p made, 4 dk, 1 p, 4 dk, 1 p, 4 dk, 1 p, 4 dk, turn, **and form leaf, join the 2 r of leaf at center p in 2d p of next ch and 1r at side p in 4th p of same ch, the p on other side of 1r and center p of next r are joined in corresponding p of next ch. When leaf is finished, with left shuttle, ch, *4 dk, 1 p,* rpt 5 times, 4 dk, join in p of ch between 2 r, 2 dk, join in next p, 4 dk, join in last p made, 4 dk, join in next p, 4 dk, join in next p, *4 dk, 1 p,* rpt 2 times, 4 dk, turn, and rpt from ** to 1st leaf of collar, after which finish row as on other end, turn, and work another row of ch as follows: *4 dk, 1 p,* rpt 2 times, 4 dk, join in 2d p of ch below, make ch as before, join in last p of next ch, make ch same as last ch, join in p of ch between 2 r, 2 dk, join in next p, make ch, join in center p of next ch, make ch, join in center p of next ch, rpt to corresponding point at other end of collar.



Chrysanthemum Collar
Made with Two Shuttles
Practical Tatting Book No. 1 by
Deaconess (St. Louis, Missouri:
Ladies Art Co., 1916); reprinted
in Tatting, A Potpourri of Patterns
(Paxton, Illinois: Handy Hands
Publications, 1993).

—Submitted by Amanda Carrigan from Practical Tatting Book No. 1 by Deaconess, published by Ladies Art Co., St. Louis, MO., 1916; reprinted in Tatting, A Potpourri of Patterns, published by Handy Hands Publications, Paxton, Illinois, 1993. Used with permission of Handy Hands Publications.

This column offers a collection of patterns, charts, and instructions that have been gleaned from old magazines and books that are no longer generally available. The patterns and instructions for these small needlework articles are worded exactly as they appeared in the original publication. Use them as they are or adapt them to other techniques—but do have fun with them! You are invited to contribute a vintage pattern (1930s or earlier) for a small article or edging that you've found and made. Please e-mail a clear image of the article or edging, a scan of the original instructions, and the source to piecework@interweave.com (please put Trimmings in the subject line) or mail a photograph of the piece, a photocopy of the original instructions, and the source to Trimmings, PieceWork, 201 E. Fourth St., Loveland, CO 80537-5655; please include a daytime telephone number.

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Interweave Knits Accessories is a special issue with up to 65 projects all in 148 pages! Presented by *Interweave Knits*, this issue has accessories galore to warm your extremities—hats, scarves and wraps, socks, mitts and gloves. These favorite projects are both seasonal and year-round, timeless in design, and wearable for young and old alike. And there’s more: From simple how-to get started techniques through quick finishing tips, this issue will be a handy reference for great accessories now and for many years to come.

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Interweave Knits Weekend puts a lifestyle-oriented, family-friendly spin on the Knits philosophy: knitting can and should be an integral part of The Good Life all year round. The issue includes 34 projects covering sweaters for the whole family, accessories for spring and summer, plus casual and unexpected home decor items. With a fashion-forward look and timeless in appeal, projects are casual and classic, intriguing and rewarding to knit, and are cleverly simple with strong trans-seasonal appeal to knitters across many demographics and with any budget.

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September 2009

All special issues are available at your local yarn shop, on newsstands, or at InterweaveStore.com.



The Toronto Guild of Stitchery's Tablecloth Project

September 2007: When Mary Lunney, one of the pilot students for my individual correspondence course on Schwalm embroidery (whitework) for the Embroiderers' Guild of America, asks me if I have any books with Schwalm borders as she is having trouble finding information for Lesson 3, I bring a copy of Luzine Happel's *Randabschlüsse* [Fancy Borders] to the next guild meeting; the cover of the book, which I purchased from the Museum der Schwalm in Germany, features a group of wonderful borders, including a corner of what will later come to be called "The Tablecloth." Mary and others all show interest in working a tablecloth like that if I will show them how. I agree and ask Erma Scrimgeour in Montreal, who has already worked one with the Lake-

Members of the Toronto Stitchery Guild with their tablecloths worked in Schwalm embroidery. BACK ROW: (left to right) Caroline Morrison, Marian Moorshead, Sylvia Wilkins, Brenda Wilson. MIDDLE ROW: (left to right) Mary Stewart, Barbara Kershaw, Siobhain Doyle, Sharon Sloan, Ietje Jackovich. FRONT ROW: (left to right) Karen Doak, Yvonne Kerr, Mary Lunney, Susan Hawken, Trudy Michailoff. November 2008.

Barbara Kershaw with the tablecloths displayed at the Embroiderers' Association of Canada National Seminar. May 2009. *Photographs by Karen Doak.*

shore Creative Stitchery Guild, to share hers with our group.

October 2007: In all, ten members of the Toronto guild have purchased copies of *Randabschlüsse*, and we have placed orders for German linen and DMC's Coton à Broder thread.

November 2007: Another member asks if she can join us. The books and linen have arrived, and each person decides what size cloth she will make. The linen is cut and serged; the thread is braided. We embark. Are we really going to manage this?

December 2007: We start with the outermost border, counting carefully and pulling threads as we go. We all have trouble with the corners and compensating. We all get creative with our corners. We take our in-process work to guild meetings, and other members become curious.

April 2008: Now there are twelve members making tablecloths. Working on the tablecloths is addictive: we can't put them down.

July 2008: Some of our members who also are members of the Scarborough Needlearts Guild worked on their cloths at the Scarborough meetings. Ten members of the Scarborough guild order books, linen, and thread, and start on their own cloths.

November 2008: Most of the cloths started by members of the Toronto guild are finished. There has been a lot of sharing, laughter, and joy, and a wonderful sense of achievement and pride. Further, the project has exemplified the true essence of the guild—to come together to share ideas, teach, and improve skills. It all began with one person's request for border patterns. Interest came from the whole guild and then spread to a second guild. Those who were initially inspired to make the cloth began gathering to discuss the various elements, inspected each other's progress, and offered tips. Some were concerned that they lacked the necessary skills only to discover that with help at the beginning, they were able to progress to the point at which they could contribute their experience to help someone else.

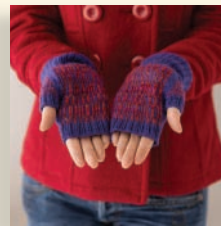
And where do we go from here? We have decided to do a Schwalm Filling Stitch Sampler comprising forty-nine squares with forty-nine different stitches and stitch combinations.

—Barbara Kershaw, Past President, Toronto Guild of Stitchery





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Eloise Kruger *and* Her Miniatures

SUZANNE SMITH ARNEY

ELOISE ANDREWS KRUGER (1914–1995) was passionate about miniatures. Her collection of nearly 20,000 pieces of 1:12 scale furniture and accessories (now the Kruger Collection of Miniature Furnishings and Decorative Arts at the University of Nebraska-Lincoln) received the bright focus of her intelligence, artistic sensibility, personal discipline, and organization. Her enthusiasm was contagious. She induced friends to stitch impossibly

small pillows and linens, charmed hitherto unapproachable artists, and slipped past museum ropes accompanied by complicit curators. In a life that included economic hardship and personal pain, collecting was an indulgence that brought her joy and satisfaction. She corresponded and collaborated with more than 200 miniature artists. One of her favorites was the Swedish-born Eric Pearson (1891–1980); the collection includes 236 pieces of his miniature



An eighteenth-century drawing room display. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

Photograph courtesy of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

furniture. Pearson was known as a perfectionist who used jeweler's tools to make all his own hardware.

Trained in art and furniture craftsmanship, Pearson emigrated to the United States at twenty-one, set up shop in New York, and began selling his miniature reproductions to Bloomingdale's and Wanamaker's. In doing so, he was following a long tradition: Thomas Chippendale (1718–1779), the master English furniture maker, used to

make 1:12 models for his clients, and “cabinet houses” had been made in Europe for 400 years (wealthy women in seventeenth-century Europe commissioned elaborate and expensive miniature furnished houses with one side open for display, like a cabinet; one of the best known is Petronella Oortman's now in Amsterdam's Rijksmuseum).

Pearson's Chippendale slipper chair (shown on page 18) is 3¼ inches (8.3 cm) tall and is upholstered with flamestitch (bargello) needlepoint stitched by Kruger herself. In a letter to Pearson dated October 3, 1968, Kruger writes, “I have finished a piece for the seat and one for the front of the high back, and am pondering a plainer piece for the back of the high back, since the pieces done so far are so very patterned, and they did do the backs in a variation, and sometimes in something entirely different.” In other letters, copies of which she kept for her files, she describes her progress, acquiring silk gauze from Canada (“40 stitches to the inch has worked out to a very nice scale, I think. . .”), poses questions, offers suggestions, and mentions ideas (“[A]lready I am thinking up some other possibilities.”). The needlework (“an adaptation of some flamestitch at Williamsburg”) took Kruger two years, working intermittently and puzzling out the problems along the way.

Correspondence between Kruger and Pearson over the years indicates mutual respect, trust, and friendship. Kruger describes their working relationship: “I used to write a sort of book, with illustrations about once a year. Then he made whatever appealed to him at a given moment and worked his way thru the whole list, while I kept a credit amount on deposit with him.” Her notes also provide insight into her design ideas and sense of partnership. Again referring to the bargello, she writes Pearson, “I worked it out originally with the thought that since the chair back has a bit of indentation at the top, perhaps it would look well used with the points upward, which would follow those lines slightly. However, I leave that up to you, and I have tried to match the patterns of the seat and back so that they follow thru whichever way you do mount it.”

Eloise Andrews entered the University of Nebraska-Lincoln in 1933 but left in 1934 to help her mother support her three younger sisters after her father abandoned the family. While working as a secretary, she taught herself accounting, eventually managing an all-woman accounting firm. She continued to work after her marriage to Carl Kruger in 1939, enjoying both the challenges and opportunities of a career. She retired in 1969. (The Kruger

The Eloise Kruger Gallery

The Eloise Kruger Gallery comprises twelve window and three freestanding vitrines displaying objects from the collection. The gallery's curator, DiAnna Hemsath, mounts an annual themed exhibition in the gallery as well as traveling exhibitions.

In the exhibition *Technology's Impact on Design* (which ended in March), an eighteenth-century drawing room (shown on pages 16–17) is illuminated by tiny wax candles in brass sconces. Handpainted teacups are set out on a carved mahogany tilt-top table. It seems as if the family may step through the doors at any moment. A pair of Chippendale chairs, their seats covered with red silk, is arranged before the tile-edged fireplace; underfoot is an exquisite blue-and-white oriental rug with a central medallion, four dragons, and a double border. The mistress's chair is near the tea things, and on her needlework stand, a nearly finished petit-point bouquet awaits her attention. Each tiny piece of furniture and accessory helps to complete this moment in history, and its superb workmanship draws the viewer in for a closer look.

Temporality, which opened this spring and continues through March 12, 2010, highlights aspects of time as it relates to designs, historic interiors, and miniature making. Four conceptual roomboxes are the work of third-year interior design students: The Contemporary Studio, The Transcending Room, The Contemporary Museum, and Artist's Think Tank. Three vitrines display the evolution of miniature making from 1750 to the present.

The Kruger Collection is a cosponsor of *In.Form*, the scholarly journal of the University of Nebraska College of Architecture. Volumes 8 and 9 correlate with the 2008–2009 and 2009–2010 exhibitions, respectively. Copies are available for purchase from the gallery.

Associate Professor Mark Hinchman, who teaches "History of Furniture" in the classroom adjoining the Kruger Gallery, uses the exhibited roomboxes as a teaching tool. He calls them "a very serious collection of American design."

The Eloise Kruger Gallery is located on the first floor of Architecture Hall-West, on the University of Nebraska-Lincoln City Campus at 10th and R Streets. It is open to the public free of charge Monday through Friday from 9:00 A.M. to 5:00 P.M. or by appointment. For more information or to schedule a tour of the gallery, call (402) 472-3560 or write to The Kruger Collection, 133 Architecture Hall, PO Box 880107, Lincoln, NE 68588-0107. To visit the online gallery and view photographs of other objects from the collection, visit <http://krugercollection.unl.edu/>.

—S. S. A.

Chippendale chair by Eric Pearson with flamestitch upholstery by Eloise Kruger. 3¼ inches (8.3 cm) tall. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

Photograph courtesy of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.



Collection's curator, DiAnna Hemsath, reminded me that Kruger was working full time at the time she was stitching her flamestitch upholstery.)

Historic re-creations and miniature interiors fascinated the American public during the 1930s. Kruger had taken advantage of business travel to visit the Thorne Rooms at the Art Institute of Chicago and Phoenix Art Museum. Susan Curtis, former curator of the Kruger Collection and a member of the National Association of Miniature Enthusiasts, summarizes Kruger's reaction: "While she admired the craftsmanship with which the rooms were created, Eloise thought Mrs. Thorne's rooms were too static and lacked the touches that made them look inhabited. While Mrs. Thorne was most interested in presenting a specific historic style, Eloise wanted her viewers to experience how Americans lived during a specific era." One of the artists commissioned by Thorne was Pearson, and it may be that Kruger first admired his skill while viewing the Thorne interiors.

Kruger also visited the newly opened Colonial Williamsburg and, as usual, took notes. In the late 1930s, she also began traveling to antique and miniature sales and conventions. At the same time, she set herself an ex-

acting course of study; her library of more than 800 books is now part of the Architecture Library at the University of Nebraska-Lincoln.

On a trip to Historic Deerfield, Massachusetts, she met Bernice Grimes (dates unknown), whose weavings she admired, and persuaded her to try her hand at miniatures. Grimes wove bedspreads, shams, bed hangings, and rugs for the collection, including a blue-and-white coverlet (shown below) in an overshot monk's-belt pattern that measures $6\frac{7}{8}$ by 6 inches (17.5 by 15.2 cm). Kruger finally realized that the time and effort required to set up a loom and weave cloth with a given number of warp and weft threads are the same regardless of whether the finished piece is a huge rug made of bulky yarn or a minute scrap woven of sewing thread. After three years, the experiment in handweaving ended.

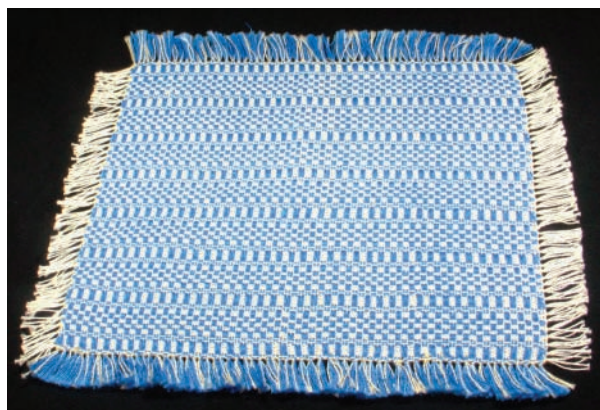
Those who knew her personally or have studied the files of the collection describe Kruger as "meticulous," "very intelligent," "self-made." Her nephew, Bob Campbell, recalls that on childhood visits to her home, "We'd see the room settings, see changes she'd made," but the children understood that these were not toys. Although Campbell saw his grandmother (Kruger's mother) do-

ing needlework, he doesn't recall seeing Kruger herself do any. "Things would have been put away when visitors came." Still, other accomplishments were visible. "She did the landscaping," Campbell said. "She had a flower garden, and further back a vegetable plot. She did all the weeding, all the work herself."

Kruger also drew plans for remodeling their home and designed the storage cabinets for her collection. When the Krugers moved from a house to a large apartment, they rented an additional apartment for the collection. Kruger wrote to a colleague, "[T]he only guest quarters we have are—guess what—full of miniatures. I had curtains made to pull across the whole wall so people who don't like them won't feel haunted."

The Krugers visited Pearson's home and studio in Spring Valley, New York, in 1962. She describes him as "a very large rangy man with large hands. To look at him, you wouldn't believe he could do the things he does." She also recalls his "gargantuan Scandinavian laugh."

It was at about this time that Kruger's focus shifted to collecting pieces of museum quality. She became even more diligent at documentation. In this connection, she pestered Pearson for a short biography: "One of these days

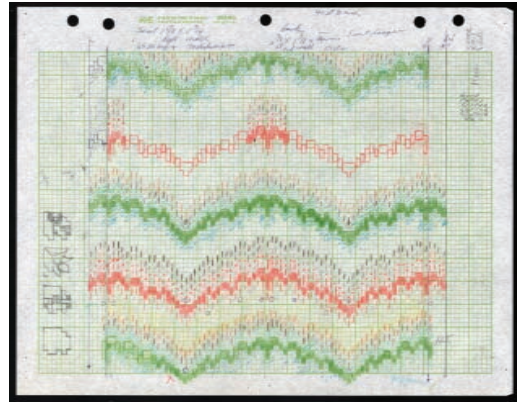


CLOCKWISE FROM UPPER LEFT: Pillow. Maker unknown. Needlepointed. Cotton thread on silk. 1 x 1 inches (2.5 x 2.5 cm). Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln. Chippendale card table by Eric Pearson. 2½ inches (6.4 cm) tall. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln. Coverlet by Bernice Grimes. Woven. $6\frac{7}{8}$ x 6 inches (17.5 x 15.2 cm). Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln. Sheraton chess table by Eric Pearson. 2½ inches (6.4 cm) tall. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln. Photographs courtesy of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

Eloise Kruger's Flamestitch Upholstery

Neva Pruess, a charter member of the Lincoln Needleworkers Chapter of the Embroiderers' Guild of America, examined the Chippendale chair upholstered with Eloise Kruger's flamestitch fabric (shown on page 18), as well as Kruger's notes, charts, and a 5-by-1-inch (12.7-by-2.5-cm) sample. Kruger used cream, two shades each of green and golden brown, and three shades of pink single-strand embroidery floss. "She varied the width of the cream bands," Pruess noted, "which makes for a more interesting pattern. And she emphasized the flame points by going over three, instead of two, stitches." Pruess admires both the execution of the needlework and the care with which the work was fitted to the chair. The sample piece would take an expert needleworker fifteen to twenty hours to complete, she estimates. "There are hundreds of hours in the chair."

—S. S. A.



ABOVE: Eloise Kruger's hand-drawn chart for her flamestitch upholstery for the Chippendale chair by Eric Pearson. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts at the University of Nebraska-Lincoln.

Chart courtesy of the Kruger Collection of Miniature Furnishings and Decorative Arts at the University of Nebraska-Lincoln.

we will all be gone and the background of your work will be another of the frustrating things for collectors of the future. . . ." She also commissioned artists more often than she bought from dealers, and she requested miniatures that would emulate their full-sized counterparts in both materials and functionality.

One such fully functional piece is a Chippendale card table by Pearson in carved mahogany (shown on page 19). The top is covered with gold suede leather, with candlestick holder corners and brass coin trays. The top can be flipped back to fold the table in half, and the framework that supports the table when it is open is hinged to fold under the doubled top by an unusual "concertina action"; Kruger had seen just such a table at the Metropolitan Museum of Art but doubted that it could be replicated in scale. She assured Pearson, "It will not matter if it does

not fold up. Have no intention of folding it." Even she was amazed when Pearson sent the minuscule functioning copy. He included, Kruger noted, "elaborate directions for operating it, as every bit of the hardware underneath is copied exactly from the Metropolitan Museum. . . . Concertina action is very rare even in full size. I doubt if there is another in 1" scale."

In that same shipment of May 1964, Pearson sent a Sheraton chess table of mahogany with inlaid satinwood defining the table's edge and rounded drop leaves (shown on page 19). The game board is inlaid ebony and satinwood. The velvet-lined divided drawer opens to reveal exquisitely carved chess pieces in red and white ivory; the tallest, the king, measures $\frac{5}{16}$ inch (7.9 mm) in height.

Kruger's collection represents many time periods and artists. A Hepplewhite writing table with tambour doors and mechanically operated parts was made by A. Reeves (dates unknown) and purchased by Kruger from Pearson's personal collection. A Shaker tailoring counter (shown at left) by Paul Rouleau (dates unknown) recalls those utopian communities of the early nineteenth century; drawers held materials and tools, and the plain top doubled as a cutting surface. Rouleau's miniature is simply made of warm cherry and is about 2½ inches (6 cm) tall. Each of the five drawers (two on each side and one in the front) is opened with smooth, round wooden knobs; minute heart-shaped escutcheons add a bright touch of brass. The surprise comes in opening the front drawer to find sixteen spools of bright thread, each just $\frac{3}{16}$ inch



RIGHT: Shaker tailoring counter by Paul Rouleau. About 2½ inches (6 cm) tall. Collection of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

Photograph courtesy of the Kruger Collection of Miniature Furnishings and Decorative Arts, University of Nebraska-Lincoln.

(4.8 mm) long and 1/8 inch (3.2 mm) in diameter, nesting end to end in a curved receptacle.

Eye-catching but unattributed is a pillow 1 inch (2.5 cm) square with a needlepoint top worked entirely in single strands of creamy embroidery floss on 40-count gauze (shown on page 19). The center square, composed of alternating mosaic stitches overlaid with French knots and straight stitches, is bordered by two opposing rows of slanted Gobelin stitches with tent-stitched corners. The outermost border is a pattern of interlocking upright Gobelin stitches with mosaic corners. The pillows are edged with twisted cord.

Eloise wanted her viewers to experience how Americans lived during a specific era.

Kruger enjoyed needlework, and she enjoyed making good use of her time. As former curator Curtis relates, “Eloise was taken ill and as her husband was rushing her off to the emergency room, she grabbed her needlework bag. During the next few days spent in the hospital, Eloise planned and stitched this rug using only the scraps available in her bag.” The rug referred to pictures a dark green schooner with white sails worked in tent stitch with a single strand of fine wool. It is finished with several borders and measures 2 7/8 by 4 inches (7.3 by 10.2 cm).

Kruger loved learning new techniques, and even more, learning and understanding the adaptations necessary for

a successful appearance at reduced scale. Her cousin, Ky Rohman, remembers that her workroom contained a bandsaw. She studied gold leafing and learned to braid rugs. Using embroidery floss—and two magnifying glasses—she braided the threads, splicing in colors for patterns. It took her eight to ten hours to complete a small rug. “They are very exasperating to work on, for the same reason that they are so interesting,” she wrote.

The 1960s and 1970s saw Kruger keeping up a large correspondence, writing for various magazines, and perfecting her collection in anticipation of ultimately donating it. In the 1980s, in declining health, she eventually

became unable to care for her beloved miniatures. The collection was given to the University of Nebraska-Lincoln in 1997. “It’s great [to have the collection at UNL]. She was a strong believer in education,” her nephew, Campbell, says. “She would be terribly pleased.” ❖

ABOUT THE AUTHOR. *Suzanne Smith Arney is a freelance writer living in Omaha, Nebraska, who enjoys writing about artists and their work and the role of art in our everyday lives.*

FURTHER READING

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Eloise Kruger’s Flamestitch Pattern to Embroider

The curator of the Kruger Collection of Miniature Furnishings and Decorative Arts at the University of Nebraska-Lincoln, DiAnna Hemsath, graciously allowed us to use Eloise Kruger’s hand-drawn chart for her flamestitch upholstery for the Chippendale chair by Eric Pearson for this project. That chair is shown on page 18 in the article on Eloise’s magnificent collection.



Detail of the flamestitch-pattern cushion.
Photograph by Joe Coca.



A miniature wicker chair with the flame-stitch-pattern cushion.

*Photograph by Joe Coca.
Wicker chair courtesy of
Peggy's Miniature Wicker
(www.peggysminiaturewicker.com; (610) 865-2588).*

MATERIALS

Kreinik silk gauze, 40-count, 100% silk, 1 mat-framed piece with a 4-x-4-inch (10.2-x-10.2-cm) opening, needle included

Kreinik Silk Mori, 6-strand 100% silk thread, 2.5 m (2¾ yds)/skein, 1 skein each of #2063 Light Pumpkin, #2066 Dark Pumpkin, #4076 Dark Dusty Green, #4077 Very Dark Dusty Green, #7126 Ecru, #7136 Dark Mocha, and #7134 Medium Bark

Pigma pen, fine point, black

Miniature wicker chair, about 3½ inches (9 cm) high x 2¾ inches (6 cm) wide with a foam-padded cushion to be covered included

Tacky glue

Magnifying glasses, optional

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

Finished cushion size: 1¾ x 1½ inches (3.5 x 3.8 cm)

INSTRUCTIONS

Using the pen and the chair cushion as a pattern, center and draw around the cushion outline (with the flattened cushion base toward the bottom of frame) on the wrong side of the gauze. Turn gauze to right side and mark "TOP" at top of frame. Find the horizontal and vertical center of the drawn pattern and mark with a small dot.

Use 1 strand of thread, cut 14 inches (35.6 cm) long. Begin new thread at the start of each row and end thread at the end of each row. Stitch ¼ inch (6.3 mm) beyond the marked outline on all sides. Use the Florentine (bargello) stitch throughout.

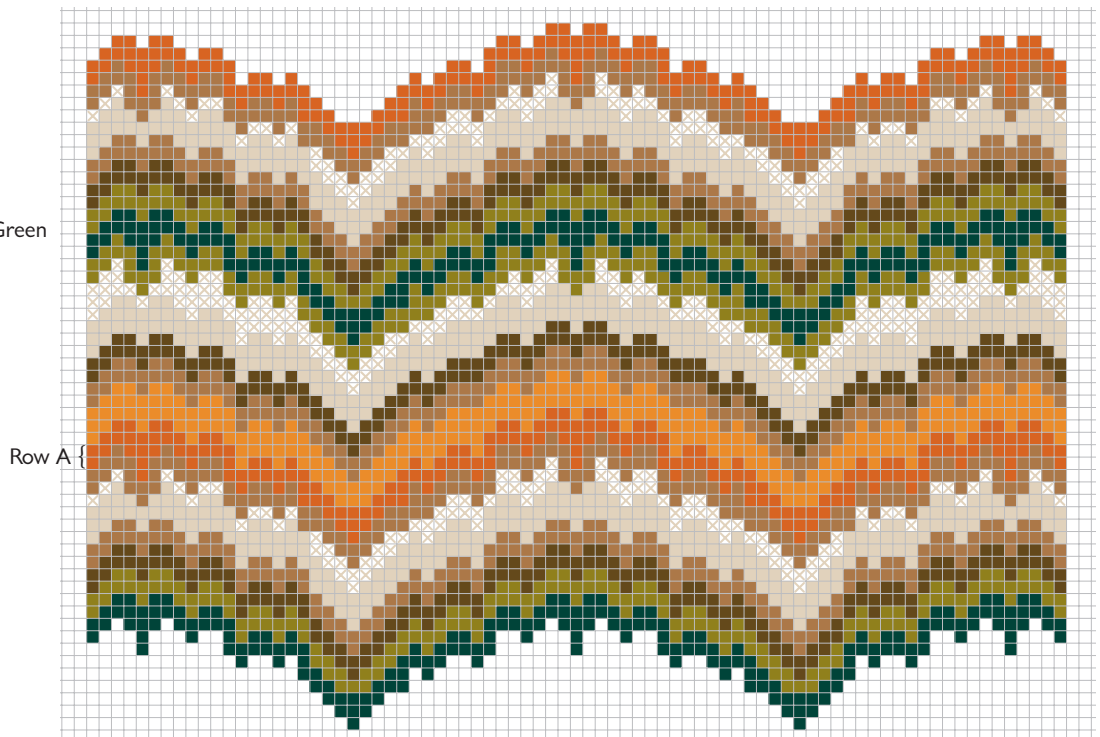
Following the chart and using color 2066, start at the center stitch of Row A and stitch to the right. End thread. Begin stitching on this row again but working from the center stitch to the left. This sets your pattern. Stitch in successive rows, starting at the far left from here on out, to the base of the cushion pattern. Stitch the remaining rows above Row A in successive order from Row A to the top of the cushion.

Apply a thin line of glue to the gauze just beyond the stitching; let dry. Cut the gauze out of the frame and trim the gauze to ⅜ inch (9.5 mm) beyond the glue line.

Apply a thin layer of glue to the cardboard base of the cushion. With the stitched piece right side down, center the foam layer of the cushion over the stitched piece. Bring the stitched piece up and around the sides of the cushion and press into the glue. Turn the cushion over and adjust the position of the stitched piece, if necessary, while the glue is still moist. Let dry. Place a small piece of double-sided tape to the back of the completed cushion and press into the chair.

Deanna Hall West, PieceWork's needlework technical editor, stitched our cushion and provided the written instructions.

- 7134 Medium Bark
- 7136 Dark Mocha
- 4076 Dusty Dark Green
- 4077 Very Dark Dusty Green
- 2063 Light Pumpkin
- 2066 Dark Pumpkin
- 7126 Ecru
- ✕ 7126 Ecru



*Chart may be photocopied for personal use.
Electronic chart by Marc Owens.*

MAKE A ROW OF LOOPS on a string held taut. Work back across again, making a loop in each previous loop. Keep going. Pull the loops up tight or leave them loose and airy. Skip loops in a regular pattern to create a lacy fabric or loop the foundation string back on itself and work around and around in a circle instead of back and forth. Shape the resulting tube by adding or skipping. All this is simple looping.

Simple looping has been used to create fabrics in virtually all cultures and times; many textile scholars call it universal. The loop itself, an airy gesture of thread that can scarcely exist except in relation to other loops like itself, has been called quarter knot, half hitch, tulle stitch, single Brussels stitch, and buttonhole stitch, among others, though the last of these usually refers to working the loop closely over the edge of a piece of fabric rather than causing it to *become* a fabric. Structures made of tiers of loops worked into each other have been called needle hitching, buttonhole coiling, coxcomb-ing, lace coiling. The technique is called knotless netting, too—an odd way to describe a cloth, when you think about it, in terms of how it isn't made.

So many ways of talking about such a simple flip of thread over thread. Yet that simple loop has been the stuff of clothing, carrying bags, hammocks, storage containers, ornamentation, all the fundamental uses to which textiles have been put since before recorded time.

If you were one of the elusive Anasazi, living in a community of caves high up in the canyons of northern Arizona in the twelfth century A.D., you would have mastered a number of clothmaking skills. You would spin the short, wild native cotton, and you would weave fine, soft plain-weave and twill blankets. You would invest them with beauty: you would embroider them with running-stitch designs; you would tie-dye them with colors extracted from rabbitbrush, cochineal insects, mineral pigments. And you would make objects of simple looping. You would ply cotton strands into a sturdy, slender cord, and you would loop a small bag carefully, firmly, to hold the shapely stones that were your medicine.

You would strip the soft tissues from sword-shaped yucca leaves and twist the remaining tough fibers into cord, which you would plait in the shape of your footprint. You would begin at the toe of this sturdy sole, working back and forth across the instep with soft cotton yarn and then around and up the leg, looping a sock just the shape of your foot. You would increase by making two loops in one loop of the previous row, decrease by looping around two loops of the previous row. Sometimes you would work small, bright bird feathers into your looping. You would fashion a looped net of human hair to snare a rabbit.

If you were an Indian woman of the highlands of

Ecuador (even today), you might spend countless hours of your life looping *shigras*, the bucket-shaped bags that serve as all-purpose carrying and storage containers in your home and village. You would buy bundles of cabuya fiber in the marketplace, fiber (from the heart of a giant maguey) that had been soaked and stripped and beaten. You would spin a long, fine yarn by rubbing small bundles of fiber against your thigh; you'd need perhaps 500 yards (457 m) of yarn for a shigra 12 inches (30.5 cm) deep and 16 inches

(40.6 cm) across. You might use the dried tip of a cabuya leaf for a needle, or you might purchase or barter for a steel needle.

You would start your shigra at the base, working round and round for several inches, twisting a new length of yarn seamlessly with the old as it ran out. Then you would begin making patterns in colors, working back and forth in each segment of the design and linking the different colored threads, dyed with natural or chemical dyes, where the pattern areas joined. You might finish a shigra in two weeks or two years. Your time would be interrupted with the needs of your children, meal preparation, tending the chickens, picking beans, or grinding corn.

Your designs might portray hunters or animals or birds. They might be the same patterns that your grandmother and her grandmother made. Or they might be simple bright triangles or rectangles of gaudy red, purple, orange,

The Ubiquitous Loop

LINDA LIGON



Simple looping.

green, and your thread might be a rough, commercially prepared sisal instead of the silky cabuya. In this case, you might sell your shigra to a middleman, who would take it to market for sale to tourists or for export.

But say, instead, that you were a young woman in nineteenth-century Italy. You might be employed in a lace workshop in Burano where needlepoint lace is made much as it was by your many-times-great-grandmothers in the fifteenth century. You would dress in pristine white, a long, fitted skirt and lawn blouse with leg-of-mutton sleeves, and sit in a row of other young women, elbow to elbow, dressed in just this fashion. You would hold a cylindrical pillow on your lap parallel with your legs (though you wouldn't speak of legs). To the pillow would be pinned a partially worked lace motif; your task would be to fill designated portions of the design with First Lace Stitch: simple looping. Your thread would be plied bleached linen, as fine as sewing thread, your needle, practically invisible. It would be imperative that your loops be consistent.

After having filled in the designated portions of the design, you would pass the lace on to another woman, one whose specialty might be Third Lace Stitch: three simple loops close together, a longer loop, and repeat; next row, three simple loops in the long loop, another long loop, repeat. Each of dozens of different stitches, many consisting of nothing more than a slightly different sequence of simple loops, would give a subtly different texture to the lace design, which you would work at six days a week, year after year.

Of course, there's more: an alpaca or llama wool skullcap, loosely worked in simple looping and fringed with a profusion of long, dark fake hair made of yarn: a ceremonial wig for a twelfth-century native of the southern coastal highlands of Peru. Carefully shaped points of simple looping encircling and securing a tassel on the beaded head-dress of an Afghani tribeswoman. A large, coarse bag of looped istle twine used to carry corn to market in the Guatemalan highlands. Tightly worked looping shaped to the oarlocks of an eighteenth-century rowboat to muffle the

creaking of stealthy oars. Cotton cord looped around a glass water cask to protect it from damage in a ship's hold.

And more: Simple looping can be elaborated with wraps, twists, and interlockings. It can be thought of as the precursor of nålbinding, cross-loop or needleknitting, knotted netting, or, at a stretch, any continuous-strand looped, interlooped, or knotted structure.

Looping is little practiced today in developed countries except as the ubiquitous buttonhole stitch in embroidery. It doesn't lend itself to mechanization and has been supplanted in handcrafts by knitting and crochet, which produce similar fabrics more speedily. The examples of its use that can be found in museums and ethnic markets

only hint at the vast quantities of looped goods that have served utilitarian and decorative purposes through the ages. ❖

ABOUT THE AUTHOR. *Linda Ligon is Interweave's founder and PieceWork's creative director.*

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This article originally appeared in the January/February 1994 issue of PieceWork.



Looped bag from the U-Bar Cave (LA 5689) in New Mexico. Animas Phase, A.D. 1200–1425. Collection of the Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs (www.miaclab.org). Catalog #26557/12. Photograph by Doug Kahn. Photograph courtesy of the Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs, Santa Fe, New Mexico.



ONLINE: A TREASURE POUCH IN SIMPLE LOOPING

Treasure pouch necklaces are made by the ancient technique of simple looping. Totems, tokens, and talismans—those small treasures take on such a special significance that we want to keep them with us. They belong in a pouch, a pocket, or a purse: some small, portable receptacle for precious things. These treasure pouches are an age-old solution to an age-old problem. For complete instructions to make your own treasure pouch, visit pieceworkmagazine.com; click on Free Projects & Articles, then on Unusual Techniques.



Tokens of Love

QUAKER PINBALLS

ERICA UTEN

London doctor John Fothergill (1712–1780), son of a Religious Society of Friends preacher, founded Ackworth School near Pontefract, West Yorkshire, England, in 1779. The school served as a boarding school for Quaker girls and boys. Still in existence, the school is primarily a day school with more than 500 students.—Editor

WHEN MOST GIRLS AND WOMEN regularly worked at needlework tasks, whether repairing or making linen for themselves and, perhaps, for others who employed them, or whether creating some ornamental work, pins always were essential tools. So, somewhere to keep pins safely and in good condition, particularly when houses did not benefit from central heating to keep damp at bay, was a necessity. Pinballs, pincushions, and pinwheels then always would be considered useful gifts—and there is something about the making of a simple, useful gift that provides a wonderful justification for taking time away from mundane and regulated domestic chores to create something that is pleasurable to the maker as well as the prospective recipient.

Pinball. Maker unknown. Knitted.
Silk. Ackworth School, West Yorkshire, England. 1790.
Unless otherwise noted, all photographs courtesy of R&J Holdsworth and Ackworth School.



There are letters in the Ackworth School archive that mention the making of pincushions. In one, Hannah Robinson, a local girl from Leeds, who was a scholar at Ackworth between 1807 and 1809, says that at school their “amusements were chiefly knitting pincushions in silk and beads, and skipping.”

In another letter, Caroline Stickney tells her mother that she has been buying gloves and other items and as a consequence has spent all her allowance. She hopes that by the sale of pincushions she has made that she will be able to repay a friend from whom she has had to borrow money. This suggests that there was a market for the pincushions within or outside the school.

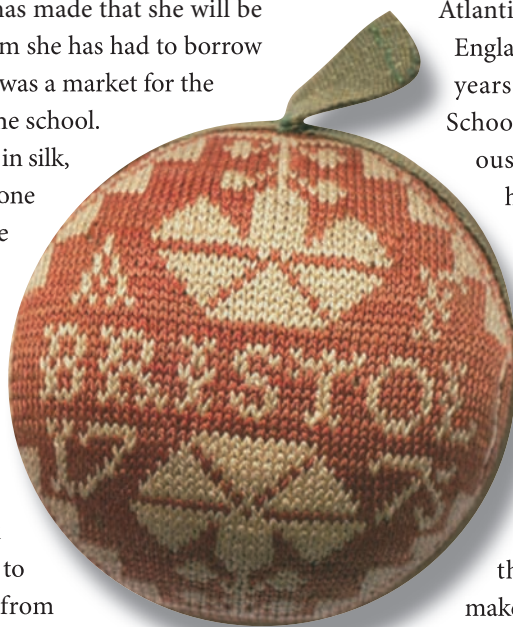
The pincushions were knitted in silk, usually in two different colors—one for the motif and another for the background. Patterns were taken from the repertoire of well-known medallion motifs. Did the girls read these patterns directly from their samplers (see the sidebar below) or from a pattern book? We cannot say, as no pattern book for the medallions has yet come to light. If they took the patterns from the samplers, then, because the motifs usually are stitched only in halves and quarters, the girls needed to be mentally agile to extrapolate the missing sections as they knitted.

What we call “Quaker pinballs” are not exclusive to Ackworth School, though there are many that do bear the

Patterns were taken from the repertoire of well-known medallion motifs.

school’s name (one example is shown on page 26). Nor do these pincushions originate with the school. The pinball shown below is a classic example. It clearly bears the place name Bristol—once a major seaport for Atlantic trade located in the southwest of England. Further, it is dated to 1775, four years before the founding of Ackworth School. Does this mean that the mysterious medallion samplers of Ackworth have their origins further afield?

Knitting the pieces for the outside of the pinballs is one thing, making them up into the finished article is another. We were fortunate to find that one of the pinwheels in the Ackworth collection had obligingly separated in another lifetime to reveal its interior. It was from this model that we were able to devise how to make our own. What is also special about this pinwheel is that the circular card template which has been used to shape one of the faces is inscribed to commemorate the wedding of Edward, Prince of Wales, to Alexandra, Princess of Denmark, on 10 March 1863. Do other pinballs and pinwheels hide similar inscriptions? ❖



Pinball. Maker unknown. Knitted. Silk. Bristol, England. 1775.

Ackworth School Samplers

In addition to several knitted pinballs, pincushions, and pinwheels in the collection of the Ackworth School, there are over 120 stitched samplers, dating from the eighteenth century. Jacqueline Holdsworth, owner of Needleprint, started the Ackworth School Sampler Fund in 2005 to conserve the Ackworth samplers and house them in proper controlled storage. All profits from the sale of books published by Needleprint, including *The Ackworth School Engagement Diary*, *The Pattern Book*, and *Quaker School Girl Samplers from Ackworth* by Carol Humphrey, are donated to the Sampler Fund. In addition, five samplers attributed to the Ackworth School recently were purchased from the open market and returned to the school’s collection. Needleprint currently is running an international Stitchalong of a Quaker sampler from the Ackworth School on the Needleprint blog. Participants make donations for downloading the stitching chart for the sampler, and the money goes to the Sampler Fund. So far, needleworkers from twenty countries are participating. Visit the company’s website at www.needleprint.com and the blog at <http://groups.yahoo.com/group/needleprint/>.

Groups only may see the Ackworth School’s needlework collection by appointment. Telephone the school’s bursar at 44 1977 611401 to discuss any visit prior to booking a trip.

A Quaker Pinball to Knit

ERICA UTEN



Some pinballs are truly spherical, but others are not, they are ovoid and flattened where the two halves are joined in the middle beneath the encircling braid. This is the model which has been used for the pinball shown here. If you are unable to make your own braid, purchased braid and ribbon may be substituted.

INSTRUCTIONS

Separate the thread into individual strands; wind back around a thread winder or paper or card roll, knotting the strands to each other as you go. On

MATERIALS

Au Ver à Soie Soie d'Alger, 7-strand 100% silk thread, 45 m (49 yds)/hank or 5 m (5 yds)/skein, #4633 Mauve (background) and Mode Off White (motif); knitting one side of a pinball will require about 35 m

(38 yds) of background color thread and about 18 m (19 yds) for the motif
Hiya-Hiya Needles, set of 5 double pointed, size 6-0 (.75 mm), 8 inches (20.3 cm)
Braided cord in desired

length
Lambswool or stuffing of choice

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

Finished size: 2 inches (5.1 cm) in diameter
Gauge: Exact gauge is not critical for this project

See page 51 for Abbreviations



Figure 1

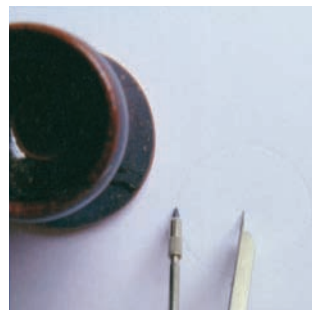


Figure 2



Figure 3

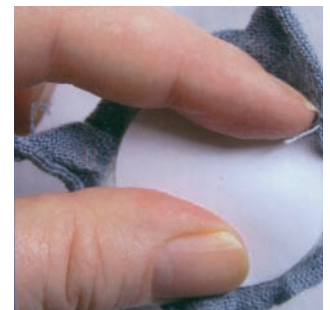


Figure 4

RS, work right to left; on LS, work left to right.

Following the chart, CO the required number of sts, remembering to add a 20-st margin each side and to work an extra 20 rows of St st before and after the main pattern. BO.

Making the Pinball

Figure 1: An egg cup provides an excellent form for a pinball. Measure its diameter.

Figure 2: Use this measurement to draw two circles on cardstock with a compass.

Figure 3: Press the knitting face down into the egg cup and fill with lambswool or other stuffing. The stuffing needs to be quite firmly compressed.

Figure 4: Place one of the cards over the stuffing and press down. You will need to keep this pressure applied while you complete the next stage.

Figure 5: Lace the edges of the knitting together over the reverse of the card.

Figure 6: It will not look very neat, but try to make the surface as flat as possible.

Figure 7: Repeat this process for the other side of the pinball. You will have two domed hemispheres.

Figure 8: Ladder-stitch the hemispheres together. Finish off by tying braid around the middle so that it rests in the valley formed between the two cards.

ABOUT THE AUTHOR AND DESIGNER. *Erica Uten of Schulen, Belgium, specializes in stitched miniatures; she had never knitted on such a small scale before taking up the challenge of Tokens of Love: Quaker Pinballs.*

Article and project adapted from Tokens of Love: Quaker Pinballs by Erica Uten (London: Needleprint, 2006) with permission. Tokens of Love: Quaker Pinballs is distributed in the United States by Lacis, Berkeley, California.

Cross-Stitch *the* Quaker Motif

Use the chart to cross-stitch the pinball motif. Our sample (shown at right) was worked over two threads on Zweigart's Fine Ariosa, 22-count 63% cotton/37% rayon fabric, in Pink, using Presencia Finca Mouline, 100% Egyptian cotton embroidery floss, in #0001 White.

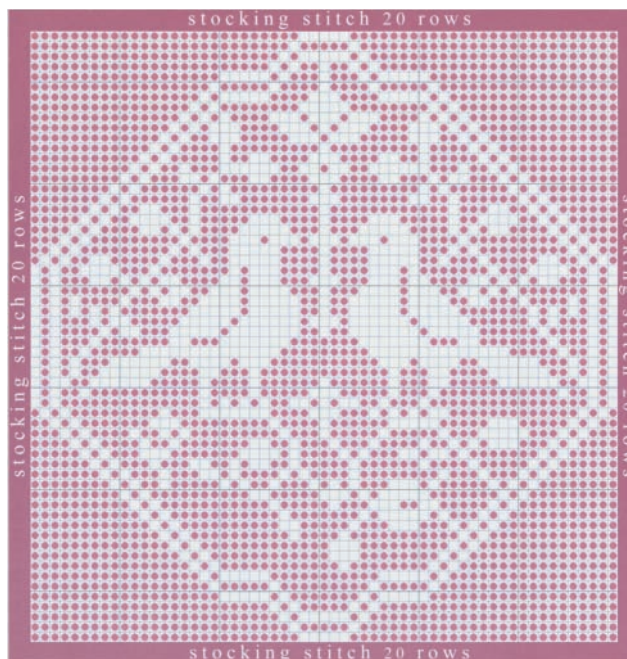


Chart may be photocopied for personal use.



Motif from Quaker pinball cross-stitched by Stephanie Griess on Fine Arioso fabric using Presencia embroidery floss. Photograph by Jason Reid.

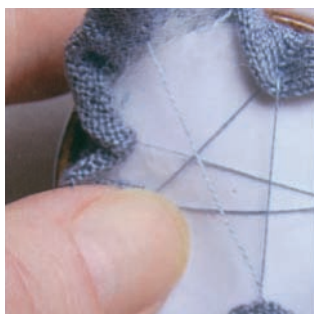


Figure 5



Figure 6



Figure 7

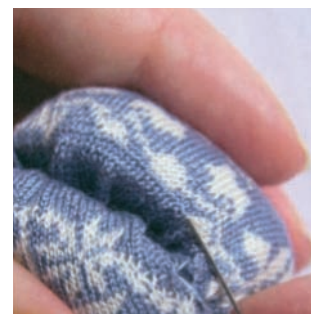


Figure 8



A Miniature Rug *to* Needlepoint

FRANK M. COOPER

This design is adapted from the end papers of Nathaniel Harris's book, *Rugs and Carpets of the Orient* (London: Hamlyn, 1977). The original rug was made in Kazakhstan, home for centuries to various nomadic tribes; the large, outlined, free-floating figures in the rug are hallmarks of Kazak rugs. The colors are bright and rich, with a liberal amount of green. The large center figure is perfectly balanced by smaller figures on all sides. The wide primary border contains crablike figures, as well as what seems to be a serrated and stylized leaf pattern. The guard stripes, which separate the main border from the field and other borders, are composed of the ubiquitous trefoil pattern and dotted lines.

INSTRUCTIONS

Frank M. Cooper's miniature Kazak rug. Photograph by Joe Coca.

Tape raw edges of the canvas with masking tape. Assemble stretcher bars into a rectangle 12 by 18 inches (30.5 by 45.7 cm). Attach the canvas to the stretcher bars with thumbtacks (about ½ to 1 inch [1 to 2 cm] apart) through the taped edges of the canvas.

Begin stitching 1½ inches (3.8 cm) in from the right side and top of the canvas, following the chart. Work all outlines and single straight rows in continental stitch; work large areas of patterning and the background in basketweave stitch.



MATERIALS

Zweigart Needlepoint Canvas, 18-count 100% cotton canvas, 1 piece
12 x 18 inches (30.5 x 45.7 cm)
Brown Sheep's Waverly Wool, 3-ply 100% Persian wool yarn, 164 yards
(150 m)/4 oz skein; see box below for colors and approximate num-
bers of 34-inch (86.4-cm) strands needed of each color
John James Needle, tapestry, size 24
FA Edmunds wooden needlework stretcher bars, 12 inches (30.5 cm)
and 18 inches (45.7 cm), 1 pair each
Masking tape
Needlework thumbtacks, 1 package
Needlepoint blocking board
Fabric glue, acid free

*Materials are available at needlework stores or from mail-order or on-
line resources.*

Finished size: 9 x 15 inches (22.9 x 38.1 cm)

NUMBER	COLOR	NUMBER OF STRANDS
1151	Brown	33
3032	Orange Red	43
4006	Ivory	18
4043	Gold	10
5052	Green	27

When stitching is completed, dampen the rug with water, using a spray bottle (do not soak it); pin it to the blocking board with thumbtacks, stretching the canvas so that it is flat and the corners are square. Let dry completely. Trim the canvas to ½ inch (1.3 cm) outside the stitching. Fold the extra canvas under and glue it in place with the fabric glue. Make a fringe at the two short ends of the rug by fastening lengths of yarn into the last row of the canvas with lark's head knots. Trim the fringe to desired length.

ABOUT THE DESIGNER. *Frank M. Cooper was a hospital administrator in Torrance, California, and a hospital consultant to the Presbyterian Mission in Iran in the late 1960s. He was introduced to petit point when asked by a niece to make a small rug for her daughter's dollhouse.*

Adapted from Oriental Carpets in Miniature (Loveland, Colorado: Interweave, 1994) by Frank M. Cooper.

Continental Stitch



Working right to left, start each stitch in the opening to the left of the previous one.



Start the second row by inserting the needle into the row below and turning your work 180 degrees.



Continue working right to left above the first row.



Work vertical stitches top to bottom.



Start the second row by inserting the needle into the row to the left and turning your work 180 degrees.



Continue working top to bottom.

Basketweave Stitch



Work the first row diagonally from top to bottom.



Start the second row by inserting the needle in the space directly below the last stitch.



Work the next row diagonally from bottom to top.



Key

- | | | |
|---|--|--|
| #1151—Brown | #4006—Ivory | #5052—Green |
| #3032—Orange Red | #4043—Gold | |

Stitch count: 161 x 273



Chart may be photocopied for personal use. Electronic color chart by Marc Owens.

A Miniature Lace Tablecloth to Knit for Titania's Tea Table

MARY FRANCES WOGEC

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in. . . .

—William Shakespeare,
A Midsummer Night's Dream, Act II, Scene I



Mary Frances Wogec's knitted-lace
tablecloth on a dollhouse table.
Photograph by Joe Coca.

Today, knitting with tiny needles and gossamer threads is the purview of a handful of miniaturists who create astonishingly small garments and decorative items. When knitting began, however, such fine gauges seem to have been the norm. Extant ecclesiastical gloves and relic purses from the fourteenth century were knitted with fine silk threads at gauges from 22 to 28 stitches per inch (about 8.8 to 11.2 stitches per cm). In the eighteenth and nineteenth centuries, knitters used silk or cotton threads and tiny glass beads to create beaded bags with as many as 18 stitches per inch (about 7.2 stitches per cm), and cotton and wool threads the size of sewing thread were knit with small needles into stockings, gloves, doilies, and mile after mile of exquisite lace edgings. Modern knitters marvel at the minuscule needles and vast reserves of patience required by the knitters of yore. Some of us also are challenged to take up needles and thread and try our hand at tiny gauges.

The end of the nineteenth century was a time when lace knitting was elevated to a popular art form. It was also an era when no piece of furniture was left unclothed, and accomplished knitters prided themselves on covering every available surface with the elaborate doilies, centerpieces, and tablecloths that appeared in ladies' magazines and pattern leaflets. German designers were especially prolific and inventive, and many of their patterns are still in print today (with out-of-print designs eagerly coveted by collectors). Inspired by the work of such artists as Christine Duchrow, Erich Engeln, Marianne Kinzel, and the master Herbert Niebling, whose work I am researching in preparation for an article to appear in the January/February 2010 issue of *PieceWork*, I offer to miniaturists this gossamer tablecloth, worked in fine threads with tiny needles. If you are not in the habit of inviting the queen of the fairies to tea, it could grace a doll's table or be framed as a tribute to your own fine needle skills.

INSTRUCTIONS

Notes: Separate the silk thread into single strands by pulling individual strands from the end of the unwound skein, winding the strands on an empty spool, bobbin, or piece of card as you go. Work slowly and patiently, especially with the last few strands. Knot the strands loosely as you wind the thread. I like to hide my knots behind a decrease, so I untie these loose knots at an opportune spot and make a splice with a weaver's knot.

Beginning a circular lace piece is always a bit tricky. To make things easier, try working over a small flat pil-

MATERIALS

Au Ver à Soie Soie d'Alger, 7-strand 100% silk thread, 5 m (5 yds)/skein, 1 skein of #F2 Crème
 Hiya-Hiya Needles, set of 5 double pointed, size 6-0 (.75 mm), 8 inches (20.3 cm)
 Crochet hook, size U.S. 10 or 12 (1.15 or 1.00 mm)
 Stitch markers, small (soldered jump rings in fine gauges, sold in bead shops, are perfect)
 Point protectors (rubber nuts sold for pierced earrings make excellent, lightweight point protectors)
 Pins, rustproof
 Pen, waterproof
 Magnifier, optional

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

Finished size: About 5½ inches (14 cm)
 Gauge: 14 sts = 1 inch (2.5 cm) in St st, lightly blocked

See page 51 for Abbreviations

low. For the first few rounds, let the knitting rest on the pillow and turn the pillow rather than trying to hold all the needles in your hands to move from one needle to the next. A velvet pillow cover will keep things from sliding around, and a dark color will make it easier to see your work. Dropped stitches can be disheartening. A very fine crochet hook is helpful, but in this case, prevention is the best strategy. To prevent losing stitches at the end of needles, cap the ends with point protectors when you put your work aside. Keeping point protectors on every end but the two you are using will prevent the horror of pulling the wrong needle out of your work or having a needle slither to the floor.

CO 5 sts, using the crochet hook: Make a circle with the thread around your index finger and work a sc into the thread circle; keep that st on the hook while making another sc into the circle (see Figure 1). When 5 sc lps are on the hook, sl them one by one onto dpns: two on the first needle, one on the second, two on the third. Work, following the chart or the instructions below. After a few rnds, rearrange the stitches to incorporate the fifth needle. (It is easiest to spot the beg of a rnd if you put each rep on a separate needle, with the first and last reps on a single needle, separated by a stitch marker.)

Rnd 1: K.

Rnd 2 and all even rnds unless specified: K all sts.

Rnd 3: *Yo, k1; rep from * to end—10 sts.

Rnd 5: *K1, yo, k1; rep from * to end—15 sts.

Rnd 7: *P1, [k1, yo, k1] into same st, p1; rep from * to end—25 sts.

Rnd 9: *P1, k1, [k1, yo, k1] into same st, k1, p1; rep from * to end—35 sts.



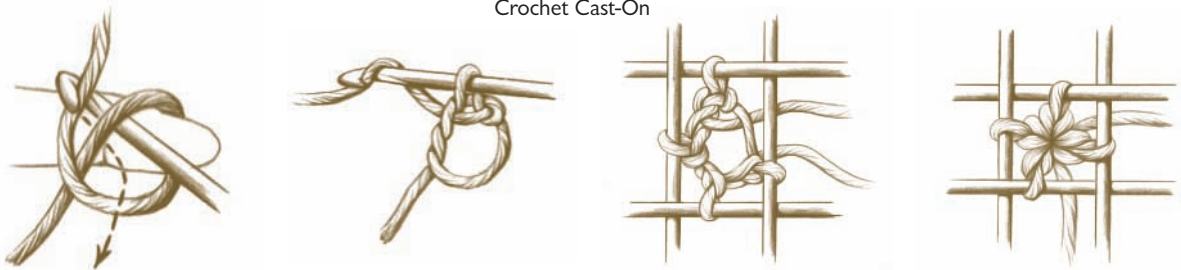
The knitted lace tablecloth in process.
 Photograph by Joe Coca.

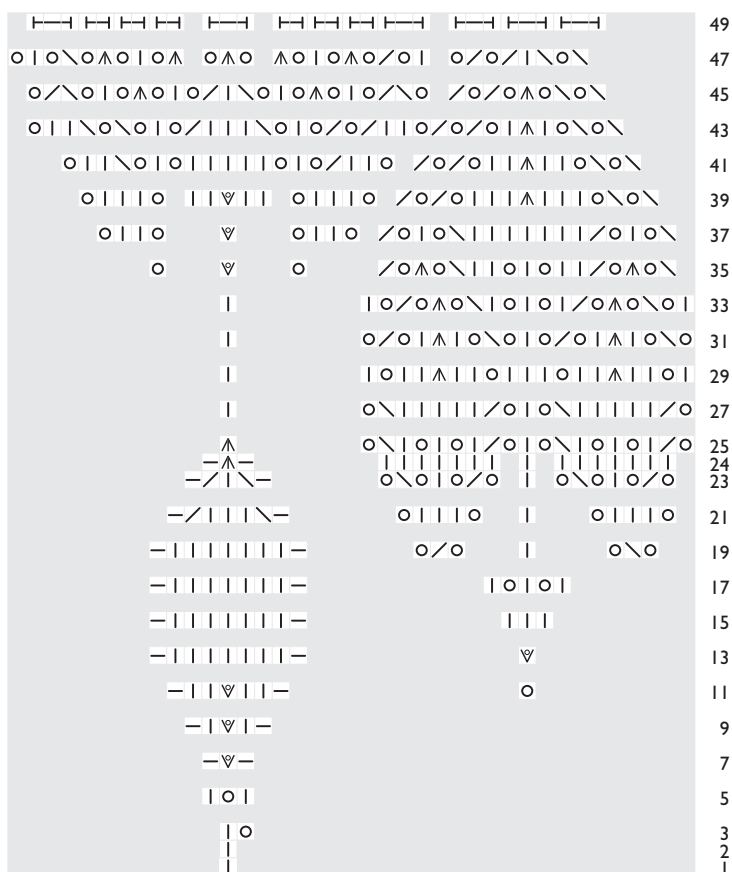
Rnd 11: *Yo, p1, k2 [k1, yo, k1] into same st, k2, p1; rep from * to end—50 sts.
Rnd 13: *[K1, yo, k1] into same st, p1, k7, p1; rep from * to end—60 sts.
Rnd 15: *K3, p1, k7, p1; rep from * to end—60 sts.
Rnd 17: *K1, yo, k1, yo, k1, p1, k7, p1; rep from * to end—70 sts.
Rnd 19: *Yo, ssk, yo, k1, yo, k2tog, yo, p1, k7, p1; rep from * to end—80 sts.
Rnd 21: *Yo, k3, yo, k1, yo, k3, yo, p1, ssk, k3, k2tog, p1; rep from * to end—90 sts.
Rnd 23: *Yo, k2tog, yo, k1, yo, ssk, yo, k1, yo, k2tog, yo,

k1, yo, ssk, yo, p1, ssk, k1, k2tog, p1; rep from * to end—100 sts.

Rnd 24: *K15, p1, sl 1 k2tog pss0, p1; rep from * to end.
Rnd 25: *Yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, k1, yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, sl 1 k2tog pss0; rep from * to end—100 sts.
Rnd 27: *Yo, k2tog, k5, ssk, yo, k1, yo, k2tog, k5, ssk, yo, k1; rep from * to end—100 sts.
Rnd 29: *K1, yo, k2, sl 1 k2tog pss0, k2, yo, k3, yo, k2, sl 1 k2tog pss0, k2, yo, k2; rep from * to end—100 sts.
Rnd 31: *Yo, ssk, yo, k1, sl 1 k2tog pss0, k1, yo, k2tog, yo, k1, yo, ssk, yo, k1, sl 1 k2tog pss0, k1, yo, k2tog, yo, k1; rep from * to end—100 sts.
Rnd 33: *K1, yo, ssk, yo, sl 1 k2tog pss0, yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, sl 1 k2tog pss0, yo, k2tog, yo, k2; rep from * to end—100 sts.
Rnd 35: *Ssk, yo, sl 1 k2tog pss0, yo, k2tog, k2, yo, k1, yo, k2, ssk, yo, sl 1 k2tog pss0, yo, k2tog, yo, [k1, yo, k1] in same st, yo; rep from * to end—110 sts.
Rnd 37: *Ssk, yo, k1, yo, k2tog, k7, ssk, yo, k1, yo, k2tog, yo, k2, yo, [k1, yo, k1] in same st, yo, k2, yo; rep from * to end—140 sts.
Rnd 39: *Ssk, yo, ssk, yo, k3, sl 1 k2tog pss0, k3, yo, k2tog, yo, k2tog, yo, k3, yo, k2 [k1, yo, k1] in same st, k2, yo, k3, yo; rep from * to end—160 sts.
Rnd 41: *Ssk, yo, ssk, yo, k2, sl 1 k2tog pss0, k2, yo, k2tog, yo, k2tog, yo, k2, k2tog, yo, k1, yo, k5, yo, k1, yo, ssk, k2, yo; rep from * to end—160 sts.
Rnd 43: *Ssk, yo, ssk, yo, k1, sl 1 k2tog pss0, k1, yo, k2tog, yo, k2tog, yo, k2, k2tog, yo, k2tog, yo, k1, yo, ssk, k3, k2tog, yo, k1, yo, ssk, yo, ssk, k2, yo; rep from * to end—170 sts.
Rnd 45: *Ssk, yo, ssk, yo, sl 1 k2tog pss0, yo, k2tog, yo, k2tog, yo, ssk, k2tog, yo, k1, yo, sl 1 k2tog pss0, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, sl 1 k2tog pss0, yo, k1, yo, ssk, k2tog, yo; rep from * to end—160 sts.
Rnd 47: *Ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k1, yo, k2tog, yo, sl 1 k2tog pss0, yo, k1, yo, sl 1 k2tog pss0, yo, sl 1 k2tog pss0, yo, sl 1 k2tog pss0, yo, k1, yo, sl 1 k2tog pss0, yo, ssk, yo, k1, yo; rep from * to end—150 sts.
Rnd 49: *[Cluster3] 4 times, [cluster2] 3 times, cluster3, [cluster2] 3 times, cluster3.

Figure 1
 Crochet Cast-On





- Key
- On odd rnds, no st; on even rnds, work sts as they appear
 - | k
 - yo
 - p
 - ▽ (k1, yo, k1) in 1 st
K1, leave on needle, yo, then k again into same st to make 3 sts from 1
 - ↘ ssk
Sl 1 st as if to k, sl another st as if to k, insert left-hand needle into front of these 2 sts and k them tog
 - / k2tog
 - ▲ sl 1 k2tog pss0
 - |— Cluster 3
Insert crochet hook as if to p into the next 3 sts on the needle, draw the thread through all 3 sts and make a sc
 - |— Cluster 2
Insert crochet hook as if to p into the next 2 sts on the needle, draw the thread through both sts and make a sc

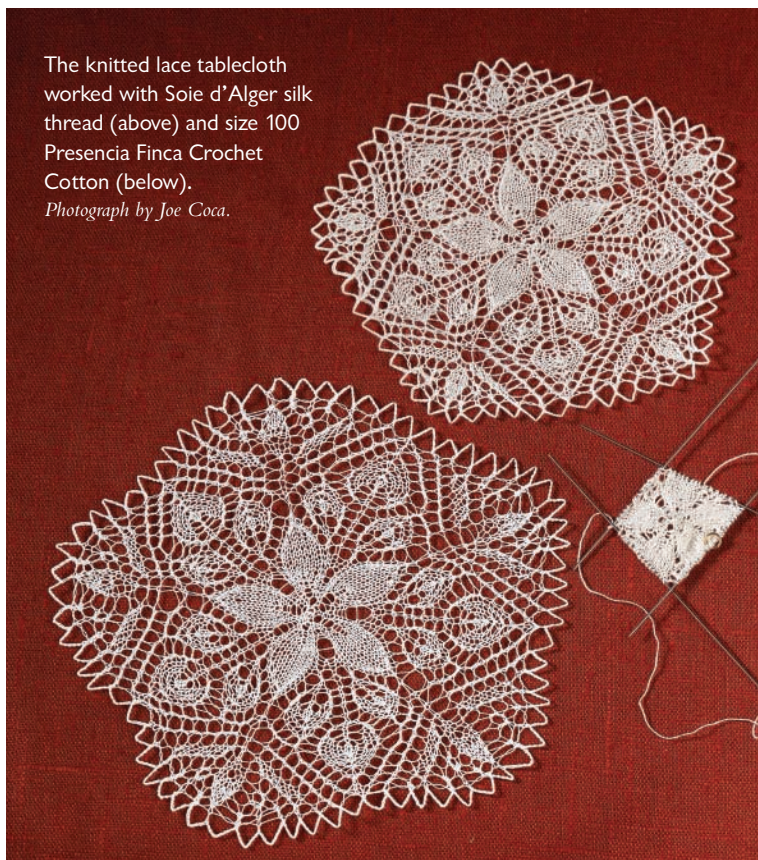
Chart may be photocopied for personal use.

CO 5 sts

After Rnd 48, the work is bound off in Rnd 49 with a crocheted-loop edging as follows: Insert the crochet hook as if to p into the final k st of Rnd 48, remove m, insert the hook into the next 2 sts, draw the thread through all 3 sts and make a sc. Ch 8 sts, then make another sc “cluster” through the next 3 sts, ch 8 sts, and so on, removing ms as you go. The cluster symbols in Rnd 49 indicate which sts are to be crocheted tog. After the final cluster, ch 8 and work a sl st into the first sc, tie off the thread, and weave in the end with a crochet hook or fine tapestry needle.

Soak the tablecloth in cool water and squeeze (do not wring) out excess water. Draw a circle the finished size of the tablecloth with the pen on a piece of paper. Divide the circle into 5 equal segments. Place the tablecloth on the circle and block out the crochet chain points with the rustproof pins.

ABOUT THE DESIGNER: *Mary Frances Wögec, an avid knitter since she first learned at age eight, has been knitting lace ever since she discovered the magic that can be wrought by strategically placed holes. Encounters with antique knitted lace have inspired her to try her hand at ever tinier needles. She lives in Point Richmond, California, with two kitties who think that a warm lap, shiny needles, and dancing string represent cat heaven.*



The knitted lace tablecloth worked with Soie d'Alger silk thread (above) and size 100 Presencia Finca Crochet Cotton (below).
Photograph by Joe Coca.

Crewel or Jacobean? A Confusion of Terminology

MERYL A. FRIEDBERG AMBROSE



ARE JACOBEAN EMBROIDERY and crewelwork synonymous? Confusion arises because much Jacobean embroidery originally was worked in the tightly twisted two-ply worsted wool known as crewel yarn. But needleworkers had been using crewel yarn for centuries before Jacobean designs evolved. As a result, many think that the terms crewelwork and Jacobean work are interchangeable. They are not. A look at the history of needlework in England can shed light on the subject.

Before the sixteenth century, needlework in England was very costly. Male professionals stitched most of it for the Roman Catholic Church; small quantities were produced for the clothing and home decoration of royalty and

Pair of mittens. Maker unknown. Embroidered, Jacobean design. Silk, silver, and silver-gilt thread; silk velvet and satin. England. 1600. Collection of the Victoria and Albert Museum. (2006AP2697-01). Photograph © V&A Images/Victoria and Albert Museum, London.

near royalty. The plundering of the churches during the English Reformation in the reign of Henry VIII (1491–1547) resulted in the redistribution of much of the existing church needlework to highly placed wealthy laymen and redirected the main purpose of needlework toward domestic use. By this time, steel needles had made their way to England, and their sharp tips made needlework easier than had been possible with needles made of bone, ivory, or wood. With the availability of steel needles and the change in focus toward creating fashionable decoration, many women of high station began learning to embroider. Most used wool, linen, or silk threads on linen, silk, or wool grounds. Cotton, common in India and the Middle East, was rare and extremely expensive in England. In the few pieces from this period in English collections that incorporate cotton, either the cotton was mixed with linen in the weave of the cloth or the work had been executed by male professional embroiderers in India, and then exported to the aristocracy in England or continental Europe.

CREWEL EMBROIDERY

Descriptions in the Bible include items decorated with wool; fragments found in Mongolia date to at least the first century A.D. The use of wool yarn for needlework dates to A.D. 400 in England; “cruell” is an old Welsh word for “wool.”

Any needlework that uses crewel yarn is called crewelwork, no matter the design or technique. There are no special crewel stitches; the standard embroidery stitches for a particular style of needlework are used. One famous example of crewel embroidery that predates Jacobean design, the Bayeux Tapestry, which depicts the Norman conquest of England and the Battle of Hastings in 1066, is worked in wool yarn on a linen ground using outline and stem stitches and couching. England’s Queen Elizabeth I (1533–1603) and Queen Mary Stuart of Scotland (1542–1587) were known for their embroidery, and both worked with wool yarns or silk or linen threads on linen, silk, or wool canvas grounds. During the next three centuries, several styles of needlework utilized wool yarn. In the 1960s and 1970s, crewelwork again became widely popular. Books on the subject came out, and numerous manufacturers offered crewelwork kits.

Today, crewel yarn in a wide variety of colors, books, classes, and kits are all readily available. Typing “crewelwork” into an Internet search engine will result in more than 70,000 hits.



Bed hanging worked by Abigail Pett. Crewelwork, Jacobean design. Crewel yarn; linen and cotton ground. England. Late seventeenth century. About 77¾ x 40 inches (197 x 102 cm). Collection of the Victoria and Albert Museum. (2006AM8426-01).

Photograph © V&A Images/Victoria and Albert Museum, London.

Jacobean design from a kit worked by the author. Embroidered. Crewel yarn. About 11½ by 11½ inches (29 x 29 cm). 1968. Photograph courtesy of the author.



JACOBEOAN EMBROIDERY

The embroidery style known now as Jacobean arose in Great Britain in the seventeenth century during the reign of James I (1566–1625) (“James” is “Iacobus” in Latin). At this time, trade with China was developing and increasing, and English embroidery design began to show the influence of designs found on Chinese export pieces such as chinaware and painted fabrics known as palampores. (Ironically, the palampores often were based on designs sent by the Dutch East India Company to China; many of these designs were based on items imported from China.) This resulted in a style not really Chinese nor really English, but influenced by both—a style which would be called Jacobean. These designs were floral and flowing and often contained a Tree of Life, animals, insects, and/or fruits.

Among the stitches used were satin, long-and-short, cross-, chain, split, buttonhole, outline, stem, herringbone, Cretan, and fly, as well as French and bullion knots, and couching. Common colors included greens, blues, and browns; yellows, black, grays, and reds were used sparingly. Typically, Jacobean embroideries were worked in crewel yarn on a linen ground in twill weave, although some pieces used silk thread on linen or silk. It is the early and common use of crewel yarn in the execution of Jacobean designs that has led to the confusion in terminology referred to earlier. Many of the early

Jacobean pieces were large—bed hangings, draperies, and wall panels—but the designs also were used on clothing, primarily jackets and gloves or mittens.

In the last decades of the seventeenth century, Jacobean design gradually fell out of favor. A resurgence occurred in the early eighteenth century during the reign of Queen Anne (1665–1714), and its popularity continued for most of the century (many American “colonial” designs of this period are actually Jacobean). Besides bed hangings and draperies, eighteenth-century Jacobean design also decorated chair coverings, pockets (worn separately by women under a gown), petticoats, and stomachers (separate triangular pieces attached to the center front of bodices). The same stitches and colors were used as in the earlier period with the same crewel yarn or silk or linen thread on the same grounds. Also popular at this time were Jacobean designs worked in tambour embroidery, a technique using various threads and a hook.

With the invention in 1801 of the Jacquard loom, all designs, including Jacobean, could more easily and cheaply be woven into cloth, greatly reducing the need for surface embroidery. Hand embroidery and Jacobean motifs persisted, however, particularly in Berlin work, an embroidery technique very popular in the

nineteenth century. In the 1890s in Deerfield, Massachusetts, surface embroidery in general and Jacobean design in particular returned in popularity and excelled with the establishment of the Deerfield Society of Blue and White. Society members worked the Jacobean motifs in linen thread on linen ground. The renewed interest in embroidery and Jacobean designs continued into the 1920s. Jacobean embroidery once again surged with the emergence of the Colonial Revival style of decorating in the 1930s, and its popularity continued into

the 1960s and 1970s, accompanied by the production of kits containing Jacobean designs and, usually, crewel yarn. I worked the Jacobean design shown above from a kit in 1968, using crewel wool, when I was fifteen.

Today, Jacobean designs with their flowing lines and stylized images of nature flourish, whether they are reproductions, using the same types of threads, grounds, and stitches as the originals, or reworked for other techniques. A Jacobean design project worked in the small-scale technique of punchneedle embroidery follows this article.

*Typically,
Jacobean
embroideries were
worked in crewel
yarn on a linen
ground in twill
weave...*

CREWEL OR JACOBEAN

In summary, crewel embroidery or crewelwork is any embroidery that uses wool (crewel) yarn, whatever the design or technique. An embroidery with a Jacobean design that is worked in other than crewel yarn is not crewelwork but is nonetheless Jacobean. The confusion is put to rest! ❖

ABOUT THE AUTHOR. *Taught by her great-aunt, Meryl A. Friedberg Ambrose has been embroidering since age five. She demonstrates historic embroidery and is a board member of her local chapter of the Embroiderers' Guild of America, a dollmaker, and an American Revolutionary War-era reenactor. She is an accountant who lives on Long Island with her husband, Robert, an artist, needleworker, and needlework designer.*

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A Jacobean Floral Design in Miniature Punchneedle Embroidery

ROBERT R. AMBROSE

Punchneedle embroidery has been around for many years, but miniature punchneedle embroidery recently has become popular. With a unique needle and only one simple stitch, anyone can learn the technique in minutes, but the results can be spectacular!

The needle is hollow; the thread flows through the needle, and the needle is punched through the surface of the fabric and drawn back up and out. The result is a loop on the underside of the cloth; these loops form the design. The cloth preferred by most punchneedlers is weavers cloth. This tightly woven fabric is very forgiving when it comes to correcting mistakes, if any are made. The work is done in an embroidery hoop with a lip around the edge that will hold the fabric drum tight as it is punched.

There are several different punchneedles on the market, and they generally are sold in sets with varying capacities for the number of strands of embroidery floss, thread, or yarn. Commonly, needles come in one-strand, two/three-strand, and six-strand sizes. Some companies offer sizes in between and larger. The sizes and shapes of the punchneedle from the different manufacturers vary and the choice is a matter of preference. Gauge is the length



Robert R. Ambrose's miniature punchneedle embroidery of a Jacobean design. Photograph by Joe Coca.

MATERIALS

6-strand 100% cotton embroidery floss, 8 m (8.7 yds)/skein, 1 skein each of the colors listed in the box below
Weavers Cloth fabric, 1 piece 8½ x 11 inches (21.6 x 27.9 cm), Khaki
Punchneedle, 2/3-strand size
Susan Bates Hoop-La Embroidery Hoop with lip, 6 inches (15.2 cm) in diameter

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

Finished size: 3 x 3 inches (7.6 x 7.6 cm)

PRESENCIA FINCA MOULINE	DMC	COLOR
#1661	#3831	Rose
#1984	#3722	Dark Pink
#1996	#355	Dark Red
#2147	#3354	Dusty Rose
#2171	#814	Garnet
#3229	#3842	Dark Blue
#4478	#367	Pistachio Green
#4906	#986	Dark Green
#7139	#676	Light Gold
#8390	#822	Beige

of the loop that a needle will punch and most needles offer a way to change the gauge by varying lengths of plastic tubing on the needle or a mechanical device built into the needle.

Miniature punchneedle embroidery is durable; properly formed stitches are held tightly in the weave of the background cloth and will not come out with ordinary use. It may be used to embellish garments, accessories, or quilts. It also is ideal for dollhouse accessories such as miniature rugs, bedspreads, and pillows.

This design is based upon classic Jacobean embroidery design. Punchneedle embroidery is worked on the back of the cloth and the design is formed on the front. For the finished design to be correct on the front, the pattern must be traced on the back of the cloth. All of the stitches in this pattern are worked with two strands of embroidery floss and a two/three-strand punchneedle set at ¼-inch (6.3-mm) gauge. Gauge is measured from the back

of the eye of the needle to the end of the gauge tube or handle. A ¼-inch (6.3-mm) gauge will result in a ⅛-inch (3.2-mm) long loop resulting in a firm, short nap. The longer the gauge used, the loopier the effect.

TECHNIQUE

Separate a length of floss 12 to 36 inches (30.5 to 91.4 cm) long into 2 strands. Thread the needle in 2 steps: First, pass the special long wire needle threader through the tip of the needle and out the back of the handle; the floss is passed into the threader over the handle and then pulled through the hollow needle and out the tip. Next, pass the threader through the eye of the needle from the back side of the tip and out the cut side of the bevel; the thread is passed through the end of the threader and then pulled through the eye. The needle is now threaded with the floss coming down through the handle, out the tip of the needle, and through the eye. Leave a 1-inch (2.5-cm) tail, hanging from the back of the tip of the needle.

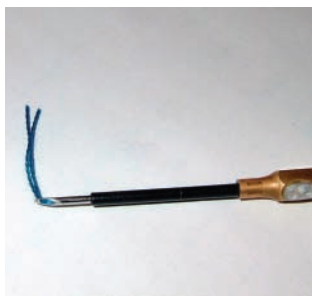
Transfer the design to the back of the fabric. Place the fabric in the hoop with the design on top. Pull the fabric drum tight in the hoop; do not remove the fabric from the hoop until the entire piece is completed.

Punch from the center of the pattern out. This will allow the loops to come together properly. Individual rows will not look like much, but once the rows are complete, the design will take shape.

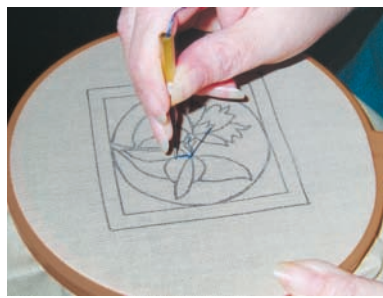
Hold the threaded needle straight up and down, perpendicular to the cloth; do not hold it slanted as with a pen or pencil. The stitch is a simple motion of pushing the tip of the needle through the cloth all the way down to the gauge tube or handle and pulling back up again until the tip is just out of, but still touching the cloth. Move the needle ahead a thread or 2 of the weave of the background fabric and punch in again. Repeat this process until a row of a section is filled or the thread needs to be replaced. Stitch in the direction of the bevel cut of the needle. Some needles are marked so that you always know



Supplies assembled and pattern transferred to cloth.



Punchneedle threaded.



Punching.



First section filled in as seen while punching.

All in-process photographs by the designer.



First section seen from finished side.



Flower design completed as seen while punching.



Flower design completed in hoop as seen from finished side.



Close-up of flower design as seen from finished side.

where the bevel is. Punch forward of the bevel or side to side. Never punch with the back of the needle tip or the stitches will pull out. After a few stitches are completed, clip the starting tail even with the cloth. When a row is complete, turn the hoop in the direction of the next row, with the needle still in the cloth, and resume stitching about 1 needle width apart from the previous row. To end a section, punch into the cloth, place the tip of a finger on the stitch and carefully withdraw the needle out of the cloth. Clip the thread coming from the cloth right at the base. When the thread needs to be replaced, do the same as for ending a section, before the thread runs out to avoid stray threads sticking through the finished embroidery.

When the pattern is complete, you will see that the design on the back of the cloth is as detailed as the finished design on the front. Finishing is done as with any other embroidery. It may be mounted and framed as is the example shown here, worked into a quilt, or appliquéd onto a garment or accessory.

INSTRUCTIONS

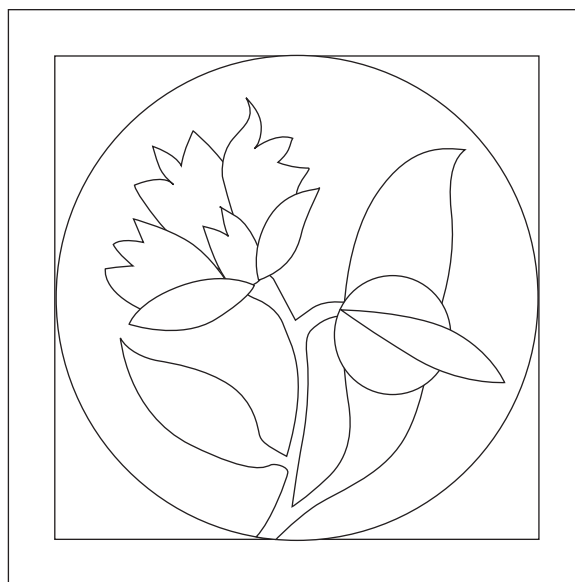
Using #3229/3842, punch the outline of the 2 flower petals on the right side; then fill in these petals. Using #7139/676, outline the right-side flower center petal of the above flower and fill in. Using #4906/986, punch the stem. Using #4478/367, outline and fill in each leaf. Using #1661/3831, outline and fill in the outer 2 lower petals of the left flower. Using #1996/355, outline and fill in the lower middle petal of the left flower. Using #2171/814, outline the upper 3 petals of the left flower. Take 1 strand of #1984/3722 and 1 strand of #2147/3354, place them together, and thread them both into the needle together (this will blend the thread colors). Using this blend, punch the inside of the outline of each of the upper 3 petals; then fill in the 3 petals. Using #8390/822, outline the circle and around the floral design; then fill in the circle. Using #3229/3842, punch the outline of the inside of the border. Using #3229/3842, fill in the 4 corners around the circle. Using #2171/814, punch the outside outline of the border; then fill in the border.

Hold the front of your finished work up to the light and check for any missing stitched areas. If there are any obvious areas that were missed, go back and punch a few stitches to fill in. Take the embroidery out of the hoop. Frame or finish as desired.

ABOUT THE DESIGNER. Robert R. Ambrose is a punchneedle embroidery designer and teacher whose award-winning work has been gallery exhibited. His patterns are available on the Internet at www.popgoestheneedle.com.



Completed design as seen from working side.
Photograph by the designer.



Pattern may be photocopied for personal use.

PIECEWORK'S Brooch Contest 2009
Grand-Prize Winner
*The Butter"scotch" Brooch and
Earrings to Needlepoint*

SHARLOTTE A. DEVERE



Sharlotte A. DeVere's
needlepoint brooch and ear-
rings. The brooch was the
grand-prize winner in *Piece-
Work's Excellence in Needle
Arts Awards—Brooches 2009*.
Photograph by Ann Swanson.

The Butter “scotch” brooch design resulted from a series of experiments with stitches other than tent (continental) on silk gauze while I was developing classes using this specialty fabric (for more on silk gauze, see the sidebar on page 46). As I played with the Scotch stitch using DMC Color Variations floss, it was fun to observe how well the color changes worked on so fine a ground fabric. I added beads to the design for a bit of glitz and beaded fringe for movement. You may wish to experiment with other color combinations, use silk floss to add sheen, blending filament for sparkle, or develop your own beaded edging and fringe.

MATERIALS

DMC Color Variations, 6-strand 100% cotton embroidery floss, 8 m (8.7 yds)/skein, 1 skein of #4130 Chilean Sunset
 Wichelt Imports Mill Hill Beads, 1 package each of small bugle beads #72053 Nutmeg and 11/0 seed beads #02042 Matte Pumpkin and #02034 Autumn Flame
 Kreinik silk gauze, 40-count, 100% silk, 1 piece 3 x 3 inches (7.6 x 7.6 cm) mounted in a matboard frame or supported with muslin and mounted in a small hoop (the brooch and earrings were stitched within a working area of 2½ x 2½ inches [6.3 x 6.3 cm], with a ½-inch [1.3-cm] allowance around each piece; if you prefer a larger border, increase the gauze size accordingly)
 John James Needles, tapestry, size 28, and tapestry-pointed beading, size 10

Sewing thread, off white and color to match Ultrasuede
 Nymo Beading Thread, color to match beads
 Skirtex (a nonwoven buckram interfacing for upholstery), 1 piece 3 x 3 inches (7.6 x 7.6 cm)
 Ultrasuede, black or coordinating color, 1 piece 3 x 3 inches (7.6 x 7.6 cm)
 Pin back, 1 inch (2.5 cm) long
 Ear wires, gold
 Jewelry or super-strength craft glue

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

Finished size: Brooch, ½ x 1½ inches (1.3 x 3.8 cm); earrings, 2 squares, each ½ x ½ inches (1.3 x 1.3 cm)

INSTRUCTIONS

Notes: A pattern unit is comprised of four reversed Scotch stitches. One square element is comprised of four pattern units. Each earring is comprised of one square element framed with two rows of cross-stitch. The brooch is comprised of three square elements separated from one

another by three-row columns of cross-stitch; the three square elements together are framed with two rows of cross-stitch. Use the tapestry needle and single strands of floss for stitching the design. Use the beading needle and the Nymo beading thread to attach beads, create the fringe, and attach the ear wires. Use the sewing thread for finishing.

Work in the following order:

Starting in the upper left corner of the silk gauze, measure ⅜ inch (1.6 cm) in from the side and ⅝ inch (1.6 cm) down from the top to find the starting point for the first earring. Following the stitch diagram (Figure 1), complete one pattern unit. Work three more pattern units—

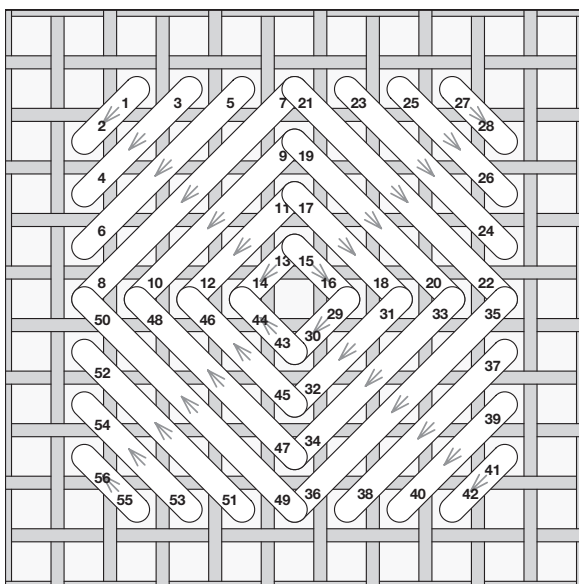


Figure 1
 Pattern unit: reversed Scotch stitch. Bring the needle up at the odd numbers; go down at the even numbers.

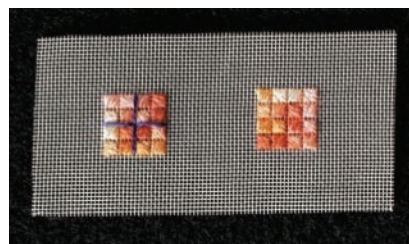


Figure 2
 Four pattern units form one earring or one square element of the brooch; the blue straight stitches in the sample above are for illustrative purposes to define the four pattern units.

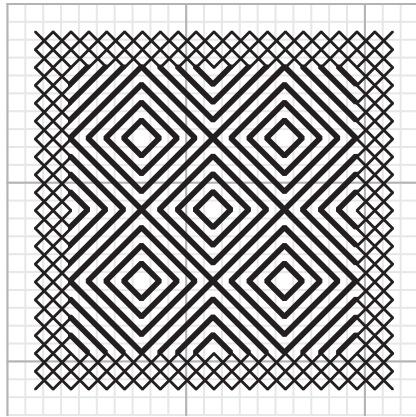


Figure 3
Line drawing illustrating one square element and the cross-stitch border of an earring.

one to the right of the first and two below—to complete one square element (Figure 2). Surround the square element with two rows of cross-stitch worked over one thread of the gauze (Figure 3). Leaving a $\frac{5}{8}$ -inch (1.6-cm) space to the right of the first earring, stitch the second earring.

Measure $\frac{5}{8}$ inch (1.6 cm) down from the bottom left corner of the first earring to find the starting point for the brooch. Work three square elements separated by three-row columns of cross-stitch; surround the three elements with two rows of cross-stitch to complete the brooch (Figures 4 and 5).

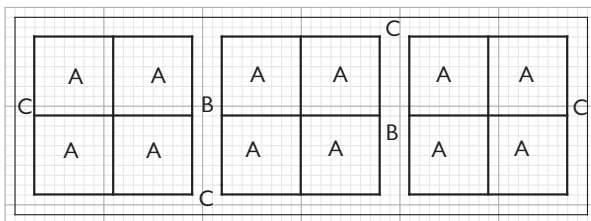


Figure 5
A = reversed Scotch stitch; B = column of cross-stitch, three stitches wide; C = border of two rows of cross-stitch; each square on the chart equals one thread of the silk gauze.

Finishing

Carefully cut the gauze away from the mat or muslin support, as close as possible to where it is attached (Figure 6). Photocopy the stitched pieces for use as patterns for the interfacing and backings.

Leaving an allowance of eight gauze threads around each shape, cut out the individual pieces. Clip excess gauze off the corners of each piece (Figure 7) and finger-press the allowances to the back.

Cut the earrings and brooch images from the photocopy and trim them to fit inside the design areas of the corresponding stitched pieces. Using the photocopied images as patterns, cut three pieces from the interfacing. Trim away the excess interfacing so the allowances can be

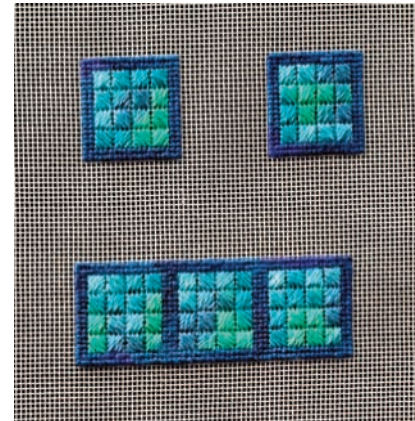


Figure 4
Earrings and brooch stitched.

folded back easily; clip off each corner to prevent sharp points from poking through the corners of the finished brooch and earrings (Figure 7).

Fold the gauze around the interfacing, miter the corners, and lace the allowances across the back with the sewing thread (Figure 7, lower right). If desired, use a Micron pen in a matching color to tint the interfacing and silk gauze around the edges before beading.

A Silk Gauze Primer

Silk gauze is a 100 percent filament silk, interlock-weave canvas that is available in various thread counts. Most common are 32 and 40 count, although counts from 18 to 112 threads per inch (about 7.2 to 44.8 cm) also are manufactured. Most silk gauze is ivory or cream colored; some manufacturers do produce it in black and other colors.

Silk gauze is an expensive material that currently retails for about \$120 per yard (0.9 m). You can, however, purchase the gauze in small pieces; some suppliers sell it mounted in matboard frames, ready for stitching. If you prefer to mount it yourself, two methods are outlined below. In either case, carefully determine the finished size of the piece to be stitched and add an adequate border for finishing.

Mounting a small piece of gauze in acid-free matboard provides an easily portable, rigid, and secure means of support. If the gauze is larger than 5 by 7 inches (12.7 by 17.8 cm), it is better to sew the gauze to a piece of muslin (or other sturdy fabric) and mount it in a hoop or on a frame. This will allow you to adjust the tension of the stretched fabric as needed. You also may find this mounting method preferable for smaller pieces of gauze.

To mount gauze in matboard, determine the size of the window needed by adding together the project's finished size, a generous border allowance for finishing, and an additional $\frac{1}{4}$ to $\frac{1}{2}$ inch (6.3 mm to 1.3 cm) to facilitate removing the finished piece from the mat. Cut, or have a professional framer cut, a bevel-edged window with the necessary dimensions into the center of a piece of matboard 1 to 2 inches (2.5 to 5.1 cm) wider than the window on all sides. For extra rigidity, cut two identical pieces of matboard. Cut the gauze 1 inch



Figure 6
Layout and cutting the gauze from the matboard frame.

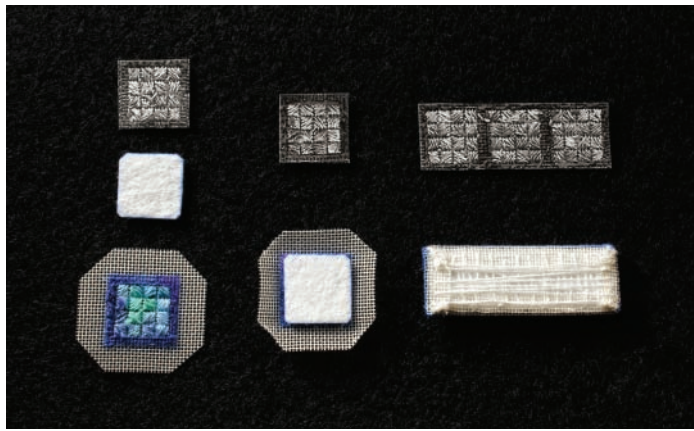


Figure 7
The photocopies, interfacing cut to size, and the steps for trimming, folding, and lacing the silk gauze around the interfacing.

Beaded Edging

Sew a row of #02034 seed beads around all edges of the earrings and along both short edges and one long edge of the brooch. Attach each bead individually with a backstitch (Figure 8); after every third or fourth bead, run the needle back through the previous five or six beads (Figure 9) and make a tiny stitch in the edge of the gauze between beads before running the needle back through the beads to backstitch the next bead in place.

Beaded Fringe

Notes: Work each segment of the fringe (long loop, short loop, and dangle) before moving on to the next. Before securing loops and dangles, always adjust the tension so they hang properly. Secure the thread after completing each segment with a small knot and several anchoring stitches.

Begin at the bottom left corner of the brooch with the first long loop. After anchoring the thread on the back

(2.5 cm) longer and 1 inch (2.5 cm) wider than the dimensions of the window. Apply double-sided tape around the window on the back of the mat (not on the front, which has the beveled edge). Place the tape as close to the edge of the window as possible without overlapping the opening. Position ½ inch (1.3 cm) of two adjacent edges of the gauze on the tape, aligning the vertical and horizontal threads with the edges of the window and pressing gently into place. Gently pull the other edges to stretch the gauze tautly across the window, aligning the threads with the window's edges and pressing in place. Cover the edges of the gauze and the double-sided tape with single-sided tape. If you are using two mats, place double-sided tape around the window and outer edges on the back of the second mat and press the two mats together, sandwiching the silk gauze between them.

To support gauze with muslin so it may be mounted in a hoop or on a frame, first determine the size of the gauze needed as described above, then add ½ inch (1.3 cm) more on all sides so it easily can be stitched to the muslin. Cut a piece of muslin large enough to mount in a hoop or on a frame. Center the silk gauze on the muslin and, using a fine zigzag stitch, machine sew the edges of the gauze to the muslin. Using scissors with fine points, cut away the muslin behind the silk gauze. Do not cut too close to the stitching; be careful not to cut the gauze.

Stitching on silk gauze requires a gentle touch, even tension, and thread of an appropriate weight. Tent (continental) stitch may be worked with one or two strands of silk or cotton floss, depending on the count of the gauze and the actual thickness of the thread. Basketweave is a better choice because it is less likely to distort the silk gauze. Another choice is cross-stitch as long as four threads (or more if there is backstitching) will fit comfortably in each hole of the gauze without distorting it. Many traditional canvaswork stitches may be used on silk gauze.

The needle's eye should be small enough to pass through the gauze yet large enough so the needle opens the hole enough for the thread to

pass through without suffering the abrasive effects of scraping against the canvas and without distorting the canvas. On 40-count gauze, a size 28 tapestry or size 10 short tapestry-pointed beading needle works well. Since silk gauze can be abrasive to threads, it is wise to work with shorter than usual lengths (9 to 13 inches [22.9 to 33.0 cm]). The instant a working thread begins to show signs of wear, end it and begin stitching with a new length. If you are working with two strands of thread, cut one strand twice as long as required and double it in the needle rather than threading two strands into the needle, thereby producing the undesirable bulk of four strands when they are folded over near the eye.

Because the threads of the gauze are fine and the holes comparatively large, take extra care to stitch neatly. Do not carry threads across open areas. When ending threads, trim the tails as close as possible to the back of the work to eliminate "little fuzzies" that may peek through to the front. Also, be aware that dark threads ended in light areas and light threads ended in dark areas may show through to the front because the gauze threads are so fine.

A good magnifier and plenty of light on the work surface are essential. Fabric in a contrasting color laid across your lap under your work makes it easier to see the stitches and the gauze threads. Craft felt squares, which are inexpensive, available in many colors, and roughly textured so they won't slip off your lap, are excellent for this purpose. Because you can feel the holes and the threads of the gauze with the point of your needle, an easy way to count the threads for stitch placement is to gently drag the point of your needle across the gauze, counting each "bump" as you go. You may find this method easier than counting visually. You may also discover that fine stitch counters or silk pins are indispensable as counting markers. As always, a good motto is "count twice and stitch once." "Frog stitching" (i.e., ripping out stitches) on gauze is definitely not fun!

—S. A. D.



Figure 8
Attaching an individual bead.



Figure 9
Reinforcing the beads.



Figure 10
Earring backed with Ultrasuede; brooch with pin back attached and Ultrasuede ready to be sewn or glued in place.



Figure 11
Completed brooch and earring in a different colorway; the ear wire is attached to a jump ring, available from jewelry and bead suppliers.

of the brooch, string three #02034 and six #02042 seed beads, 1 bugle bead, six #02042 and three #02034 seed beads. Create a loop by anchoring the end of the strand with a small stitch in the edge of the brooch under the first column of cross-stitches (Figure 10). Run the needle back through the loop and make another anchoring stitch at the starting point. Work a short loop consisting of two #02034 and four #02042 seed beads, one bugle bead, and four #02042 and two #02034 seed beads inside the long loop in the same manner. Center one dangle inside the short loop. For a dangle, string two #02034 and four #02042 seed beads and then run the needle back through the first three beads to create a picot; secure the dangle with a stitch in the edge of the brooch (see Figure 11 for placement and anchoring points for the rest of the fringe elements).

Make three dangles for each earring in the same manner with one or two #02034 seed beads (see Figures 10 and 11 for number and placement), one bugle bead, two #02034 and seven #02042 seed beads with the last three seed beads made into a picot.

Assembly

Using the photocopy pattern, cut a backing for the pin from the Ultrasuede. Using the glue, adhere the pin back,

centered, to the back of the brooch. Press it into the glue and use a toothpick to spread the glue over the bar of the pin back, into the holes, and over the edges onto the backing, gauze, and threads of the back of the brooch. Let dry completely. Open the pin back and press the Ultrasuede backing, centered, against the hinge and clasp to mark it. Cut a small hole at each of the marks (Figure 10). Push the pin and the clasp through the holes. Glue or sew the Ultrasuede in place after making sure the pin mechanism can move freely.

Sew an ear wire (or jump ring and ear wire as shown in Figures 10 and 11) to the top corner bead of each earring. Using the photocopy patterns, cut Ultrasuede backing pieces for the earrings. Glue or sew the Ultrasuede in place.

ABOUT THE DESIGNER. An avid needleworker, teacher, and designer, Charlotte A. DeVere lives near Pittsburgh, Pennsylvania. She is a graduate of Seton Hill University, a Marine Corps veteran, certified professional picture framer, former needlework shopowner, and a teacher and freelance performer on oboe and English horn. Visit her website at www.queenstitch.com for information on alternative colorways for the brooch and earrings shown here and for more information about and supplies for stitching on silk gauze, as well as for other designs and her needlework teaching schedule.

Baby Booties *to* Knit from a Vintage Pattern

NANCIE M. WISEMAN

I am so lucky in my knitting life to be given antique lace patterns. It all started with the notebook that ended up in my book *Lace from the Attic: A Victorian Notebook of Knitted Lace Patterns* (Loveland, Colorado: Interweave, 1998). Since then, kind women have sent many more patterns and little booklets made perhaps by their grandmothers or great-grandmothers.

The pattern for these booties comes from a little cardboard booklet that has many patterns for knitting booties, quilt patterns, and knitted and crocheted laces. They are pasted over drawings, so probably the book was a hand-me-down from someone else in the house. According to the woman who sent the booklet to me, it belonged to Flora Campbell Chandler (1884–1965).



Diana, who sent the booklet, included a photograph of Flora. Unfortunately, I don't have any other information on Flora or Diana. I don't even have Diana's last name; I should have kept the envelope she sent. (I save everything now.)

I knit the sample shown below, left from the original pattern. Below is my translation of the original pattern into modern instructions; booties knit from these instructions are shown below, right. Do keep in mind that the brioche stitch is a little tricky: Don't drop a stitch; it's tough to pick up (see the in-process sample below, left).

My best to you. If you find any antique patterns for knitted lace and crochet, I would love to hear from you: nanciewiseman@earthlink.net.

Photograph of Flora Campbell Chandler. Photographer and date unknown.

Photograph courtesy of the designer.

BELOW: Baby bootie and bootie in process (left), showing the brioche stitch, knitted by Nancie M.

Wiseman from a pattern in Flora Campbell Chandler's booklet. Baby booties (right) knitted by Rebecca Daniels from the revised pattern.

Photographs by Joe Coca.





Flora Campbell Chandler's booklet of knit, crochet, and quilting patterns.



The baby bootie pattern from Flora Campbell Chandler's booklet.

MATERIALS

Schoeller + Stahl Fortissima Socka 50, 75% wool/25% nylon yarn, fingering weight, 231 yards (211 m)/50 g (1.75 oz) ball, 1 ball of #1048 Natural
 Needles, 1 pair size 2 (2.75 mm) or size needed to obtain gauge
 Ribbon, satin, about 1 yard (0.9 m) of ¼-inch (6-mm), to match yarn, optional

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

Finished size: About 4½ inches (11 cm) long
 Gauge: 15 sts and 32 rows = 2 inches (5.1 cm) in garter st

See page 51 for Abbreviations

INSTRUCTIONS

CO 41 sts.

Rows 1 and 3: K.

Rows 2 and 4: P.

Leg

Row 5: Sl 1 (edge stitch), *yo, sl 1 pwise, k2tog; rep from * to last st, k1.

Row 6: *Note:* The 2 sts k tog in this row lie over each other; one of them is the yarnover from the previous row. Sl 1, *yo, sl 1 pwise, k2tog; rep from * to last st, k1.

Rows 7–34: Rep Row 6 for brioche st. There should be 15 sts of brioche st on one side of the bootie.

Divide For Top of Foot

K28, turn, k15, turn—13 sts on right needle; 28 sts on left needle. Working back and forth on the center 15 sts (leaving 13 sts at each end unworked), work 18 rows as foll: *yo, sl 1 pwise, k2tog; rep from * 4 more times. Cont on these 15 sts, k 12 rows even, then k 6 rows working a k2tog at end of each row—9 sts rem for toe.

Create Sides and Toe

With RS facing, pick up and k 3 sts along the selvedge edge of the 6 rows just completed, then 6 sts along the edge of the 12 rows, then 9 sts along the edge of the brioche rows, then 1 st in the corner, k13 from the left-hand

needle, turn. K33, then k9 at toe. Pick up and p 3 sts along the selvedge edge of the 6 rows at the toe, then 6 sts along the edge of the next 12 rows, then 9 sts along the edge of the brioche rows, then 1 st in the corner, k13 from left-hand needle—73 sts.

Sides and Bottom of Foot

Rows 1–8: K.

Row 9: K32, k2tog, k5, k2tog, k to end of row—71 sts rem.

Row 10: K.

Row 11: K32, k2tog, k3, k2tog, k to end of row—69 sts rem.

Row 12: K.

Row 13: K31, k2tog, k3, k2tog, k to end of row—67 sts rem.

Row 14: K2tog, k28, k2tog, k3, k2tog, k28, k2tog—63 sts rem.

Row 15: K.

Row 16: K2tog, k26, k2tog, k3, k2tog, k26, k2tog—59 sts rem.

Row 17: K.

Row 18: K2tog, k24, k2tog, k3, k2tog, k24, k2tog—55 sts rem.

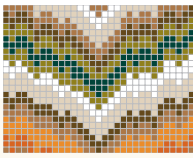
Row 19: K.

BO all sts.

Finishing

Sew the seam at the back of the leg and foot, continuing down the sole of the foot. The toe will remain very square-looking. If desired, run the satin ribbon through the holes at the bottom of the leg and tie a bow in front.

ABOUT THE DESIGNER. Nancie M. Wiseman has written ten books on knitting, crochet, and quilting and made seven knitting videos. She has appeared on DIY Network's Knitty Gritty and Jewelry Making and PBS's Needle Arts Studio with Shay Pendray. She designs for magazines and yarn companies under the name of Knit Wise Designs.



ABBREVIATIONS

beg—begin(s); beginning
 BO—bind off
 CC—contrasting color
 ch—chain
 cir—circular
 cn—cable needle
 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
 M1—make one (increase)
 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
 pss0—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

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Bart Elwell's Pointed Lace in Crochet Tatting.
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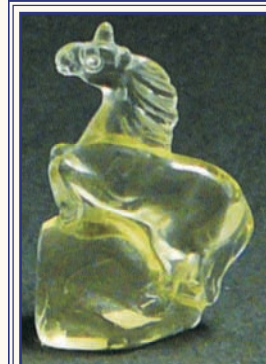


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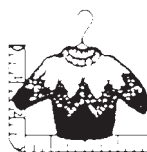
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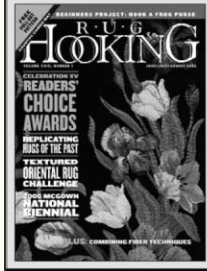
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