PIECEWORK®

Create ***Filet Crochet*** & ***Cross-Stitch*** **WITH CHARTS**

Knit *the* **Contest-Winning PINCUSHION**

Make **Your Own STUMPWORK DRAGON**

Knit **Dancing Couples**

The **LANGUAGE** *of* **FLOWERS** *in* **Needlework**



pieceworkmagazine.com
MARCH/APRIL 2013

INTERNATIONAL Quilt FESTIVAL

CINCINNATI

SHOW DATES/HOURS
April 10/Preview Night (5-9 p.m.)
April 11-12 (10 a.m.-6 p.m.)
April 13 (10 a.m.-5 p.m.)

DAILY ADMISSION $10
Seniors & Students $8
(Children 10 and under free with paying adult.)

PREVIEW NIGHT APRIL 10
$10 (Includes one free additional day. No senior discount.)

DUKE ENERGY CONVENTION CENTER
525 Elm St.
Cincinnati, Ohio 45202

CALL: 713-781-6864
FAX: 713-781-8182
E-MAIL: shows@quilts.com
WEB SITE: www.quilts.com

JOIN US FOR OUR SPRING SHOW IN CINCINNATI!

OTHER SHOWS

CHICAGO
June 21-23, 2013
Preview Night June 20

LONG BEACH
August 2-4, 2013
Preview Night and Classes begin August 1

HOUSTON
October 31-November 3, 2013
Preview Night October 30
Classes begin October 28



"THE WORLD'S FAIR OF QUILTS"

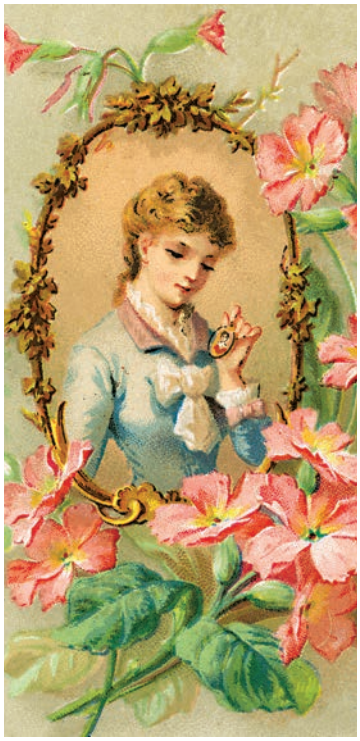


ElaTED (main detail) by Ted Storm of 's-Gravenzande, The Netherlands. Photo by Mike McCormick. *Tutti Frutti Village* (detail) by Susan Bleiweiss. Both from the special exhibit "Quilts: A World of Beauty."

Featuring superb quilt exhibits, world-class shopping opportunities, and a great mix of classes, special events, and tours, Festival is full of all-around fun!

But it's about more than just quilting. At Festival, you'll find plenty to see, do, and buy if you're a fan of crafts, antiques, scrapbooking, rubber stamping, mixed-media, fiber, and paper arts, or just about anything creative!

Like "QuiltFestival" on Facebook!
www.facebook.com/quiltfestival



32

PIECEWORK®

Volume XXI Number 2

Features/Projects

10 A History of Filet Crochet: Creating Pictorial Designs *Nancy Nehring*

16 Dancing Couples: A Nordic Design for Knitting *Susan Strawn*

20 Dancing Couple Cardigan to Knit for Baby *Susan Strawn*

22 From Raised Embroidery to Stumpwork: Four Centuries of Dimensional Needlework *Celeste Chalasani*

25 A Stumpwork Dragon to Make *Celeste Chalasani*

32 Sweet Remembrance: The Language of Flowers in Needlework *Irina Stepanova*

36 One Knitted Motif, Many Names *Donna Druchunas*

38 A Snowflake/Rose Ski Headband to Knit *Donna Druchunas*

40 Exquisite Whitework: The Arbroath Robe *Karen E. Hooton*

44 A Baby Bonnet to Embroider in Whitework *Mary Polityka Bush*

48 To Everything There Is a Season: A Pincushion to Knit *June Hariprashad*

53 Or Nué: The Gold Standard in Pictorial Embroidery *Mary Polityka Bush*

56 An Or Nué Heart to Embroider *Mary Polityka Bush*

59 Pictorial Knitting Techniques *Anne Berk*

On the Cover
Filet Crochet, page 10
Photograph by Joe Coca.

Pincushion, page 48
Stumpwork, page 25
Dancing Couples, page 20
Language of Flowers, page 32

Departments/Columns

2 Notions
Letters from editor

4 By Post
Letters from readers

6 Book Marks
Books of interest

8 Calendar
Upcoming events

62 Abbreviations and Techniques
Definitions

64 TAPESTRY
New and noteworthy



20



56

Online Extras

Visit pieceworkmagazine.com for free projects and articles; a link to our eNewsletter, Traditions Today; *the* PieceWork *index; recommended books; back issues; and much more!*

More than 40,000 years ago, human beings were drawing on cave walls and rocks. Although the messages that the earliest of these drawings were meant to convey are unknown, the pictographs or ideographs evolved to represent recognizable symbols and objects. Writing came much later, circa 3500–3200 B.C. in Sumeria and/or Egypt, with alphabets appearing circa 1900–1800 B.C.

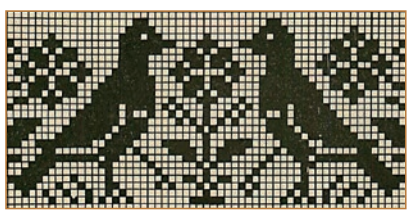
Until the invention by Johannes Gutenberg of automated movable type in A.D. 1452, the number of people worldwide who could read remained very small, the vast majority of them wealthy members of society or clergy. To communicate with nonreaders, pictures were used. These might be painted on canvas or another substrate (the word "picture" comes from the Latin word *pictus* ("painted"), or, as you'll see in this issue of *PieceWork*, executed in needlework. From among the countless possibilities, we've selected examples from seventeenth-century elaborate raised embroidery ("From Raised Embroidery to Stumpwork: Four Centuries of Dimensional Needlework," page 22), motifs on a christening robe ("Exquisite Whitework: The Arbroath Robe," page 40), some of the charted images used in filet crochet ("A History of Filet Crochet: Creating Pictorial Designs," page 10), and the ubiquitous knitted eight-pointed star/flower/snowflake motif ("One Knitted Motif, Many Names," page 36).



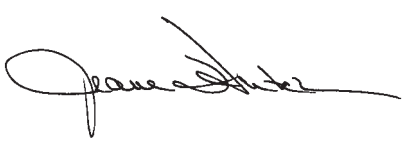
Floriography, practiced by the ancient Greeks and Romans, who "decorated their poets, patriots, and victors with floral wreaths, laurels, and oak crowns," evolved toward the end of the eighteenth century into a way to communicate by means of secret messages ("Sweet Remembrance: The Language of Flowers in Needlework, page 32). Its popularity throughout the Victorian era resulted in the publication of floral embroidery designs with hidden meanings.



Among the treasures in *PieceWork*'s collection of books and vintage magazines is Betty Ring's two-volume *Girlhood Embroidery: American Samplers & Pictorial Needlework, 1650–1850* (New York: Alfred A. Knopf, 1993). Hundreds of needlework pictures, worked by girls as young as six, are included along with Ring's meticulous research on the makers and their teachers. Besides a wealth of pictorial inspiration, these volumes also offer insight into the lives of women and girls during these two formative centuries in America. Copies, both new and used, are available online or may be seen in nearly 200 libraries in the United States.



Motifs, symbols, drawings, secret messages—all are included in this March/April 2013 issue. The adage "One picture is worth a thousand words" continues to ring true. Enjoy!



PIECEWORK

EDITOR-IN-CHIEF Jeane Hutchins
ASSISTANT EDITORS Betsy Strauch, Karen Brock
EDITORIAL ASSISTANTS Kathy Mallo, Abbi Byrd
TECHNICAL EDITORS Deanna Hall West, Tracey Davidson
EDITORIAL DIRECTOR Anita Osterhaug
EDITORIAL ADVISORY PANEL Patricia Bolton, Nancy Bush, Catherine Amoroso Leslie, Susan Strawn, Meg Swansen

DESIGNER Constance Bollen
PRODUCTION COORDINATOR Nichole Mulder
PHOTOSTYLING, ILLUSTRATION Ann Swanson

ADVERTISING MANAGER Stephanie Griess
sgriess@interweave.com, (877) 613-4630
DISPLAY AD TEAM MANAGER Diane Kocal
dkocal@interweave.com
AD TRAFFICKERS Melissa Marie Brown, Kathy Depperschmidt
MARKETING SPECIALIST Whitney Dorband

INTERWEAVE

FOUNDER, CREATIVE DIRECTOR Linda Ligon
SENIOR VICE PRESIDENT, PUBLISHER John P. Bolton
VICE PRESIDENT, CONTENT Jamie Bogner
VICE PRESIDENT, MEDIA SALES Julie Macdonald
DIRECTOR OF PRODUCTION Trish Faubion
DESIGN MANAGER Larissa Davis
ONLINE CIRCULATION SPECIALIST Jodi Smith

fwmedia

F+W MEDIA, INC.
CHAIRMAN & CEO David Nussbaum
CHIEF OPERATING OFFICER/ CHIEF FINANCIAL OFFICER James Ogle
PRESIDENT Sara Domville
CHIEF DIGITAL OFFICER Chad Phelps
VICE PRESIDENT, ECOMMERCE Lucas Hilbert
SENIOR VICE PRESIDENT, OPERATIONS Phil Graham
COMMUNICATIONS DIRECTOR Stacie Berger
GROUP MARKETING DIRECTOR Kate Rados

PieceWork® (ISSN 1067-2249) is published bimonthly by Interweave, a division of F+W Media, Inc., 201 E. 4th St., Loveland, CO 80537-5655. (970) 669-7672. USPS #011-717. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices. All contents of this issue of *PieceWork* are copyrighted by Interweave, a division of F+W Media, Inc., 2013. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is $29.95/one year in the U.S., $34.95/one year in Canada, and $39.95/one year in international countries (surface delivery). U.S. funds only.

POSTMASTER: Please send address changes to *PieceWork*, PO Box 469107, Escondido, CA 92046-9107.

Retailers: If you are interested in carrying this magazine in your store, please call (866) 949-1646, email sales@interweave.com, or visit www.interweaveretailer.com.
Editorial inquiries: (970) 776-1436, email piecework@interweave.com.

VISIT US ON THE WEB:
pieceworkmagazine.com • interweave.com • fwmedia.com

Lizbeth®
Request a free catalog at www.lizbeththread.com
Crochets, Tats, and Knits like a dream!



- 100% Egyptian Cotton Thread
- Sizes: 10, 20, 40, 80 in 179 colors
- **New** Sizes 3 in 80 colors
- Colorfast!

Lizbeth® Thread Holder



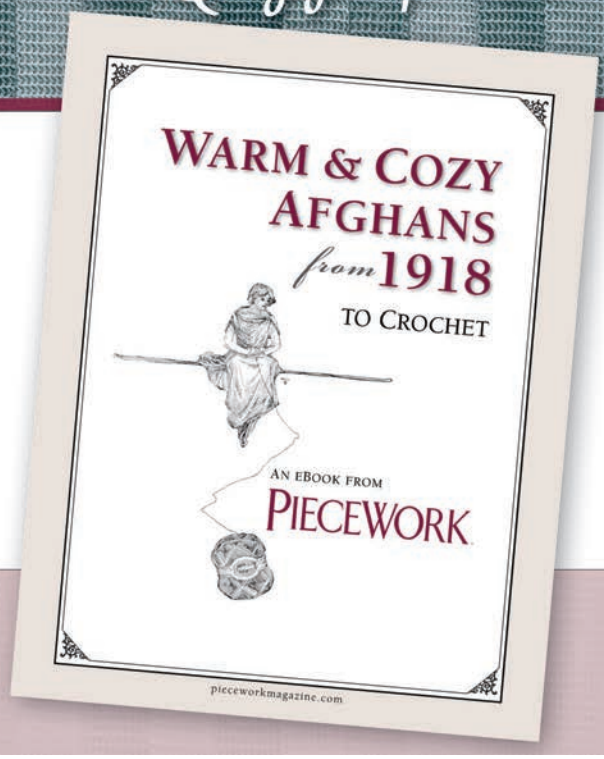
Keep thread clean, neat, and handy!

Learn Needle Tatting Step-by-Step!



Handy Hands, Inc.
578 N 1800 E • Paxton, IL 60957
www.hhtatting.com • Ph: (217) 379-3802 • M-F 9-5 CT

Cozy up with crocheted afghans!



In 1918, Americans were just getting involved with World War I, but they were also putting their crochet hooks to work. *PieceWork* is proud to present this eBook featuring 8 afghan patterns from the 1918 *Fleischer's Knitting & Crocheting Manual.*



Get your copy of this eBook today at
shop.CrochetMe.com



Barbara Tucker's Egyptian socks knitted from Nancy Bush's design.



Lucy Worthen's Victorian miser's purse knitted from Lesley O'Connell Edward's design.

Corrections

In "Pillow Perfection: Bucks Point Lace" (May/June 2012), we listed Alexandra Stillwell's *All About Making Geometrical Bucks Point Lace* as out of print. The book is available.

Round 1 of the "thumb gore and palm" section for the mittens in 1861 Cottage-Industry Mittens and Wristers (January/February 2013) is incorrect. The round should read: K2, p1, k1f&b, k1, p1, k to end of rnd—1 st inc'd.

From Our Readers' Hands

I was thrilled to see the cover image of Nancy Bush's Egyptian Socks ("Egyptian Socks to Knit") in the July/August 2012 issue. I am from Germany, and when I was a teenager, my mother rented our upstairs apartment to an Egyptian family. While knitting the Egyptian socks, I often thought about the good times I had with that family.

Barbara Tucker
Via Email

I have completed the miser's purse from Lesley O'Connell Edwards's instructions in the January/February 2012 issue ("A Victorian Miser's Purse") and wanted to share it with you.

Lucy Worthen
Via Email

Seeking Information

When I was five or six years old in the 1940s in Germany, a particular style of knitted cap was all the rage; almost every little girl had one. I have searched for a pattern for this cap but have been unable to find one. I think the design knitted into the cap would place it in the Baltic region.

Karin Gottier
Tolland, Connecticut

Readers, if you have any information for Karin, please let us know. Contact information is on page 2.



An example of the knitted cap for which Karin Gottier is seeking instructions.

Send your comments, questions, and ideas to "By Post," c/o PieceWork, *201 E. 4th St., Loveland, CO 80537-5655; email piecework@interweave.com. Letters may be edited for space and clarity.*

Learn
Clones Lace History
& Techniques



crochetme
Shop.CrochetMe.com



Cashmere
+
Silk
Fingering

55% Silk, 45% Cashmere

Breckenridge Shawl

By Brenda Patipa

Too pretty to
make just one...

Lisa Souza
KNITWEAR AND DYEWORKS
The Luxury of Color
WWW.LISAKNIT.COM

EXPERIENCE THE RICH
HISTORY AND TRADITIONS
OF NEEDLEWORK



knittingdaily
shop.knittingdaily.com 866.949.1646



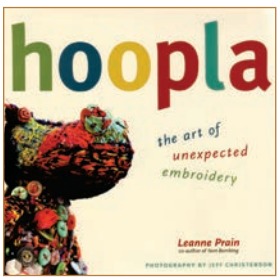
Knitting: Fashion, Industry, Craft

Sandy Black

London: V&A Publishing, 2012; distributed by Abrams, New York, New York. Hardcover, 240 pages, $60. ISBN 978-1-851-77559-0.

Drawing primarily on the extensive collection of knitted objects in the Victoria and Albert Museum in London, Sandy Black presents the story of knitting from its beginning in the third century to the present day, discussing the people who did it, the techniques—hand and machine—that they developed, and the fashions that resulted. Richly illustrated with photographs of the magnificent objects from the V&A collection, along with paintings, portraits, advertisements, and fashion plates, this meticulously researched book will please any knitter who appreciates knitting's rich and long history.

—T. J. Blackburn



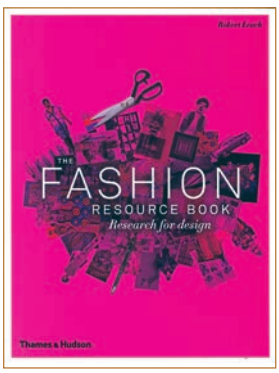
Hoopla: The Art of Unexpected Embroidery

Leanne Prain

Vancouver, British Columbia: Arsenal Pulp Press, 2011. Softcover, 408 pages, $29.95. ISBN 978-1-55152-406-1.

In her latest book, Leanne Prain, co-author of *Yarn Bombing: The Art of Crochet & Knit Graffiti* (Vancouver, British Columbia: Arsenal Pulp Press, 2009), explores the art and culture of modern embroidery artists such as Jenny Hart, Rosa Martyn, Ray Materson, Sherry Lynn Wood, Penny Nickels, and Johnny Murder. Interviews and profiles of these and other artists, together with gallery and installation photographs, put their philosophy in perspective while twenty-eight detailed projects challenge readers to experience the unexpected possibilities of needle and thread for themselves.

—Joanna Johnson



The Fashion Resource Book: Research for Design

Robert Leach

New York: Thames & Hudson, 2012. Softcover, 208 pages, $29.95. ISBN 978-0-500-29035-4.

In the crowded global fashion business, there is an ever-present craving for the next exciting avenue. In detailed case studies, Robert Leach investigates how experienced designers such as Paul Smith, Comme des Garçons, and Anna Sui research their next path by exploring their sources of inspiration, influences, and techniques. The importance of research for laying a foundation in discovery with the goal of finding a personal identity as a fashion designer, along with technical details such as fabric manipulation, color, and structure, are just some of what is included in this comprehensive analysis of the design development process. More than 440 images, 333 in color, and personal insights from professionals in the field add to the value of this fine reference.

—Kathy Mallo



The Knitter's Life List

Gwen W. Steege

North Adams, Massachusetts: Storey Publishing, 2011. Softcover, 320 pages, $24.95. ISBN 978-1-60342-996-2.

Gwen Steege invites the knitter into a world beyond the stitches in this inspiring guide for knitters of all abilities. In separate chapters devoted to socks, shawls, scarves, hats, gloves, bags, and kids' knits, she provides detailed lists of people to meet, things to discover, projects and techniques to try, things to learn, places to go, and things to experience—even things to do for extra credit. Photographs and sketches of museum pieces, fashion sketches, popular cultural references, and international knitting traditions broaden the scope of knitting. Comprehensive guides to knitting retreats, classes, yarn mills, yarn shops, designer and expert profiles, charity knitting, topical bibliographies, and literary knits will provoke further exploration into knitting as an activity to be enjoyed for a lifetime.

—Joanna Johnson

Best of Spin-off eBooks

Spin Your Socks



Selections from Handspun Treasures from Rare Wools

Some Tops with a Twist

spinning daily
shop.spinningdaily.com
866-949-1646

TAMBOUR EMBROIDERY



Presencia

The Finest Threads for Your Finest Stitches



Presencia Finca Metallic threads in 1-ply or 2-ply (shown) make machine stitching sparkle. They are highly shred resistant, with a polyester core for strength and 100% metal-fiber wrapping.

PRESENCIA AMERICA
A COLONIAL NEEDLE COMPANY
Sponsor of International Quilt Association Judged Show
www.presenciaamerica.com • 800-9-NEEDLE

SCHOOL OF ART Fashion

Experience a DREAM WEEK of Learning and Sewing

with fantastic teachers from all over the world!

HUNTSVILLE, ALABAMA

> July 21-28, 2013 <

View our class listings, brochure, and register online at schoolofartfashion.com or call 800-547-4176 x4

Save the Date!
Get full event details at schoolofartfashion.com



Prom dress. Maker unknown. Cotton velvet and nylon tulle. 1958. Worn by donor Frances W. Mayhew, née Whitaker, a University of Delaware alumna. University of Delaware Museums, Newark, Delaware. *Photograph by Kathy F. Atkinson and Evan Krape/UD Photographic Services and courtesy of the University of Delaware.*

EXHIBITIONS

San Jose, California. Through April 28. Folk Indian Textiles from the collection of Carol Summers, at the San Jose Museum of Quilts & Textiles. (408) 971-0323; www.sjquiltmuseum.org.

Loveland, Colorado. Through April 14. Fiber Celebration 2013, annual juried exhibition organized by Northern Colorado Weaver's Guild, at the Loveland Museum Gallery. (970) 962-2410; www.lovelandmuseumgallery.org.

Newark, Delaware. Through June 28. Common Threads: A History of Fashion through a Woman's Eyes, at the University of Delaware Museum, Old College Hall West Gallery. (302) 831-8037; www.udel.edu/museums.

Chicago, Illinois. Through April 7 and April 28. Material Translations: Japanese Fashion from the School of the Art Institute of Chicago and Recent Acquisitions of Textiles, 2004–2011, respectively, at the Art Institute of Chicago. (312) 443-3600; www.artic.edu.

Missoula, Montana. Through April 20. Follow That Thread: Fashion and Textiles from the Montana Museum of Art & Culture, at the Montana Museum of Art & Culture. (406) 243-2019; www.umt.edu/montanamuseum.

Kent, Ohio. Ongoing. Fashion Timeline, at the Kent State University Museum. (330) 672-3450; www.kent.edu/museum/exhibits/index.cfm.

Philadelphia, Pennsylvania. Through June 1. Embroidered Exemplars: Scottish Samplers from the Whitman Sampler Collection, at the Philadelphia Museum of Art. (215) 763-8100; www.philamuseum.org/galleries/CostumeTextiles.

Charleston, South Carolina. Through August 4. Early Twentieth Century Quilts, at The Charleston Museum. (843) 722-2996; www.charlestonmuseum.org.



Greenwood, South Carolina. Through March 23. South Carolina Textiles: A History of Innovation and Community, at The Museum. (864) 229-7093; www.emeraldtriangle.sc/Museum.

La Conner, Washington. March 2–June 23. Historical Quilts from the Latimer Museum and At Home in High Places–Karin Franzen, at the La Conner Quilt & Textile Museum. (360) 466-4288; www.laconnerquilts.com.

Sampler made by Robina Suttie (1826–1896). Silk and wool on linen. Plain weave fabric with embroidery in cross-, rice, seed, stem, satin, satin couching, chain, buttonhole, Romanian, and rococo stitches. Scotland. 1839. 19⅝ × 22⅛ inches (49.8 × 56.2 cm). Whitman Sampler Collection, gift of Pet, Incorporated, 1969. Philadelphia Museum of Art, Philadelphia, Pennsylvania. *Photograph courtesy of the Philadelphia Museum of Art.*



PIECEWORK

16 Years

of your favorite traditional needlework magazine now on convenient Collection CDs.

PieceWork 1996 Collection CD Now Available
Get your copy today at shop.KnittingDaily.com



Vulnerable to Sensitive Eyes by Karin Franzen. Pieced, appliquéd, quilted. Hand-dyed and hand-printed silk organza, cotton, recycled clothing. Fairbanks, Alaska. 2012. 28 × 43 inches (71.1 × 109.2 cm). La Conner Quilt & Textile Museum, La Conner, Washington. *Photograph courtesy of the artist.*



Wedding ensemble. Maker unknown. Silk damask, silk faille, satin ribbon, fringe. Worn by the donor's grandmother, Harriet Snyder King, on May 13, 1879. Gift of Mrs. Robert V. Carr in memory of the King Family of Suffield, Connecticut. (KSUM 1996.30.1 ab). Kent State University Museum, Kent, Ohio. *Photograph by Joanne Arnett and courtesy of the Kent State University Museum.*

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Brasstown, North Carolina. March and April. Weekend and weeklong classes, at the John C. Campbell Folk School. (800) 365-5724; www.folkschool.org.

Powhatan, Virginia. April 27. Powhatan's Festival of Fiber, at the Powhatan Courthouse. www.powhatansfestivaloffiber.com.

Porirua City, New Zealand. April 25–28. Creative Fibre Festival 2013: Fabric of Life, at Te Rauparaha Arena. www.creativefibre.org.nz.



Cigarette silk lap quilt. Maker unknown. Pieced, embroidered seaming. Five-hundred-twenty-seven cigarette silks (or silkies), picturing baseball players and theater, opera, and vaudeville stars. Velvet border, backing of pre-quilted satin. 1910. The collectible silk ribbons came in each package of cigarettes in the early twentieth century to increase tobacco sales. Collection of The Charleston Museum. The Charleston Museum, Charleston, South Carolina.
Photograph courtesy of The Charleston Museum.

CALENDAR ONLINE

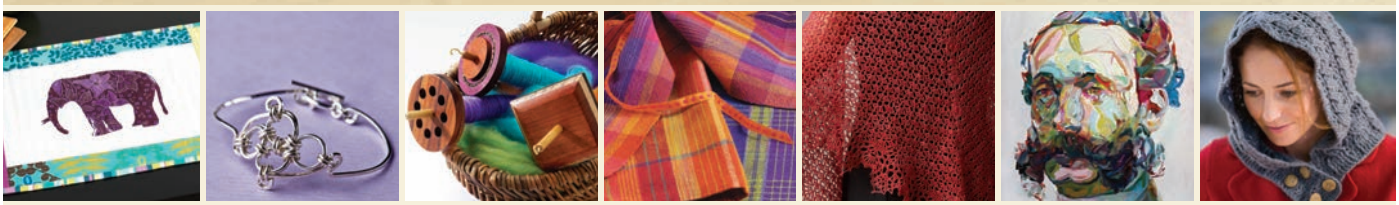
This issue's listing of events is also available on our website.
Visit pieceworkmagazine.com; click on Inside This Issue.

Please send your event information at least four months before the month of publication. Listings are made as space is available; we cannot guarantee that your listing will appear.

the handmade life



magazines • books • videos • tv • events • communities • workshops • patterns • downloads • gifts



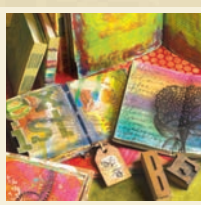
spin • weave • needlework • fiber arts • crochet • jewelry • knit • mixed-media • art • quilt • sew





INTERWEAVE®
interweavestore.com





your shopping resource for all things handmade 866-949-1646

A History *of* Filet Crochet

Creating Pictorial Designs

Nancy Nehring



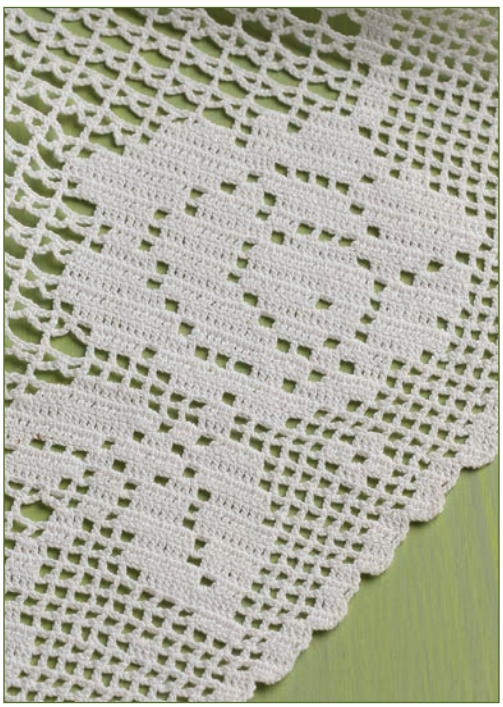
IN THE ANCIENT LACEMAKING technique of filet (also called *filet brodé*, *lacis*, or darned net), a net of square meshes is knotted, and then some of the squares are filled by weaving ("darning") with a needle and thread to make a design. Filet *crochet* emulates the lace technique in creating square blocks that may either be left empty or filled to create a design. Alone among crochet styles, filet crochet accommodates pictorial designs and text, and its patterns were the first crochet patterns to be worked from a chart.

Fine, smooth thread (thread sizes 80 and 100 used with a size 14 hook were common through the 1930s) produces small, sharply delineated squares that permit the eye easily to perceive the picture intended by the designer. Fuzzy threads, by contrast, "muddy" the picture by partly filling the open squares that form the background.

Instructions for filet crochet appeared within the first twenty years of written crochet instructions (it was then known as square crochet). Early patterns might be presented as charts, tables, or written instruction. Needlework books in the 1850s were small, usually measuring about 4½ by 7 inches (11 by 18 cm), and this limited patterns to small projects such as little doilies and edgings.

Among the most comprehensive instructions for square crochet are those in *The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework* by Mrs. Ann S. Stephens published in 1854 (see the sidebar on page 14). Patterns such as the square floral doily (shown on page 12) are presented as charts on plates that are folded into the book and are large enough to work from directly; the chart is 4½ inches (11.4 cm) wide for a pattern eighty-eight squares wide. On the other hand, because the chart for a bread cloth in *Treasures in Needlework* by Mrs. Warren and Mrs. Pullman published in 1855 (shown below) is only 2½ inches (6.4 cm) wide while the pattern is eighty-seven squares wide, it is too small to work from directly. Thus, it is supplemented by written instructions, a portion of which appear under the illustration. Occasionally, instructions were published as a table such as the one shown on page 13 at top from *Priscilla Filet Crochet Book,* No. 2, published in 1925, the idea being to use less space than a chart would occupy.

By the 1930s, when most needlework publications had increased in size to about 8 by 12 inches (20 by 30 cm) and could run a two-page spread, charted patterns became the norm. Charts presented instructions compactly, were easy to follow,





64 TREASURES IN NEEDLEWORK.

Bread Cloth, Pattern à la Reine. By Mrs. Warren.

26th Row.—4 Sq. 6 L, 6 Sq, 3 L, 2 Sq. 6 L, 7 Sq, 3 L, 2 Sq, 3 L, 4 Sq, 12 L, 4 Sq, 6 L, 5 Sq, 3 L, 3 Sq, 6 L, 4 Sq, 3 L, 1 Sq, 3 L, 10 Sq, 6 L, 2Sq, 3 L, 6 Sq, 6 L, 4 Sq.

27th Row.—5 Sq, 6 L, 3 Sq, 6 L, 12 Sq, 3 L, 2 Sq, 3 L, 4 Sq, 3 L, 1 Sq, 3 L, 4 Sq, 3 L, 1 Sq, 3 L, 2 Sq, 3 L, 1 Sq, 6 L, 3 Sq, 6 L, 3 Sq, 3 L, 1 Sq, 6 L, 15 Sq, 6 Sq, 3 L, 1 Sq, 3 L, 11 Sq, 6 L, 1 Sq, 3 L, 3 Sq, 5 L, 2 Sq, 3 L, 4 Sq.
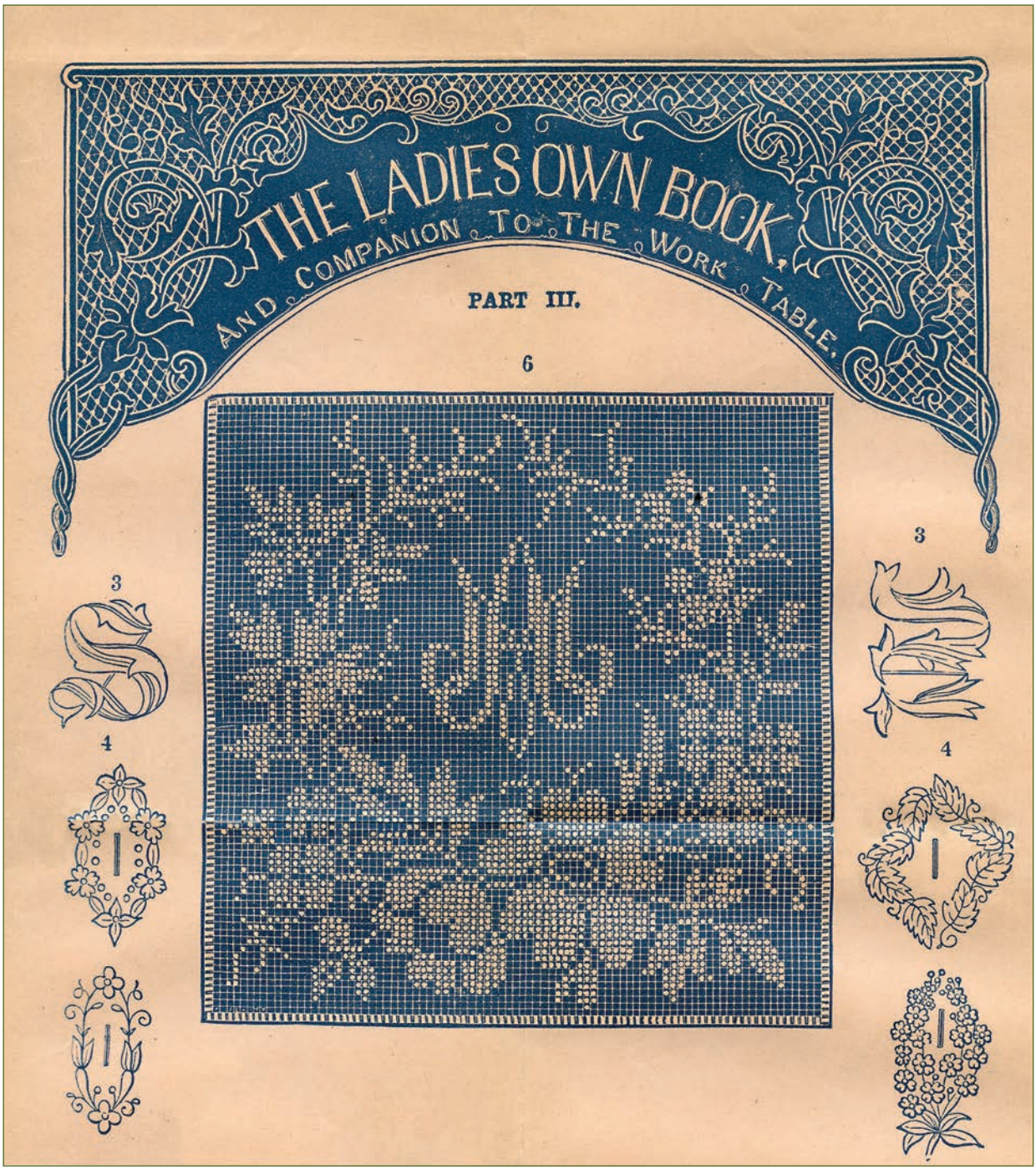
34th Row.—4 Sq, 3 L, 2 Sq. 12 L, 2 Sq, 3 L, 38 Sq, 12 L, 1 Sq, 3 L, 4 Sq. 3 L, 10 Sq, 3 L, 2 Sq, 12 L, 2 Sq, 3 L. 4 Sq.

35th Row.—4 Sq, 3 L, 4 Sq, 6 L, 2 Sq, 3 L. 1 Sq, 3 L, 37 Sq, 3 L, 4 Sq, 12 L, 9 Sq, 3 L, 1 Sq, 3 L, 2 Sq, 6 L, 4 Sq, 3 L, 4 Sq.

OPPOSITE: Doily made by Elsie Norman, the author's husband's great-grandmother using a single chart for the cross-stitch and the filet crochet. Filet arcs turn a square linen center into a circular doily. Size 30 cotton thread. Wellman, Iowa. Circa 1930. 28 inches (71.1 cm) in diameter. Similar designs appeared in books, including *J. & P. Coats Cross Stitch and Crochet Book* No. 9, published in 1922. *Photograph by Joe Coca.*

ABOVE: Detail of doily made by Elsie Norman, showing the filet crochet. *Photograph by Joe Coca.*

BELOW: Written filet crochet pattern for a bread cloth from *Treasures in Needlework* by Mrs. Warren and Mrs. Pullman (1855). The chart is too small to work from directly. *Image courtesy of the author.*



ABOVE: Color plate with a charted pattern for filet crochet showing a floral design eighty-eight squares wide in *The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework* by Mrs. Ann S. Stephens (1854). The chart is wide enough that the crocheter can work directly from it.
Image courtesy of the author.

OPPOSITE TOP: Tabulated pattern for filet crochet from *Priscilla Filet Crochet Book* No. 2 published in 1925.
Image courtesy of the author.

OPPOSITE CENTER: Briar Roses pattern by Mary Card from the October 1933 *Needlecraft Magazine*. Filet crochet with lacets, size 80 thread, finished dimensions about 14 × 19 inches (36 × 48 cm).
Image courtesy of the author.

OPPOSITE BOTTOM: Charted pattern in Giovanni Ostaus's *La Vera Perfezione del Disegno per Punti e Ricami* [True Excellence of Design for Stitches and Embroidery] (Rome, 1567; republished many times since then). Note the bird-and-flower band third from the top.
Image courtesy of the Sterling and Francine Clark Art Institute Library, Williamstown, Massachusetts.

and prevented typographical errors that often plagued written and tabulated patterns.

Another advantage was that charts were already used for other types of needlework such as filet, cross-stitch, and needlepoint, and could be used without modification for filet crochet. This provided a wealth of ready-to-use patterns from as early as the sixteenth century. The bird-and-flower design by Giovanni Ostaus first published in 1561 (shown below) and republished with only minor alterations in 1925 by the Priscilla Publishing Company (shown on page 14) would not seem out of place even today. In the 1910s and 1920s, thread companies promoted the use of the same chart for both filet crochet and cross-stitch in the same piece (see the doily on page 10).

Square crochet became known as filet crochet at least as early as 1912 although this may not have been the first use of the name; Flora Klickmann was calling it filet crochet in her books published in 1912. The technique came to the forefront in fashion as corsets fell out of favor and looser-fitting, more comfortable garments came into vogue. Needlework designers such as Anne Orr and other designers frequently included filet crochet garments among their new patterns. Filet crochet found favor in yokes for nightgowns, vests, and sweaters. Coarser threads now sped up the work.

To circumvent the size limits to chart dimensions, Mary Card created a line of Giant Crochet Charts beginning in 1916 for spectacular tablecloths, bedspreads, table runners, and other household textiles that might run 500 squares to a side; many of these featured flora and fauna from her own backyard. Printed on a single large sheet at a scale of 10 squares to the inch (4 squares per cm), the charts were full size if crocheted with the size 100 crochet thread suggested in several of the patterns. Others, including Laura Wheeler Designs, followed with giant charts of their own.

To add interest and texture, Card incorporated other stitches such as lacets and knobs, which though not new to filet crochet were particularly effective in Card's presentation. A lacet, the more common of the two, generally spans two open squares; in allowing more open space to show through, it increases the contrast between background and solid design. Variants allowing different amounts of space to show through were sometimes used in the same design. Knobs, popcorn stitches worked diagonally across an open space, produce close (closed) spaces with texture.

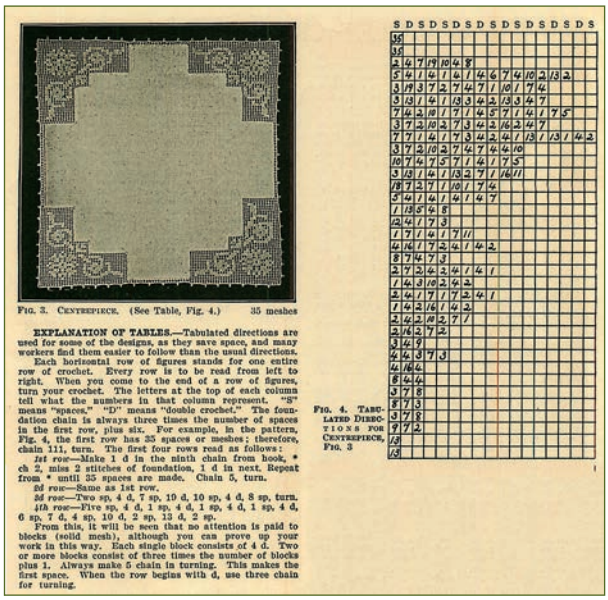


Fig. 3. Centrepiece. (See Table, Fig. 4.) 35 meshes

EXPLANATION OF TABLES.—Tabulated directions are used for some of the designs, as they save space, and many workers find them easier to follow than the usual directions.

Each horizontal row of figures stands for one entire row of crochet. Every row is to be read from left to right. When you come to the end of a row of figures, turn your crochet. The letters at the top of each column tell what the numbers in that column represent. "S" means "spaces," "D" means "double crochet." The foundation chain is always three times the number of spaces in the first row, plus six. For example, in the pattern, Fig. 4, the first row has 35 spaces or meshes; therefore, chain 111, turn. The first four rows read as follows:

1st row—Make 1 d in the ninth chain from hook, * ch 2, miss 2 stitches of foundation, 1 d in next. Repeat from * until 35 spaces are made. Chain 5, turn.

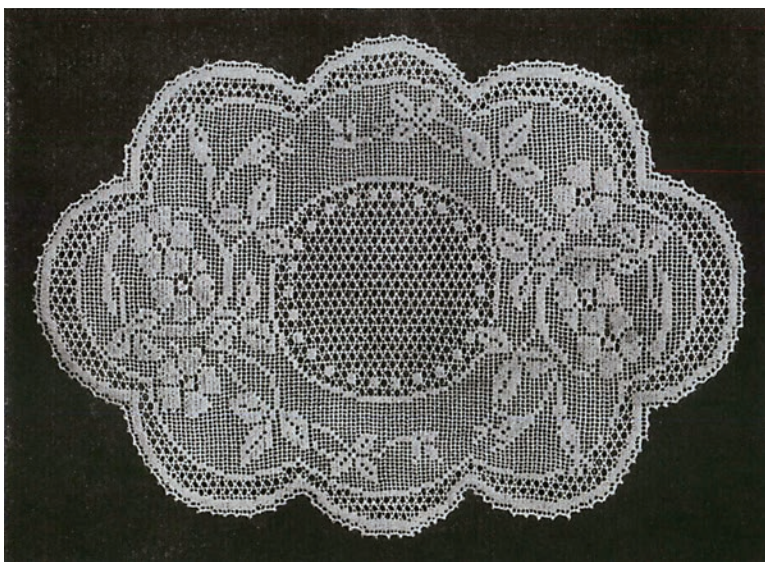
2d row—Same as 1st row.

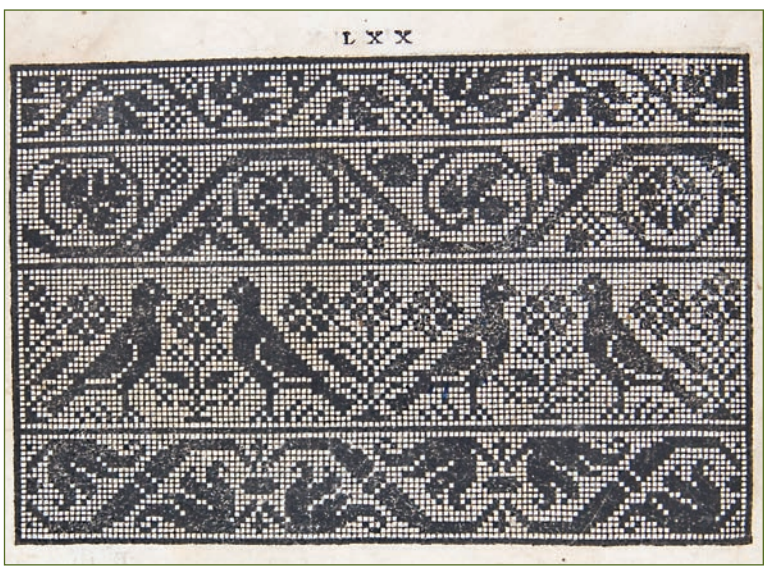
3d row—Two sp, 4 d, 7 sp, 10 d, 10 sp, 4 d, 8 sp, turn.

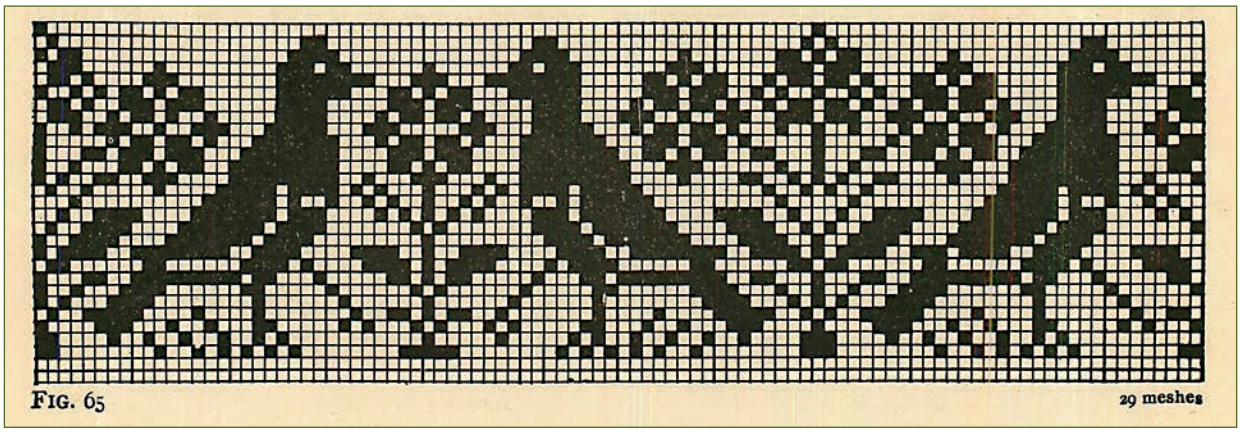
4th row—Five sp, 4 d, 1 sp, 4 d, 1 sp, 4 d, 1 sp, 4 d, 6 sp, 7 d, 4 sp, 10 d, 2 sp, 13 d, 2 sp.

From this, it will be seen that no attention is paid to blocks (solid mesh), although you can prove up your work in this way. Each single block consists of 4 d. Two or more blocks consist of three times the number of blocks plus 1. Always make 5 chain in turning. This makes the first space. When the row begins with d, use three chain for turning.

Fig. 4. Tabulated Directions for Centrepiece, Fig. 3







Charted pattern of birds and flowers from *Priscilla Filet Crochet Book* No. 1 published in 1925 and undoubtedly copied from Giovanni Ostaus's *La Vera Perfezione del Disegno per Punti e Ricami* (Rome 1567; shown on page 13). *Image courtesy of the author.*

Filet crochet continues to be a popular crochet style. As a charted technique, it has borrowed patterns from past centuries, yet it remains fresh by adapting to new subjects and changing styles. ❖

FURTHER READING

Ballard, Karen C. K. "Flora Klickmann: Author, Editor, Needleworker." *PieceWork*, May/June 2011.

Ballantyne, Barbara. *Mary Card: Australian Crochet Lace Designer*. Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2002; distributed in the United States by Lacis, Berkeley, California.

———. *Mary Card's Crochet Lace: Bird Designs*. Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2009; distributed in the United States by Lacis, Berkeley, California.

———. *Mary Card's Crochet Lace: Flower Designs*. Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2009; distributed in the United States by Lacis, Berkeley, California.

———. *The Technique of Filet Crochet with Mary Card, Designs and Methods*. Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2004; distributed in the United States by Lacis, Berkeley, California.

Chan, Doris. "The Crochet Patterns of Elizabeth Hiddleson." *PieceWork's Crochet Traditions* Fall 2012.

Klickmann, Flora, ed. *The Craft of the Crochet Hook*. London: Office of Girl's Own Paper & Woman's Magazine, 1912. Out of print.

Stephens, Mrs. Ann S. *The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework*. New York: Garrett, 1854. Out of print.

Warren, Mrs., and Mrs. Pullman. *Treasures in Needlework*. 1855. Reprint, New York: Berkley, 1976. Out of print.

ABOUT THE AUTHOR. PieceWork *contributor Nancy Nehring, allergic to wool, learned to crochet with cotton thread; filet crochet is one of her favorite techniques. She not only crochets models from antique patterns but also creates new designs for publication.*

Instructions *for* Square Crochet

These general instructions for square (later to be called filet) crochet appeared in *The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework* by Mrs. Ann S. Stephens (1854).

Square Crochet is that which is made entirely in small squares, those which form the pattern being closely filled in, and the ground open. Open squares are formed thus: 1 dc. 2 ch. miss 2, repeated. Close squares contain three dc. stitches, thus: 1 c. 1 o., would have 4 dc. 2 ch. Every pattern in square crochet requires a foundation chain of stitches which can be divided by three and leave *one* over; as it is obvious that if an open square were the last on the pattern, a dc. stitch would be required to form the square at the end.

Sometimes a very large piece of work may be made in treble square crochet. In this work a close square of 4 tc. Stitches; an open square, 1 tc. 3 ch. Miss 3. This style requires the pattern to be divisible by four, with one stitch over.

—N. N.



PIECEWORK
Presents
VINTAGE KNITS
of 1862

Discover 12 knitting patterns straight from the pages of *Peterson's Magazine*, a late 1800s publication known for its fiction, poems, engravings, and of course needlework patterns. The patterns vary from shawls and toddler drawers to a counterpane and collar.

Experience these unique vintage knits! Get this eBook today at **shop.KnittingDaily.com**.

MARTHA PULLEN
TEACHER
Licensing
2013 Schedules

DESTINATION:
Huntsville, AL

A trip of a lifetime that will keep you coming back again and again...

- » Costs are all-inclusive once you arrive in Huntsville
- » Borrow a machine at no charge for use during your stay
- » Projects are yours to enjoy whether you teach or just want to learn
- » Enlarge your sewing repertoire and take your skills to new heights
- » Make new sewing friends from all over the world

For more information visit: **www.marthapullen.com**
email: licensing@marthapullen.com | call: (800) 547-4176 ext. 4

2013 SCHEDULE

CHILDREN'S GARMENT CONSTRUCTION
April 16-23, 2013

HEIRLOOM II
The Best of the Best
September 17-24, 2013

new **SERGER III**
October 8-15, 2013

REGISTER ONLINE at
www.marthapullen.com

Dancing Couples

A Nordic Design *for* Knitting

Susan Strawn



The cardigan with the Dancing Couples pattern knitted by Agnethe Sundby probably in late 1946. Her daughter, Rechs Ann Pedersen, gave the cardigan to the author for the author's collection of knitted articles. *Photograph by Joe Coca.*

LAST SPRING, RECHS ANN PEDERSEN, an American living in Denmark, emailed me, asking if I would like to add a baby cardigan knitted by her mother during the 1940s to my knitting collection. She attached scans of the creamy white wool cardigan with bright red dancing couples encircling the lower border. No one could have found the Reply key faster than I to respond with an enthusiastic yes! Rechs Ann supplied the background story of the cardigan and its creator.



Her mother, Agnethe Sundby (née Lundgren), was born in Copenhagen in 1908 and educated at a handwork school in which she learned all forms of needlework, including cross-stitch, crewel, crochet, and knitting. She became the head of the needlework department in a large department store in Copenhagen. After World War II (1939–1945), Agnethe left Denmark to join her husband, Charles Marinus Sundby, in India, and they later moved to China. Charles was a Danish pilot who had flown transport planes and supplies between India and China during the war, a dangerous route over the Himalayas that he flew more than 500 times. Before the war, he had been a pilot in the Royal Danish Navy, participating in the aerial mapping of Greenland and two Arctic explorations.



When Agnethe became pregnant with Rechs Ann, the couple wanted their child to be born in the United States with an American doctor and in an American hospital. Charles had a brother who lived in California, so Agnethe traveled there on a visit close to the birth. Rechs Ann was born in February 1947, and Agnethe returned to China when the baby was strong enough to travel. Charles had stayed on in Shanghai with China National Aviation Corporation (CNAC), which became a commercial airline. In December 1948, the communists were closing in on Shanghai and CNAC told its employees to be ready to evacuate. Agnethe was packing while her husband flew one last flight—flying refugees from Shanghai to Hong Kong—before they themselves should leave. He received incorrect weather information and became engulfed in heavy fog with zero visibility on the difficult flight into Hong Kong. His plane slammed into a mountain on Basalt Island; everyone on board was killed. After the death of her husband, Agnethe moved to California in 1949. She felt there were more opportunities in America than in Denmark for herself and her daughter.

Rechs Ann believes that Agnethe knitted the baby cardigan with the Dancing Couples pattern during her stay in California while awaiting the birth of her much-wanted daughter. Rechs Ann does not know whether her mother designed the baby cardigan, although she certainly was capable of doing so. She did create original garments, but she sometimes also adapted patterns from printed booklets if she liked the design. Perhaps she recalled a Dancing Couple pattern she encountered as a needlework student in Denmark and added the design to a plain baby sweater. Or maybe she saw the pattern in one of many postwar knitting books with children's patterns published in America and in Norway at the time. Whatever her source, it appears Agnethe created her own twist on the traditional pattern, as have generations of knitters.

TOP: Sweater with a border and second row across the chest of dancing couples. The sweater, donated by Irene B. Thomas, was knitted circa 1940–1950 by the donor's great aunt, Roxie Whaley McGladrey (born in Waukon, Iowa, in 1866 and died in 1953). Roxie's mother Mary Olson Whaley immigrated to Allamakee County in the 1850s. It is believed that she immigrated with Ole Bull's group and lived in his New Norway Colony for a time. Collection of Vesterheim Norweigan-American Museum, Decorah, Iowa. (1997.005.001).
Photograph © Vesterheim Norweigan-American Museum.

BOTTOM: Rechs Ann Pedersen's mother, Agnethe Sundby. She knitted the cardigan shown on page 16.
Photograph courtesy of Rechs Ann Pedersen.

The Dancing Couple pattern is one of many designs that appeared in American knitting pattern books for children's clothing and accessories during the 1940s and 1950s. In addition to intarsia or stranded-knitting patterns for cowboys, clowns, elves, and assorted animals, knitting designers also found inspiration in Scandinavian motifs such as reindeer, eight-pointed stars—and the dancing couple. For example, in the 1950s *Bear Brand Baby Book: Infants to 4 Years,* three bands of dancers cover the front, back, and sleeves of a child's Little Men and Women Cardigan, and the 1953 *Sweaters: Scandinavian Designs*, published by Doreen, contains a Child's Cardigan with a wide band of dancing couples across the front, back, and sleeves.



Bands of girls also dance across a woman's pullover in Play's Volume 2 of *Snowtime Sweaters: Instructions for Knitting Ski and Sport Sweaters* (1948), while a boy and girl hold hands beneath a heart on Women's Norwegian Mittens in Volume 29 of Bucilla's *Gloves and Mittens to Knit and Crochet for the Entire Family* (1953). Examples from museum collections include a knitted cap encircled with dancers at the Nordic Heritage Museum (Ballard, Washington) and a sweater (shown on page 17) and mittens at Vesterheim Norwegian-American Museum (Decorah, Iowa); one pair of mittens has the dancing couple around the wrists while on a second pair, the girl dances on one thumb and the boy on the other.

Of all the Nordic nations (Norway, Denmark, Sweden, Iceland, Finland, and the Faroe Islands), Norway and the Faroe Islands are the most closely associated with the Dancing Couple pattern. Among the knitting designs documented by textile artist Annichen Sibbern Bøhn in her travels through Norway after the 1905 dissolution with Sweden and published in her *Norwegian Knitting Designs* (see Further Reading for this and all other book citations) are three with dancers: Mitten from Selbu depicts only the girl figure while Stocking from Selbu has dancing couples encircling the upper calf, and Cap (Lue) from Selbu boasts two rows of dancing couples.

Figures have appeared on Norwegian knitted garments for about 200 years according to Norwegian knitting scholar Annemor Sundbø. In *Norwegian Mittens and Gloves*, she explains that "motifs are an inheritance from a time when not everyone could read so the language of pictures was an important means of communication." The importation of books of embroidery patterns and knitted goods into Norway from Denmark influenced the evolution of those designs.

Between the World Wars (1914–1918 and 1939–1945), Norwegian home industries exported more than 100,000 pairs of Nordic-design mittens and gloves annually along with thousands of caps, sweaters, and stockings—some with Dancing Couple patterns. As evidence of their popularity, the back of the Sport Mittens from Norway: The Northern Star Design in the January 1933 issue of *Needlecraft: The Home Arts Magazine* has not only two star motifs but a dancing couple below them. Sundbø's *Norwegian Mittens and Gloves* includes charts containing hand-holding couples in both Happy Couple and Reassurance Mittens. Writing in *Invisible Threads in Knitting*, she also describes dancers found among the discarded knitted garments from her "rag pile" for recycling into mattresses, comforters, and such.

Knitters today can find dancing couples in numerous pattern books. Vibeke Lind describes ways to incorporate dancing couples into handknitting in *Knitting in the Nordic Tradition*. Alice Starmore depicts the dancing boy and girl posed with flexed muscles in *Alice Starmore's Charts for Color Knitting*. Sheila McGregor includes the "little dancers . . . knitted in Faeroe" in *The Complete Book of*

Three bands of dancers cover the front, back, and sleeves of a child's Little Men and Women Cardigan in a 1950s *Bear Brand Baby Book: Infants to 4 Years*. Collection of the author.

Traditional Scandinavian Knitting, commenting that they "epitomize the old Faroese ring dance . . . accompanied by saga-like songs."

The Australian Wool Corporation's *Traditional Knitting with Wool* has a photograph of white-and-black gloves with a little girl dancer on the wrist, back, and ring finger. Although the motif is described as a traditional Selbu pattern, there is no provenance for the gloves. A photograph in Pauline Chatterton's *Scandinavian Knitting Designs* depicts a Hat with Boy and Girl Border but omits its provenance. In Anna-Maja Nylén's *Swedish Handcraft*, a photograph of a pair of Swedish mittens dated 1855 shows rows of girls on the left mitten and rows of boys on the right mitten.



When Agnethe Sundby knitted her daughter's baby sweater with the dancing couples, she knew very little about the United States. She did not speak English and had no idea she would eventually start a new life in America. As amazing and daring as her husband's life had been, Agnethe was as courageous in a less obvious way. She moved to a strange country, a widow with a young child to bring up. She learned the language, made a life for herself, and sent her child to college. She became a knitting teacher in California, and she taught her daughter to knit. Except for the Dancing Couples cardigan, Agnethe did not stick to the traditional Nordic patterns but moved with current styles, mainly sweaters. She also knitted for Rechs Ann, who remembers an original design blue wool knit suit her mother made for her as a teenager, in addition to knitted Aran sweaters and vests, an evening pullover covered with knitted-in black sequins, short bolero jackets in multiple strands of yarn, an intarsia pullover, and a top-down cardigan of tweed yarn and copper-colored thread. Both Rechs Ann and Agnethe knitted the sweater coat on the cover of *Woman's Day* magazine in 1964. Rechs Ann believes that her mother found knitting a real pleasure throughout her life and a way to have something special not found in every department store.

Agnethe Sundby's Dancing Couples baby cardigan now has a secure place in my collection. With each new addition to the collection, I ask: "All right then. What is this about?" With a bit of luck and much persistence, each piece of knitting reveals intriguing stories. The Dancing Couples cardigan holds not only a story about a classic Nordic knitting pattern but also a story about the life—and knitting—of a remarkable woman. ❖

Further Reading

Bøhn, Annichen Sibbern. *Norwegian Knitting Designs*. 1965. Reprint, Seattle, Washington: Spinningwheel, 2011. (Originally published as *Norske Strikkemønstre* in Norwegian by Gröndahl & Son, Oslo, 1929.)

Chatterton, Pauline. *Scandinavian Knitting Designs*. 1977. Reprint, New York: Simon & Schuster, 1983. Out of print.

Lind, Vibeke. *Knitting in the Nordic Tradition*. Asheville, North Carolina: Lark Books, 1987. (Originally published as *Strik med Nordisk Tradition* by Host & Sons Forlag, Copenhagen, 1981.)

McGregor, Sheila. *The Complete Book of Traditional Scandinavian Knitting*. New York: St. Martin's Press, 1984. Out of print.

Nylén, Anna-Maja. *Swedish Handcraft*. New York: Van Nostrand Reinhold, 1977. Out of print.

Shea, Terri. "Annichen Sibbern Bøhn: Preserver of Norway's Knitting." *PieceWork*'s *Knitting Traditions,* Winter 2011.

Starmore, Alice. *Alice Starmore's Charts for Color Knitting: New and Expanded Edition*. Mineola, New York: Dover, 2011.

Sundbø, Annemor. *Invisible Threads in Knitting*. Kristiansand, Norway: Torridal Tweed, 2007.

———. *Norwegian Mittens and Gloves*. North Pomfret, Vermont: Trafalgar Square, 2011.

Traditional Knitting with Wool. Parkville, Victoria, Australia: Australian Wool Corporation, 1982. Out of print.

"Vintage Norwegian Mittens." *PieceWork*'s *Knitting Traditions,* Fall 2012. (Contains the instructions and illustrations for Sport Mittens from Norway: The Northern Star Design as originally published in the January 1933 issue of *Needlecraft: The Home Arts Magazine*.)

Charles Sundby, dressed in a fur flight suit, ready to pilot the open-cockpit seaplane on a reconnaissance flight to the Arctic. 1938.
Photograph courtesy of Rechs Ann Pedersen.

Dancing Couple Cardigan *to* Knit *for* Baby

Susan Strawn



Susan Strawn replicates the Dancing Couple pattern and the shape from the original sweater knitted during the mid-1940s by Rechs Ann Pedersen's mother, Agnethe Sundby, in this sweet cardigan for a toddler. *Photograph by Joe Coca.*

This cardigan replicates the Dancing Couple motif and the shape from the original sweater knitted during the mid-1940s by Rechs Ann Pedersen's mother, Agnethe Sundby. Rechs Ann generously donated the original sweater for my collection.

Instructions

Cardigan

Body,

With smaller cir needles and MC, CO 165 sts. Do not join.

Next Row (WS): *K1, p1; rep from * to last st, k1.

Work in rib as established until piece measures 1½ inches (3.8 cm), ending with a RS row. Change to larger cir needles.

Next Row (WS): Work 10 sts in rib patt as established, p to last 10 sts, work in rib to end.

Next Row (RS): With MC, work 10 sts in rib, with CC, k to last 10 sts, attach new ball of MC and work in rib to end.

Keeping 1st and last 10 sts in MC and rib as established, work Rows 1–17 of Dancing Couple Chart. Cont in MC. Keeping 1st and last 10 sts in rib, work in St st until piece measures 7 inches (17.8 cm) from CO edge, ending with a WS row.

Divide for fronts and back,

Next Row (RS): Work 38 sts and place on holder for right front, BO 7 sts, k75, and place last 75 sts and 1 st rem from BO on holder for back, BO 7 sts, work to end.

Left front,

Working on 38 left-front sts, work 1 WS row in patt.

Dec Row: K2tog, work in patt to end—1 st dec'd.

Rep Dec Row every other row 4 more times—33 sts rem. Work even until front measures 9½ inches (24.1 cm) from CO edge, ending with a RS row.

Shape neck,

Next Row (WS): BO 7 sts, work in patt to end—26 sts rem.

Dec 1 st at neck edge every row 6 times—20 sts rem. Work even until front measures 10½ inches (26.7 cm) from CO edge, ending with a WS row.

MATERIALS

Dale of Norway Baby Ull, 100% merino wool yarn, fingering weight, 180 yards (164.6 m)/50 gram (1.8 oz) ball, 2 balls #0020 Off-White (MC) and 1 ball #4018 Red (CC); http://daleofnorway-1.shptron.com/c/yarn_baby-ull-soft-merino-yarn
Needles, cir 24 inches (61.0 cm) size 0 (2.00 mm) and size 1 (2.25 mm) and set of 4 or 5 double pointed size 1 (2.25 mm) or sizes needed to obtain gauge
Crochet hook, steel, size 00 (3 mm)
Buttons about ½ inch (1 cm) in diameter, 2
Stitch holders
Tapestry needle

Finished size: 20½ inches (52.1 cm) chest circumference
Gauge: 32 sts and 42 rows = 4 inches (10.2 cm) in St st on larger needles

See page 62 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Shape shoulder,

Next Row (RS): BO 10 sts, k to end—10 sts rem.

P 1 WS row. BO rem sts.

Right front,

With WS facing, place 38 right-front sts on needle. Attach yarn and work 1 WS row.

Dec Row: Work to last 2 sts, ssk—1 st dec'd.

Rep Dec Row every other row 4 more times—33 sts rem. Work even until front measures 9½ inches (24.1 cm) from CO edge, ending with a WS row.

Shape neck,

Next Row (RS): BO 7 sts, work in patt to end—26 sts rem.

Dec 1 st at neck edge every row 6 times—20 sts rem. Work even until front measures 10½ inches (26.7 cm) from CO edge, ending with a RS row.

Shape shoulder,

Next Row (WS): BO 10 sts, p to end—10 sts rem.

K 1 RS row. BO rem sts.

Back,

With WS facing, place 76 back sts on needle. Attach yarn and work 1 WS row.

Dec Row: K2tog, k to last 2 sts, ssk—2 sts dec'd.

Rep Dec Row every other row 4 more times—66 sts rem. Work even in St st until back measures 10½ inches (26.7 cm) from CO edge. BO 10 sts at beg of next 4 rows—26 sts rem. BO rem sts.

Sleeves,

With smaller cir needles and MC, CO 45 sts. Do not join.

Next Row (WS): *K1, p1; rep from * to last st, k1.

Work in rib as established until piece measures 1¼ inches (3.2 cm), ending with a WS row. Change to larger cir needles.

Next Row (RS): K, inc 6 sts evenly spaced—51 sts.

Cont in St st. Inc 1 st at each side every RS row 4 times—59 sts. Work even until piece measures 3½ (8.9 cm) inches from CO edge.

Shape cap,

BO 3 sts at beg of next two rows, then 2 sts at beg of foll 10 rows—33 sts rem. BO rem sts.

Sew shoulder seams. With crochet hook and MC, work 1 row sc around neck edge. Sew sleeve seams and sew in sleeves. Sew buttons ¼ inch (6 mm) down and in from neck edge of both fronts. With MC, make 2 ties 8 inches (20.3 cm) long; the ties may consist of a crochet chain, I-cord, twisted cord (as shown here), or purchased cord or ribbon. Attach ties to shank of one button.

Finishing

Weave in loose ends. To block, immerse gently in cool water and lay flat to dry. Pin edges if needed to assure edges lie flat.

ABOUT THE AUTHOR AND DESIGNER. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois. A knitter herself, she is the author of* Knitting America: A Glorious History from Warm Socks to High Art *(Minneapolis: Voyageur Press, 2007) and a member of* PieceWork*'s editorial advisory panel.*

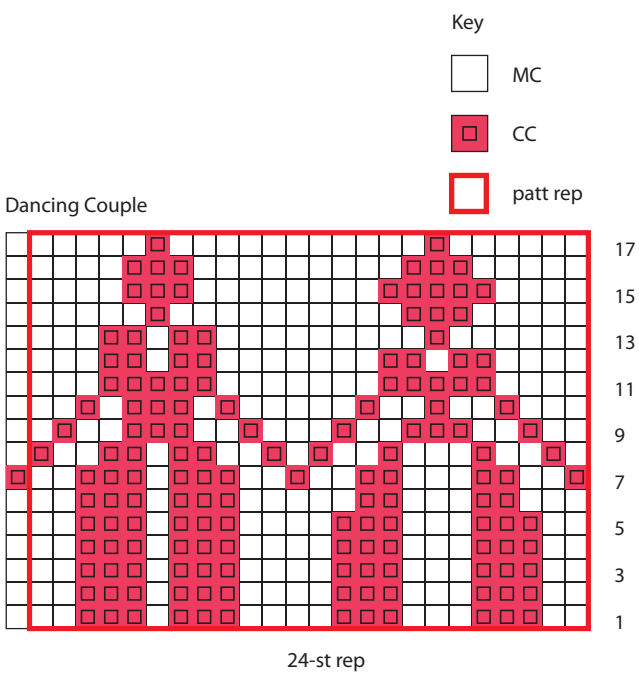


Chart may be photocopied for personal use.

From Raised Embroidery *to* Stumpwork

Four Centuries *of* Dimensional Needlework

CELESTE CHALASANI



ABOVE: Mid-seventeenth-century English stumpwork. Maker unknown. Silk, wool, and metal embroidery on satin tabby mounted on a linen foundation. 54 × 36½ inches (137.2 × 92.7 cm). Central oval worked in tent stitch; other stitches used include satin, buttonhole, open chain, bullion, and French knot; embellishments include seed pearls, freshwater pearls, garnets, and glass. Collection of the Royal Ontario Museum, Toronto, Ontario, Canada.

OPPOSITE: Mid-seventeenth-century English stumpwork depicting the story of Pyramus and Thisbe. Colored silk embroidered on a white satin ground. 21¾ × 17 inches (55.2 × 43.2 cm). Various stitches, coiled wire, and chenille. Collection of the Royal Ontario Museum, Toronto, Ontario, Canada.

Photographs © the Textile Department, Royal Ontario Museum.

RAISED EMBROIDERY (LATER KNOWN AS STUMPWORK) reached its height of popularity between 1650 and 1690. Mastering the technique was the culmination of a wealthy young girl's needlework education, attempted only after she had completed a band sampler that served as a record of patterns and techniques and after that, a technically more difficult whitework sampler. Her final project would be the completion of a series of small pictorial panels that might then be sent to a cabinet maker to be finished as a casket, box, mirror frame, or picture. Raised embroidery is characterized by its three-dimensionality, which was achieved through a variety of techniques: figures cut from linen were padded with horsehair, cotton, or wool and applied to the ground fabric with faces carved from wood and clothed in silk and lace; highly padded birds, beasts, and fruits were covered in variations of detached buttonhole stitch; individual motifs worked in tent stitch were cut out and applied to the background fabric.

The notion that raised embroidery was primarily an English art form, suddenly invented in England in the seventeenth century, is incorrect. Professional embroiderers in Europe had been working *brodées en relief*, or embosted work, for ecclesiastical textiles for more than a century. Padding, couching, the use of wrapped metal threads for hair and beards, and a lavish use of lace, precious stones, and gold leaf were used to emphasize design on elaborate vestments.

During the Elizabethan period (1558–1603) in England, needle lace worked in variations of the detached buttonhole stitch was used to produce naturalistic plants for embellishing clothing and accessories, book bindings, and glove gauntlets. Motifs could be enhanced by



covering a padding of wool batting or embroidery threads. Detached flower petals and leaves, worked in buttonhole stitch, sometimes with a fine wire incorporated into the border to enable shaping, were attached to motifs embroidered on the ground fabric. Many of the motifs that originated in Elizabethan embroidery worked in variations of detached buttonhole stitch appeared again in the raised-embroidery pictorial panels of the seventeenth century.

Needleworkers obtained patterns for raised embroidery panels almost exclusively from traveling professionals who provided either custom-drawn patterns or kits containing patterns pre-drawn on fabric together with carved wooden faces and hands, beads, seed pearls, wax molds, and other notions. Motifs traced from trade publications were added without regard to scale to fill empty spaces on the fabric. Padded slips, needle lace, and a combination of other embroidery stitches and techniques—depending on the skill of the embroiderer—were incorporated into the design. Completing the project would take even the most accomplished embroiderer many years. Most of the surviving examples of seventeenth-century raised embroidery contain at least one pair of elaborately dressed figures. Typically, turreted castles with mica windows decorate miniature landscapes. At the top of the scene, the sun peeks out from beneath white clouds (a few examples have a moon) while at the bottom, fish swim in a small pool, often with a mermaid admiring herself in a hand mirror. Animals, including lions, stags, dogs, squirrels, and birds, common as well as exotic, appear along with flowers, fruits, and insects of all sizes.

Barbara and Roy Hirst write that the figures, although dressed in seventeenth-century clothing, primarily depict either stories from the Old Testament; events from myths and legends; allegorical themes such as the personification of the seven Virtues; a marriage or betrothal, particularly of royalty; or commemorative events. Pattern drawers adapted scenes from illustrated Bibles to extol the virtues of women's modesty, humility, obedience, and chastity, with an emphasis on marriage and the birth of heirs. Other biblical stories were presented as moral tales to warn of the need for appropriate behavior.

By the end of the seventeenth century, embroiderers had moved on to other techniques. During the nineteenth century, the term "stumpwork" came into use as a synonym of raised embroidery. In *Old English Embroidery: Its Technique and Symbolism* (1894), Frances and Hugh Marshall use the term "stumpwork" to describe the technique of using padding of cotton, wool, or hair to raise embroidered figures well above the background.

Toward the end of the twentieth century, the appeal of raised embroidery/stumpwork began to gain ground again. The Hirsts used padded slips and needle lace, with and without wire, to design and stitch contemporary pictorial scenes. Their designs centered primarily on one or more figures, but in contrast to those of the seventeenth century, theirs were not surrounded by unrelated floral, insect, or other motifs but lay on backgrounds decorated with dyes, paints, and surface embroidery stitches to make them look realistic. Jane Nicholas developed new techniques to create flora and fauna by attaching wire to fabric and then stitched naturalistic shadings on the fabric before cutting out the shapes and attaching them to background fabric. Her designs were not pictorial scenes but intricately realistic flowers and insects.

Contemporary stumpwork has evolved from the original designs and techniques of the seventeenth century. Nicholas's innovative techniques during the 1990s not only breathed new life into stumpwork but also quite possibly saved the technique from extinction. Her work has inspired today's artists to approach the subject with creativity, to look for new methods to solve the age-old question "How do I do this?" Although commercial stumpwork designs primarily focus on flowers with insects stitched to scale, today's stumpwork embroiderers have the freedom and technical knowledge to design their own pieces, drawing on both traditional and contemporary designs to suit themselves. ❖

Further Reading

Arthur, Liz. *Embroidery 1600–1700: At the Burrell Collection*. London: John Murray, 1995.

Baker, Muriel. *Stumpwork: The Art of Raised Embroidery*. New York: Scribner, 1978. Out of print.

Best, Muriel. *Stumpwork: Historical and Contemporary Raised Embroidery*. London: B.T. Batsford, 1989. Out of print.

Brooks, Mary M. *English Embroideries*. Ashmolean Handbooks. 2004. Reprint, Oxford, England: Ashmolean Museum, 2010.

Epstein, Kathleen. *British Embroidery: Curious Works From the Seventeenth Century*. Greenville, South Carolina: Curious Works Press, 1999.

'For Pleasure and Ornament': Art Treasures of English Domestic Embroidery, 1580–1835. Oxfordshire, England: Witney Antiques, 2012.

Hirst, Roy, and Barbara Hirst. *Raised Embroidery: A Practical Guide to Decorative Stumpwork*. Putney, England: Merehurst, 1989.

Marshall, Frances, and Hugh Marshall. *Old English Embroidery: Its Technique and Symbolism*. London: H. Cox, 1894. Out of print.

Morrall, Andrew, and Melinda Watt. *English Embroidery in the*

Metropolitan Museum 1580–1700: 'Twixt Art and Nature. New Haven, Connecticut: Yale University Press, 2008. Out of print.
Nicholas, Jane. *Stumpwork Embroidery: A Collection of Fruits, Flowers and Insects for Contemporary Raised Embroidery*. Binda, New South Wales, Australia: Sally Milner, 1996.
———. *Stumpwork Embroidery: Designs and Projects*. Binda, New South Wales, Australia: Sally Milner, 1998.
Sinton, Kate. *Stumpwork*. RSN Essential Stitch Guide. Tunbridge Wells, England: Search Press, 2011.
Swain, Margaret. *Embroidered Stuart Pictures*. Princes Risborough, England: Shire, 1990. Out of print.
Treasures from the Embroiderers' Guild Collection. Newton Abbot, England: David & Charles, 1995.
'Wrought with the Needle': Art Treasures of English Domestic Embroidery, Elizabeth I–George II. Oxfordshire, England: Witney Antiques, 2010.
http://collections.vam.ac.uk/item/O11096/embroidered-casket-edlin-martha.
http://collections.vam.ac.uk/item/O85016/susannah-and-the-elders-embroidered-picture-unknown.
www.artsconnected.org/resource/3547/embroidered-box.
www.cs.arizona.edu/patterns/weaving/articles/rc_embr.pdf (PDF of the page that includes a reference to stumpwork from Abraham Rees's *The Cyclopædia; or, Universal Dictionary of Arts, Sciences, and Literature*; forty-five volumes published in serial form between 1802 and 1820).

A Stumpwork Dragon *to* Make

Celeste Chalasani



Celeste Chalasani's stumpwork dragon. *Photograph by Joe Coca.*

Every great story has its hero and villain, its struggle of good versus evil. For thousands of years, the villain in the great stories of many cultures has been that mythical creature, the dragon.

According to the legend of St. George and the Dragon, a terrible dragon had ravaged all the countryside around the city of Selena in Libya. Although the people gave the dragon two sheep every day to satisfy its hunger, eventually all the sheep were consumed, and the people turned to choosing by lottery one of themselves to sacrifice to it. One day, the king's beautiful daughter was chosen, and she was led out to the dragon's swampy lair to await her fate. By chance St. George happened to ride by, slew the dragon, and saved the princess. Although her father offered St. George half his kingdom as a reward, St. George asked only that the king "take good care of God's churches,



Celeste Chalasani's stumpwork dragon with several of her in-process stitched examples. *Photograph by Joe Coca.*

Materials

Au Ver a Soie Soie Gobelin, twisted filament silk thread, 55 yards (50.3 m)/spool, 1 spool each of #4532 Beige and #4534 Medium Beige; www.silk-thread.com
Au Ver a Soie Soie d'Alger, 100% silk thread, 5½ yards (5.0 m)/skein, 1 skein each of Blanc and #4524 Ruine; www.silk-thread.com
Bijoux Metallic, fine-weight metallic thread, 55 yards (50.3 m)/spool, 1 spool of #425 Pyrite; www.threadneedlestreet.com
Kreinik Blending Filament, 55 yards (50.3 m)/spool, 1 spool of #32 Pearl; www.kreinik.com
DMC Embroidery Floss, 100% 6-strand cotton thread, 8¾ yards (8.0 m)/skein, 1 skein each of #315 Ecru, #938 Coffee Brown, and #3864 Mocha Beige; www.dmc-usa.com
Silk shantung fabric, 1 piece Cream or Ivory 8 × 10 inches (20.3 × 25.4 cm); www.nyfashioncenterfabrics.com
Silk dupioni fabric, 1 piece White 6 × 6 inches (15.2 × 15.2 cm); www.dharmatrading.com
Muslin fabric, 1 piece 8 × 10 inches (20.3 × 25.4 cm)
Felt, 1 piece White 9 × 9 inches (22.9 × 22.9 cm)
Sulky Rayon Thread, 40-weight thread, 1 spool in color to match tea-dyed silk dupioni fabric
John James Needles, size 8 or 10 sharps or embroidery, 2 size 28 tapestry, and 2 size 16 chenille; www.colonialneedle.com
Millenium frame, slate frame, or stretcher bars; adjust the size of the ground fabric and muslin to fit frame size
Embroidery hoop, 4 inches (10.2 cm) in diameter
Freezer paper
Tea, for dyeing
Wire, 28 gauge, unwrapped
Wire cutters
Masking tape
Magnification and needle minder, optional but recommended

Finished size of dragon: About 4¾ inches (12 cm) from lower jaw to tip of tail and 3¼ inches (8 cm) from toes on back leg to widest part of body; wing, 2$^{3}/_{16}$ inches (6 cm)

honor the clergy, and have pity on the poor."

This stumpwork dragon is one in a five-panel series that is my homage to that legend. Although the design includes the basic techniques, this may not be a suitable project for beginners. I have stitched grass and other details at the bottom of the dragon. Add embellishments of choice, if desired.

Instructions

Dragon

Center and transfer Pattern A to the Ivory ground fabric, using a light box or transfer paper. Keep all lines thin so it will be easier to cover them with embroidery stitches. Place the muslin against the wrong side of the ground fabric. With right side up, mount this double fabric layer to the embroidery frame or stretcher bars.

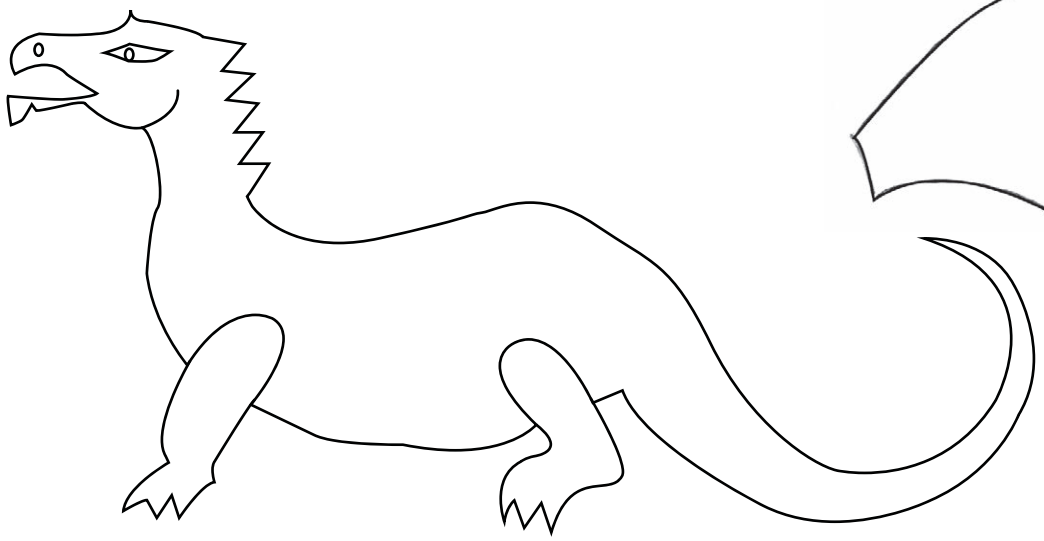
Transfer the dragon body shape from Pattern B to the nonshiny side of a 3-by-6-inch (7.6-by-15.2-cm) piece of freezer paper. Lightly iron the freezer paper, wax side down, to the felt, using cotton setting and for no more than 10 seconds. Cut out the shape, carefully remove the freezer paper, and set aside. Repeat for legs and feet (top layer, as shown), belly (2 pieces, 1 slightly smaller than the other), head, and legs (bottom layer, slightly smaller than the pattern).

See Figures 1–4. Using 1 strand of DMC Ecru, stitch the felt padding pieces to the ground fabric at the appropriate places. For each section of the dragon that requires extra padding (head, belly, and legs), center and tack the smallest piece to the ground fabric 1st with a few small straight stitches. On top of this, center and tack the next larger layer of felt. For the main body of the dragon, pin the full-size body piece to lay within the transferred lines and stitch in place, using buttonhole stitch around the full shape with stitches no more than $^{1}/_{16}$ inch (1 mm) apart. Stitch the leg and feet felt pieces in place, using buttonhole stitch.

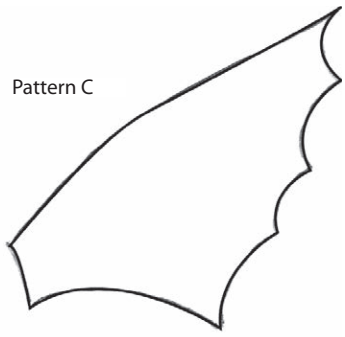
See Figure 5 (the thread pictured is darker for illustrative purposes only). Using 1 strand of Soie d'Alger #4524, backstitch with stitches no more than $^{1}/_{8}$ inch (3 mm) long over all of the transfer lines on the body (except the lower jaw and the spines at the top of the head and back), the legs, head (backstitch around the head in a circular pattern), the eye, and across the toes. Chain-stitch across the ankle of the hind foot. Using 1 strand of DMC #3864, backstitch around the lower jaw.

See Figures 6 and 7. The main body of the dragon is covered in trellis stitch in alternating rows of Soie Gobelin

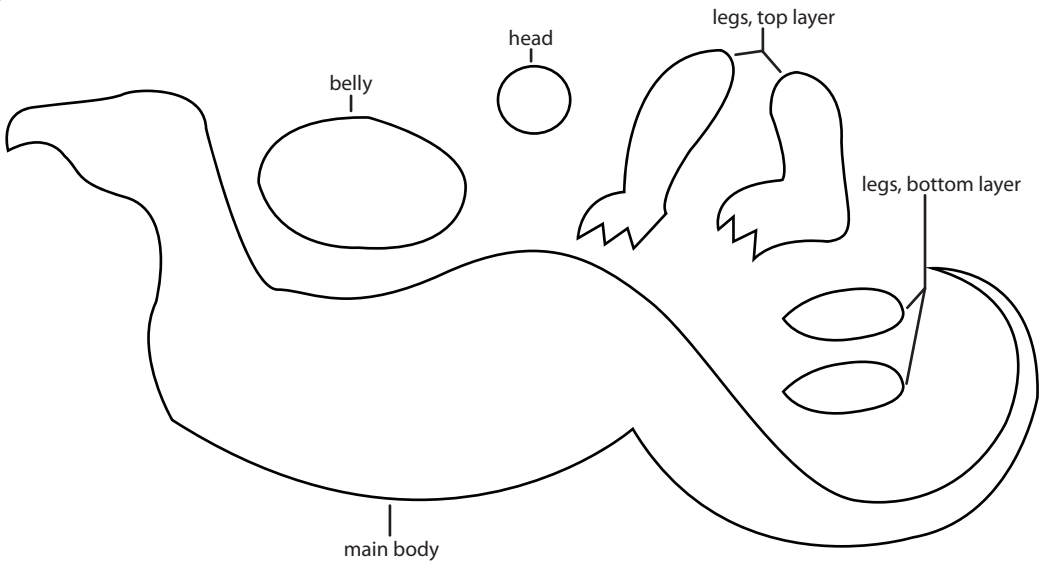
Pattern A



Pattern C



Pattern B



Patterns may be photocopied for personal use.
All illustrations and step-by-step photographs courtesy of the designer.

#4532 and #4534. Because thread cannot be added in the middle of the row, start with 1 strand of #4534 about 36 inches (91 cm) long in the tapestry needle. Begin at the left-most tip of the body, just to the right of the backstitching on the head and work the 1st row to the tip of the tail. The 1st row of trellis stitch is worked into the row of backstitching while subsequent rows are anchored in the loops between the knots of the previous row. When the end of each row is reached, sink the needle to the back of the work and end thread. When a full or partial row lies along the bottom edge covering a section of the bottom row of backstitches, bring the thread up to the front of the work and make small



Figure 1
Smallest felt belly stitched to ground fabric

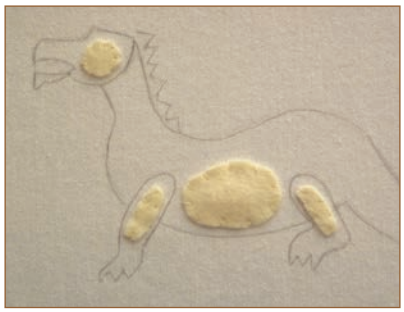


Figure 2
Felt head, larger belly, and top layer legs added to ground fabric



Figure 3
Felt main body added to ground fabric

tacking stitches to hold the bottom row of trellis stitch in place. Be careful not to pull the trellis stitches down to meet the bottom edge. This may cause the trellis rows to pull apart and expose the padding underneath; it is better to add an extra row of trellis stitches than to pull the rows apart.

Continue to work alternating rows of trellis stitch until the chest is reached, leaving the top of the legs unworked. To work the stripes on the belly, turn the design so that the rows of trellis stitch form from the bottom edge of the dragon to the last rows of the already formed trellis stitch. Work several rows of trellis stitch, using Soie Gobelin #4532; work 2 rows with #4534 to make a dark stripe. Continue with #4532, skipping the lower leg, and working additional rows of #4534 for stripes.

The legs and feet are the last parts of the main body to be stitched. Because these areas are considerably smaller than the body, it is easier to work with 2 tapestry needles. Thread 1 needle with Soie Gobelin #4532 and the other with #4534. Work the 1st row, using the line of backstitches across the toes and work up toward the top of the leg. Each row does not need to end off; simply sink the needle to the back of the row, "park" it on a needle minder, and work the next row with the other needle. Each row should begin and end just outside the backstitches. Work the hind leg in 2 parts: the foot from toe to ankle with the stitches ending inside the chain stitch and, using the remaining side of the chain stitch, trellis stitch from the ankle to the top of the leg.

See Figure 8. Work the upper jaw in alternating rows of trellis stitch, using Soie Gobelin #4532 and #4534) with 2 needles (be sure that each row covers the backstitching on the outer edge but does not cover the backstitching on the right for the main part of the head). Tack the last row to cover the lower edge of backstitches. Fill the lower jaw in trellis stitch with rows of #4532.

See Figure 9. Work the remainder of the head in circular trellis stitch. Using Soie Gobelin #4534, bring the needle up *inside* the circle of backstitches, and work the 1st row in a clockwise circle until the starting point is reached;



Figure 4
Felt top layer legs added to ground fabric



Figure 5
Outlining the padded body shapes

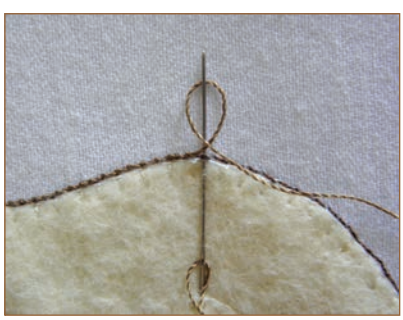


Figure 6
The first row of trellis stitch anchors to a row of backstitches

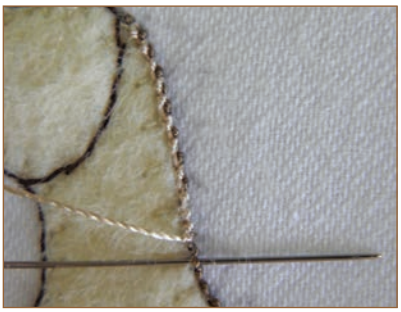


Figure 7
Subsequent rows of trellis stitch anchor between the knots of the previous row; keep the backstitches around the head exposed



Figure 8
Working the upper and lower jaws in trellis stitch; leave backstitches on upper jaw as indicated exposed and tack down the last row of upper jaw with small straight stitches



Figure 9
Working the head in trellis stitch

set this needle aside. Bring a 2nd needle threaded with #4532 up just slightly below the row where the 1st needle came up and work a row of trellis stitch in a clockwise circle; set this needle aside. Switch to needle threaded with #4534 and work the 3rd row. Continue to work in clockwise circular rows of trellis stitch, alternating between #4532 and #4534. When the knots of the previous row are so close that you cannot insert the needle between them, skip a stitch in order to reduce the number of stitches. Try not to skip stitches in the same area every row so that this reduction is not obvious. When the eye area is reached, tack 1 row of trellis stitch to the top of the eye and begin another row by anchoring to the backstitches at the bottom of the row. Continue to work circular rows of trellis stitch, reducing the number of stitches in the circle as needed until the head is covered and no additional rows can be stitched. To end, take the needles to the back of the work in the center of the circle where the last row was worked.

See Figure 10. Satin-stitch the eye area with 1 strand of Soie d'Alger Blanc and 1 strand of Blending Filament #32 threaded in 1 needle, laying the stitches corner to corner. Work a French knot in the center of the eye with 2 strands of DMC #938. Work 2 small straight stitches with 2 strands of DMC #938 for the nostril. Using 1 strand of Soie d'Alger Blanc and 1 strand of Blending Filament #32 threaded in 1 needle, work several fly stitches for the teeth. Fill in the spines and toes using 1 strand of Bijoux #425 and several rows of fly stitches.

Note: The dragon's wing is created with contemporary stumpwork techniques.

Tea-dye the White silk dupioni fabric. The color will vary not only from the type and quantity of tea used but also the age of the tea, the quality of the tea, and the length of time that the fabric is left in the tea. Some

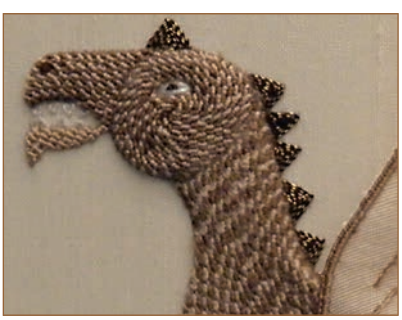


Figure 10
Completing the face

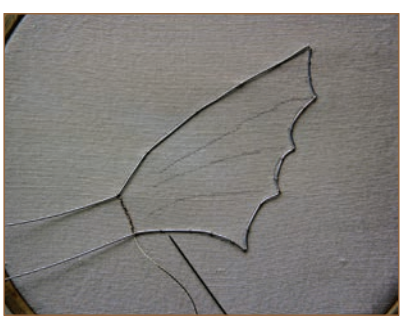


Figure 11
Making the wing



Figure 12
Attaching the wing to the fabric

experimentation in the process may be required to achieve the color preferred.

Boil 1 cup of water about 4 minutes in a microwave. In a medium-size bowl, steep 1 tea bag or 1 teaspoon of loose leaf tea in a paper filter or strainer for 3 minutes. Remove the tea bag or strainer and soak the silk in the tea, checking at 5-minute intervals to test the color saturation. When satisfied with the color (about 30 minutes, keeping in mind that the color will appear darker when wet), pour off the liquid and squeeze out excess tea from the fabric. Allow the silk to dry in the bowl (not on a towel) and then iron.



Figure 13
Attaching the wing to the body

Transfer Pattern C to the right side of the tea-dyed fabric and mount in the embroidery hoop. Cut a piece of 28-gauge wire, about 10 inches (25 cm) long. Thread an embroidery needle with 1 strand of Sulky sewing thread, 18 to 24 inches (45.7 to 61.0 cm) long. See Figure 11. Begin at the lower left point of the wing (inner edge) and work counterclockwise around the wing. Bring the needle up at the lower left point and make a tacking stitch through the fabric, over the wire and back down into the fabric, leaving 2 to 3 inches (5.1 to 7.6 cm) of wire extending out to the left. Bend the wire around the shape of the wing, using small tacking stitches every ⅛ to ¼ inch (3 to 6 mm) to hold wire in place. To get a tight corner at each wing tip, carefully bend the wire with wire tweezers or between the nails of thumb and forefinger; take a tacking stitch at the corner. When arriving back at the inner edge opposite starting point, work 1 last tacking stitch and come up between the 2 wire tails. Stitch a row of split stitch between the 2 wires.

See Figure 12. Bring the needle to the front at the lower left point again on the outside of the wire. Work buttonhole stitches over the wired wing shape. Be careful to work each buttonhole stitch with a stab motion (not a sewing motion). Begin with the needle and thread on the outside of the wing. Insert the needle into the wing (over the wire) and bring it up through the loop on the outside of the wire. Work buttonhole stitches very close together so that they sit side by side and no wire is exposed. When the top inner edge (opposite starting point) is reached, end thread. Work a short row of buttonhole stitches over the row of split stitches that separates the 2 wires. For each of the inner wing markings, work 1 row of stem stitch, using 1 strand of the Sulky thread.

Remove the fabric from the hoop. Hold the wing at an angle so that the edge of the buttonhole stitches can be seen. Using small sharp scissors, cut out the wing. Cut the fabric as closely as possible under the nubby buttonhole edge without cutting the actual stitches.

Finishing

See Figure 13. To attach the wing to the dragon, use two chenille needles to create two holes in the fabric so that both wire ends can be inserted at the same time. Insert both needles into the design where the wing is to be attached. With the eye of each needle half way through the hole it creates, thread each wing wire through each needle eye. Gently pull both needles all the way through and "massage" the fabric to close the holes up. On the wrong side of the fabric, bend the wires so that they are directly underneath. Temporarily hold the wires in place with masking tape. Couch the wires to the muslin lining only, using strong sewing thread. Trim the wire tails and bend any remaining wire back towards the insertion point, catching the wire tails to the muslin fabric with a few couching stitches.

ABOUT THE AUTHOR AND DESIGNER. *Celeste Chalasani of Antioch, California, is a designer and teacher specializing in stumpwork. She first learned embroidery, sewing, and crochet as a child from her grandmother. A lifelong learner, she completed the United Kingdom's City & Guilds Level 1 and 2 Certificate in Design and Craft Stumpwork distance courses under the tutelage of Chris Hammacott. She teaches through the Embroiderers' Guild of America.*

Scottish Knits

Colorwork & Cables with a Twist

Combine beautiful Celtic cables with a Scottish sense of color and whimsy in 17 stunning handknits.



Martin Storey
ISBN: 978-1-59668-851-3
152 Pages, $24.95

INTERWEAVE®
interweavestore.com

Sweet Remembrance

The Language *of* Flowers *in* Needlework

Irina Stepanova

THE VICTORIAN ERA (1837–1901) was in many ways an age of contradictions. Scientific and industrial progress were opening new horizons and opportunities yet society continued to adhere to strict rules of appropriate behavior for men and women. The Victorians dutifully followed those rules yet were deeply romantic and embraced sentimental symbolism as a means to express their feelings.



Calla lilies, roses, and ivy on this Arum Tea Cosy from *The Englishwoman's Domestic Magazine* convey the maker's wishes for beauty, simplicity, and happy matrimony. Collection of the author.

The increased introduction of exotic plants and an interest in the natural world led to an infatuation with horticulture, botany, and gardening. Flowers were a common subject in art, literature, and home decoration. Perhaps it is not surprising that floriography—assigning meaning to flowers—saw a resurgence at the beginning of the nineteenth century and remained popular through World War I (1914–1918).

Floriography has been known since the early ages. Greeks and Romans decorated their poets, patriots, and

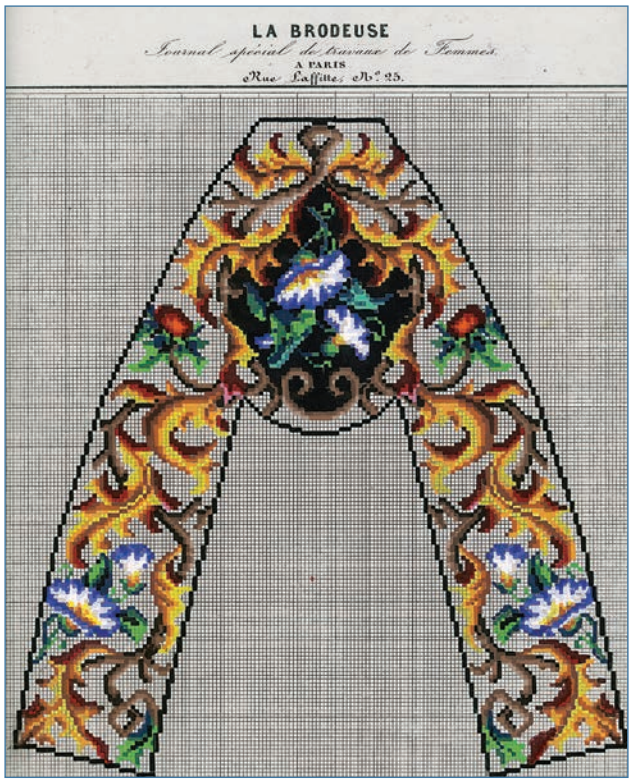


Whimsical floral illustrations with their "meanings" decorate these Victorian trade cards by Bognard, Paris. 1840–1890. Collection of the author.

victors with floral wreaths, laurels, and oak crowns. At the end of the Roman Empire, the practice fell into disuse but returned during the Middle Ages—a knight showed his devotion to a lady by wearing her color on his casque, and she responded to his attention by choosing special flowers to wear on her dress.

The custom of putting together a bouquet of small flowers to communicate a secret meaning is thought to have originated in Turkey, where such a missive was called a *salaam* (salutation). This "mysterious language of love and gallantry" was introduced to Europeans with the posthumous publication of *Turkish Embassy Letters* by Lady Mary Wortley Montagu (1689–1762). She wrote: "There is no colour, no flower, no weed, no fruit, herb, pebble, or feather that has not a verse belonging to it: and you may quarrel, reproach, or send letters of passion, friendship, or civility, or even of news, without ever inking your fingers."

Although Lady Mary didn't call it "the language of flowers," Westerners adopted the term perhaps as a result of the publication in France in 1819 of the first formal dictionary on the subject, *Le Langage des Fleurs* by Charlotte de La



Using this slipper pattern featuring acanthus, rosebuds, and convolvulus from *La Brodeuse*, a Victorian woman could send a secret message to her husband or a male friend. Collection of the author.

Tour (thought by some to have been the pen name of Louise Cortambert, dates unknown). One of the most popular English versions of this dictionary, still in print, is the Routledge and Sons 1884 London edition with dainty drawings by the children's illustrator Kate Greenaway (1846–1901).

Illustrated floral dictionaries, descriptive lithographs, and entire books devoted to this subject appeared across Europe and in the United States. For many Victorians, "no spoken word could approach the delicacy of sentiment" of a flower. The books were similar in content and structure: an alphabetical list of flowers with their symbolic meanings derived from classical mythology or folklore, poetic examples and quotes, and the Floral Oracle, a fortune-telling game involving flowers.

Flowers, Their Language, Poetry and Sentiment, (Philadelphia: Porter & Coates, 1870), advised: "The richly varied and magnificent flora of our American continent offers a floral vocabulary capable of almost unlimited application. . . . The numerous brilliant and original tokens already set forth in explanation of the American language of flowers prove we are not dependent upon European codes for emblematic communion."

Although floriography was considered "a gentle art," requiring little study, a great deal of skill and ingenuity were needed to form or explain in a sentence the meaning hidden in a flower arrangement. A small nosegay of plum blossoms, sweet pea, convolvulus, and forget-me-nots sent a lover's message: "Don't forget to keep your promise to meet me tonight." A lacy bunch of ivy, snowdrops, and myrtle or rose implied, "Your friendliness bids me hope to obtain

A Language *of* Flowers Dictionary

Azalea—Temperance
Bellflower (small white)—Gratitude
Camellia japonica (white)—Perfected loveliness
Carnation (deep red)—Alas for my poor heart!
Carnation (pink)—Woman's love
Carnation (white)—Pure love
Chrysanthemum (red)—I love
Clematis—Mental beauty
Convolvulus (blue)—Repose, night
Dahlia—Instability
Daisy—Innocence
Foxglove—Insincerity
French marigold—Jealousy
Guelder rose—Winter, age
Heliotrope—Devotion, faithfulness
Hollyhock—Ambition
Honeysuckle—Generous and devoted affection
Hydrangea—Heartlessness
Iris—Message
Ivy—Fidelity, marriage
Jonquil—I desire a return of affection.
Larkspur (purple)—Haughtiness
Lemon geranium—Unexpected meeting
Lilac (purple)—First emotions of love
Lily (white)—Purity, sweetness
Lily, calla—Modesty
Lily of the Valley—Return of happiness
Live oak—Liberty
Magnolia—Love of nature
Marigold—Grief
Marjoram—Blushes
Mint—Virtue
Myrtle—Love
Nasturtium—Patriotism
Nightshade—Truth
Oleander—Beware
Orange flowers—Chastity, bridal festivities
Pansy—Thoughts
Peonies (white)—Bashfulness
Peppermint—Warmth of feeling
Poppy, red—Consolation
Poppy, white—Sleep
Raspberry—Remorse
Rose (red)—Purity
Rose (white)—Happy love
Roses, garland—Reward of virtue
Sweet pea—Departure
Tulip (yellow)—Hopeless love

—I. S.

your love"; the combination of rose, ivy, and myrtle simply conveyed "beauty, friendship, and love." Sometimes the symbolism of a flower had to be modified to reflect cultural and geographical differences. For example, while in the Muslim world fragrant almond blossoms were a symbol of hope because they bloomed on the bare branches, Victorians viewed them as a symbol of thoughtlessness and indiscretion as in England the early blooms often were damaged by frost.





TOP: The combination of red poppies and blue convolvulus suggests that "night will bring consolation."

BOTTOM: A yellow tulip symbolizing hopeless love is at the center of this Victorian bell pull. Collection of the author.

The language of flowers was part of everyday correspondence, dress, arts, literature, poetry, greeting cards, scrap albums, and needlework. As language-of-flowers publications proliferated, so did embroidery designs with lavish floral bouquets, wreaths, and vases. We can picture Victorian women selecting their embroidery designs with flower symbolism in mind.

I've deciphered some of the possible messages in several of the Victorian needlework patterns from the nineteenth century in my collection. A pattern for slippers (probably men's) from the French magazine *La Brodeuse* includes scrolls of acanthus "patron of the arts"; small red rosebuds "purity"; and blue convolvulus "night" and "repose." Another pattern, perhaps for a bell pull, this one from the April 15, 1852, issue, might have been appropriate for a time of mourning: "May the night's sleep bring you consolation" (red poppy, "consolation"; blue convolvulus, "nighttime").

A bell-pull pattern from the Parisian *Le Magasin Des Demoiselles* might be telling a story of love with its yellow tulip ("hopeless love" or a declaration of love), nasturtium ("patriotism"—perhaps the object of affection was a military officer), large white peonies ("I am bashful"), white apple blossoms ("I prefer him; fame speaks him great and good"), sprig of red currants ("He pleases all") and small blue flax flowers ("I feel your kindness").

The Arum Tea Cosy from the September 1869 issue of *The Englishwoman's Domestic Magazine* speaks to traditional Victorian values. The calla lily is a sign of modesty, but also of "magnificent beauty." Single roses underscore simplicity and beauty. Red rosebuds are "pure and lovely" whereas the stylized ivy scrolls describe a happy marriage.

Following World War I (1914–1918), the language of flowers no longer had a place in a changing world. It was relegated to the realm of sweet remembrance of a time when one could ". . . speak / Of life and joy, to those who seek / For love divine and sunny hours, / In the language of the flowers." —*The Language of Flowers* (New York: Dick & Fitzgerald, 1875) ❖

Further Reading

Connolly, Shane. *The Secret Language of Flowers: Rediscovering Traditional Meanings*. New York: Rizzoli, 2004. Out of print.

Greenaway, Kate. *The Language of Flowers*. 1884. Reprint. Miami, Florida: Hard Press, 2012.

Kirkby, Mandy. *A Victorian Flower Dictionary: The Language of Flowers Companion*. New York: Ballantine Books, 2011.

Laufer, Geraldine Adamich. *Tussie-Mussies: The Language of Flowers*. New York: Workman, 2000. Out of print.

Loewer, Peter Thomas. *Loves Me, Loves Me Not: The Hidden Language of Flowers.* Brentwood, Tennessee: Cool Springs Press, 2007. Out of print.

ABOUT THE AUTHOR. *Irina Stepanova is a designer, collector, and owner of Mishutka Design Studio (www.mishutkadesign.com). She writes about Victoriana, and her projects and embroidery designs are a tribute to nineteenth-century women's needlework.*

One Knitted Motif, Many Names

Donna Druchunas

WHEN MY SISTER WAS LITTLE, my mother knitted her a pink pullover with white snowflakes scattered across the yoke. Based on the Norwegian ski sweaters that had become popular in America in the 1950s, the sweater evoked a winter wonderland. The fact that the snowflake motifs had eight points while real ones have six did nothing to diminish the magic of the pattern.



Knitted wristers with beads forming the rose/eight-pointed star/snowflake motif on both the fronts and backs. Collection of the author. *Photograph by Joe Coca.*

I've since found virtually identical motifs variously called roses, stars, the sun, and flowers. Many Norwegians call it *selburose* (Selbu rose): The district of Selbu is the region where the practice of placing figurative motifs in knitting originated in Norway, according to Terri Shea in *Selbuvotter: Biography of a Knitting Tradition* (see Further Reading). Another Norwegian term is "eight-blade rose." Shea writes that its symbolism "is similar to that of the circle: the self, the godhead, the cosmos" and that the shape is the basis for many other "more complex designs which themselves may have more specific or more complicated symbolism."

In Eastern Europe, the motif is often seen as a circle, which can represent the sun or the sky gods of ancient pagan traditions. The Lithuanian archaeologist and symbology scholar Marija Gimbutas writes that depictions in folk and prehistoric art of the radiating sun, wreath, wheel, or circle "are not realistic depictions, but rather portrayals of the dynamic power of the sky or the world."

In Lithuania, the eight-pointed motif is most often seen as a flower or a star. When knitted in bright colors on a white or black background, often with green trim or accent pattern, the motif is clearly meant to be a flower. In many cases, the design is embellished and adapted, just as it is in Norwegian mittens, to give it a more floral appearance. Worked in white on a dark background or vice versa, however, it may bring a star to mind.



Men's gray-and-blue knitted gloves with the rose/eight-pointed star/snowflake motif on the backs. Collection of the author. *Photograph by Joe Coca.*



Knitted colorwork mittens with the rose/eight-pointed star/snowflake motif worked in three shades of orange and white on the backs. Collection of the author. *Photograph by Joe Coca.*

In Denmark, the rose may be worked in purl stitches on a knitted background of the same color. In Iceland, the same rose is knitted into soft, woolen shoe insoles using an intarsia technique. Knitted Bosnian slipper socks have the same motif, but I don't know what it is called in that part of the world.

For me, knitting is a form of time travel. Stitches, patterns, and colors have traveled through time, some appearing exactly the same on ancient artifacts as they do today, others existing for only a brief time period. Knitting is also a form of space travel, moving from house to house, village to village, and around the world as knitters share ideas, techniques, and patterns with their children, neighbors, visitors, and enthusiasts in cyberspace.

"It's an easy-to-knit motif that has universal appeal and looks good on everything," Anne Berk, creator of *Inside Intarsia* and



The pattern for these mittens with the rose/eight-pointed star/snowflake motif appeared originally in Annichen Sibbern Bøhn's *Norske Strikkemønstre* [Norwegian Knitting Designs] (Oslo: Gröndahl & Son, 1929). This sample pair, knitted by Miriam Felton, was used in Terri Shea's *Selbuvotter: Biography of a Knitting Tradition*. *Photograph by Joe Coca.*

Intarsia InDepth (see Further Reading), commented on my FaceBook page in response to my informal survey asking knitters whether they saw a snowflake, star, or flower on a pair of Lithuanian gloves. "Does it have to be more?"

Maybe the answer is "no." Perhaps the sense of community and sharing that we enjoy as knitters is the only meaning that we need to find in the symbols and stitches. ❖

Further Reading

Berk, Anne. *Inside Intarsia*. DVD. Loveland, Colorado: Interweave, 2010.

———. *Intarsia InDepth: Advanced Techniques*. DVD. Loveland, Colorado: Interweave, 2011.

Druchunas, Donna. *Ethnic Knitting Discovery: The Netherlands, Denmark, Norway, and The Andes*. Fort Collins, Colorado:Nomad Press, 2007.

Magnússon, Hélène. "Knitted Shoe Inserts from Iceland." *PieceWork*, January/February 2012.

Shea, Terri. *Selbuvotter: Biography of a Knitting Tradition*. Seattle, Washington: Spinningwheel, 2007.

A Snowflake/Rose Ski Headband *to* Knit

Donna Druchunas

Materials

Debbie Bliss Cashmerino, 55% wool/33% microfiber/12% cashmere yarn, DK weight, 125 yards (114.3 m)/50 gram (1.8 g)/ball, 1 ball each of #58 Dark Gray (A), #101 Off-White (B), #700 Ruby (C); www.knittingfever.com
Needles, size 7 (4.5 mm) and size 5 (3.75 mm) cir 16 to 20 inches (40.6 to 50.8 cm) long or sizes needed to obtain gauge; extra size 7 (4.5 mm) for working 3-needle BO
Stitch marker
Tapestry needle

Finished size: Adult medium, 21¼ inches (54.0 cm) circumference
Gauge: 21 sts and 28 rows = 4 inches (10.2 cm) in charted patt on larger needles

See page 62 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

This headband features the ubiquitous snowflake or rose motif combined with fir-tree and zigzag motifs to suggest nature and the life cycles of plants fed by running waters. Made from a double layer of fabric in a soft cashmere-blend yarn, the band is warm enough for the ski slopes yet comfortable enough to wear for everyday winter errands.

Instructions

Headband

With A, larger needles, and using the provisional method, CO 112 sts. Pm to indicate the beg of the rnd. Join to work in the rnd being careful not to twist sts. Work Rows 1–25 of Snowflake/Rose chart.

With A, k 1 rnd.

With A, p 1 rnd for turning ridge.

Lining,



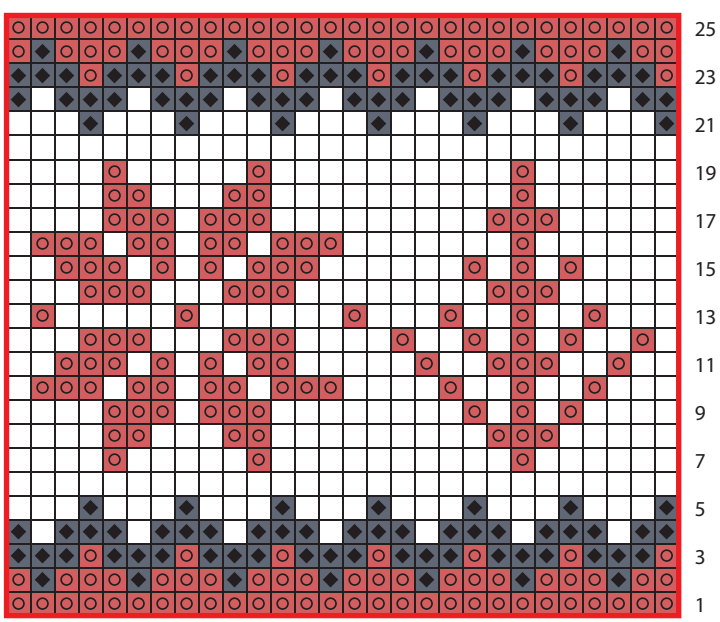
Change to smaller needles and k lining with A until it measures the same as the outside of the headband.

Finishing

Weave in ends. Remove the provisional cast-on and place stitches onto the larger circular needle. Fold the headband along the turning ridge with the right sides facing out. Using the third needle, join the live stitches to the original cast-on loops, using the three-needle bind-off method, worked loosely. Weave in remaining ends inside the headband.

ABOUT THE AUTHOR AND DESIGNER. *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and a contributor to many others. Visit her website at www.sheeptoshawl.com.*

Snowflake/Rose



28-st rep

Key

- Color A
- Color B
- Color C
- patt rep

Chart may be photocopied for personal use.

Exquisite Whitework
The Arbroath Robe

KAREN E. HOOTON



ON THE EAST COAST OF SCOTLAND, the Burgh of Arbroath lies between Dundee to the south and Montrose to the north. Sailing ships coming into the harbor had to pass an infamous reef, many floundered, and the wrecks washed ashore. In 1394, town burgesses directed the nineteenth Abbot of Aberbrothock to form "a safe harbour for the burgh." Legend has it that a bell was placed in a clearing around the rocks as well to warn sailors of hazards.

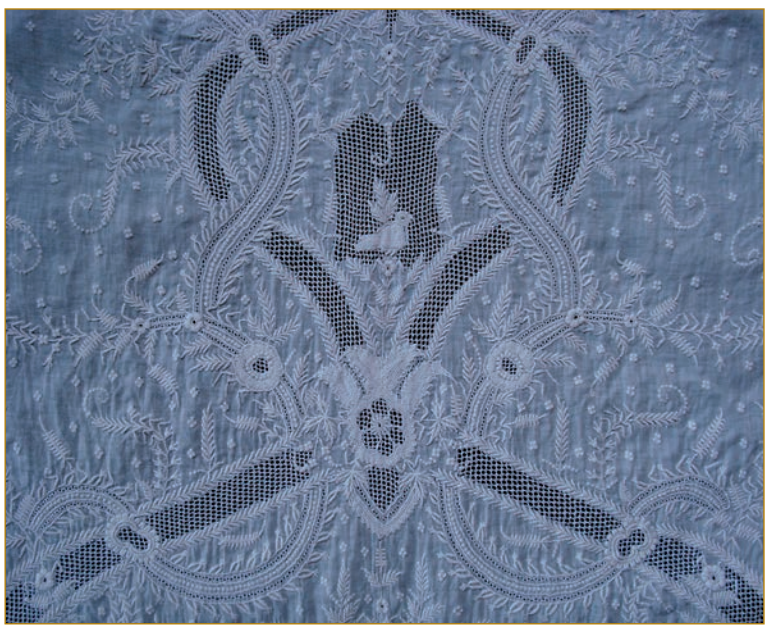
Nonetheless, shipwrecks continued to occur, and in 1803 the Arbroath Council raised a public subscription to have a boat built for rescuing those at peril on the reef: "In the spirit of humanity and benevolence, Arbroath's first lifeboat station was formed 12th March 1803"; the first lifeboat—launched from a slipway on a wheeled carriage—arrived in August 1803. The lifeboat station is still housed in the area originally designated by the burgh, and its lifeboat is the only remaining lifeboat to be launched from a slipway.

Some of the ships that arrived safely in Arbroath harbor carried valuable cargoes of flax and hemp from Russia, which were distributed to the weavers of Arbroath and the surrounding districts of Angus. Arbroath had a history of weaving and thread manufacture: in 1793, the Parish of St. Vigeans (part of the town of Arbroath) had a population of 1,369, of whom 12 were flax dressers, 2 were dyers, and 225 were weavers. Among the cloths woven were coarse linen used for coach building and upholstery and one remarkable for its thinness and more akin to gauze than to muslin.

On December 17, 1804, Thomas Jamieson (1780–unknown) of Fore Abbey Street married Elizabeth Kewans (1777—1852) in Arbroath. The couple had six children: Jean (born in 1805), John (born in 1807), James (born in 1809), Elizabeth (born in 1811), Thomas (born in 1816), and Mary (born in 1819).

Thomas Sr. was a master mariner and the owner of a ship named *Euphemia*. It is believed that he died sometime between 1847 and 1851 and possibly was buried at sea. About that time, hundreds of ships were being left to rot in San Francisco harbor when the crews abandoned their ships to join the California Gold Rush and owners could not find replacement crews. In October 1849,





OPPOSITE: The Arbroath Robe, embroidered in stunning whitework, has been handed down through Jean Winton's family and worn to family christenings by her descendants for more than 200 years. The depiction of a wheeled lifeboat is an uncommon motif.

TOP RIGHT: Detail of the lifeboat motif on the Arbroath Robe.

BOTTOM RIGHT: Detail of the Arbroath robe, showing one of the many bird motifs; the initial J is worked above.

Photographs by Susan McBain.

the 90-foot-long (98.4-cm-long) brig *Euphemia,* then afloat in San Francisco Harbor, was sold to the town to be used as a prison ship. The ship's owner was Town Council member William Heath Davis, son of a Boston shipping family and a native of Honolulu. He had purchased the ship with a partner in 1846 and had used it to trade between California ports and Hawaii. Excavations in San Francisco in 1921 unearthed the timbers of a ship that turned out to be the prison ship *Euphemia*. There have been numerous ships with this name, and so the likelihood that this one has any connection to Thomas Jamieson is slim.





The 1841 Arbroath census shows Elizabeth Jamieson living with her daughter Jean's family. (Presumably, Thomas would have been at sea.) In 1851, Elizabeth is still living there but is now listed as Elizabeth Kewans, a widow. It is believed that only Jean and Thomas Jr. survived after the death of their parents; the latter carried on the maritime traditions of his father.

The wheeled lifeboat in Arbroath must have had a strong influence on the lives of Elizabeth and Thomas Jamieson. The christening robe known today as the Arbroath Robe (shown on page 40), first used for their daughter Jean, is unusual in that one of the central motifs is an image of a wheeled lifeboat. Thomas's link with the lifeboat is not clear. Was he one of the early unsung heroes who were on hand when the cry went up to "man the lifeboat" or a member of the council who helped to raise the public subscription? If there was a family connection, it continued. In 1915, Norman McBain, who married Janet Roger, one of Jean Jamieson Winton's great-granddaughters, was awarded a certificate of thanks from the Royal National Lifeboat Institution (RNLI) in London "in acknowledgment of his valuable co-operation during the period of 21 years in which he occupied the Office of Honorary Secretary of the Arbroath Branch. . . ."

The Arbroath Robe has been handed down on Jean's side of the family (all of her siblings likely had worn it, too) and worn by all her descendants for the past 200-plus years (see "The Path of the Arbroath Robe" sidebar on page 43). When descendant Robin McBain married Susan Marshall in 2005, it was inevitable that they would continue the family tradition: both of their children were christened wearing the robe, Elizabeth in 2008 and James in 2010.

When Susan McBain first saw the robe, she thought it was the most beautiful piece of embroidery that she had ever seen. Curious, she looked into its history. She knew when the robe was made and for whom, but who stitched it and where it was made remain a mystery. Experts on *Antiques Roadshow* and at the Bowes Museum in County Durham confirmed that it dates from the early nineteenth century and agreed that it is a most unusual and exquisite piece of whitework embroidery.

TOP: The bodice of the Arbroath Robe.

BOTTOM: The reverse side of the Arbroath Robe.

Photographs by Susan McBain.

OPPOSITE: Portrait of Thomas Jamieson (1780–unknown) of Arbroath. Painter and date unknown. His first daughter, Jean, born in 1805, was the first to wear the Arbroath Robe.

Image courtesy of Robin and Susan McBain.

The ornately embroidered robe is 39 inches (99.1 cm) from shoulder to hem and has the initial J (for Jean or Jamieson?) in the motif above the lifeboat, and a delicately stitched scalloped edge. Although the motifs of flowers, birds, and swirls are fairly typical for a dress of this period, what distinguishes this robe is the image of the wheeled lifeboat referred to above.



A blockade put in place by Napoleon I (1769–1821) during the Napoleonic Wars (1803–1815) caused a scarcity of muslin, which until then had been woven in India and then shipped from there to be embroidered on the Continent. Coarser muslin woven in Scotland now filled the void. Scottish merchants began to employ local pattern makers to use hand-carved wooden stamps to mark the cloth with water-soluble blue and local embroiderers to stitch the designs over the markings. Uncut cloth was distributed to women in and around Ayrshire, on Scotland's west coast, to stitch; this cloth after it was embroidered was known as "sewn muslin." Usually, the padded satin-stitched areas were embroidered first. Then the cloth was passed to another woman who would make overcast fillings around cut-out spaces. The stitched cloth was then passed back to the merchant, who would arrange to have it cut to the pattern maker's design, sewn into a garment, bleached, and sent to market.

In the early decades of the nineteenth century, a Mrs. Jamieson, the wife of an Ayr cotton agent, assisted by her two daughters, was known to have taught this method of embroidery to women in and around Ayrshire. Whether there is any link between these Jamiesons and the Jamiesons of Arbroath is unknown.

Wherever it was made, the Arbroath Robe is an exquisite example of Ayrshire whitework. That its condition allows its continued use as a christening robe by members of the original family is remarkable. ❖

Further Reading

Bryson, Agnes F. *Ayrshire Needlework*. London: Batsford, 1989. Out of print.

Green, Lydian. "The Flowers of Poverty: Ayrshire Whitework." *PieceWork* March/April 1995.

Sutherland, Alasdair M. *Arbroath Lifeboat: An Illustrated History*. Arbroath, Scotland: RNLI, 1987. Out of print.

Swain, Margaret. *Ayrshire and Other Whitework*. Princes Risborough, England: Shire, 1997.

About the Author. *Karen E. Hooton lives in Arbroath, Scotland, with her husband, Peter. She is a knitting and crochet designer whose hands are rarely idle. She is currently completing a Broomstick Crochet workshop, writing, and finding time to teach knitting and crochet to her grandchildren.*

She thanks Michèle Coupez, lace teacher, historian, and collector in Bruges, Belgium, and the staff at the Signal Tower Museum in Arbroath for their assistance. She especially thanks Susan McBain for her help, including sharing her family genealogy and photographs.

The Path *of the* Arbroath Robe

—Thomas Jamieson married Elizabeth Kewans in 1804 in Arbroath; their eldest child, Jean, was born in 1805.

—Jean Jamieson married James Winton in 1839 in Arbroath; their third child, Annie Peter, was born in 1844 in Arbroath.

—Annie Winton married James Roger in 1869 in Arbroath; their third child, Janet Meldrum, was born in 1872 in Benholm.

—Janet Roger married Norman McBain in 1902 in Benholm; their first child, James Matheson, was born in 1903 in Arbroath.

—James McBain married Jean Priya Somerville in 1933 in Dalkeith; their second child, Norman, was born in 1939 in Arbroath.

—Norman McBain married Suzanne Hooper-Smith in 1970 in Jersey; their third child, Robin, was born in 1979 in Warwickshire.

—Robin McBain married Susan Marshall in 2005 in Londonderry; they have two children, Elizabeth (Lily), born in 2008, and James, born in 2010.

—K. E. H.

A Baby Bonnet *to* Embroider *in* Whitework

Mary Polityka Bush



Perfect for any special occasion, Mary Polityka Bush's baby bonnet features delicate daisies in whitework embroidery. *Photograph by Joe Coca.*

Like the daisies painted by Italian Early Renaissance artist Sandro Botticelli (circa 1445–1510), those embroidered on the Arbroath christening gown (shown on page 40) and here on a snow-white bonnet, symbolize a newborn's innocence. Traditionally and in this project, padding stitches such as straight, running, split, or back stitches are used to add dimension to whitework embroidery and help create cleaner edges around motifs.

Embroider a bonnet as part of a christening ensemble or solely as a gift of love. Either way, it is sure to be treasured and passed on to future generations. The fine cotton lawn and Coton à Broder thread selected for this bonnet were inspired by materials traditionally used for Ayrshire embroidery.



The crown of Mary Polityka Bush's baby bonnet, showing the whitework floral motif. *Photograph by Joe Coca.*

Instructions

Notes: Use the "Little Scalloped Cap" option from The Old Fashioned Baby bonnet pattern; eliminate the lining and chin strap and follow the finishing instructions below. Work all embroidery with a single strand of Coton à Broder. Begin all stitching in an area that ultimately will be covered with embroidery by making a few tiny running stitches with a backstitch taken through the last one. End all stitching by running the needle under the backs of completed stitches as invisibly as possible. Work each petal separately; do not carry thread across unworked areas of fabric. Keep the fabric taut in the embroidery hoop with the grain lines straight at all times. When moving the hoop to unworked areas, take care not to damage the completed areas of embroidery.

Bonnet

Cut the main bonnet pattern piece from the pattern sheet; pin it to the fabric; cut out and set aside. Cut a 7-inch (17.8-cm) square of lawn for the bonnet crown. Cut a rectangle 18 by 8 inches (45.7 by 20.3 cm) with the straight grain of the fabric lengthwise for the scalloped brim. Cut out the bonnet crown pattern piece; center it on the square of lawn; trace its circular outline onto the fabric, using the washout marking pen; remove and set aside the pattern piece. Center and trace the single large flower on the Whitework pattern in the center of the circle; set aside. Cut out the scalloped brim pattern piece; center it on the rectangle of lawn; trace its outline; remove and set aside the pattern piece. Draw a 2nd line, ⅜ inch (0.9 cm) inside the scalloped edge of the outline. These 2 lines are the guidelines for working buttonhole stitches of a consistent width over the scalloped edge. Center the flower garland on the Whitework pattern within the area framed by the largest scallop; trace the garland onto the fabric.

Mount the right end of the rectangle in the hoop. Outline the inner and outer edges of the scalloped edge with tiny running, split, or back stitches. Beginning ¼ inch (6 mm) from the right end of the brim piece and working toward the left side of the brim, stitch an edging of closely spaced buttonhole stitches, moving the hoop as necessary. Maintain a vertical orientation on all stitches. End stitching ¼ inch (6 mm) from the left end.

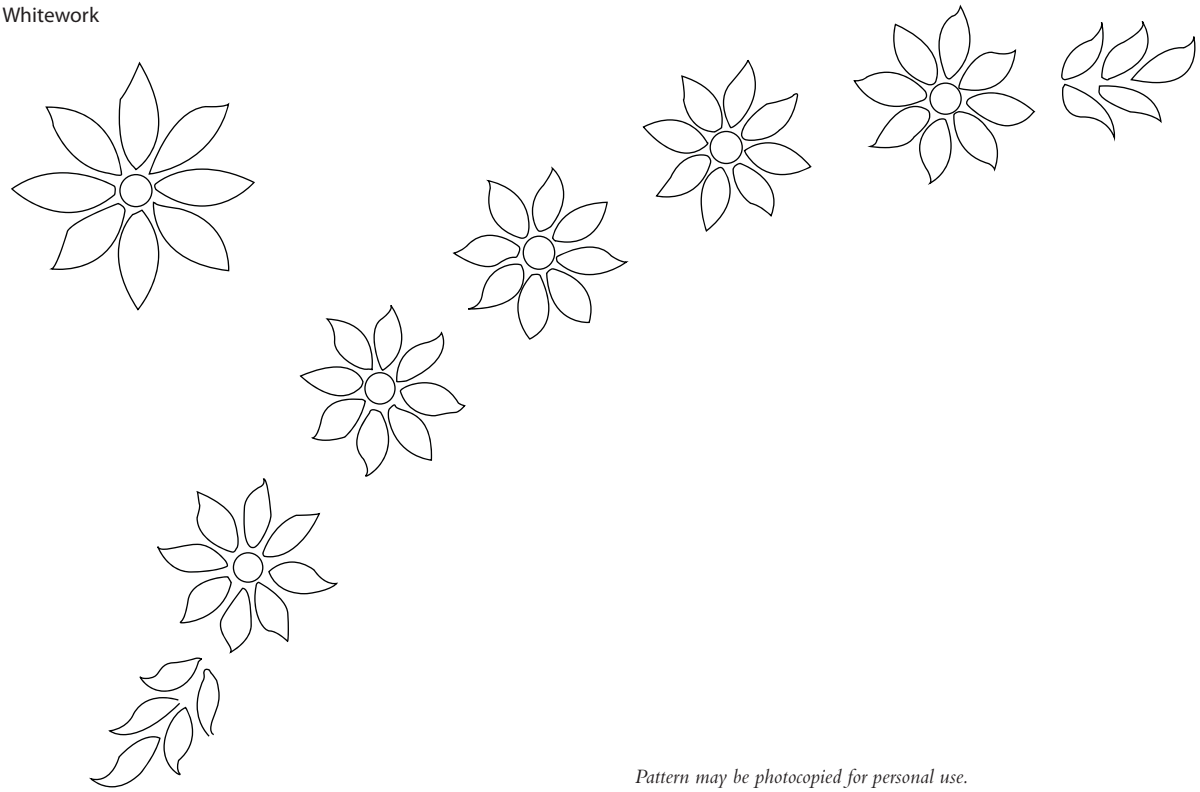
To embroider the eyelet flower centers, outline a ⅛-inch (3-mm) circle in the center of the flower area with tiny running, split, or back stitches. Carefully insert the stiletto into the center of the circle. Taking care to separate the fabric threads without breaking them, gently push the stiletto in to evenly enlarge the hole. Overcast the edges of the hole with closely-spaced stitches. Insert the stiletto into the hole from time to time as you progress to help shape the size and roundness of the eyelet.

Outline petals and leaves with tiny running, split, or back stitches. Make 1 straight stitch down the middle of each small flower petal and 3 in each large flower petal;

Materials

DMC Coton à Broder Broder Special, size 30, 100% cotton thread, 43¾ yards (40.0 m)/skein, 2 skeins of Blanc; www.lacis.com
Spechler-Vogel Lawn, 100% cotton fabric, ½ yard (0.5 m) of White; www.farmhousefabrics.com
Satin ribbon, silk, double-faced, ¾ inch (1.9 cm) wide, 1 yard (0.9 m) of White
John James Needle, size 10 crewel; www.colonialneedle.com
Embroidery hoop, 4 inches (10.2 cm) with inner ring wrapped in white bias binding or twill tape
The Old Fashioned Baby bonnet pattern by Jeannie Baumeister; www.marthapullen.com
Sewing thread, White
Washout marking pen
Stiletto or awl

Finished size: Diameter of crown, 2¾ inches (7.0 cm); length of brim, 12½ inches (31.7 cm)



Pattern may be photocopied for personal use.

do not make straight stitches in the centers of the leaves. Work closely spaced satin stitches perpendicular to the centerline of the petal (or leaf), taking care to keep the edges as neat as possible. Remove the embroidered rectangle from the hoop; set aside.

Center and mount the square of lawn in the hoop. Embroider the single flower with eyelet center as instructed above. Remove the embroidery from the hoop; set aside.

Finishing

Note: Use a ¼-inch (6-mm) seam allowance, unless otherwise stated.

Soak the embroidered fabrics in several changes of cool water to remove washout pen marks. Roll in a thick terry towel to remove excess moisture; air-dry. Press the fabrics face down on another terry towel.

Carefully trim the excess fabric away from the scalloped edge as close to the buttonhole stitching as possible without cutting the buttonhole stitches.

Pin the pattern pieces for the brim and crown to the appropriate pieces of embroidery; cut out. It may be easier and more accurate to cut out the brim by pinning the pattern piece to half the embroidery, cutting up to the center/fold mark, flipping the pattern piece, then pinning and cutting out the rest of the brim rather than trying to fold the fabric across the heavy embroidery of the center flower.

Pin the right side of the brim to the wrong side of the main bonnet piece. Sew the long straight edge. Trim the seam to ⅛ inch (3 mm); press seam open; flip the brim so the wrong side lies on the right side of the main bonnet piece; press. Sew the short back edges together; press seam open.

Pin the crown to the back of the bonnet at the top and bottom. Evenly pleat or gather the excess bonnet fabric to fit the curved edge of the crown; sew the crown to the bonnet. Press the seam away from the crown, toward the front of the bonnet; trim the bulk of the pleated/gathered edge, if necessary. If desired, bind or otherwise finish all raw edges inside the bonnet. Stitch ⅛-inch (3-m) hems on the scalloped brim ends and bonnet bottom; press.

Cut the ribbon in half. Make two loops at one end of each piece; sew one piece to each front corner of the bonnet.

ABOUT THE DESIGNER. *Mary Polityka Bush of Piedmont, California, thanks Jules Kliot of Lacis for an inspiring, up-close, white-glove viewing of select whitework treasures from the Lacis Museum of Lace & Textiles in Berkeley, California, when she was designing this project.*



DISCOVER *the* Transforming Effects *of* **FELTING** with **6 FREE** Felted Knitting Patterns





a **FREE** eBook from knittingdaily

- Get instructions for basic wet felting techniques
- Explore how easy felting can be with the help of accomplished knitters
- Learn how to knit slippers, beads, mitts and bags for felting

Download this free eBook today at:
www.KnittingDaily.com/felting

To Everything There Is *a* Season
A Pincushion *to* Knit

June Hariprashad



This design was the grand-prize winner in PieceWork*'s Excellence in Needle Arts Awards: 2012 Pincushion Contest. June Hariprashad graciously knitted this second sample for photography while the original was on display at the Loveland Museum/Gallery, Loveland, Colorado, and provided complete written instructions especially for* PieceWork *readers. All the winning entries from the contest are featured in the September/October 2012 issue of* PieceWork.

—Editor

I love knitting in miniature and so enjoyed the challenge in creating the miniature elements of this pincushion, especially the bunny. It is gratifying to be able to add a detail, especially in knitting, which can only be accomplished on a small scale.

Winter has always been a favorite season. There is something particularly beautiful and sad about a tree in winter, bare and devoid of color. The pincushion exemplifies my favorite color palette, which includes ethereal shades of gray, beige, and off-white. I put the bird's nest in this tree as I wanted to incorporate elements of nature that speak to me. The tree still provides a measure of shelter even in this minimalist existence. Leaves on a vine and flowers add to the overall natural tone. And finally, the bunny, presented under this stark wintry tree with a patch on his belly as a cast-off, once favorite toy might have, shows that to everything there is a season.

Instructions

Pincushion

Base (make 2),

With A and largest needles, CO 6 sts. Pm and join in the rnd. K 1 rnd.

Rnd 1: *K1f&b; rep from * to end—12 sts.
Rnd 2 and All Even-Numbered Rnds: K.
Rnd 3: *K1, k1f&b; rep from * to end—18 sts.
Rnd 5: *K2, k1f&b; rep from * to end—24 sts.
Rnd 7: *K3, k1f&b; rep from * to end—30 sts.
Rnd 9: *K4, k1f&b; rep from * to end—36 sts.
Rnd 11: *K5, k1f&b; rep from * to end—42 sts.
Rnd 13: *K6, k1f&b; rep from * to end—48 sts.
Rnd 15: *K7, k1f&b; rep from * to end—54 sts.
Rnd 17: *K8, k1f&b; rep from * to end—60 sts.
Rnd 19: *K9, k1f&b; rep from * to end—66 sts.
Rnd 20: K.

BO all sts loosely.

Band,

With A and largest needle, CO 10 sts. Do not join. Work in St st until piece measures 12½ inches (31.7 cm). BO all sts.

Materials

Lion Brand Fisherman's Wool, 100% pure virgin wool yarn, worsted weight, 465 yards (425.2 m)/227 gram (8.0 oz) skein, 1 skein of #150-098 Natural (A); www.lionbrand.com
Madelinetosh Tosh Merino Light, 100% merino wool yarn, fingering weight, 420 yards (384.0 m)/100 gram (3.5 oz) skein, 1 skein each of Luster (B), Antler (C), Calligraphy (D), Fragrant (E), and Badlands (F); www.madelinetosh.com
Isager Alpaca 1, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.8 oz) skein, 1 skein of #1-0 Natural White (G); www.knitisager.com
Knit Picks Shadow Tonal Lace, 100% merino wool yarn, laceweight, 440 yards (402.3 m)/50 gram (1.8 oz) skein, 1 skein of Pearlescent (H); www.knitpicks.com
Cascade Alpaca Lace, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.8 oz) skein, 1 skein of #1414 Charcoal (I); www.cascadeyarns.com
Malabrigo Lace, 100% baby merino wool yarn, laceweight, 470 yards (429.8 m)/50 gram (1.8 oz) skein, 1 skein each of #93 Fucsia (J), #242 Intenso (K), #36 Pearl (L), #63 Natural (M), and #203 Verdes (N); www.malabrigoyarn.com
Needles, set of 4 double pointed, sizes 3 (3.25 mm), 0 (2.0 mm), 000 (1.5 mm), and 0000 (1.25 mm) or sizes needed to obtain gauge
Stitch marker
Waste yarn
Cotton stuffing
Thread, Red and Black
Seed beads
John James Needles, beading, tapestry, and sewing; www.colonialneedle.com

Finished size: About 4 inches (10 cm) wide and 4 inches (10 cm) tall
Gauge: 26 sts and 40 rows = 4 inches (10.2 cm) in St st with A on largest needles

See page 62 for Abbreviations and Techniques

OPPOSITE: June Hariprashad's *To Everything There Is a Season*, the grand-prize winner *in PieceWork*'s 2012 Excellence in Needlearts Pincushion Contest. She provides complete instructions so you can knit your very own pincushion.
Photograph by Joe Coca.



Detail of June Hariprashad's pincushion, showing the bunny. *Photograph by Joe Coca.*

With A and RS facing, sew 1 edge of the band to 1 of the 2 circles; sew the 2nd circle to the other edge of the band, leaving a small opening. Stuff the base with the cotton stuffing and sew opening closed.

Tree,

With B and size 0 needles, CO 30 sts. Divide evenly on 3 needles, pm, and join in the rnd.

K 5 rnds.

Dec Rnd: [K2tog, k6, ssk] 3 times—24 sts rem.

K 4 rnds.

Dec Rnd: [K2tog, k4, ssk] 3 times—18 sts rem.

K 4 rnds.

Dec Rnd: [K4, ssk] 3 times—15 sts rem.
K 4 rnds.
Next Rnd: K2 and place these 2 sts on waste yarn for 1st branch, k to end of rnd—13 sts rem.
K 4 rnds.
Next Rnd: K8, place last 2 sts on waste yarn for second branch, k5—11 sts rem.
K 5 rnds.
Next Rnd: K10, place last 2 sts on waste yarn for branch, k1—9 sts rem.
K 3 rnds even.
Next Rnd: K2 and place these 2 sts on waste yarn for branch, k5, k2tog—6 sts rem.
Place last 4 sts on waste yarn—2 sts rem on needle. Work a 2-st I-cord for ½ inch (1.3 cm).
Next Row: K2tog—1 st rem.
Break yarn and pull through rem st. Join yarn to the last 4 sts placed on hold and work a 4-st I-cord for ½ inch (1.3 cm).
Next Rnd: K2 and place these 2 sts on waste yarn. On rem 2 sts, work a 2-st I-cord for ½ inch (1.3 cm).
Next Row: K2tog—1 st rem.
Break yarn and pull through rem st. Join yarn to the last 2 sts placed on hold and work a 2-st I-cord for ½ inch (1.3 cm).
Next Row: K2tog—1 st rem.
Break yarn and pull through rem st.
Branches,
*Join yarn to sts placed on waste yarn. Pick up and k 1 st from tree—3 sts. Work a 3-st I-cord for ½ to 1 inch (1.3 to 2.5 cm). Break yarn and pull through all sts. Rep from * for each branch. Weave in ends through branches to make branches taut and appear more natural. Lightly stuff tree with cotton stuffing and sew to center of pincushion base.
Bird's nest,
With H and size 0 needles, CO 6 sts. Divide evenly on 3 needles, pm, and join in the rnd. K 1 rnd.
Inc Rnd: *K1f&b; rep from * to end—12 sts.
K 1 rnd.
Inc Rnd: *K1, k1f&b; rep from * to end—18 sts.
K 2 rnds. BO all sts loosely.
Eggs (make 2),
With G and size 000 needles, CO 3 sts. P 1 WS row.
Inc Row (RS): *K1f&b; rep from * to end—6 sts.
Work 5 rows in St st.
Dec Row: [K2tog] 3 times—3 sts rem.
P 1 row. Break yarn and pull through rem 3 sts.
Seam sides of egg. Sew into bird's nest. Sew bird's nest to one of the lower branches of the tree.
Bunny head,
With G and size 0000 needles, CO 6 sts onto 1 dpn.



Back of June Hariprashad's pincushion. *Photograph by Joe Coca.*

Set-Up Rnd: Sl all sts to opposite end of needle (as if to knit I-cord). K 2 sts onto each of 3 needles. Work is now joined in the rnd.
K 1 rnd.
Inc Rnd: *K1f&b; rep from * to end—12 sts.
K 1 rnd.
Inc Rnd: *K1, k1f&b; rep from * to end—18 sts.
K 6 rnds. Stuff the head with cotton stuffing.
Dec Rnd: *K1, k2tog; rep from * to end—12 sts rem.
K 1 rnd.
Dec Rnd: *K2tog; rep from * to end—6 sts rem. Break yarn and pull through rem 6 sts.
Bunny body,
With G and size 0000 needles, CO 6 sts.
Set-Up Rnd: Sl all sts to opposite end of needle (as if to knit I-cord). K 2 sts onto each of 3 needles. Work is now joined in the rnd.
K 1 rnd.
Inc Rnd: *K1f&b; rep from * to end—12 sts.
K 1 rnd.
Inc Rnd: *K1, k1f&b; rep from * to end—18 sts.
K 1 rnd.
Inc Rnd: *K2, k1f&b; rep from * to end—24 sts.
K 14 rnds. Stuff the body with cotton stuffing.

Dec Rnd: *K2, k2tog; rep from * to end—18 sts rem.
K 1 rnd.
Dec Rnd: *K1, k2tog; rep from * to end—12 sts rem.
K 1 rnd.
Dec Rnd: *K2tog; rep from * to end—6 sts rem.
Break yarn and pull through rem 6 sts.
Bunny arms (make 2),
With G and size 0000 needles, CO 6 sts.
Set-Up Rnd: Sl all sts to opposite end of needle (as if to knit I-cord). K 2 sts onto each of 3 needles. Work is now joined in the rnd.
K 1 rnd.
Inc Rnd: *K1, k1f&b; rep from * to end—9 sts.
K 6 rnds. Lightly stuff arm with tiny bits of stuffing.
Dec Rnd: *K1, k2tog; rep from * to end—6 sts rem.
K 11 rnds. Break yarn and pull through rem 6 sts.
Bunny legs (make 2),
With G and size 0000 needles, CO 6 sts.
Set-Up Rnd: Sl all sts to opposite end of needle (as if to knit I-cord). K 2 sts onto each of 3 needles. Work is now joined in the rnd.
K 1 rnd.
Inc Rnd: *K1f&b; rep from * to end—12 sts.
K 6 rnds.
Dec Rnd: *K2, k2tog; rep from * to end—9 sts rem.
K 4 rnds. Lightly stuff leg with tiny bits of stuffing.
Dec Rnd: *K1, k2tog; rep from * to end—6 sts rem.
K 10 rnds. Break yarn and pull through rem 6 sts.

Sew the head onto the body. Sew the arms to the body by passing the yarn through one arm, body, and then second arm. With same length of yarn, pull through again to the other side. Attach legs in same manner.

Ears (make 2),

With G and size 0000 needles, CO 4 sts. Do not join. Work in garter st for ½ inch (1.3 cm).
Next Row: K2tog, k2—3 sts rem.

Cont in garter st until piece measures 1¼ to 1½ inches (3.2 to 3.8 cm) from CO edge. BO all sts. Sew an ear to either side of the head. Embroider the mouth and nose and work French knots to create the eyes, using the Black thread.

Small patch (stitched on bunny's belly),

With I and size 0000 needles, CO 5 sts. Work in St st for 4 rows. BO all sts. Sew onto the belly with the Red thread.

Scarf,

With I and size 0 needles, CO 6 sts. Work in garter st for 3 inches (7.6 cm). BO all sts.

Sew the scarf around the bunny's neck. Sew the bunny to base of the tree.

Small rose (make 9 in different colors),

With size 0 needles and either C, D, E, J, K, L, or N, CO 6 sts. P 1 row.
Inc Row (RS): *K1f&b; rep from * to end—12 sts.
P 1 row.
Inc Row: *K1, k1f&b; rep from * to end—18 sts.
P 1 row. BO all sts. Roll up flower lengthwise and use CO and BO tails to stitch through entire flower to create the rose.

Large rose (make 3 in different colors),

With size 0 needles and either C, D, E, J, K, L, or N, CO 10 sts. P 1 row.
Inc Row (RS): *K1f&b; rep from * to end—20 sts.
P 1 row.
Inc Row: *K1, k1f&b; rep from * to end—30 sts.
P 1 row. BO all sts. Finish as for small rose.

Beaded lily petals (make 4),

With M and size 0 needles, CO 3 sts. P 1 RS row.
Inc Row (WS): K1f&b, k1, k1f&b—5 sts.
Work 7 rows in rev St st.
Dec Row (WS): Ssk, k1, k2tog—3 sts rem. P 1 row.
Dec Row: Sl 1, k2tog, psso—1 st rem.

Fasten off. Stitch petals tog at 1 end side by side. Attach beads in the center with the beading needle.

Vine (make 4),

With F and size 0 needles, CO 2 sts. Work a 2-st I-cord for 3 to 4 inches (7.6 to 10.2 cm). Break yarn and pull through both sts.

Sew the vines to side of the base.

Leaves (make 8),

With N and size 0 needles, CO 3 sts.
Inc Row (RS): K1f&b, k1, k1f&b—5 sts.
P 1 row. K 1 row. P 1 row.
Dec Row: Ssk, k1, k2tog—3 sts rem.
P 1 row.
Dec Row: Sl 1, k2tog, psso—1 st rem.
Fasten off.

Finishing,

Sew the small roses around the base of the tree. Sew the large roses and the beaded lily at the points at which vines meet. Sew the leaves on the vine in a random pattern. Weave in all ends.

ABOUT THE DESIGNER. *June Hariprashad learned to knit from a sixth-grade teacher many years ago but only recently picked up the needles. She hasn't looked back since. She lives in New York City and has a background in the sciences, so knitting offers a wonderful outlet.*

Or Nué

The Gold Standard *in* Pictorial Embroidery

Mary Polityka Bush

IT IS SLOW WORK, impossible to rush, so time-consuming that some pieces have required years to complete. Extreme expertise, patience, and discipline are mandatory. Executed with historically correct precious materials, it can be prohibitively expensive. *Or nué* (shaded gold) is spectacular and perhaps the most breathtaking embroidery form of all time.



Embroidery with the Annunciation. Maker unknown. Or nué embroidery. Silk and metallic threads on linen. The Netherlands. Mid-fifteenth century. 8¼ × 3¾ inches (21.0 × 9.5 cm). (1990.330). Collection of the Metropolitan Museum of Art, New York; gift of Lois and Anthony Blumka in memory of Victoria Blumka.
Photograph © the Metropolitan Museum of Art/Art Resources.



The technique is needle painting worked over an unpadded ground solidly covered with real gold threads. With roots in fifteenth-century Flanders, it is needlework's equivalent of early Renaissance paintings and illuminated manuscripts in which radiant gold-leaf backgrounds add dimensional richness and splendor to the pictorial surface. As in many of these artworks, the themes in early or nué embroideries are pictorial or figurative, ornately detailed and nearly always religious in nature.

Early on, only the nobility and the very wealthy—including the Catholic Church—could afford or nué embroidery due to the cost of gold thread. Production thus was limited. One of the most magnificent examples of ecclesiastical or nué is the set of vestments of the Order of the Golden Fleece, dated between 1425 and 1440 and now in the collection of the Imperial Treasury, part of Vienna's Kunsthistorisches Museum. Photographs of several of the vestments are included in Ricky Clark's article "The Liturgical Textiles of the Order of the Golden Fleece" in the May/June 2002 issue of *PieceWork*.

An image of a sixteenth-century or nué bishop's miter in the Victoria & Albert Museum, accession number 203-1881, may be seen at http://collections.vam.ac.uk/item/O119291/mitre-unknown. Created in Flanders, the ceremonial headdress is a tour de force of intricate design and detail.

Few other examples have endured. Worn-out or damaged pieces typically were cut up or disassembled, the precious gold threads and gems salvaged and recycled. Nearly all the gold has been removed (likely melted down to recoup its monetary value) from the fourteenth-century Florentine altar frontal now known as "Embroidery from

Early-twentieth-century or nué training piece worked by Royal School of Needlework students and left unfinished to show work in progress. Silk shading and or nué on linen. RSN Collection 96, Surrey, England.
Photograph courtesy of the Royal School of Needlework.

an Altar Frontal: the Resurrection, 1375–1400" and in the Cleveland (Ohio) Museum of Art (accession number 1929.904; online at www.clevelandart.org/art/1929.904). Still, the silk embroidery stitches that remain, together with now-exposed thick cotton thread delineating scrolling vines and wispy preparatory drawings later covered by threads, are remarkable in their own right and hint at what the finished textile must once have looked like. Split, stem, and couching stitches were worked on a ground fabric of linen.

In England, after Henry VIII (1491–1547) broke with the Catholic Church, many vestments and hangings were destroyed outright; others were unpicked or melted down. Only a few pieces were rescued and hidden away by English Catholics who continued to practice their faith in secret or who carried them along as they fled to the Continent.

Or nué goes by many names: Netherlandish or Burgundian embroidery; *opus Florentinum* (Florentine work) in Italy; and *lasurstickerei (*glaze embroidery), referring to its overall visual effect, in Germany. One thing it's not, according to needlework scholar Jane Zimmerman, is Italian shading. Whereas or nué is pictorial, Italian shading is geometric or patterned, and whereas the gold in or nué is always laid in straight, horizontal rows, in Italian shading it also may be laid in lines conforming to the contours of a design element (a halo, for example). An example of both techniques being used within the same piece may be seen on the patterned wall and or nué figures of the *Embroidery with the Annunciation,* a mid-fifteenth-century masterpiece in the Cloisters Museum and Gardens of the Metropolitan Museum of Art in New York City (shown on page 53). This embroidery was once part of an orphrey, a decorative band appliquéd to a vestment, generally on the back, where it would be visible to the congregation during the church service to relay lessons to illiterate worshippers.

During the fifteenth century, threads for or nué were made from silver wire plated with gold, hammered into extremely thin leaf, sliced into ribbons, then wound around a silk core. This was called passing thread because it was intended to "pass over" (be laid on) the fabric's surface and be couched in place. Designs for the embroideries called cartoons were painted onto the ground fabric by artists, but at least some of these probably were modified by the embroiderers—monks, nuns, or professional master embroiderers.

In or nué, gold threads, usually paired, are laid in horizontal rows so closely spaced that none of the ground fabric is visible between them. They are couched in place with fine colored silk threads stitched perpendicularly to them. The couching stitches are worked in a pattern resembling a brick wall so that they fit together neatly. The ground fabric of choice is sturdy, tightly woven linen stretched taut on a frame.

Originally, the couching stitches were worked so closely as to cover the gold completely, creating a ribbed texture suggesting a woven fabric through which the gold glinted at occasional intervals. Shading was accomplished by using multiple values of a color of the silk thread. In a later development, the colored couching stitches were spaced to display more or less of the gold, shading and modeling, say, the folds of a garment in imitation of the painterly technique of chiaroscuro. Areas not couched with colored silk were couched with a color matching the laid threads to maximize the golden visual impact. All of these couching stitches, because they create special effects against the gold background, are sometimes called *gaufrure*, a French word referring to embossed effects created by a hot iron.

In recent years, embroiderers have once again embraced the challenge of or nué, bringing to it a contemporary sensibility that has elevated the art to new heights. Today's motifs are secular as well as sacred. Imitation gold threads and high-count needlepoint canvas (Congress Cloth) now supplement the traditional materials. Beryl Dean (1911–2001), one of modern embroidery's foremost designers and champions, renewed general interest in or nué with, among other pieces, her splendid 1983 *Head of Christ*, which is on display at the Victoria & Albert (image not available online). Ruth O'Leary's ingenious three-dimensional dragon, which may be viewed at www.rutholearytextileart.blogspot.com, is based on a design for a traditional Welsh dragon that appeared as part of a kit for cut-and-glue-together dragon mobiles by Anne Wild in 1980. ❖

Further Reading

A-Z of Goldwork with Silk Embroidery. Edwardstown, South Australia: Country Bumpkin, 2008.

Everett, Hazel. *Goldwork: Techniques, Projects and Pure Inspiration*. Tunbridge Wells, Kent, England: Search Press, 2011.

Zimmerman, Jane. "The Fascinating Medieval Embroidery Technique of Or Nuè" (click on "Needlework History") and "Traditional Technique of Or Nué." (click on "Techniques"). www.janezimmerman.com.

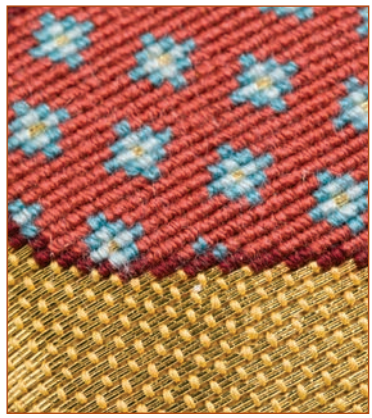
An Or Nué Heart *to* Embroider

Mary Polityka Bush



This or nué heart in a small wooden music box embroidered by Mary Polityka Bush offers a taste of the intricacies of this technique. *Photograph by Joe Coca.*

A simple heart becomes a dazzling expression of love when hand-stitched in stranded silk over a laid ground of gleaming gold Japan Thread and then set into the lid of a small music box. Congress Cloth, a 24-mesh canvas used for needlepoint in which stitch placement is governed by the holes on the canvas, works well for gridded motifs such as this. Finer details and subtler shading, however, can be achieved on closely woven linen, which can be pierced with the working needle wherever necessary.



Instructions

Notes: See Figure 1. Or nué designs are worked from the bottom up over pairs of real metal or synthetic threads. Here Japan Thread pairs are laid side by side over the horizontal meshes of 24-mesh Congress Cloth. The threads, rather than being cut, make a side-by-side U-turn at the end of each row. They are carried back and forth across the design area in this manner until the spools are empty or the embroidery has been completed. Old pairs of Japan Threads are ended and new ones are begun outside the design area. All pairs of threads are couched with straight, vertical stitches that come to the front of the canvas above the pair, pass over it, and sink in the hole directly below. Outside the motif area, each pair of threads is couched with a single strand of gold silk in every other hole to create a brick pattern. Inside this motif, each pair is couched with two strands of Silk Mori worked in every canvas hole so the Japan Thread does not show through.

Materials

Zweigart Congress Cloth, 24-mesh, 100% cotton canvas, #9406/294 Light Caramel, 1 piece 6 × 7 inches (15.2 × 17.8 cm); www.zweigart.com
Kreinik Japan Thread #5, nontarnishing synthetic gimp, 5½ yards (5.0 m)/spool, 3 spools of #002J Gold; www.kreinik.com
Kreinik Silk Mori, 100% spun silk 6-strand thread, 5½ yards (5.0 m)/skein, 1 skein each of #1119 Garnet and #3017 Very Dark Coral; 2¾ yards (2½ m)/skein, 1 skein each of #0533 Medium Chesapeake Bay Blue and #4044 Medium Teal; www.kreinik.com
Kreinik Couching Thread, 100% silk thread, 19¾ yards (18.0 m)/spool, 1 spool of Gold; www.kreinik.com
John James Needles, 10 tapestry size 26; www.colonialneedle.com
Laying tool
Stretcher bars, wooden, 6 inches (15.2 cm) and 7 inches (17.8 cm), 1 pair each
Sakura Pigma Micron Pen, #0005, Sienna Brown, archival ink; www.sakuraofamerica.com
Felt, 1 piece Gold 5 inches × 5 inches (12.7 × 12.7 cm)
Sudberry House Keepsakes Music Box #99437, Ebony, www.sudberry.com
Archival craft glue, white

Finished size of design area: About 1⅞ × 2¾ inches (4.8 × 7.0 cm)

Each row is stitched completely with all its thread and color changes before moving on to the row above it. For this reason it is helpful to thread and work with multiple needles rather than thread and rethread one needle as changes occur; hence, 10 tapestry needles are listed under Materials. Japan Thread must be handled with care to prevent the spiral wrapping from being pulled away from the core. If that happens, the damaged thread must be cut off and replaced with new thread; it cannot be repaired. Do not pull Japan Thread. Instead, gently but firmly press down onto it behind the stitch being taken to push the Japan Thread forward. To prevent tangling and damage, unreel only the amount needed for one row at one time. Keeping each spool enclosed in a small zip-lock plastic bag with its "zipper" closed around, but not crimping, the thread helps prevent runaway spools.

Heart

Use the pen to draw a 46 × 66 mesh rectangle in the center of the canvas. Extend the sides 1 inch (2.5 cm) at each corner. This creates a larger rectangle with notched corners; the extended side lines will become the cutting lines during finishing when the excess canvas is removed. The corner notches will also be cut away during finishing. (Note that in this motif the Japan Thread is allowed to show through at the center of each diamond.)

Bind or tape the edges of the canvas; mount it on the stretcher bars. Keep the canvas taut throughout the stitching process, re-stretching as necessary.

Follow the Heart Chart. Begin all stitching with away knots; end by sliding through the backs of completed stitches within the heart. Do not carry or end colored threads behind gold-only areas outside the heart. Extend each row 5 meshes beyond each side edge of the rectangle.

Finishing

Remove the completed embroidery from the stretcher bars. Coat the extended lines at each corner with thin lines of glue; let dry until clear. Cut away the 1-inch (2.5-cm) excess canvas from the embroidery on all sides; cut

through the lines of dried glue to notch the corners.

Pad the mounting board provided with the music box with two layers of felt, making the bottom layer slightly smaller. Place the embroidery on top of the padding and carefully wrap all sides to the back of the mounting board; secure with glue; let dry. Secure the mounted embroidery in the box top with double-sided tape or glue.

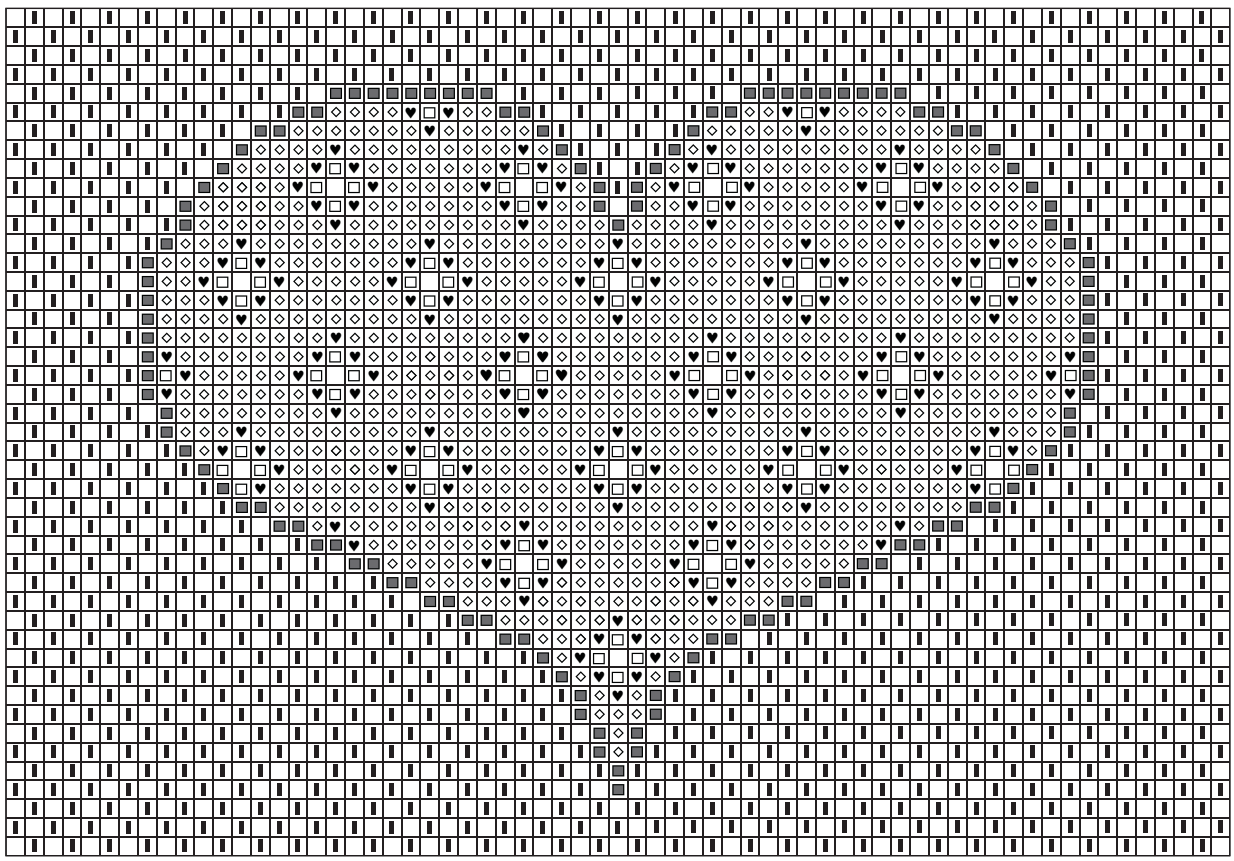
Cut a 1-yard (.9-m) length of #1119 Garnet Silk Mori; remove two strands. Make a twisted cord from the remaining four strands. Glue the cord around the perimeter of the embroidery.

ABOUT THE AUTHOR AND DESIGNER. *Mary Polityka Bush of Piedmont, California, has contributed numerous articles to* PieceWork. *She enjoys researching each one and hopes that readers, too, will learn a few interesting facts as a result.*

Symbol/Color/Thread Key

- ▮ Gold couching thread
- ■ #1119 Garnet Silk Mori
- ◇ #3017 Very Dark Coral Silk Mori
- ♥ #4044 Medium Teal Silk Mori
- □ #0533 Medium Chesapeake Bay Blue Silk Mori

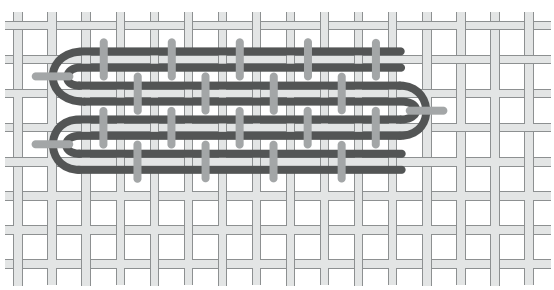
Heart



Each square on the graph represents 1 stitch over 2 strands of Japan Thread laid over 1 horizontal canvas mesh. Only the area within the 66 × 46 mesh rectangle is charted. Stitching should extend 5 meshes to the right and 5 to the left of the rectangle. One extra row at the top and at the bottom may be necessary to accommodate padding.

Chart may be photocopied for personal use.

Figure 1



Pictorial Knitting Techniques

Anne Berk

NEEDLEWORKERS HAVE BEEN placing images on fabric for centuries. When choosing a technique to employ, knitting has generally not been the medium used. Knitters were more interested in creating texture and shaping garments to fit a foot or a hand. Colorwork has traditionally been used more for overall motifs than to create specific images in knitting. If you do wish to expand your knitting horizon to include creating pictorial images, there are several techniques to employ.

Intarsia

- Separate strands of color are added to the work and linked together on the wrong side to create a single layer of fabric.
- Advantages—as many different colors as desired can be used; the fabric is light weight; for large blocks of color, intarsia is ideal, and the sections are clear and clean.
- Disadvantage—small motifs are tedious to knit because each color needs a new strand of yarn with two ends to weave into the back of the work; this can distort the stitches somewhat.

Stranded

- Using two colors at a time, one color is knit, and the other color strands behind.
- Advantages—stranded knitting in the round is quite straight forward: the yarns can be held easily to the back of the work, and the correct color picked up as needed for the motif; small details are not a problem, you can easily move from one color to the other color along a row.
- Disadvantages—because the yarn is positioned in front of the work for working on the private side, working flat is slower and more difficult than working in the round; purling with two colors is awkward; it is difficult to work with more than two colors at a time.



Anne Berk's 1846 Gordon Highlanders Regiment Tartan Socks project featured in the January/February 2011 issue of *PieceWork* is an example of working with intarsia patterns.
Photograph by Joe Coca.





• For working flat, combining intarsia and stranded knitting allows the background to stay clean, while incorporating stranded details in the motif; stranding does create a tighter gauge over the motif.

Duplicate Stitch

• In order to create a picture on fabric, embroidery created with a tapestry needle and new yarn is the best choice.

• Advantages—the embroidery adds depth to the fabric; details are easy to add; as many colors may be used as desired; duplicate stitch is removable, helpful if you wish to alter a motif at a later date.

• Disadvantage—filling in large areas is possible, but a bit tedious.

Intarsia is the best technique for adding large sections of color. Stranded knitting is preferable for sections of intricate patterning using two colors. Duplicate stitch is indicated for detail and depth. Using all three techniques allows a knitter to create wonderful pictures on knitted fabric with ease and assurance. ❖

ABOUT THE AUTHOR. *Anne Berk was certified by The Knitting Guild of America as a Master Knitter in 2003. She has written patterns and articles for many publications, including* PieceWork, Sockupied, ColorKnit, *and* Twist Collective. *She is also an optometrist in private practice in Portland, Oregon, a distance runner, and currently obsessed with learning to weave.*

LEFT: The repeating Norwegian rose motif in Terry Shea's Patterned Norwegian Stockings project from the Winter 2011 issue of *PieceWork*'s special publication *Knitting Traditions* illustrates the technique of stranded knitting.

RIGHT: Working the small areas of black in duplicate stitch when the knitting is complete on Donna Druchunas's Belarusian Wrist Warmers project included in the March/April 2011 issue of *PieceWork* is a way to avoid long floats on the back of the work.

Photographs by Joe Coca.

RESOURCE GUIDE & PREMIER CLASSIFIEDS

Fun Stuff for Fiber Arts.....

Featuring Waxed Linen Cord
Basket & Seat Weaving Supplies
Wires, Books, Tools



Royalwood Ltd.
517-P Woodville Rd.
Mansfield, Ohio 44907
1-800-526-1630
www.RoyalwoodLtd.com



CHICKEN BOOTS
Interchangeable Needle Case
Holds two sets
3" or 5" tips
Built-in Notions Case
Secure and Attractive
Made in the U.S.
www.chickenboots.etsy.com

YOUR AD COULD BE HERE!
This is the readership
you have been looking for!
Call Stephanie Griess
(877) 613-4630
Or email
sgriess@interweave.comfor more information on
Print and Digital Advertising





THE NEEDLEWORK CONNECTION

Website Listings ~ Your Guide to Shopping on the Web

EVENTS

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

NEEDLEWORK SUPPLIES

Lacis
www.lacis.com
(510) 843-7178
Tambour Embroidery, Bosnian Crochet, Flower Making, Lace Knitting, and Lace Making

The Mad Samplar
www.themadsamplar.com
paige@themadsamplar.com
Fine books and supplies for the labour of domestick beings.

Colonial Needle
www.colonialneedle.com
(800) 9-NEEDLE
Colonial, John James, Lee's Needle Arts, Presencia America, Roxanne, and Tri-Sharp

TATTING SUPPLIES

Handy Hands, Inc.
www.hhtatting.com
(217) 379-3802
We sell Lizbeth thread, books, satin balls, and hankies.

TRAVEL

Victoria C. Frank, Inc.
www.vcfinc.com
International Needlework Retreats. Learn from Experts, Private Tours, Intimate Groups, Luxury Accommodations.

2013 Tours for Knitters & Friends
(To Scotland and Wales)
www.joycejamestours.com
(613) 695-0889
Email: knitting@joycejamestours.com

YARNS

Jimmy Beans Wool
www.jimmybeanswool.com
(775) 827-YARN (9276)
Fine yarn, fabric, accessories, and more for Needlearts enthusiasts worldwide.

PIECEWORK

To advertise here call Stephanie Griess at (877) 613-4630 or e-mail sgriess@interweave.com





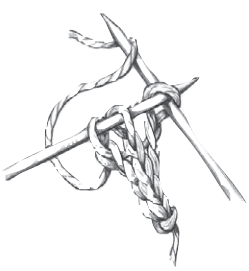
ABBREVIATIONS

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
dpn—double-pointed needle(s)
foll—follow(s); following
inc(s) ('d)—increase(s); increased; increasing
k—knit
k1b—knit 1 in back of stitch
k1f&b—knit into the front and back of the same stitch—1 stitch increased
k2b—knit 2 in back of next 2 stitches
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)
M1k—increase 1 by knitting into the front and then the back of the same stitch before slipping it off the left-hand needle
M1p—increase 1 by purling into the front and then the back of the same stitch before slipping it off the left-hand needle
Mll—(make 1 left) lift the running thread between the stitch just worked and the next stitch from front to back, and knit into the back of this thread
M1r—(make 1 right) lift the running thread between the stitch just worked and the next stitch from back to front, and knit into the front of this thread
p—purl
p2tog—purl 2 stitches together
p3tog—purl 3 stitches together
p4tog—purl 4 stitches together
p5tog—purl 5 stitches together
p7tog—purl 7 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
rev St st—reverse stockinette stitch (p right-side rows; k wrong-side rows)
rnd(s)—round(s)
RS—right side
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)
sssk—slip 3 stitches one at a time as if to knit, insert the point of the left needle into front of slipped stitches, and knit these 3 stitches together through their back loops
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
tch—turning chain
tog—together
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarn over
yo twice—bring yarn forward, wrap it counterclockwise around the right needle, and bring it forward again to make two wraps around the right needle
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

TECHNIQUES

I-Cord

With double-pointed needle, cast on desired number of stitches. *Without turning the needle, slide the stitches to other end of the needle, pull the yarn around the back, and knit the stitches as usual; repeat from * for desired length.



Invisible (Provisional) Cast-On

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.



Figure 1

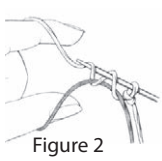


Figure 2

Three Needle Bind-Off

Also called binding two pieces together, this method seams two pieces together (such as the front and back of a garment at the shoulders) at the same time as the stitches are removed from the needles.

With right sides of the two pieces facing each other and the needles held parallel, insert a third needle knitwise into the first stitch on each needle (Figure 1), wrap the yarn around the needle, and knit the two stitches together (Figure 2). *Knit the next stitch on each needle together, then slip the first stitch on the third needle over the second stitch and off the needle (Figure 3). Repeat from *.

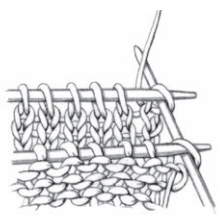


Figure 1

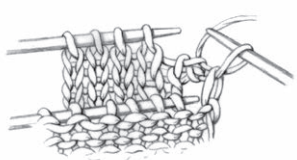


Figure 2

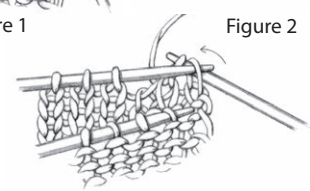


Figure 3

CLASSIFIEDS

BEADS

HEIRLOOM GLASS BEADS, innovative and unique supplies. Color matching, bead sample cards, wholesale—low minimums, retail—no minimums. 60-page catalog $4. **Beadcats,** PO Box 2840, Wilsonville, OR 97070-2840. (503) 625-2323; info@beadcats.com; www.beadcats.com.

BOOKS & VIDEOS

NEEDLEWORK BOOKS IS OUR BUSINESS. New, out-of-print, self-published, foreign—we carry them all. Request a free copy of our quarterly 28-page newsletter that covers the latest needlework books, designers, history, travel and much more. **Ruth Kern Books,** PO Box 35366, Phoenix, AZ 85069. (800) 429-5075; fax (602) 944-1753; rkern3@mindspring.com; www.ruthkernbooks.com. Book searches.

EVENTS

NEW JERSEY NEEDLE FESTIVAL April 27, Pluckemin, NJ. www.needlefest.com for info and registration. Knitting, needlepoint, rug-hooking, and vendors. (908) 334-7125.

LACEMAKING SUPPLIES

LARGE TATTING SUPPLIES SELECTION. Shuttles, bobbins, notions, and hard-to-find threads at The Tatting Corner. www.tattingcorner.com. (866) ZIG-ZAG4 or (317) 326-3115. Greenfield, Indiana.

TRAVEL

2013 TOURS for KNITTERS and FRIENDS. Due to overwhelming requests, two unique itineraries are offered. Just a few spaces left on both tours. Don't miss the 15th Scottish Skeins & Skerries Tour in July. In late April, Wales: History, Heritage, Handicrafts—tour starts with a visit to the festival at Wonder Wool Wales. http://www.wonderwoolwales.co.uk/. See our website for details. http://www.joycejamestours.com/. Call (613) 695-0889 or email knitting@joycejamestours.com. Small groups; don't miss out!

CRAFT CRUISES— Join us on a knitting Cruise! Visit fascinating places with like-minded travelers while learning new skills, meeting local artists and shopping for souvenir yarn. Visit www.craftcruises.com or call (877) 97-CRAFT.

TRAVEL WITH LESLEY ROBIN. Textiles. Crafts. Traditional villages. Bhutan, Burma, Uzbekistan, India and beyond! www.exclusivejourneys.com. Contact lesley@exclusivejourneys.com. Phone Jenni (917) 721-8558.

WEBSITES TO VISIT

WWW.HEIRLOOMCROCHET.COM. This is where you will find a large selection of vintage and antique crochet and lacemaking books on CD. We also sell fine crochet hooks, threads, and supplies.

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

ADVERTISER'S INDEX

Chicken Boots 61
Colonial Needle 7
Handy Hands 3
Interweave . . . . . 3, 5, 7, 8, 9, 15, 31, 47, IBC, BC
International Quilt Show . . . . . IFC
Kreinik Manufacturing Co. 61
Lacis Museum of Lace & Textiles . . . 7
Lisa Souza Knitwear and Dyeworks 5
Oomingmak Musk Ox Producers 61
Royalwood Ltd. 61
Skacel Collection 61
Waynesburg Sheep & Fiber Festival 61

STOP TO SHOP

COLORADO

Gypsy Wools—Boulder
www.gypsywools.com
Specializing in natural fibers, hand-dyed, handpainted, and natural color. Exotics, rare and heritage breed fibers, and unusual custom spun yarns. We're not your average yarn store.
1227 Spruce St. ***(303) 442-1884***

Table Rock Llamas Fiber Arts Studio Inc. —Colorado Springs
www.tablerockllamas.com
Knitting, crochet, spinning, weaving, felting, and dyeing.
6520 Shoup Rd. ***(866) 495-7747***

CONNECTICUT

Mystic River Yarns LLC—Mystic
www.mysticriveryarns.com
Basic to exotic yarns in a pleasant ambiance. Classes, workshops, and personal service by expert knitters.
14 Holmes St. ***(860) 536-4305***

IDAHO

Alpaca Direct—Hayden
www.AlpacaDirect.com
Huge selection of luxury yarn, roving, and knitting supplies. Classes and support.
1016 W. Hayden Ave. ***(208) 209-7079 (888) 306-0111***

ILLINOIS

Knot Just Knits—Oak Park
www.knotjustknits.com
Knot Just Knits offers the materials, advice and space to create projects using yarn—whether knitting, crocheting or needlepointing—no matter what your skill level.
1107-1109 Westgate ***(708) 948-7943***

WYOMING

The Fiber House—Sheridan
www.thefiberhouse.com
Fleece to fashion and fun! Local alpaca yarn. Books, notions, classes, and 30+ yarn lines! info@thefiberhouse.com.
146 Coffeen Ave. ***(307) 673-0383***

SHOP ON THE WEB

Babe's Fiber Garden LLC
www.babesfibergarden.com
Spinning wheels, electric spinners, and accessories and function before form that are affordable.
(877) 628-3208

What's Missing?
Your ad should be here!
For more info contact
Stephanie Griess
(877) 613-4630
or sgriess@interweave.com



RIGHT: Detail of a *charkheb* (rain cover). Maker unknown. Woven. Wool. Bhutan. Early 1900s. Collection of the Denver Art Museum, Neusteter Textile Collection: Textile Art Department Funds, by exchange.
Photograph courtesy of the Denver Art Museum.

Adventures in Textiles at the Denver Art Museum

The Denver (Colorado) Art Museum will inaugurate its newly opened and renovated textile galleries with the launch of the museumwide exhibition Spun: Adventures in Textiles on May 19. The exhibition, on view through September 22, 2013, will draw from collections throughout the museum as well as loans and interactive on-site creations. The centerpiece exhibition, Cover Story, draws from the museum's rich textile collection and will feature about sixty objects from pre-Columbian weavings to modern fiber art, from Navajo blankets to an examination of clothing in art and photography.





Expanding the current textile art gallery space more than six times, the new galleries will also feature a Textile Art Studio where visitors can be inspired by the creativity of textile artists and their materials. A special PreVIEW area offers glimpses into the behind-the-scenes work of arranging an exhibition, from study and examination to preparation and conservation of the objects. Extensive programming will also be available to encourage visitors to join in the exploration of the textile arts, including a drop-in quilt studio, collaborative projects with artists and creative groups, new in-gallery opportunities supported by a grant from the Institute of Museum and Library Services, a dye garden, and an artist-in-residency with Marie Watt.

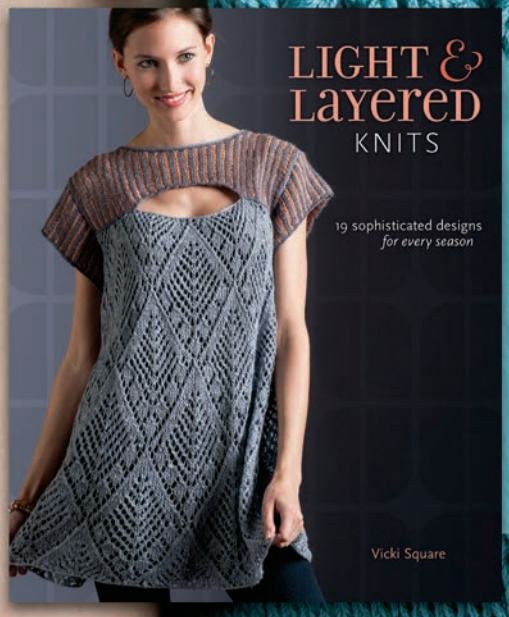
Christopher Heinrich, the museum's director, has made it a priority to expand the previously underrepresented textile art department and tell the story of textiles as catalysts of global cultural exchange and creative expression. "As a global and highly portable art form, textiles reveal the richness that comes from cultures intermingling throughout history," Heinrich said.

For additional information, contact the Denver Art Museum, 100 W. 14th Ave. Pkwy., Denver, CO 80204; (720) 865-5000; www.denverartmuseum.org.

LEFT TOP: Blanket. Maker unknown. Chief's style—third phase. Wool. Navajo. 1860s. Collection of the Denver Art Museum; Native Arts Acquisition Funds.

LEFT BOTTOM: Kimono with doves and flowering vines. Maker unknown. *Yuzen* (brush-applied, starch-paste resist-dyed). Silk. Japan. 1930–1950. Collection of the Denver Art Museum, Neusteter Textile Collection; gift of Jonathan and Dale Carolyn Gluckman.
Photographs courtesy of the Denver Art Museum.

Layer Up without Adding Bulk



Create fluid, fashionable, and lightweight knits perfect for today's woman. The 19 patterns in this collection can be worn for casual events, in the workplace, and are conveniently sized up for a larger bust. Appropriate for all climates, you can live in these knits!

Light & Layered Knits: 19 Sophisticated Designs for Every Season, Vicki Square
ISBN: 978-1-59668-795-0 • 160 Pages, $24.95

INTERWEAVE
interweavestore.com

MORE CRAFTS.
MORE INSPIRATION.
MORE FUN.

stitch | craft create Live

ALL YOUR CRAFTING PASSIONS UNDER ONE ROOF!

We're bringing together **Great American Scrapbook Conventions** and **Martha's Sewing Market** for both events, and we're adding **Bead Fest** to our Charlotte event for a triple craft extravaganza! Don't wait another moment. Make your reservations, mark your calendar, and register today!

Two locations. SAME GREAT EVENT.

June 6th - 8th
Arlington, Texas

and

October 25th - 26th
Charlotte, North Carolina

- **Browse over 125 vendors** and stock up the supplies you need for sewing and scrapbooking projects
- **Find specialty items** that you won't see at your local store
- **Explore hundreds of classes**, try a Sit & Sew class or learn some new paper crafting ideas in a scrapbooking workshop
- Meet **sewing celebrities** from TV and magazines
- **Stay up late with new friends at one of our evening Crop Parties**
- Meet hundreds of other people who also love to **stitch, craft and create!**

FOR MORE INFORMATION ABOUT STITCH CRAFT CREATE LIVE 2013, VISIT
STITCHCRAFTCREATELIVE.COM