KNIT THIS SPECTACULAR SHETLAND-INSPIRED SHAWL

PIECEWORK®

Lace • *Our 7th Annual* issue

8 Stunning Lace Projects *to Make*

- Crocheted
- Shuttle Tatted
- Knitted
- Needle Tatted

Learn to Needle Tat

An Almost Hidden Art

Share Queen Victoria's *Passion for Lace*

pieceworkmagazine.com
MAY/JUNE 2014

SCHOOL OF ART FASHION

NEW LOCATION!

July 30-August 3, 2014 at the Cobb Galleria in Atlanta, Georgia

Fashion and heirloom sewing classes for all ages and skill levels!

Come for the classes. Stay for the fun.

The School of Art Fashion is your chance to express your inner love of sewing. No matter what skill level you bring to class, you'll go home with newfound confidence, cherished memories and the knowledge to create new fashions for years to come!

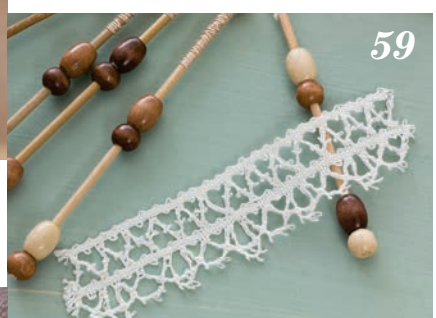
- Learn new techniques from experienced sewing instructors.
- Pick from a variety of adult sewing classes that fit any schedule—and any budget.
- Introduce future generations to sewing at the Kids' and Teen Schools
- Connect with others that share your same passion for sewing, including enthusiastic beginners and talented advanced sewists.

Learn more and register now at

SchoolofArtFashion.com

PIECEWORK®

Volume XXII Number 3



Departments

Column

Visit **Pieceworkmagazine.com** for free projects and articles; a link to our eNewsletter, *Needlework Traditions*; the *PieceWork* index; this issue's Calendar; recommended books; back issues; and much more!

Since the September/October 1993 issue, some 200 articles and projects on lace have appeared in *PieceWork*, and two issues devoted solely to lace—January/February 2001 and July/August 2005—predated the launching of our annual special lace issues. Welcome to the seventh of these annual tributes to the gossamer delight!

The following excerpt from Jules Kliot's "The Enigma of Lace" (January/February 2001) captures the spell that lace has cast over so many throughout the ages:

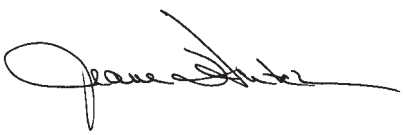
> Lace was not an isolated creation, it was the expression of artists; it was the challenge for the botanist, who developed the finest of all linen plants; it was the challenge for the technicians who learned to spin the finest of threads; it was the challenge for the pattern maker to make the intricate pierced patterns, carefully planning the course of every thread and deciding the placement of every stitch (numbering into the hundreds for every square inch); and it was the challenge for the lacemaker who put it all together into the glorious pieces destined for the courts of kings and the messengers of God.

In this issue, you'll discover lace traditions from England, Ireland, Italy, Russia, India, America, and Japan. Articles and projects cover knitted, tatted (both needle and shuttle), crocheted, and bobbin lace.

Isabella Campagnol's "Invisible Lacemakers" takes you to Venetian monasteries in the fifteenth and sixteenth centuries, where nuns (and even some repenting prostitutes) produced exquisite lace. Isabella notes, "Monastic authorities encouraged the practice of needlework for the acclaim that it bestowed on the monastery, because it offered purpose to the nuns' otherwise dull existence, and, not least, for the profits derived from the sale of its lace, which were essential in maintaining the monasteries." Just one more illustration of the powers of lace.

Lace as a means of survival is the focus of Christopher Phillips's "Victoria's Passion," as he relates how the queen's commissions for lace from localities that had fallen on hard times "often provided income that was much welcomed." These royal commissions extended throughout the United Kingdom even as far as Malta, an island nation in the Mediterranean that was part of the British Empire from 1800 to 1964. Whatever the form of lace—bobbin, needle, knitted, or crocheted—Victoria championed them all.

Enjoy. I do hope this special issue will make you want to wrap yourself up in lace!



PIECEWORK®

EDITOR-IN-CHIEF Jeane Hutchins
MANAGING EDITOR Karen Brock
ASSISTANT EDITOR Betsy Strauch
EDITORIAL ASSISTANT Abbi Byrd
TECHNICAL EDITORS Deanna Hall West, Karen Frisa, Julie Holetz, Sarah Read
EDITORIAL DIRECTOR Anita Osterhaug
EDITORIAL ADVISORY PANEL Patricia Bolton, Nancy Bush, Catherine Amoroso Leslie, Susan Strawn, Meg Swansen

ASSOCIATE ART DIRECTOR Samantha Wranosky
PRODUCTION DESIGNER Nichole Mulder
PROJECT PHOTOGRAPHER Joe Coca
PHOTOSTYLING, ILLUSTRATION Ann Swanson

ADVERTISING MANAGER Stephanie Griess
sgriess@interweave.com, (877) 613-4630
MEDIA SALES TEAM MANAGER Diane Kocal
dkocal@interweave.com
AD TRAFFICKER Mary Lutz
MARKETING MANAGER Annie Hartman Bakken

INTERWEAVE

FOUNDER, CREATIVE DIRECTOR Linda Ligon
VICE PRESIDENT, GROUP PUBLISHER Shahla Hebets
VICE PRESIDENT, CONTENT Helen Gregory
VICE PRESIDENT, MEDIA SALES Julie Macdonald
DESIGN MANAGER Larissa Davis
SENIOR PRODUCTION MANAGER Nancy M. Pollock
BOOKS EDITORIAL DIRECTOR Allison Korleski
ECOMMERCE MARKETING DIRECTOR Evelyn Bridge
DIRECTOR, MAGAZINE MARKETING & FULFILLMENT Mark Fleetwood
ONLINE CIRCULATION SPECIALIST Jodi Smith

fw media

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
VICE PRESIDENT, COMMUNICATIONS Stacie Berger

PieceWork® (ISSN 1067-2249) is published bimonthly by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Fort Collins, CO 80525-5576. USPS #011-717. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. 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 6338-1838, Harlan, IA 51537

CONTACT US

Subscriptions: (800) 340-7496; email pckcustserv@cdsfulfillment.com.
Customer Service: (800) 272-2193.
Retailers: If you are interested in carrying this magazine in your store, please call (866) 949-1646 or email sales@interweave.com.
Editorial inquiries: (800) 272-2193 ext. 448, email piecework@interweave.com.

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

Charles James Ball Gowns by Cecil Beaton. 1948. Beaton/Vogue/Condé Nast Archive. The Metropolitan Museum of Art, New York, New York.
Copyright © Condé Nast. Photograph courtesy of The Metropolitan Museum of Art.

EXHIBITIONS

Call for Entries. 21st Century Sampler Competition, at the Royal School of Needlework. Entry deadline: June 20, 2014. Winners will be announced on July 7. www.royal-needlework.org.uk.

Berkeley, California: Through October 4. Smocking: Fabric Manipulation and Beyond, at Lacis Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

San Francisco, California: Through July 7. Lace, A Sumptuous History 1600s to 1900s, at SFO Museum, San Francisco Airport, International Terminal; www.flysfo.com/museum.

San Luis Obispo, California: June 26–29. 7th Annual Seven Sisters Quilt Show, at the Alex Madonna Expo Center. www.aqgcc.org.

Latham, New York: May 15–18. Artistry in Stitches: New York Capital District Chapter of the Embroiderers' Guild of America's Biennial Exhibit, at the Pruyn House. (518) 783-1435; www.nycapega.org.

New York, New York: May 8–August 10. Charles James: Beyond Fashion, at the Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

University Park, Pennsylvania: Through May 11. Surveying Judy Chicago: Five Decades, at the Palmer Museum of Art. (814) 865-7672; www.palmermuseum.psu.edu.

University Park, Pennsylvania: Through June 13. Challenge Yourself: Judy Chicago's Studio Art Pedagogy, at the Eberly Family Special Collections Library. (814) 865-6368; www.libraries.psu.edu.

La Conner, Washington: Through June 29. Suzanis and Crazy Quilts: Recent Acquisitions from the Miriam Wosk Family Trust, at the La Conner Quilt & Textile Museum. (360) 466-4288; www.laconnerquilts.org.

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

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Berkeley, California: June 20–21, June 27–28, and July 22–26. Tambour Embroidery for Beginners with Robert Haven, Skill Development in Tambour Embroidery with Robert Haven, and Irish Crochet with Máire Treanor, respectively, at Lacis Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

Livonia, Michigan: May 31. The Great Lakes Lace Group Inc. Presents: Love of Lace XVIII, at the Livonia Civic Center Library. (734) 434-1473; www.gllgi.org.

Mask by Máire Treanor. Clones Irish crochet worked in cotton thread. Collection of the Lacis Museum of Lace and Textiles, Berkeley, California.
Photograph by Jules Kliot and courtesy of the Lacis Museum of Lace and Textiles.

Brasstown, North Carolina: June 22–28 and June 29–July 5. Don't Be Baffled by Bobbin Lace! with Robin Lewis-Wild and Pioneer Quilts with Cindy Brick, respectively, at the John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

Williamsburg, Virginia: May 19–25 and May 23–29. Crewelwork Brocade with Nicola Jarvis and Silk and Gold with Tracy Franklin, respectively, at the Williamsburg School of Needlework. The instructors are Royal School of Needlework tutors. (757) 259-9400; www.wmbgneedlework.com/#!leisure-embroidery-registration/vstc3=may-2014; www.royal-needlework.org.uk.

London, England: August 9–16. 18th Century Corset Making with Luca Costigliolo and the School of Historical Dress, at Chateau Dumas. 44 7917 806905; www.chateaudumas.net.

Suzani with peacocks and flowers. Maker unknown. Embroidered. Collection of the Miriam Wosk Family Trust. La Conner Quilt & Textile Museum, La Conner, Washington.
Photograph by Mariana Foliart and courtesy of the La Conner Quilt & Textile Museum.

The Dodd Shawl

EVELYN A. CLARK

At a small needlework gathering last autumn, my friend Rachel Norton surprised us at Show and Tell by pulling out a large square shawl bordered with a variation of Old Shale lace and with a small woven label on the edge with the name “H. A. Dodd” on it.

The large square shawl, purchased at a jumble sale in England in the 1980s, is bordered with a variation of Old Shale lace and has a small woven label on the edge with the name “H. A. Dodd” on it. It was knitted in garter stitch in Shetland 2-ply wool.
All photographs by Joe Coca.

Like traditional Shetland shawls, this one was knitted in garter stitch in Shetland 2-ply wool with a center square and border. On the other hand, the construction (see below) and the Old Shale variant were both unusual as was ending the shawl with the border instead of an edging. And then there was that tiny tag.

Traditional Shetland shawls started with a narrow edging knitted long enough to go around the perimeter of a square. Then stitches were picked up along the straight side of the edging to individually knit four mitered borders toward the center, and the corners were grafted. Stitches from the first border were continued for the center square, which could be joined to the side borders as it was knitted or sewn later when the center was grafted to the end border. These options resulted in a shawl with few cast-on and cast-off stitches.

The slight hairiness or halo of Shetland wool in combination with garter stitch allowed the lace of the Dodd Shawl to be knitted at a looser gauge than usual; here, a blocked gauge of 12 stitches over 4 inches (10.2 cm). The center is knitted in a diamond starting with a single stitch and increasing and decreasing with a yarnover at the beginning of every row. Stitches were picked up in the yarnovers to knit each side of the lace border, and then the corners of the border were grafted. Knitting the center as a diamond results in a center square with stitches that are on the diagonal. *Mary Thomas's Knitting Book* refers to this style as "English and not Shetland in origin. It was a great favourite with Victorians, and always referred to as a Shetland shawl, because it was knitted in Shetland wool."

Whether the Dodd shawl was knitted in England or elsewhere is unknown. An American bought it at a 1980s' jumble sale in England and later tucked it away in a drawer for more than twenty years before Rachel received it.

Even the label is a mystery. I have learned that Dodd is not a typical Shetland name, nor is there any knitwear in the collection of the Shetland Museum bearing that name. Further evidence that the shawl might have been English and Dodd, the name of the knitter, broker, or merchant.

As for the border lace, whereas typical Old Shale has a cluster of yarnovers separated by a single stitch and then a cluster of decreases, this variation has two stitches between the yarnovers and two stitches between most of the decreases. Like other versions of Old Shale, this lace naturally scallops when it is cast off loosely. Many traditional knitters did not use patterns but knitted "out of their heads," and it is possible that this lace variation was unique.

Seeing the Dodd Shawl inspired me to knit my own interpretation of it (see the accompanying project). It, too, starts with a center diamond and yarnovers at the beginning of rows, and then stitches are picked up along the four sides to knit the border in the round. I also shifted the yarnover patterning to scallop the border corners since corners on the original were elongated with grafted stitches. I knitted the sample with an unlabeled souvenir 2-ply Shetland lace yarn purchased in Scotland in the early 1980s that is similar to Jamieson's Ultra Lace Weight yarn. Named for my friend, the Rachel Shawl also has a tighter blocked gauge—14 instead of 12 stitches to 4 inches (10.2 cm)—and a smaller finished size—48 inches (121.9 cm) instead of 58 inches (147.3 cm) square.

It is wonderful how knitting can connect people across time and distance. I like to think that the knitter of the Dodd Shawl would be amused to know that more than thirty years later her (or his) knitting inspired many questions, as well as another shawl, when it was displayed for Show and Tell a half a world away. ❖

The small label with the name "H. A. Dodd" on it on the shawl that was purchased at a jumble sale in England in the 1980s.

Further Resources

Fryer, Linda G. *Knitting by the Fireside and on the Hillside: A History of the Shetland Hand Knitting Industry c. 1600–1950*. Lerwick, Shetland. The Shetland Times, 1995. Out of print.

Robson, Deborah, and Carol Ekarius. *The Fleece & Fiber Sourcebook: More Than 100 Fibers from Animal to Spun Yarn*. North Adams, Massachusetts: Storey, 2011.

Thomas, Mary. *Mary Thomas's Knitting Book*. 1938. Reprint, Mineola, New York: Dover, 1972.

EVELYN A. CLARK is the author of *Knitting Lace Triangles* (East Wenatchee, Washington: Fiber Trends, 2007). More of her designs may be seen at www.evelynclarkdesigns.com.

A companion project follows

Rachel Lace Shawl to Knit

EVELYN A. CLARK

Inspired by the preceding article

Evelyn A. Clark's elegant square shawl bordered with a variation of Old Shale lace.

This shawl also would make a cuddly baby blanket or christening shawl, and color changes in the border would highlight the scalloping lace. Lofty yarns such as Shetland wool work best for the large gauge.

Materials

- Jamieson's Ultra Lace Weight, 50% lambswool/50% Shetland wool yarn, laceweight, 212 yards (193.8 m)/25 gram (0.9 oz) ball, 6 balls of #304 White; www.simplyshetland.net
- Needles, circular, 29 inches (73.7 cm), size 8 (5 mm) or size needed to obtain gauge
- Markers
- Removable markers
- Tapestry needle
- Rustproof pins for blocking
- Blocking wires (optional)

Finished size: 48 x 48 inches (121.9 x 121.9 cm)
Gauge: 14 sts and 24 rows = 4 inches (10.2 cm) in garter st, after blocking

Instructions

Note: See page 62 for Abbreviations and Techniques.

Center Square

CO 1 st.

Row 1 (RS): Yo, k1—2 sts. Place removable m in yo to mark corner st.

Row 2 (WS): Yo, k2—3 sts.

Row 3: Yo, k to end—1 st inc'd.

Rep Row 3 every row 116 more times, ending with a RS row—120 sts. Place removable m in yo at beg of last 2 rows to mark corner sts.

Dec Row: Yo, k3tog, k to end—1 st dec'd.

Rep Dec Row every row 116 more times—3 sts rem. Place removable m in yo of last row to mark corner st.

Final Row: K3tog—1 st rem. Fasten off last st—counting corner sts, there are 59 yo on each side.

Border

Beg in a yo next to a marked corner st, *[(k1, p1) in same st] 59 times, pm; rep from * 3 more times—472 sts: 118 sts on each side. Join to work in the rnd. P 1 rnd.

Next Rnd: *Beg at right edge of chart, work Row 1 of Border Chart to m; rep from * 3 more times—476 sts: 119 sts on each side.

Cont in patt through end of chart—668 sts: 167 sts on each side.

Note: For the border to scallop, the bind-off must be stretchy. The following directions are for an elastic bind-off that can be worked at a normal tension to allow scalloping.

BO as foll: K1, *k1, return 2 sts to left needle, k2tog tbl; rep from * around. Fasten off last st.

Finishing

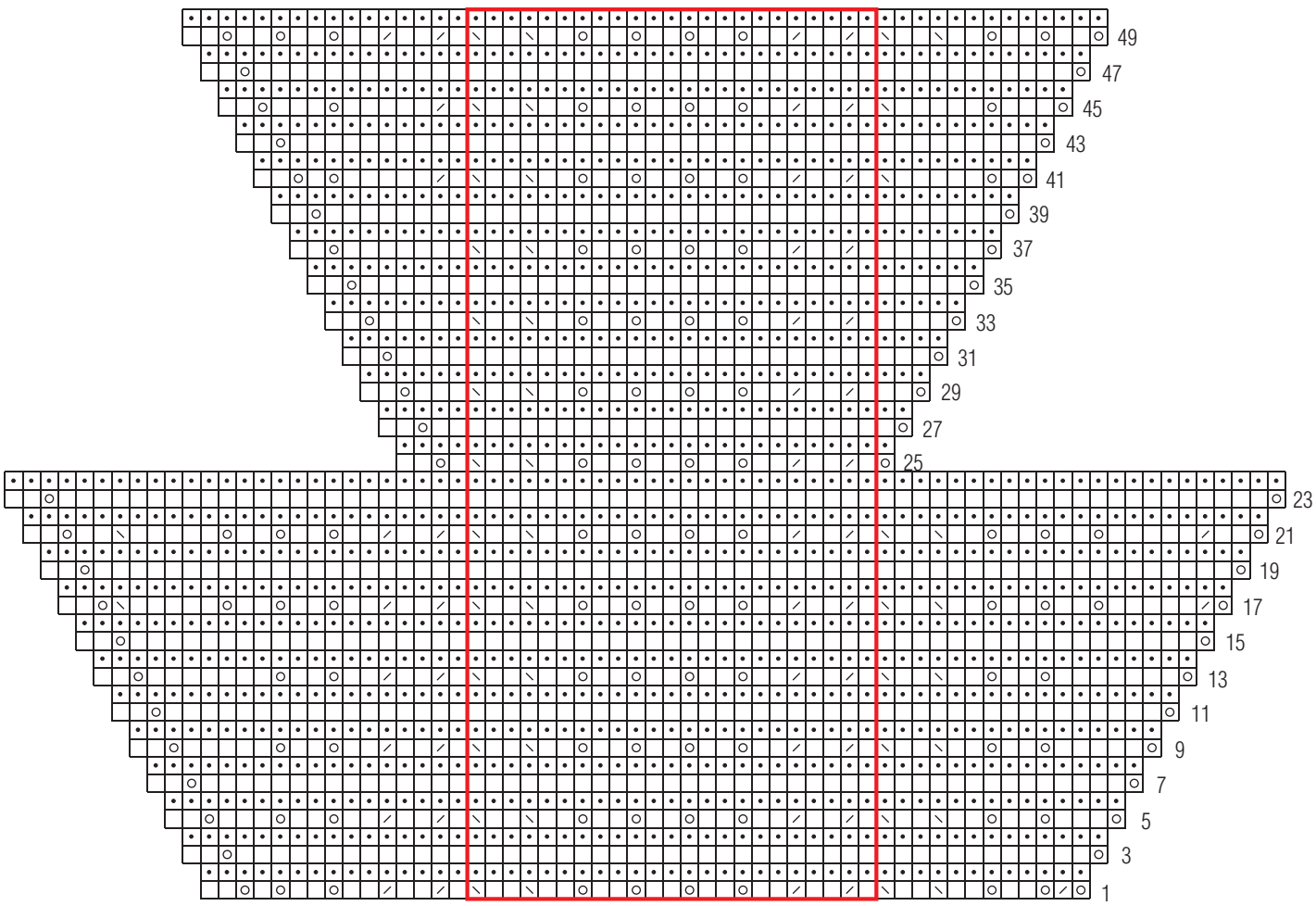
Weave in loose ends and trim after blocking.

Blocking: Soak shawl in water until thoroughly saturated. Roll in towel to blot and spread into shape on a flat surface. If using blocking wires, weave in and out of yarnovers around center square. Smooth into shape, pinning out scallops above yarnovers. Leave in place until dry, and then trim yarn ends.

Key

- k
- p
- yo
- k2tog
- ssk
- patt rep

Border

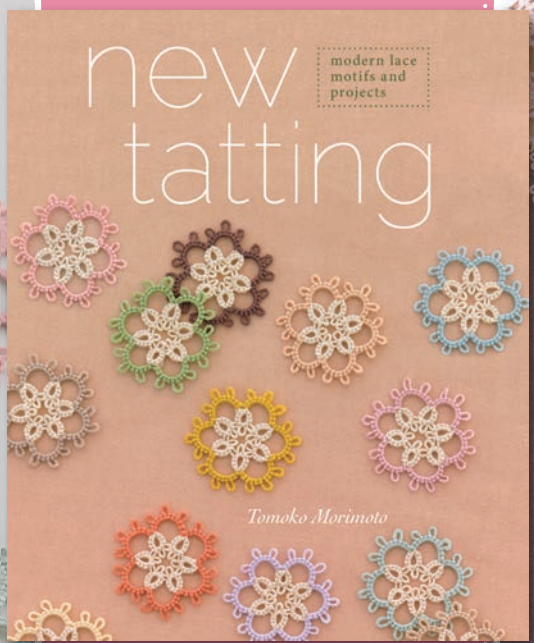


23-st rep

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

A fresh approach to tatting

New Tatting is not your grandmother's tatting book, enjoy **20 projects** that redefine the traditional craft.



Tomoko Morimoto presents *New Tatting* that is fresh, colorful, and modern. Enjoy tatting 20 projects that appeal to people who have never tatted as well as tatters looking for something new and interesting. With step-by-step photos and eye candy designs, *New Tatting* is the book for the twenty first-century tatter.

Tomoko Morimoto
128 Pages, $24.99
ISBN 13: 9781596687455

Order or download online at InterweaveStore.com.

Invisible Lacemakers

The Needlework of Venetian Nuns

ISABELLA CAMPAGNOL

The Parlatorio of the Nuns of San Zaccaria, Venice by Francesco Guardi (1712–1793). Oil on canvas. *Photograph © Erich Lessing / Art Resource, New York.*

According to a romantic legend, a young Venetian woman received a piece of the magnificent alga *Halymedia opuntia*, also known as the "lace of the mermaids," as a love token from her fiancé. To prolong its life, she found a way to translate its intricate designs using nothing but needle and thread. And so Venetian lace was born.

Legends aside, needle lace is known from Venice since the last half of the fourteenth century. The technique evolved from contemporary reticello embroideries. Whereas reticello is created by pulling away some warps and wefts from a linen fabric that is subsequently embroidered using buttonhole stitches made with extra-fine linen thread, needle lace, *punto in aria* (stitch in the air), is created without using any fabric as background.

According to period philosophers and religious thinkers, idleness in women could tempt the "weak" feminine mind to indulge in morally reprehensible thoughts. The solution, they suggested, was for the women to stay constantly busy. How? Some recommended needlework. Even repenting prostitutes living at the nunnery at Santa Maria Maddalena delle Convertite on the island of Giudecca in the Venetian Lagoon showed their good intentions by dedicating themselves to "excellently practice different types of needlework."

Venetian nuns were renowned for their skills in lacemaking, sewing, embroidering, and weaving. In his diary, the historian Girolamo Priuli (1476–1547) describes the laces and embroideries of the "beautiful, noble and virtuous" nuns as being so perfect that not even the work of the most talented painter could compete with them. In 1542, the scholar and poet Pietro Bembo (1470–1547) entrusted the nuns of the

Venetian nuns were renowned for their skills in lacemaking, sewing, embroidering, and weaving.

monastery of San Zaccaria with the education of his daughter Elena. Along with Greek and Latin, she would learn embroidery and lacemaking.

Monastic authorities encouraged the practice of needlework for the acclaim that it bestowed on the monastery, because it offered purpose to the nuns' otherwise dull existence, and, not least, for the profits derived from the sale of its lace, which were essential in maintaining the monasteries. In the seventeenth century, the prioress of the monastery of San Vito of Burano affirmed in her tax declaration that without the monastery's needle-lace commissions, the nuns simply could not have survived.

Sister Arcangela Tarabotti (1604–1652) efficiently managed the lacemaking business at the monastery of Sant'Anna, acquiring important commissions through her network of wealthy acquaintances. From her *Lettere Familiari e di Complimento* [Family Letters and Compliment] (Venice, 1650), we know that Arcangela supervised the diligent execution of laces and their timely delivery. She names her patrons and describes the laces made for them. Arcangela regularly reassures a noblewoman, Isabetta Piccolomini Scarpi (dates unknown), about the progress of a "pont'in aria" lace that is driving Arcangela "crazy." In another letter, she informs the Marquise Renata di Cleramonte (dates unknown) that the completion of her punto in aria border will be slightly delayed due to illness of the nuns committed to the project. The most popular patterns of the time were, in fact, exceptionally complex, and only a few lacemakers could execute them perfectly.

Many nuns did not wish to work solely for the common good of the convent. Sometimes, they spent their private time not in prayer but in laboriously sewing, embroidering, making lace, and even doing laundry for personal gain. In 1553, Sister Deodata (dates unknown), from the monastery of San Daniele, was reprimanded for "sewing handkerchiefs, as well as shirts, collars, and hats stupendously embroidered with pearls and jewels" to be sold to the friars of neighboring convents.

Needlework also occupied the abandoned girls, young women without family protection, and other destitute females housed in *hospitali*, safe havens that were the secular counterparts of nunneries of the period. The lives of the residents of these institutions were organized rigidly between prayers, meals, work, and sleep. Father Benedetto Palmio (1523–1598), founder of the Casa delle Zitelle in Venice, states in the rules of the establishment that ". . . the continuous and diligent practice of obedience and needleworks at which they attend in order to provide for themselves, makes them women of worth, and banishes from this House idleness, source of every evil." While some of the profits from the sale of laces went toward supporting the hospitali, a part of the profits was set aside for the young women's dowries, without which their prospects either for marriage or for entering a monastery would have been bleak.

The pay system revolved around the *tasca* (pocket), a term originally indicating a slit in the dress worn by the girls and women of the hospitali inside which was a fabric pouch holding the tools and thread necessary for the daily work. Every day, the overseers, called *maestre de' lavorieri*, assigned each woman work according to her skills; failure to complete the work would result in a fine or penalty.

Different circumstances and/or motives—generosity, self-affirmation, economic need—brought the women living inside the Venetian cloisters to be actively involved in the making of "feminine works." While the work done by the women of the hospitali had the practical purposes of contributing to the sustenance of the institution and to their future, some of the nuns also found that the opportunity to earn money through their industriousness to be used as they saw fit was not only economically rewarding but also deeply liberating. ❖

ISABELLA CAMPAGNOL, a historian of dress, textiles, and decorative arts, lectures on Venice and Venetian textiles. She is the author of *Forbidden Fashions: Invisible Luxuries in Early Venetian Convents* (Lubbock: Texas Tech University Press, 2014).

Needle Tatting

An Almost Hidden Art

BARBARA FOSTER

Those dexterous fingers that carried you safely through tying your shoelaces, touch typing, and even lace knitting refuse to obey. The shuttle glides over and around the foundation thread stretched precariously between thumb and middle finger. Once more, with breath held, you pull the knot tight, but those fingers, trying to preserve the position of the foundation thread, refuse to yield.

The Ladies' Work-Table Book (1843) and *The Ladies' Handbook of Fancy and Ornamental Work* (1861). Both contain instructions for needle tatting, but the technique described was actually a description of shuttle tatting, using a needle in place of a shuttle. Collection of the author. *Photograph by Joe Coca.*

Replace the shuttle with a needle, however, and learning to tat becomes easier. The stitches slip directly onto the needle and once assembled, may become a ring or chain as needed. With the opportunity to correct mistakes and a free hand to turn the page or retrieve a wandering ball of thread, needle tatting may be the antidote to clenched jaws and worn spirits. I am one of those who have found needle tatting the panacea for all those frustrations. I have since learned to shuttle-tat, needle tatting giving me the understanding of tatting structure and the courage to pursue the shuttle technique. Needle tatting remains my passion. In addition to the simplicity of working, it permits the use of virtually any thread or yarn as in knitting and crochet.

The difference between shuttle and needle tatting lies in the instrument used to make the lace. In shuttle tatting, the shuttle moves back and forth, over and under a thread to make the stitches on the thread itself. In needle tatting, the stitches are supported first on the needle and then pulled off over the eye onto the thread.

During the nineteenth century, upper-class women who tatted found the activity an opportunity to show off skill, graceful hands, and beautiful shuttles of ivory, bone, shell, or other precious materials, which might be studded with jewels. The widespread popularity of shuttle tatting probably stems from those days and explains why it remains the most widely used method.

My mother, who had never been able to master shuttle tatting, always wanted me to learn to tat. Finally, a close friend and I drove 100 miles to learn this art from a woman, then in her early fifties, who had learned to needle- and shuttle-tat from her mother. When we left her class after five hours, we were needle tatting, making rings, chains, picots, joining, and reading all the shuttle patterns! Although tatting can seem difficult to learn, there is only one stitch, the double stitch. This simplicity of structure lends itself to a universal graphic language for describing patterns.

Once I had learned to tat, I thought the hard part was over, but the search for tatting patterns, needles, and supplies was more of a challenge than I had anticipated. I looked for books on tatting, but the only one I found reprinted old patterns; the instructions were difficult and often poorly illustrated. My first source of books, materials, and encouragement was from Lacis, in Berkeley, California, who did much to give credence to this "lost art." In 1985, Lacis published a tatting classic, *The Complete Book of Tatting* by Rebecca Jones, which not only illustrated needle tatting and variations on shuttle tatting but presented patterns by simple graphics.

Based on my own exploration of tatting and the dearth of other information, I wrote my first book, *Learn Needle Tatting*, in 1990 with many clear photographs and nothing extra, sharing every step that had been hard for me. Writing the book stimulated my interest in the history of needle tatting. At the University of Illinois library, about thirty miles from where I live, I found just two books on tatting listed, one of them in the rare book room. That volume, *The Ladies' Work-Table Book* (London, 1843), contains the earliest mention of needle tatting that I know of. I also tried searches through book-finding services, but none of them succeeded. This early reference to needle tatting, however, proved to be a dead-end as the technique described was actually a description of shuttle tatting only using a needle, the shuttle still a rare if not unknown tool in these early 1800s' publications.

In *The Ladies' Work-Table Book*, a copy of which I now own, the tatting instructions begin, "Take your tatting needle," which seems to indicate that the audience the book addressed was expected to find needle tatting a familiar pursuit. The same instructions (virtually word for word) are offered in *The Ladies' Handbook of Fancy and Ornamental Work*, "compiled from the best authorities by Miss Florence Hartley" and published in 1861 by J. W. Bradley of Philadelphia. In this volume, the needle tatting instructions are followed immediately by instructions for a "Common Tatting Edging" that recommends Brook's Knitting Cord No. 40 and a steel shuttle, seeming to assume that readers would be familiar with both forms of tatting. The extensive instructions for tatting found in Sophia Frances Anne Caulfeild and Blanche C. Saward's *The Dictionary of Needlework: An Encyclopedia of Artistic, Plain, and Fancy Needlework*, originally published by L. Upcott Gill, London, in 1882, all call for one shuttle or two.

A significant find was an article by Mrs. M. E. Rozella in *The Modern Priscilla* magazine, April 1917. Unlike the instructions in earlier books, it includes diagrams that actually show the stitches on the needle. The large needle and thread sizes also indicate the kind of work that was being done during that period: "Thread a long needle, No. 3, with No. 25 linen thread and, holding the needle in the left hand, catch the long end of the thread between the thumb and first finger of right hand; double the thread, making a loop to the left and throw over needle." Following these instructions would give the reader an "attractive and serviceable edge for a plain linen doily set or for finishing any edge where a simple thread is desired."

In the early to mid-nineteenth century, tatting comprised only rings, without joins or chains as we know them. Mlle. Eléonore Riego de la Branchardière, born in England (around 1829) of an Irish mother and French father, appointed Artiste in Needlework to H.R.H. the Princess of Wales, was known as the "queen of tatting" and promoted the craft. She wrote several books on tatting, including *The Tatting Book* (1850), *The Exhibition Book of Tatting* (1862), and *The Royal Book of Tatting* (1864). Although she was a shuttle-tatter, she is credited with introducing joining with a needle about 1850. She died in 1887.

One of the obstacles to tracing the history of needle tatting through books and magazines in museum and personal collections is the difficulty of telling a needle-tatted piece from a shuttle-tatted piece. Although an educated guess can be made based on the tightness of the stitches on the thread (needle tatting takes into account the diameter of the needle around which stitches are formed; shuttle tatting is made around the thread), the distinction is difficult to make with certainty. I have been able to locate few historical pieces of tatting known to be needle-tatted—that is, items found with a needle (and not shuttles) or with written documentation.

Tatting designer Katherine Ballard comes from a long line of tatters. Her grandmother Katherine Manion Kitzmann wrote in her diary about tatting with a needle. In the early 1900s, her grandmother tatted a small doily with a plain cotton center—probably with a needle. When Katherine and her mother, Katherine Winborn, also a tatter, found and unwrapped the doily, tatting needles with double stitches on them were stuck in the ball of thread. Such evidence is rare.

Today, tatting is far from being the "lost art" with over a hundred books now published in virtually every language, almost all adopting the universal graphic language; tatting shuttles readily available in many designs, shapes, materials and colors; and tatting needles in every size suited to the finest threads to the heaviest yarns. And there is a world of creative tatters who continue to explore the potential of simple rings and chains. ❖

BARBARA FOSTER is the author of *Learn Needle Tatting, Step by Step* (Paxton, Illinois: Handy Hands, 1998), the publisher of numerous books of tatting patterns and distributor of virtually every book in every language related to tatting, the creator of "Lizbeth" threads, the finest line of cotton threads for tatting and all related needlework techniques, and the designer and manufacturer of a wide range of tatting needles and tatting accessories to suit any tatter. She is the founder and owner of Handy Hands, Inc., a company that has been servicing the tatting world since 1990. Visit www.hhtatting.com.

Step-by-step instructions for learning to needle tat and a companion project follow

Learning to Needle-Tat

JANE FOURNIER

These instructions are based on the information in Barbara Foster's *Learn Needle Tatting, Step by Step* (Paxton, Illinois: Handy Hands, 1998), which provides complete step-by-step needle-tatting instructions accompanied by plentiful photographs.

Figure 1

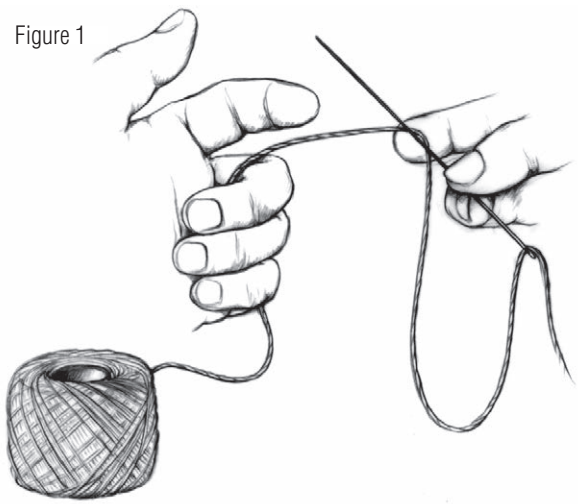


Figure 2

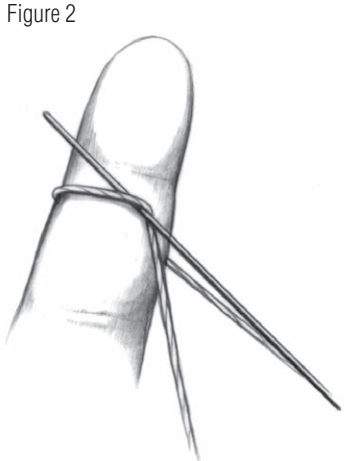
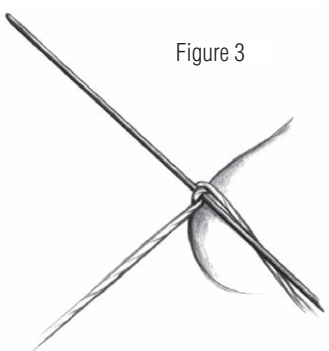


Figure 3



As you work step by step through the instructions for a simple edging, you will learn all the techniques needed to make the needle-tatted project that follows. Most beginning tatters find that the basic tatting stitch, the double stitch, is faster and easier to make with a needle than with a shuttle. Errors can be easily corrected before a ring or chain is completed. (Check the number of stitches and picots in each ring or chain while it is still on the needle. If you find an error, withdraw the needle to the first correct stitch before the error, then remake the sequence of stitches correctly.)

Double Stitches

With the thread still attached to the ball, thread the needle and pull about 4 inches (10 cm) of the thread through the eye. Place the ball thread over your right index finger about 18 inches (46 cm) from the needle. Place the needle over the thread to hold it in place (Figure 1) and hold the ball thread with the last three fingers of your left hand. Now the thread leading from your right index finger to the ball is the ball thread.

To make the first half of the double stitch, wrap the ball thread around your left index finger from front to back, bring the tip of the needle across the front of the loop on your index finger, and insert it into the loop from the left (Figure 2). Slide the loop onto the needle and withdraw your left index finger. Tighten the loop snugly around the needle and hold it in place with your right index finger (Figure 3). To make the second half of the double stitch, wrap the ball thread around your left index finger from back to front, bend your left index finger slightly, bring the tip of the needle across the back of the loop, and insert it into the back of the loop with the needle pointing toward the tip of your left index finger (Figure 4). As you withdraw your index finger, tighten the loop around the needle next to the first half of the stitch (Figure 5). You have completed 1 double stitch.

Figure 4

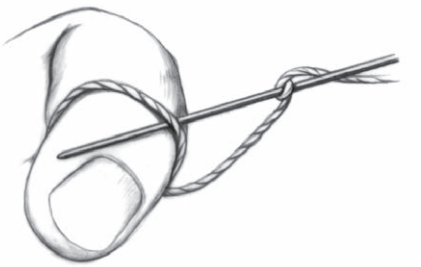
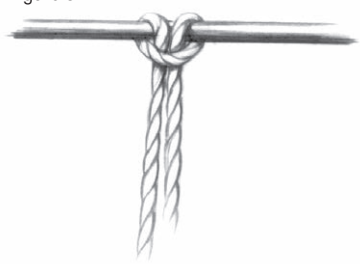


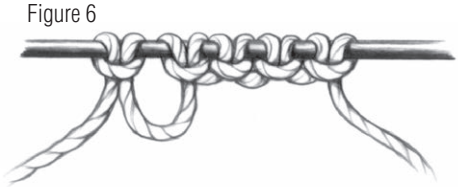
Figure 5



Picots

Make 3 more double stitches on the needle for a total of 4. Make the first part of the next double stitch, but tighten it around the needle ⅜ inch (9 mm) from the last double stitch. Complete the double stitch, tightening the second loop against the first. Slide the last double stitch next to the other stitches to form the picot (Figure 6). The picot doesn't count as a double stitch—it is simply the looped thread running between adjacent double stitches—so the double stitch you've just made is the first of the next group of four. Make 3 more double stitches.

Figure 6



Rings

You should now have 4 double stitches, picot, 4 double stitches on the needle. Finish the stitches needed for the ring by adding (picot, 4 double stitches) three times. To form the stitches into a ring, hold the group of double stitches you made last between your left thumb and forefinger and slide all the stitches over the eye of the needle. Continue to pull the thread through the stitches until it forms a loop 1 inch (2.5 cm) long at the beginning of the stitches. Bring the needle up through the loop (Figure 7) and pull the thread tight to close the ring (Figure 8). Reverse the work by turning the ring over as if you were turning the page of a book so that the wrong side is now facing you. Bring the needle up through the loop formed by the needle thread crossing the ball thread and make a knot (Figure 9). Pull the knot tight without letting go of the ring.

Figure 7

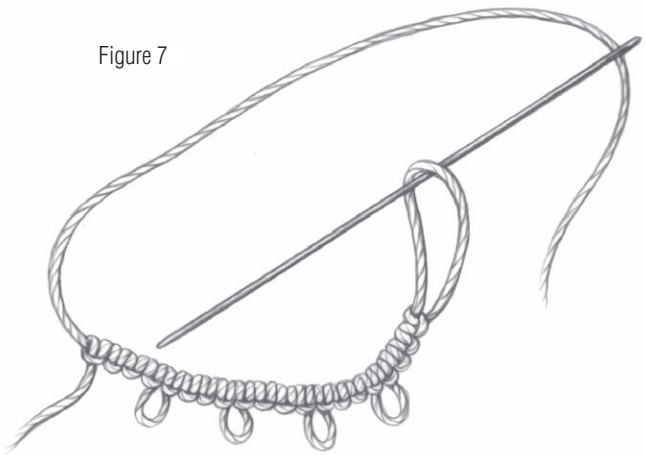


Figure 8

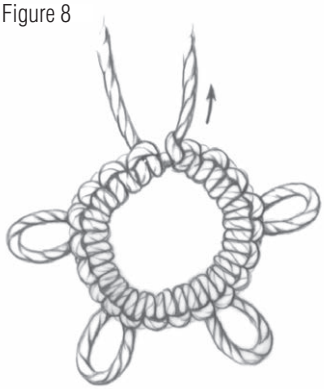


Figure 9

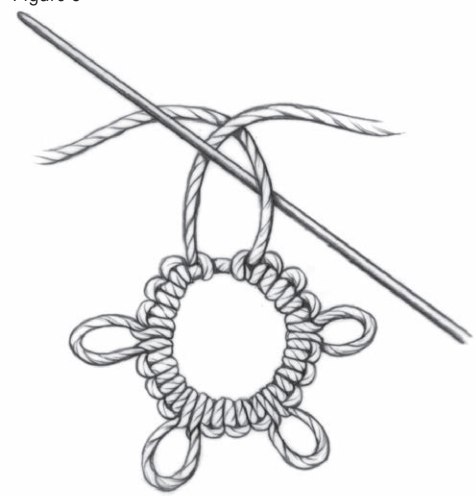
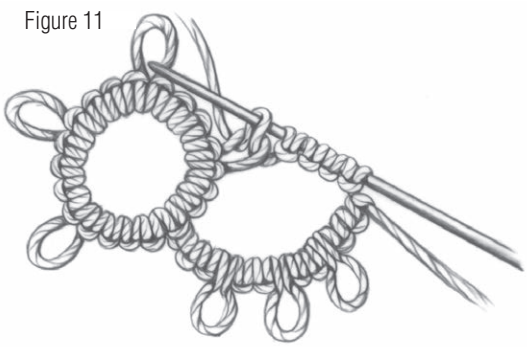


Figure 10

Figure 11



Chains

With the reverse side still facing, hold the ring on your right index finger with the needle on the knot that closes the ring. With the ball thread, make (3 double stitches, picot) three times, 3 double stitches. Slide the stitches over the eye of the needle and pull the thread all the way through the stitches to form a chain (Figure 10). Reverse the work and bring the needle up through the loop formed by the crossed threads to make a knot. Now the right side of the previous ring is facing you again. Place the needle on the knot at the end of the chain to begin the next ring.

Joining to a Picot

Begin the next ring by making 4 double stitches with the ball thread. Now, instead of making a picot, you will join the new ring to the last picot of the previous ring as follows: Hold the ball thread behind the last picot of the previous ring and pull it up into a loop through the picot with a crochet hook or the tip of the tatting needle (Figure 11). Place the loop onto the tatting needle and tighten it against the other double stitches. Like a picot, the join does not figure in the stitch count. Finish the ring with (4 double stitches, picot) three times, 4 double stitches. Close the ring by drawing the needle and thread through the stitches to form a loop at the beginning of the ring. Bring the needle up through the loop and draw it tight. Reverse the work as before. Continue alternating chains and rings, until the edging is the length you want.

Joining Threads

If you run out of ball or needle thread, finish the ring or chain you are working on and cut both threads, leaving 2-inch (5.1-cm) tails. Tie the ends together in a square knot. Rethread the needle with the ball thread and insert the needle from below through the knot you just made. Pull through as much thread as you need for the needle thread and begin tatting where you left off. Later, thread the cut ends along the inside of 6 knots with a tapestry needle, then trim them close to the work.

JANE FOURNIER was the craft editor for *PieceWork* from 1994 until 1998.

A Needle-Tatted Lace Edging and Corner to Make

EDGING DESIGNED BY BARBARA FOSTER;
CORNER DESIGNED BY LEISA REFALO

Inspired by the preceding article

Inspired by a turn-of-the-century pattern, Barbara Foster designed this lacy but sturdy edging to trim a baby blanket. If you'd prefer a similar project on a smaller scale, try making the lace corner, which adds a generous touch of lace to just a single corner of the blanket.

Materials

- Handy Hands Lizbeth, 100% cotton thread, size 10, 122 yards (111.6 m)/25 gram (0.8 oz) ball, 3 balls of #610 Cream for the edging or 1 ball for the corner; www.hhtatting.com
- Handy Hands Tatting Needle, size 5-0; www.hhtatting.com
- Rustproof pins
- Corrugated cardboard for blocking, 36 x 36 inches (91.4 x 91.4 cm) for the edging or 12 x 12 inches (30.5 x 30.5 cm) for the corner
- Plastic wrap
- Baby blanket, at least 36 x 36 inches (91.4 x 91.4 cm) or cotton fabric, 1 yard (0.9 m) of 45-inch (114.3-cm) fabric, washed and pressed

Special Abbreviations

R—ring
prev—previous
Ch—chain
– —Picot
Cl—close
+ —join
Rw—reverse work
Numbers refer to the number of double stitches

Instructions

Notes: One basic motif of five rings connected by four chains is repeated throughout the edging. The pattern begins at the outside corner of the first side.

Edging

Thread the needle and make the 1st motif as follows:

R 10–10 Cl Rw.
[Ch 4–4–4–4 Rw.
R 10 + (to picot of 1st R) 10 Cl Rw] 4 times.

Indulge baby with this exquisite blanket with its needle-tatted edging and corner.

After the last Rw, make a 2nd beginning motif. The 1st ring of the 2nd motif should be directly opposite the last ring of the 1st motif, and the entire motif will be turned 180 degrees from the 1st.

Make the 3rd motif as follows:

* R 10–10 Cl Rw.

Ch 4–4 + (to middle picot of last Ch of next to last motif) 4–4 Rw.

[R 10 + (to picot of prev R) 10 Cl Rw.

Ch 4–4–4–4 Rw] 3 times.

R 10 + (to picot of 1st R) 10 Cl Rw *.

Repeat from * to * until the edging is about 34 inches (86 cm) long, ending with an outer motif. Cut the threads, leaving 4-inch (10.2-cm) tails. Knot the threads together, darn the ends back through 6 double stitches, and trim the ends close to the work. Begin the next side with an outer corner motif as follows:

R 10–10 Cl Rw.

Ch 4 + (to last picot of last Ch of last motif of prev side) 4 + (to middle picot of last Ch of last outer motif of prev side) 4–4 Rw.

[R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4–4–4–4 Rw] 3 times.

R 10 + (to picot of 1st R) 10 Cl Rw.

Work an inner corner motif as follows:

R 10–10 Cl Rw.

Ch 4–4–4 + (to 1st picot of last Ch of next to last motif of prev side) 4 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4 + (to last picot of next to last Ch of next to last motif of prev side) 4 + (to middle picot of next to last Ch of next to last motif of prev side) 4–4 Rw.

[R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4–4–4–4 Rw] twice.

R 10 + (to picot of 1st R) 10 Cl Rw.

Repeat from * to * until the 2nd side has the same number of motifs as the 1st. Make a 3rd side the same. Begin the 4th side in the same manner but stop 2 motifs short of the finished length. Making sure that the edging is not twisted, work the last 2 motifs and join them to the beginning as follows:

Final inner motif:

R 10–10 Cl Rw.

Ch 4–4 + (to middle picot of last Ch of next to last motif) 4–4 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4–4–4–4 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4–4 + (to 2nd picot of 2nd Ch of 2nd motif of 1st side) 4 + (to 1st picot of 2nd Ch of 2nd motif of 1st side) 4 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4 + (to 3rd picot of 1st Ch of 2nd motif of 1st side) 4–4–4 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Final outer motif:

R 10–10 Cl Rw.

Ch 4–4 + (to middle picot of last Ch of next to last motif) 4–4 Rw.

[R 10 + (to picot of 1st R) 1 Cl Rw.

Ch 4–4–4–4 Rw] twice.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 4–4 + (to 2nd picot of 1st Ch of 1st outer motif of 1st side) 4 + (to 1st picot of 1st Ch of 1st outer motif of 1st side) 4 Rw.

R 10 + (to picot of 1st R) 10 Cl.

Cut the threads, darn in the ends, and trim them close to the work.

Corner

Note: The blanket corner comprises a large central medallion of five motifs and two smaller triangles of three motifs each.

Triangular Medallion (make 2)

First motif:

R 10–10 Cl Rw.

[Ch 3–4–4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw] 3 times.

Ch 3–4–3 Rw.

Second motif:

R 10–10 Cl Rw.

[Ch 3–4–4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw] 4 times.

Ch 3–4–3 Rw.

R 10 + (to picot of 1st R of 1st motif) 10 Cl Rw.

Third motif:

Ch 3–4–3 Rw.

R 10–10 Cl Rw.

Ch 3–4 + (to 3rd picot of next to last Ch of 2nd motif) 4–4–3 Rw.

[R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–4–4–3 Rw] 3 times.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–3 Rw.

Cut the threads, leaving 4-inch (10.2-cm) tails. Join the end of the last Ch to the base of the 1st R of the triangle with a knot. Darn the ends back through 6 double stitches and trim close to the work.

Large Medallion

Notes: The large medallion consists of five motifs. The central cluster of rings is formed by an extra ring added to each motif. The pattern starts with the motif that forms the corner, proceeds clockwise around the medallion, and is joined to the triangular motifs as it is worked.

1st motif:

R 10–10 Cl Rw.

[Ch 3–4–4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw] 4 times.

Ch 3–4–3 Rw.

R 10–10 Cl Rw. (This is the 1st ring of the central ring cluster.)

Second motif:

Ch 3 + (to last picot of prev Ch) 4–3 Rw.

R 10–10 Cl Rw.

Ch 3–4 + (to 3rd picot of next to last Ch of prev motif) 4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4 + (to 3rd picot of 3rd Ch of 3rd motif of one of the triangles) 4 + (to 2nd picot of 3rd Ch of 3rd motif of the same triangle) 4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–3 Rw.

R 10 + (to picot of 1st R of central ring cluster) 10 Cl Rw.

Third motif:

Ch 3 + (to last picot of prev Ch) 4–3 Rw.

R 10–10 Cl Rw.

Ch 3–4 + (to 3rd picot of next to last Ch of prev motif) 4–4–3 Rw.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4 + (to 3rd picot of 3rd Ch of 2nd motif of 1st triangle) 4 + (to 2nd picot of 3rd Ch of 2nd motif of 1st triangle) 4–3 Rw.

[R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–4–4–3 Rw] twice.

R 10 + (to picot of 1st R) 10 Cl Rw.

Ch 3–4–3 Rw.

R 10 + (to picot of 1st R of central ring cluster) 10 Cl Rw.

Fourth motif:

Repeat 2nd motif but join the 4th chain to the 3rd chain of the 3rd motif of the 2nd triangle.

Fifth motif:

Repeat the 3rd motif but join the 3rd chain to the 3rd chain of the 2nd motif of the triangle, then

Ch 3–4–3 Rw.

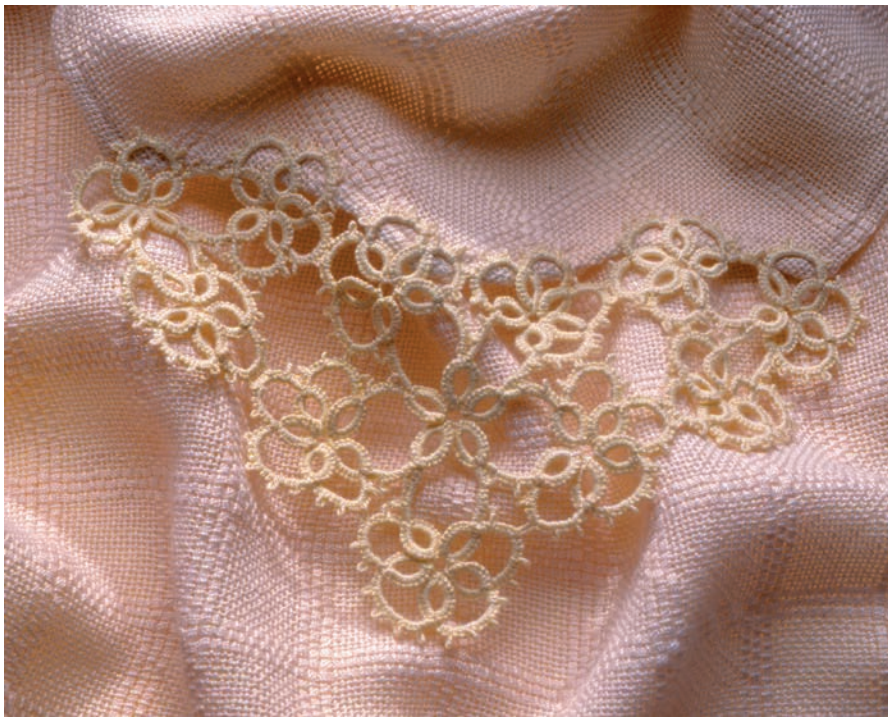
Cut the threads, and join the end of the last Ch to the base of the 1st R of the medallion with a knot. Darn the ends in and trim close to the work.

Finishing

Rinse the finished tatting in warm water. Cover a piece of corrugated cardboard with plastic wrap and pin the edging or corner to the cardboard. Make sure that the edging is square and that all sides are of equal length.

Cut the fabric or blanket to the same measurement as the inside of the edging plus 1 inch (2.5 cm). Fold the raw edges to the wrong side ¼ inch (6 mm) twice and stitch the hem by hand or machine. Pin the edging to the blanket, overlapping the edge of the blanket ⅛ inch (3 mm). Slip-stitch the edging in place.

Position the lace corner on a corner of the blanket and mark the edge of the lace on the fabric. Trim the blanket corner ½ inch (1.3 cm) outside the marked line, and finish the raw edge with a narrow hem. Pin the lace corner to the hemmed corner, overlapping the fabric by ⅛ inch (3 mm). Slip-stitch the lace in place.



Detail of the baby blanket, showing the needle-tatted corner.

A version of this article and project appeared in the March/April 1995 issue of PieceWork.

Pine Tree Stole

An Orenburg Classic to Knit

GALINA A. KHMELEVA

As a student of Olga Alexandrovna Fedorova (1935–2008), Orenburg's premier lace knitter and artistic director for Orenburg's lace-knitting industry, I had the opportunity to learn the simple but effective method for charting lace patterns that Olga devised in the early 1970s—the designation of a specific color to identify each of the ten basic elements of Orenburg-style knitted lace. Before her groundbreaking innovation, lace knitters had had to rely upon both visual and verbal descriptions of stitches. Olga's charting system revolutionized lace knitting and, consequently, the industry itself.

Galina A. Khmeleva's glorious Pine Tree Stole incorporates four of the basic elements used in Orenburg lace knitting—Peas, Diagonals (standing in for pine trees in this design), Mouse Print, and Cat's Paw. The unusual fringe, made up of crocheted chains, adds a stylish element.

In the Pine Tree Stole, I used four of the basic elements: Peas, Diagonals (standing in for pine trees in this design), Mouse Print, and Cat's Paw. Here, Cat's Paw is used as the primary allover basic element. Aspiring lace knitters will find this stole an excellent introduction to Olga's color-coded system for stitch/pattern recognition.

Materials

- StitchSisterz Mongolian Cashmere, 100% cashmere yarn, laceweight, 1,000 yards (914.4 m)/3.5 oz (100 g) ball, 1 ball of #900B Light Heather Gray; www.stitchsisterz.com
- Signature Needle Arts Needles, size 3 (3.25 mm) or size needed to obtain gauge; www.signatureneedlearts.com
- Crochet hook, size M/13 (9 mm), for fringe
- Tapestry needle
- Fiber Fantasy Knitting Products Blockers Kit; www.woolstock.com

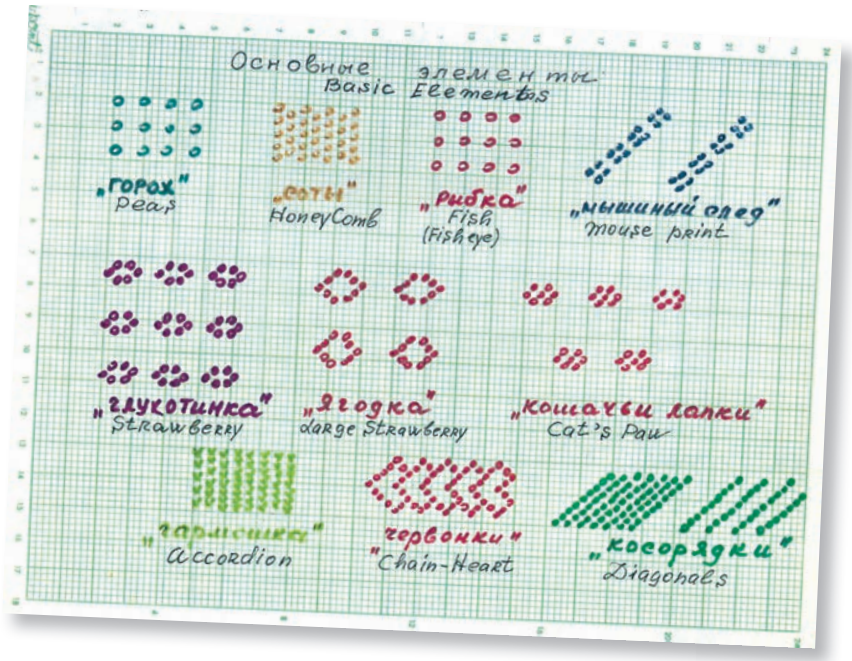
Finished size: 13½ inches x 66¾ inches (34.3 x 169.5 cm), excluding fringe
Gauge: 25 sts and 42 rows = 4 inches (10.2 cm) in Cat's Paw patt, after blocking

Instructions

Notes: See page 62 for Abbreviations and Techniques. Be sure to leave enough yarn for the fringe (about ½ ounce [14 g] or 140 yards [128 m]).

Orenburg Pattern Elements

Here are the ten basic elements (with the name in Russian in parentheses) used in Orenburg-style knitted lace.
Peas (*Gorokh*)
Honeycomb (*Sotki*)
Fisheye (*Rybka*)
Mouse Print (*Myshini Sled*)
Strawberry (*Gluhkotinka*)
Large Strawberry (*Yagodki*)
Cat's Paw (*Koshachi Lapki*)
Accordion (*Garmoshka*)
Chain Heart (*Chervonki*)
Diagonals (*Kosoryadki*)



Olga Alexandrovna Fedorova (1935–2008), Orenburg's premier lace knitter, created this simple, color-coded chart for Orenburg knitting's ten basic elements in preparation for her 1996 United States workshop tour sponsored by Interweave. Collection of the designer.

Stole

Holding 2 needles tog, using the long-tail method with a 45-inch (114.3-cm) tail, CO 85 sts. Remove 1 needle from CO sts.

Next Row: Sl 1 pwise wyf, k to end.

Rep last row 3 more times.

Next Row (RS): Sl 1 pwise wyf, k1, work Peas Chart to last 3 sts, k3.

Sl 1st st of every row pwise wyf, cont in patt through Row 6 of chart.

Next Row (RS): Sl 1 pwise wyf, k1, work Row 1 of Peas Chart over 4 sts, work Row 1 of Pine Tree Chart to last 7 sts, work Row 1 of Peas Chart over 4 sts, k3.

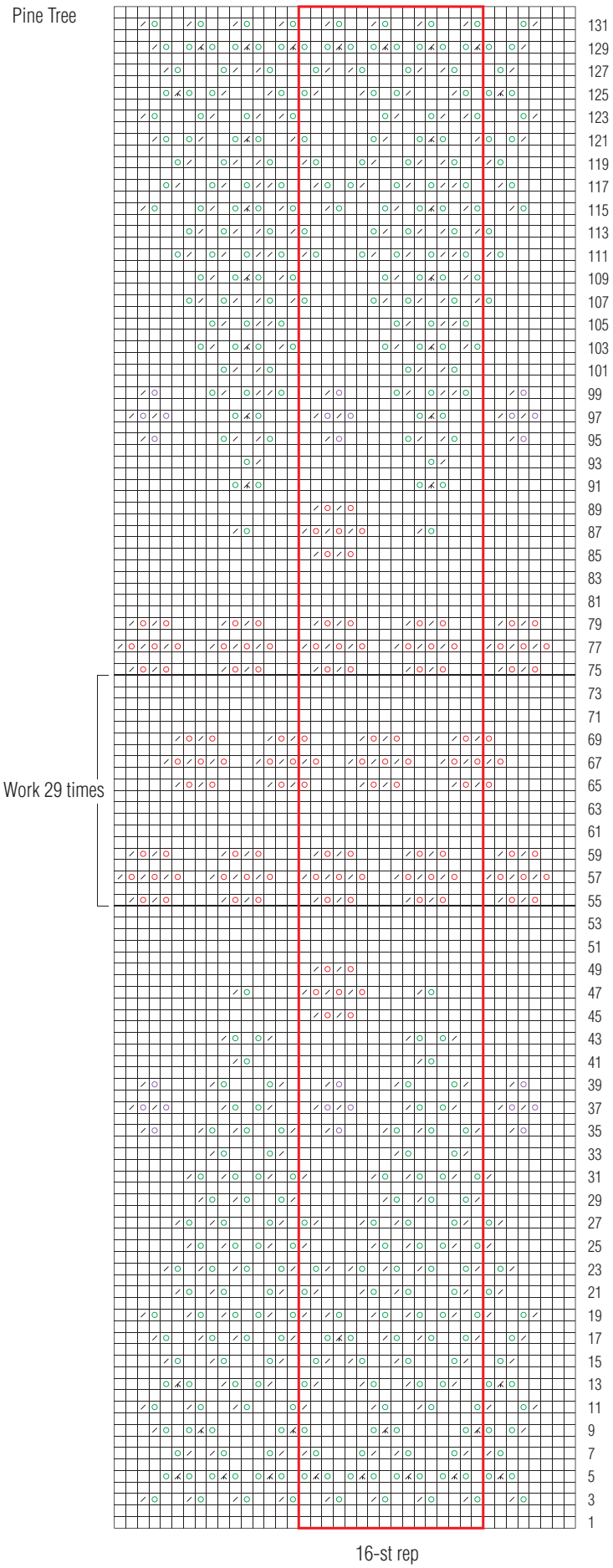
Next Row: Sl 1 pwise wyf, k2, work Row 2 of Peas Chart over 4 sts, work Row 2 of Pine Tree Chart to last 6 sts, work Row 2 of Peas Chart over 4 sts, k2.

Cont in patt through Row 54 of Pine Tree Chart, then work Rows 55–74 of Pine Tree Chart 29 times, or until piece measures 6½ inches (16.5 cm) less than desired finished length, then work Rows 75–132 of Pine Tree Chart once. Keeping center sts in garter st, work through Row 6 of Peas Chart, if needed.

Next Row (RS): Sl 1 pwise wyf, k1, work Peas Chart to last 3 sts, k3.

Sl 1st st of every row pwise wyf, cont in patt through Row 5 of chart.

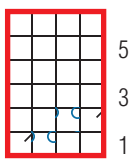
With WS facing, work lace BO as foll: *K2tog tbl, make sure new st is a bit longer and place onto left needle, *k2tog (longer st and next st) and place new st onto left needle; rep from * to end of row. Pull yarn through last st to secure.



Key

- k on RS and WS
- yo (Peas motif)
- yo (Diagonals motif)
- yo (Mouse Print motif)
- yo (Cat's Paw motif)
- k2tog on RS and WS
- k3tog
- patt rep

Peas



4-st rep

Charts may be photocopied for personal use.

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

Finishing

Weave in loose ends.

Blocking: Pull a blocking wire loosely through slipped stitches (every second or third stitch). Thread wires through cast-on and bind-off ends. Place a T-pin in each corner. If necessary, place T-pins along the side borders and the top/bottom border to obtain desired shape and size. Using a mister bottle, spray the stole to keep it moist during the blocking process. As an alternative, place a wet towel on top of the stole and allow both to dry together.

Fringe

With crochet hook, make 40 chains, each 12 inches (30.5 cm) long. Fold each chain in half, insert fold through one Pea motif along short edge of shawl, then pull ends of chain through fold to secure.

Further Resources

Khmeleva, Galina A. "A Tribute to a Lace-Knitting Legend: Olga Alexandrovna Fedorova." *PieceWork*, May/June 2009.

GALINA A. KHMELEVA of Fort Collins, Colorado, is the owner of Skaska Designs and a frequent contributor to *PieceWork*. She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Visit her website at www.skaska.com.

Love *historical* knitting?

PieceWork Historical Knitting 2007-2010 Collection

This collection includes the first four digital editions of *PieceWork* magazine dedicated to historical knitting.

January/February 2007:
PieceWork's first issue dedicated to historical knitting features colorful mittens perfect for cold and snow, clever knitted bags, a luxurious sweater for a baby, and tips and techniques for two-end knitting.

January/February 2008:
PieceWork's second annual historical knitting issue features the popular poetry mittens, ancient Artic knitting techniques, a modern knitted kimono from Ann Budd, and more.

January/February 2009:
PieceWork's third annual historical knitting issue features Eleanor Roosevelt's love of knitting, tips and techniques to knit a sock in a sock, and instructions to knit Alice Starmore's Capillifolium Baby Bonnet.

January/February 2010:
Discover fascinating knitters from the past, learn what folks were knitting in medieval London, knit mittens and socks, and enjoy a stitch pattern from Barbara Walker, author of the beloved *Treasury of Knitting Patterns* books.

You can get this Collection on CD or download it instantly at **InterweaveStore.com**

A Family Tradition

Clones Lace Christening Robe and Bonnet

MÁIRE TREANOR

Máire Treanor's family Clones lace christening robe. Irish crochet. Linen. Twentieth century. Ireland.
All photographs courtesy of the author.

THE TRADITION OF CLONES IRISH CROCHET LACE evolved from the human disaster of the Great Famine (1845–1849), the pivotal social event of nineteenth-century Ireland, when more than a million people died of hunger and disease while millions more emigrated to the four corners of the world. It was in these desperate and demoralizing times that women, through their artistic and delicate hands, created the singular craft of Clones lace. Their creativity made them the main wage earners of their families in the Cavan/Monaghan/Fermanagh area, delivering generations that followed from the clutches of hunger and famine and helping to realize the dream of a better life for both themselves and their families. Indeed, many of them were able to use their crochet skills to earn the price of a ticket to the New World.

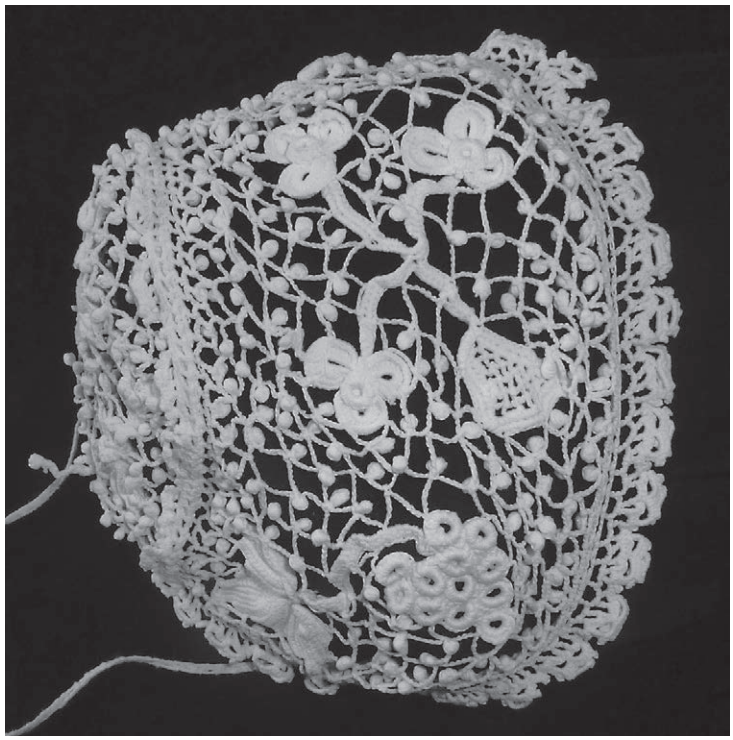
The back of Máire Treanor's family christening robe, showing the lace buttons.

In 1987, I came to Clones as a young woman and met Mamo McDonald, a vibrant personality in the town, who introduced me to the beautiful heritage lace of the area and told me how the lace industry had saved thousands of local families during the famine. I was hooked. Although I began my research into Clones lace in 1987, it wasn't until after the birth of my eldest daughter, Máiréad, in 1989 that I began crocheting it. About the same time, we, a group of fifteen local people emulating the old way in which Clones lace was made, formed the Clones Lace Guild, a workers' cooperative.

A year later, and aware that the people who made Clones lace in the past had no heirloom pieces in their own families, I decided to make a linen christening robe with inserts of Clones lace for my growing family. In 1990, I was the proud mother of a second daughter, Aine, who wore the christening robe and a Clones lace christening bonnet that I also had designed and crocheted for her.

The following summer, I added 2 inches (5.1 cm) of Clones lace around the bottom of the skirt of the christening robe, and my godson, Seán, wore it. In April 1992, my third daughter, Cáit, wore it. I had by then added lace to the bodice and sleeves and a lace inset down the middle of the dress. In the traditional fashion, I had hand-rolled the edges of the linen and attached the lace to it with crocheted slip and chain stitches.

In 1993, the guild received funds from the International Fund for Ireland to employ a marketing specialist. Cynthia Stewart fell in love with my christening robe and bonnet and thought she could market them in the United States. She asked me if she could take them to the States as a sample and asked me how much I would charge to make replicas. Remembering the hard work ahead of me if I got any orders, I exclaimed, "I couldn't make them again. It took me three babies and three years' hard work!"



Máire Treanor's family crocheted christening bonnet, showing the side.

Cynthia eventually left for the States with my robe and bonnet along with other robes, bonnets, and booties with simpler designs. She left my outfit as a sample with an exhibitor at a trade show while she went off to attend another show. On her return, however, she discovered that the exhibitor had sold them to a retailer in another state.

I was devastated. The robe and bonnet had taken so long to make, and I couldn't imagine being able to replace them. After six months of nearly constant telephone calls and letters (this was before the Internet), they were returned, and I haven't let them out of my sight since.

After this incident, I decided to embroider the names and dates of the babies who wore the christening robe on the underskirt, both to add richness and history to the robe and so that it could never be sold as new. So far, ten babies in my family have worn the robe and bonnet on their special day, as have the children of several friends in Clones. ❖

MÁIRE TREANOR was born and educated in Armagh, Ireland. She came to Clones in 1987 and fell in love with the story of its lace. As a modern missionary for Clones lace, she has taught the technique in various parts of Ireland, in Brittany, and in many cities in the United States. She enjoys researching the history of Irish crochet, creating new pieces, developing the craft as an art form, and passing it on to a new generation. She is a member of a lacemaking group, the Clones Lacemakers, who make commission orders for Clones lace. Máire is the author of *Clones Lace: The Story and Patterns of an Irish Crochet* (Berkeley, California: Lacis, 2010) and a DVD produced by Interweave in 2012, *Irish Crochet and Clones Lace*.

A companion project follows

A Christening Bonnet to Irish Crochet

MÁIRE TREANOR

Inspired by the preceding article

This baby bonnet is based on a bonnet that I first designed and made in very fine cotton thread in 1990 to be worn with my family christening robe. The original bonnet has been used several times for babies in my family and those of my friends. I also have used the template over the years to make bonnets commissioned by others. In Ireland, we usually christen babies during the first four to five weeks, but I designed this bonnet to fit a baby six to twelve months old.

Máire Treanor's Clones lace christening bonnet, adapted from the original she crocheted for her own children, showing the Clematis, Small Vine Leaf, Grapes, and Small Rose motifs.

I used the motifs common to traditional Clones lace: the Rose, Shamrock, and Grape and Vine. The Grape and Vine represent both the Italian roots of Irish crochet and church symbolism; they were used in almost all nineteenth-century handwork. I designed the Clematis motif when I first started doing Clones lace; it's based on a clematis in my garden.

Remember that Irish crochet is the original freeform crochet. I encourage you to experiment with the motifs.

MATERIALS

- Handy Hands Lizbeth, 100% cotton thread, size 20, 210 yards (192.0 m)/25 gram (0.9 oz) ball, 2 balls of #601 White for motifs, edging, and buttonies, and size 40, 122 yards (111.6 m)/25 gram (0.9 oz) ball, 2 balls of #601 White for Clones knot filling stitch; www.hhtatting.com
- Crochet hooks, steel, size 8 (1.25 mm), for size 20 thread, and size 13 (0.75 mm), for size 40 thread
- Plastic straw, for making buttonies
- Packing cord, thick mercerized cotton, size 10 or 20

Finished size: To fit a baby 6 to 12 months

SPECIAL ABBREVIATION

pc—packing cord

INSTRUCTIONS

Notes: See above and page 62 for Abbreviations and Techniques. Motifs used are Mary Ellen Beagan's Small Rose, Wild Rose, Shamrock, Grapes, Small Vine Leaf, Clematis, Rose Leaf, Clematis Leaf, and Lacy Shamrock. Refer to illustrations.

Mary Ellen Beagan's Small Rose

This rose has a solid center.

Rnd 1: Ch 9, sl st in 1st ch to form ring.

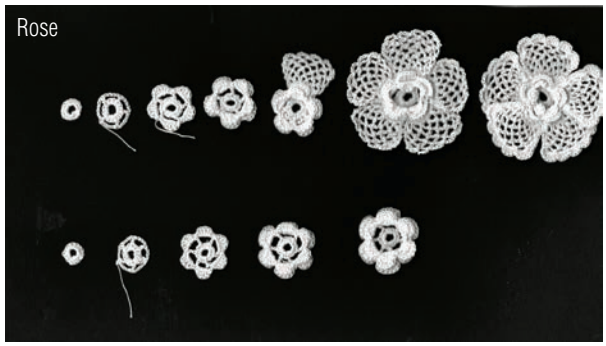
Rnd 2: Work 12 sc in ring, sl st in 1st sc to join.

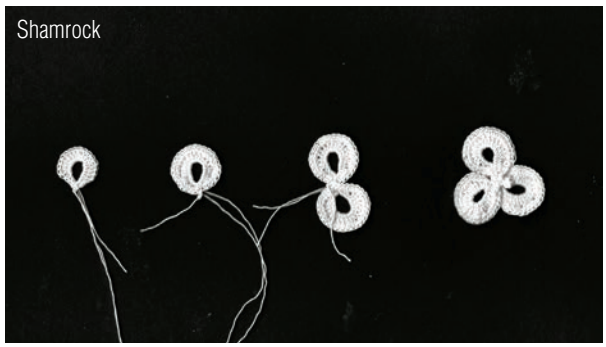
Rnd 3: Ch 5 (counts as dc and ch 3), [sk next sc, dc in next sc, ch 3] 5 times, ch 3, sl st in 2nd ch of beg ch-5 to join—6 ch-3 sps.

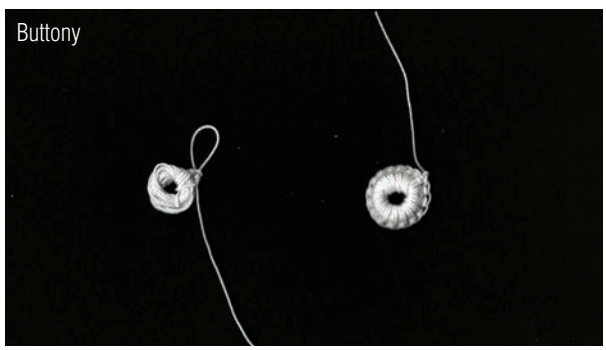
Rnd 4: Work (sc, 3 dc, sc, sl st) in each ch-3 sp around—6 petals.
Rnd 5: [Ch 5, working behind petal, sl st around post of next dc from Rnd 3] 6 times—6 ch-5 sps.
Note: This forms the base for the next round of petals.
Rnd 6: Work (sc, 5 dc, sc, sl st) in each ch-5 sp around—6 petals.
Rnd 7: [Ch 7, working behind petal, sl st around post of next dc from Rnd 3] 6 times—6 ch-7 sps.
Note: This forms the base for the next round of petals.
Rnd 8: Work (sc, 7 dc, sc, sl st) in each ch-5 sp around—6 petals.
Fasten off.

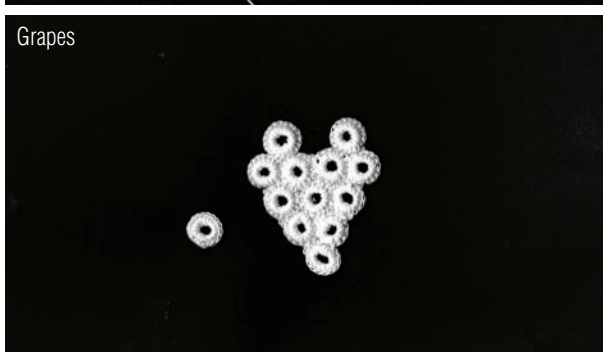
Wild Rose

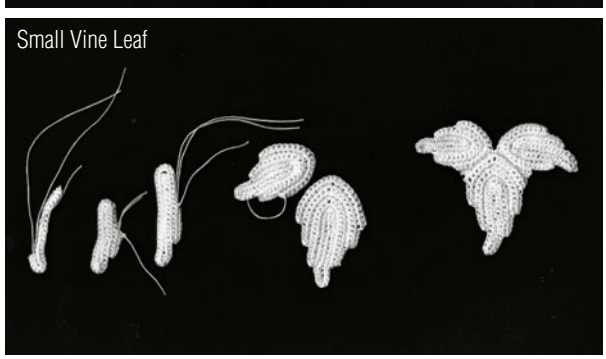
Rose Center
Rnd 1: Ch 8, sl st in 1st ch to form ring.
Rnd 2: Work 10 sc in ring.
Rnd 3: Ch 5 (counts as dc and ch 3), [sk next sc, dc in next sc, ch 3] 4 times, ch 3, sl st in 2nd ch of beg ch-5 to join—5 ch-3 sps.
Rnd 4: Work (sc, 3 dc, sc, sl st) in each ch-3 sp around—5 petals.
Rnd 5: [Ch 5, working behind petals, sl st around post of next dc from Rnd 3] 5 times—5 ch-5 sps.
Note: This forms the base for the next round of petals.
Rnd 6: Work (sc, 5 dc, sc, sl st) in each ch-5 sp around—5 petals.
Lacy Petals
Rnd 1: [Ch 7, sl st around post of next dc on Rnd 3] around—5 ch-7 sps.
Note: Begin working each petal separately, in rows.
Row 1 (RS): Work 10 dc in 1st ch-7 sp, turn.
Row 2: [Ch 4, sk next dc, sl st in next dc] across, turn—5 ch-4 sps.
Row 3: [Ch 4, sl st in next ch-4 sp] across, turn.
Rep Row 3 four times, ending with a RS row.
Working down side of petal to base, ch 2, sl st in each ch-sp along edge. Sl st in ch-7 sp from Rnd 1 at base of petal. One petal complete.
Sl st in next ch-7 sp from Rnd 1 and rep above for next 4 petals.
Packing Cord Edging
Always complete flower with a row of pc around petals. Measure pc hand to elbow, double, and cut. Make sl st through fold, then sl st over pc. Working over pc, sc up side of petal, working 2 sc in each ch-sp along ends of rows.
Cont with pc along top of petal, work (sc, 5 dc, sc) in 1st corner sp. Work (sc, 3 dc, sc) in each of the

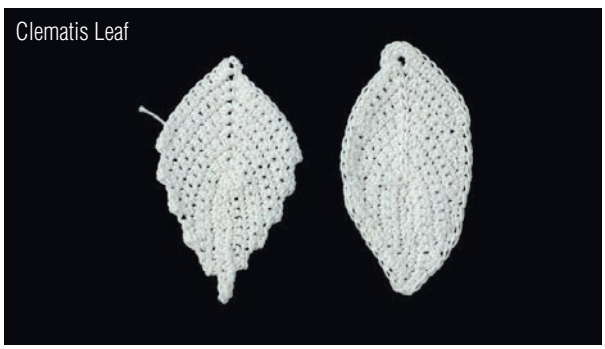












All in-process photographs by and courtesy of the designer.

center ch-4 sps, work (sc, 5dc, sc) in last corner ch-sp.

Cont over pc down side of petal, working 2 sc in each edge ch-sp. Sl st in base of petal to join. Cut pc close to flower and fasten off.

Note: If you run out of packing cord, cut more, double as before, join in with slip stitch, and continue.

Shamrock

Measure and cut pc. Sl st through the join in the pc, sl st around pc.

Rnd 1: Work (2 sc, hdc, 16 dc, hdc, 2 sc, sl st) over pc, sl st in 1st sc to join—22 sts, excluding sl sts.

Pull pc gently to draw sts into a circular shape.

Rnd 2: Working over pc, [sc in next 2 sts, 2 sc in next st] around, sl st in 1st sc to join—29 sts.

Pull pc into shape, making sure that leaf is flat. Do not cut thread or pc.

2nd and 3rd Leaves

Rep Rnds 1–2 of 1st leaf to complete shamrock. Do not fasten off.

Buttony

Make buttony as embellishment for shamrock. Wrap thread 15 times around the straw. Work 3 sc in ring of thread, while the thread is still on the straw. Take the ring off the straw and work 15 sc in ring, sl st in 1st sc to join—18 sc. Do not cut thread until you have joined the buttony to the shamrock as foll: Place buttony in center of shamrock. Sl st in side of right leaf. Sl st in next leaf. Ch 5 to cross to left side of same leaf. Sl st to leaf, to buttony, and to next leaf. Ch 5 to cross left side of same leaf. Sl st to leaf, to buttony, and to next leaf. Fasten off.

Small Vine Leaf

Note: This motif is worked over packing cord throughout.

Center Leaf

Ch 16. Join pc.

Rnd 1: Working over pc, sc in 2nd ch from hook and each ch to last ch, 3 sc in last ch, rotate to work on other side of beg ch, sc to last st, 3 sc in last st.

Note: Begin working in rows.

Row 2: Cont around, sc to last 4 sc, turn, leaving rem sts unworked.

Row 3: Ch 1, sc to bottom middle sc, 3 sc in next sc, sc up other side of leaf to last 4 sc, turn, leaving rem sts unworked.

Rep Row 3 until 3 blades (or ridges) have been worked, ending at top point of last layer.

Cut pc and sl st to conceal end. Fasten off.

Side Leaves (make 2)

Ch 14. Work as for center leaf, fastening off after 2 blades have been worked.

Join Leaves

With WS facing, place leaves tog and sl st through tops of last rows of each leaf, down to middle point.

Grapes

Wrap thread around the straw 18 times. Put hook under the ring of wraps and work 3 sc around the wraps. Remove the ring from the straw and cont to work sc around the ring until it is covered (about 18 sc in total). Sl st in 1st st to join. Ch 1, pull chain up to make ring big enough to insert straw. Working around straw, make another ring of 18 wraps around the straw and make another buttony. Join 1st buttony to 2nd with 3 sl sts. Cont to make joined buttonies as

established, joining them to form the shape of a cluster of grapes. After 12 buttonies have been made, cut a length of pc from another ball of thread. Sl st over pc. Work 30 sc over pc and join with sl st to small vine leaf. Turn and work over pc down other side of sc stem. Join with sl st to grape cluster. Fasten off.

Clematis

Work 15 sc around pc. Sl st in 1st sc to join. Pull pc to draw sts into a circle. Drop pc, to be picked up later.

To work stamen, ch 5, sl st in 1st sc (picot made), *sl st in next sc, ch 5, sl st in same sc*; rep from * to * around—15 picots.

To start petals,

Rnd 1: Ch 4, sl st around post of 4th sc of base circle, [ch 4, sk 3 sc, sl st around post of next sc] around, ending with sl st at base of beg ch—5 ch-4 sps.

Note: Begin working petals separately, in rows.

Row 1: Work 10 sc in 1st ch-4 sp, turn.

Row 2: [Ch 4, sk next sc, sl st in next sc] across, turn—5 ch-4 sps.

Row 3: [Ch 4, sl st in next ch-4 sp] across, turn.

Rep Row 3 four times, ending with a RS row, turn.

Dec Row: Ch 2, sl st in 1st ch-4 sp, [ch 4, sl st in next ch-4 sp] across, turn—1 ch-4 sp dec'd.

Rep Dec Row until 1 ch-4 sp rem, working last ch-sp as a ch-5 sp, ending on a RS row.

Working down side of petal to base, ch 2, sl st in each ch-sp along edge. Sl st in ch-4 sp from Rnd 1, at base of petal. One petal complete.

Sl st in next ch-4 sp from Rnd 1 and rep petal for next 4 petals, ending at pc left from beg of flower.

Packing Cord Edging

Working over pc, up side of petal, work 2 sc in each ch-sp to top middle ch-sp of petal, work (3 sc, picot, 3 sc) in top ch-sp of petal. Pull pc firm to shape petal. Cont down other side of petal as established and pull pc firm, pulling petal into shape. Rep for all petals to end. If you run out of pc, cut more and join in as before. Cut pc and fasten off.

Rose Leaves

Notes: Do not use packing cord for these small leaves. These small leaves normally adorn wild roses.

Ch 13.

Row 1: Sc in 2nd ch from hook and in each of 12 ch, ch 3 (for leaf base), rotate to work in other side of ch, sk ch-3 just made, sc in each sc to last 3 sts, turn, leaving rem sts unworked.

Row 2: Ch 3, sk ch-3 just made, sc in next sc and in each sc to ch-3 at base, ch 3, sk 3 ch, sc up other side of leaf to last 3 sts, turn, leaving rem sts unworked.

Rep Rows 1–2 three times. Fasten off.

Leaf Spine

With thread held behind leaf, insert hook in bottom center ch-3 sp. Yo and pull up lp through leaf, draw thread through lp on hook. Cont to work sl st in each center ch-3 sp along spine of leaf. Fasten off.

Clematis Leaf

Note: This leaf also may be used with other Irish crochet flowers. It is very like the rose leaf but without thorns.

Ch 13.

Row 1: Sc in 2nd ch from hook and in each of 12 ch, ch 3 (for leaf base), rotate to work in other side of chain, sk ch-3 just made, sc in each sc to last 3 sts, turn, leaving rem sts unworked.

Row 2: Ch 1, sc in 1st sc and in each sc to ch-3 at base, ch 3, sk 3 ch, sc up other side of leaf to last 3 sts, turn, leaving rem sts unworked.

Rep Row 2 three times. Fasten off.

Leaf Spine

With thread held behind leaf, insert hook in bottom center ch-3 sp. Yo and pull up lp through leaf, draw thread through lp on hook. Cont to work sl sts in each center ch-3 sp along spine of leaf. Fasten off.

Clones Knot

Draw out a chain. The length of the chain will dictate the size of the Clones knot. Yarn over hook and pass the hook under the chain from front to back (see Figure 1), yarn over hook and pass the hook back under the chain from the back to the front (see Figure 2).

Repeat this movement 3 times, or until the enlarged chain is covered, yarn over hook and draw the yarn through all the loops on the hook (see Figure 3). Single crochet into the last chain before the Clones knot (see Figure 4). Finished knot is shown in Figure 5.

Figure 1

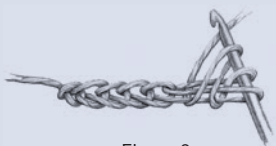


Figure 2

Figure 3

Figure 4

Figure 5

Lacy Shamrock

Measure and cut pc.

Rnd 1: Work 18 sc over pc, pull pc to draw sts into a circle, sl st in 1st sc to join. Drop pc to pick up later.

Rnd 2: [Ch 7, sk 5 sc, sl st in next sc] 3 times—3 ch-7 sps.

Note: Begin working leaves separately in rows.

Row 1: Work 12 sc in ch-7 sp, turn.

Row 2: [Ch 4, sk next sc, sl st in next sc] across—6 ch-4 sps.

Row 3: [Ch 4, sl st in next ch-4 sp] across, turn.

Rep Row 3 two times.

Row 6: [Ch 4, sl st in next ch-4 sp] 3 times, sl st in ch-4 sp 2 rows below, sl st in next ch-4 sp on working row, [ch 4, sl st in next ch-4 sp] across. Do not fasten off. Work [ch 2, sl st] down left side of leaf to base ring. Sl st in base ring. Rep leaf in rem 2 ch-7 sps. Do not fasten off.

Packing Cord Edging

Pick up pc.

Working over pc, work 2 sc in each ch-sp up side of leaf.

At top of leaf, work 4 sc in 1st 3 ch-4 sps, sc in center ch-4 sp of Row 4 below, work 4 sc in each of next 3 ch-4 sps, work 2 sc in each ch-sp down other side of leaf, sl st in base ring.

Rep edging for each leaf around. Fasten off.

Joining Motifs

Before arranging motifs, work rnds of chain mesh with Clones knots around each motif as foll: Join smaller thread to motif with a sl st, [ch 5, work Clones knot, ch 5, sk several sts on motif, sl st to motif] around motif.

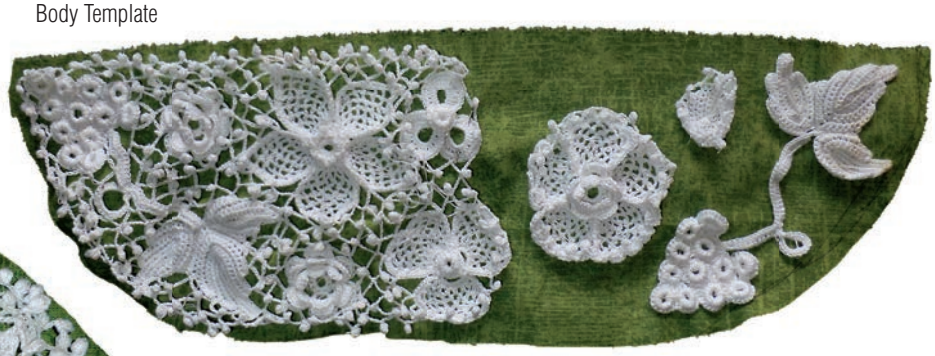
Next Rnd: [Ch 5, Clones knot, ch 5, sl st in ch at base of next Clones knot] around.

Arrange motifs on paper or fabric template with ¼ inch (6 mm) between motifs, and loosely tack motifs in place with sewing needle and thread.

Filling Stitch

Join thread with sl st to outer rnd of ch-sps on working motif, *ch 5, sl st in ch to the right side of base of Clones knot on adjacent motif, ch 1, sl st in ch on other side of same Clones knot, ch 5, sl st in ch to the right side of base of Clones knot on working motif, ch 1, sl st in ch on other side of same Clones knot; rep from *, cont in a zigzag from motif to motif to fill space between motifs. In some cases, more than one row of filling stitch might be needed between motifs.

Body Template



Join motifs and fill the spaces in between with Clones knots as shown on the Christening Bonnet body template. Cut your template to appropriate size.

Back Template

Join motifs and fill the spaces in between with Clones knots as shown on the Christening Bonnet back template. Cut your template to appropriate size.

Clones Knot

Using the size 40 thread, make a row of Clones knots around each motif and attach Clones knots to each other with ch sts. Fill in with Clones knots and chains out to the edge of the template on both main body and back of bonnet.

Finishing

Note: There will be two pieces: the brim of the bonnet and the back.

Sew the body to the back as foll: [sl st in ch-sp of filler st on back, ch 2, sl st in ch-sp of filler st on brim, ch 2] across. Work edging around this seam.

Edging

Notes: The straight round (worked along the back edge of the bonnet brim, then around the front edge) straightens the edge of the bonnet. The number of chains needed between each stitch will be based on the size and shape of your bonnet.

Ch 5, sc in next ch-sp of filler st on brim, work 3 to 5 ch (see Notes above), sc in next ch-sp, cont as established. If working around a Clones knot piece, sc and ch 2 on either side of knot. Take care that tension is tight but not too tight and that piece lies flat.

To work around corner of brim, dc in last ch-sp on back edge of brim, ch 8 or 9 as needed, dc in next ch-sp along front of brim. Cont as established around front of brim, ch 3, sl st in top of beg ch-5 to join.

Pillar Stitch

Rnd 1: Ch 3, *dc in 1st ch-sp, ch 3, [dc in next ch-sp, ch 3] around, sl st in top of beg ch-3 to join, turn.

Ruffle Row

Note: This gives a ruffle to the bonnet and is worked only along the front of the brim.

Ch 3, dc in 1st ch-sp, ch 2, dc in same ch-sp, [ch 2, dc, ch 2, dc] in each ch-sp across. Work this row as many times as desired.

Work Pillar stitch along bottom back edge of bonnet.

Looped Edging

Note: The looped edging is worked around the back of the bonnet and all the way around brim, into pillar stitches.

Working in ch-sps of Pillar stitches (or Ruffle Row), work [2 sc, picot, 10 sc, turn, ch 6, sl st in 5th sc, turn, work 4 sc in ch-6 sp, picot, work 4 sc in same ch-sp] across. Fasten off.

Ties

Counting from the back of the bonnet toward the front of the brim, join thread with sl st around 8th dc of Pillar Stitch Row. Make a ch 12 inches (30.5 cm) long. Working around ch just made, [dc, ch 2] evenly along length of chain. Sl st around same dc on bonnet where thread was joined. Fasten off. Rep for other side. Weave in ends.

Victoria's Passion

Queen Victoria's Unremitting Love of All Things Lace

CHRISTOPHER JOHN BROOKE PHILLIPS

"We are not amused!" Nevertheless, Britain's Queen Victoria (1819–1901) was entranced, enthralled, and enthusiastic for and about lace, be it knitted, needle, or bobbin. Her ardor was interlocked with a sense of duty and a genuine concern for her subjects. Particularly when lacemaking communities encountered hard times, royal commissions for lace made in those localities often provided income that was much welcomed.

Preparing for her wedding in 1840 to Prince Albert (1819–1861), Victoria specified a white dress with a lace flounce over it and a matching lace veil. The dress, designed by Mary Bellans, was made from satin produced at Spitalfields, London; the lace was designed by William Dyce, Fellow of the Royal Society of Edinburgh, a member of the Royal Society of Arts and the Royal Academy of Arts, and head of the Government School of Design (later the Royal College of Art) in London.

Initially, the lace was to have been supplied from Brussels, Belgium, but Victoria countermanded this instruction, specifying that the lace be manufactured in Great Britain and that it be in the Honiton style. Honiton lace, which takes its name from the East Devon market town of that name, actually was manufactured in several villages within a 40-mile (64-km) radius of the town. Honiton was the main collection and shipping point for the London stagecoach and later for the railway. According to my father, a teacher in the area in 1935, girls in the sixth to tenth grades still were being taught lacemaking, long after its manufacture ceased to be profitable in the region.

The lace for Victoria's veil, which measured 54 inches (137.2 cm) square, and the flounce, 144 by 27 inches (365.8 by 68.6 cm), were made in the Devon coastal villages of Branscombe and Beer, engaging 200 lacemakers from March to November 1839. The queen sent her own representative, Miss Bidney, to supervise and ensure timely completion, after which the designs were destroyed to ensure the uniqueness of the patterns. Today, the cost of the lace would exceed $1,000,000.

Among the royal couple's many wedding gifts was a pair of fine stockings in Shetland knitted lace, presented by Arthur Anderson (1792–1868), a native of the Shetland Islands and owner of the Peninsular and Oriental Steam Navigation Company (P&O). That the stockings pleased Victoria was obvious when she promptly ordered a further twelve pairs for her use.

The fine patterns of Shetland lace, made possible by using single or two-ply yarn spun from the soft

Lace cuff (top) made using both appliqué and guipure techniques. Maker unknown. Carrickmacross lace. Ireland, probably Carrickmacross, County Monaghan. Circa 1890. Lace cuff (bottom). Maker unknown. Carrickmacross appliqué lace. Ireland, probably Carrickmacross, County Monaghan. Circa 1900. The Ruth Payne Hellmann Lace Collection, Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, Colorado. (2009.0308) and (2009.0307), respectively. *Photograph by Joe Coca.*

wool taken from the throat of Shetland sheep include Crest of the Wave, Old Shale, Print o' the Wave, Shell, Cat's Paw, Spider's Web, and Razor Shell. Shawls made from this yarn are of generous proportions yet can pass through the circle of a wedding band.

In 1849, while she was in residence at Balmoral in Aberdeenshire, Scotland, the queen received a gift of bobbin lace made in the village of New Pitsligo, near Peterhead. The early 1800s had seen the development of a fine bobbin lace in the village following the marriage of John Hall to Margaret Scott (dates unknown) of Huntly, who had learned the rudiments of lacemaking and taught the techniques to the women in New Pitsligo.

When the Very Reverend William Webster (1810–1896) set about improving the material well-being of his parishioners on his arrival at St John's Episcopal Church in New Pitsligo in 1841, he brought the attention of the local laird, Sir John Stuart Forbes of Fettercairn (1804–1866), to the industry of the village women. The laird hired a woman from Aberdeen, previously a lady's maid in France, to teach the women the finer points of lacemaking and increase the value of the lace.

Foreign influence is reflected in the method of construction and style of the lace, the use of flat pillows, continental bobbins, and the pattern's foot side arranged to the left. One hundred and sixty women were employed, the popularity of the lace spreading through vigorous promotion by the Forbes family as well as by news of the presentation to Her Majesty. Unsurprisingly, orders for edging lace quickly followed.

Victoria's passion extended to the lace of Ireland, where those unable to escape the famines of the 1840s by emigration to the New World faced starvation and abject poverty. With their relief in mind, convents and wealthy landowners sought ways of bringing industry to their communities. One of the most successful measures was to introduce the manufacture of lace, in crochet and appliqué styles, many copying the older continental patterns of bobbin lace.

Various styles were developed, each becoming well known and fashionable. Kenmare received orders from Her Majesty. Collars in needlepoint lace and articles for his wife, Princess Alexandra (1844–1925), were purchased by Victoria's son Albert Edward, later King Edward VII (1841–1910), from St. Clare's Convent in 1903. (Albert Edward had been wearing lace at least as early as his christening, when he wore a gown of Honiton lace.)

Youghal, County Cork, grew as a center of crochet lacemaking, production, and instruction, starting at the Poor Clare Convent. Such was Queen Victoria's interest that in 1873 she invited the Youghal ladies to give a demonstration of their skills at Buckingham Palace. She herself was a keen participant in the comparatively new art of crochet. When Princess Mary of Teck, later Queen Mary (1867–1953), married Queen Victoria's grandson Prince George, later King George V (1865–1936), July 6, 1893, she wore a wedding dress whose train was made of Youghal lace containing 5,250,000 stitches and 12 miles (19.3 km) of thread.

It is recorded that all types of Irish lace were popular in the royal household, the appliqué style of Carrickmacross as well as the embroidered laces of Limerick, Borris, and Macsaint. Not only was Irish lace popular with Queen Victoria; vast quantities also were sold to the public through the Lace Depot in Dublin, Harrods in London, and Marshall Field in Chicago. The interest in lace, and royal fashions in general, was worldwide: San Francisco's *Daily*

Statue of Queen Victoria in Republic Square in front of the National Library in Valletta, Malta. Victoria is bedecked in Maltese lace.
Photograph by AnneMS © Shutterstock.

Preparing for her wedding in 1840 to Prince Albert (1819–1861), Victoria specified a white dress with a lace flounce over it and a matching lace veil.

Shetland lace stocking knitted by Hazel Laurenson from handspun Shetland wool.
Photograph courtesy of the Unst Heritage Trust; www.unstheritage.com.

Alta California of May 24, 1868, reprinted an article from *The Times* of London detailing the costumes and accessories of Queen Victoria and her guests at a Buckingham Palace reception on April 23rd of that year.

On her Diamond Jubilee in 1897, Victoria was presented with a Maltese-style fan by the Worshipful Company of Fan Makers made not in one of the recognized lacemaking areas but in the county of Kent, in southeast England, by a Miss Lizzie Oldroyd (dates unknown) of Denne Manor, Chilham. A sample of Maltese lace had been presented to Her Majesty at an exhibition at the Crystal Palace in London in 1881, and subsequently an order was placed for eight dozen short mitts, eight dozen long mitts, and a scarf. Victoria and her lace have left a lasting impression on the island of Malta. In Valetta, the capital, a statue (recently restored) standing in front of the library in Republic Square, depicts Victoria herself bedecked in Maltese lace.

Queen Victoria's passion also encompassed orders closer to home for Buckinghamshire, Bedfordshire, and East Midlands lace. It is reported that she required all her pillows to be edged in lace. Not only did she love lace herself, she encouraged family members to follow her example. Her granddaughter-in-law, the future Queen Mary, after opening the North Bucks Lace Association's 1897 exhibition of Buckinghamshire pillow point lace, placed an order for 330 yards (301.7 m) of lace. Her Majesty's own order the previous year had constituted a full winter's output for the lacemakers of the association.

In 1872, Lady Victoria Welby (1837–1912), one of Queen Victoria's godchildren, founded the School of Art Needlework; Victoria's third daughter, Princess Helena (1846–1923), became its first president. In 1875, the school was granted royal patronage and became the Royal School of Needlework. The royal connection with the school and lace continues. Royal School of Needlework embroiderers stitched the lace on the wedding dress worn by Kate Middleton (1982–) when she married Prince William (1982–) on April 29, 2011. Now Duke of Cambridge, William is second in line to succeed his grandmother, Queen Elizabeth II (1926-), who is one of Queen Victoria's great-great-granddaughters.

Queen Victoria took her love of lace with her to the grave. She instructed that she be interred with her lace wedding veil draped over face. ❖

CHRISTOPHER JOHN BROOKE PHILLIPS was born in England and now lives with his wife, Patricia Ann, near Valencia, Spain. A retired businessman, he researches and writes on matters of historical interest. A historical novel set in the twentieth century is in the works.

A companion project follows

Queen Victoria's Stockings to Knit—A Modern Take

DEBBIE O'NEILL

Inspired by the preceding article

Although Queen Victoria's lace stockings were beautiful, they would not be functional in today's world. I wanted to preserve the spirit of the traditional Shetland motifs and techniques while meeting the needs of the modern knitter and sock wearer. I hope you find that these stockings fit the bill!

Materials

- Cascade Yarns Heritage Silk, 85% merino/15% silk yarn, fingering weight, 437 yards (399.6 m)/100 gram (3.5 oz) skein, 1 (1, 2) skein(s) of #5618 Snow; www.cascadeyarns.com
- Needles, set of 4 double pointed, size 0 (2 mm) or size needed to obtain gauge
- Tapestry needle

Finished size: 7 (8, 9) inches (17.8 [20.3, 22.9] cm) foot circumference
Gauge: 36 sts and 52 rnds = 4 inches (10.2 cm) in St st

Instructions

Note: See page 62 for Abbreviations and Techniques.

Stocking

Cuff

Loosely CO 64 (72, 80) sts. Divide sts onto 3 needles and join to work in the rnd, being careful not to twist sts; 22 (24, 26) sts on Needle 1, 20 (24, 28) sts on Needle 2, 22 (24, 26) sts on Needle 3.

Rnd 1: *[K1, p1] 2 (3, 4) times, k3, k2tog, yo, k4, [k1, p1] 3 times, k3, k2tog, yo, k4, [k1, p1] 2 (3, 4) times; rep from * once more.

Rnd 2: *[K1, p1] 2 (3, 4) times, k5, yo, ssk, k2, [k1, p1] 3 times, k5, yo, ssk, k2, [k1, p1] 2 (3, 4) times; rep from * once more.

Rep Rnds 1 and 2 five more times, or to desired length, ending with Rnd 2.

The heels of the stockings feature a Rose Cluster pattern.

Leg

Note: The leg pattern is comprised of two Shetland panels separated by stockinette stitch.

Next Rnd: *K7 (9, 11), work Shetland Chart over 19 sts, k6 (8, 10); rep from * once more.

Cont in patt until piece measures 8 inches (20.3 cm) from CO, or desired length, ending with Row 6 of chart.

Heel

K16 (18, 20), turn. Sl 1, p30 (34, 38), turn—heel flap is worked over these 31 (35, 39) sts; rem 33 (37, 41) sts are worked later for instep.

Note: The heel flap is comprised of the Rose Cluster surrounded by slipped heel stitches.

Row 1 (RS): Sl 1, [k1, sl 1] 4 (5, 6) times, work Rose Cluster chart over 13 sts, [sl 1, k1] 4 (5, 6) times, k1.

Row 2 (WS): Sl 1, p to end.

Rep last 2 rows until Rows 1–16 of Rose Cluster Chart have been worked 2 times.

Sizes 8 (9) inches (20.3 [22.9] cm) only,

Row 1 (RS): Sl 1, [k1, sl 1] 5 (6) times, k13, [sl 1, k1] 5 (6) times, k1.

Row 2 (WS): Sl 1, p to end.

Rep last 2 rows 1 (3) more time(s).

All sizes,

There are 16 (18, 20) ch sts along each edge of heel flap.

Turn heel,

Row 1 (RS): K18 (20, 22), ssk, k1, turn.

Row 2 (WS): Sl 1, p6, p2tog, p1, turn.

Row 3: Sl 1, k to 1 st before gap, ssk, k1, turn.

Row 4: Sl 1, p to 1 st before gap, p2tog, p1, turn.

Rep last 2 rows 4 (5, 6) more times—19 (21, 23) heel sts rem.

Gusset,

K9 (10, 11) heel sts onto 1 needle, k10 (11, 12) heel sts onto another needle, with this 2nd needle, pick up and k 16 (18, 20) sts along side of heel flap, with an empty needle, work 33 (37, 41) instep sts in patt, with rem needle, pick up and k 16 (18, 20) sts along side of heel flap, then k9 (10, 11) heel sts—84 (94, 104) sts total; 26 (29, 32) sts on Needle 1, 33 (37, 41) sts on Needle 2, 25 (28, 31) sts on Needle 3.

Notes: The instep stitches are worked in the established pattern. Note that you will be working half of the Shetland Chart on each side of the instep. The double decrease (k3tog tbl) on Row 5 of the chart should be replaced with a k2tog tbl, as only one of the yarnovers is worked.

Rnd 1: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, work in patt; Needle 3, k1, ssk, k to end—2 sts dec'd.

Rnd 2: Needle 1, k; Needle 2, work in patt; Needle 3, k.

Rep last 2 rnds 9 (10, 11) more times—64 (72, 80) sts rem; 16 (18, 20) sts on Needle 1, 33 (37, 41) sts on

Needle 2, 15 (17, 19) sts on Needle 3.

Foot

Work even in patt until foot measures about 2¾ (2¾, 3) inches (7 [7, 8] cm) less than desired finished length.

Next Rnd: Needle 1, k; Needle 2, work 10 (12, 14) sts in patt, work Rose Cluster Chart over 13 sts, work in patt to end; Needle 3, k.

Cont in patt until foot measures 1¾ (1¾, 2) inches (4.4 [4.4, 5.1] cm) less than desired finished length.

Toe,

Note: Work the toe stitches in the established pattern. Once the Rose Cluster Chart is completed, work in stockinette stitch over the center 13 instep stitches.

Next Rnd: Needle 1, k; Needle 2, k1, ssk, work in patt to last 3 sts, k2tog, k1; Needle 3, k—62 (70, 78) sts rem.

Work 1 rnd even.

Rnd 1: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, k1, ssk, work in patt to last 3 sts, k2tog, k1; Needle 3, k1, ssk, k to end—4 sts dec'd.

Rnd 2: Needle 1, k; Needle 2, work in patt; Needle 3, k.

Rep last 2 rnds 9 (10, 11) more times—22 (26, 30) sts rem; 11 (13, 15) sts each for sole and instep. K sole sts onto 1 needle. Graft toe using Kitchener st.

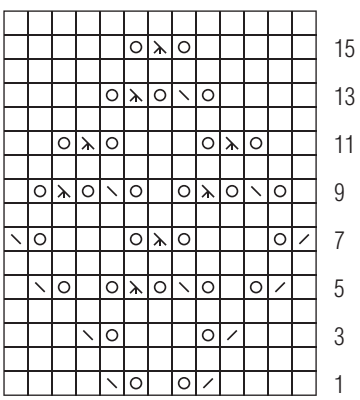
Finishing

Weave in ends. Wash and block if desired.

DEBBIE O'NEILL happily knits away in Boulder, Colorado. She is the author of *The Stitch Collection: A Box of Portable Guides to Knit Stitches* (Asheville, North Carolina: Lark Books, 2010). You can follow her knitting adventures on her blog, www.nuttycreations.wordpress.com.

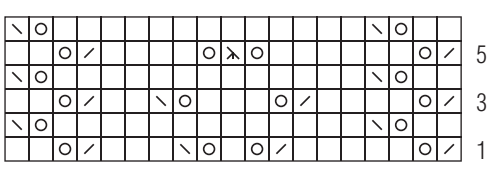
The Rose Cluster pattern on the toe of the stockings.

Rose Cluster



Key

Shetland



Charts may be photocopied for personal use.

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

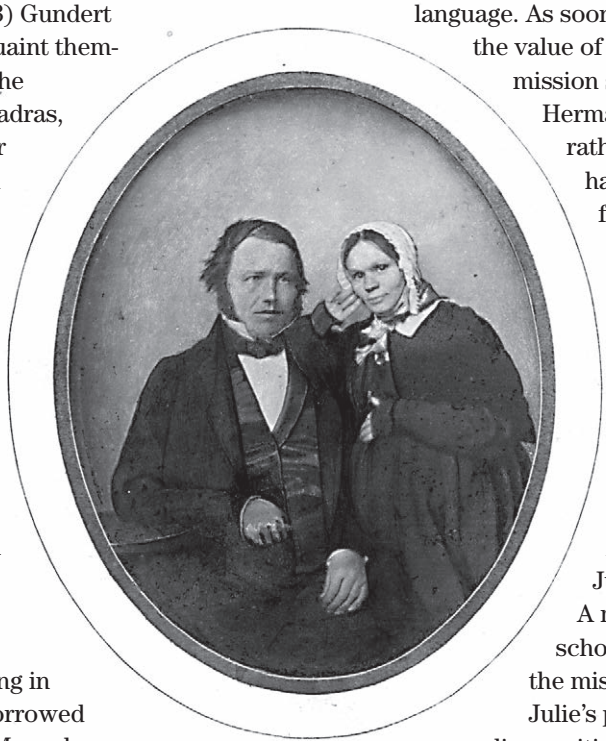
Lacemaking in the Basel Mission in India, 1839–1914

JENNIFER M. JENKINS

Lace-trimmed clothes and furnishings were all in fashion in the nineteenth century, and not only among the wealthy. In India, along with the country's own many beautiful traditional textiles, there was also a market for lace.

In response, several missionary organizations introduced lacemaking into their girls' schools. In Nagercoil in Tamil Nadu, at the southern tip of India, Mrs. Martha Mault (1794–1870), working for the London Missionary Society (LMS), started a lacemaking class in 1823. In 1838, Julie (1809–1885) and Hermann (1814–1893) Gundert visited the Maults to acquaint themselves with their work. The Gunderts had come to Madras, on India's east coast, four years earlier with a small group of independent missionaries. Julie was from Corcelles, near Neuchâtel, in French-speaking Switzerland, and Hermann, from Stuttgart in the South German kingdom of Württemberg.

Although now thoroughly disillusioned with their small, rather disorganized private mission, the Gunderts were determined to continue working in India. They set off in a borrowed bullock cart to travel to Mangalore, on the west coast, to join the Basel Mission, a Protestant missionary society based in Switzerland and South Germany, which had sent its first missionaries to India in 1835. Three months later, after some hair-raising days on a dilapidated coastal ship, the Gunderts arrived in Mangalore. Julie was the first Basel Mission wife in India. The authorities in Basel had been firm about sending only male missionaries, who were required to remain single for some years while they found their feet and learned a local language. As soon as Julie arrived, however, the value of having a woman at the mission station became evident. Hermann wrote that she "[w]ould rather be active than talk . . . .[S]he has taken over the responsibility for the missionaries' food and clothes, as well as running a girls' school and working with the women."



Five months later, the Gunderts were on the move again: the mission had decided to open a new station in Tellicherry further south, in what is now Kerala. A few days after they arrived, Julie gave birth to their first son. A month later, she had opened a school for girls on the veranda of the mission house.

Julie's pupils spent their mornings on reading, writing, and Bible study, and their afternoons on handwork: knitting, sewing, and crochet—and making pillow (bobbin) lace. Julie had no doubt learned lacemaking at home in the Canton of Neuchâtel, where the making of pillow lace was

Julie and Hermann Gundert. December 1846. The Gunderts visited a studio making daguerreotype portraits in Lyon, France, when they were on their way back to work in India. The pictures were for the children they had left behind to be educated in Europe. One of them was their eldest daughter, Marie (1842–1902), who later became the mother of the German poet and writer Hermann Hesse (1877–1962).
Daguerreotype courtesy of Albrecht and Gertraud Frenz.

The overriding aim of teaching girls handwork, however, was to provide them with skills that would stand them in good stead later as housewives and mothers.

Mrs. M. Männing (dates unknown) with Indian colleagues in Tamil Nadu, India. Photographer unknown. Circa 1914. Even the modest dress of missionary ladies included lace trimmings. Lace collars were obviously important; the Gundert family correspondence has a number of references to collars being made or sent as gifts. Collection of the Basel Mission Archives. (QC-30.012.0011). *Photograph © Basel Mission Archives/Basel Mission Holding, Basel, Switzerland.*

of enormous economic importance for many years. Huguenot refugees from France probably introduced the technique, and by the eighteenth century, five to six times as many people were employed in lacemaking as in watchmaking, later the area's most important industry. The 1817 census found 6,500 people employed in making lace, 90 percent of them women. It was largely a cottage industry; the women picked up their lace pillows whenever the opportunity offered and doubtless insisted that their daughters and granddaughters learn to do the same, although by the time Julie was growing up, the industry was starting to decline due to the introduction of machine-made lace.

Hermann Gundert was not always enthusiastic about his wife's practical activities. Many years later, writing about his first months in Tellicherry, he recalled that his baby son did not sleep much, and suggested that he was taking after his mother, who was "addicted to work." He would have preferred her to spend time, as he did, learning the local language—instead of collecting girls around her and teaching them to make pillow lace. Still, he had seen in Nagercoil that lacemaking was "a way of earning money in India," and he eventually was supportive, as the following quotations from his reports and letters show:

> 1839 The girls [in Mrs. Gundert's school] are learning to make lace on the beautiful long veranda. The four eldest have learned to do it pretty well by now, so in time they'll be able to earn a living with it.
>
> 1840 My wife has eight orphan girls in her boarding school. They are very attached to her. They are learning to make pillow-lace,

Lacemakers in Chombala, India, with Mrs. Renschler (1879–1962), who was in charge of the Industrial School when Mrs. Weismann (1861–1938) was on leave. Photographer unknown. Circa 1901–1914. Collection of the Basel Mission Archives. (C-30.60.026). *Photograph © Basel Mission Archive, Basel, Switzerland.*

which—together with other female handwork—is a way of earning money in India.

1841 Some of the girls have already learnt to make lace very competently, and can already make a living by it.

1845 Lacemaking has enabled some young women in Nagercoil (the LMS school) and Tellicherry to feed the whole family—if they are industrious enough. Our school made several hundred Guilders profit from lacemaking and knitting.

Apart from his formal reports, Hermann Gundert's letters occasionally mention lacemaking in other contexts. Poisonous snakes were one of the hazards of life in India, and in 1848, he reported: ". . . [O]n the 9th I found myself with a snake in the unlit bedroom . . . and on the evening of the 24th my wife reached into the drawer where she keeps the lace-pillows and almost took hold of one with her hands!" He also reported the interest of the local Indian nobility: In 1850, "I recently took the young Raja around the girls' school and showed him the work that is done there—lacemaking and such. He found it all very surprising, and he recognised that our kind of education was in a position to change the caste system—which had always been considered to be unchangeable."

The Basel Mission considered schools to be an important part of its outreach. There, the mission could insist that caste differences were not important, and the pupils could do and learn things beyond the limits of what their families had traditionally done. The girls' schools, usually the responsibility of the missionaries' wives, included boarding schools for orphans, neglected children, or those whose families could not look after them properly. The curriculum invariably included handwork. There was no question in the missionaries' minds that this was a necessary part of the proper upbringing of girls and that "The devil finds work for idle hands to do."

These handwork skills were varied. In 1853, Mrs. W. Greiner (1812–1854) described the scene on the veranda

The girls' schools, usually the responsibility of the missionaries' wives, included boarding schools for orphans, neglected children, or those whose families could not look after them properly.

of her schoolhouse in Mangalore: "There is a bench full of girls sitting in front of a large basket of mending (which the washerman fills!). A big girl supervises and helps them. Then there is a bench of knitters with their supervisor." While the younger girls are occupied with simple tasks like knotting the fringes of towels made in the mission's nearby weaving workshop or weaving palm-leaf mats, the smallest "[m]ake twig brooms from the waste (palm leaf ribs) until they can do more." They evidently learned to "do more" quite quickly, as Mrs. Greiner notes, "There are 8 year-olds who can make fine crocheted lace."

The European women running the schools would themselves have learned sewing, knitting, and crochet as girls, but whether they also knew how to make pillow lace would depend on where they had grown up. In 1841, Reverend J. C. Lehner (1806–1855) in Dharwad wrote, "For some time we wanted our girls to learn lacemaking. In May, dear Mrs Gundert decided that she would send us one of her girls for a year with this in view. At present four of our girls, and my wife, are learning this fine occupation." It was not so easily learned; in 1846, Lehner reported, "Lacemaking didn't get on," but some of the girls were good at "wool-work."

The sale of lace and embroidered articles could contribute substantially to the income of individuals and their families as well as helping to pay some of the expenses of running a school. Hermann Gundert reported in 1852 that in Tellicherry, the girls were earning about 15 percent of the cost of the school. The mission was always short of money, and it was the official policy that girls' schools should be partly self-supporting. (The boys in many mission schools and orphanages also were expected to learn useful crafts, but they seem to have had less success in making money with handwork, though in Mangalore they wove rush mats and the cloth for their own uniforms.)

Handwork as a money-earning project clearly required customers, but few of the printed reports reveal who they were. At the beginning, many were probably Europeans living in India, and the sales seem to have been organized mainly through a network of personal contacts. For example, in 1849, Julie wrote to an Englishwoman who was evidently a friend of hers, "My dear Mrs West, I hope I shall be able tomorrow to send you the samples of lace which we are making. . . . [A]s soon as I have finished them I shall send them together with the antimacassars we have at last finished for you. . . ."

Hermann Gundert, who traveled more than his wife did, assisted in the sales. He wrote to his wife (in English) in 1841: "Of course always the most important [news] at first. I got 9 rupees for the Antimacassars, and the General ordered then 2 more, of the same thread and make as the coarser kind. . . ." In 1857, visiting the port city of Cannanore, he passed on a recommendation from another missionary woman as to where good crochet hooks could be made by a local smith and wrote about a consignment of thread that he had to distribute.

The handwork of the girls in the mission's schools could show potential supporters that the institutions were doing a good job. A report from Mangalore in 1861 comments that the sale of handwork was not always economically profitable, and "if the lace, cuffs and suchlike articles made here did not keep the school and the Mission in the thoughts of the English ladies of South India," it would not be worthwhile. (The interest of the English community was important because it provided the mission with a lot of financial support.)

The overriding aim of teaching girls handwork, however, was to provide them with skills that would stand them in good stead later as housewives and mothers. As time went on, however, more and more voices were raised, suggesting that there might be more useful things for them to learn. In many schools and children's homes, especially in rural areas where most of the girls would become farmers' wives, the emphasis was shifted toward plain sewing and other practical activities such as farming and gardening. A report from the village of Bettigeri in 1859 states with apparent satisfaction: "The girls do all the housework, look after little ones, etc—so there can be no thought of 'higher female handwork'."

However, the tradition of producing "higher female handwork" did not die out altogether. Mission women visiting the homes of higher-caste families, whose female members were expected to stay at home, often

found them bored. Many of the visitors were Indian Christians, like Susanna Jesaia (dates unknown), who had "educated herself in handwork so far that she was able to earn a small income as a handwork teacher in non-Christian families—and also preach the Word." In 1898, Susanna became the housemother of the orphanage in Chombala, near Calicut, which was the direct successor of Julie Gundert's school in Tellicherry. Her predecessor, Lea Mulipi (unknown–1898), had grown up in the Tellicherry school with Julie as her teacher.

In 1906, there were 108 girls in the Chombala school, and it was becoming more and more difficult to find work for those who left. A report for that year states: "Mrs Weismann [1861–1938], in her untiring zeal to make the stay of the girls in the orphanage as useful as possible for their future life, commenced teaching the older girls the art of making pillow lace . . . a very useful industry." By the next year, her work had been "attended by wonderful success," and the lace was being "recommended everywhere for its excellency, and found a ready sale." By 1908, the lacemaking project had become a separate "Industrial School," which was recognized by the educational authorities. The school was evidently also a workshop; in 1909, twenty girls were earning a living through the school. A few years later, it was reported that women and girls in the village were earning money by making lace at home. It seems probable that their customers included the Basel Mission Weaving Establishments in nearby Calicut and Cannanore, whose "Price-List for Embroidery," published at the beginning of the twentieth century, included articles such as handkerchiefs and table centers "with pillow lace."

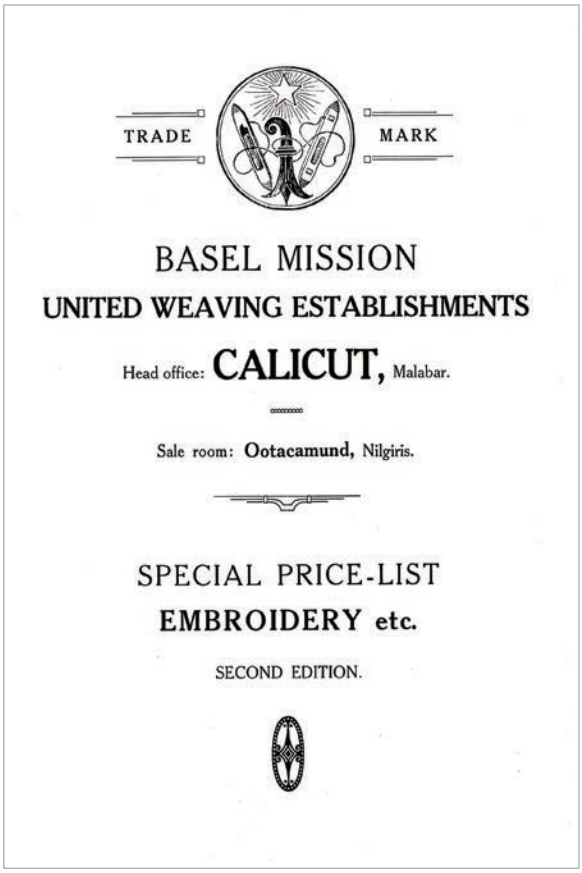
The Basel Mission's textile factories dated from the early days of the mission's work in India. Indians who became Christians, by "stepping out of their caste," lost their place in traditional society and often their land or the right to pursue their traditional employment. The mission decided that one solution was to provide employment for them in its own workshops. These grew into "industrial establishments," and by the early twentieth century, the weaving workshops were employing hundreds of people, both men and women.

There was never a shortage of recruits; indeed, many people who wanted jobs were disappointed. One response was to open what the "Price-List for Embroidery" described as ". . . a new Department for Hand-Embroidery, Hemstitch-Sewing and Fancy-Open-Work under the supervision of a European Lady Expert." This new employment opportunity also filled an increasing need for jobs for educated girls from "better-class families" who were reluctant to do the jobs that women had always done, like winding bobbins or knotting the fringes on towels and tablecloths. The new department grew rapidly so that by 1910, there were 141 "embroideresses" in Calicut and Cannanore; thus, the output—and the need for lace—must have been considerable.

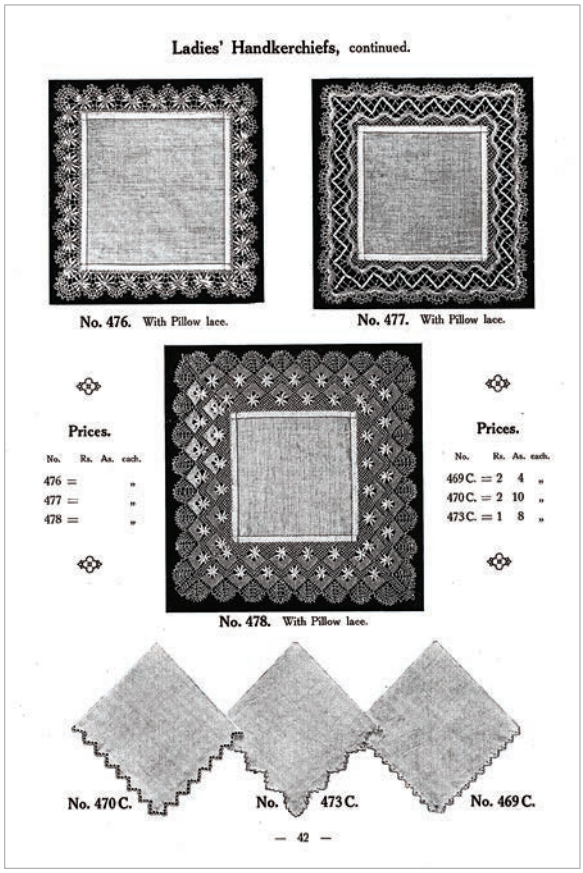
The First World War (1914–1918) brought an abrupt end to the Basel Mission's involvement in industrial activities in India. The German staff of the mission became "enemy aliens" and the "establishments" were expropriated. There is no record as to what happened to the Indian staff, including the girls and women producing lace and embroideries, but it is probable that their skills were still in demand, as they are today; a Google search quickly finds organizations in India offering pillow lace, many of them in the "Fair Trade" market.

Author's note: The trigger for this contribution to *PieceWork* was an invitation to a friend's eightieth birthday party, to which all the guests were asked to wear lace. My friend had worked for the Basel Mission. I remembered a photograph, taken in 1910, of rows of women and girls all holding lace pillows from a Basel Mission station in India, and I decided that an essay on lacemaking in the Basel Mission's schools would be an appropriate gift. This article is a revised (and amplified!) version. ❖

JENNIFER M. JENKINS grew up in Buckinghamshire, England, where the making of pillow lace as a cottage industry was part of local history. She never learned lacemaking herself, though she has enthusiastically practiced other kinds of handwork. After years of teaching science in Ghana, Jennifer accompanied her husband to Switzerland, where he was the archivist of the Basel Mission. Since his retirement, they have been involved in a project on the history of the mission, which has included translating documents from German into English and several extended visits to India. Sources for the this article were reports, letters, and periodicals in the Basel Mission Archive, Basel, Switzerland, and the books listed below. Jennifer is most grateful for the support of many people, including Claudia Wirthlin, Ulrike Sill, Catherine Stenzl, and the curators of two of the



Cover of the "Special Price List: Embroidery etc." of the Basel Mission United Weaving Establishments, Calicut, Malabar, India. 2nd edition. Early twentieth century. Collection of the Historical Museum, Basel, Switzerland.
Image courtesy of the Historical Museum, Basel.



Page 42 from the "Special Price List: Embroidery etc." of the Basel Mission United Weaving Establishments, Calicut, Malabar, India. 2nd edition. Early twentieth century. Collection of the Historical Museum, Basel, Switzerland.
Image courtesy of the Historical Museum, Basel.

Basel museums, Margret Ribbert of the Historical Museum and Stephanie Lovasz of the Museum of Cultures, who provided access to catalogs and textile samples. Last but not least, Albrecht and Gertraud Frenz have freely made available to her the knowledge on the missionary work of their Gundert ancestors they have developed over many decades.

Further Resources

Fischer, Rudolf. *Die Basler Missionsindustrie in Indien 1850–1913* [The Basel Mission Industries in India 1850–1913]. Zürich, Switzerland: Verlag Reihe W, 1978; in German. Out of print.

Frenz, Albrecht. *Hermann Gundert: Reise nach Malabar* [Hermann Gundert: Journey to Malabar]. Ulm, Germany: Süddeutsche Verlagsgesellschaft, 1998; in German. Out of print.

Rebmann, Jutta. *Julie Gundert: Missionarin in Indien und Grossmutter Hermann Hesses* [Julie Gundert: Missionary in India and Grandmother of Hermann Hesse]. Muehlacker, Germany: Stieglitz Verlag, 1993; in German. Out of print.

Sill, Ulrike. *Encounters in Quest of Christian Womanhood.* Leiden, The Netherlands: Brill, 2010.

Whiting, Gertrude. "Swiss Lace Patterns." *The Bulletin of the Needle and Bobbin Club*, Vol. 33 (1949); available at www.cs.arizona.edu/patterns/weaving/articles/nb49_lac.pdf.

Reports published by the Basel Mission's Committee include letters and detailed reports from women working in India. These rare publications, in German, are available in the Basel Mission Archive, CH 4003 Basel, Switzerland:

Mittheilungen des Frauen-Vereins für christliche weibliche Erziehung in den Heidenländern. [Communications from the Women's Society for Christian Upbringing of Girls in Non-Christian Countries] 1842–1900 and *Bericht des Basler Vereins für Frauenmission* [Reports of the Basel Society for Women's Mission] 1901–1914.

Japanese Feather Scarf

We asked Heather Vaughan to create a scarf incorporating the Japanese Feather pattern from Barbara Walker's seminal *A Second Treasury of Knitting Patterns* (Pittsville, Wisconsin: Schoolhouse Press, 1998; www.schoolhouse press.com). Below is the complete pattern for Japanese Feather from *A Second Treasury of Knitting Patterns*. Heather's notes on the scarf follow.

Heather Vaughan added rows of garter stitch and tassels to the Japanese Feather pattern from Barbara Walker's *A Second Treasury of Knitting Patterns* (Pittsville, Wisconsin: Schoolhouse Press, 1998) to create this gorgeous scarf.

Japanese Feather

Another pretty pattern from the Far East showing a side-to-side wave that pulls stitches right and left. The side edges are gracefully scalloped, which will create wavy front bands if the pattern is used for a jacket or cardigan. This effect is attractive; buttonholes can be worked into each scallop if desired. If front and back pieces of the garment are worked separately, the scallops will fit into each other to make a wavy side seam. The pattern is ideal for circular knitting; in this case there are no side edges showing.

Multiple of 11 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—K1, * p10, k1; rep from *.

Rows 2 and 4—P1, * k10, p1; rep from *.

Rows 6, 10, and 14—P1, * k1, (yo, k1) 3 times, (ssk) 3 times, p1; rep from *.

Rows 8 and 12—P1, * k1, (k1, yo) 3 times, (ssk) 3 times, p1; rep from *.

Rows 16 and 18—Repeat Rows 2 and 4.

Rows 20, 24, and 28—P1, * (k2 tog) 3 times, (k1, yo) 3 times, k1, p1; rep from *.

Rows 22 and 26—P1, * (k2 tog) 3 times, (yo, k1) 3 times, k1, p1; rep from *.

Repeat Rows 1–28.

Japanese Feather Scarf

Heather used Jagger Spun Zephyr laceweight, 50% merino/50% silk yarn, in Sage (www.jaggeryarn .com) and size 3 (3.25 mm) needles. See page 62 for Abbreviations and Techniques.

CO 45 sts. K 2 rows of garter st. Rep Rows 1–28 of Japanese Feather pattern (above) until scarf measures 50 inches (127.0 cm). K 2 rows of garter st.

Cut 7 pieces of yarn for each tassel 8½ inches (21.6 cm) long. Heather used 5 tassels on each end.

A Lacy Scarf to Shuttle-Tat

TOMOKO MORIMOTO

Softbound, $24.99, 127 pages.
ISBN 978-1-59668-745-50

TOMOKO MORIMOTO learned tatting at a young age from her mother in her home country of Japan. She is an instructor at the Kasumigaoka Lace School in Tokyo and designs original tatting patterns.

We are very excited to offer this excerpt from New Tatting: Modern Lace Motifs and Projects *by Tomoko Morimoto, first published in the United States by Interweave this year. This thorough and beautiful introduction to tatting covers tatting with one or two shuttles and offers color step-by-step photographs.*

—Editor

This decorative scarf is a contemporary salute to old-fashioned lace collars.

Finished Size: 2" (5 cm) wide × 54¼" (137.7 cm) long

Materials

- 121½ yards (111 m) of Olympus Emmy Grande in pink

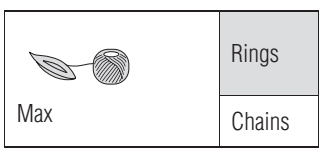
Tools

- 1 shuttle

Tatting Symbols

- Start of tatting
- End of tatting
- Join to Picot: Method A
- Knot and hide thread ends

Thread Guide



Instructions

1. Wind the shuttle with the pink thread, following instructions noted in the Thread Guide.

2. Tat ring 1, as shown in the diagram below. Reverse work and tat the first chain.

3. Reverse work and tat ring 2, joining to the previous ring as you work. Complete the lower half of the first flower by alternating between chains and rings in reference to the diagram below.

4. Tat the straight chain, as shown in the diagram below. Tat the lower half of the second flower following the same process as the first flower. From the second flower onwards, join the first chain to the final chain of the previous flower.

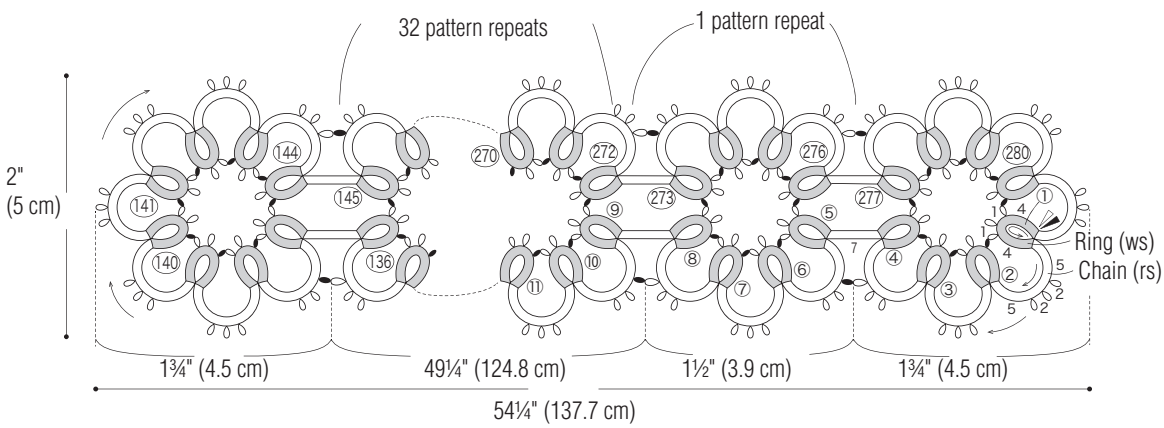
5. Continue in this manner to tat the lower half, then the upper half of the scarf.

Project Notes

The circled numbers indicate the order to follow when tatting the rings.

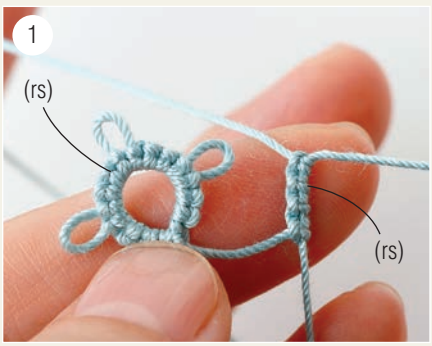
Tat the lower half, then the upper half of the scarf.

Tatting Diagram



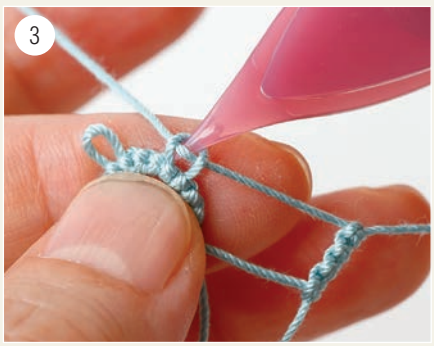
Join to Picot: Method A

This is the basic method used to join motifs together with a picot. This is the most commonly used joining method in this book.



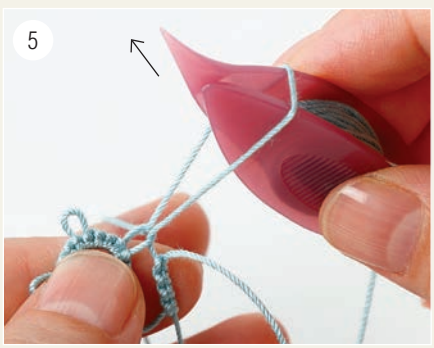
Tat the double stitch before the join and use your index finger to hold the work with the right side facing up.

Position the picot over the working thread.

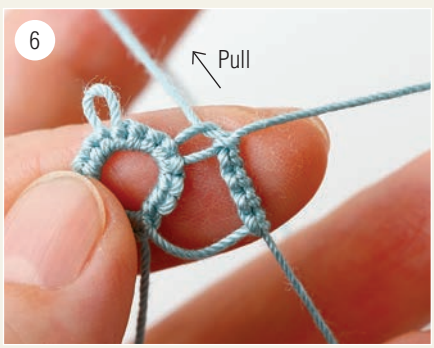


Reach through the picot and pick up the working thread using the pointed shuttle tip.

Pull the working thread through the picot.

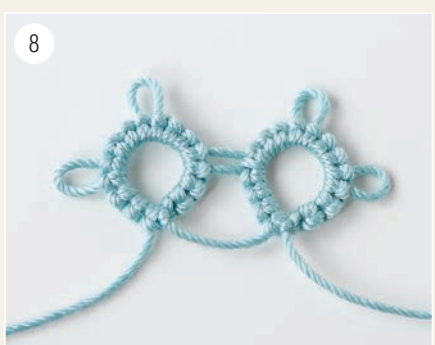


Pass the shuttle through the loop.



Using your left hand, pull the working thread slightly to complete the join. Make sure not to pull too hard because this will prevent the shuttle thread from being able to slide. The join counts as a first-half stitch of a double stitch.

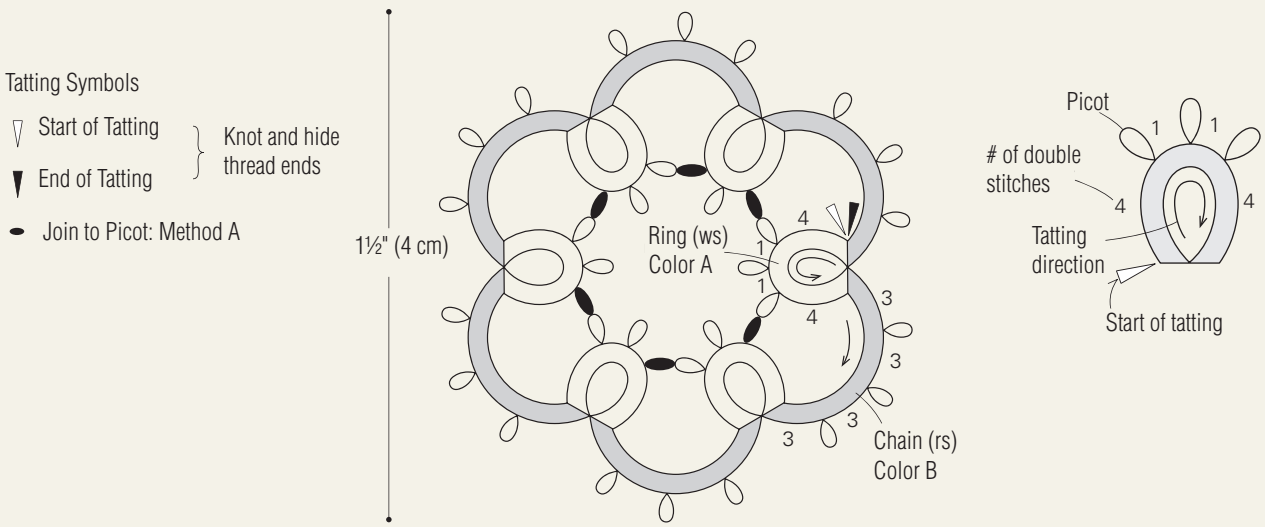
After the join, complete a second-half stitch. Continue making double stitches as specified by the pattern.



Completed view of two rings joined together using Join to Picot: Method A.

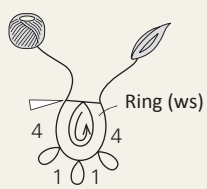
Tatting Diagrams

In this book, each project includes a diagram that shows the pattern to follow in order to tat the design. Even if you have experience tatting, this instruction format may be new to you, but as you will soon see, all the information you need is included in one easy-to-read diagram. The following guide shows how to read a tatting diagram and explains the meaning of each symbol. If you see a tatting diagram containing a unique symbol not shown here, the explanation will be provided within the individual project's instructions.



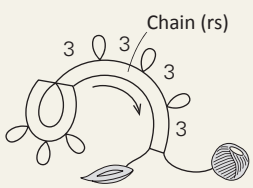
How to Work from a Tatting Diagram

1



Begin at the start of tatting (Δ) and tat the first ring using the shuttle thread (color A).

2

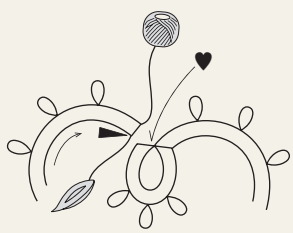


Reverse work, wrap the working thread (color B) around your left hand, and tat the chain using the shuttle thread.

3

Reverse work and tat the second ring using only the shuttle thread and joining to the previous ring as you work. Repeat steps 2 and 3 as necessary to complete the motif.

4



At the end of tatting (▲), pass the shuttle thread from the right side to the wrong side between the ring and chain (♥). If necessary, use a lace or beading needle. Tie a knot and hide the thread ends.

Thread Guides

Each project also includes a Thread Guide, which lists important information regarding the thread used in the project. The Thread Guide will always include the amount of thread needed, whether the thread should be wound around a shuttle or used from the ball, and an explanation of the part of the design in which the thread will be used. Sometimes, the Thread Guide even includes information about thread color. The following example shows how to read a Thread Guide.

 2¼ yards (2 m)	Rings
	Chains

This Thread Guide instructs you to wind a shuttle with 2¼ yards (2 m) of thread for tatting the rings and informs you that you will be using thread from the ball for tatting the chains.

Thread Guide Symbols

The following chart explains the meaning of each symbol used within the Thread Guides found in this book.

 2¼ yards (2 m)	Wind the specified length of thread around the shuttle (2¼ yards [2 m] in this example). If the symbol indicates "Max," wind the shuttle with as much thread as possible and continue to refill the shuttle to its full capacity when empty.
	Use the thread from the ball.
 1¼ yards (1 m)	Measure the specified length of thread (1¼ yards [1 m] in this example) and wind it around the shuttle. Do not break the thread—leave it attached to the ball.
 Max	Wind the shuttle with as much thread as possible. Do not break the thread—leave it attached to the ball. Continue to refill the shuttle to its full capacity when empty.
 A B 4½ yards (4 m) 2¼ yards (2 m)	Use two shuttles. Wind the specified length of thread around each shuttle (4½ yards (4 m) and 2¼ yards (2 m) for a total of 6¾ yards [6 m] in this example). When tatting, use shuttle A for the shuttle thread and shuttle B for the working thread.

NOW AVAILABLE!

Available on the App Store

amazonkindle

zinio™

Hooked

The Crocheting Lukasiks

MARY POLITYKA BUSH

My *babci* (Polish for "grandmother") Anna Lukasik and her daughters—my mother, Jean, and my aunts, Isabel, Stella, and Irene—were as loving, generous, and talented as the day is long. Whatever they did, they did with passion, whether it was dancing the polka, hand rolling the Polish dumplings called pierogies, or crocheting.

Three crocheted baby bonnets made by the author's grandmother Anna Lukasik; each was made with cotton thread and lined with silk. The bonnets probably were made in the early decades of the twentieth century. *Photograph by Joe Coca; bonnets courtesy of Theresa Cromyak and Mary Ann Miller.*

Caring for homes and families while holding down full- or part-time jobs, each of them nevertheless found ample time to crochet her specialty, or specialties. Babci, Mom, and Aunt Isabel crocheted a little of everything. Babci's most notable work may have been the dainty, silk-lined bonnets that she made for each of her newborns. Aunt Isabel also enjoyed making doll clothes and slippers for young and old. Aunt Stella tended toward lace edgings for table linens while Aunt Irene crocheted afghans, some of which are still in use. The Lukasik women produced a wealth of lace edgings for handkerchiefs; hand-embroidered doilies and dresser scarves; dainty sachets resembling broad-brimmed sunhats; slipcovers for icy drink glasses; pouch purses; tube socks; and delicate snowflakes for the Christmas tree. They whipped up potholders shaped like strawberries and corn on the cob, dozens of doll dresses, at least one stuffed elephant, and chocolate brown "coats" for candy Easter eggs. Aunt Irene even created a dapper fellow in a turquoise crocheted suit for a young niece who longed for a boyfriend.

Memorable, and certainly most numerous, of all these things were Babci's doilies, or "laces" as Aunt Stella called them. They blanketed every flat surface—dining and occasional tables, nightstands, the china cabinet inside and out, armoires and chests of drawers, the sideboard, the top of her sewing machine, and her dressing table. They accentuated the soft curves of the overstuffed sofa and chairs in the parlor and even adorned the metal radiator

covers. The starched, stark whiteness was an antidote to the smell of coal fires and ashy fallout that hung in the air of Shenandoah, the coal-mining town in Pennsylvania that Babci and Dziadzi (Grandfather) called home. The doilies were round, hexagonal, square, and rectangular. Some were tiny, others large enough to cover a table set for twelve. Many had petal silhouettes, and at least one was shaped like a basket filled with flowers. Bucolic images were worked in the filet-crochet antimacassars.

More often than not, the Lukasik women used the affordable crochet cotton sold in the dime store. I had always thought that they used only white thread until my cousins Theresa and Mary Ann and I turned up solid-color doilies, doilies with pastels dancing around the edges or worked in rows syncopated with white. Colored crochet cotton thread also edged or joined plain or hand-embroidered circles of linen, which were used as doilies, dresser scarves, and table runners. Variegated thread made frequent appearances; occasionally metallic thread provided sparkle.

Babci and Dziadzi, their two sons and four daughters (a fifth daughter died in infancy) were devout Roman Catholics; inspirational pictures and religious statues (each standing on a hand-crocheted lace) decorated every home. The family attended Mass regularly. One Sunday, as Babci appeared deep in thought or prayer, a young Isabel lightly touched Babci's arm to get her attention. "Shh," Babci whispered, "don't bother me. I'm memorizing the crochet pattern of the scarf on the woman in front of us."

Many years later, Mom resolved to make and donate an altar cloth to our family's parish, Blessed Sacrament Church in Allegan, Michigan. It was to be one of the topmost and most decorative of the three cloths traditionally layered over the altar for liturgical ceremonies. For months, she crocheted white quatrefoil motifs, each about 4 inches (10 cm) square, from fine cotton thread. Eventually she had enough to join into a lace galloon, which she sewed to the edge of a pure white linen cloth long enough to cover the altar and reach the floor at each end. (I'm sure that God forgave Mom her moment of pride when she beheld the altar cloth lying in place the first time it was used.)

Crocheting also connected the Lukasiks with outsiders as we discovered when my cousin Raymond

Above: Luncheon cloth made by Stella Raymond for her sister Isabel Klazas; embroidered with stranded cotton and edged with cotton crocheted lace. *Photograph by Joe Coca; cloth courtesy of Theresa Cromyak and Mary Ann Miller.*

Left: Crocheted baby dress trimmed with burgundy satin ribbon and ribbon roses made by Theresa Cromyak. *Photograph by Joe Coca; dress courtesy of Theresa Cromyak.*

Below: The author's grandmother Anna Lukasik. Photographer and location unknown. Circa 1900. *Photograph courtesy of the author.*

Right: Mary Ann Miller (née Drusjack) and her wedding attendants. Photographer unknown. May 14, 1983. Her sister, Theresa Cromyak, is on Mary Ann's left. Theresa crocheted Mary Ann's wedding gown, the headpiece to match the gown, the flower girls' pinafores, the bouquets and hair ornaments for the attendants, corsages for both mothers, and a decoration for the top of the wedding cake.

Far Right: Theresa Cromyak in a dress that Anna Lukasik, the author's grandmother, crocheted. Theresa is on the sidewalk in front of Anna's house. Photographer unknown. 1945.

Photographs courtesy of Theresa Cromyak.

brought his fiancée, Alma, to Shenandoah to meet Babci and Dziadzi. Despite differences in their backgrounds and Alma's inability to speak Polish (Babci's English was not the best either), the women communicated easily in the trebles and chains of the only language that they both spoke fluently: crochet, and Alma was welcomed into the family wholeheartedly.

As you already know, Babci could parse the intricacies of a piece of crochet merely by examining it. One day, during a visit to Philadelphia, where her children Ted and Stella and their families lived, Babci and two aunts set off to do a little window-shopping. When a crocheted doily in the window of an antique shop caught Babci's eye, she urged the others to go inside and look around while she jotted a few notes to help her reproduce the doily later. The next thing she knew, a police officer was standing beside her, asking questions, suspicious that this tiny woman, all of 4 feet, 11 inches (1.5 m) tall, was acting as a look-out while her companions robbed the antique store. Explanations ensued, ruffled feathers smoothed, arrests averted, and another colorful episode entered the annals of the Lukasik family.

Cousin Theresa learned to crochet from Babci according to Babci's Watch-Me-and-Do Method of Instruction, and so her first projects were completed without patterns. Theresa's initial encounter with printed instructions came when she decided to crochet a snowsuit for the new baby of family friends. It turned out so well that she went on to make many others, not to mention countless doilies, afghans, table centers, garments, and an exquisite baby dress for her granddaughter Grace.

The day Theresa's sister Mary Ann announced her engagement to Chick Miller, and with Mary Ann's delighted approval, Theresa set about crocheting Mary Ann's wedding gown. She started with sixty large balls of white crochet thread, a pattern for a crocheted Barbie doll wedding dress, and another for a woman's long-sleeved blouse. Theresa adapted the doll pattern's skirt to fit Mary Ann and altered the blouse pattern by shortening the sleeves and adding scallops around the waist to echo those framing the neckline. After nearly a year of trial and error, she finished the two-piece gown. Theresa then crocheted a headpiece to match the gown, delicate lace pinafores for two flower girls, flowers for the bridal party's bouquets and their hair ornaments, as well as flowers for both mothers' corsages, assembling all of these things herself. She also created a crocheted decoration to top the four-tiered cake wedding cake that she had somehow found the time and energy to bake and frost. After the wedding, which took place May 14, 1983, Theresa could have relaxed, but she didn't: she had further projects in mind.

Although Theresa's daughters haven't (yet) learned to crochet, six-year old granddaughter Lana recently declared that she wanted to crochet "like Grammy." Her first proud effort, a chain nearly a yard (0.9 m) long, was a big hit at Show and Tell, and Lana has already promised to teach her younger cousin Grace to crochet. ❖

MARY POLITYKA BUSH of Piedmont, California, and her cousin Theresa have a long history of playing nicely together. She especially enjoyed collaborating with Theresa in sharing their family's story. Although Mary is accomplished in many threaded-needle embroidery techniques, she does not crochet. She treasures, all the more, the beautiful laces crocheted and given to her by her mother, grandmother, and aunts.

A companion project follows

Lacy Bridal Headpiece to Crochet

THERESA CROMYAK

Inspired by the preceding article

With its delicate shells and flattering, face-framing scallops, this crocheted lace headpiece will add a romantic crowning effect to the bride's wedding-day ensemble. The dainty crocheted edging on the veil carries through the lacy theme and provides a finishing touch. I gathered and handsewed the veil to the headpiece. In some cultures, when the veil is removed from the headpiece following the ceremony, it is replaced with a ribbon or crocheted bow to signify the bride's change in status from maiden to matron.

MATERIALS

- Nazli Gelin Garden, 100% cotton thread, size 10, 308 yards (281.6 m)/50 gram (1.8 oz) ball, 1 ball of #700-01 White; www.universalyarn.com
- Crochet hook, steel, size 7 (1.5 mm)
- Martha Stewart Crafts Water-Resistant Fabric Stiffener
- Bridal Illusion veiling, 52 x 54 inches (132.1 x 137.2 cm), 2 yards (1.8 m) of White
- Styrofoam head or other head-shaped object, for shaping and drying
- Rubber gloves
- Blocking pins, optional
- Invisible nylon thread and sewing needle
- Pins

SPECIAL STITCHES

Closed shell (sh): 7 tr in next st
Open shell (open sh): [ch 2, tr] 5 or 6 times, as indicated, in same sp

INSTRUCTIONS

Note: See above and page 62 for Abbreviations and Techniques.

Headpiece

Ch 75.

Row 1 (RS): Dc in 5th ch from hook, *ch 1, sk 1 ch, dc in next ch, rep from * across to end, turn—37 dc.

Row 2: Ch 1, sc in 1st dc, *sk next dc, sh in next dc, sk next dc, sc in next dc, rep from * across to end, turn—9 sh.

Row 3: Ch 1, sl st across (sc, 3 tr), ch 1, sc in 4th tr of sh, *sh in next sc, sk next 3 tr, sc in 4th tr of sh, rep from * across to last sh, sc in 4th tr of last sh, turn—8 sh.

Theresa Cromyak's lacy crocheted bridal headpiece will be the crowning glory for any bride. The tulle veiling features a delicate crocheted edging.

Rows 4–8: Rep Row 3—3 sh. Fasten off.

Front Band

Turn headpiece so beginning ch is facing up.

Row 1: Working in bottom lps of beg ch, join thread with sl st in 1st ch, ch 2, dc in next dc, *ch 5, sk next dc, dc in next dc, rep from * across to last 2 dc, dc in next dc, hdc in last dc, turn—17 ch-5 sps.

Row 2: Ch 1, sl st in dc and 1st ch-5 sp, ch 6 (counts as tr, ch 2), (tr, ch 2, tr) in same sp, *ch 2, sc in next ch-5 sp, [ch 2, tr] 5 times in next ch-5 sp, rep from * across to last ch-5 sp, [ch 2, tr] 3 times in last ch-5 sp, turn—7 open sh and 2 half-open sh at each end.

Row 3: Ch 1, sc in 1st tr, (ch 3, sc) in each tr and sc across to end working last sc in 4th ch of ch-6, turn—49 sc.

Row 4: Ch 4 (counts as tr), ([tr, ch 2] 3 times, tr) in next sc, ch 4, sk next sc, sc in next sc, *ch 4, sk next 2 sc, ([tr, ch 2] 6 times, tr) in next sc, ch 4, sk next 2 sc, sc in next sc, rep from * across to last 3 sc, ch 4, sk next sc, ([tr, ch 2] 3 times, tr) in next sc, tr in last sc.

Row 5: Rotate piece to work down side edge, ch 3, sc about ¼ inch (3 mm) from beg ch-3, cont around side and back of headpiece in patt, (ch 3, sk ¼ inch [3 mm], sc) to 1st ½ sh of last row of front band on opposite side, sc in 1st tr of ½ shell, (ch 3, sl st) in each tr and sc across to beg ch-3, ch 3, sl st in base of beg ch-3. Fasten off and weave in ends.

Veil Trim

Fold veiling in half widthwise and then quarter it. Trim unfolded corner to round the four corners at once and unfold.

Working through a single layer of veil, attach thread with sl st to any section of veiling about ⅛ to ¼ inch (3 to 6 mm) from edge.

Row 1: Ch 1, sc in same sp, *ch 5, sk about ½ inch (1 cm) of veil, sc in veil, rep from * around entire veil, sl st in 1st sc to join. Fasten off and weave in ends.

Stiffen Headpiece

Cover foam head with plastic wrap, smoothing out any wrinkles or ridges. Pour enough stiffener onto a tray to cover headpiece. While wearing the gloves, dip headpiece into fabric stiffener until evenly coated. Run headpiece between fingers to remove excess liquid or blot with paper towels. Place headpiece onto foam head, shaping into final form. Open up lace stitches and even out stitches and rows, using blocking pins, if necessary, until satisfied. Set aside until dry, checking occasionally to make sure it is drying evenly, without sticking. If the headpiece requires more stiffness, use a brush or paper towel to add more stiffener while pinned in place.

Attach Veil to Headpiece

Fold veiling in half widthwise, slightly off center, so layers are tiered when worn. Pin the folded edge of veil to chain-3 edge along the backside of the headpiece (opposite the front band), beginning and ending at each end of the foundation chain and gathering veil evenly along the way. Thread the needle with nylon thread and sew the veil to the headpiece.

THERESA CROMYAK lives in Pottsville, Pennsylvania, with her husband of forty-five years, George. They have six children and nine grandchildren. Theresa retired in 2004 after working twenty-four years as an operating-room nurse. She began crocheting with a passion when she was in nursing school; she hasn't stopped since.

Falling for Bobbin Lace

DIANNA SMITH

Bobbin lace seems to have originated in the fifteenth century or possibly earlier. Needle laces such as reticella and drawn work reach stunning heights in the hands of experienced lacemakers, and vintage needlework publications provide a wealth of tips and beautiful patterns for the needle lacer to pursue. Bobbin lace, although it is no more difficult to learn than any other needle art, remains a little more obscure.

Where knitting has knit and purl stitches, bobbin lace has crosses and twists; where knitting has needles, bobbin lace has bobbins. Although some lace projects may call for the use of hundreds of bobbins, lacemakers work in sections and never deal with more than two pairs of bobbins at a time. He or she also will need a firm pillow to secure the pins around which the lace is made. Pillows may be purchased or made at home, using one of the many patterns available in books or online. Where knitting and crochet have patterns, bobbin lace has prickings, exact representations in pinpricks of the finished lace. To adjust the size and scale of a piece of bobbin lace, the lacer simply enlarges or shrinks the printed pricking and chooses a thread to correspond.

Four years ago, I knew nothing at all about bobbin lace, but in the odd way that these things happen, I saw a bobbin lace kit at a vendor's booth at the 2010 Bishophill, Illinois, Spin-In, bought it, opened it at home that same night, and was smitten. That impulsive purchase changed my life.

With the help of the wonderful Lacemakers and Collectors Exchange (L.A.C.E.) in Chicago and some great books, I learned the basics and even began to branch out a little. When this new interest intersected with my longtime interest in vintage and antique craft magazines, it seemed a natural step forward.

Top, Left: The cover of the June 1931 issue of *Needlecraft, the Magazine of Home Arts*. Collection of the author.

Top, Right: Dianna Smith's bobbin lace edging for a collar. The pattern appeared in the September 1910 issue of *The Modern Priscilla*. The bobbins are from the author's collection. *Photograph by Joe Coca.*


Collar Trimmed with Bobbin Lace

DIRECTIONS BY ELLEN LAWRENCE

The page from the September 1910 issue of *The Modern Priscilla* showing the "Collar Trimmed with Bobbin Lace." The bobbins are from the author's collection. *Photograph by Joe Coca.*

In the June 1931 issue of *Needlecraft, the Magazine of Home Arts*, I found an article by Florence Yoder Wilson introducing readers to the laces of Italy, including bobbin lace. Then, in the September 1910 issue of *The Modern Priscilla*, I discovered a bobbin lace edging for a collar that I just had to try. Detailed instructions for working the lacy edging were provided, but it was a little late for me to send 10 cents for the "Full Size Blueprint repeating pattern" (pricking). All I had was a photograph of the edging that was fortunately clear enough for me to re-create the pricking.

I made a photocopy of the photograph, laid it on a piece of cardstock on my lace pillow, and pinned down the four corners. Then, following the pin marks in the fabric of the lace, I pricked my pattern. Any pricking will show where the pinholes should be placed, but some also come with a line drawing of the lace for the lacer to follow or even step-by-step instructions on how to start the project.

This project contained elements in which one pair of bobbins (the worker pair) is woven through three pairs of passive bobbins. Weavers will recognize the worker pair as the weft and the passive pairs as the warp of the fabric. These two columns of tape are connected and embellished by several strands of plaits with picots. Plaits are made by using two pairs of bobbins working the Cross Twist Cross Twist (CTCT) stitch, or whole stitch. Because the written directions assumed that I was using the printed pricking, I had to tease out their shortcut references, but having gotten that far, and knowing that I had Bridget Cook's *Practical Skills in Bobbin Lace* close by, I was confident about moving ahead.

I have definitely fallen for bobbin lace! I hope you find this lacemaking technique as fascinating as I have. ❖

Novels Involving Lace

I recommend these novels for their depictions of lacemaking and lacemakers:

Anthony, Iris. *The Ruins of Lace*. Naperville, Illinois: Sourcebooks Landmark, 2012.

Barbieri, Heather. *The Lace Makers of Glenmara*. New York: Harper Perennial, 2010.

Keene, Carolyn. *The Secret in the Old Lace*. Nancy Drew Mystery Stories No. 59. New York: Grosset & Dunlap, 2005.

—D. S.

Further Resources

Cook, Bridget M. *Practical Skills in Bobbin Lace*. Mineola, New York: Dover, 1987.

———. *The Torchon Lace Workbook*. London: B. T. Batsford, 1988. Out of print.

Dye, Gilian, and Adrienne Thunder. *Beginner's Guide to Bobbin Lace*. Tunbridge Wells, Kent, England: Search Press, 2007.

International Organization of Lace, Inc. (IOLI; formerly International Old Lacers, Inc.);www.internationalorganizationoflace.org.

Kellogg, Charlotte. *Bobbins of Belgium: A Book of Belgian Lace, Lace-Workers, Lace-Schools and Lace-Villages*. New York and London: Funk & Wagnalls, 1920; available at www.cs.arizona.edu/patterns/weaving/books/kc_lace.pdf.

———. *Women of Belgium: Turning Tragedy to Triumph*. 2nd ed. New York and London: Funk & Wagnalls, 1917; available at http://books.google.com/books/about/Women_of_Belgium.html?id=M381AQAAIAAJ.

Lacemakers and Collectors Exchange (L.A.C.E.); www.lacemakersofillinois.org.

Lacy Susan; www.lacysusan.com.

Southard, Doris. *Lessons in Bobbin Lacemaking*. Dover Needlework Series. 1977. Reprint, Mineola, New York: Dover, 1992.

Stott, Geraldine. *The Bobbin Lace Manual*. Mineola, New York: Dover, 1989. Out of print.

Strawn, Susan. "All the World is Needleworking!: Florence Yoder Wilson and America's Immigrant Needleworkers." *PieceWork*, November/December 2012.

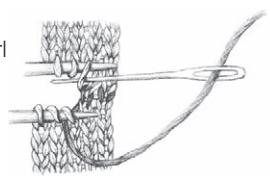
Tatman; www.tat-man.net.

Van Sciver Bobbin Lace; www.vansciverbobbinlace.com.

DIANNA SMITH learned to crochet at her grannie's knee and continues to study and learn new crafts to share with others. She lives and teaches spinning, knitting, tatting, and bobbin lace in Springfield, Illinois, where she's trying to build her own lace group.

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
cir—circular
cn—cable needle
CO—cast on
cont—continue(s); continuing
dc—double crochet
dec(s) ('d)—decrease(s); decreased; decreasing
dpn—double-pointed needle(s)
foll—follow(s); following
hdc—half double crochet
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
LLI—insert left needle into back of the stitch below stitch just knitted, knit this stitch
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
M1L—(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)
RLI—knit into the back of stitch (in the "purl bump") in the row directly below the stitch on the left needle
rnd(s)—round(s)
RS—right side
sc—single crochet
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 (decrease)
ssp—slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tch—turning chain
tog—together
tr—treble crochet
ttr—triple treble crochet
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

Kitchener Stitch (St st Grafting)



STEP 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

STEP 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.

STEP 3: Bring threaded needle through first front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.

STEP 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.

Repeat Steps 3 and 4 until no stitches remain on needles.

Long-Tail Cast-On

Also called the continental method, this cast-on creates a firm, elastic edge that's appropriate for most projects. This method is worked with one needle and two ends of yarn, and it places stitches on the right needle. The resulting edge is smooth on one side (the side facing you as you work) and knotted or bumpy on the other (the side facing away from you as you work). Most knitters choose to designate the smooth side as the "right" side. Leaving a long tail, make a slipknot and place on a needle held in your right hand. Place thumb and index finger of your left hand between the yarn ends so that the working yarn is around your index finger and the tail is around your thumb, secure the ends with your other three fingers, and twist your wrist so that your palm faces upwards, making a V of yarn around your thumb and index finger (Figure 1). *Bring needle up through loop on thumb (Figure 2), grab the first strand around index finger with needle, and go back down through loop on thumb (Figure 3).
Drop loop off thumb and, placing thumb back in the V configuration, tighten resulting stitch on needle (Figure 4). Repeat from *.

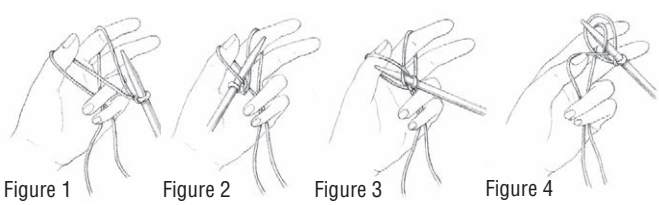


Figure 1 Figure 2 Figure 3 Figure 4

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.

FABRICS

HANDWOVEN UNDYED TUSSAH SILK INDIAN BURLAP; 43" wide. Romanian hemp cloth; 59" wide. www.palomatextiles.com.

LACE CONVENTION

THE INTERNATIONAL ORGANIZATION OF LACE is holding their annual Convention August 2-9, 2014 in Sacramento, California. Details: www.internationalorganizationoflace.org. The 2015 Convention will be in Coralville, Iowa.

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

2014 TOURS FOR KNITTERS & FRIENDS. Two unique itineraries: July–the 16th Scottish Skeins & Skerries Tour; "Treasures of Ireland"—Come with us in Sept./Oct. and visit Dublin, Adare, Cork, Dingle Peninsula, Donegal and more... including a workshop with an Irish designer. Watch our website for details: www.joycejamestours.com or call (613) 695-0889. email: knitting@joycejamestours.com.

2014-2015 TEXTILE & FESTIVAL TOURS. Guatemala, NE India, Cambodia and Laos, Walk & Cruise Turkey, with Cynthia LeCount Samake: Behind the Scenes Adventures. www.btsadventures.com (510)275-3662.

CRAFT CRUISES - Join us on a knitting Cruise! Travel with like-minded people while learning new skills, meeting locals and shopping for yarn. Visit www.craftcruises.com or call (877) 97-CRAFT.

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!).

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**

IDAHO

Knit-n-Crochet—Coeur d' Alene

www.knit-n-crochet.com

Friendly service and inviting atmosphere. Come in and see, or shop online, our large selection of yarn, needles, and accessories.

600 W. Kathleen Ave. #30
(208) 676-YARN (9276)

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

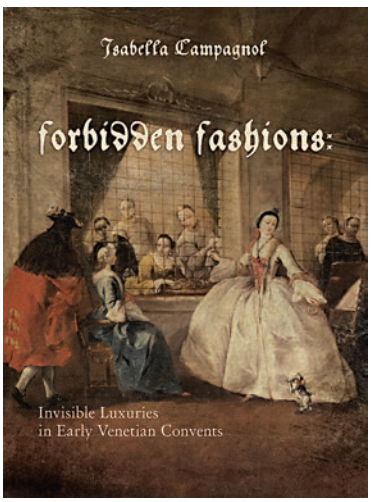
Fleece to fashion and fun! Local alpaca yarn. Books, notions, classes, and 30+ yarn lines! info@thefiberhouse.com.

146 Coffeen Ave. **(307) 673-0383**

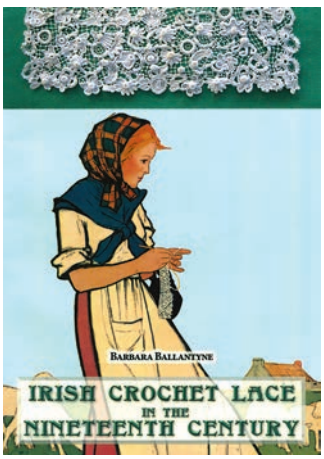
Advertiser's Index

The Last Word

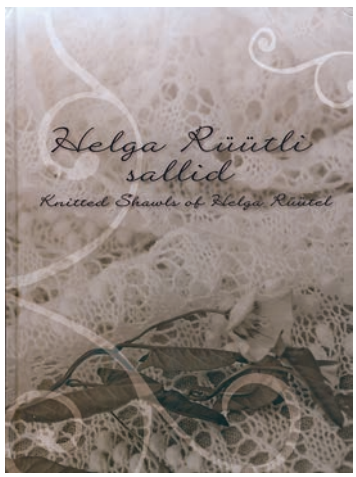
To learn more about the rich and ongoing tradition of various forms of needlework, including lace, we recommend these books.
—Editor



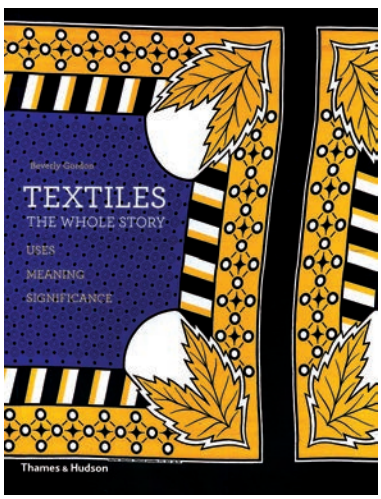
Lubbock: Texas Tech University Press, 2014. Hardbound, 160 pages, $34.95. ISBN 978-0-89672-829-5.



Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2012; distributed in the U.S. by Lacis, Berkeley, California. Softbound, 88 pages, $64. ISBN 978-098085072-7.



Türi, Estonia: Saara Publishing House, 2013; distributed in the U.S. by Unicorn Books, Petaluma, California. Hardbound, 143 pages, $60. ISBN 978-9949-9363-3-5.



New York: Thames & Hudson, 2014. Softbound, 304 pages, $34.95. ISBN 978-0-500-29113-9.

Great Britain: Heather Toomer Antique Lace, 2013. Softbound, 192 pages, £19.75. ISBN 978-0-9542730-3-3.

EXCLUSIVE OFFER *now at* InterweaveStore.com

ENJOY 10% OFF educational products, resources, projects and more – enter code **NEEDLEPUB10** at check-out and save 10% off select products.

SAVE 10%
Off Your Next Purchase
No minimum order and no end date.

From the same great providers of education, articles and inspiration you experience reading *PieceWork*,
check out InterweaveStore.com/needlework and save now!

Promo Code Exclusions Apply: Your special discount/coupon code will allow you to take 10% OFF many (not all) of the items you find at InterweaveStore.com/needlework. Your discount/coupon code is not valid for purchasing gift cards, subscriptions, pre-orders, value packs, VIP memberships, or items that ship directly from manufacturers. Discounts cannot be applied to previous purchases. Valid for one use per customer only. Other exclusions may apply.


CASCADE YARNS
DISTRIBUTOR OF FINE YARN
Heritage
Silk
85% Superwash Merino Wool
15% Mulberry Silk
Simple
Elegance
Orange Crush Shawl
By Allison Harding
FREE Pattern DK265
www.cascadeyarns.com