

7 NEEDLEWORK PROJECTS *from Timeless Literature*

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KNIT A HAT Inspired by Sansa

A Character in
George R.R. Martin's
Best Seller *p. 30*

WHAT DID NATHANIEL HAWTHORNE KNIT? *p. 34*

Socks, Séances, & Sherlock Holmes

*Plus—
2015 Pincushion
Contest Winners!*



Get the Kit!

Make Treva's Boots for
a special baby from
Jan Brett's Book
Trouble with Trolls *p. 2*



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Volume XXIII Number 5



50



20



46



24

GET
THE KIT!

See page 2.



43

Departments

2 Notions

Letter from the editor

60 Abbreviations and Techniques

Definitions

64 Calendar

Upcoming events

Columns

4 Tapestry

The new and the noteworthy

6 The Last Word

Books of interest

8 *PieceWork* Pincushion Contest 2015 Winners

16 *Stitching with Paint: Inside the World of Jan Brett*

Kathy Augustine

20 *For a Special Baby: Treva's Boots to Knit, Felt, and Embroider*

Kathy Augustine

24 *Little Red's Infinity Hood to Crochet*

Brenda K. B. Anderson

30 *A Hat Inspired by Sansa to Knit*

Katrina King

34 *Nathaniel Hawthorne and Knitting*

Mimi Seyferth

37 *House of the Seven Gables Socks to Knit*

Mimi Seyferth

40 *Hester: Speculation, Knitting, and Women's Independence*

Carol Huebscher Rhoades

43 *Beaufoy Socks for Independent Women to Knit*

Carol Huebscher Rhoades

46 *Socks, Séances, and Sherlock Holmes*

Donna Druchunas

48 *Journey Thorough Time: Socks Inspired by *Outlander* to Knit*

Heatherly Walker

50 *Medallion Russian Shawl to Knit*

Inna Voltchkova

54 *Needlework on Stage: Venetian Lace in Carlo Goldoni's Plays*

Isabella Campagnol

57 *The Hatfield-McCoy Feud Reimagined*

Mary Polityka Bush

Visit NeedleworkTraditions.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!

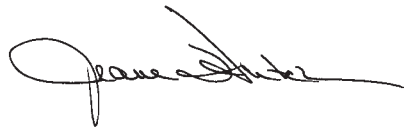
Our September/October literary-inspired issue is here! As most of you know, this issue always resonates with me—I am a voracious reader and eager to discover new titles for my ever-growing book-wish list. This issue has provided many.

We start off with Kathy Augustine’s “Stitching with Paint: Inside the World of Jan Brett.” Jan Brett writes and illustrates delightful books for children of all ages; each is permeated with folklore and folk costume and each is mesmerizing. I can’t tell you how many hours I’ve spent poring over the details in the illustrations in many of her classics, including *Trouble with Trolls*, which is featured here. I’m looking forward to doing the same when her latest book, *The Turnip*, is published in November.

Mimi Seyferth uncovered fascinating information about beloved American author Nathaniel Hawthorne: “When most people think of [Nathaniel Hawthorne] and needlework, their minds turn to his novel *The Scarlet Letter* (1850) and the intricately embroidered scarlet letter A worn by the skilled seamstress Hester Prynne as a symbol of her adultery. But it is a little known fact that, while convalescing from a foot injury suffered when he was nine years old, Hawthorne knitted a pair of stockings for the cat who then reigned in his family’s household.” How delicious is that?? And there’s more—references to knitting are a constant thread in many of Hawthorne’s works.

You’ll also find Arthur Conan Doyle’s socks, Margaret Oliphant’s *Hester: A Story of Contemporary Life* written in 1883, the role of bobbin lace in Italian Carlo Goldoni’s eighteenth-century plays, and “The Hatfield-McCoy Feud Reimagined.” However, we haven’t just looked to the past for our “Needlework in Literature” examples. Two of our contributors drew their inspiration from current popular fiction: Diana Gabaldon’s *Outlander* and George R.R. Martin’s *A Song of Ice and Fire* series.

And the results are in! We are very pleased to announce the winners of the *PieceWork* Pincushion Contest 2015. First-place category winners are Elizabeth Bertuccio, Beading; Cynthia Hardesty, Needlework; June Hariprashad, Knit/Crochet; Jane Kimberley, Lacemaking/Tatting; and Judith Wong, Quilting. Honorable Mention winners are Katherine Augustine, Dawn Borrer, Martha Ess, Ana M. Garcia, Jayna James, Naomi Mela, Sophia Schumacher, Nancy Spies, Janet Wade, and Tamara Webb. See their amazing work, beginning on page 8.




KIT AVAILABLE!

*Make Treva’s Boots for a special baby with our kit, which includes the Queensland and Heathway Wool yarns needed to knit, felt, and embroider the boots, along with a copy of Jan Brett’s *Trouble with Trolls*!*

Visit bit.ly/pw-treva-boots-kit.

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Welcome to Our *New* Needlework Community

The new site is for all things needlework and all things *PieceWork*! Here you'll find:

- free projects and articles
- a link to our blogs
- the *PieceWork* index
- the current issue's Calendar
- recommended books
- a preview of the current issue
- and many helpful links

Celebrate needlework!



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Tapestry



Embroidery Master

Embroideries by Mical Aloni from her new series, “Fragile: Sparks of a Dream,” were selected to be exhibited at the Smithsonian National Building Museum in Washington, D.C., in late April 2015. Aloni, a self-taught artist originally from Israel, utilizes the layering of closely matched threads to create pieces that resemble a painting more than a traditional work of embroidery. To view more of her work: www.micalaloni.com.



The Day the Anemone Raised Her Head by Mical Aloni. Embroidered.
Image courtesy of Griffin and Associates.

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The Last Word



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

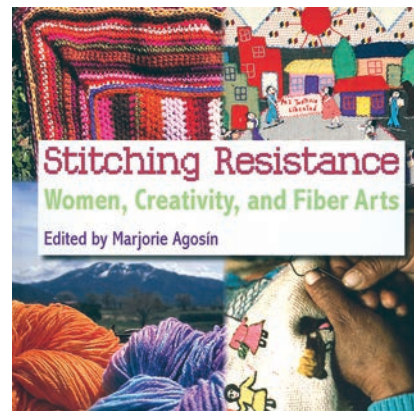
—Editor



Crochet So Lovely:
21 Carefree Lace Designs
Fort Collins, Colorado: Interweave,
2014. Softbound, 135 pages,
\$24.99. ISBN: 978-1-62033-689-2.
Visit bit.ly/crochet-so-lovely for
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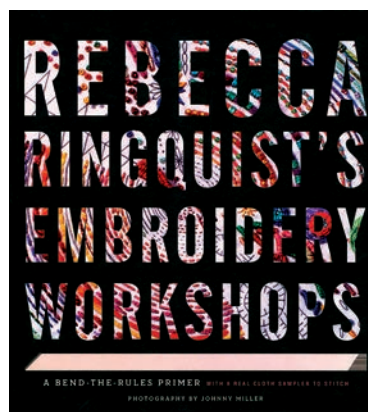
Knitting: Fashion, Industry, Craft
London: V&A Publishing, 2012. Hard-
bound, 240 pages, \$60. ISBN: 978-1-851-
77559-0. Visit [bit.ly/knitting-fashion-
industry-craft](http://bit.ly/knitting-fashion-industry-craft) for more information.



Stitching Resistance:
Women, Creativity, and Fiber Art
Turnbridge Wells, Kent, England: Solis
Press, 2014. Softbound, 232 pages, \$60.
ISBN: 978-1-907947-90-2.



Custom Socks:
Knit to Fit Your Feet
Fort Collins, Colorado: Interweave,
2015. Softbound, 192 pages,
\$27.99. ISBN: 978-1-62033-775-2.
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Rebecca Ringquist's
Embroidery Workshops:
A Bend-the-Rules Primer
New York: STC Craft, 2015.
Hardbound, 160 pages, \$29.95.
ISBN: 978-1-61769-141-6.
Visit [bit.ly/rebecca-ringquist-
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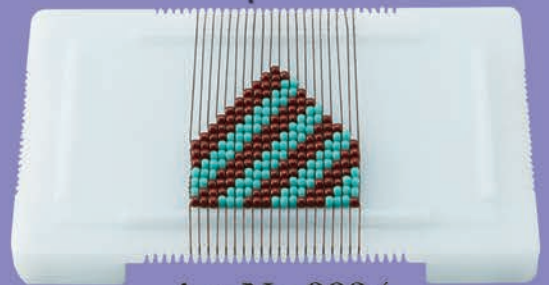
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PIECEWORK

MAGAZINE PRESENTS

Pincushion Contest 2015 *Winners*

Once again, our sincere thanks to each person who entered this contest. As with past *PieceWork* contests, your creativity and your technical expertise wowed our panel of judges.

We used the blind-judging format—each entry was assigned a number, and all references to names were eliminated before judging. Our judges relayed that with so many worthy entries, the process was difficult—but so rewarding.

Each of the First-Place category winners will

receive \$250 in products from our generous sponsors. The Honorable Mention entries will receive a two-year subscription to *PieceWork*; Semifinalists will receive a one-year subscription.

Congratulations to our winners. They created pincushions extraordinaire!

To our sponsors—Clover Needlecraft, Skacel/Addi, Handy Hands, and Colonial Needle: The contest would not have been possible without you. Thank you so much for your support.

—Editor

First Place, Beading

Sponsored by Clover Needlecraft (www.clover-usa.com)



1 ELIZABETH BERTUCCIO
Monarch Feeding on Milkweed

Half-circle milkweed: bead embroidery.
Stem: peyote stitch. Butterfly: loom beadwork. Legs: wires with beads. Leaf: embroidered felt. Antennae: thread.

Detail of the milkweed.



All photographs by Joe Coca.

— continued on page 10

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Knitting / Crochet Category

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Slated to *kick off* with the beginning of the professional football season, the **Scoreboard KAL** will allow fans to capture their favorite team’s season, yielding a stunning piece of hand-knitted sports history.

There will be exciting prize opportunities for participating knitters, along with bragging rights for those whose teams dominate the field. And remember, the upcoming KAL is not just for diehard fans. It’s also an opportunity to spend some extra time with those special fans in your life!

For a full overview with KAL dates and details, visit

WWW.SCOREBOARDKAL.COM

First Place, Knit/Crochet

Sponsored by Skacel/Addi (www.skacelknitting.com)



1 JUNE
HARIPRASHAD
Waiting in Anticipation



The back of
Bunny's chair.

Knitted. "Bunny is sitting in a comfy chair surrounded by his favorite things, waiting . . ."



First Place, Lacemaking/Tatting

Sponsored by Handy Hands (www.hhtatting.com)



1 JANE
KIMBERLEY
Chelle's Cottage



The back of
the cottage.

Needle-felted base; size 80 cotton thread used for the tatting. Roof: rectangular rows of tatted double stitches. Chimney side: tatted ivy. Other sides: tatted flowers. A tatted wreath decorates the door.



— continued on page 12

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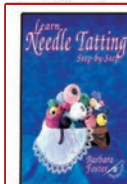
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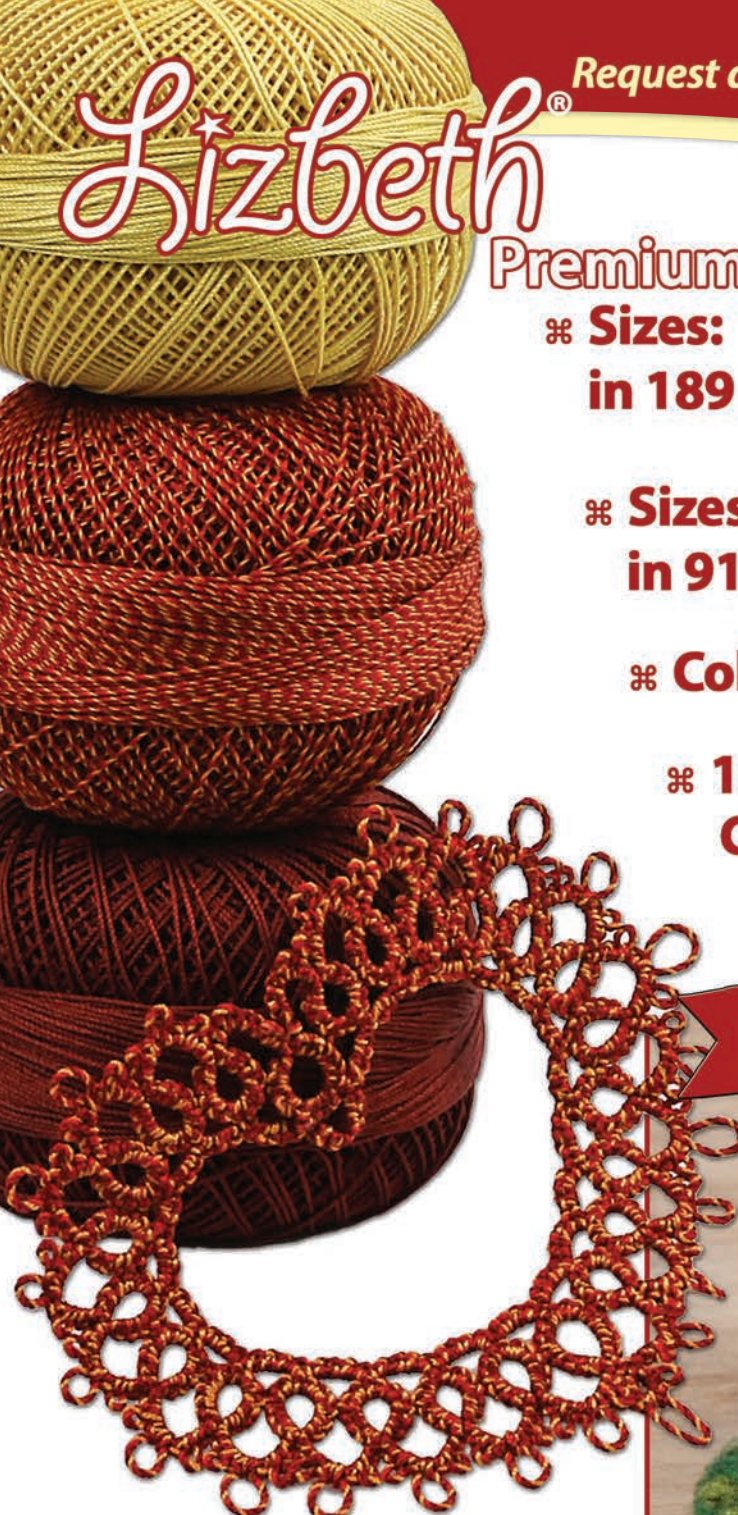
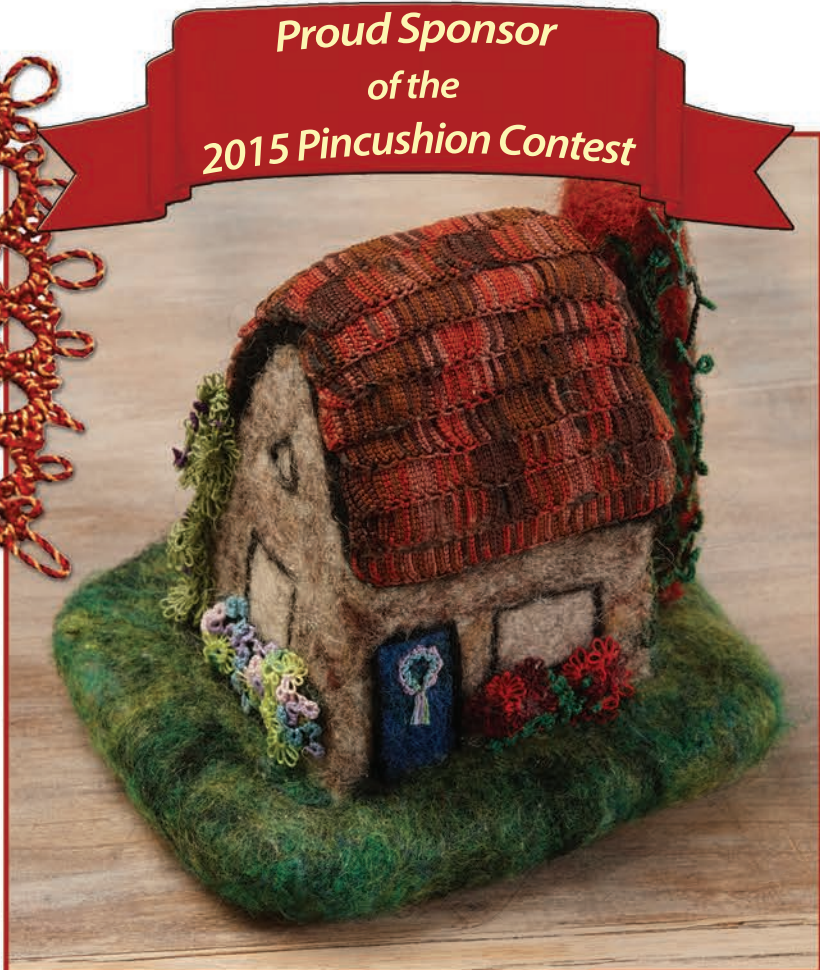


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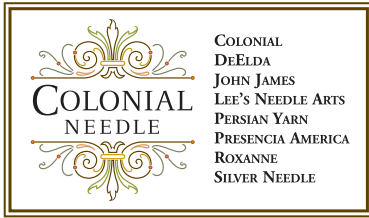
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1 CYNTHIA HARDESTY
Sew & Stow



First Place, Quilting

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1 JUDITH WONG
Sheep's in the Orchard



— continued on page 14

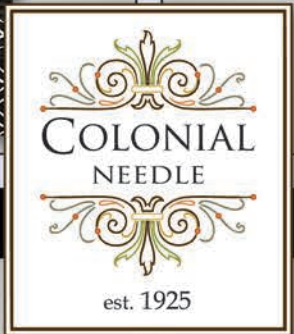
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Honorable Mentions

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Clockwise from far left: *Eleanor Elephant* by Katherine Augustine (Embroidery), *My Treadle Machine* by Naomi Mela (Crochet and Shuttle Tatting), *Hapsburg Lace Roll* by Janet Wade (Embroidery), *A Mischief of Mice* by Nancy Spies (Cross-Stitch), *Bunny* by Jayna James (Embroidery), *Victorian Fantasy* by Sophia Schumacher (Crochet), *Bobbin Lace Delight* by Dawn Borrer (Torchon Bobbin Lace), *Pink Flower* by Ana M. Garcia (Beading), *Lucky Seven* by Martha Ess (Shuttle Tatting), and *Cherry Blossoms in Washington, D.C.* by Tamara Webb (Shuttle Tatting)

Semifinalists

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PIECEWORK

Judy Anderson, *Tranquility*; Dawn Borrer, *Tudor-Style Biscornu*; Cheryl Finley, *CupCake*; Lisa Hoelsing, *Ribbon Flower*; Jeannine Kenneson, *Welcome Spring*; Nancy Sheehan-Melzack, *Cozy Cottage*; and Elizabeth Thompson, *Pastoral Ort Can*

Bonus: Coming Soon! *PieceWork* Pincushion eBook

Our judges also selected five of the entries for a new *PieceWork* eBook! *PieceWork Presents Pincushions 2015* will contain complete instructions for making these five amazing pincushions. The eBook will be available at interweavestore.com in December; visit bit.ly/piecework-pincushions-to-make.



These five pincushion entries were selected for our forthcoming *PieceWork Presents Pincushions 2015* eBook. Clockwise from far left: *Sheep's in the Orchard* by Judith Wong, *A Mischief of Mice* by Nancy Spies, *Victorian Fantasy* by Sophia Schumacher, *Cherry Blossoms in Washington, D.C.* by Tamara Webb, and *Pink Flower* by Ana M. Garcia.

NEW

Clover



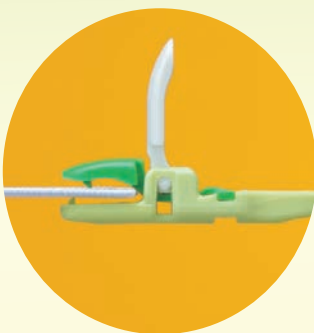
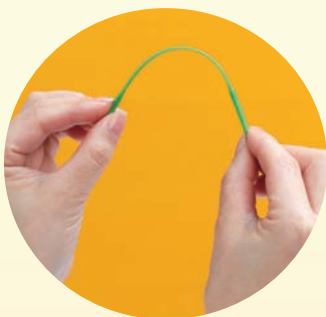
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by Joan Hawley



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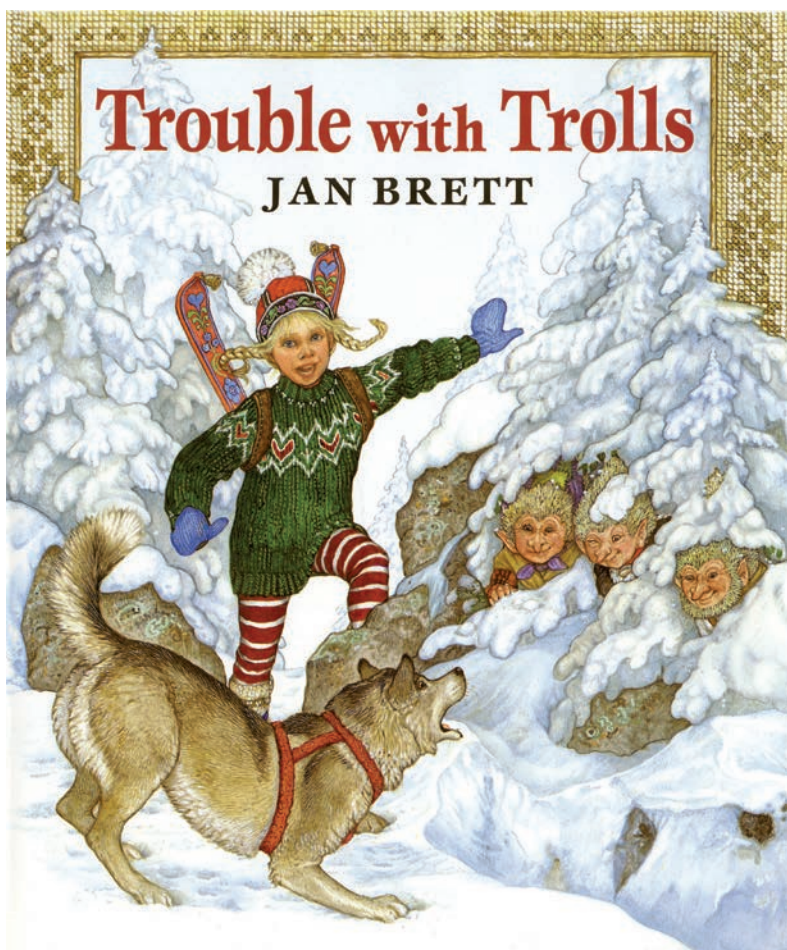
Note from Joan Hawley

"The Iron Shine Cleaning Pen allows you to control the clean – see what you are doing, clean the whole iron or spot clean, safely work with the iron off. Safe for metal or coated soleplates, good for multiple cleanings."

Stitching with Paint

Inside the World of Jan Brett

KATHY AUGUSTINE



The cover of Jan Brett's book *Trouble with Trolls* (New York: G.P. Putnam's Sons Books for Young Readers, 1992). This book is representative of Jan Brett's exquisitely detailed illustrations.

All images courtesy of Penguin Random House.

Throughout her books, Jan's admiration of textiles is strikingly evident in the details of her illustrations. Every knit stitch and embroidered motif is clearly depicted.

If it is true that a picture is worth a thousand words, then Jan Brett has “written” thousands of words beyond the story texts in her children's books. She has more than three dozen children's picture books to her name, and her exquisitely detailed illustrations draw the reader deeply into the stories. Her books are set in different places and cultures around the world, and they introduce textiles and other crafts through the illustrations of the tale and through the pages' borders. One border might show exquisite knitting motifs, another beadwork, and a third decorative rope. Patterns, designs, and colors abound; they become part of the world each book creates.

During a telephone interview earlier this year, Jan discussed many aspects of her work. Inspiration for a story can arise from any source, she said, and just like a shooting star, it can appear at any time. Encounters with new people, traveling, or even a high-sugar pancake breakfast may plant a seed for a future project. After Jan has formulated her plan and has devised an intriguing plot twist to solve a problem, the story can begin to become a book.

It will take a year-long work cycle to develop the concept into a final manuscript. The first step in the journey is the creation of a book dummy: a mock-up that is about half the size of the finished book. For the mock-up, Jan develops the layout of her story with sketches. After meeting with her editor and executing various revisions, the next and most magical step—creating the illustrations—begins. The artwork, done in watercolor and gouache at the same size as the finished book page, is extremely labor-intensive. A ¼-inch (6-mm) square may take up to an hour to complete, and finishing a page may require a week of steady work. But it is this part of



Left: Pages 6 and 7 from *Trouble with Trolls*. Notice the cross-stitched border and the exquisite detail in the underground troll household.

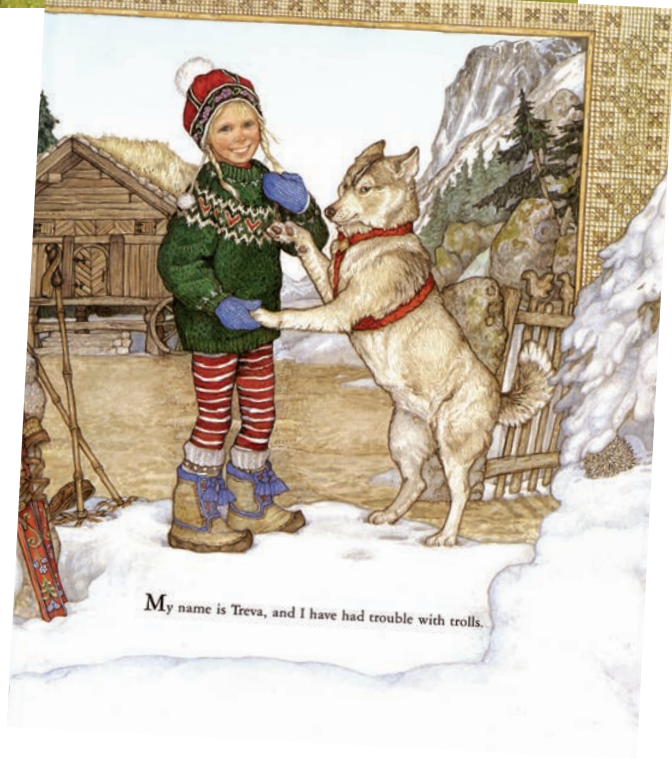
Below: Page 3 from *Trouble with Trolls*, showing Treva and her beloved Tuffi. Kathy Augustine re-created a miniature version of Treva's boots for the project that follows this article.

the creative process Jan likens to the meditative and repetitive qualities of knitting and needlework (she has knitted since she learned as a child), and she finds it easy to get lost in her work.

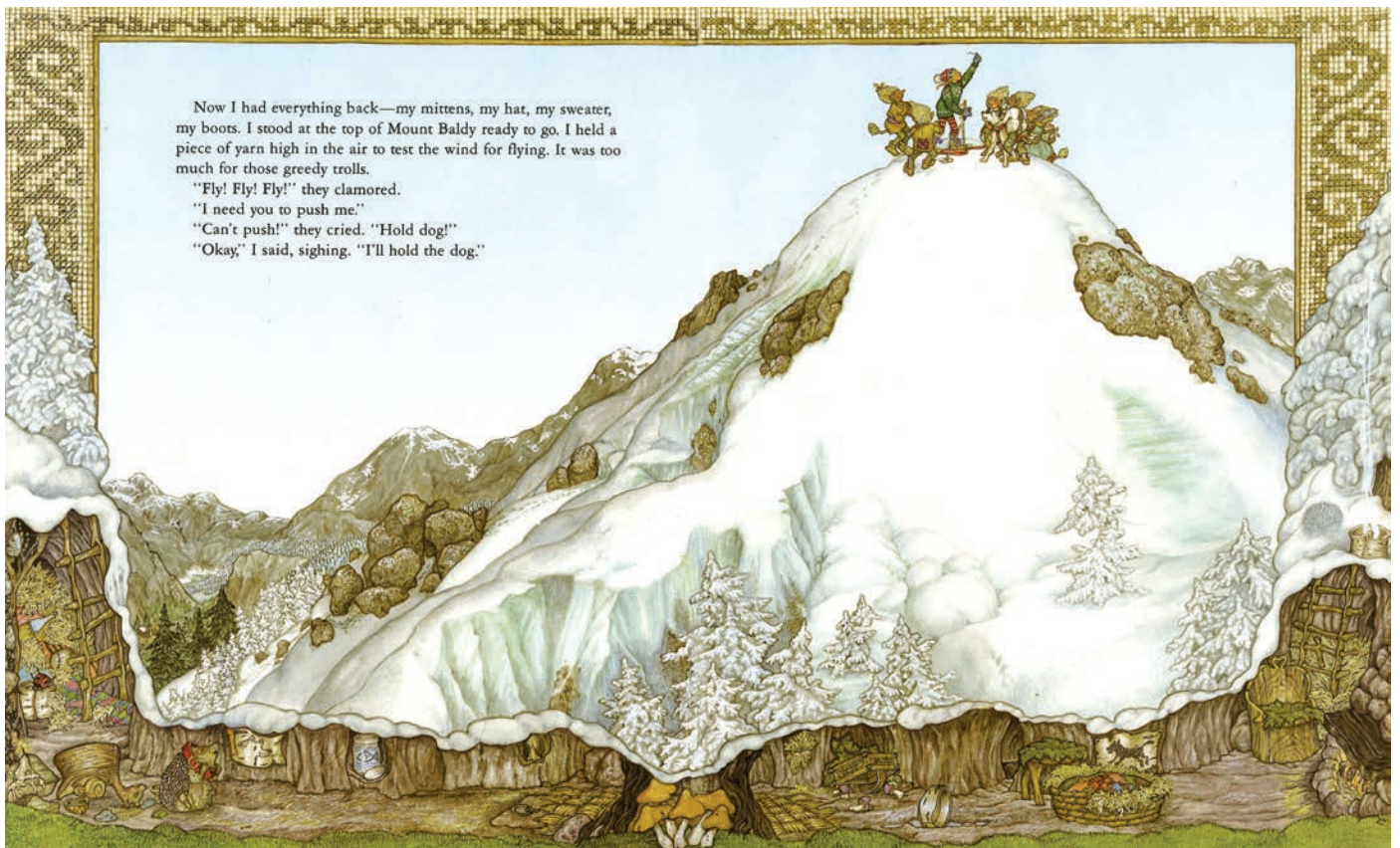
Jan envisions an abundance of possible scenes for her stories, describing herself as a “person who puts down ideas, then has to subtract or edit.” Often her books have more than one tale being told concurrently. Her intricate sidebar illustrations add depth to the main plot and may even provide a glimpse into upcoming events. “I have been so inspired over the years by the beautiful traditional folk work, embroidery, and fabric arts,” she says. She uses the sidebars and page borders to reflect her inspiration and admiration.

Jan further explained the motivation behind her style, “It is amazing to me how observant children are and how much they take in of the world around them. My wish and my hope is that when children see [the detailed colors and designs of a culture], it will permeate their frame of reference, will soak into them. I feel this is the way humans learn—visually. And the next step [will be] that they will create something beautiful as well.” And for more than twenty-five years, these special details that Jan employs in her storytelling have not gone unnoticed.

Always striving for an accurate portrayal of a region and its history, Jan has toured extensively



to research her stories. For *Cinders, a Chicken Cinderella*, and her newest book, *The Turnip*, she visited the Museum of Ethnography in St. Petersburg, Russia. As Jan notes, “In every culture, there are people who want to sit down and create something beautiful, to adorn themselves and their tools. That impulse is so human, and it is something



Now I had everything back—my mittens, my hat, my sweater, my boots. I stood at the top of Mount Baldy ready to go. I held a piece of yarn high in the air to test the wind for flying. It was too much for those greedy trolls.
 "Fly! Fly! Fly!" they clamored.
 "I need you to push me."
 "Can't push!" they cried. "Hold dog!"
 "Okay," I said, sighing. "I'll hold the dog."

Pages 28 and 29 from *Trouble with Trolls*, showing Treva outwitting the trolls on top of Mt. Baldy.

More about Jan Brett

When Jan Brett is not on the road, she loves baking whole-grain bread laden with cranberries, lingonberries, and chopped walnuts. She is also an avid runner and has competed in the Boston marathon about a dozen times. Her regular three-hour neighborhood runs often help her clear her thoughts and resolve any story challenges. Weekly, Jan attends concerts at Symphony Hall, where her husband, Joe Hearne, is a bassist in the Boston Symphony Orchestra. She has five grandchildren, two of whom live in Okinawa, Japan, with her daughter and son-in-law, who are both Marines.

that draws us together, a touchstone of our humanity. Even in remote places, people find the time and extra energy to create a wealth of work in beautiful embroidered things [that when not in use for special occasions] are packed away in cedar chests. The printed cloth fabrics of the garments [in the museum] are lovely and each one, with its trim and embroidery seems a work of art." Besides exploring museums and local sights, it is not unusual for Jan

to bring home a suitcase of books filled with inspirational images for later reference.

Color plays a huge role in Jan's illustrations. In describing *The Turnip*, she notes, "One of my biggest influences for this book are the remarkable colors of a certain variety of turnip that features violet at the top that contrasts wonderfully with the green tops and then fades to ivory, which then darkens to amber gold." Along with the brilliant colors and folkloric patterns of the traditional Russian clothing that her characters wear, this palette creates remarkable images. As Jan sums up, "Mother nature sends us the most imaginative and inspiring gifts when it comes to creative color choices."

In her many illustrations, Jan's intense love of nature is evident. From her outdoor scenes to her stunning portrayal of animal characters, her keen observations translate into her illustrations. She marvels at the vast array of colored plumage of the woodpeckers, blue jays, cardinals, sparrows, and even chickens. Her story about a snowshoe rabbit in *The Animal's Santa* prompted the adoption of a domesticated bunny (half dwarf, half Dutch), whom

The Wonderful World of Jan Brett

she named Little Snowshoe and took on her book-signing bus tour.

Jan and her husband share their Massachusetts property with a large extended family of chickens. Her foray into raising chickens began about fifteen years ago when she needed a tame model for the illustrations in her book *Hedgie's Surprise*. Often found at poultry shows, Jan now keeps Polish Bantams, Silkies, Phoenix Largefowl, and Dutch Bantams. After pairing birds on Valentine's Day, she is then faced with the challenge of selecting a theme for more than seventy-five chicks' names. This year's bunch has been named after Alice Starmore's Hebridean yarn colors—Driftwood, Kelpie, and so on.

Throughout her books, Jan's admiration of textiles is strikingly evident in the details of her illustrations. Every knit stitch and embroidered motif is clearly depicted. In addition to drawing and painting, Jan explores other creative pursuits as time allows. Often, she relaxes with fiber. She is currently knitting an Alice Starmore Fair Isle cardigan with the golden yellow and mauve colors reminiscent of *The Turnip*. She has drawn and stitched the needlepoint designs on her dining room chairs and is presently planning a three-panel decorative screen with great blue herons. Her Russian punch-needle embroidery patterns embellish special garments in her wardrobe. But because she needs to meet deadlines, her handwork is usually relegated to airports, waiting rooms, and car rides.

When asked whether she has created any of the projects that she has drawn in her books, Jan replied, "I do sometimes look at things and say, oh, I should make that for myself . . . [but] once they are in the book, they are done. I'm always looking at the future, looking on to the next thing. I think all artists are like that."

Sometimes, Jan's personal memories will be reflected in her stories. In her book *Trouble with Trolls*, the heroine, Treva, cleverly outwits some trolls. These trolls, who are mischievous, reckless, and a little wild, are amusing adversaries. Having never faced any actual trolls, Jan based this story on her experience of learning to ski on Sugarloaf Mountain when she was six years old. This book's rich illustrations, including the painted cross-stitch borders that frame the action on each page, are born from Jan's travels throughout Norway and her tour of the Norsk Folkemuseum in Oslo. (A project based on Treva's boots follows this article.)

The following selected chronological list of Jan's books, which includes the setting and year of publication, highlights the many cultures her stories celebrate. All of the books were published by G.P. Putnam's Sons Books for Young Readers, an imprint of Penguin Random House. Follow Jan on her website (www.janbrett.com); among scores of activities, a complete list of her books, and news, her *Hedge a Gram*, a monthly newsletter detailing her activities, is available there.

The Animals' Santa (Northern Canada), 2014.

Cinders, a Chicken Cinderella (Russia), 2013.

Mossy (Hingham, Massachusetts), 2012.

Home for Christmas (Sweden), 2011.

The 3 Little Dassies (Namibia, Africa), 2010.

Gingerbread Friends (Switzerland), 2008.

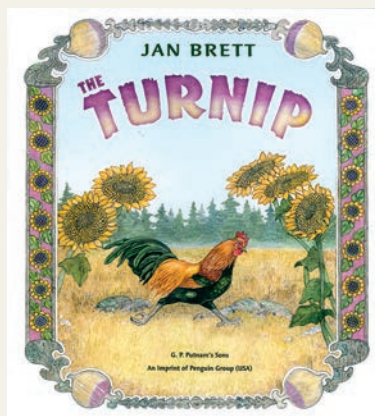
Hedgie's Surprise (Denmark), 2000.

The Hat (Denmark), 1997.

Trouble with Trolls (Norway), 1992.

The Wild Christmas Reindeer (Norway), 1990.

The Mitten (Ukraine), 1989.



Jan Brett's latest book, *The Turnip*, will be published by G.P. Putnam's Sons Books for Young Readers on November 3, 2015. Set in Russia, *The Turnip* follows the adventures of a badger family and its friends. *The Turnip* will be available in the Interweave Store in November; visit bit.ly/the-turnip; *Trouble with Trolls* is available now; visit bit.ly/trouble-with-trolls.

Jan has created an enchanting world of imagination and discovery for her readers. These beautifully illustrated stories have stood the test of time and have become treasured pieces in children's literature. ❖

KATHY AUGUSTINE has been a longtime fan of Jan Brett's work. Jan's books were incorporated into the home-school curriculum for both her daughters, and they became beloved favorites. Kathy lives with her family in Palmerton, Pennsylvania, where she spins, knits, weaves, and dyes alongside her dog and three cats.

◁ *A companion project follows* ▷

For a Special Baby

Treva's Boots to Knit, Felt, and Embroider

KATHY AUGUSTINE

◀ *Inspired by the preceding article* ▶



Kathy Augustine re-created the boots worn by Treva in Jan Brett's story *Trouble with Trolls* (New York: G.P. Putnam's Sons Books for Young Readers, 1992) in miniature. Baby is going to love and treasure these adorable boots.

Published in 1992, Jan Brett's story *Trouble with Trolls* (New York: G.P. Putnam's Sons Books for Young Readers) remains a favorite among her readers. The skillfully illustrated thirty-two-page picture book tells the story of a resourceful character on an exciting adventure.

While climbing Mt. Baldy, the heroine, Treva, encounters a group of mischievous trolls who attempt to steal her dog, Tuffi. With clever determination, she manages to outwit them. The story is set in the beautiful Norwegian winter countryside, and Jan's meticulous drawings depict not only the splendor of the landscape but also aspects of traditional folk styles. Details within her illustrations play an integral role in the telling of the story.

My re-creation of Treva's boots pays homage to Jan's feisty heroine. Knitted in the round with double-pointed needles, the resulting fabric is then wet-felted



KIT AVAILABLE!

Make a miniature version of Treva's Boots with our kit, which includes the Queensland and Heathway Wool yarns needed to knit, felt, and embroider the boots, along with a copy of Jan Brett's *Trouble with Trolls*! Visit bit.ly/pw-treva-boots-kit.

and embroidered. Bring Treva's spunkiness into your home by making the pair for a special newborn, an 18-inch (45.5-cm) doll, or to decorate a holiday tree.

MATERIALS

- ◆ Queensland Llama Lace Melange Naturals, 100% llama yarn, fingering weight, 420 yards (384.0 m)/100 gram (3.5 oz) skein, 1 skein of #105 Cappuccino; www.knittingfever.com
- ◆ Needles, set of double pointed size 6 (4 mm)
- ◆ Stitch holder

- ♦ Tapestry needle
- ♦ John James Needle, chenille size 20; www.colonialneedle.com
- ♦ Ultrasuede or fabric of choice, 1 piece 5 x 6 inches (12.7 x 15.2 cm), for boot soles, color to match Queensland yarn
- ♦ Heathway Wool, 100% merino crewel wool yarn, 10 yards (9.1 m)/hank, 4 hanks of #216 Lapis (medium), 2 hanks of #213 Lapis (light), 1 hank each of #127 Laurel Green, #424 Dusky Rose (medium), and #428 Dusky Rose (dark); www.tristanbrooks.com

Finished size: 6¼ inches (15.9 cm), leg circumference; 1½ inches (4.8 cm), interior boot diameter; 3 inches (7.6 cm), height; 3⅝ inches (8.6 cm), foot length; 2½ inches (6.3 cm) wide and 4 inches (10.2 cm) long, boot sole

Gauge: 5½ sts and 7 rows = 1 inch (2.5 cm) with 2 strands of yarn held tog; gauge is not critical since boots will be felted

INSTRUCTIONS

Notes: See page 60 for Abbreviations and Techniques. Work boot with two strands of yarn held together throughout.

Knitting

Boot

With 2 strands of yarn held tog, CO 40 sts. Join to work in the rnd. K 23 rnds.

Shape heel,

Heel is worked on 1st 20 sts of rnd. Place last 20 sts of rnd on holder for instep.

Row 1 (RS): K19, turn.

Row 2 (WS): Yo, p18, turn.

Row 3: Yo, k17, turn.

Row 4: Yo, p16, turn.

Row 5: Yo, k15, turn.

Row 6: Yo, p14, turn.

Row 7: Yo, k13, turn.

Row 8: Yo, p12, turn.

Row 9: Yo, k11, turn.

Row 10: Yo, p10, turn.

Turn heel,

Row 1 (RS): Yo, k10, k2tog (yo tog with next st), turn.

Row 2 (WS): Yo, p11, p2tog (yo tog with next st), turn.

Row 3: Yo, k12, k3tog (2 yo tog with next st), turn.

Row 4: Yo, p13, p3tog (2 yo tog with next st), turn.

Row 5: Yo, k14, k3tog, turn.

Row 6: Yo, p15, p3tog, turn.

Row 7: Yo, k16, k3tog, turn.

Row 8: Yo, p17, p3tog, turn.

Row 9: Yo, k18, k3tog, turn.

Row 10: Yo, p19, p3tog, turn.

Row 11: K19, k2tog—20 sts.

Next Rnd: K 20 instep sts from holder—40 sts, 20 each for sole and instep.

K 10 rnds.

Shape toe,

Dec Rnd: K1, ssk, k to last 3 sts of sole, k2tog, k2, ssk, k to last 3 sts of instep, k2tog, k1—4 sts dec'd.

Next Rnd: K.

Rep last 2 rnds 4 more times—20 sts rem.

Rnd 10: K.

Divide sts evenly onto 2 needles and align sts.

Using the 3-needle method, BO all sts. Weave in loose ends.

Felting

Felt boots by hand with hot water, suds, and friction, shrinking to finished boot measurements; refer to finished measurements for sizing. Pay particular attention to shaping the felted boot across the instep. Be patient, this process requires about ½ hour per boot. Allow to dry thoroughly.

Boot Sole

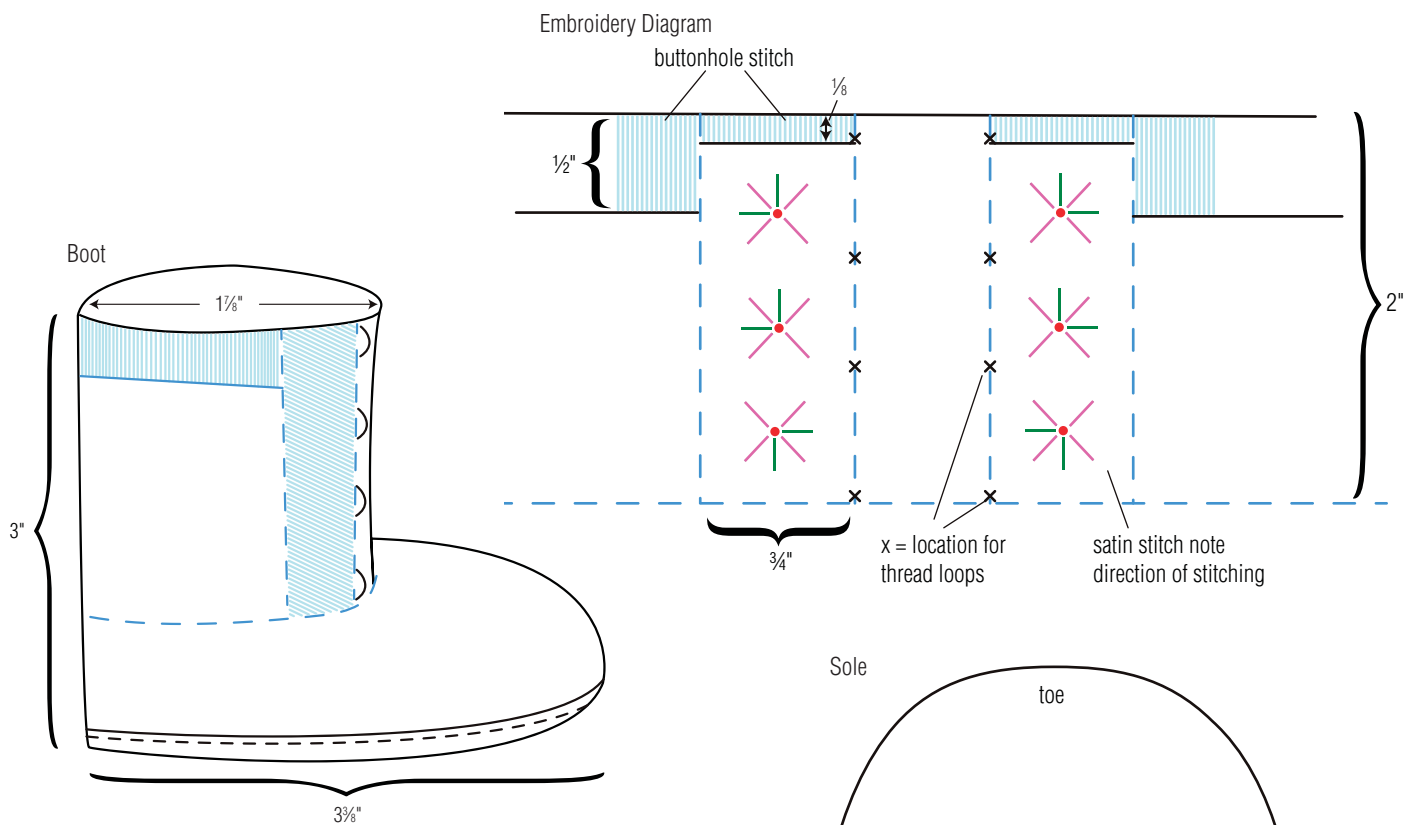
Using the pattern, cut 2 pieces from the fabric. Center the felted boot on the sole. Using backstitch and 1 strand of Queensland yarn, stitch the sole to the boot ⅛ inch (3 mm) from raw edge of the fabric.

Embroidery

Note: Work all embroidery with Heathway Wool. Following the diagram, measure and determine landmarks: Locate center front of top edge of boot, mark with a pin. Measure ⅜ inch (9 mm) on either side



Detail of Treva's Boots, showing the embroidery, laces, and tassels.



of center front and mark. Measure another $\frac{3}{4}$ inch (1.9 cm) along top edge on both sides and mark. Measure 2 inches (5.1 cm) from top edge of boot and mark. (*Hint:* This line can be marked using the edge of a piece of masking tape).

Using stem/outline stitch and 2 strands of Lapis #216, stitch boundary lines. *Note:* The boundary lines for the two embroidery panels have now been established.

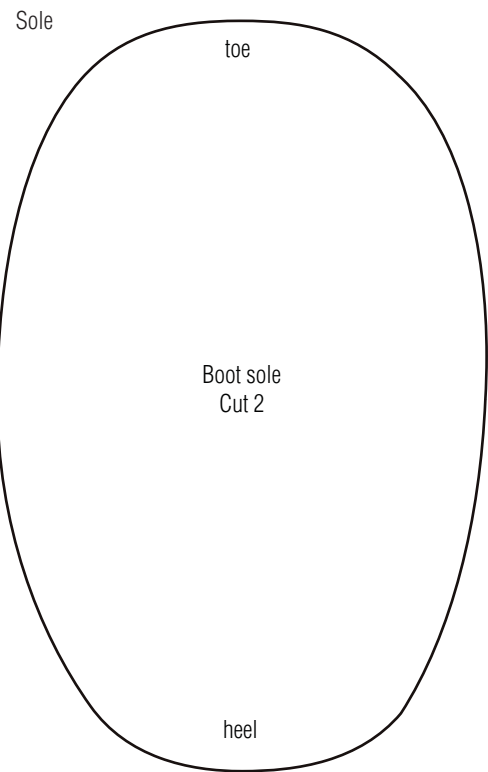
Embroider the top edge of boot, using 2 strands of Lapis #216 and a closely spaced buttonhole stitch that is $\frac{1}{2}$ inch (1.3 cm) deep and circles the top edge from panel to panel. Inside each panel, embroider the top edge, using 2 strands Lapis #216 and a closely spaced buttonhole stitch that is $\frac{1}{8}$ inch (3 mm) deep. This will leave $\frac{3}{4}$ inch (1.9 cm) bare along the top edge of the center front of the boot. Using 2 strands Lapis #213 and satin stitch, embroider the background of the panel, aligning stitches in a diagonal direction, following the diagram.

Using 2 strands of Dusky Rose #424 and lazy daisy stitch, embroider the flowers according to diagram. Using a single strand of Dusky Rose #428, work the flower centers with French knots. Using 1 strand of Laurel Green #127 and lazy daisy stitch, embroider the leaves, following the diagram for placement.

Finishing

Lacing Loops

Using 2 strands of Queensland yarn, stitch a loop about $\frac{1}{4}$ inch (6 mm) wide and $\frac{1}{4}$ inch (6 mm) deep, centering the loop as indicated on the diagram. Using Queensland yarn, cover the yarn loop with buttonhole stitches.



Pattern may be photocopied for personal use.

Tassels

Using Heathway Wool Lapis #216, wrap wool 20 times around a $\frac{1}{8}$ -inch (3.5-cm) form. Create tassel head and cut open bottom edge. Repeat for a total of 4 tassels.

Laces

Make a twisted cord using Heathway Wool Lapis #216. Measure 60 inches (152.4 cm) of wool, fold in half and twist tightly, fold in half again, allowing the wool to twist back on itself. Secure cut end so cord will not unravel. Insert lace through the loops. Sew tassels to the ends of the cord.

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Little Red's Infinity Hood to Crochet

BRENDA K. B. ANDERSON



Photograph by Joe Hancock.

We excerpted this stunning hood from Brenda K. B. Anderson's *Crochet Ever After: 18 Crochet Projects Inspired by Classic Fairy Tales* (Fort Collins, Colorado: Interweave, 2015).

—Editor

When you're traveling through the woods with a basket of goodies in your hands, you don't want to fuss with a long scarf (which will certainly slip off your shoulder and get caught in the thicket) or hat (which could be snatched away on the wind). The attached infinity scarf keeps this enchanting hood in place. You can even wear the hood down if you get overheated while being chased around the forest by wolves.

MATERIALS

- ◆ Yarn, fingering weight (#1 Super Fine). Shown here: Plymouth Alpaca Prima, 100% superfine alpaca yarn, 363 yards (331.9 m)/100 gram (3.5 oz) skein, 6 skeins of #620; www.plymouthyarn.com
Note that yarn is held doubled for Moss Stitch section of hood.
- ◆ Crochet hooks, Size C/2 (2.75 mm) and G/6 (4 mm) or size needed to obtain gauge
- ◆ Stitch markers
- ◆ Yarn needle

Finished size: One size fits most; hood measures about 15½ inches (39.4 cm) tall and 11 inches (27.9 cm) deep, including the cabled bands; the infinity scarf section of the hood measures about 54½ inches (138.4 cm) around

Gauge: With larger hook and 2 strands held together as one, 18 sts and 24 rows in Moss Stitch = 4 inches (10.2 cm). With smaller hook and 1 strand of yarn, 18 rnds of cable pattern = a tube that measures 3½ inches (8.9 cm) tall and about 2½ inches (6.3 cm); 18 rnds of Double Cable pattern = a tube that measures 3½ inches (8.9 cm) tall and 4½ inches (11.3) wide.

CONSTRUCTION PLAN

Cable sections are worked in the round to form a tube. Double Cable Section has 4 repeats of the cable pattern, whereas the Single Cables sections have only 2 repeats of the cable pattern. Double Cable Section is worked first and then divided to work each Single Cable section separately. To work the Moss Stitch section of the hood, you will begin by working the first row into the side edge of the Longer Single Cable section. After Moss Stitch section is complete, you will attach the bottom edge of this section to the side edge of the Shorter Single Cable section. The beginning round of the Double Cable is then stitched to the last round of each of the Single Cable sections.

STITCH GUIDE

esc (extended single crochet)—insert hook in next stitch, yarn over and pull up loop, yarn over and pull through just one loop, yarn over and pull through two loops on hook

FPdc (Front Post double crochet)—yarn over, insert hook from front to back to front again around the post of next stitch, yarn over, pull yarn through stitch, [yarn over, pull yarn through two loops on hook] twice

FPtr (Front Post treble crochet)—yarn over (twice), insert hook from front to back to front again around the post of next stitch, yarn over, pull yarn through stitch, [yarn over and pull through two loops on hook] three times

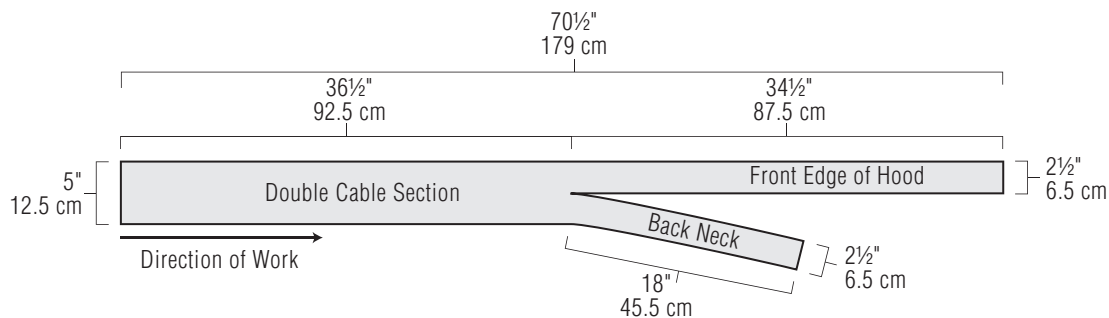
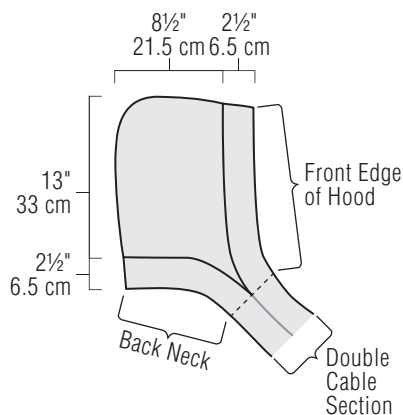
modHdc2tog (modified half double crochet 2 together)—yarn over, insert hook in from front to back in next stitch, insert hook from front to back in next stitch, yarn over and draw yarn through both stitches to front of work (now there are 3 loops on hook), yarn over and pull through all 3 loops on hook
slst2tog (slip stitch 2 together)—Insert hook from front to back in next stitch, insert hook from front to back in next stitch, yarn over and draw yarn through both stitches and through loop on hook. (If you crochet tightly, you might find this stitch difficult to do. If this is the case, substitute with a standard sc2tog.)

Moss Stitch

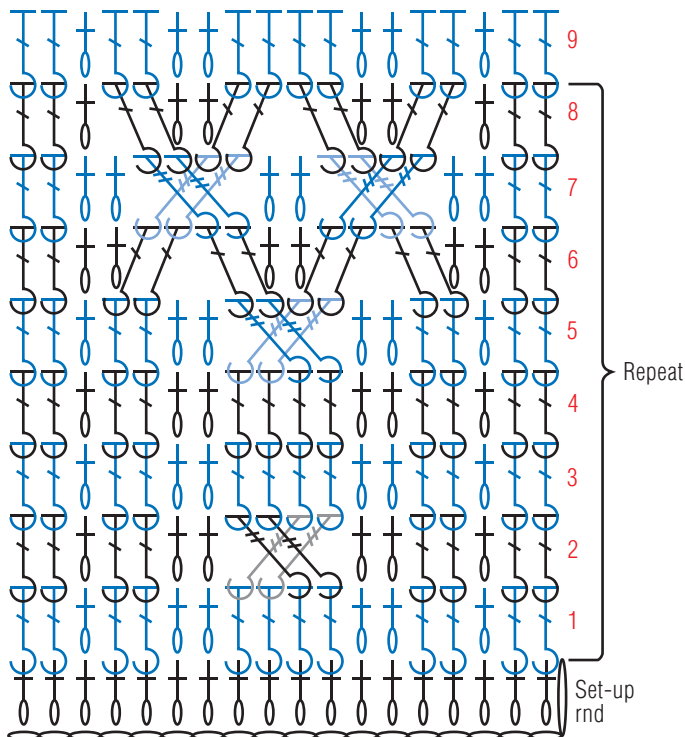
In this pattern, you will work [sl st in next st, hdc in next st] across each Moss St patt row. In this pattern, you will always begin a Moss St Row with a sl st and end with a hdc.

Whipstitch Seam

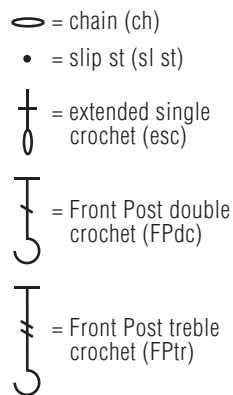
*Insert needle through both pieces from back to front, then bring needle to back in a spiral. Repeat from *, keeping even tension the seaming yarn.



Cable Pattern Chart



Cable Pattern Key



Rnd 5: Rep Rnd 2.

Rnd 6: *FPdc in each of next 2 sts, esc in next st, (esc, FPdc) in next st, FPdc in next st, sk each of next 2 esc, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next st, FPdc in next post st, sk next 2 esc, FPdc in next post st, (FPdc, esc) in next post st, esc in next st, FPdc in each of next 2 sts, rep from * around—72 sts.

Rnd 7: FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 post sts, FPtr in each of next 2 sts, working behind most recent 2 sts (to work behind these 2 post sts, push them down and out of way with your finger), FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc, sk next 2 post sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc sts, FPdc in each of next 2 sts, rep from * around—72 sts.

Rnd 8: *FPdc in each of next 2 sts, esc in next st, sk next esc, FPdc in next st, (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next 2 esc, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next esc, esc in next st, FPdc in each of next 2 sts, rep from * around—72 sts.

Rnds 9–176: Rep Rnds 1–8 (21 times). On last rnd, place a st marker in 1st st of 4th cable patt rep. Do not fasten off. *Note:* There should be a total of 22 cable pattern repeats. Piece should measure about 36½ inches (93 cm) long.

Longer Single Cable Section

Rnd 1: With smaller hook and 1 strand of yarn, *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st,

INSTRUCTIONS

Note: See above and page 60 for Abbreviations and Techniques.

Infinity Hood

Double Cable Section

With smaller hook and 1 strand of yarn, ch 73.

Set-Up Row: Working in bottom bump of ch sts, esc in 2nd ch from hook and in each ch across, do not join—77 esc.

Work in a spiral marking beg of rnd and moving marker up as work progresses. The 1st st of next rnd will be made into the 1st esc of this row.

Rnd 1: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * around—72 sts.

Rnd 2: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * around—72 sts.

Rnds 3–4: Rep Rnd 1.

FPdc in each of next 2 sts*, ch 1, sk next 36 sts (2 cable patt reps), rep from * to * once, do not join—37 sts including ch-1 sp.

Place a st marker in 1st skipped st of this rnd.

Work in a spiral marking beg of rnd and moving marker up as work progresses.

Rnd 2: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnds 3–4: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnd 5: Rep Rnd 1.

Rnd 6: *FPdc in each of next 2 sts, esc in next st, (esc, FPdc) in next st, FPdc in next st, sk each of next 2 esc sts, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next st, FPdc in next post st, sk next 2 esc sts, FPdc in next post st, (FPdc, esc) in next post st, esc in next st, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnd 7: *FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 post sts, FPtr in each of next 2 sts, working behind most recent 2 sts (to work behind these 2 post sts, push them down and out of way with your finger), FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc sts, sk next 2 post sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnd 8: *FPdc in each of next 2 sts, esc in next st, sk next esc st, FPdc in next st, (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next 2 esc sts, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next esc, esc in next st, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnd 9: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next

st, FPdc in each of next 2 sts*, ch 1, rep from * to * once—37 sts including ch-1 sp.

Rnds 10–152: Rep Rnds 2–9 (17 times). Rep Rnds 2–8 once. Fasten off. *Note:* There should be a total of 19 cable pattern repeats in this Single Cable Section.

Shorter Single Cable Section

Rnd 1: With smaller hook and 1 strand of yarn, join yarn with a sl in marked st in last rnd of Double Cable Section, ch 2 (does not count as a st), starting in same marked st, *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * once, ch 1, do not join—37 sts including ch-1 sp.

Work in a spiral, marking beg of rnd and moving marker up as work progresses.

Rnd 2: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * once, ch 1—37 sts including ch-1 sp.

Rnds 3–4: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * once, ch 1—37 sts including ch-1 sp.

Rnd 5: Rep Rnd 2.

Rnd 6: *FPdc in each of next 2 sts, esc in next st, (esc, FPdc) in next st, FPdc in next st, sk each of next 2 esc, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next st, FPdc in next post st, sk next 2 esc, FPdc in next post st, (FPdc, esc) in next post st, esc in next st, FPdc in each of next 2 sts, rep from * once, ch 1—37 sts including ch-1 sp.

Rnd 7: *FPdc in each of next 2 sts, esc in each of next 2 sts, sk next 2 post sts, FPtr in each of next 2 sts, working behind most recent 2 sts (to work behind these 2 post sts, push them down and out of way with your finger), FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc, sk next 2 post sts, FPtr in each of next 2 sts, working in front of most recent 2 sts, FPtr in 1st skipped st, FPtr in next skipped st, esc in each of next 2 esc, FPdc in each of next 2 sts rep from * once, ch 1—37 sts including ch-1 sp.

Rnd 8: *FPdc in each of next 2 sts, esc in next st, sk next esc, FPdc in next st, (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next 2 esc, FPdc in next st (FPdc, esc) in next post st, (esc, FPdc) in next post st, FPdc in next st, sk next esc, esc in next st, FPdc in each of next 2 sts rep from * once, ch 1—37 sts including ch-1 sp.

Rnd 9: *FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, esc in each of next 2 sts, FPdc in each of next 4 sts, esc in each of next 2 sts, FPdc in each of next 2 sts, esc in next st, FPdc in each of next 2 sts, rep from * once, ch 1—37 sts including ch-1 sp.

Rnds 10–80: Rep Rnds 2–9 (8 times). Rep Rnds 2–8 once. Do not ch 1 at end of last rnd. Do not fasten off. *Note:* There should be a total of 10 cable pattern repeats in this Single Cable Section.

Hood

Turn work so that all of ch sps are running along top edge of Shorter Single Cable Section, ready to be worked into.

Add an additional strand of yarn and switch to larger hook.

Row 1: With larger hook and 2 strands of yarn held together as one, sc in each ch-1 sp across side edge of Shorter Single Cable Section (80 sc across Shorter Single Cable Section), rotate work (keeping same side facing) to work across Longer Single Cable Section, sc in each ch-1 sp across side edge of Longer Single Cable Section (152 sc across Longer Single Cable Section)—232 sc. Place a st marker in 1st sc made in Longer Single Cable section. Do not fasten off. Mark this side as WS to differentiate between sides of work. (Actually each side looks like RS of work and can be worn either way. This marking is just to make instructions clearer). Work in turned rows from now on.

Moss-Stitch section,

Rows 1 and 2: Ch 1, starting in 1st st, *sl st in next st, hdc in next st, rep from * across Longer Single Cable Section only, turn—152 sts.

Rows 3–14: Ch 1, work in Moss St patt across to last 2 sts, turn, leaving last 2 sts unworked, turn—2 sts dec'd per row, 128 sts at end of last row.

Rows 15–16: Ch 1, work even in Moss St patt across, turn—128 sts.

Rows 17–18: Rep Row 3—124 sts at end of last row.

Rows 19–20: Rep Row 15—124 sts.

Rows 21–22: Rep Row 3—120 sts at end of last row.

Rows 23–26: Rep Row 15—120 sts.

Row 27: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 29 times, slst2tog; place st marker in this dec st), modhdc2tog, [sl st in next st, hdc in next st] 29 times, turn—118 sts.

Row 28: Rep Row 15—118 sts.

Row 29: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 28 times, sl st in next st, modhdc-2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 28 times, turn—116 sts.

Row 30: Rep Row 15—116 sts.

Row 31: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 28 times, slst2tog (replace marker), modhdc2tog, [sl st in next st, hdc in next st] 28 times, turn—114 sts.

Row 32: Rep Row 15—114 sts.

Row 33: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 27 times, sl st in next st, modhdc-2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 27 times, turn—112 sts.

Row 34: Rep Row 15—112 sts.

Row 35: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 27 times, slst2tog (replace marker), modhdc2tog, [sl st in next st, hdc in next st] 27 times, turn—110 sts.

Row 36: Rep Row 15—110 sts.

Row 37: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 26 times, sl st in next st, modhdc-2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 26 times, turn—108 sts.

Row 38: Rep Row 15—108 sts.

Row 39: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 26 times, slst2tog (replace marker) modhdc2tog, [sl st in next st, hdc in next st] 26 times, turn—106 sts.

Row 40: Rep Row 15—106 sts.

Row 41: Ch 1, [sl st in next st, hdc in next st] 25 times, sl st in next st, modhdc2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 25 times, turn—104 sts.

Row 42: Rep Row 15—104 sts.

Row 43: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 25 times, slst2tog (replace marker) modhdc2tog, [sl st in next st, hdc in next st] 25 times, turn—102 sts.

Row 44: Rep Row 15—102 sts.

Row 45: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 24 times, sl st in next st, modhdc-2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 24 times, turn—100 sts.

Row 46: Rep Row 15—100 sts.

Row 47: Ch 1, [sl st in next st, hdc in next st] 24 times, slst2tog (replace marker), modhdc2tog, [sl st in next st, hdc in next st] 24 times, turn—98 sts.

Row 48: Rep Row 15—98 sts.

Row 49: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 23 times, sl st in next st, modhdc-2tog (2nd leg of this dec st is made in marked st, replace st marker in this dec st), slst2tog, hdc in next st, [sl st in next st, hdc in next st] 23 times, turn—96 sts.

Row 50: Rep Row 15—96 sts.

Row 51: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 23 times, slst2tog (replace marker), modhdc2tog, [sl st in next st, hdc in next st] 23 times, turn—94 sts.

Row 52: Rep Row 15—94 sts.

Row 53: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 22 times, sl st in next st, modhdc2tog, remove marker, slst2tog (place marker in this dec st), hdc in next st, [sl st in next st, hdc in next st] 22 times, turn—92 sts.

Row 54: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 22 times, slst2tog (remove marker) modhdc2tog, (place marker in this dec st), [sl st in next st, hdc in next st] 22 times, turn—90 sts.

Row 55: Ch 1, starting in 1st st, [sl st in next st, hdc in next st] 20 times, sl st in next st, [modhdc2tog, slst2tog] twice, hdc in next st, [sl st in next st, hdc in next st] 20 times—86 sts.

Fasten off, leaving a long sewing length of yarn. Fold last row in half with WS together, whipstitch these two edges together for back seam.

Edging,

Row 1: With RS facing, hold Hood so that bottom edge of Hood is ready to be worked into. Work an edging of sc sts across bottom edge of hood as follows: Join yarn on right-hand side of bottom edge, ch 1, work 20 sc evenly spaced across diagonal section, work 40 sc evenly spaced across flat section (use st markers to divide this flat section in 4 equal sections and make 10 sc in each section), work 20 sc evenly spaced across other diagonal section—80 sts. Do not fasten off. Turn so that WS is facing, with working loop and hook at right (left if you are crocheting left-handed).

With WS together, place side edge of Shorter Cable in front of last row worked, sl st these 2 edges together working under both loops of each edge at same time—80 sl sts. Fasten off, leaving a long sewing length of yarn.

Finishing

Weave in all ends except for last yarn tail. Block. Twist Double Cable Section strip one full revolution and pin to last rounds of both Single Cable Panels, matching cable patterns. Whipstitch these edges together with remaining sewing length of yarn. Weave in ends.



Crochet and Fairy Tales

Brenda K. B. Anderson's delightful book features hoods and hats, purses, mittens, slippers, a shawl, and much more. From her Introduction ("Once Upon a Hook") to the individual project introductions, you'll find yourself immersed in fairy tales, Brenda's keen sense of humor, and stand-out crochet projects. For more information, visit bit.ly/crochet-ever-after.

—Editor

A Hat Inspired by Sansa to Knit

KATRINA KING



Katrina King's hat was inspired by a scene in George R.R. Martin's third book in the A Song of Ice and Fire series.

The idea for this project was inspired by the character Sansa in George R.R. Martin's *A Song of Fire and Ice* series. However, it was not authorized, approved, licensed, or endorsed by George R.R. Martin, his publishers, or HBO.

The epic fantasy series *A Song of Ice and Fire* by George R.R. Martin is a rich and layered landscape of political intrigue. At its core, it is a battle between several different families for the Iron Throne of Westeros. In the third novel, *A Storm of Swords* (New York: Bantam, 2003), we see one of the key characters, Sansa Stark, preparing for a royal wedding. Sansa's handmaiden dressed her in "a gown of silvery satin. . . . She had arranged her hair artfully in a delicate silver net winking with dark purple gemstones." We find out later from a horrified Sansa that she was an unwitting accomplice in a crime against the crown. Not only were the stones a strong poison, but upon removal of the delicate net, she finds one of them missing.

This passage inspired me to design this hat. It is worked from the center out in the round, with seven sections to represent the seven new gods that are worshipped in Westeros. I used seed beads as my "gemstones." I whipstitched the hat around an elastic hairband to help hold it in place.

MATERIALS

- ◆ Knit Picks Gloss Lace, 70% merino/30% silk yarn, laceweight, 440 yards (402.3 m)/50 gram (1.8 oz) skein, 1 skein of Sterling; www.knitpicks.com
- ◆ Signature Needle Arts Needles, double pointed and circular 24 inches (60 cm), size 1 (2.25 mm) or size needed to obtain gauge; www.signatureneedlearts.com
- ◆ Knitter's Pride Crochet Hook, steel, size 14 (.5 mm); www.knitterspride.com
- ◆ Seed beads, size 8/0 glass, 35 grams (1.2 oz)/container, 1 container of Silver Lined Dark Smoky Amethyst; container holds about 1,400 beads; this project requires about 430 beads; www.earthfaire.com
- ◆ Tapestry needle
- ◆ Elastic hairband, ¼ inch (6 mm) wide and about 19 inches (48 cm) circumference, unstretched
- ◆ Cotton thread

Finished size: About 28 inches (71 cm) circumference before sewing in hairband and 10½ inches (27 cm) tall
Gauge: 33 sts and 42 rnds = 4 inches (10.2 cm) in charted patt



SPECIAL TECHNIQUE

Place Bead (pb): Work the st to be beaded as shown on chart, slide the bead onto crochet hook, insert crochet hook pwise into st just worked and sl st onto crochet hook, slide bead down hook and onto st, then return st to right needle.

INSTRUCTIONS

Note: See above and page 60 for Abbreviations and Techniques.

Hat

Body

With dpn and using Emily Ocker's circular method, CO 7 sts. Pm and join in the rnd. K 1 rnd.

Note: Change to cir needle when necessary. Work

Hat

Rnds 1–108 of Hat Chart—231 sts. Using the tapestry needle and cotton thread, insert a lifeline through sts as a sewing guide, leaving sts on the needles.

Edging

Using a cable method, CO 3 sts onto left needle. Work as foll,

Row 1 (RS): Sl 1 pwise wyf, k1, k2tog (last st of edging tog with 1 body st).

Row 2 (WS): Sl 1 pwise wyf, k2.

Rep last 2 rows 230 more times—no body sts rem.

BO all sts. Join BO sts to CO sts, using yarn tail to sew tog at CO and BO ends.

Finishing

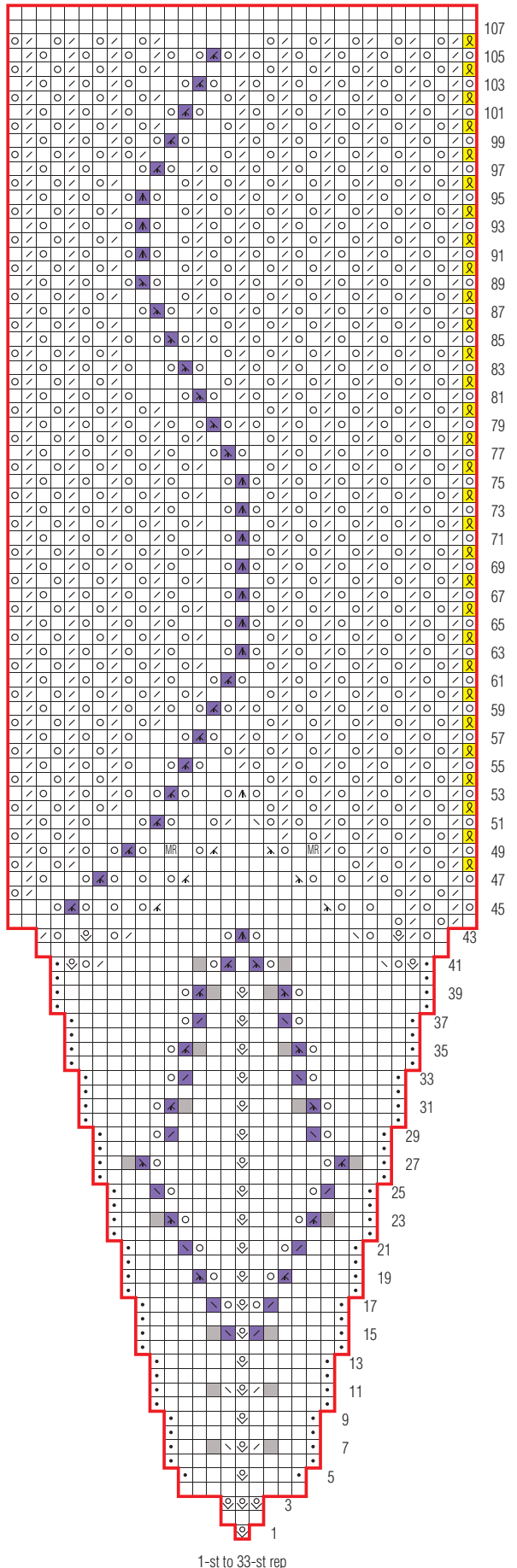
Using the tapestry needle and yarn and with wrong side facing, loosely whipstitch hairband to edging using the bar between the stitches marked with the lifeline and slip stitch edge as sewing points. Weave in ends and block.

Besides fiber arts, **KATRINA KING** is also passionate about cake decorating, including wedding cakes. When not tangled in laceweight yarn or covered in sugar, she can be found chasing her daughters to various activities in and around Fort Collins, Colorado. Visit her website at www.threadeddreamstudio.com.

Key

 k	 [k1, yo, k1] into same st
 p	 k2tog and pb
 yo	 ssk and pb
 k2tog	 k3tog and pb
 ssk	 sssk and pb
 k3tog	 sl 1, k2tog, pssso and pb
 sssk	 k1tbl on 1 st rep only; k1 on all other reps
 sl 1, k2tog, pssso	 no st
 MR M1R	 patt rep

Chart may be photocopied for personal use.
The chart for this project is available in PDF format at needleworktraditions.com/charts-and-illustrations.



1-st to 33-st rep



Historical needlework at your fingertips.

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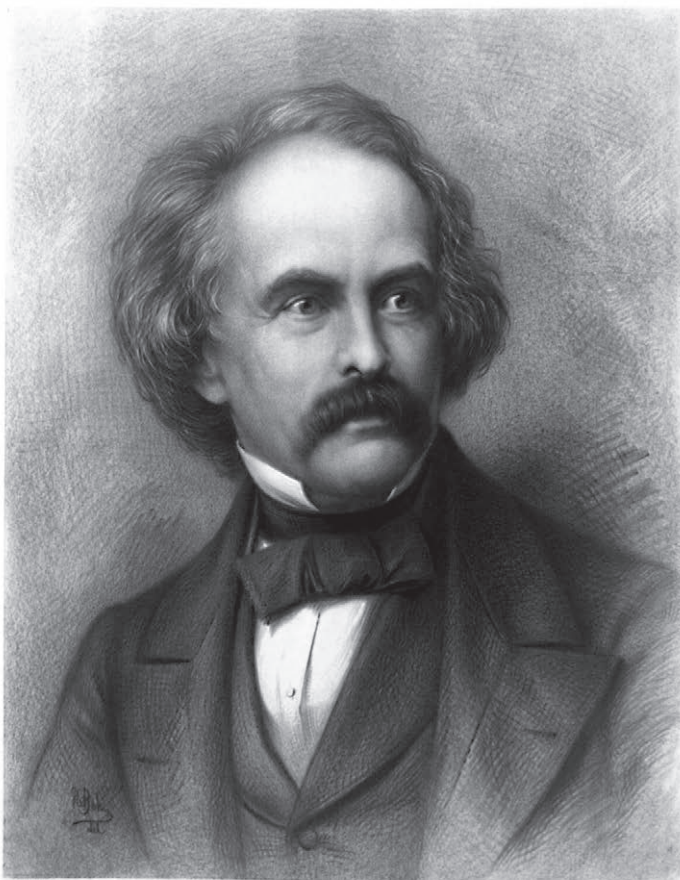
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Nathaniel Hawthorne and Knitting

MIMI SEYFERTH



Nathaniel Hawthorne (1804–1864). Library of Congress Prints and Photographs Division, Washington, D.C. (LC-DIG-pga-00065).
Photograph courtesy of the Library of Congress.

Born on July 4, 1804, in Salem, Massachusetts, to Nathaniel Hathorne, a shipmaster, and Elizabeth Manning, the daughter of a blacksmith, Hawthorne is thought to have added the “w” to his name to hide his relationship to his ancestor John Hathorne, a judge involved in the Salem witch trials (1692–1693). (It also has been suggested that Hawthorne added the “w” to make the spelling match the pronunciation.) Educated primarily by private tutors during his youth, Hawthorne entered Bowdoin College in 1821. In the decade following his 1825 graduation, Hawthorne attempted, with limited success, to launch a writing career, publishing his first novel, *Fanshawe*, in 1828 at his own expense.

Hawthorne married Sophia Peabody (1809–1871), a member of the famed Peabody family of Boston, in 1842. In an 1843 letter to her, Hawthorne stated that he preferred to write her name as “Mrs. Sophia A. Hawthorne,” rather than as “Mrs. Nathaniel Hawthorne,” because “the latter gives me an image of myself in petticoats, knitting a stocking.”

In the years immediately following their marriage, Hawthorne and his wife lived in the Old Manse in Concord, Massachusetts—the ancestral property of the family of Ralph Waldo Emerson (1803–1882)—and became involved with the transcendentalist circle of Emerson, Henry David Thoreau (1817–1862), and Bronson Alcott (1799–1888). When Emerson reclaimed the Old Manse, the Hawthornes moved to Salem, where Hawthorne obtained an appointment as the surveyor in the Custom House for the Port of Salem.

In addition to *The Scarlet Letter*, Hawthorne produced a number of books in the 1850s: *The House of the Seven Gables* in 1851 and *The Blithedale Romance* in 1852; children’s books, *A Wonder-Book for Girls and Boys* (1851) and *Tanglewood Tales* (1853); and a campaign biography in 1852 of his Bowdoin classmate Franklin Pierce (1804–1869). After his election as president of the United States,

When most people think of the well-known American author Nathaniel Hawthorne (1804–1864) and needlework, their minds turn to his novel *The Scarlet Letter* (1850) and the intricately embroidered scarlet letter A worn by the skilled seamstress Hester Prynne as a symbol of her adultery. But it is a little-known fact that, while convalescing from a foot injury suffered when he was nine years old, Hawthorne knitted a pair of stockings for the cat who then reigned in his family’s household.



Nathaniel Hawthorne's house in Salem, Massachusetts. It is believed he wrote *The Scarlet Letter* here. Library of Congress Prints and Photographs Division, Washington, D.C. (LC-DIG-det-4a12917). Photograph courtesy of the Library of Congress.

Pierce appointed Hawthorne the American consul in Liverpool, England, a position Hawthorne held between 1853 and 1857. The Hawthornes traveled widely throughout England, France, and Italy.

They returned to the United States in 1860, the same year in which Hawthorne's final novel, *The Marble Faun*, was published. Hawthorne died in his sleep on May 19, 1864, while on a carriage trip with former President Pierce in New Hampshire. Hawthorne was survived by his wife and three children.

Charmed by the story about Hawthorne's childhood knitting for his family's cat, I was prompted to look for knitting references in Hawthorne's writing and found several of note:

- Hawthorne used knitting references in *The House of the Seven Gables*, a romance about the Pyncheon family of Salem, Massachusetts, to illustrate the temperament and industriousness of Hepzibah Pyncheon, an elderly, impoverished spinster who opens a cent shop in her family's ancestral home. Following an unsettling incident with her cousin, Hepzibah "retreated to the back parlor, where she at first caught

up a half-finished stocking, and began knitting at it with nervous and irregular jerks; but quickly finding herself at odds with the stitches, she threw it aside, and walked hurriedly about the room." Later, "dinner over, Hepzibah took her knitting-work—a long stocking of gray yarn, for her brother's winter-wear—and with a sigh, . . . went to take her seat behind the [shop] counter." Offering Hepzibah "some sage counsel in her shop-keeping capacity," another relative admonished, "At your leisure hours, knit children's woollen socks and mittens!"

- In *The Blithedale Romance*, a satire against social reformers based on his time spent in communal living at a transcendentalist farm, Hawthorne's narrator offers accounts of two characters' needlework efforts. The narrator first describes the farm manager's wife, the good Mrs. Foster, who "took her knitting-work, and soon fell fast asleep, still keeping her needles in brisk movement, and, to the best of [the narrator's] observation, absolutely footing a stocking out of the texture of a dream." The narrator goes on to recount the efforts of Priscilla, a



House of the Seven Gables. Salem, Massachusetts. Photographs in the Carol M. Highsmith Archive, Library of Congress Prints and Photographs Division, Washington, D.C. (LC-DIG-hihgsm-12034).

Photograph courtesy of the Library of Congress.

medium, who “produced, out of a work-bag that she had with her some little wooden instruments, . . . and proceeded to knit, or net an article which ultimately took the shape of a silk purse.”

• In his *Biographical Stories for Children*, Hawthorne presents a story about a young boy, Edward Temple, who is afflicted with a disorder of the eyes and taught to knit by a young girl, Emily Robinson:

“You must learn how to knit,” said she.
 “What! without using my eyes?” cried Edward.
 “I can knit with my eyes shut,” replied Emily.
 Then, with her own little hands, she guided Edward’s fingers, while he set about this new occupation. So awkward were his first attempts, that any other little girl would have laughed heartily. But Emily preserved her gravity, and showed the utmost patience in taking up the innumerable stitches which he let down. In the course of an hour or two, his progress was quite encouraging.

• In one of his short stories, “An Old Woman’s Tale,” Hawthorne employs knitting as a metaphor for life. The main character of that story—an old woman, who, in the anonymous narrator’s youth, regaled him with stories set in the Connecticut Valley—“never lacked a coarse gray stocking in her lap, the foot about half finished; it tapered away with her own waning life and she knit the toe-stitch on the day of her death.”

• In the short story “The Ambitious Guest,” the tale of a New England family’s wish for immortality, Hawthorne describes the “aged grandmother who sat knitting in the warmest place [as] the image of Happiness grown old.” Later in the story, the “good old grandam, still knitting in the warmest place . . . and, with fingers ever busy,” recalls a superstition of her youth that if anything were amiss with the clothing of a corpse in a coffin, the corpse “would strive to put up its cold hands and arrange it,” and asks her children to hold up a mirror to her face when she is in her coffin so that she can make sure that all is right.

• Hawthorne even records a knitting technique. In *The American Note-Books*, a compilation of Hawthorne’s journals from 1835 to 1853 edited by his wife, Sophia, after his death, he states that upon the occasion of her marriage, the father of a Lady Pepperell advised her “never to lay down her knitting except in the middle of the needle.”

Given when he lived, it’s perhaps no surprise that needlework figures in Hawthorne’s novels and stories. But from the cat’s stockings to the detailed description of Hester Prynne’s defiantly gorgeous *A* to the knitting advice he recorded in his notebook, the author clearly had more than a passing knowledge of handwork techniques. ❖

FURTHER RESOURCES

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MIMI SEYFERTH, an attorney, lives outside Washington, D.C. She first visited Salem, Massachusetts, and saw the House of the Seven Gables after her son’s college graduation in 2014.

◁ *A companion project follows* ▷

House of the Seven Gables Socks to Knit

MIMI SEYFERTH

◀ *Inspired by the preceding article* ▶



Mimi Seyferth's splendid socks evoke the gables of the real House of the Seven Gables in Salem, Massachusetts. Included in the photograph is an 1879 edition of Nathaniel Hawthorne's novel *The House of the Seven Gables*.

Inspired by Hawthorne's writing about knitting and his repeated references to gray knitted stockings, I designed a pair of socks intended to evoke the gables of the real House of the Seven Gables in Salem, Massachusetts. Erected in 1668 for Captain John Turner, a successful sea captain and merchant, and later owned by Hawthorne's distant cousin Susanna Ingersoll, the house provided the model for Hawthorne's fictional *The House of the Seven Gables*: "a rusty wooden house, with seven acutely peaked gables facing towards various points of the compass, and a huge, clustered chimney in the midst."

In 1908, philanthropist Caroline Emmerton (1866–1942) purchased the house and worked with Boston

architect Joseph Everett Chandler (1864–1945), a pioneer in the early-twentieth-century historic preservation movement, to restore the house, especially its steeply pitched gables. She then opened the house as a museum to support the work of the House of Seven Gables Settlement Association, a social service agency Emmerton founded to assist immigrant families in Salem. The House of the Seven Gables, now its own national historic district on the National Register of Historic Places, continues to operate as a museum in furtherance of Emmerton's goals to preserve the house for future generations, to provide educational opportunities for visitors, and to use the proceeds from museum tours to fund social service programs.



INSTRUCTIONS

Note: See page 60 for Abbreviations and Techniques.

Socks

Toe

Using Judy's Magic method, CO 28 (34, 40) sts—14 (17, 20) sts on each needle. Pm and join in the rnd.

Set-Up Rnd: K14 (17, 20), pm, k to end.

Rnd 1: *K1, M1R, k to 2 sts before m, M1L, k1; rep from * once more—4 sts inc'd.

Rnd 2: K.

Rep Rnds 1 and 2 seven (eight, nine) more times—60 (70, 80) sts.

Foot

Next Rnd: Remove m, k1, pm for new beg of rnd, beg and ending as indicated for your size, work Foot Chart over 27 (33, 37) sts, pm, k2 (1, 2), remove m, k to end. Cont in patt until piece measures 6½ (7¼, 7½) inches (16.5 [18.4, 19.0] cm) from CO, or 3½ (3¾, 4) inches (8.9 [9.5, 10.2] cm) less than desired finished length.

Gusset,

Rnd 1: Work even in patt.

Rnd 2: Work to m, k1, M1R, k to last 2 sts, M1L, k1—2 sts inc'd.

Rep Rnds 1 and 2 eleven more times—84 (94, 104) sts: 27 (33, 37) sts for instep, 57 (61, 67) sts for sole.

Turn heel,

Work back and forth on sole sts as foll,

Short-Row 1 (RS): Work in patt to m, k44 (48, 54), wrap and turn; make a note of next chart row to be worked.

Short-Row 2 (WS): P31 (35, 41), wrap and turn.

Short-Row 3: K to 2 sts before last wrapped st, wrap and turn.

Short-Row 4: P to 2 sts before last wrapped st, wrap and turn.

Rep Short-Rows 3 and 4 five (six, seven) more times, then work Short-Row 3 once more—5 (5, 7) sts at center between wrapped sts.

Heel flap,

Cont to work back and forth in rows, working the wraps tog with their wrapped sts as foll,
Short-Row 1 (WS): P17 (19, 23) (working wraps tog with wrapped sts as you come to them), lift wrap of next st onto left needle, p3tog (wrap and next 2 sts), turn—1 st dec'd.

MATERIALS

- ♦ Madelinetosh Tosh Sock, 100% superwash merino wool yarn, fingering weight, 395 yards (361.1 m)/100 gram (3.5 oz) skein, 1 (1, 2) skein(s) of Composition Book Grey; www.madelinetosh.com
- ♦ Needles, size 1½ (2.5 mm) or size needed to obtain gauge
- ♦ Cable needle
- ♦ Markers
- ♦ Tapestry needle

Finished size: 6¾ (7¼, 9) inches (17.1 [19.7, 22.9] cm), foot circumference; 10 (11, 11½) inches (25.4 [27.9, 29.2] cm), foot length

Gauge: 40 sts and 55 rnds = 4 inches (10.2 cm) in charted patt; 33 sts and 48 rnds = 4 inches (10.2 cm) in St st

Short-Row 2 (RS): Sl 1 pwise wyb, k31 (35, 41)

(working wraps tog with wrapped sts as you come to them), lift wrap of next st onto left needle, k3tog tbl (wrap and next 2 sts), turn—1 st dec'd.

Short-Row 3: Sl 1 pwise wyf, p to 1 st before gap formed on prev row, p2tog (1 st on each side of gap), turn—1 st dec'd.

Short-Row 4: *Sl 1 pwise wyb, k1; rep from * to 1 st before gap formed on prev row, ssk (1 st on each side of gap), turn—1 st dec'd.

Rep Short-Rows 3 and 4 ten more times—60 (70, 80) sts rem: 33 (37, 43) sts for heel, 27 (33, 37) sts for instep.

Leg

Beg with chart row noted at beg of heel turn, work Leg Chart over all sts (aligning patt with patt on foot) until piece measures about 6 (7, 8) inches (15 [18, 20] cm) above top of heel flap, or desired length, ending with chart Row 14. Work in k1tbl, p1 rib for 3/4 inch (1.9 cm).

Using a tubular method, BO all sts.

Finishing

Weave in ends. Block.

Key



k



p



k1tbl



sl 2 as if to k2tog, k1, p2sso



sl 1 pwise wyb



M1RP



M1LP



patt rep

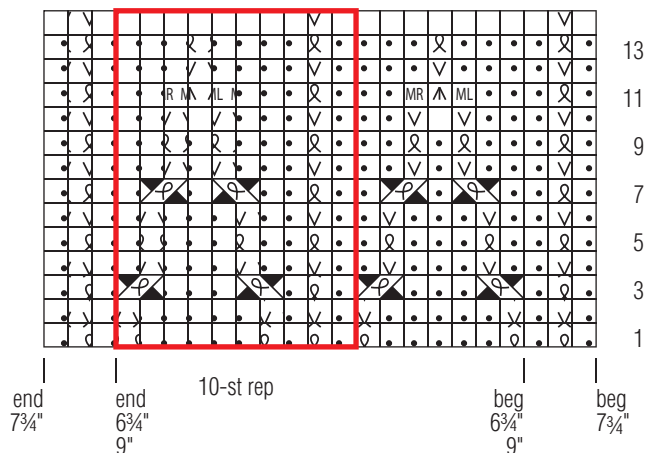


sl 1 st onto cn, hold in back, k1tbl, p1 from cn

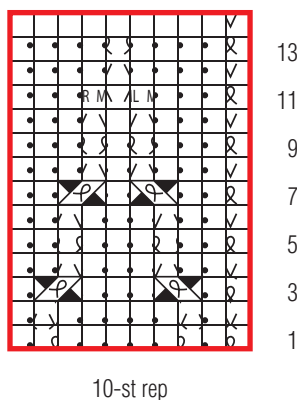


sl 1 st onto cn, hold in front, p1, k1tbl from cn

Foot



Leg



Charts may be photocopied for personal use.
The charts for this project are available in PDF format at
needleworktraditions.com/charts-and-illustrations.

Hester

Speculation, Knitting, and Women's Independence

CAROL HUEBSCHER RHOADES



Margaret Oliphant Wilson Oliphant (1828–1897) was one of the most prolific writers in nineteenth-century Britain, but she is almost unheard of, much less read, today. Her output included almost 100 novels as well as essays, reviews, literary criticism, travel accounts, biography, and her autobiography. Many of her novels can be classified as domestic realism, but she also wrote novels focusing on clerical issues and, later on, supernatural tales. It is hard to imagine how one person achieved such literary prolificacy and diversity.

Born in Wallyford (near Edinburgh), Scotland, and raised primarily in Liverpool, England, she seems to have had no formal education but early on became a prodigious reader. Her mother encouraged her to write, and Margaret published her first novel, *Passage in the Life of Mrs. Margaret Maitland* (London, 1849), when she was twenty-one. Two years later, she met William Blackwood and was invited to contribute to *Blackwood's Magazine* (a highly influential and much-read journal published from 1817 to 1980). Although there were times when the magazine rejected Oliphant's work, her contributions were featured regularly throughout her lifetime.

The impetus behind her constant writing was the constant need for money to support her extended family. At the time, writing was one of few respectable options for middle-class women who needed to work for their living. In 1852, she married her cousin, Francis Wilson Oliphant (1818–1859), a stained-glass artist. Unfortunately, he was never able to manage his work as a business, and it soon failed. At the same time, two of their children died young, and Francis was diagnosed with tuberculosis. In an effort to improve his health, the family moved to Italy, where Francis died. Margaret was left with a large debt and three young children. After returning to London, she also took on the support of her widowed brother and his children.

Oliphant is remembered sometimes more for the amount that she wrote rather than the quality. In the third section of her essay "Three Guineas" (1938), Virginia Woolf (1882–1941) laments that "Mrs. Oliphant sold her brain, her very admirable brain, prostituted her culture and enslaved her intellectual liberty in order that she might earn her living and educate her children." Oliphant acknowledged that she would never be in the first rank of the literary world, competing as she did with her contemporaries George Eliot, Charles Dickens, and Anthony Trollope. Nevertheless, Queen Victoria enjoyed reading her novels and later critics re-evaluated and praised her work. In the 1980s, Penguin republished several of Oliphant's major novels, including her

Above: Portrait of Margaret Oliphant Wilson Oliphant by (Anthony) Frederick Augustus Sandys (1829–1904). Chalk. 1881. Collection of the National Portrait Gallery, London. (NPG5391).

Photograph © National Portrait Gallery; www.npg.org.uk.

Chronicles of Carlingford series (comprised of individual stories originally published in *Blackwood's Magazine* between 1863 and 1876) and *Hester: A Story of Contemporary Life* (London, 1883). In the past twenty years, other presses have also republished Oliphant novels, and BBC Radio 4 dramatized *Miss Marjoribanks* and *Phoebe Junior* from the Chronicles of Carlingford series, as well as *Hester*.

As one might expect in such a large number of narratives, the subject matter is diverse. As with other fiction at mid-century, such as Trollope's Chronicles of Barsetshire series, Oliphant's novels focus on middle-class family life, usually in small towns of provincial England. The stories abound with rectors, curates, doctors, businessmen, and other professionals, but, most important, they focus on the women in that social milieu. One theme that underlies most of Oliphant's fiction is the strength of women and the relative weakness of men. It is clear that this constant is directly related to Margaret's own life. None of the men in her life—father, brother, husband, sons—was particularly strong-willed or self-motivated. Also threading through her work is the plight of women's position and the importance of purposeful and remunerative work.

It wasn't until the Married Women's Property Act of 1882 in England that married women had the right to control their property, including intellectual property granted by copyright. Single and widowed women, however, did have property rights, although they often had little to control. Women were considered morally but not intellectually superior to men. The rise of the middle class in England led to the notion of the "angel in the house." Women were caregivers, moral guardians, and the central force for maintaining a proper home and family. As you might expect, not all women agreed with the limitations of these assigned roles. In fact, by the mid-nineteenth century, the "Woman Question" was very much in the public discourse. Margaret Oliphant addresses the issue in *Hester: A Story of Contemporary Life*. Knitting, although only mentioned a few times in the book, is surprisingly significant in relation to the discussion of independent women.

The novel begins with a dramatic scene of a potential run on a bank in the 1860s, an event that determines the social, economic, and gender relation scenes for the rest of the book, which takes place starting about fifteen years later. The savior of the bank is Catherine Vernon, a single woman who becomes head of the bank and the family. Catherine is portrayed as a type of new woman in that she is strong-willed, independently wealthy, and, although we never see direct evidence



of it, very astute in business. For her part, Catherine holds to accepted middle-class norms for other women: marriage and children should suffice to keep a woman happy and useful.

The main character, Hester Vernon, soon appears on the scene with her mother. They are among Catherine's poor relations who are to be benevolently cared for. Hester, however, is quite anxious to earn her living, but she is never given the means or encouragement to do so. She spends much of the novel fretting over her lack of purpose and earning ability.

A predominant motif of *Hester* is speculation, through which Oliphant expresses a variety of meanings and significances. Derived from the Latin word *specere* (to see), to speculate is to examine, to see, or to take financial risks. The dramatic action of the novel is driven by financial speculation at the beginning and ending of the tale. In between, though, there is much speculation in terms of observing, seeing, and obviously not seeing.

Our first image of Hester is of a tall young girl with "eyes large with curiosity." Her large, wide eyes are later regarded as disconcerting, as is her curly, Medusa-like, reddish hair. She is clearly meant to be a rebel and is seen as such by others in her provincial society. Oliphant raises our expectations that Hester will prove her mettle but, at the end of the novel, we are left to speculate about her future. What we observe throughout the novel, though, is that Hester is not perceptive; she doesn't see clearly at all. In fact, most of the characters in the novel do not see clearly, despite much spying and observing. Hester and her mother's neighbors constantly watch and speculate, and usually misinterpret what they

Print of the Unicorn Norwich coach painted by James Pollard (1792–1867; engraved by Charles Hunt (1803–1877). Aquatint. 1830. Collection of the Library of Congress Prints and Photographs Division, Washington, D.C. (LC-USZC4-4795).

Photograph courtesy of the Library of Congress.

see. Catherine seems to spend much of her day sitting at a window, looking out, or keeping a fond eye on her nephew Edward, who now runs the bank.

One deduction a reader can make from all this false speculation is that middle-class provincial society is blind to its own faults and blind to the ways it might improve the social and economic well being of the community. Both women and men are almost purposely blind to the need for improvement in women's position. Suddenly though, about half way through the novel, a character appears who is clear-sighted and, not surprisingly, when we first meet her, her eyes are described: "The strange thing in her was her eyes, which were very light in colour—so light, that sometimes there seemed no colour at all in them. This characteristic was not beautiful, but it was *bizarre* and unusual, and as such Emma had her admirers. . . ." I would say that one of her admirers and promoters was Margaret Oliphant, who encourages the reader to also admire Emma. Later, we find that Emma is neat; her hair is always carefully in place. She not only contrasts physically with Hester but also provides some comic relief to Hester's prickliness, and she serves as an important counterpoint to middle-class views of female behavior.

Emma is the youngest of seven orphaned children. She is sent from the household of one sister to another and earns her keep by knitting stockings for the boys in the families. Not only her eyes but her knitting tell the reader that she is different, definitely not the typical middle-class young lady. "Emma went on quite placidly, knitting with the ends of her fingers in that phlegmatic German way, which is an offence to English knitters. . . ." Because Emma knits in the German way, she barely looks at her work and so has the opportunity to observe (as, of course, later literary knitters such as Miss Marple and Miss Silver manage to do, although they knit English-style). What Emma particularly wants to discover is a chance. Middle-class girls have others making decisions for them about whom they should marry and how they will conduct their lives. In contrast, almost-classless Emma knows she must make her own way. Even if her chance means marriage, we know it will be on her terms.

Although she finds the endless knitting of stockings tiresome, she keeps at it just as she continues to look for every opportunity to become independent of her siblings. She is well aware of women's disadvantages, but voices Oliphant's perspective when she notes: ". . . it is for everybody's advantage that we should have our chance as well as the men. . . ." We can and do laugh at Emma's constant nattering on about making sure she gets her chance, but we also can see how Oliphant has cleverly used Emma's practical, steadily efficient, and productive



London, England. Circa 1866. Woodcut printed on hōsho paper by Utagawa Yoshitora (circa 1836–1882). Collection of the Library of Congress Prints and Photographs Division, Washington, D.C. (LC-USZC4-10606).

Photograph courtesy of the Library of Congress.

knitting as a metaphor for young women's need to be more deliberate and focused in their life choices.

The novel ends with another run on the bank caused by reckless speculation and the inability of many, stuck in their provincial ways, to foresee developing problems. Oliphant clearly wanted her readers to open their eyes and explore new perspectives and especially to see the value of women's intelligence, work, and determination. And she uses knitting as one metaphorical gauge of perseverance. Oliphant leaves it up to the reader to speculate about Hester's future, and I leave it to you to speculate about whether or not Emma gets her chance. ❖

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- Oliphant, Margaret. *Hester: A Story of Contemporary Life*. 1883. Reprint, New York, New York: Viking Penguin/Virago Books, 1984.

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◁ *A companion project follows* ▷

Beaufoy Socks for Independent Women to Knit

CAROL HUEBSCHER RHOADES

◀ *Inspired by the preceding article* ▶



Carol Huebscher Rhoades honors the character Emma from Margaret Oliphant's *Hester: A Story of Contemporary Life* in her fun Beaufoy Socks.



The heel of the Beaufoy Socks with a striped turn.

The original pattern for these socks—Gentleman’s Golf Stocking: Beaufoy Pattern—was one of the many stockings featured in *Weldon’s Practical Stocking Knitter*, Fifth Series: How to Knit Gents’ Cycling and Golf Hosiery, published in England in 1896. Men enjoyed these outdoor sports in the late nineteenth century, but the subtext is that women would be spending their time (probably indoors) knitting for the men rather than enjoying the same sports. This particular design promises that “[b]eing knitted with thick wool and coarse needles, the stocking will make no great inroad upon either time or patience. . . .” To my mind, though, knee socks with about ninety rounds worked *after* the 4½-inch (11.4-cm)-long cuff plus another 4 inches (10.2 cm) of ribbing to line the cuff, would definitely make inroads on my time!

I had originally planned to make the stockings almost exactly as given in the *Weldon’s* pattern, but I ran into some obstacles. First of all, the sizing is for someone with long, thin legs. Interestingly, the foot is quite short in relation to the leg. After I knitted most of a cuff, I realized that it was too tight, so I increased the stitch count and needle size. As I was knitting the second sample, it occurred to me that one hank of the Teal was definitely not going to be sufficient, and, of course, I couldn’t get more of the same dyelot. By that time, I had reread Margaret Oliphant’s *Hester: A Story of Contemporary Life* and knew that the stockings should honor Emma, who was careful, neat, and, above all, always

practical. She also was, in many ways, the most independent woman character in the book.

Influenced by Emma’s attitude, I decided to revise the original pattern from a practical standpoint. Rather than totally reconfiguring the stitch counts for a stocking that fit properly, I decided to make socks instead. Also, to use the yarn on hand more economically, I knitted the cuff’s ribbed facing with Gray rather than the Teal specified in the pattern. In a final tribute to *Hester*, I knitted a heel turn—a bit of fun for the humor that subtly underlies the book.

MATERIALS

- ♦ Valley Yarns Charlemont, 60% fine superwash merino wool/20% mulberry silk/20% polyamide yarn, fingering weight, 439 yards (401.4 m)/100 gram (3.5 oz) hank, 1 hank each of Teal Blue (MC) and Light Grey (CC); www.yarn.com

Note: If you add more than 1 inch (2.5 cm) in length to the leg or foot, you may need to purchase an additional hank of main color.

- ♦ Needles, sizes 1 (2.25 mm) and 2 (2.75 mm), and one double pointed or straight size 1 (2.25 mm) for 3-needle BO, or size needed to obtain gauge
- ♦ Markers
- ♦ Stitch holder
- ♦ Tapestry needle

Finished size: 9 inches (22.9 cm), upper leg circumference; 6½ inches (16.5 cm), foot circumference; 10½ inches (26.7 cm), leg length to heel turn, with cuff folded; 9 inches (22.9 cm), foot length; to fit woman’s shoe size U.S. 8 (Euro 38)

Note: The fold-down cuff looks big compared to the rib but is snug when the socks are worn.

Gauge: 34 sts and 44 rnds = 4 inches (10.2 cm) in St st on smaller needles

INSTRUCTIONS

Note: See page 60 for Abbreviations and Techniques.

Socks

Cuff

With two smaller needles held tog, MC, and using the long-tail method, CO 80 sts. Carefully remove extra needle. Pm and join in the rnd.

Rnds 1–4: *K2, p2; rep from * around.

Rnd 5: With CC, k.

Rnd 6: P.

Rnd 7: With MC, k.

Rnd 8: P.

Rnd 9: K.

Change to larger needle. Work Rows 1–10 of Cuff Chart 3 times, then work Row 11 once.

Change to smaller needle.

With MC, k 1 rnd, p 1 rnd, k 1 rnd.

With CC, k 1 rnd, p 1 rnd.

With MC, k 1 rnd, p 1 rnd, wrap and turn.

Leg

Working with cuff inside out for rem of sock, with MC, k 1 rnd. Break MC.

With CC, k 1 rnd. Work 44 rnds in k2, p2 rib, or until rib reaches CC row just above rib at beg of cuff.

Rib Rnd 45: Work 25 sts in rib as established, k2tog, rib 24 sts, k2tog, rib 25 sts, p2tog—77 sts rem. Break CC.

Shift sts on needle: Remove m, sl 1st 19 sts to right needle; pm for beg of rnd—20th st is new beg of rnd. Join MC. K 1 rnd.

Note: The first knit one of round is the center back stitch and is always knitted.

Rnds 1–4: *K1, p1, k4, p1; rep from * to end.

Dec Rnd: K1, p1, k2tog, work in patt to last 3 sts, ssk, p1—2 sts dec'd.

Keeping in rib (k the k and p the p), rep Dec Rnd every 5th rnd 6 more times—63 sts rem.

Cont in rib for 8 rnds or desired length to heel flap. The MC rib should be about 4 inches (10 cm) long.

Heel flap,

Set-Up Row 1 (RS): [K1, p1, k4, p1] 2 times, k1, p1, k1, turn.

Set-Up Row 2 (WS): Sl 1 pwise wyf, [k1, p1, k1, p4] 4 times, k1, p1, k1, p1—33 sts for heel flap; place rem 30 sts onto holder for instep.

Row 1 (RS): Sl 1 pwise wyb, p1, [k1, p1, k4, p1] 4 times, k1, p1, k1, turn.

Row 2: Sl 1 pwise wyf, k1, [p1, k1, p4, k1] 4 times, p1, k1, p1.

Rep Rows 1 and 2 eleven more times—24 rows total after set-up rows.

Heel turn,

Note: You can work the heel turn all in MC or join CC and alternate two colors Fair Isle or twined knitting style for a reinforced heel turn.

Short-Row 1 (RS): Sl 1, k17, ssk, k1, turn.

Short-Row 2 (WS): Sl 1, p4, p2tog, p1, turn.

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

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

Rep last 2 short-rows 5 more times—19 sts rem.

Gusset,

K19 heel sts, pick up and k 15 sts along side of heel flap, pm, rib 30 sts of instep, pm, pick up and k

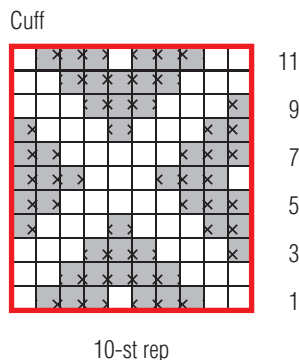
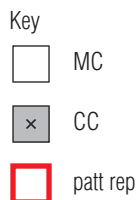


Chart may be photocopied for personal use.
The chart for this project is available in PDF format at needleworktraditions.com/charts-and-illustrations.

15 sts on other side of heel flap, k9 heel sts, pm for beg of rnd—79 sts total. Rnd beg at center of sole.

Rnd 1: K to m, work instep in rib as established, k to end.

Rnd 2: K to 3 sts before m, k2tog, k1, work in patt to m, k1, ssk, k to end of rnd—2 sts dec'd.

Rep Rnds 1 and 2 eight more times—61 sts rem. Work 1 rnd even.

Next Rnd: K2tog, k to m, work in patt to m, k to end—60 sts rem.

Cont with 30 sole sts in St st and 30 instep sts in rib. Work 48 rnds or desired length to toe shaping, about 2 inches (5 cm) less than desired finished length. Work 1 rnd in St st, then remove beg-of-rnd m, k to m—beg of rnd is now at beg of instep.

Toe

Rnd 1: *K1, ssk, k to 3 sts before m, k2tog, k1; rep from * once more—4 sts dec'd.

Rnd 2: K.

Rep Rnds 1 and 2 eleven more times—12 sts rem: 6 sts each for instep and sole. Break yarn, leaving a 20-inch (50.8-cm) tail. Turn socks inside out and join toe using 3-needle BO.

Finishing

Weave in loose ends. Gently handwash socks in lukewarm water with wool-safe soap. Rinse (unless using a no-rinse wool-wash) in same temperature water. Lightly squeeze out some water and then roll socks in a towel to absorb excess water; lay socks flat or put on sock blockers to dry.

FURTHER RESOURCES

Weldon's Practical Stocking Knitter, Fifth Series: How to Knit Gents' Cycling and Golf Hosiery. *Weldon's Practical Needlework*, Volume 11. 1896. Facsimile ed., Loveland, Colorado: Interweave, 2004.

Socks, Séances, and Sherlock Holmes

DONNA DRUCHUNAS

“However, I guess your time is of value, and we did not meet to talk about the cut of my socks.”

—Arthur Conan Doyle, *The Adventure of the Mazarin Stone*

She looked at her husband’s body laid out and dressed for burial. She couldn’t believe he was gone. He looked almost perfect lying there in his coffin. *Almost* perfect—except that his feet were imperfectly covered with machine-made socks worn at the heels. She couldn’t bear for him to be buried like that. She wanted her husband, Sir Arthur Conan Doyle (1859–1930), to be buried wearing socks that she had chosen.

I don’t know if Jean Conan Doyle (1872–1940), the famous author’s second wife, knitted the socks she put on her husband’s cold feet, or even if she knew how to knit. But I do know that she removed a pair that a nurse had put on his feet and replaced them. I know this because the socks she removed are now in a collection, along with a handwritten note she pinned to them. “The socks which were on my Beloved’s feet—put-on by the nurse after he had passed on—which I took off—replaced others with my own hands,” Jean Doyle had written in pencil on a torn sheet of paper.

This pair of socks and the accompanying note can be found among furniture, file boxes, billiard cues, and golf clubs in the Arthur Conan Doyle Personal Effects Collection at the Harry Ransom Center of the University of Texas at Austin, along with a wooden ouija board and another pair of socks. Of all the things in the collection, the socks speak to me most. Neither pair is hand-made, but both are personalized with embroidered monograms.

I have no doubt that the author also had handknitted socks in his wardrobe. The new knitting books for upper-class women were as popular as Sherlock Holmes mysteries at the time, and it’s likely that Jean Doyle was caught up in the knitting craze. Books were written for ladies and by ladies. One author recommended making “a half-a-dozen pairs of hand knitted silk socks” as “a useful present to give to ‘papa, to brother, or to some dear friend.’” I picture Lady Jean Doyle sitting in the parlor with 150 stitches of fine silk thread spread around four wire-thin double-pointed needles, knitting the socks that would one day go to the grave with her husband.

Handknitting had been a familiar element in Doyle’s life, and he included several anecdotes about knitting experiences in his nonfiction writings. In his autobiography, *Sir Arthur Conan Doyle: Memories and Adventures*, Doyle recounts his experiences during



Arthur Conan Doyle. Photographer unknown. January 27, 1913. George Grantham Bain Collection, Library of Congress, Washington, D.C. (LC-B2-2614-9).

Photograph courtesy of the Library of Congress.

the 1899–1902 Boer War in South Africa. Toward the end of his time in South Africa, Doyle encountered what had been a prison camp for British and colonial soldiers. “The prisoners had only got free a week or two before, and the whole place, many acres in size, was covered with every sort of souvenir,” he wrote. “I contented myself with a Boer carbine which had been broken by a British prisoner, a band triangle, a half-knitted sock, the knitting needles being made from the barbed wire, and a set of leg fetters from the camp gaol.”

Doyle's familiarity with knitting came from his mother, who was an avid knitter. Like many of us, even when she traveled, she had a project on the needles. In his autobiography, Doyle tells a story about his first car, a "machine, which weighed over a ton." While taking his mother for a drive, he managed to spook a horse pulling a cart full of turnips and cause an accident when "the horse and cart fell sideways on [an]other horse and cart, and there was such a mixture that you could not disentangle it." Doyle jumped out of the car and went to help the angry farmer, but couldn't resist taking a look back at his own automobile. "There was my dear old mother," he writes, "sitting calmly knitting in the midst of all the chaos. It was really like something in a dream."

Through this story about his mother, I feel a personal connection to the author. When I wear the handknitted sweaters my grandmother made or the jewelry my grandfather bought for her, my grandparents come alive again for me. Stitches, fabrics, and personal possessions can offer us a way to feel that we're in touch with the dead. But at the time Arthur Conan Doyle was writing, other ways to contact the dead had become popular.

After a tragic loss, the Doyles were drawn to communicate with the dead through spiritualism and séances. Although today Doyle is best known as the creator of that super-rational, brilliant, and quixotic detective, Sherlock Holmes, he wanted to be remembered for his belief in and support of the spiritualism movement.

After serving as a medic during the Boer War, Doyle had already seen more than his share of death. When Kingsley, his son with his first wife, died of the Spanish flu shortly after being injured in World War I (1914–1918), Doyle couldn't face his loss. He and Jean went to a séance to try to contact Kingsley.

To Arthur Conan Doyle, the séances at Cedars Spiritualist Church in Ipswich, Suffolk, became as well-known as the Sherlock Holmes's fictional sitting room at 221B Baker Street in London. In a typical session, the Doyles would be seated at a table covered by a lace tablecloth with their eyes closed. The medium would begin speaking in a quiet voice. "Spirits of the past, move among us. Be guided by the light of this world and visit upon us." Then, the medium's accent would change and her voice deepen as she began speaking to the Doyles as Kingsley. The Doyles were completely convinced that this experience was real. With their new-found belief in spiritualism, they assured others that they no longer feared death. Doyle joined the Society for Psychological Research and became an evangelist for spiritualism, traveling around England, Australia, and North America giving talks to promote his beliefs.



The mauve, ribbed, knit socks that Lady Jean Leckie Doyle removed from her husband, Sir Arthur Conan Doyle. Both socks are worn down at the back of the heel; labels embroidered in red thread are sewn to the interior of each sock. Arthur Conan Doyle Personal Effects Collection, Harry Ransom Center of the University of Texas at Austin. Photograph © the Harry Ransom Center/University of Texas, Austin.

Even after his death, Arthur Conan Doyle continued to "speak"; twice, at séances, he was called forth from the other side. The second occurrence was recorded. His last words, spoken four years after his death, were reported as "Take care of my boys and my good wife, Jean." Jean, after all, had taken care of Doyle, even in death, when she placed his best socks on his feet with her own hands. ❖

DONNA DRUCHUNAS is a knitwear designer, the author of six knitting books, a contributor to many others, and co-owner with Ava T. Coleman of Stories in Stitches, a company offering historically based knitting publications and workshops. Visit her website at www.sheeptoshawl.com.

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Journey Thorough Time

Socks Inspired by Outlander to Knit

HEATHERLY WALKER



Start your journey wearing Heatherly Walker's socks, which are a tribute to the clothing worn by Claire Beauchamp in Diana Gabaldon's novel *Outlander*.

The idea for this project was inspired by the clothing in Diana Gabaldon's book *Outlander* and the television series of the same name. However, it was not authorized, approved, licensed, or endorsed by Diana Gabaldon, her publishers, or Starz.

It is intriguing to discover how modernity shapes our concepts about clothing and its design. In the description of the eighteenth-century clothing worn by Claire Beauchamp in Diana Gabaldon's novel *Outlander* (originally published in 1991; reissue, New York: Dell, 1992), she wears a chemise, a petticoat, a bodice, and overskirts. From museum collections, books, and historical films, we have a pretty good idea of what these items were and how they were constructed.

A description of one item reads, "Brown-striped stockings of wool and a pair of yellow slippers completed the ensemble." What is the immediate image that the phrase "brown-striped stockings" conjures up? In which direction do the stripes you envision run? If you are like me, you saw horizontal stripes, which we now are more used to seeing.

But that design would be far from the historical actuality. In the eighteenth century, stripes underwent their own revolution, and vertical stripes became more common. (It was not until around the middle of the nineteenth century that we again see what we think of as "traditional" horizontally striped socks. For a history of stripes, see Michel Pastoureau's *The Devil's Cloth: A History of Stripes and Striped Fabric* [New York: Columbia University Press, 2001].)

If you, like Claire Beauchamp, were to find a portal and be whisked through time into an eighteenth-century past, what would you soon be wearing on your feet? Possibly stockings or socks with vertical stripes, knitted, each stripe about $\frac{1}{2}$ inch (1.3 cm) wide, in a nice homespun wool.

The construction of my socks, beginning with the length, is not what a modern sock knitter would consider to be the norm. Nonetheless, I invite you to create these socks and journey with me through time.

MATERIALS

- Bijou Basin Ranch Himalayan Trail, 75% yak down/25% superfine merino wool yarn, fingering weight, 200 yards (182.9 m)/56 gram (2.0 oz) skein, 2 skeins of #54 Jacobite (natural cream; MC) and 1 skein of #53 Sassenach (natural brown; CC); www.bijoubasinranch.com
- Needles, size 2 (2.75 mm) and spare needle of equal or smaller size or size needed to obtain gauge

- ♦ Markers
- ♦ Tapestry needle

Finished size: 6¾ (8) inches (17.1 [20.3] cm), leg circumference; 6¾ (8½) inches (17.1 [21.6] cm), foot circumference; 6¾ (8) inches (17.1 [20.3] cm), foot length; to fit woman's U.S. shoe size 7 (8½)

Gauge: 27 sts and 56 rows = 4 inches (10.2 cm) in garter st; 29 sts and 44 rows = 4 inches (10.2 cm) in St st

INSTRUCTIONS

Note: See page 60 for Abbreviations and Techniques.

Socks

With MC, CO 50 (60) sts. Do not join; work flat. As you work colored stripes, carry the unused color up the edge for its next stripe.

Back of Leg Part 1

With MC, k 1 (3) row(s). With CC, k 6 (8) rows. With MC, k 6 (8) rows. With CC, k 6 (8) rows. With MC, k 2 (4) rows. Break CC.

Front of Leg and Instep

With MC and using the backward-loop method, CO 25 (30) sts for instep—75 (90) sts total. With MC, k 4 rows. Join CC. [With CC, k 6 (8) rows, with MC, k 6 (8) rows] 2 times. With CC, k 6 (8) rows. With MC, k 4 rows. Break CC. BO 25 (30) sts, k to end of row—50 (60) sts rem.

Back of Leg Part 2

With MC, k 1 (3) row(s). [With CC, k 6 (8) rows, with MC, k 6 (8) rows] 2 (1) time(s). With CC, k 6 (8) rows. Break CC. With MC, k 4 rows. With spare needle, pick up (but do not k) 50 (60) sts along CO edge. With MC and RS tog, join both parts of back of leg using 3-needle BO. Break MC.

Heel,

With MC and WS facing, beg at intersection of instep and back of leg, working along lower edge of back of leg, pick up and p 2 sts in gap before back of leg, 1 st in each ridge along back of leg, and 2 sts in gap after back of leg—33 (36) sts total.

Heel flap,

Row 1 (RS): *Sl 1, k1; rep from * to last 1 (0) st, k1 (0).

Row 2: Sl 1, p to end.

Rep Rows 1 and 2 until heel flap measures 2 (2½) inches (5.1 [6.3] cm), or desired length, ending with a WS row.

Turn heel,

Divide heel sts into 3 sections as foll,

Set-Up Row (WS): Work 9 (10) sts, pm, p15 (16), pm, p9 (10).

Row 1 (RS): Sl 1, k to 2 sts before m, k2tog, sl m, k to m, sl m, ssk, k to end—2 sts dec'd.

Row 2: Sl 1, p to 2 sts before m, ssp, sl m, p to m, sl m, p2tog, p to end—2 sts dec'd.

Rep Rows 1 and 2 three more times, then work Row 1 zero (one) time, omitting beg sl on last row—17 (18) sts rem. Break MC.

Gusset and sole,

With RS facing, MC, and smaller needles, beg at bottom right corner where heel flap joins leg/instep, pick up and k 1 st in each sl st along right edge of heel flap, k17 (18) heel sts, pick up and k 1 st in each sl st along left edge of heel flap.

Work back and forth on sole sts creating a sl-st chain selvage as foll,

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

Row 2 (RS): Sl 1, ssk, k to last 3 sts, k2tog, k1—2 sts dec'd.

Rep Rows 1 and 2 until 29 (36) sts rem.

Work even until piece measures same as instep, about 3¾ (4½) inches (9 [11] cm), ending with a RS row.

Joining Rnd: With RS facing, pick up and ktbl 19 (24) sts across instep (1 st for each garter ridge), pm and join in the rnd—48 (60) sts total.

K every rnd until foot measures 5¾ (6½) inches (14.6 [16.5] cm) from back of heel, or 1 (1½) inch(es) (2.5 [3.8] cm) less than desired finished length.

Toe,

Set-Up Rnd: *K8 (10), pm; rep from * to end.

Left Sock

Dec Rnd: *K to 2 sts before m, k2tog; rep from * 5 more times—6 sts dec'd.

Rep Dec Rnd every other rnd 5 (7) more times—12 sts rem.

Right Sock

Dec Rnd: *Ssk, k to m; rep from * 5 more times—6 sts dec'd.

Rep Dec Rnd every other rnd 5 (7) more times—12 sts rem.

Both Socks

Break yarn, thread tail through rem sts, and pull gently to fasten off.

Finishing

With MC, sew gusset and sole to instep. Weave in ends. Block.

HEATHERLY WALKER lives in northern California with her husband and their six children, all of whom know how to knit. She teaches fiber arts both locally and at events.

Medallion Russian Shawl to Knit

INNA VOLTCHKOVA



Wrap up in style with Inna Voltchkova's traditional Medallion Shawl.

Medallion Charts and Key

Seventeen charts and a key accompany this project. They are available in PDF format at needleworktraditions.com/charts-and-illustrations.

In Russia, you will not find anyone who has not heard of an Orenburg “downy” shawl—the warm, heavy shawl with the light, delicate lace-patterning called “cobweb.” Downy shawls are distinguished by a center design.

Every Russian also knows the song “The Orenburg Downy Shawl” (composed by G. Ponomarenko/V.Bokov, and performed by L. Zykina). It is a lyrical story of a daughter, who, feeling infinite honor for her dear mother, sends her a present, an Orenburg downy shawl. The song’s story embodies the endless obligation to mothers who gave us life, raised us, loved us, and taught us our values. This song forever united the image of the mother and the shawl in one.

The book *The Orenburg Downy Shawl* by Irina Bushukhina, published by Orenburg Publishing House in 2012, describes the history of downy shawls from the seventeenth century to today. Bushukhina is the art historian and director of the Orenburg Shawls gallery at the Orenburg Regional Museum of Fine Arts.

Both the song and the book inspired this Medallion shawl project. In geometric Orenburg shawls, the leading role belongs to the Diamond element. A large diamond (a square placed at an angle) decorates the center of the shawl; all other elements are arranged in relation to it and are dependent upon it. In Slavic folklore, the diamond represents the sun and the solar cycle. The diamond pattern in the middle of this shawl symbolically represents the concepts of home, sun, warmth, and well-being.

In addition to the central diamond, I included variations of the Heart element—there are 153 hearts on this shawl! Some were made with yarnovers; others are shadow-patterned. I also used Peas, Beaded Way, Strawberry, and Flies elements.

I believe that one day your Medallion Russian Shawl will protect you from the vicissitudes of life!

MATERIALS

- Treenway Silks Camelot Chameau, 55% bombyx silk/45% camel yarn, laceweight, 1,630 yards (1490.5 m)/100 gram (3.5 oz) skein, 1 skein of Natural Tan; www.treenwaysilks.com
- Addi Needle, circular size 1 (2.25 mm) or size needed to obtain gauge; www.skacelknitting.com
- Stitch markers, 2, in different colors
- Waste yarn
- Stitch holder

- Tapestry needle
- Fiber Fantasy Blockers Kit (contains stiff and flexible blocking wires, T-pins, and yardstick) for traditional blocking method (optional); www.woolstock.com

Finished size: 100 inches (254.0 cm) wide and 44 inches (111.8 cm) long, blocked

Gauge: 22 sts and 44 rows = 4 inches (10.2 cm) in chart patt, blocked

SPECIAL TECHNIQUE

Russian Bind-Off: *P2tog, sl new st back to left needle; rep from * to end. Work 5-st BO on charts as foll: [P2tog, sl new st back to left needle] 4 times, p2tog (leaving new st on needle), work rest of row as charted.



The cover of *The Orenburg Downy Shawl* by Irina Bushukhina (Orenburg, Russia: Orenburg Publishing House, 2012). The book describes the history of downy shawls from the seventeenth century to today. Image courtesy of Orenburg Publishing House.



INSTRUCTIONS

Notes: See above and page 60 for Abbreviations and Techniques. The shawl is knitted from bottom to top in a triangular shape, shaped with increases along the side edges. The sawtooth edging on the sides is worked at once with the main body of the shawl; at the top, the corners are worked in the Russian manner, then the edging is joined together with the live shawl stitches on every other row as it is worked from each side edge toward the middle. At the center, the left and right edging stitches are joined together by working double decreases using the single remaining main shawl stitch. The shawl is worked in garter-stitch lace, with the blank squares of the charts representing knit stitches on both right-side and wrong-side rows. The charts for Body IV to Body VIII have been split at the center. When working these charts, on right-side rows, work the

Right Side, then the Left Side; on wrong-side rows, work the Left Side, then the Right Side. When working the main section of the shawl, use different colored markers to mark off each edging, to indicate whether you are on right-side or wrong-side rows. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker. Slip edge stitches purlwise with yarn in front (sl 1 pwise wyf).

Shawl

First Corner

Holding 2 needles tog, using the long-tail method, CO 6 sts. Remove 1 needle from CO sts. Work Rows 1–14 of First Corner Chart, working incs and bind-offs as charted—21 sts.

Body

Work Rows 1–70 of Body I Chart, placing ms where indicated on Row 1, and working incs and bind-offs as charted—91 sts. Work Rows 71–110 of Body II Chart—131 sts. Work Rows 111–160 of Body III Chart—181 sts. Work Rows 161–240 of Body IV Chart—261 sts. Work Rows 241–270 of Body V Chart—291 sts. Work Rows 271–300 of Body VI Chart—321 sts. Work Rows 301–340 of Body VII Chart—361 sts. Work Rows 341–430 of Body VIII Chart—451 sts. Work Rows 431–478 of Body IX Chart, moving ms on Rows 477 and 478 as foll,

Row 477: Sl 1, k1, yo, k8, yo, k2tog, sl m, (yo, k2tog) 239 times, yo, sl 1 to right needle, remove m, sl st back to left needle, k2tog (last charted st in center section), replace m, k11—504 sts; 13 sts for right edging, 480 sts for center section, and 11 sts for left edging.

Row 478: Sl 1, k1, yo, k8, sl 1 to right needle, remove m, sl st back to left needle, yo, k2tog, k1, replace m, k to 1 st before m, pm, k1, remove old m, k14—505 sts; 14 sts for each edging section and 477 sts for body section. Mark the center st of the shawl body with a piece of waste yarn (238 body sts on each side of center st).

Right Corner and Top Edging

Note: Leave all stitches on needle while chart is worked back and forth over edging stitches only (live stitches will be consumed by edging).

Work Rows 1–10 of Right Corner and Top Edging Chart—9 edging sts rem.

Row 11: BO 5 sts, k1, yo, k1, sl 1 pwise wyb to right needle without working it; with left needle

tip and beg at base of right corner (where edging separates from body sts), pick up (without knitting) 5 sts along side of edging into chain selvedge as foll: *insert left needle tip into front leg of chain selvedge between Rows 1 and 2 of chart, insert left needle tip into back leg of chain selvedge between Rows 3 and 4 (2 sts picked up); rep from * once more between Rows 5 and 6, and 7 and 8, insert left needle tip into front leg of chain selvedge between Rows 9 and 10—5 sts picked up. Return sl st to left needle and k2tog tbl (last st from edging tog with 1 picked-up st)—9 sts rem (4 picked-up sts and 5 edging sts). Work Rows 12–20 of chart—13 sts rem; all picked-up sts have been worked tog with edging sts.

Row 21: BO 5 sts, k1, yo, k4, yo, k1, sl last edging st to right needle, remove m, return edging st to right needle and k2tog (1 shawl st tog with last st from edging).

Row 22: Work as charted—10 edging sts.

Work Rows 23–32 forty-seven times, then work Rows 23–25 once more—12 edging sts; you have reached center marked st. Place 12 edging sts on a holder—239 body sts and 14 left edging sts rem on needle. Break yarn leaving a 6-inch (15.2-cm) tail. Left Corner and Top Edging

Note: Leave all stitches on needle while chart is worked back and forth over edging stitches only (live stitches will be consumed by edging).

With RS facing, sl last 14 sts of row to left needle tip. Rejoin yarn between needle tips.

Set-Up Row (RS): K14.

Work Rows 1–10 of Left Corner and Top Edging Chart—9 edging sts rem.

Row 11: Work as for Row 11 of Right Corner—9 sts rem (4 picked-up sts and 5 edging sts).

Work Rows 12–20 of chart—13 sts rem; all picked-up sts have been worked tog with edging sts.

Row 21: BO 5 sts, k1, yo, k4, yo, k, sl last edging st to right needle, remove m, return edging st to right needle and k2tog (1 shawl st tog with last st from edging).

Row 22: Work as charted—10 edging sts.

Work Rows 23–32 forty-seven times, then work Rows 23–25 once more—12 edging sts; you have reached center marked st. Sl center st to right needle. Join Left and Right Edgings

Turn work so that RS is facing (left edging sts and center st are on left needle tip). Return 12 held



Russian Winter by Inna Voltchkova. The young woman is wearing an Orenburg downy shawl. Illustration courtesy of Inna Voltchkova.

right edging sts to right needle tip. Needle tips should meet next to center st. *Note:* Keep working yarn loose. Join edgings as foll: *Sl 1 st from right to left needle, k3tog (center st and 1 st from each edging), return completed dec to left needle; rep from * 11 more times—1 st rem. Break yarn leaving a 6-inch (15.2-cm) tail and fasten off rem st.

Finishing

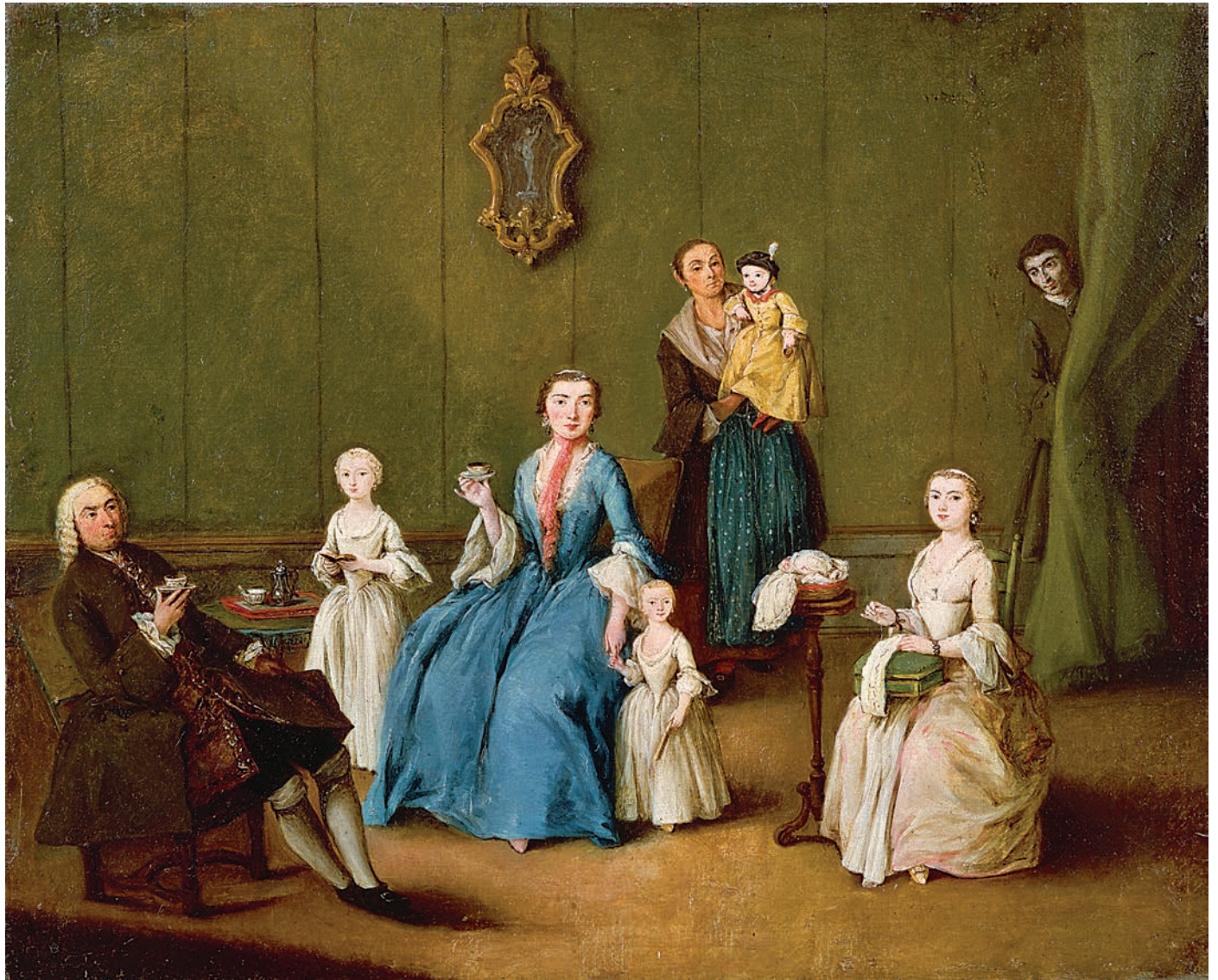
Weave in loose ends. Block to finished measurements, using your preferred blocking method.

INNA VOLTCHKOVA was born and raised in Kiev, the oldest city in Eastern Europe, started knitting when she was ten years old, and is a graduate of the Kiev National University of Technology and Design. A trip in 1991 to Chicago introduced her to the love of her life, and she moved to the Chicago area. For the past twenty years her passion has been lace knitting, especially Russian-style lace. She has worked with Galina Khmeleva's Skaska Designs for many years and is a frequent contributor to *PieceWork*. Follow her at Russian Knitting Design on Facebook.

Needlework on Stage

Venetian Lace in Carlo Goldoni's Plays

ISABELLA CAMPAGNOL



Venetian family by Pietro Longhi (1702–1785). Oil on canvas. Collection of the Museo di Castelvecchio, Verona, Italy.
Photograph © Scala / Art Resource, New York.

In Carlo Goldoni's Venice, lace was a ubiquitous presence. Since the Renaissance, lace had been the trimming of choice for the clothes and linens of Italy's upper classes and for the liturgical vestments of the clergy, and its production and commerce involved large segments of the population, both female and male. The lacemakers were, in fact, exclusively female:

nuns in monasteries, girls in orphanages, aristocratic ladies in search of a fashionable pastime, and middle- to lower-class women working to support their families. Men took care of the sale of the laces, mostly in haberdashers' shops in the Mercerie, the most important commercial street in Venice, where laces were sold by carats, as were gold and precious stones.

Laces were indisputably a much-coveted accessory, one that an admirer could use as a present in lieu of less expensive, but short-lived, flowers.

Such an important element in Venetian costume and society could not escape the observant eyes of playwright Carlo Goldoni (1707–1793), who, like his contemporary, artist Pietro Longhi (1701–1785), constantly gathered inspiration from everyday life in the city. Numerous Goldoni plays and Longhi paintings mention or depict laces, highlighting the economic importance of lace manufacturing, the different techniques used, the skills needed to make laces, and the types of laces most valued.

The opening scene of Goldoni's 1762 *The Chioggia Scuffles* reproduced what was a common sight in Venice and in the neighboring islands: a small cluster of women, Lucietta, Libera, Checca, and Orsetta—all fishermen's daughters and wives—animatedly chatting outside their homes in the small town of Chioggia (a seaside location not far from Venice). Seated on straw-bottomed chairs, they are industriously making laces on their *baloni* (the stuffed pillow over which the lace is worked). One of the women explains to her friends that she needs to complete her lacework before the men come back from the sea:

LUCIETTA: Tell me Checca, how much do you still need to make?

CHECCA: Oh! I still have a *brazzo* [about a yard (0.9 m)] to make.

LIBERA (to Checca): You certainly do not work too much, girl!

CHECCA: Oh! How long it is that I have this lace on the *baloni*?

LIBERA: A week!

CHECCA: Really! A week?

LIBERA: Hurry up, if you want to have the skirt.

LUCIETTA: Tell us, Checca, which skirt?

CHECCA: A new skirt made of *caliman* [satin].

LUCIETTA: You don't say! Are you going to wear the *donzelon* [the traditional attire worn by young women when their families wished to present them as marriageable]?

CHECCA: The *donzelon*? I do not even know what that means.

ORSETTA: Oh, how silly of you! Don't you know that when a girl is grown up, her parents dress her in the *donzelon*, and it means that they want to marry her off?

Through the sale of her laces, the young Checca is unwittingly working to secure her future. With the proceeds, she will be able to buy the required

donzelon to properly present herself on the wedding market. It was not, however, just aspiring brides who dedicated themselves to this craft. Married women needed the extra income provided by laces even more. And because they could work and take care of family at the same time, lacemaking was the most convenient way to make ends meet when the profits from the men's fishing were not sufficient. The long hours at the lace pillow, on top of the routine domestic workload, however, constituted a heavy burden. In act 2, scene 2, Lucietta complains that while "The men are spending ten months at sea, we are stuck here and have to deal with these damned bobbins all the time."

With its characteristic wavy pattern, the *bissetta* (the little snake), Chioggia's lace, was, in fact, bobbin lace. It was used for *maneghetti* (women's cuffs), *barbole* (thin lace strips that decorated the hairstyles), fans, and gentlemen's neckties and shirts. This lace was easier and faster to work than the most complex Venetian needle lace. It was made with threads of different thicknesses and materials from linen to silk, which significantly influenced the price of the final product. Madonna Pasqua (act 1, scene 3) explains that she is not really overworking herself because she is using very large bobbins (and consequently thick thread) for a lace that she will sell for 10 *soldi* (per *brazzo*); Lucietta proudly replies that her own lace will instead be worth three times as much.

Sometimes laces were traded, instead of sold. In act 2 of Goldoni's *L'amante Cabala* (1736), young Catina offers to a haberdasher "a piece of bobbin lace that ... I wish to trade" for "a light woolen dress, since I have to go to my cousin's wedding." Trading laces, however, was not very profitable. In the first scene of *The Good Mother* (1761), Barbara cautions her daughter Giacomina, who wishes to exchange the laces she made for an Indian cotton apron, against shop owners who tend to reciprocate with the "worst merchandise they have in storage ... and once you start doing this, it never ends and they always say that they need more stuff in return and they are never happy about the quality of the laces they receive."

For upper-class women, lacemaking was a fashionable pastime. In the opening scene of *The Jealous Women* (1752), Giulia explains to the lady who has come to visit her that she is making laces



The Museum Carlo Goldoni in Venice. Goldoni was born in the building in 1707; the building remained in the family until 1719.

Photograph by Alma Pater and courtesy of Wikimedia.

just “for fun.” The other women present in the scene are similarly busy with different types of needlework, from spinning to crafting buttons. Goldoni’s play *The Fan* (1763) opens with a similar scene.

Laces were indisputably a much-coveted accessory, one that an admirer could use as a present in lieu of less expensive, but short-lived, flowers. In act 1, scene 6 of *The Liar* (1750–1751), Florindo orders his valet to buy “forty braccia [about 40 yards (36 m)] of the most beautiful lace” for his beloved Rosaura—some frothy *bionda* (blonde silk bobbin lace generally decorated by a simple quatrefoil or floral pattern). Florindo gives Brighella a purse with 10 *zecchini* (a zecchino was a gold coin that weighed 3.5 grams [0.1 oz] of pure gold; 440 soldi equaled one zecchino). Although it was a rather large sum, it would not have been nearly



Statue of Carlo Goldoni in Venice. 2008.

Photograph by Catullo Roberto and courtesy of Wikimedia.

enough to buy even twenty *braccia* of the gros point de Venise needle lace that had been fashionable just a few decades before.

Given the substantial price of laces, their maintenance was important. To look their best, each piece needed to be carefully washed, starched, ironed, and, occasionally, mended. In act 3, scene 6 of *The Sought After Rich Man* (1758), the mother of the beautiful Rosina lists among her daughter’s virtues “her extraordinary skills. She knows how to sew, spin, knit, embroider ... and starch laces.” And in act 3 of *The Love of Zelinda and Lindoro* (1764), Zelinda, who seeks work as a personal maid, explains to her potential employer that, in addition to knowing how to expertly style ladies’ hair, she is very skilled in sewing and mending laces.

From the many families who counted on lace-related work to improve their economic conditions, to the aristocratic women who could show off their diligent femininity by crafting laces, to the use of laces as a romantic present, the literary works of Carlo Goldoni highlight lacemaking. The plays not only document the almost complete disappearance of Venetian laces from the city’s mid-eighteenth-century fashion scene, as those needle laces were replaced by more ethereal French-style bobbin laces, but also open a window on everyday life in Venice. Through it, we can see how deeply the laces were woven into the lives of Goldoni’s contemporaries. ❖

ISABELLA CAMPAGNOL is a fashion, textile, and decorative art historian. She is the author of *Forbidden Fashions: Invisible Luxuries in Early Venetian Convents* (Lubbock: Texas Tech University Press, 2014) and *My Pretty Venice. A Girl’s Guide to True Venice* (Rome: Gremese, 2015).

The Hatfield-McCoy Feud Reimagined

MARY POLITYKA BUSH

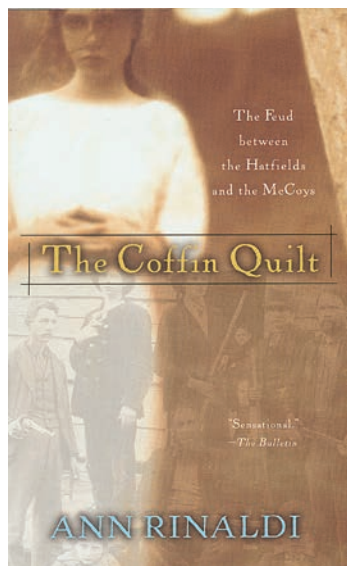
When Ann Rinaldi set about writing a fictionalized account of the brutal nineteenth-century feud between the Hatfield clan of West Virginia and the McCoy's of Kentucky, and the ill-starred romance between Johnse Hatfield and Roseanna McCoy that exacerbated it, historical facts alone provided grist for a drama as wrenching as one of Sophocles' tragedies, with a subplot that echoes Shakespeare's *Romeo and Juliet*. Even so, Rinaldi sought something more, an indelible element that would embody the grief suffered by those on both sides of the famous, decades-long dispute. To find it, she reached deep into Appalachian tradition of that era, and found a remarkable kind of quilt.



The Hatfield clan. Photographer and location unknown. 1897. Photograph courtesy of Wikimedia.



Cover of Ann Rinaldi's *The Coffin Quilt: The Feud between the Hatfields and the McCoy's* (New York: Houghton Mifflin Harcourt Publishing, 1999). Image courtesy of Houghton Mifflin Harcourt.



In *The Coffin Quilt: The Feud between the Hatfields and the McCoy's* (New York: Houghton Mifflin Harcourt Publishing, 1999), the novel Rinaldi wrote for a young-adult audience, quilts are as ubiquitous as they were in Appalachian life after the Civil War (1861–1865). Every dwelling—a well-kept family home, a slave's cabin, the lean-to of a fallen woman, a child's hideaway playhouse—was furnished with at least one handmade quilt. Girls learned to quilt at an early age. By the time they were old enough to wed, they were expected to have made at least three quilts for their future home.

The quilt Rinaldi selected to play a silent but pivotal role in her novel was not a “kiverlid” (coverlet) or a utility quilt whose sole purpose was to provide warmth. Nor was it a quilt so beautiful that its maker (like Tolbert McCoy's wife, Mary, in the novel) would hang it on the wall as decoration, an

The quilt Rinaldi selected to play a silent but pivotal role in her novel was not a “kiverlid” (coverlet) or a utility quilt whose sole purpose was to provide warmth.



Coffin cover. Maker unknown. Possibly made in Florida. Circa 1880–1900. 101 x 61 inches (256.5 x 154.9 cm). Ardis and Robert James Collection, International Quilt Study Center & Museum, Lincoln, Nebraska. (1997.007.0360). www.quiltstudy.org. Photograph courtesy of the International Quilt Study Center & Museum.

unheard-of use for so common and utilitarian an object. She might have chosen a friendship quilt, like the one Sarah McCoy is working on as the novel’s prologue unfolds, for the riveting paradox it posed, or the Wedding Ring quilt Trinvilla McCoy mentions toward the end of the novel. Instead, Rinaldi’s fictional tale of true events is shaped around one type of quilt—the coffin quilt—identified with the genre known as mourning quilts.

A mourning quilt is a tangible expression of grief over the loss of a loved one. The format may be a traditional patchwork pattern or a crazy-quilt design. The quilt often includes fragments of clothing belonging to the deceased and other related textiles, which may be embroidered with the name of the lost loved one, birth and death dates, perhaps one or more lines of verse, and significant motifs. In this way, the quilt becomes an enduring link between the living and the dead which, in turn, helps mitigate the suffering of survivors.

In an author’s note, Rinaldi informs the reader that coffin quilts, like the one that foreshadows the denouement of her novel’s plot, were prevalent in the area of Appalachia where the Hatfields and McCoy’s lived and feuded. Perhaps the finest known example of a coffin quilt was completed between 1839 and 1843 by Elizabeth Roseberry Mitchell of Lewis County, Kentucky, with help from her daughters Sarah and Elizabeth. Also referred to as a graveyard quilt, the Mitchell quilt is a patchwork of LeMoyné Stars syncopated with calico squares contained by a fence-like border. The quilt’s most notable feature is a large, dark “graveyard” square near its center. In the square, coffin shapes bearing the names of deceased family members have been appliquéd, while other coffin shapes, tagged with names of relatives still alive, are arranged around the border. Mitchell’s intention was to move these coffins into the central graveyard square after each person died. This rare treasure is now in the collection of the Kentucky Historical Society in Frankfort.



Section of the floodwall constructed by the U.S. Army Corps of Engineers along the Tug Fork River at Matewan, West Virginia, depicts the families involved in the Hatfield-McCoy feud. Photograph courtesy of Wikimedia.

In *The Coffin Quilt*, Rinaldi casts Fanny McCoy, the youngest McCoy daughter and her sister Roseanna's confidante, as narrator. Fanny is shocked, confused, and disconsolate when Roseanna runs off with Johnse Hatfield. Although they are never permitted to marry, the couple does live for a time with Johnse's parents, Hatfield clan leader, William Anderson Hatfield (known as Devil Anse), and his wife, Levicy. Because Roseanna comes to the Hatfield's home with few material possessions—certainly not the three quilts she would have been expected to make before marriage—Levicy gives the young couple an unfinished quilt of unusual design to keep them warm at night. It is a coffin quilt.

When Roseanna later returns home to live, her father, Ranel McCoy, initially refuses to allow the quilt in the house. He and the rest of the family, including the superstitious Fanny, find it macabre. Roseanna disagrees, explaining to Fanny that the quilt is simply a record of births and deaths, not unlike what would be written inside the cover of the family bible. Unconvinced, Fanny steadfastly believes it is a harbinger of evil and greater sorrow for the McCoy family. As the story unfolds, Roseanna eventually dies. But before she does, she begs Fanny to care for her coffin quilt and to finish

it. At the end of the novel, however, the quilt still lies hidden under Fanny's bed. Ann Rinaldi leaves its fate to the reader's imagination. ❖

MARY POLITYKA BUSH, who has pieced together many articles for *PieceWork*, *Knitting Traditions*, and *The Unofficial Downton Abbey Knits* over the past fifteen years, has enjoyed learning from the research required for every one of them. She has also designed projects in a variety of techniques to accompany many of her articles. Her most recent article and project appeared in the July/August 2015 issue of *PieceWork*.

Learn More



Gail Andrews Trechsel's article, "Mourning Quilts" in the March/April 1994 issue of *PieceWork* offers more insight into this very traditional style of quilt. Visit bit.ly/piecework-march-april-1994-digital-edition.

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
 pssso—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

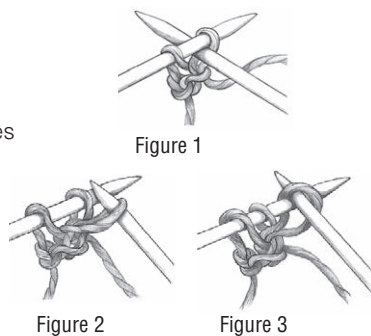
Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



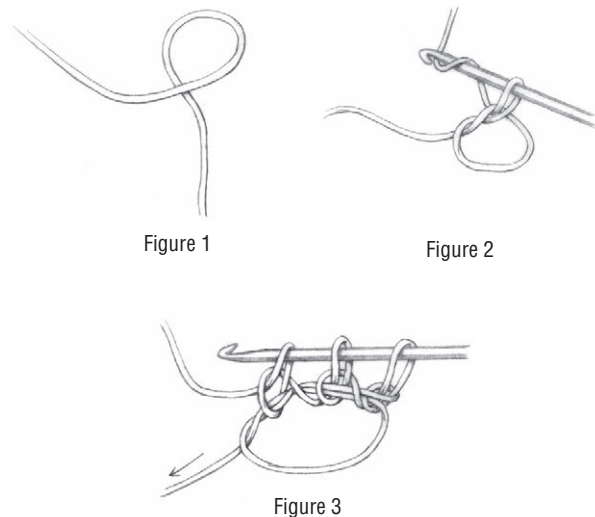
Cable Cast-On

Begin with a slipknot and one knitted cast-on stitch if there are no established stitches. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



Emily Ocker's Circular Beginning

Make a simple loop of yarn with the short end hanging down (Figure 1). With a crochet hook, *draw a loop through main loop, then draw another loop through this loop (Figure 2). Repeat from * for each stitch to be cast on (Figure 3). After several inches have been worked, pull on the short end (shown by arrow) to tighten the loop and close the circle.





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Judy's Magic Cast-On

This amazingly simple cast-on is named for its founder, Judy Becker. It wraps the yarn around two parallel needles in such a way as to mimic a row of stockinette stitch between the two needles.

Leaving a 10-inch (25.5-cm) tail, drape the yarn over one needle, then hold a second needle parallel to and below the first and on top of the yarn tail (Figure 1). Bring the tail to the back and the ball yarn to the front, then place the thumb and index finger of your left hand between the two strands so that the tail is over your index finger and the ball yarn is over your thumb (Figure 2). This forms the first stitch on the top needle.

*Continue to hold the two needles parallel and loop the finger yarn over the lower needle by bringing the lower needle over the top of the finger yarn (Figure 3), then bringing the finger yarn up from below the lower needle, over the top of this needle, then to the back between the two needles.

Point the needles downward, bring the bottom needle past the thumb yarn, then bring the thumb yarn to the front between the two needles and over the top needle (Figure 4).

Repeat from * until you have the desired number of stitches on each needle (Figure 5).

Remove both yarn ends from your left hand, rotate the needles like the hands of a clock so that the bottom needle is now on top and both strands of yarn are at the needle tip (Figure 6).

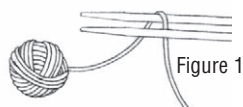


Figure 1

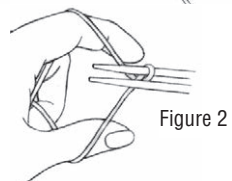


Figure 2

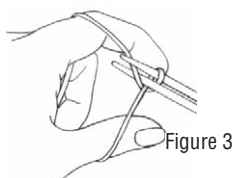


Figure 3

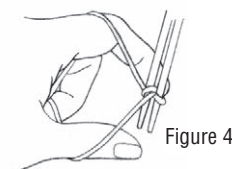


Figure 4

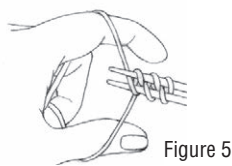


Figure 5

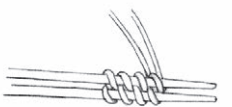


Figure 6

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 *.

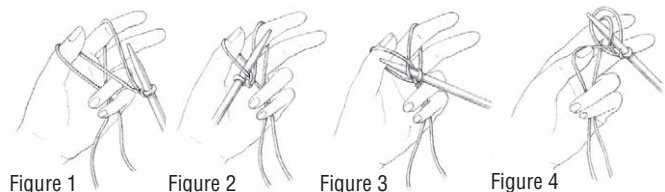


Figure 1

Figure 2

Figure 3

Figure 4

Short-Rows: Wrapping a Stitch

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so. Note: Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows: Knit stitch: On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom up, and then into wrapped stitch as usual. Knit them together, making sure new stitch comes out under wrap. Purl stitch: On wrong side, work to just before wrapped stitch. Insert right needle from back, under wrap from bottom up, and put on left needle. Purl them together.



Figure 1



Figure 2

Tubular Bind-Off

STEP 1: Insert tapestry needle purlwise into first knit loop on the knitting needle (Figure 1). Draw through, then wrap around side of fabric (not over needle) to the back (Figure 2).

STEP 2: From the back, insert tapestry needle knitwise into the first purl loop (second loop on knitting needle) and draw it through.

STEP 3: Insert tapestry needle into first knit loop knitwise, slip loop off knitting needle and onto tapestry needle. Insert tapestry needle purlwise into second knit stitch (the second loop now remaining on the knitting needle; Figure 3). Draw yarn through.

STEP 4: Insert tapestry needle into first purl loop purlwise, slip loop off knitting needle onto tapestry needle. Wrap tapestry needle to the back of the work, then insert knitwise into the second purl loop (the second loop now remaining on knitting needle; Figure 4). Draw the yarn through. Repeat Steps 3 and 4.

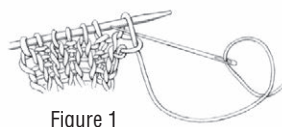


Figure 1

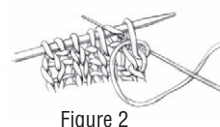


Figure 2

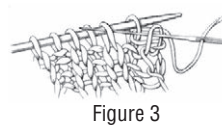


Figure 3

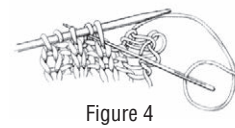


Figure 4

Three-Needle Bind-Off

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

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

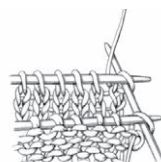


Figure 1

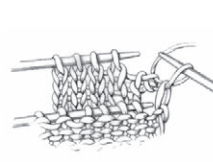


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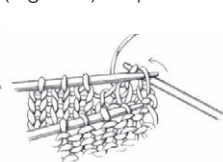


Figure 3

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Advertiser's Index

Bijou Basin Ranch	23
Blackberry Ridge Woolen Mill.	63
Brown Sheep Company.	5
Cascade Yarns.	23
Clover Mfg. Co., Ltd.	7, 13
Colonial Needle	13
Handy Hands	11
Interweave	C2,3,5,33,61,C3,C4
Lacis Museum of Lace & Textiles	23
Oomingmak, Musk Ox Producers	63
Royalwood Ltd	63
Skacel Collection	9
Southeastern Animal Fiber Fair	63
Treenway Silks	23

EXHIBITIONS

Berkeley, California: October 2, 2015–September 3, 2016. Nets through Time: From Utility to the Ornament, at Laci's Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

Los Angeles, California: Through October 3. California Masters: State of the Arts, at the Craft in America Center. (323) 951-0610; www.craftinamerica.org.

District of Columbia: November 13, 2015–July 10, 2016. WONDER, works by nine major contemporary artists transform the nation's first art museum in celebration of reopening, at the Renwick Gallery of the Smithsonian American Art Museum. (202) 633-7970; www.americanart.si.edu.

Decorah, Iowa: Through April 24, 2016. From Underwear to Everywhere: Norwegian Sweaters, at Vesterheim Norwegian-American Museum. (563) 382-9681; www.vesterheim.org.

Salem, Massachusetts: November 21, 2015–March 6, 2016. Native Fashion Now, at the Peabody Essex Museum. (978) 745-9500; www.pem.org.

New York, New York: September 12, 2015–June 19, 2016. Chinese Textiles: Eight Centuries of Masterpieces from the Met Collection, at The Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

Williamsburg, Virginia: Through January 3, 2017. The World Made Small: Dollhouses, at the DeWitt Wallace Decorative Arts Museum. (757) 229-1000; www.colonialwilliamsburg.com.

Bellevue, Washington: September 4, 2015 – January 10, 2016. Counter-Couture: Fashioning Identity in the American Counter-Culture, at Bellevue Arts Museum. (425) 519-0770; www.bellevuearts.org.

Toronto, Ontario, Canada: Through June 30, 2016. Fashion Victims: The Pleasures & Perils of Dress in the 19th Century, at the Bata Shoe Museum. (416) 979-7799; www.batashoemuseum.ca.

London, England: Through January 31. Shoes: Pleasure and Pain, at the Victoria and Albert Museum. 44 20 7942 2000; www.vam.ac.uk.

Lampeter, West Wales, United Kingdom: Through October 31. The Welsh Quilt Party, at the Welsh Quilt Centre, Old Town Hall. 44 1570 480112; www.welshquilts.com.

SYMPOSIUMS, WORKSHOPS,
CONSUMER SHOWS, TRAVEL

Sunnyvale, California: October 10–12. Milanese Lace Workshop with Louise Colgan, at The Lace Museum. (408) 730-4695; www.thelacemuseum.org.

Novi, Michigan: September 25–27. 22nd Annual American Sewing Expo, at the Suburban Collection Showplace. (248) 889-3111; www.americansewingexpo.com.

Minneapolis, Minnesota: October 16–17. Practicing the Techniques for a Knitted Sámi Mitten & Karesuando Mittens—Swedish Sámi Mittens from the Far North with Laura Ricketts, at the American Swedish Institute. (612) 871-4907; www.asimn.org.



The dark green satin used to make these “Adelaide” boots tested positive for arsenic-based dye. Their deep color was just one of the many shades of green that could be produced using arsenic. European. Circa 1840s. Collection of the Bata Shoe Museum, Toronto, Canada. Toronto, Ontario, Canada—Bata Shoe Museum. Photograph by Ron Wood and © 2014 Bata Shoe Museum.

Rhinebeck, New York: October 2–4. Rhinebeck Arts Festival, at the Dutchess County Fairgrounds. (845) 331-7900; www.artrider.com.

Brasstown, North Carolina: October 11–17. Embroidery by Hand: Thread Adventures! with Dee Dee Triplett, at John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

Gatlinburg, Tennessee: September 27–October 3. Embroidered Drawings: Exploring Embroidery on Paper with Emily Barletta, at Arrowmont School of Arts & Crafts. (865) 436-5860; www.arrowmont.org.

Gatlinburg, Tennessee: October 8–11. Made/Aware: Socially Engaged Practices, Surface Design Association Craft + Concept Intensive 2015, at Arrowmont School of Arts & Crafts. (865) 436-5860; www surfacedesign.org/conference/conference-2015.

Williamsburg, Virginia: December 3–7. Annie's Needle Arts Festival (formerly Christmas in Williamsburg), at Kingsmill Resort. (260) 849-4231; www.just-crossstitch.com.

Harrogate, England: November 26–29. The Knitting & Stitching Show, at Harrogate International Centre. www.theknittingandstitchingshow.com.

London, England: October 7–11. The Knitting & Stitching Show, at Alexandra Palace. www.theknittingandstitchingshow.com.

Dublin, Ireland: November 12–15. The Knitting & Stitching Show, at Simmonscourt Pavilion Centre. www.theknittingandstitchingshow.com.

Guatemala: October 24–November 4. Glorious Guatemala, includes colorful textiles, ancient Maya archeology, village visits. (925) 957-6690; <http://btsadventures.com>.

South America: November 8–22. South America Knitting Cruise. (877) 972-7238; www.craftcruises.com.

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