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Volume XXIV, Number 2

2016 *PieceWork* Contest

Read all about it on the inside back cover!
The deadline is April 1, 2016.



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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!

Often, *PieceWork* includes articles and projects on everyday textiles. That is true for this issue as well. In her article on a wool coverlet embroidered with wool thread (see “Elizabeth Terry’s Embroidered Coverlet”), Kathy Augustine writes: “Embroidery, although not a survival skill, helped women carve a little bit of civilization out of a harsh environment.”

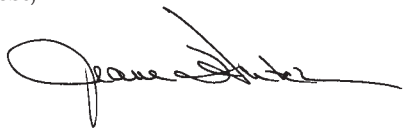
Although Kathy was specifically discussing a coverlet made by Elizabeth Terry (1766–1848) in Enfield, Connecticut, and the period of time during and after the American Revolution (1775–1783), her statement applies to all decorative needlework techniques and to so many needleworkers. Regardless of how humble a textile may be, embellishing it is something few can resist.

Needlework books became a staple beginning in the middle of the nineteenth century. These books included instruction in the necessary—making clothes and household linens and mending—but they also included “fancywork.” Among the books Christopher John Brooke Phillips cites in his article “A Lady, Miss Watts, Mrs. Beeton, Thérèse de Dillmont, and More: Nineteenth-Century Needlework Authors” are *The Workwoman’s Guide* by A Lady (1838), *The Ladies Knitting and Netting Book* by Miss Watts (1840), *The Illuminated Ladies’ Book of Useful and Ornamental Needlework* by Mrs. Henry Owen (1844), and *Treasures in Needlework; Comprising Instructions for Knitting, Netting, Crochet, Point Lace, Tatting, Braiding, and Embroidery: Illustrated with Useful and Ornamental Designs, Patterns, &c.* by Mrs. Warren and Mrs. Pullan (1855). Christopher notes, however, “Of all the writers of the nineteenth century whose works have stood the test of time, the name of Thérèse de Dillmont stands head and shoulders above all others.”

Thérèse de Dillmont (1846–1890) entered into an agreement with France’s Dollfus-Mieg & Compagnie (known worldwide as DMC) in 1884 to publish needlework books. DMC published her seminal *Encyclopedia of Needlework* in French in 1886; subsequent editions were published in English, German, Italian, and Spanish. “Her name and her legacy, however, have lived on, used by DMC to create the company’s extensive needlework library, consisting of more than 100 works published under the Thérèse de Dillmont imprint [the list follows Christopher’s article], as well as by Le Club Thérèse de Dillmont, established in 1972, which meets at 8 p.m. on the first Tuesday of each month at 11 Rue de Cercle, Mulhouse, France.” As many of you know, I have an ongoing travel wish list: arranging to be in Mulhouse on the first Tuesday of a month is now at the top of the list.

A reminder: the deadline for entering the *PieceWork* 2016 Miniatures Contest is April 1. Visit www.needleworktraditions.com/needlework-contest for complete information, including a link to the online entry form. We are eager to see your creations!

Best,



P.S. Sincere thanks to Hubert Hoerth. The list of Thérèse de Dillmont’s DMC books that Christopher Phillips included in his article on nineteenth-century needlework book authors would not have been possible without his generous help.

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f p i

A Hatbox Purse

While I was visiting my sister, she said that she had something to show me. Inside a plastic bag was a navy-blue satin-covered hatbox purse. I took the lid off and began pulling out beads, thread, a size 10 Boye crochet hook, and a piece of bead crochet that would cover the bottom of the purse.

"Holy cow! Where did you get this?" I asked. My sister said it was from her daughter's friend's friend's relative.

I asked my sister what she was going to do with it. She said that she and her daughter were going to split the beads unless I wanted to finish crocheting it. I did.

The beads are blue iris bi-cuts, size 11, and irregular. The nylon thread is navy, with the brand-name Hiawatha. The hatbox is satin-covered cardboard with a round mirror in the lid. There were no directions. I decided that I would use only the materials given to finish the purse. There were three small gold safety pins used to mark a round and to keep the stitches from pulling out. The only tool missing was a sewing needle to attach the bead crochet to the hatbox.

Crocheting the cover for the lid would be easy because it was a flat circle and the lid's sides were straight. Attaching the lid to the bottom and the handles took a bit more consideration.

Before doing anything, I tested the thread to make sure it was still good. Then, I strung beads on it and

started. Once the purse was finished, I had extra beads and thread, so I bead-crocheted a rope bracelet for each person who had a part in the purse coming to me.

The first photograph on the left shows the items that were in the plastic bag. The second photograph shows the finished purse and the extra supplies.

Lorraine Wolak

Via email

Lorraine, thank you for sharing your delightful story and your purse with us.

Identification

I found this object in my attic. I have no idea what it is. It's about 19 inches (48 cm) long. I think it is hand carved and has what appears to be twine wrapped around a section of it. I originally thought it was some sort of crochet hook, but the end isn't really a hook, and it looks like it would be awkward to use.

Betsy Greenaker

Via email

Readers, if you can identify Betsy's item, please contact us; contact information is below.



Corrections

- The math in a sentence in the article **"A Shaker Christmas" in the November/December 2015** issue is incorrect. The sentence *should read*: Such fine needles produced a fabric averaging between 40 and 50 stitches per 4 inches (about 4 and 5 stitches per cm).
- Round 19 on the chart for **A Hat Inspired by Sansa to Knit in the September/October 2015** issue is incorrect. A corrected chart is available at www.needleworktraditions.com/wp-content/uploads/Sansa_Snood-REVISED.pdf.
- The symbol for k3tog is missing from the key for **Medallion Russian Shawl to Knit in the September/October 2015** issue. A revised key is available at www.needleworktraditions.com/wp-content/uploads/Medallion-Shawl-key-REVISED.pdf.

Send your comments, questions, and ideas to "By Post," c/o *PieceWork*, 4868 Innovation Drive, Fort Collins, CO 80525; email piecework@interweave.com. Letters may be edited for space and clarity.

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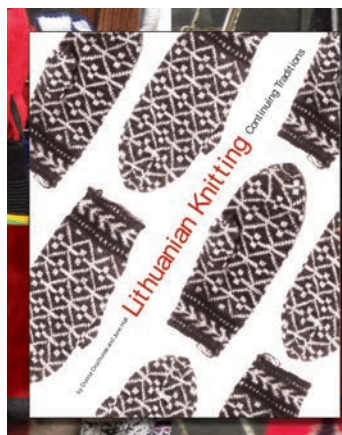
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Trimnings

A Sampling of Old Patterns

This column offers a collection of patterns, charts, and instructions that have been gleaned from vintage books and magazines that are no longer generally available. Use them as they are or adapt them to other techniques—but do have fun with them.



From *Star Needlework Journal*, Volume 6, Number 3, published by The American Thread Company in 1921.
Apple blossom and border design stitched on 27-count evenweave linen with DMC 6-strand rayon floss.
Photograph by Joe Coca.

Tapestry



Left: Class sample for Riina Tomberg's Estonian Craft Camp 2015 class on Saaremaa and Runõ Blue and White Gloves.

Above: Inspiration for the Estonian Craft Camp 2015 class on Archaic Embroidery from the Mulgi Region taught by Liina Laaneoja, Annika Vaalma, and Liina Laansalu.

A Week of Crafts in Estonia

The second Estonian Craft Camp was held in July 2015 at Olustvere, in the county of Suure-Jaani. The camps, the first of which was held in July 2014, were created through a partnership between the University of Tartu Viljandi Culture Academy Estonian Native Crafts Department and the Olustvere School of Service and Rural Economics. The inspiration for creating this international camp, where classes are taught in English, came from the craft camps organized by different Nordic countries each year. Participants from all over the world are invited to attend the Estonian Craft Camp, where the opportunity to learn about Estonian traditional handcrafts in delightful surroundings is a chance not to be missed.

Classes in 2014 ranged from ceramics and glasswork to knitted ethnic wristers, birch-bark weaving, bone carving, braided ribbons, and archaic embroidery. Classes offered in 2015 included ethnographic gloves and mittens, crochet lace, silver work, nålbinding (needle

netting), and woodwork. Among the class choices for 2016 are traditional knitting, jewelry making, archaic embroidery, braids and tassels, card weaving, and decorative wood carving.

Each class is one day long, and each participant can choose four different classes.

This format offers participants an opportunity to try different crafts and to learn about the traditions associated with each one. Instructors are all highly respected, skilled teachers in their respective crafts. Many are also actively involved as artisans themselves, creating traditional items to sell at craft markets and for shops throughout Estonia. The fifth day was set aside for a field trip. Three were offered in 2015: one to the Seto area of Southeastern Estonia, a place with strong traditions and colorful crafts; another to the ancient town of Viljandi, home to impressive castle ruins, a lovely lake, the Viljandi Culture Academy, and the Estonian Traditional Music Centre; the third was to the seaside resort city of Pärnu, where museums and sea views were waiting.

The thrill of being at the camp this last July was evident in all who attended. Participants came from Germany, the United Kingdom, the Netherlands, Norway, Sweden, Finland, Canada, and the United States. We were lodged in the dormitory of the Olustvere School of Service and Rural Economics, site of the camp, which was held during the school's summer break. The school is on the lands that were once the Baltic German Manor of Olustvere; today, many of the picturesque manor buildings are used as classrooms and for study. Meals, which were wonderful, brought everyone together in the campus dining hall. This arrangement allowed a very international group of people, all interested in craft, to meet and share their wide-ranging skills and knowledge beyond the classes themselves.

The last evening was planned as a celebration of the many varied and interesting crafts of Estonia—and of our successful week. After dinner, together in the manor house that once was the



The manor house and park at Olustvere in the county of Suure-Jaani, Estonia, site of the annual Estonian Craft Camp.
All photographs by Nancy Bush.

heart of Olustvere, we were well entertained by some of the most talented and best-known folk musicians Estonia can offer: Cätlin Jaago and Silver Sepp.

The next Estonian Craft Camp will be held July 9 through 15, 2016, at Olustvere School of Service and Rural Economics. Plans are to continue to offer a wide variety of different handcraft skills, a rich cultural program, including field trips, and (hopefully) some great music. For more information, please visit the camp's website: www.kultuur.ut.ee/en/craft-camp.

—Nancy Bush

The Last Word

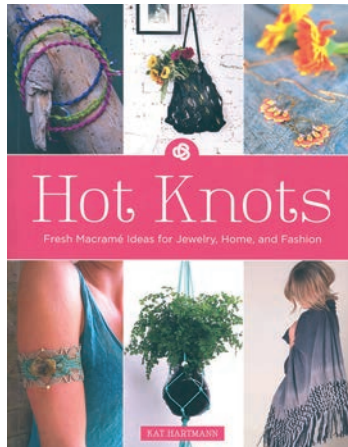
To learn more about the rich and ongoing tradition of various forms of needlework, we recommend these books.

—Editor



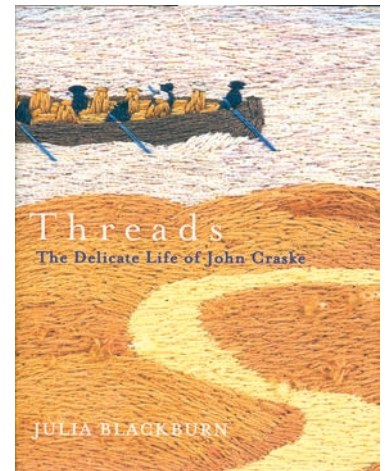
Annetarsia Knits: A New Link to Intarsia

Clackamas, Oregon: Double Vision Press, 2014. Hardbound, 224 pages, \$34.95. ISBN 978-0-9894638-0-5. Visit www.bit.ly/annetarsia-knits-a-new-link-to-intarsia.



Hot Knots: Fresh Macramé Ideas for Jewelry, Home, and Fashion

Happauge, New York: Barron's Educational Series, 2015. Softbound, 128 pages, \$21.99. ISBN 978-1-4380-0565-2.



Threads: The Delicate Life of John Craske

London: Jonathan Cape, 2015. Hardbound, 344 pages, £25. ISBN 978-0-224-09776-5.



Colorful Crochet Lace: 22 Chic Garments & Accessories

Fort Collins, Colorado: Interweave, 2015. Softbound, 160 pages, \$24.99. ISBN 978-1-62033-698-4. Visit www.bit.ly/colorful-crochet-lace.



Portraits in Lace: Breton Women

New York: Thames & Hudson, 2015. Hardbound, 264 pages, \$40. ISBN 978-0-500-51799-4.

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- recommended books
- a **preview** of the current issue
- and many helpful links

Celebrate needlework!



Sign up for our eNewsletter, Needlework Traditions, at bit.ly/needlework-traditions-community and receive this glorious hat pattern!

Elizabeth Terry's Embroidered Coverlet

KATHY AUGUSTINE

On Thursday afternoon, April 20, 1775, after a messenger rode into the small town of Enfield, Connecticut, tavern keeper Isaac Kibbe (1731–1779) immediately procured a drum for Thomas Abbe (1731–1811). Abbe's long drum roll interrupted the mid-week church meeting to announce the fight at Lexington, Massachusetts, the day before, the first battle of the American Revolution. The next morning, seventy-five Minutemen of Enfield, each carrying his flintlock musket and powder horn, led by then Major (promoted to Colonel in 1777) Nathaniel Terry (1730–1792), marched the almost 90 miles (145 km) to Boston to lend their assistance. Nathaniel Terry's daughter, Elizabeth (1766–1848), had not yet turned nine when her father left home for war.

By the onset of the Revolution, Enfield, Connecticut, already had a history spanning back a hundred years to its first Puritan settlers, who had come from Salem, Massachusetts, before the infamous witch trials. In this settlement, positioned along the eastern bank of the Connecticut River in a tangled wilderness, early residents depended upon the shad from the river and the plentiful pigeons of the region to supplement their diets during the years of lean crops. Like many colonial towns, the residents of Enfield were a close-knit group of neighbors and extended family, so when seventy-five men marched off in April of 1775 to fight in the Revolutionary War, everyone was affected.

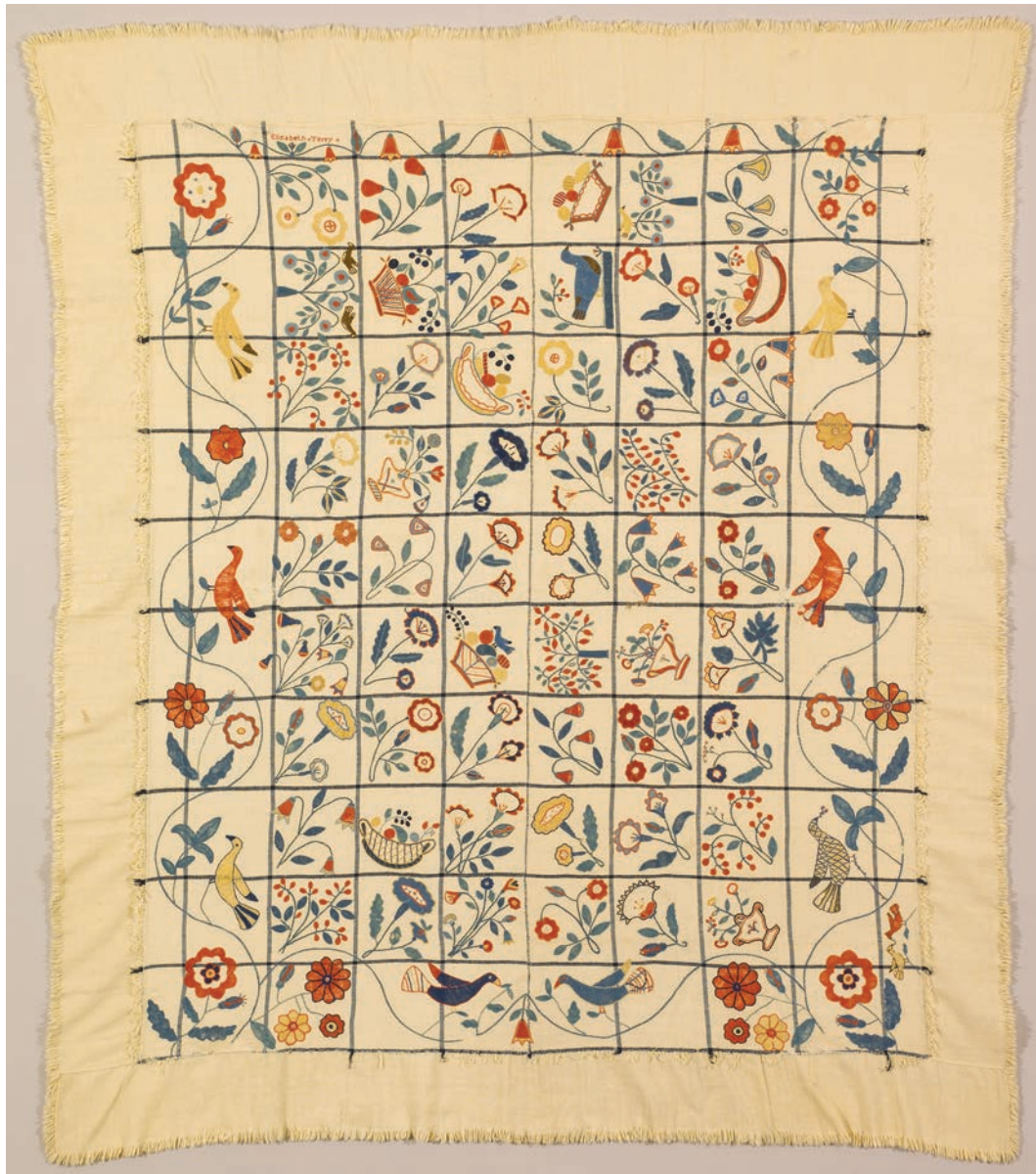
But day-to-day life continued. Crops had to be planted, cows milked, chores done. As was the tradition for girls, sewing was an important skill that had to be learned. Once married, a young woman would be responsible for clothing her family and maintaining the home—challenging tasks. Custom also dictated that a young woman own a hope chest, in which she would slowly accumulate

all the necessary linens to set up housekeeping. Elizabeth Terry was twenty-one when she married Reverend John Taylor (1762–1840) in 1787, and her embroidered wool coverlet, which was most likely a treasured piece in her hope chest, was certainly a beautiful addition to their home.

Such embroidered coverlets were popular from the 1770s to the 1850s in Connecticut, Massachusetts, and New York, but only a few examples have survived. Elizabeth Terry's wool bedcover was acquired by the Allentown (Pennsylvania) Art Museum in 1991 as a gift from Rosalind (Schnitzer) Miller and Edwin Miller, textile collectors, in honor of Jean, Robert, Maryl, and Fred Lorish.

The wool coverlet is fabricated from a white wool twill weave with a blue Windowpane pattern. The blanket is two looms in width, joined at the center, and has plain 9-inch (22.9-cm) fringed drops added on all four sides. It measures a total of 100¼ by 87 inches (254.6 × 221.0 cm). Within, but not restricted by the approximate 7-inch (18-cm) square blue woven grids, are fifty-four individual embroidered motifs. Birds, sprays of flowers, and baskets of flowers are depicted in wool embroidery using stem, herringbone, Cretan, chain, straight, cross, and Holbein stitches. Bolder flowers and birds wind along the border of the central embroidered grid not hampered by the underlying blue woven grid. It is signed "Elizabeth Terry" in small red cross-stitches in the top-upper-left section.

The colorful, stylized flowers appear to be mainly carnations and tulips, both popular designs of this era. They are situated so that the sprays tilt toward the center of the coverlet. Eight larger embroidered birds, most likely representations of doves, are positioned around the border, with two at the foot of the blanket facing each other. Each motif is still vibrant and exhibits its own individual character and endearing personality. Stem stitch was used regularly for outlining each design, while the herringbone stitch was used mainly to fill in color. Interestingly, both stitch choices use thread rather frugally, resulting in most of the colored thread being on the design surface, with only tiny anchoring stitches visible on the back of the piece.



Bedcover by Elizabeth Terry. Wool twill weave with wool embroidery. America. 1766–1848. 100¼ x 87 inches (254.6 x 221.0 cm). Collection of the Allentown Art Museum, Allentown, Pennsylvania. Gift from the Collection of Rosalind and Edwin Miller in Honor of Jean, Robert, Maryl, and Fred Lorish, 1991. (1991.13.26). Photography © Allentown Art Museum.

The wool embroidery thread employed in the coverlet is primarily a 2-ply yarn, plied with an S-twist, although noticeable variations in the degree of twist are revealed throughout the piece. Occasionally, single Z-twist yarn is used to stitch some of the motifs. Colors throughout the coverlet are limited to shades of red, yellow, blue, and occasionally brown. Variations in color shades may be the result of either an inconsistency in the dyeing process or simply natural fading over time.

Out of necessity for survival, colonial Americans learned to be self-sufficient. Raising sheep provided both food and wool and helped to support a domestic textile manufacturing industry. Restrictions placed by the English Crown on transporting woolen goods from province to province caused tension with England and became one of many factors leading to

the American Revolution. Embroidery, although not a survival skill, helped women carve a little bit of civilization out of a harsh environment.

Considering the political climate in the colonies, Elizabeth's woven blanket was probably fashioned on a domestic loom. Because of the inconsistencies in twist angle and dye, the yarn used for stitching may have been handspun, plied, and dyed by Elizabeth herself. Some possible resources for color included butternut for brown, indigo for blue, goldenrod or onion skins for yellow, and madder or cochineal for red.

When describing embroidery, the term "crewel" (also "crule" or "cruell") originally referred only to the worsted yarn of two wool threads and was thought to have come from a word describing the curl in the staple length of wool from a sheep. Some

The Minutemen Memorial on the Green in Lexington, Massachusetts. Detroit Publishing Company Photograph Collection, Library of Congress Prints and Photographs Division, Washington, D.C.

Photograph courtesy of the Library of Congress Prints and Photographs Division.



early written references to crewel also included counted needlepoint canvas work in addition to the customary free-style method of embroidery that uses a multitude of stitches.

During England's Elizabethan era (1558–1603), Jacobean embroidery evolved, featuring scrolling floral patterns worked in silk thread on linen. Becoming very popular in the early seventeenth century, perhaps influenced by trade routes to the East, stylized plants and animals also were worked in wool, and thus considered crewel. Although traditionally crewel work means stitching strictly with wool thread, modern thread substitutions have expanded that definition.

Stylized Jacobean flowers certainly influenced the floral motifs of Elizabeth Terry's embroidered wool coverlet, but her design is more straightforward and has more spacious positioning than its English counterparts. American colonists, although looking to their English heritage for inspiration, drew upon their experiences in the New World to develop their own unique style.

The American Revolutionary War was not officially over until 1783, with the signing of the Treaty of Paris. Perhaps during the long New England winters while her father was away, Elizabeth Terry stitched on this wool coverlet for her hope chest, drawing warmth and comfort from the colorful flower garden blooming on the blanket in her lap.

FURTHER RESOURCES

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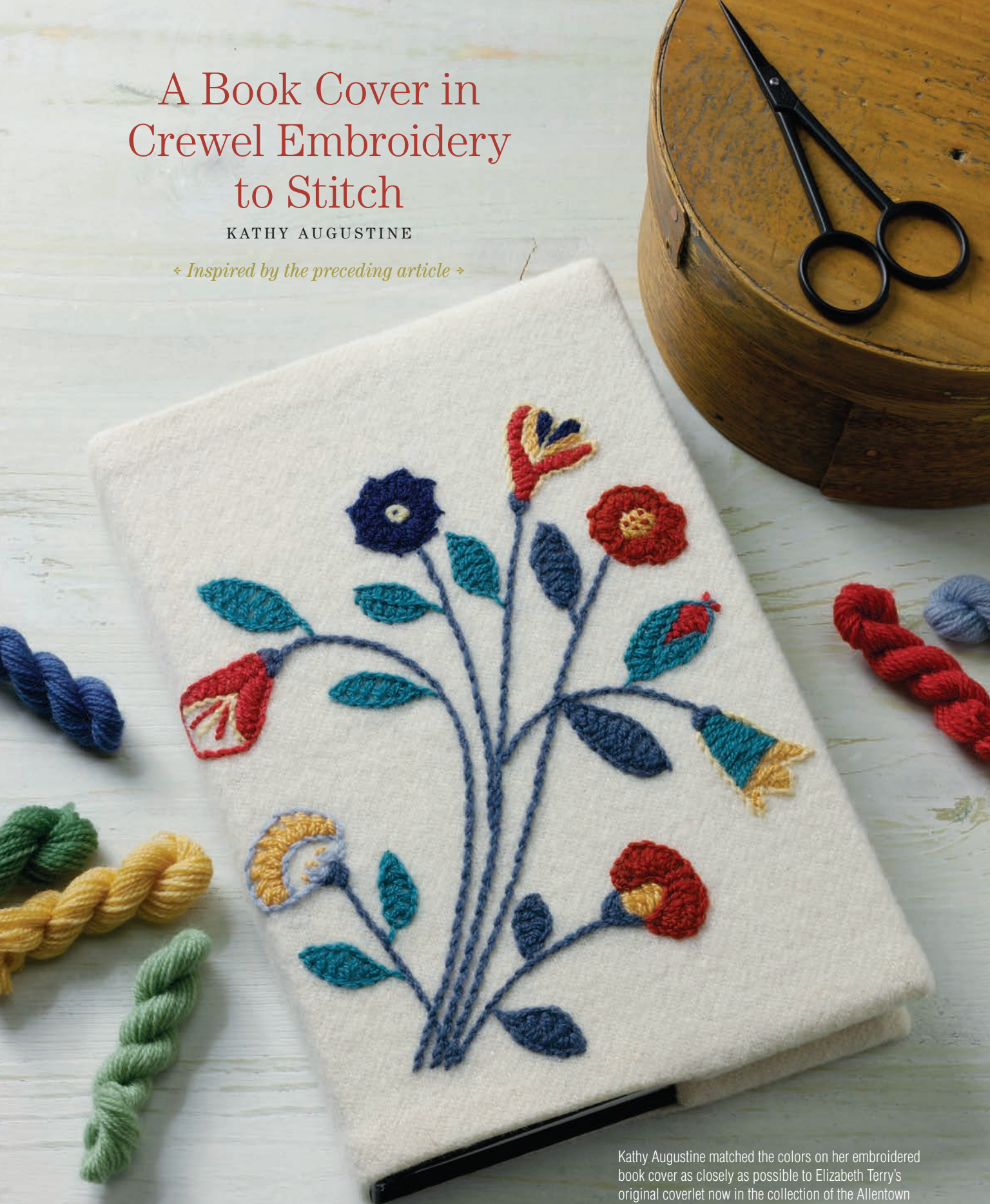
KATHY AUGUSTINE of Palmerton, Pennsylvania, has always been inspired by the needlework talent of previous generations. She is thankful that her mother taught her to sew at a very young age. Although she has stitched many projects, none, so far, are to be found in a museum.

✧ *A companion project follows* ✧

A Book Cover in Crewel Embroidery to Stitch

KATHY AUGUSTINE

◀ *Inspired by the preceding article* ▶



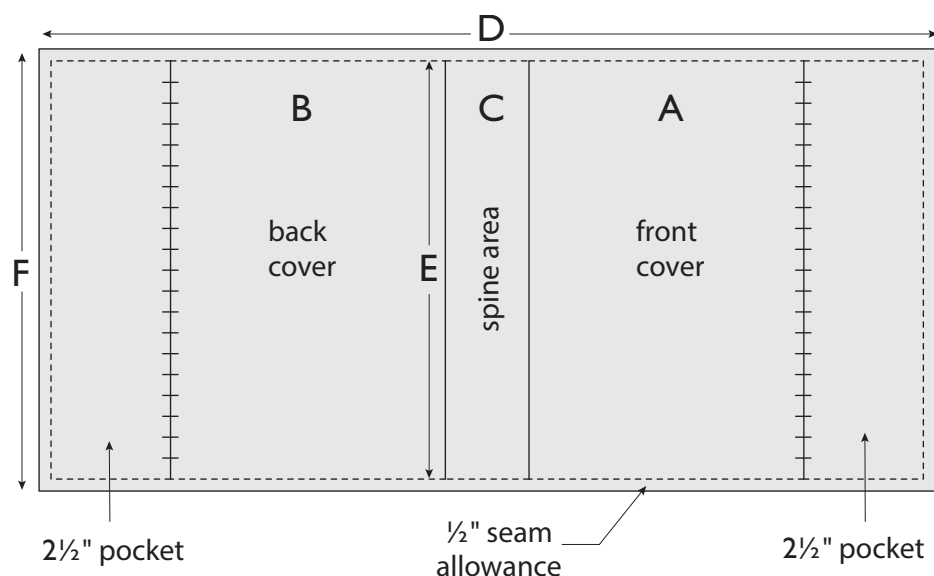
Kathy Augustine matched the colors on her embroidered book cover as closely as possible to Elizabeth Terry's original coverlet now in the collection of the Allentown Art Museum in Allentown, Pennsylvania.

When Elizabeth Terry embroidered her beautiful wool coverlet, she would have never expected her work to become part of a museum collection. Close examination of Elizabeth's work indicates that both single- and two-ply wool were used for the embroidery. The visible inconsistencies in thread color may be because of thread availability, dye variations, age, and/or light conditions.

Heathway Wool from Wales has been used for all of the book cover's embroidery. The colors have been matched as closely as possible to Elizabeth's original coverlet now in the collection of the Allentown Art Museum in Allentown, Pennsylvania.



Schematic



MATERIALS

- ♦ Heathway Wool, 100% merino crewel wool yarn, 2-ply, 10 yards (9.1 m)/hank, 1 hank each of Honey #185, Lapis #213, Lapis #218, Old Gold #143, Pomegranate #135, Rustic Red #198, and 2 hanks each of Indigo #157 and Teal #375; www.tristanbrooks.com
- ♦ Wool fabric, 100% wool, $\frac{1}{3}$ yard (0.3 m), Ecru
- ♦ Silk shantung fabric, 100% silk, $\frac{1}{3}$ yard (0.3 m), Ecru
- ♦ John James Needles, chenille size 20 and sharps size 10; www.colonialneedle.com
- ♦ Sewing thread, Ecru and Light Blue
- ♦ Marking pen, disappearing-ink type, fine point; www.dritz.com
- ♦ Embroidery hoop, 6 to 8 inches (15.2 to 20.3 cm) in diameter
- ♦ Tissue paper, White
- ♦ Book of choice, between $6\frac{1}{2}$ and 11 inches (16.5 and 27.9 cm) in height

Finished size of sample: Book, $8\frac{3}{4}$ inches (22.2 cm) tall, $5\frac{3}{4}$ inches (14.6 cm) wide, $1\frac{3}{4}$ inches (4.4 cm) spine; pattern, $6\frac{7}{8}$ inches (17.5 cm) tall and $5\frac{1}{2}$ inches (14.0 cm) wide

INSTRUCTIONS

Cover

See Schematic. To calculate for the book cover pattern, measure around the closed book, including the front cover (A) plus spine thickness (C)

plus back cover (B) plus two $2\frac{1}{2}$ inches (6.3 cm) for each turn-back pocket plus two $\frac{1}{2}$ inch (1.3 cm) for seam allowances = width of fabric piece (D) needed. Measure height of book (E) plus two $\frac{1}{2}$ -inch (1.3-cm) seam allowances = height of fabric piece (F) needed.

Create a tissue-paper pattern, using the above measurements. Pin the pattern to the wool and silk fabrics and cut out. Remove pins. Using the Light Blue sewing thread and sharps needle, outline the front cover area on the wool fabric only. Center the embroidery design within this area and trace the design, using the marking pen and a light source behind the fabric. During the embroidery process, the design may need to be retraced if the ink begins to disappear. *Note:* The ink will fade more quickly with higher humidity.

Using the embroidery design pattern as a color guide, embroider the design with 2 strands of yarn. Outline the stems, leaves, and flowers in stem stitch. Fill the flowers and leaves in closed-herringbone stitch. Work small color accents, such as flower centers and stamens, with a small straight stitch.

Once the embroidery is completed, remove the Light Blue thread outline stitching and dab the wool with a cotton swab moistened with water to remove any remaining ink. Allow to thoroughly dry to ensure all marks have permanently disappeared.

Place the embroidered piece face down on a padded surface, such as a white terrycloth towel, and lightly steam iron.

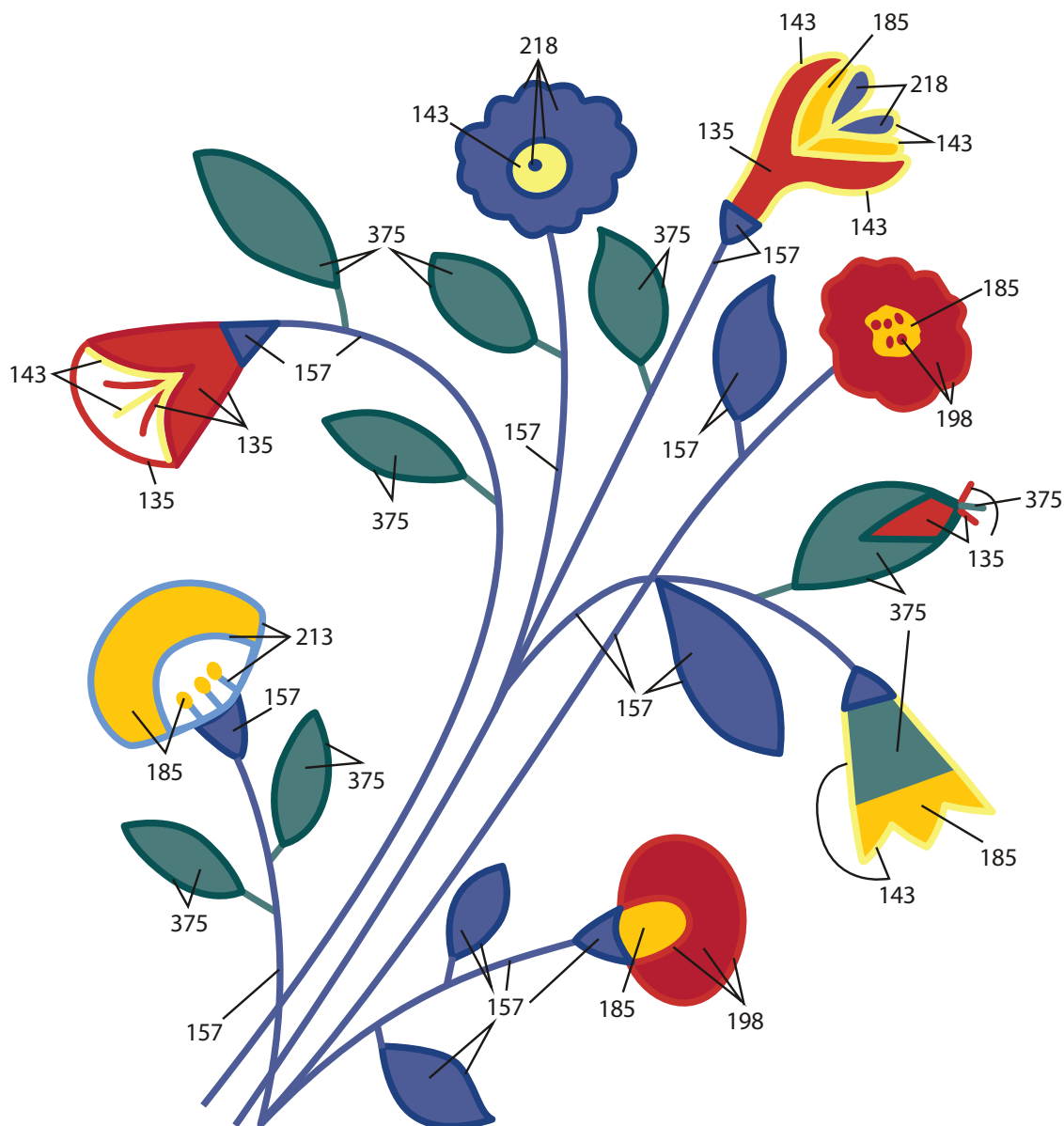
Finishing

To assemble the book cover, pin right sides of wool and silk pieces together and sew around the four sides, using a ½-inch (1.3-cm) seam allowance and leaving a 3-inch (7.6-cm) opening for turning on the fourth side. Remove pins. Clip corners and

pink the raw edges of the silk to prevent additional fraying. Turn right sides out and press; slip-stitch opening closed.

Fold each short end 2½ inches (6.4 cm) onto lining side to create the pocket sections. Pin and then slip-stitch along each top and bottom wool edge of pocket sections. Remove pins and press. Slip the book into the cover.

Embroidery Design



Pattern may be photocopied for personal use.



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Gustav Stickley and the Arts and Crafts Movement in America

BONNIE-LYNN NADZEIKA



The south end of Gustav Stickley's Log House living room at Craftsman Farms.

Photograph by Ray Stubblebine. All photographs courtesy of The Stickley Museum at Craftsman Farms, Parsippany, New Jersey.

In many ways, Gustav Stickley (1858–1942) was a man ahead of his time. The eldest of five sons, Stickley dropped out of school in order to help care for his mother and siblings after his parents' separation. He worked in his uncle's chair factory, where he eventually became manager. From these humble beginnings, he rose to become one of the most influential furniture makers in American history, bringing the British Arts and Crafts movement to the United States, giving it a uniquely American perspective, and becoming its lead proponent.

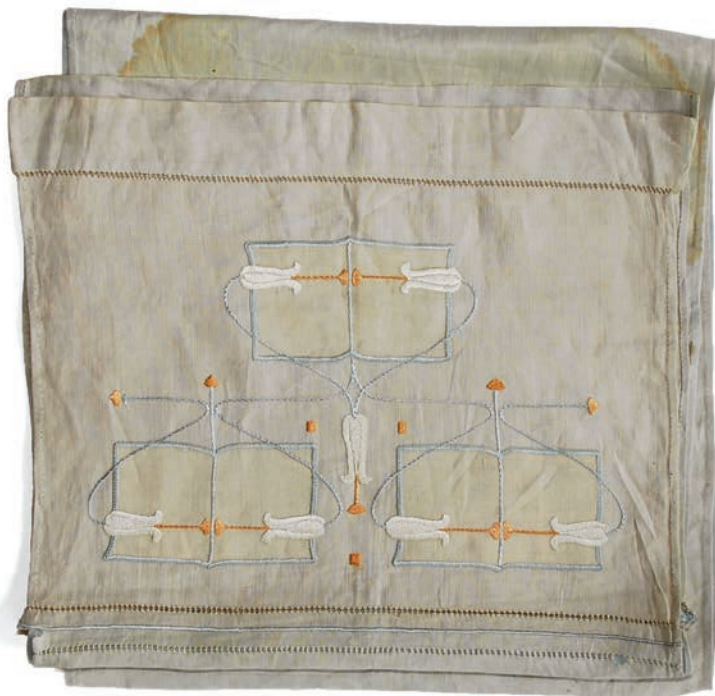
Today, we might refer to Stickley's Craftsman Workshops enterprises as a "lifestyle" brand. At its height, the company had a twelve-story building in Manhattan that featured Craftsman architectural house plans rendered in 3-D models; Craftsman furnishings, accessories, lighting, metalwork, and textiles over seven floors; men's and women's club rooms, giving shoppers a place to rest; and the Craftsman Restaurant, which served lunch, afternoon tea, and dinner—and offered milk, water, and fruits and vegetables from Stickley's New Jersey farm. From 1901 until 1916, he published *The Craftsman* magazine, featuring articles on every aspect of life for those interested in the Arts and Crafts lifestyle. With his own magazine, branded furnishings, accessories, textiles, a farm-to-table restaurant, and plans for a school, Stickley was a lifestyle entrepreneur long before Martha Stewart.

Pete Mars, a current trustee of the Stickley Museum at Craftsman Farms, notes:

Stickley was very successful and highly influential in his time. His business became financially overextended during an unexpected recession. The year 1912 was his most profitable. The recession began in 1913, the year he opened his department store. This was also the first year the company showed a financial loss. Barring the recession, his business most likely would have succeeded.

The Arts and Crafts movement began in England, where leaders such as critic John Ruskin (1819–1900) and artist William Morris (1834–1896) led a reactionary movement against the Industrial Revolution that defined the nineteenth century. Not only were they promoting a return to handmade crafts and away from machinery, they also were reacting against the excessive decoration of the Victorian-era home. A typical upper-class Victorian home, whether in England or America, would have been filled with pieces of heavily carved mahogany furniture covered in doilies and antimacassars and what-not shelves housing a wide array of bric-a-brac that reflected the family's relative wealth and travels. Proponents of the Arts and Crafts movement believed that the growing middle class should instead fill their homes with simple furniture and textiles, handmade by workers who infused what they made with the pride they took in their work.

Biographers speculate that Gustav Stickley was introduced to the Arts and Crafts movement during his first trip abroad in 1895. By 1898, he had founded the Gustav Stickley Company in Syracuse,



The "Ellwood table scarf." Gustav Stickley brought this piece, made by English needleworker Ada Ellwood, back from his 1903 trip to England. Collection of The Stickley Museum at Craftsman Farms.

New York, which ultimately became the Craftsman Workshops. By 1901, Stickley had fully embraced the Arts and Crafts movement, launching his signature magazine *The Craftsman* in October with an issue fully dedicated to William Morris. In it, Stickley laid out what would become his principle of design in all aspects of his businesses: "to teach that beauty does not imply elaboration or ornament; to employ only those forms and materials which make for simplicity, individuality and dignity of effect."

After visiting England in January 1903, Stickley announced his company's entry into needlework and textiles in the May 1903 issue of *The Craftsman*. In March, his Syracuse, New York, showroom hosted an Arts and Crafts exhibition, which showcased the first Craftsman textiles: table runners on display in the model dining room. The pieces had been made by Angelina Hurelle (dates unknown), a Syracuse embroidery professional. In July, the firm's records show the first expenses for the new department and the magazine published the first photographs of textiles, including a pair of curtains, a coverlet, and a decorative frieze. These pieces were not offered for sale but appeared with vague directions for those who wanted to re-create

About The Stickley Museum at Craftsman Farms



The Gustav Stickley family's home, Log House. It is now The Stickley Museum at Craftsman Farms.

Gustav Stickley purchased the first piece of land that would become Craftsman Farms in New Jersey in 1908. Over the next six years, Stickley acquired a total of nearly 650 acres (263.0 ha). The commuter rail line that took Stickley to his New York-based business ran through his farmland.

While creating Craftsman Farms, Stickley envisioned a school for boys, a planned community, a working farm, and two factories. Only his home and farm were ever developed. Stickley wrote, "So rich is the development about me that the acres of Craftsman Farms supply its needs with much more to spare from the dairy, chicken house and garden." In fact, for a brief period of time, it supplied the Craftsman Restaurant in his New York City headquarters.

By 1911, Stickley had converted what was to have been a clubhouse for the school into his family home. The first floor of the home was built of peeled and stained chestnut logs from the property. It featured an enclosed porch, living room, dining room, and kitchen. The second floor was balloon-framed and covered in cedar shingles and originally had four bedrooms and three baths. It was furnished with a combination of chestnut furnishings made for the house, pieces from the Craftsman Building in Syracuse, and other pieces from the company catalog. By 1917, Stickley's debts forced him to sell the property, and he retired.

In 1989, the Township of Parsippany-Troy Hills purchased what remained of Stickley's original property to prevent it from being developed. The Craftsman Farms Foundation was established to create a museum in Stickley's log home. Today, the Stickley Museum at Craftsman Farms is a unique resource for historians, students of design, and anyone interested in the Arts and Crafts movement. It is on the National Register of Historic Places and is a National Historic Landmark. Visitors can tour the log house and see original Stickley furnishings, textiles, and accessories. Restoration is an ongoing process and is also focused on re-creating the grounds as they would have been in Stickley's time. For further information about the site and Stickley, visit www.stickleymuseum.org. A number of other historic sites worth seeing are in the area, many of which feature textile collections. To learn more, visit www.morristourism.org for information. —B-L. N.

them. Eventually, Stickley would add needlework kits to the product line.

Blanche Ross Baxter (1870–1967) was hired to manage the new textile and needlework department, which originally had a staff of three or four local Syracuse women supplemented by freelance workers, including local seamstresses. During 1903 and 1904, the textile designs of Baxter and Harvey Ellis (1852–1904) were featured in *The Craftsman*. Particularly notable was an Ellis tapestry in the August issue featuring the "Puss in Boots" tale, which combined the techniques of stenciling, appliqué, and outline embroidery. The same issue featured a set of portières with appliqué and embroidery on coarse linen. By 1909, the fabric and needlework department had grown to twenty-three full-time employees.

Although Stickley himself did not design the textiles, his influence was felt in every aspect. He imported linen and canvas from Donald Brothers, a Dundee, Scotland, firm. Stickley sought fabrics that would complement his furniture and other accessories stating, "Silks, plushes and tapestries, in fact delicate and perishable fabrics of all kinds, [are] utterly out of keeping with Craftsman furniture." Stickley marketed what the Donald Brothers called "Antique Canvas," a coarsely woven material resembling burlap, as "Craftsman Canvas." He also promoted the use of colors that he felt would be harmonious with his furnishings, including browns, yellows, russets, and greens. Much like his furniture, Stickley believed in using simple techniques. The firm's first needlework catalog, March 1905, stated, "The simplest stitches, in connection with the broad leaves and petal forms of the applique, are used to express the decorative motif, which more often than not is a pretty interpretation of some simple plant form. . . ."

Originally, the textile designs started in the firm's drafting studio and were drawn on heavy brown paper with pencil, just like the furniture designs. The best-known Stickley motif, the ginkgo leaf, was designed by Louise Shrimpton (dates unknown) for the firm in 1904. Harriet Joor (1875–1965) designed the pine cone, dragonfly, and China tree motifs that the firm also widely published. Other natural elements in the Craftsman designs included seed pods, pond lilies, horse chestnuts, zinnias, and roses.

The Craftsman Company continued to design and produce textiles until 1916, by which time Stickley had been forced to declare bankruptcy, and the last issue of *The Craftsman* had been produced. Although he remained dedicated to his ideals, the



A table scarf original to Gustav Stickley's home. It incorporates the ginkgo design appliquéd on linen as well as satin stitch and a drawn-thread-work border. The ginkgo was one of the most popular designs produced. It was first introduced in 1904 and was created by Craftsman employee Louise Shrimpton. Collection of The Stickley Museum at Craftsman Farms.

After visiting England in January 1903, Stickley announced his company's entry into needlework and textiles in the May 1903 issue of The Craftsman.

rest of the world started moving toward different styles of furniture.

Toward the end of the twentieth century, Stickley's Craftsman furniture began to regain popularity, with celebrities such as Barbra Streisand and Steven Spielberg spending large amounts of money for original Craftsman pieces. At the same time, the Township of Parsippany-Troy Hills purchased Stickley's log home, eight of the original twelve outbuildings, and 30 acres (12.1 ha) of land, which now operates as the Stickley Museum at Craftsman Farms.

Unfortunately, because of several factors, including the fragile nature of the plant fibers used in Stickley's textiles, the textiles have not survived as well as his furniture. The Stickley Museum's collection, however, features several significant pieces. Although not a Stickley piece per se, what is known as the "Ellwood table scarf," is an important textile in the Craftsman story. Stickley brought this piece,

made by English needleworker Ada Ellwood (dates unknown), back from his 1903 trip to England. It features a stylized floral design done with satin and outline stitch, with drawn-thread work at the hem. A 1911 photograph shows the piece draped on the family's piano in the living room at Craftsman Farms.

Also original to Stickley's home is a ginkgo table scarf. Another 1911 photograph shows this piece (Craftsman product No. 915) on the oak sideboard in the Stickley's dining room. It incorporates the ginkgo design appliquéd on linen as well as satin stitch and a drawn-thread-work border. One of the most popular designs produced, it was first introduced in 1904 and, as noted, was created by Craftsman employee Louise Shrimpton.

The China tree design, first introduced in 1907, was featured in the 1908 catalog: *Craftsman Fabrics and Needlework from the Craftsman Workshops*. The handwoven-linen table scarf could



Table round from the estate of LaMont Adelbert Warner. Warner was a member of Stickley's early design team from around 1900 to 1906 and was also an artist and teacher in his own right. According to Warner's family, the piece was used on a round Craftsman dining table in their home. Collection of The Stickley Museum at Craftsman Farms.

be purchased as a kit (\$1.10 to \$1.20, depending on size) or as a finished piece (\$2.00 to \$2.50). The museum's version shows the design worked in darn-ing stitch with white thread on white linen.

Another interesting piece in the museum's collection comes from the estate of LaMont Adelbert Warner (1876–1970). Warner was a member of Stickley's early design team from around 1900 to 1906 and was also an artist and teacher in his own right. According to Warner's family, the piece was used on a round Craftsman dining table in their home. It features a stylized geometric motif completed in satin stitch around the border of the round linen table covering. Although it is more colorful than the other pieces in the museum's collection, the colors are consistent with those Stickley favored for his company's designs. ❖

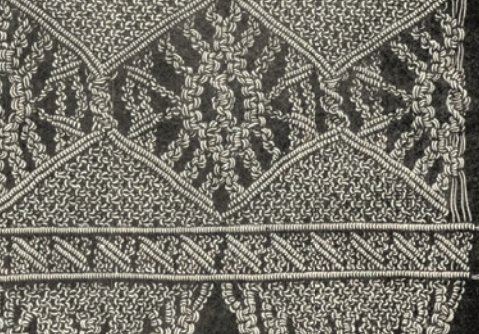
BONNIE-LYNN NADZEIKA lives in northern New Jersey not far from Craftsman Farms. An avid needleworker, knitter, and cro-cheter, she is excited to write for *PieceWork* magazine. She dedicates this article to the staff of the Stickley Museum at Craftsman Farms and all of those who work tirelessly to pre-serve history for future generations.

FURTHER RESOURCES

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- Cathers, David. *Gustav Stickley*. New York: Phaidon, 2003.
- Clark, Michael, and Jill Thomas-Clark. *The Stickley Brothers: The Quest for an American Voice*. Salt Lake City, Utah: Gibbs Smith, 2002.
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- Mr. Stickley's Needle-Work: *An Exhibition Produced by the Stickley Museum at Craftsman Farms, February 2010 for the 23rd Annual Arts and Crafts Conference, Grove Park Inn, Asheville, North Carolina*. Morris Plains, New Jersey: Stickley Museum at Craftsman Farms, 2010.
- Stickley, Gustav. *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement*. 1909. Reprint, New York: Dover, 1979.



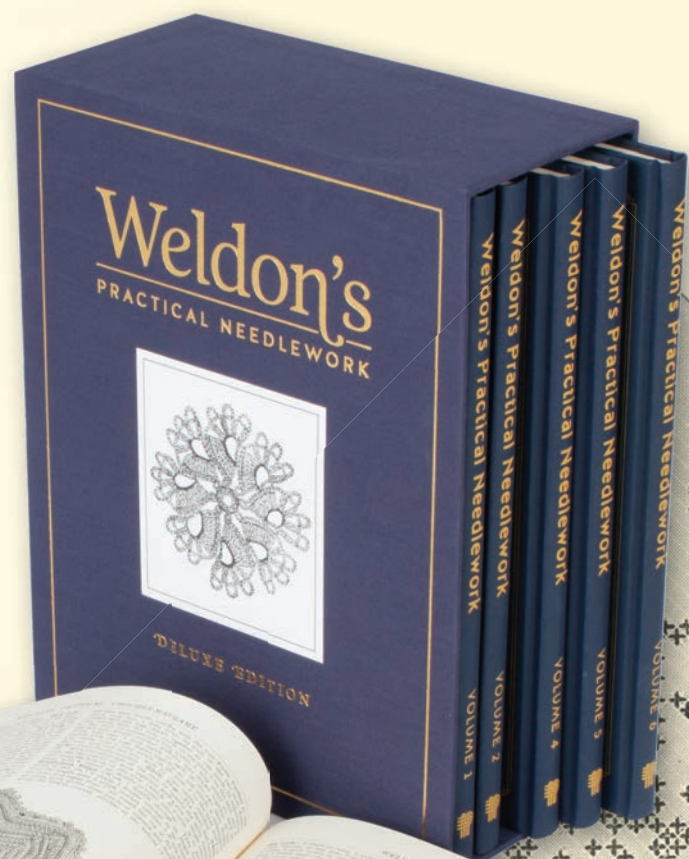
A table runner with the China tree motif. This design, by Harriet Joor, was first introduced in 1907; it was featured in the 1908 catalog *Craftsman Fabrics and Needlework from the Craftsman Workshops*. Collection of The Stickley Museum at Craftsman Farms.



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Lady Tea Towel to Knit

COURTNEY KELLEY



Courtney Kelley's lovely Lady Tea Towel.
Photograph by Kathryn Martin.

This striking tea towel originally appeared in the Holiday 2010 issue of *Interweave Knits Gifts*. It is a fitting addition to this Domestic Textiles issue of *PieceWork*.

—Editor

MATERIALS

- ♦ The Fibre Company Savannah, 50% wool/20% cotton/15% linen/15% viscose from soya yarn, 160 yards (146.3 m)/50 gram (1.8 oz) skein, 2 skeins of Natural; <http://kelbourne woolens.com>
- ♦ Needles, size 5 (3.75 mm) or size needed to obtain gauge
- ♦ Markers
- ♦ Tapestry needle

Finished size: 16 inches (40.6 cm) wide and 24 inches (61.0 cm) long

Gauge: 22 sts and 28 rows = 4 inches (10.2 cm) in St st

SPECIAL STITCH

Seed Stitch (multiple of 2 sts + 1)

Row 1: K1, *p1, k1; rep from * across.

Row 2: K the purl sts and p the knit sts.

Rep Row 2 for patt.

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Towel

CO 87 sts. Work in Seed St until piece measures 1 inch (2.5 cm) from CO.

Next Row (WS): Work 5 sts in Seed St, p1, pm, p25, pm, p to last 6 sts, pm, p1, word in Seed St to end.

Next Row (RS): Maintaining 5 sts in Seed St and 1 st in St st at each end, work Row 1 of Towel Chart

to 2nd m, work Sts 1–25 of chart to last m, k1, work in patt to end. Cont as established, work Rows 2–44 of chart once, Rows 1–44 twice, then Rows 1–23 once more, Work in Seed St for 1 inch (2.5 cm). BO all sts.

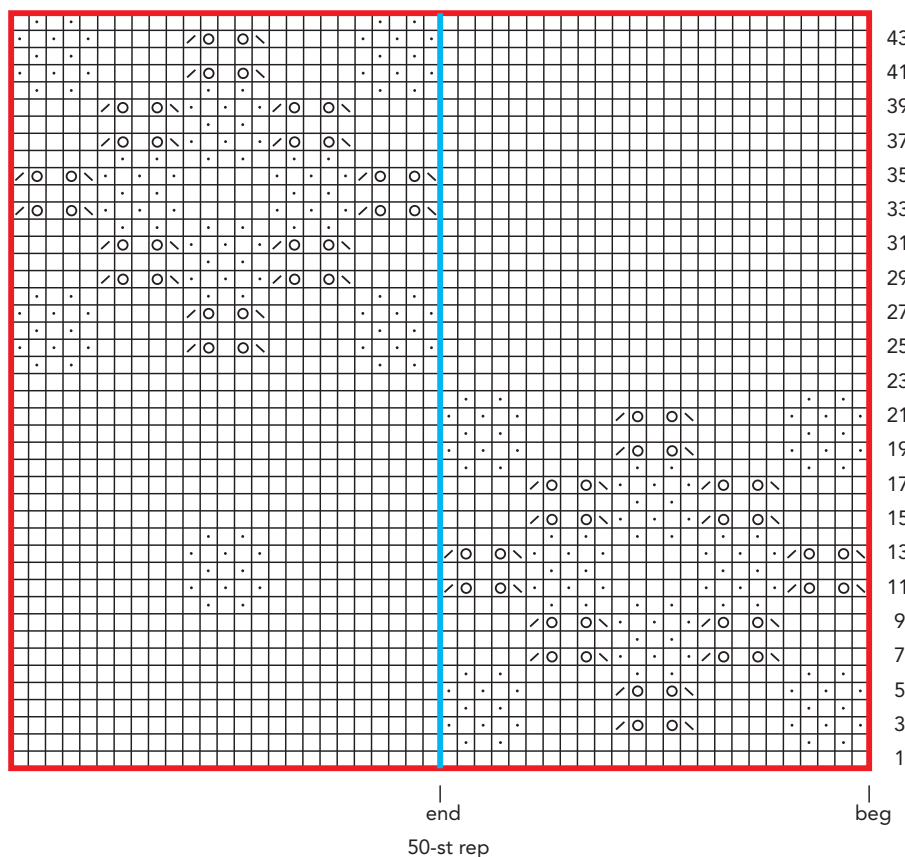
Finishing

Weave in ends and block to measurements.

COURTNEY KELLEY is co-owner of Kelbourne Woolens, distributor of The Fibre Company's artisan yarns.

Chart

Towel



Key

- k on RS; p on WS
- p on RS; k on WS
- / k2tog
- \ ssk
- yo
- patt rep

Embroidered Huck Towels

A Feast for the Eyes

MARY POLITYKA BUSH



Had you lingered over coffee in my mother's kitchen, circa 1950, you might have noticed her dish towels. Most were no-frills, hard-working types. A select few were beauty queens, never tasked with drying so much as a porcelain saucer, let alone a family-size saucepot.

These huck towels, which Mom had lovingly embroidered and sometimes edged with her own hand-tatted lace, were examples of the “show-towel” genre, so named because such towels are embellished—sometimes elaborately—with handwork and trims that showcase their maker's needlework skills. These towels serve no practical purpose more demanding than adding grace notes to kitchen décor or occupying a special shelf in the linen cupboard when they are off duty.

Huck embroidery was popular in America from the 1920s into the 1950s; by the 1960s, its popularity had largely waned. Because huck embroidery was worked almost exclusively on dish towels in the earlier years, the decrease in its popularity may have been precipitated, suggests Phyllis Maurer, an ethnic needlework researcher, by the advent of the automatic dishwasher. Nevertheless, huck embroidery did enjoy a modest resurgence late in the century, and an interest remains steady today.

Vintage tea and fingertip towels with traditional designs worked in cotton embroidery floss or pearl cotton on cotton huck toweling with selvedge side edges, hemstitched, hand- or machine-sewn ends, except for the towel with the violet/yellow design where the selvedge ends are at the ends of the towel. Collection of the author.

Unless otherwise noted, photographs by Joe Coca.

Colorful, primarily geometric designs are worked on special fabric (huck) by sliding a needle, typically threaded with embroidery floss or pearl cotton, under raised pairs of threads (floats) that are characteristically woven into the fabric's surface in staggered rows that intersect the selvages at right angles. These designs range widely, from simple zigzags to more complex peaks, lozenge shapes, and overall patterns comprised of straight lines, steps, swoops, and both open and twisted loops. Pictorial images can be created with multiple rows of open and/or twisted loops. Straight rows are sometimes used as filler for free-form shapes outlined in stem stitch; other embroidery stitches may be added as accents. The relatively low cost of materials is an asset equaled by the ease with which the technique can be mastered by stitchers of any age or experience level. Many a child has successfully learned huck embroidery in grade school, through scouting, or from a mom, auntie, or grandmother on a rainy afternoon. With all of the work completed on the front of the fabric, no tails, traveling threads, or unsightly backs of stitches are evident on the wrong side of huck embroidery, an advantage that eliminates the need for linings or other special finishing.

To a greater degree than most other types of needlework, huck embroidery has different names in different parts of the world. Huckaback embroidery, huck weaving, and huckery are interchangeable in English. Also common is Swedish weaving, which should not be confused with true weaving or Swedish work, a technique for weaving braid, ribbon, and other narrow trims. The French know this embroidery technique as *broderie suédoise* (Swedish embroidery); Italian needleworkers refer to it as *punto filza* (running stitch). In Spain, the same type of needlework is *bordado Yugoslavo* (Yugoslavian embroidery) or *punto de llama* (flame stitch). *Ponto oitinho* (eight stitch) is the Portuguese name for a strictly pictorial version of the technique in which designs are composed of rows of figure-eight (twisted-loop) stitches. A similar type of Portuguese embroidery, *ponto vagonite* (vagonite refers to the ground fabric), employs all the traditional huck-embroidery stitches. Swedish darning is used occasionally because many huck embroidery designs resemble those of pattern darning. The difference is that the running stitches exclusively used in pattern darning are pulled *through* the fabric, whereas stitches in huck



Three vintage towels with designs worked in pearl cotton on both ends of premade cotton huck towels. The blue/yellow designs are worked on the single-float side of the towels; the peach design is worked on the double-float side of the towel. Collection of the author.

embroidery, although they, too, are essentially running stitches, are not.

According to the *Oxford English Dictionary*, the word “huck” first appeared in the English lexicon between 1680 and 1690. In 1915, the *Dictionary of Textiles* defined huck as “A thick, loose and soft cotton or linen toweling woven in birdseye or honeycomb patterns with very slack twist and low count weft forming long floats and a strong selvage.” Huck, a dobby-weave fabric, can also be a blend of cotton and linen.



Towels made by the author's mother, Jean Polityka, circa 1950, with borders worked in floss and pearl cotton on cotton huck toweling, following patterns in Mildred V. Krieg's series of huck-embroidery booklets. Two towels are trimmed with lace hand-tatted by Jean Polityka. Collection of the author.

The precise origin of the fabric itself is unknown, although linguists cite evidence suggesting Germanic roots that may date as far back as the thirteenth century. The fabric's various names—huck, huckaback, huckabuck—do suggest words such as “hugaback” and “backpack” that evoke images of the peddlers who once traveled from village to village, cottage to cottage,



Two vintage towels with pictorial designs worked on cotton huck toweling. The turquoise design, a Venetian gondola bookended by anchors, is worked in pearl cotton using an O type of stitch that allows the embroiderer to create solidly filled shapes and letters. The pink flower on the other towel exhibits a technique less frequently seen in huck embroidery in which a shape drawn onto the huck fabric is filled with straight rows of huck weaving worked in colored thread (pearl cotton in this instance), then outlined and accented with surface embroidery stitches (stem stitch and French knots on this towel); this towel is finished with a scalloped edging of hand-crocheted lace. Collection of the author.

shouldering packs laden with household wares, which presumably included fabric for towels. In Low German, an old form of German spoken throughout northern Germany and closer to Dutch than to standard German, such a person was a huckster (*hokester* in Middle Dutch), hence the hypothesis that places huck's origin in that area of Europe. Conjecture also points to northern Germany's proximity to Denmark (home to huckaback darning, according to Mary Thomas in her classic compendium *Mary Thomas's Embroidery Book*) and to Sweden, which may explain the alternate designation as Swedish weaving.

Over the years, needlework encyclopedias have given scant coverage to huck embroidery, often relegating information to little more than a definition of the fabric and perhaps a few words of instruction. Early on, designs were typically passed from embroiderer to embroiderer, generation to generation, or they were improvised and repeated as the stitching of a project progressed. That changed in 1936 when Mildred V. Krieg (dates unknown) published the

first of her eventual series of five pattern booklets titled *Huck Towel Patterns*. All were sixteen-pages (including the paper covers) laid out horizontally. They measured 5¾ inches (14.6 cm) from top to bottom and 8¾ inches (22.2 cm) from the folded, stapled spine on the left to the opening edge on the right. Contents included a page of general information and concise instructions with thread data alongside each of the patterns, which were illustrated with close-up black-and-white photographs. All this cost the purchaser 15 cents. By the third booklet of the series, the price had skyrocketed to 20 cents, general information had moved from inside the front cover to the back of the booklet, and suggestions with brief, though adequate, instructions for adapting the patterns and making such items as sewing or knitting totes and baby bibs had been added. The fourth and fifth booklets featured monograms ideal for personalizing fingertip and guest towels or embroidering small strips of huck that could be appliquéd to pillowcases. Collectors can find these still-relevant booklets in vintage shops and online. A collection of Krieg's patterns has also been republished by Lacis Publications in a larger format paperback titled *Huck in Vogue*.

Mildred V. Krieg was not alone in publishing patterns during huck embroidery's heyday or afterward. Others, including popular publications such as *Aunt Martha's Workbasket* and similar needlework magazines here and abroad, as well as thread, fabric, and commercial sewing pattern companies published patterns. Individual designers produced single patterns, pamphlets, booklets, and project packs, featuring designs that can be worked on huck toweling and yardage as well as on monk's cloth, waffle weave, Stockholm (aka Popcorn), Herta, Hertarette, and Aida fabrics. The Japanese design collection books published by Ondori are particularly notable for the wealth of patterns they contain. Because huck pattern charts can easily be deciphered without written instructions, foreign language publications do not present translation barriers.

With worldwide interest spurred on by talented designers in recent years, huck embroidery has progressed from embellishing simple dish towels and their showier sisters to table runners, placemats and tablecloths, curtains, aprons, baby bibs and little girls' pinafores, afghans, decorative pillows, tote bags and purses, bookmarks, box tops, and

Christmas ornaments. Although the next step in its evolution remains to be seen, huck embroidery's future does appear to be bright. ♦

FURTHER RESOURCES

- Feyh, Debi. "Huck (Swedish) Weaving." Available at www.nordicneedle.net/guides/stitching-techniques-guides/scandinavian-techniques/huck-swedish-weaving.
- Harmuth, Louis. *Dictionary of Textiles*. New York: Fairchild Publishing, 1915.
- Krieg, Mildred V. *Huck Towel Patterns*, First through Fifth Series. Riverside, Illinois: Mildred V. Krieg, 1936–1950.
- . *Huck in Vogue*. Berkeley, California: Lacis Publications, 1997.
- Kuge, Michiko. *Huck Adventures*. Berkeley, California: Lacis Publications, 2001 (reprint in English).
- Thomas, Mary. *Mary Thomas's Embroidery Book*. 1936. Reprint, Mineola, New York: Dover Publications, 2012.

MARY POLITYKA BUSH, a designer, writer, instructor, and frequent *PieceWork* contributor, lives in Piedmont, California. She was introduced to huck embroidery thirty years ago when her mother, Jean Polityka, gave her the set of Mildred V. Krieg booklets that had inspired Jean to embroider towels for the Polityka family's home in Allegan, Michigan. Equally inspired, Mary went on to create many of her own huck-embroidery designs, not only for towels, but for table, kitchen and bed linens, greeting cards, Christmas ornaments, garments, and decorative household and gift items.

✧ *A companion project follows* ➤



A Huck Towel to Embroider

MARY POLITYKA BUSH

◀ *Inspired by the preceding article* ▶



Brighten up a plain white huck towel with pearl cotton. Mary Polityka Bush chose sunny yellows that melt into pumpkin tones for her cheery towel that will definitely brighten up any kitchen.

A little pearl cotton goes a long way in brightening a plain white huck towel, not to mention any kitchen in which it is displayed. The sunny yellows melting into pumpkin tones in the one shown here will be right at home in a country kitchen. Stitch the design in a sophisticated palette of grays zapped with lime or dusty violet for a contemporary stainless-and-granite kitchen. Going retro? Aqua and buttercream sweetened with cherry will reprise the chrome dinette look of the 1940s.

Huck embroidery is a natural for kitchen and table linens because it is worked entirely on the fabric's surface, which means there are no unsightly tails, traveling threads, or backs of stitches to necessitate a lining. Although stitching with pearl cotton requires a certain level of skill to maintain an even twist and to smoothly lay strands of the thread, huck embroidery is easy, relatively quick, and ideal for gifts. If a towel is not on the recipient's wish list, edge a placemat or apron bib and hem with this design, mirror it the length of a table runner, or wrap it around a tote bag.

M A T E R I A L S

- ♦ DMC Pearl Cotton, 100% cotton thread, size 5, 27 yards (24.7 m)/skein, 1 skein each of Blanc, #733 Medium Olive Green, #741 Medium Tangerine, #742 Light Tangerine, #743 Medium Yellow, #744 Pale Yellow, #745 Light Pale Yellow, #746 Off White, #900 Dark Burnt Orange, and #971 Pumpkin; www.dmc-usa.com
- ♦ Huck toweling, 100% cotton fabric, 17 x 28 inches (43.2 x 71.1 cm), 1 piece, White
- ♦ John James Needles, tapestry size 22 and sharps size 10; www.colonialneedle.com
- ♦ Sewing thread, White
- ♦ Lace trim, flat Cluny-type, 100% cotton, 1½ inches (3.8 cm) wide, ½ yard (0.5 m), White

Finished size: About 17 x 27 inches (43 cm x 69 cm)

I N S T R U C T I O N S

Notes: Machine wash and dry the fabric to pre-shrink and press it well before beginning to stitch. Work on the surface of the fabric that has pairs of loose threads (called “floats”), positioning it so the pairs of floats look like the number 11 and lie in staggered horizontal rows that run from selvedge to selvedge. An embroidery hoop is not necessary. Follow the chart for the thread color and traveling path of each row. To help clarify the traveling path of any given row, color it with a highlighter or colored pencil on a photocopy of the chart. Work the rows in numerical order, noting that Row 1 is not at the top or bottom of the design. All rows must be worked from beginning to end with single lengths of thread; lengths of 54 to 60 inches (137.2 to 152.4 cm) will be sufficient for all rows *except* the narrow borders, each of which requires one 2½-yard (2.3 m) and one 24-inch (61.0-cm) length

of thread. At points where rows share a pair of floats, take care that the threads lie side by side under the floats. Do not cut off thread tails until all stitching is complete. The main portion of the design is worked in 9 colors, 3 rows of each color (total of 27 rows). On the chart, the row numbers that are intentionally placed upside down indicate that the first 12 rows are to be worked with the cut edge of the fabric (as noted on the chart) positioned at the top. After those 12 rows are complete, the fabric is turned so the cut edge is at the bottom before the remaining 15 rows are worked.

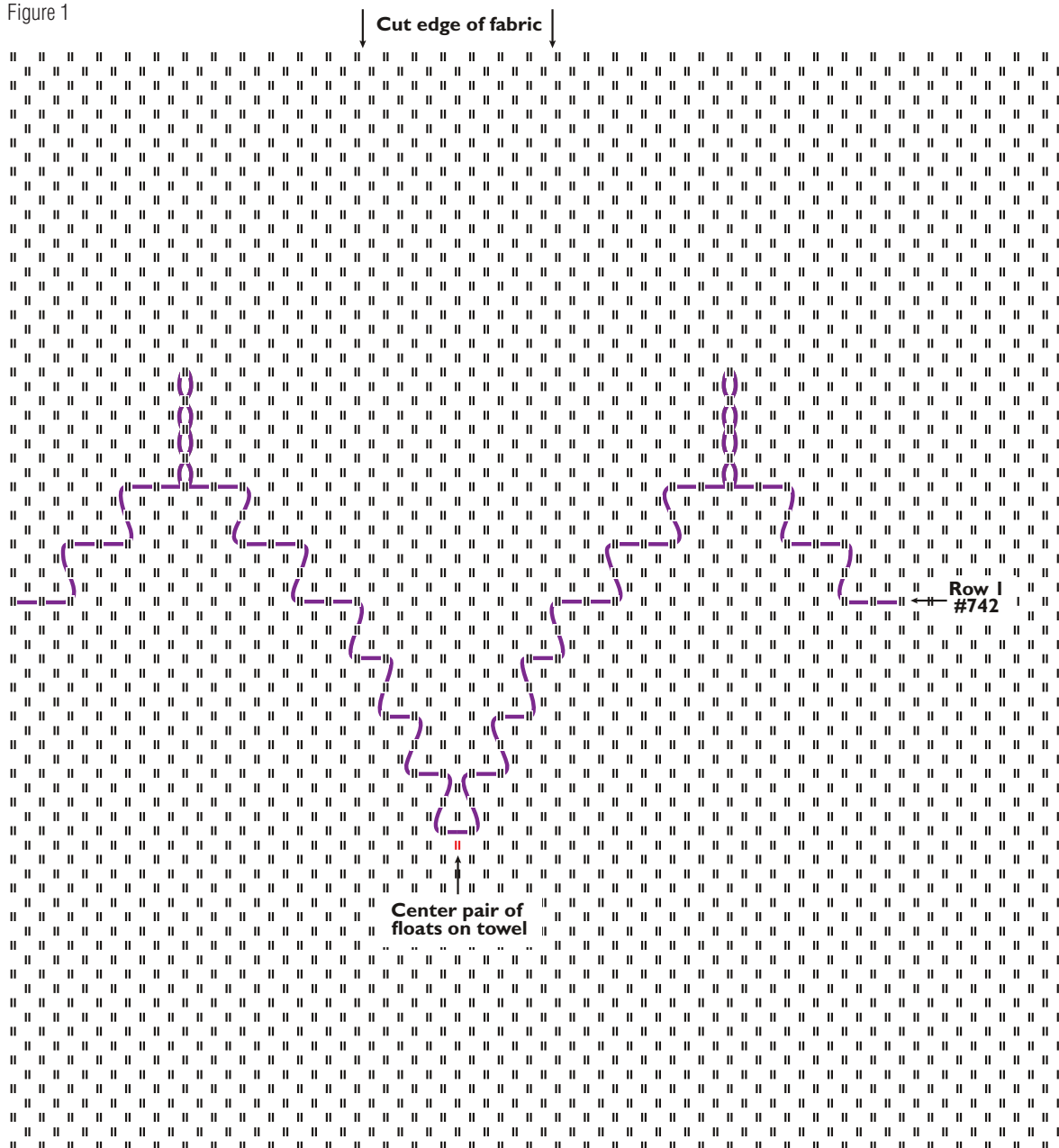
Towel

To find the starting point for Row 1, fold the fabric in half lengthwise, measure 4¼ inches (10.8 cm) from a cut edge and temporarily mark one pair of floats on the fold with a straight pin. Count the pairs of floats to the left and to the right of the pin-marked pair of

Key for Color Changes

Rows 1–3: #742 Light Tangerine
Rows 4–6: #741 Medium Tangerine
Rows 7–9: #971 Pumpkin
Rows 10–12: #900 Dark Burnt Orange
Rows 13–15: #743 Medium Yellow
Rows 16–18: #744 Pale Yellow
Rows 19–21: #745 Light Pale Yellow
Rows 22–24: #746 Off White
Rows 25–27: Blanc
Rows 28 and 29: #733 Medium Olive Green

Figure 1



floats. If the number on each side is equal, proceed to stitch. If not, move the marking pin diagonally up one row to the left or right, not directly above the pin-marked pair. Count the pairs of floats to the left and right again. Repeat, if necessary, until you have determined the center pair of floats. See Figure 1.

Turn the chart and the fabric upside down; the cut edge of the fabric will be at the top and extra fabric at the bottom. Begin to work the 1st half of Row 1 by sliding a needle threaded with #742 Light Tangerine from right to left under two pairs

of floats in the row *above* the pin-marked pair of floats; remove the straight pin, pull half the length of thread through and pin the rest to the right side. Following the chart for the ups, downs, and stacked figure eights, work toward the left selvedge. *Note:* The needle slides only horizontally under the floats. When you have completed the 3rd unit of stacked Figure eights and two steps up, slide the needle under every pair of floats in a straight line to the selvedge edge. Unthread the needle; do not cut the thread.

Turn the chart and fabric upside down so the cut edge is at the bottom, return to the center point, thread the needle with the remaining half-length of thread and stitch toward what has now become the left selvedge. Take care to cross the stacked figure eights in this 2nd half of the row in the same direction as they are in the 1st half. When complete, Row 1 should be composed of 5 peaks and 6 stacked figure eights across the width of the fabric.

Turn the chart and the fabric upside down so the cut edge is at the top. Referring to the chart for color changes and traveling paths, stitch Rows 2–12. Since the design was centered in Row 1, these and all succeeding rows may be worked from right to left, selvedge to selvedge, leaving a 4-inch (10.2-cm) tail at the beginning of each row.

To work the remainder of the design (Rows 13–27), turn the chart and fabric upside down one



final time. With the cut edge at the bottom and following the chart for color changes and traveling paths, work Rows 13–27 from right to left. Work the base of the narrow border (one row of single figure eights), using the longer thread length; work the straight row, sharing pairs of floats atop the figure eights and using the shorter thread length. Stitch another narrow border at the opposite end of the towel, 1½ inches (3.8 cm) from cut edge.

When all rows are complete and any adjustments to the stitches have been made, secure threads at each end of each row, one at a time: Thread a tail

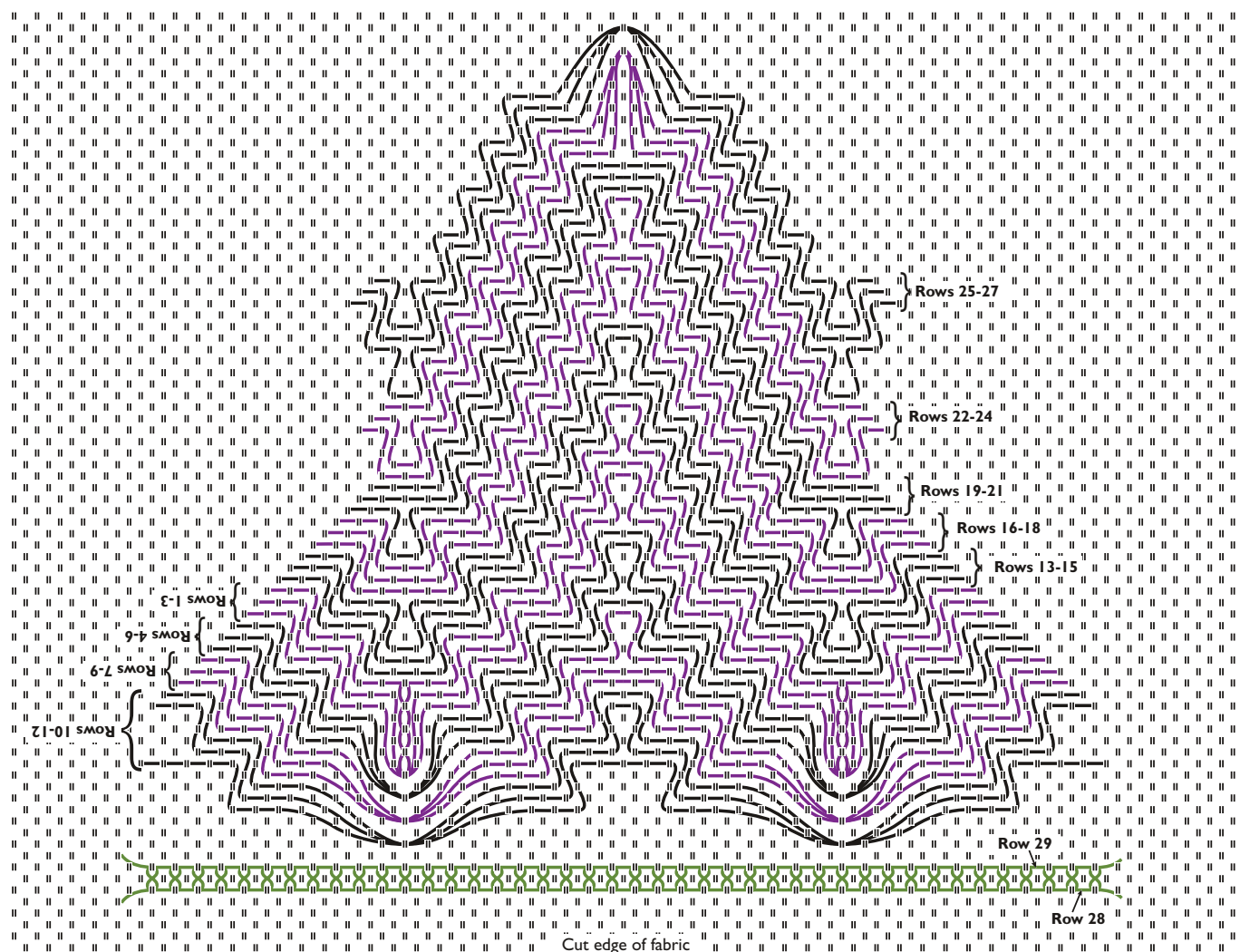
into the needle, pass it *over* the last thread of the last pair of floats in the row, and slide it toward the center of the towel under at least 3 pairs of floats. Cut the thread close to the final pair of floats.

For hems, turn raw edges under ¼ inch (6 mm) twice at each end of the towel and hand-sew. Trim the embroidered end of the towel with the lace, turning under the raw ends ¼ inch (6 mm).

Finishing

Steam-press the finished towel face down on a thick terry towel.

Huck Embroidery



Note: The chart shows one peak of the main design. It is to be mirrored twice to the left and twice to the right (total of five peaks).

Chart may be photocopied for personal use.

The chart for this project is available in PDF format at www.needleworktraditions.com/charts-and-illustrations.

The Needlework of Susie Whitehead Waller

S. MELISSA WINDERS

As an enthusiast of historical needlework, I count myself fortunate to have a great-grandmother who was a prolific and lifelong needleworker. The pieces she left behind are beautiful in their own right, and my family cherishes them for the memories they hold. But they are also valuable for the glimpses they provide of needlework of the last century—what it looked like, how it was made, and maybe even how a needleworker experienced the creative process.



Above: The author's great-grandmother Susie Whitehead Waller (at right) with Lennon (middle) and Annie. Photographer unknown. Georgia. Circa 1909.

All photographs courtesy of S. Melissa Winders.

Left: Susie Whitehead Waller's embroidered pillowcase with blue birds perched on a swag of lazy daisies.



My great-grandmother Susie Whitehead Waller (July 12, 1888–July 7, 1973) lived in the outskirts of Atlanta, Georgia. At sixteen, she married a young man named Grover, whom she met while working at the local cotton mill. Grover died young of tuberculosis, leaving her a widowed mother of two small children when she was still in her early twenties. Her second husband was

my great-grandfather Paul Waller. To this day, everyone in the family knows Susie as “Mama Waller.”

Though I never got to meet Mama Waller—she died before I was born—I can sense the way her presence lives on in my family: She always kept a sage bush by the kitchen door, a purse tucked into her cleavage, and a pearl-handled pistol by the bed. My mother



Detail of a dresser cloth embroidered by the author's great-grandmother Susie Whitehead Waller. It depicts a pig and a bird.

recalls that she would say charms in a foreign language (probably Dutch) to “talk the fire out of a burn” and blow rabbit tobacco smoke into your ear if you had an earache. I grew up on her wisdom and sayings, passed down by my mother and grandmother. She was fond of maxims: “Not everything that goes through your head has to come out your mouth”; “If you lie down with dogs, you get up with fleas”; and my favorite, “Don’t borrow trouble.” Most of all, I feel connected to her when I’m doing needlework, because by all accounts she was constantly crocheting, tatting, embroidering, or quilting. Her grandson Paul Sinor recalls:

She was always doing some kind of needlework. Everyone saved all the “scraps” from sewing they did, and she cut the pieces and made quilt tops from them. She made stacks of them and then once a year, her sister Aunt Betty would come down and together they would sit for hours each day making quilts. She used to get bags of old stockings and cut and make long pieces out of them. She’d braid them and make round rugs like bath mats . . . [S]he would make pillowcases and what she called “dresser cloths” and do embroidery work on them. She also made bonnets, and then she’d give them to me to sell on my paper route . . . I think she only charged a dollar or so for the pillowcases and bonnets. [As a child] I had the whooping cough and was out of school for an extended period of time. She

decided that I needed to learn to do embroidery to keep my mind off my coughing. The first day I sewed the cloth to my pants and stuck myself several times with the needle and bled all over the cloth. That ended my career as a seamstress, thank goodness (personal communication, February 19, 2015).

According to my mother, even when Mama Waller’s failing eyesight prevented her from doing finer crochet or tatting, she would still buy pillowcases from the five and dime and embroider them. An embellished pillowcase set was her wedding present of choice.

Surviving pieces include embroidered pillowcases and dresser cloths, some decorated with crochet edgings. I’m not sure when she made them, but based on what my mother has told me, I would guess later in her life, probably when her eyesight was declining. There is no tatting. The embroidered designs are sweet and playful, full of colorful flowers and whimsical animal figures. A dresser cloth depicts at one end an encounter between a beaming pig and a curious bird, at the other a calf lowing over a spilt milk bucket. A pair of pillowcases is adorned by a little group of blue birds perched on a swag of lazy daisies. The piece that intrigued me most was a single pillowcase embroidered with cross-stitch water lilies in three shades of purple (pale, medium, and dark) and finished with a beautiful crocheted edge, the most ornate edging of the group.

This edging is worked in a fine crochet thread and is made up of filet crochet with a simple diagonal block pattern edged with frilly fans made up of shell stitches. Almost as soon as I saw it, I started trying to work out the pattern. Though the filet portion was simple to chart out, I had some trouble decoding the fans at first. There was a lot of variation in stitch count: for example, an equivalent shell group could be made up of six, seven, eight, or nine double crochet stitches, depending on the fan. The structure of the design became clear to me only when I began to look at it in terms of units of stitches rather than individual stitches, as I believe my great-grandmother must have done. It dawned on me that the structure of the fans was based on filet-crochet spaces and blocks. The base of the fan is a shell worked on a filet-crochet space. On the next row, five filet spaces are worked evenly across the top of the shell. On the row after that, a shell is worked on each space, with two chain stitches between each shell. Finally, on the next row chain-stitch loops are worked across the tops of the shells; the last loop is larger, consisting of five



Susie Whitehead Waller's Waterlily embroidered pillowcase with a crochet edging.

chain stitches, and it acts as the filet-crochet space onto which the next fan is worked. The fans take the straight, flat mesh of filet crochet and curve it by multiplying stitches. The filet design flows organically into the fan design, while the combination of the six-row repeat of the filet diagonals and the four-row repeat of the fan gives a syncopated effect.

I believe the inconsistencies and “mistakes” in the piece are because of Mama Waller’s dimming eyesight. Her stitches are tiny—a sample I worked up with a size 12 (1 mm) steel crochet hook was still bigger than the original—and many of the irregularities were visible only with the help of a magnifying glass. She may not have been able to see each individual stitch clearly, but she could see the building blocks of the pattern: the shells, loops, blocks, and spaces. As a lifelong crocheter, she had a feel for how those building blocks fit together, which allowed her to keep stitching even as her eyes began to fail her. Because the structure and the rhythm of the pattern remain consistent, the mistakes don’t detract from the final product. In fact, I didn’t even see them at first. I’m grateful for them, though, for the insight they provide into how she approached her craft.

I wish I could sit with my great-grandmother and ask her about her needlework. Still, when I look at the pieces she left behind, it’s as though I’m with her for a fleeting moment. I keep her in mind as I work on my own projects. Like many twenty-first century knitters and crocheters, I’m something of a perfectionist. The answer to “Can I live with this mistake?” is almost always “No,” and I’m sure I’m not alone. I’ve grown accustomed to patterns of remarkable clarity and detail compared to what was available in the



Detail of the crochet edging on Susie Whitehead Waller's Waterlily embroidered pillowcase.

past, patterns that in some cases guide needleworkers stitch by stitch. In doing so, the patterns can make it easier to fear mistakes and to miss the forest for the trees, the pattern for the stitches. Mama Waller’s pillowcase reminds me to step back and take a more holistic view. She may never have met me, but she has been a good teacher all the same.

S. MELISSA WINDERS was born in Atlanta, Georgia, and teaches knitting and crochet in New Haven, Connecticut. She has a doctorate in medieval literature and loves history and needlework.

✧ *A companion project follows* ✧

Mama Waller's Edging to Crochet

S. MELISSA WINDERS

◀ *Inspired by the preceding article* ▶



S. Melissa Winders adapted a charming edging worked by her great-grandmother Susie Whitehead Waller for this project. The edging will be lovely on bed and table linens.

This pattern is adapted from an edging worked by my great-grandmother Susie Whitehead Waller (1888–1973). She did not work the motif in quite the same way each time, so I created a generalized version of her design in order to write a clear pattern. I used a slightly larger thread and hook than she did; you may use a smaller thread and hook for a more historically accurate version.

MATERIALS

- ♦ Handy Hands Lizbeth, 100% cotton thread, size 20, 210 yards (192.0 m)/25 gram (0.9 oz) ball, 1 ball in the color of choice; www.hhtatting.com
- ♦ Crochet hook, steel, size 12 (1 mm)

Finished size: 2½ inches (6.3 cm) wide

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Edging

Foundation Chain

Ch 26, turn.

Set-Up Row: Dc in 8th ch from hook (counts as dc, ch 2), foll Filet Chart Row 1, turn—7 ch-2 sps.

Row 1: Foll next row of chart, 7 dc in turning ch-sp, turn.

Row 2: Ch 5, *[dc, ch 2] in next 2 dc, sk next dc; rep from * once, foll Row 2 of chart, turn.

Row 3: Foll Row 3 of chart, 3 dc in next ch-2 sp, *ch 2, 4 dc in next ch-2 sp; rep from * 3 more times, turn.

Row 4: *Ch 3, sk 2 dc, sc in next dc, ch 3, sk 1 ch, sc in next ch; rep from * 3 more times, ch 5, foll Row 4 of chart, turn.

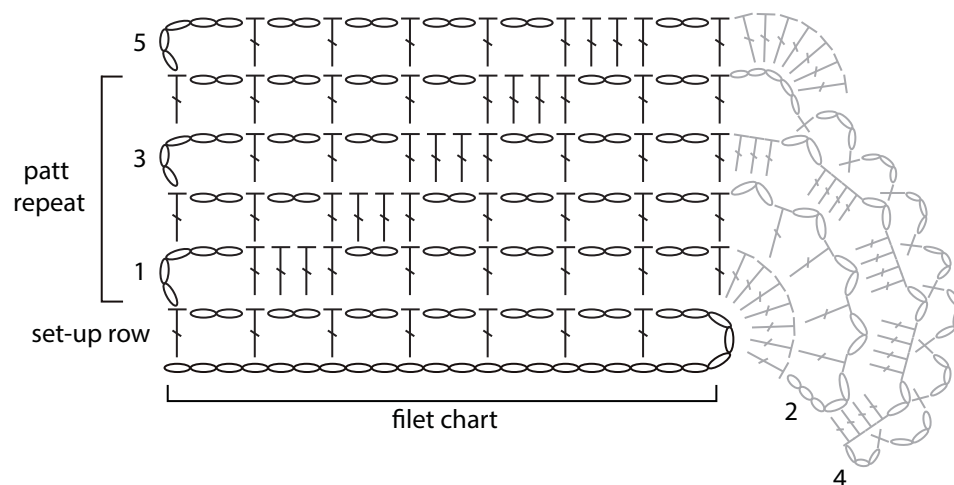
Rep Rows 1–4 while cont to foll the chart. Note: The chart follows a six-row repeat, so you will get three “fans” for every two repeats of the chart.



Finishing

Continue until the edging is the desired length, then fasten off.

Filet Chart



Key

- chain
- T double crochet
- × single crochet

Chart may be photocopied for personal use.

The chart for this project is available in PDF format at www.needleworktraditions.com/charts-and-illustrations.

Washcloths to Knit and Crochet



Our washcloths are adapted from well-used, old patterns that many readers will remember. They are easily adjusted to suit many variations of yarn, stitch patterns, and colors. Choose soft yarns for gentle pampering and sturdier yarns if you prefer a brisk rubdown. Most cotton and linen yarns may be machine washed and dried, but check skein labels for the manufacturers' recommendations.

Knitted Square Washcloth

An old favorite, this washcloth is knitted in garter stitch with an eyelet border. It is knitted diagonally, starting at one corner, increasing to the middle, then decreasing to the diagonally opposite corner. The finished washcloth measures about 8 inches (20 cm) square.

MATERIALS

- ♦ Linen knitting yarn measuring 17 wraps per inch (2.5 cm) when wrapped firmly but not tightly around a ruler, 1½ ounces (43 g). We used Euroflax Wet spun 14/4 linen yarn. One 4-ounce (114-g) skein will make three washcloths.
- ♦ Needles, size 2 (2.75 mm)
- ♦ Tapestry needle

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Cast on 4 stitches.

Row 1: K.

Row 2: K2, yo, k to end of row.

Rep Row 2 until there are 70 sts.

Row 3: K1, k2tog, yo, k2tog, k to end of row.

Rep Row 3 until 5 sts remain.

Last Row: K1, k2tog, k2.

BO and darn in ends.

Knitted and crocheted washcloths can be fun as well as utilitarian.

Photograph by Joe Coca.

Knitted Octagonal Washcloth

Knitted medallion patterns make interesting shapes for washcloths. Ours has been adapted from an octagonal swirl medallion in *Mary Thomas's Book of Knitting Patterns*. The finished washcloth measures about 8 inches (20 cm) in diameter.

MATERIALS

- ♦ Worsted-weight cotton yarn, 2 ounces (56 g)
- ♦ Needles, set of five double-pointed, size 5 (3.75 mm)
- ♦ Tapestry needle

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Leaving at least 6 inches (15 cm) of yarn at the beg, CO 8 sts and arrange them evenly on 4 needles. Join into a circle and work in the rnd.

Rnd 1: K into the back of all sts.

For the rem of the patt, k into the front of all sts.

Rnd 2: * Yo, kl; rep from * to end of rnd.

Rnd 3 and All Other Odd-Numbered Rnds: K.

Rnd 4: * Yo, k2; rep from * to end of rnd.

Rnd 6: * Yo, k3; rep from * to end of rnd.

Rnd 8: * Yo, k4; rep from * to end of rnd.

Cont working in this manner, inc 8 sts every other rnd until there are 120 sts, ending with an inc row.

Work the border,

Rnd 1 and All Other Odd-Numbered Rnds: P.

Rnd 2: * M1, k15; rep from * to end of rnd.

Rnd 4: * M1, k16; rep from * to end of rnd.

Rnd 5: P.

BO pwise.

Thread the beg yarn tail through the 1st 8 sts and close the central opening. Darn in both ends.

Crocheted Ruffled Washcloth

Sylvia Landman of Novato, California, reconstructed this method for creating ruffled washcloths from an old cloth. Soft cotton ruffles crocheted over a sturdy foundation mesh make a thick plush surface. The finished washcloth measures about 7½ inches (19 cm) square.

MATERIALS

- ♦ Mercerized crochet cotton #10, one 225-yard (206-m) ball for the foundation
- ♦ Soft cotton yarn measuring 12 wraps per inch (2.5 cm) when wrapped firmly but not tightly around a ruler, about 200 yards (183 m) for the ruffled surface. Halcyon Yarn's Casco Bay Cottons are often used for washcloths.

- ♦ Crochet hook, steel size 4 (1 mm)
- ♦ Crochet hook, aluminum size D (3 mm)
- ♦ Tapestry needle

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Foundation

With foundation yarn and steel hook, ch 54.

Row 1: Dc in 6th ch from hook, ch 1, * sk 1 ch, dc in next ch, ch 1; rep from *, ending with 1 dc in last ch, ch4, turn (25 sps).

Row 2: Dc in 2nd dc, ch 1, * sk next sp, dc in next dc, ch 1; rep from *, ending with dc in 3rd ch of starting ch, ch 4, turn.

Rep Row 2 until the foundation mesh is 25 sps square. Fasten off and darn in ends.

Ruffles

Starting at the top right corner of the foundation with ruffle yarn and aluminum hook, sl st around 1st vertical bar to the left of the corner.

Rnd 1: Ch 2, working toward the top edge of the foundation, hdc around same vertical bar, * 2 hdc around next horizontal bar to the left and on the edge of foundation, 2 hdc around next vertical bar to the left, 2 hdc around next horizontal bar to the left and 1 row below the edge, 2 hdc around next vertical bar to the left; rep from * around all sides of the foundation, ending with a sl st in top of beg chain. Fasten off.

Rnd 2: Ch 2, 1 hdc around horizontal bar to the left of the beg of 1st rnd, * 2 hdc around next vertical bar to the left, 2 hdc around next horizontal bar to the left and 2 rows below the edge, 2 hdc around next vertical bar to the left, 2 hdc around next horizontal bar to the left and one row below the edge; rep from * around the foundation, ending with a sl st in top of beg chain.

Rep Rnds 1 and 2, working toward the center of the foundation. Darn in all ends.

Border

Attach ruffle yarn in any corner sp of outer edge of foundation with a sl st. Ch 2, 5 hdc in same sp, * fold next ruffle down and sc around the horizontal bar between the two hdc, 3 hdc around next empty horizontal bar; rep from * to next corner sp, 6 hdc in each corner sp. Work each side in the same manner. End the rnd with sl st in top of beg chain.

Rep Rnds 1 and 2, working toward the center of the foundation. Darn in all ends.

A Lady, Miss Watts, Mrs. Beeton, Thérèse de Dillmont, and More Nineteenth-Century Needlework Authors

CHRISTOPHER JOHN BROOKE PHILLIPS

The nineteenth century proved to be a period of seismic social change, witnessed by the growth of the middle classes in the “civilized” world, the Industrial Revolution, the movement for female suffrage, and a groundswell of feminist thought and action. Among the various directions taken by this current was the growth of available information on those things considered suitable to be studied and/or undertaken by ladies—etiquette, household management, cooking, and, above all, needlework in all its guises. Informative and instructional articles were published in the increasingly popular ladies’ newspapers, journals, and magazines; and collected instructions, published in substantial books.

Thomas Evans, Birmingham, England, published *The Workwoman’s Guide* by A Lady in 1838. It was followed in 1840 by *The Ladies Knitting and Netting Book* by Miss Watts (dates unknown), published in London by John Miland, and *The Art of Needlework* (London: Henry Colburn, 1841) by the Countess of Wilton (Mary Margaret Stanley Egerton; 1801–1858), considered to be the first true history of embroidery. Others followed, including *The Illuminated Ladies’ Book of Useful and Ornamental Needlework* by Mrs. Henry Owen (dates unknown) published by Thomas Brooks in London in 1844 and *Treasures in Needlework; Comprising Instructions for Knitting, Netting, Crochet, Point Lace, Tatting, Braiding, and Embroidery: Illustrated with Useful and Ornamental Designs, Patterns, &c.* by Mrs. Warren (Eliza Jervis Warren; 1810–1900) and Mrs. Pullan (Matilda Marian Pullan; 1819–1862) published in 1855 by Ward Lock of London. The contents in

the five hundred pages that comprised *Treasures in Needlework* originally were featured in *The Family Friend* magazine (subtitled *The Work-Table Friend*).

The following year, 1856, saw the publication of *The Lady’s Dictionary of Needlework; A Complete Guide to All the Signs, Terms, and Contractions Used in Every Sort of Fancy-Work: With Illustrations, Instructions for the Elementary Stitches, and Hints on Materials and Implements* by Mrs. Pullan. Her reputation was such that she was keenly sought after for advice, and beginning in 1852, she edited *The Work-Table Friend* referred to above and opened a retail establishment in central London.

As a precursor to later developments in the needlework field, Mrs. Pullan also finalized an arrangement with Walter Evans & Company in Derbyshire, England, manufacturers of Evans’ Boar’s Head Cottons, a brand that she vigorously promoted in her patterns and publications. Her second



Photograph of Isabella Beeton. Photographer, location, and date unknown.

Informative and instructional articles were published in the increasingly popular ladies' newspapers, journals, and magazines; and collected instructions, published in substantial books.

marriage having failed, and without the likelihood of divorce, she sailed to New York on the American steamship *North Star*, arriving on December 19, 1857. Her name was already well known through re-publication of her British articles in American magazines, which helped her secure a job as fancywork editor for Frank Leslie's *New Family Magazine*. Her *Lady's Manual of Fancy Work: A Complete Instructor in Every Variety of Ornamental Needle-Work* was published in New York City by Dick and Fitzgerald in 1859. Her career was sadly curtailed when she contracted cancer of the uterus and died in comparative poverty at 29 Bleeker Street in New York City on February 19, 1862; she was buried at Brooklyn's Green-Wood Cemetery.

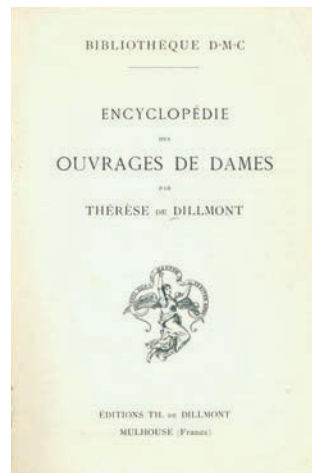
Another more famous and virtually contemporary compiler of self-help publications was Isabella Mary Beeton (1836–1865). Her husband, Samuel Orchart Beeton (1831–1877), published his wife's remarkable *Beeton's Book of Household Management* in 1861. Tragically, she died young in March 1865. Her husband, facing financial ruin in 1866, sold his publishing business, including the rights to the book and Mrs. Beeton's name, to Ward Lock. As previously noted, Ward Lock was already successful in the field of needlework publishing and publishing in general.

Following a trend that had started many years before, 1870 saw the publication of *Beeton's Book of Needlework*, five years after Isabella Mary Beeton's death. The book was not written by the named author but was an edited compilation of writings drawn from other sources; at this time, there were no copyright regulations, and plagiarism abounded. The book's only connection to Mrs. Beeton was the name to which Ward Lock held the rights.

Of all the writers of the nineteenth century whose works have stood the test of time, the name of Thérèse de Dillmont stands head and shoulders above all others. Born the youngest of five children on October 28, 1846, at Wiener Neustadt, in Austria, she was christened Theresia Maria Josefa Dillmann von Dillmont. Her father, Ferdinand, a minor aristocrat, was a professor of Fortification and Civil Architecture with the army. He retired the year his youngest daughter was born and died in 1857.

Much of the early family history is lost, but it seems probable that Thérèse was educated by a governess and later possibly at a girls' institute with her sister Franziska. It is known that they both studied at the Imperial and Royal School of Art Needlework founded by Emilie Bach (née Kohn; 1840–1890) in 1873. Subsequently, Thérèse and her sister opened an embroidery studio in Vienna, giving instruction and selling threads and materials. During a trip to Paris in 1878 to visit the Universal Exhibition with Emilie Bach, she met with Jean Dollfus-Mieg, who ran the company Dollfus-Mieg & Compagnie, more commonly known as DMC. It is not recorded (or the records have been lost) when Thérèse moved to Dornach, near Mulhouse, France, the manufacturing center of DMC. She opened a needlework studio there and continued to enhance her already considerable reputation.

On October 26, 1884, Thérèse reached a symbiotic agreement with DMC: her books and instructional material would be published by DMC as part of the company's new needlework library under her name; from the company, she received financial assistance and promotion for her own work. The publication for which she is primarily remembered is her *Encyclopédie of Needlework*,



Above Right: The title page from *Encyclopédie des Ouvrages de Dames* by Thérèse de Dillmont. Middle: Color plate from *Encyclopédie des Ouvrages de Dames* by Thérèse de Dillmont, showing embroidery on canvas worked in DMC pearl cotton thread. Bottom: A page from the chapter on knitting in Thérèse de Dillmont's *Encyclopédie des Ouvrages de Dames*. Collection of PieceWork.

Of all the writers of the nineteenth century whose works have stood the test of time, the name of Thérèse de Dillmont stands head and shoulders above all others.

published in French in 1886 and later in English, German, Italian, and Spanish. This book is remarkable for its depth of instruction, giving the tools and materials required for each discipline, copiously supplied with clear instructive engravings. It has been revised and republished many times since its first appearance and is still relied upon today.

Such was the reputation of Thérèse de Dillmont that she was able to open needlework shops in the fashionable areas of Vienna (1884), Paris (1885), Berlin (1886), and London (1887), trading under her name and the title *Comptoir Alsacien de Broderie*. Her marriage to businessman Josef Friederich



Photograph of Thérèse de Dillmont from *The Bulletin of the Needle and Bobbin Club*, 59 (1, 2), 1976.



One of the DMC buildings in Mulhouse, France.
Photograph by Ji-Elle and courtesy of Wikimedia Commons.

Scheuermann on November 4, 1889, was not well received at DMC, where she had made an agreement not to marry, thus retaining the profitable relationship between her maiden name and that company. Alas, after having been married only a few months, she succumbed to the influenza pandemic (1889–1890) and died on May 22, 1890, at Baden-Baden, in Germany.

Her name and her legacy, however, have lived on, used by DMC to create the company's extensive needlework library, consisting of more than 100 works published under the Thérèse de Dillmont imprint, as well as by Le Club Thérèse de Dillmont, established in 1972, which meets at 8 P.M. on the first Tuesday of each month at 11 Rue de Cercle, Mulhouse, France. ❖

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

◀ *A companion project follows* ▶

The DMC Library – Thérèse de Dillmont Editions

For more than a century after the death of Thérèse de Dillmont, her imprint was still being appended to the instructional books on sewing, embroidery, knitting, crochet, and related crafts issued by DMC. This substantial output was originally published in French, and many but not all were concurrently or subsequently published in English and other major European languages.

With considerable input and expert assistance from Hubert Hoerth, the last head of the Dillmont Embroidery Studio and the DMC Museum, both of which closed in 2009, published herewith is a comprehensive list of all those books. In all cases, the French title is stated first, followed by the English translation, language and the first published date for each language, and the DMC reference number (if known).

Other lists exist, although they do not necessarily purport to be complete, some being a list of titles contained in a specific library. This list, based on careful research, suggests itself as the most complete compilation of those works published under the Dillmont imprint. Many of the books are out of copyright and freely available from websites dedicated to the collecting and dissemination of such titles.

Title	Language/Date of 1 st Edition	DMC Reference #
<i>Encyclopédie des Ouvrages de Dames</i> [Encyclopedia of Ladies' Needlework] Large Format	French 1886	8000/1
<i>Encyclopédie des Ouvrages de Dames</i> [Encyclopedia of Ladies' Needlework] Small Format	French 1891; English 1907; German 1893; Italian 1906; Spanish 1925	8001/1; 8001/2; 8001/3; 8001/4; 8001/5
<i>Les Bons Points</i> [The Best Stitches]	French 1966; German 1966	8005/1; 8005/3
<i>ABC Couture</i> [ABC of Sewing]	French 1934; English 1935	8020/1; 8020/2
<i>ABC Tricot</i> [ABC of Knitting]	French 1936; English 1937; German 1936; Spanish 1937	8021/1; 8021/2; 8021/3; 8021/5
<i>ABC Crochet</i> [ABC Crochet]	French 1937; English 1938; German 1938; Spanish 1938	8022/1; 8022/2; 8022/3; 8022/5
<i>Alphabet de la Brodeuse</i> [The Embroiderer's Alphabet] Large Format	French 1897; English 1906; German 1897	8100/1; 8100/2; 8100/3
<i>Alphabet de la Brodeuse</i> [The Embroiderer's Alphabet] Small Format	French 1898; English 1906; German 1901; Italian 1952	8101/1; 8101/2; 8101/3; 8101/4
<i>Alphabets et Monogrammes</i> [Alphabets and Monograms] 1 st Series	French 1889; German 1891	8111/1; 8111/3
<i>Alphabets et Monogrammes</i> [Alphabets and Monograms] 2 nd Series	French 1937; English 1937; German 1937; Italian 1937; Spanish 1937	8112/1; 8112/2; 8112/3; 8112/4; 8112/5
<i>Monogrammes et Alphabets Combinés</i> [Combined Monograms and Alphabets]	French 1921; English 1922; Italian 1933	8117/1; 8117/2; 8117/4
<i>Point de Croix</i> [Cross Stitch] 1 st Series	French 1903; English 1909; German 1903	8121/1; 8121/2; 8121/3
<i>Point de Croix</i> [Cross Stitch] 2 nd Series	French 1905; English 1905; German 1905; Italian 1905	8122/1; 8122/2; 8122/3; 8122/4
<i>Point de Croix</i> [Cross Stitch] 3 rd Series	French 1906; English 1906; German 1906; Italian 1906	8123/1; 8123/2; 8123/3; 8123/4
<i>Point de Croix</i> [Cross Stitch] 4 th Series	French 1920; English 1920; German 1920; Italian 1920	8124/1; 8124/2; 8124/3; 8124/4
<i>Point de Croix</i> [Cross Stitch] 5 th Series	French 1931; English 1931; German 1931; Italian 1931	8125/1; 8125/2; 8125/3; 8125/4
<i>Point de Croix</i> [Cross Stitch] 6 th Series	French 1938; English 1938; German 1938; Italian 1938; Spanish 1938	8126/1; 8126/2; 8126/3; 8126/4; 8126/5
<i>Point de Croix</i> [Cross Stitch] 7 th Series	French 1959; English 1959; Italian 1959	8127/1; 8127/2; 8127/4
<i>Point de Croix</i> [Cross Stitch] 8 th Series	French 1966	8128/1
<i>Point de Croix</i> [Cross Stitch] 9 th Series	French 1970	8129/1
<i>Point de Croix</i> [Cross Stitch] 10 th Series	French 1971	8130/1
<i>Point de Croix Scandinaves</i> [Scandinavian Cross Stitch]	French 1964; German 1964	8131/1; 8131/3
<i>Point de Marque</i> [Marking Stitch] 1 st Series	French 1907; English 1907; German 1907; Italian 1907; Spanish 1908	8171/1; 8171/2; 8171/3; 8171/4; 8171/5
<i>Point de Marque</i> [Marking Stitch] 2 nd Series	French 1930; English 1930; German 1930; Italian 1930; Spanish 1930	8172/1; 8172/2; 8172/3; 8172/4; 8172/5
<i>Point de Marque</i> [Marking Stitch] 3 rd Series	French 1932; English 1932; German 1932; Italian 1932; Spanish 1932	8173/1; 8173/2; 8173/3; 8173/4; 8173/5
<i>Point de Marque</i> [Marking Stitch] 4 th Series	French 1934; English 1934; German 1934; Italian 1934; Spanish 1934	8174/1; 8174/2; 8174/3; 8174/4; 8174/5
<i>Point de Marque</i> [Marking Stitch] 5 th Series	French 1952; English 1952; German 1952; Italian 1952	8175/1; 8175/2; 8175/3; 8175/4
<i>Point de Marque</i> [Marking Stitch] 6 th Series	French 1952; English 1952; German 1952; Italian 1952; Spanish 1952	8176/1; 8176/2; 8176/3; 8176/4; 8176/5

<i>Broderies d'Assisi</i> [Assisi Embroideries]	French 1927; English 1927; German 1927; Italian 1927	8191/1; 8191/2; 8191/3; 8191/4
<i>Broderie Colbert</i> [Colbert Embroidery]	French 1922; English 1922; Italian 1922	8194/1; 8194/2; 8194/4
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 1 st Series	French 1900; German 1900	8201/1; 8201/3
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 2 nd Series	French 1902; English 1910; German 1902; Italian 1910	8202/1; 8202/2; 8202/3; 8202/4
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 3 rd Series	French 1906; English 1906; German 1906; Italian 1906	8203/1; 8203/2; 8203/3; 8203/4
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 4 th Series	French 1908; English 1908; German 1908; Italian 1908	8204/1; 8204/2; 8204/3; 8204/4
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 5 th Series	French 1911; English 1911; German 1911; Italian 1911	8205/1; 8205/2; 8205/3; 8205/4
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 6 th Series	French 1936; English 1936; German 1936; Italian 1951; Spanish 1936	8206/1; 8206/2; 8206/3; 8206/4; 8206/5
<i>Motifs pour Broderies</i> [Motifs for Embroideries] 7 th Series	French 1938; English 1938; German 1938; Italian 1938; Spanish 1938	8207/1; 8207/2; 8207/3; 8207/4; 8207/5
<i>Motifs Précolombiens</i> [Pre-Columbian Motifs]	French 1951; English 1949; Spanish 1949	8222/1; 8222/2; 8222/5
<i>Broderies Tchecoslovaques</i> [Czechoslovakian Embroideries]	French 1923; English 1923; German 1923; Italian 1923	8223/1; 8223/2; 8223/3; 8223/4
<i>Broderies Yougoslaves</i> [Yugoslavian Embroideries] 1 st Series	French 1925; English 1925; German 1925; Italian 1925	8224/1; 8224/2; 8224/3; 8224/4
<i>Broderies Yougoslaves</i> [Yugoslavian Embroideries] 2 nd Series	French 1928; English 1928; German 1928; Italian 1928	8225/1; 8225/2; 8225/3; 8225/4
<i>Broderies Turques</i> [Turkish Embroideries]	French 1929; English 1929; German 1929; Italian 1929	8226/1; 8226/2; 8226/3; 8226/4
<i>Broderies Bulgares</i> [Bulgarian Embroideries]	French 1933; English 1933; German 1933; Italian 1933; Spanish 1933	8227/1; 8227/2; 8227/3; 8227/4; 8227/5
<i>Broderies Marocaines</i> [Moroccan Embroideries]	French 1935; English 1935; German 1935; Italian 1935; Spanish 1935	8228/1; 8228/2; 8228/3; 8228/4; 8228/5
<i>Ornements + Lingerie d'Eglise</i> [Decorations + Church Linens]	French 1935; English 1936; German 1935; Spanish 1936	8240/1; 8240/2; 8240/3; 8240/5
<i>Jours sur Toile</i> [Days on Canvas (Drawn Thread Work)] 1 st Series	French 1904; English 1908; German 1904; Italian 1909	8261/1; 8261/2; 8261/3; 8261/4
<i>Jours sur Toile</i> [Days on Canvas (Drawn Thread Work)] 2 nd Series	French 1913; English 1913; German 1948; Italian 1948	8262/1; 8262/2; 8262/3; 8262/4
<i>Broderies Ajourées sur Toile</i> [Openwork Embroideries on Canvas]	French 1931; English 1931; German 1931; Italian 1931; Spanish 1932	8271/1; 8271/2; 8271/3; 8271/4; 8271/5
<i>Broderies Norvégiennes</i> [Norwegian Embroideries] 1 st Series	French 1907; English 1907; Italian 1907	8281/1; 8281/2; 8281/4
<i>Broderies Norvégiennes</i> [Norwegian Embroideries] 2 nd Series	French 1921; English 1921; German 1952; Italian 1921	8282/1; 8282/2; 8282/3; 8282/4
<i>Broderie Machine</i> [Machine Embroidery]	Multiple Languages 1958	8301
<i>Modèles pour Broderie Machine</i> [Models for Machine Embroidery]	French 1966; English 1967; German 1967; Italian 1967; Spanish 1967	8302/1; 8302/2; 8302/3; 8302/4; 8302/5
<i>Filet Richelieu</i> [Richelieu Net Embroidery]	French 1891	8321
<i>Filet Brodé</i> [Embroidered Netting] 1 st Series	French 1903; English 1902; German 1903	8331/1; 8331/2; 8331/3
<i>Filet Brodé</i> [Embroidered Netting] 2 nd Series	French 1936; English 1936; German 1936; Italian 1938; Spanish 1938	8332/1; 8332/2; 8332/3; 8332/4; 8332/5
<i>Filet Guipure</i> [Guipure Netting]	German 1923	8341/3
<i>Broderies sur Tulle</i> [Embroideries on Tulle]	French 1909; German 1909	8351/1; 8351/3
<i>Une Nappe pour Chaque Repas</i> [A Tablecloth for Each Meal]	French 1959	8361/1

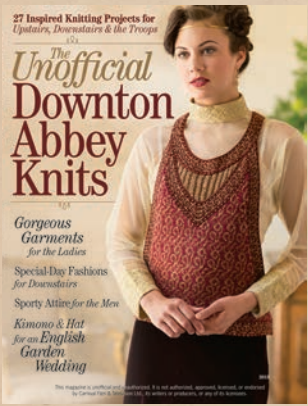
<i>Nappes des Grandes Jours</i> [Tablecloths for Special Occasions]	French 1959	8362/1
<i>Cadeaux à Broder</i> [Gifts to Embroider]	Multiple Languages 1957	8371
<i>Tissus à Pois Rebrodés</i> [Cloth with Over-Embroidered Dots]	French 1965; English 1965; German 1965; Italian 1965; Spanish 1965	8372/1; 8372/2; 8372/3; 8372/4; 8372/5
<i>Broderies d'Ameublement Style Hongrois</i> [Hungarian Style Furnishing Embroideries]	Multiple Languages 1958	8381
<i>La Tapisserie</i> [Tapestry]	French 1966	8382/1
<i>Le Tricot</i> [Knitting] 1 st Series	French 1893; German 1911	8401/1; 8401/3
<i>Le Tricot</i> [Knitting] 2 nd Series	French 1894; German 1911	8402/1; 8402/3
<i>Le Tricot</i> [Knitting] 3 rd Series	French 1932; English 1932; German 1932; Italian 1932; Spanish 1932	8403/1; 8403/2; 8403/3; 8403/4; 8403/5
<i>Le Tricot</i> [Knitting] 4 th Series	French 1935; English 1935; German 1935; Italian 1935; Spanish 1935	8404/1; 8404/2; 8404/3; 8404/4; 8404/5
<i>Le Tricot</i> [Knitting] 5 th Series	French 1939; English 1939; German 1939	8405/1; 8405/2; 8405/3
<i>Le Crochet</i> [Crochet] 1 st Series	French 1894; German 1909	8501/1; 8501/3
<i>Le Crochet</i> [Crochet] 2 nd Series	French 1894; English 1894; German 1911	8502/1; 8502/2; 8502/3
<i>Le Crochet</i> [Crochet] 3 rd Series	French 1906; English 1906; German 1906; Italian 1906	8503/1; 8503/2; 8503/3; 8503/4
<i>Le Crochet</i> [Crochet] 4 th Series	French 1922; English 1922; German 1922	8504/1; 8504/2; 8504/3
<i>Le Crochet</i> [Crochet] 5 th Series	French 1926; English 1926; German 1926; Italian 1926	8505/1; 8505/2; 8505/3; 8505/4
<i>Le Crochet</i> [Crochet] 6 th Series	French 1934; English 1934; German 1934; Italian 1934; Spanish 1934	8506/1; 8506/2; 8506/3; 8506/4; 8506/5
<i>Le Crochet</i> [Crochet] 7 th Series	French 1937; English 1938; German 1938; Italian 1938; Spanish 1938; Dutch 1938	8507/1; 8507/2; 8507/3; 8507/4; 8507/5; 8507/6
<i>Plaisir du Crochet</i> [Fun from Crochet]	French 1966; English 1967; German 1970; Italian 1969; Spanish 1969	8508/1; 8508/2; 8508/3; 8508/4; 8508/5
<i>Crochet Décoration</i> [Crochet Decoration]	French 1971; English 1970; German 1970; Italian 1970	8509/1; 8509/2; 8509/3; 8509/4
<i>Nouveau Crochet Décoration</i> [New Crochet Decoration] 10 th Series	French 1974; English 1974; German 1974; Italian 1974	8510/1; 8510/2; 8510/3; 8510/4
<i>La Dentelle Fuseaux</i> [Bobbin Lace] 1 st Series	French 1909	8601/1
<i>La Dentelle Fuseaux</i> [Bobbin Lace] 2 nd Series	French ?	8602/1
<i>Guipure d'Irlande</i> [Irish Crochet Lace]	French ?	8621/1
<i>La Frivolité</i> [Tatting]	French 1924; English 1924; German 1924; Italian 1924	8631/1; 8631/2; 8631/3; 8631/4
<i>La Dentelle à l'Aiguille</i> [Needle Lace]	French ?	8641/1
<i>La Dentelle à l'Aiguille</i> [Needle Lace]	French 1911	8651/1
<i>La Dentelle Ténériffe</i> [Tenerife Lace]	French 1904; English 1953; German 1953	8661/1; 8661/2; 8661/3
<i>Le Macramé</i> [Macramé]	French 1891; English 1936; German 1973	8711/1; 8711/2; 8711/3
<i>Frangés Nouées</i> [Knotted Fringes]	French 1928; English 1929; German 1929; Italian 1929	8711/1; 8711/2; 8711/3; 8711/4
<i>Smock Nouveau</i> [New Smocking]	Multiple Languages 1956	8830
<i>Broderies Faciles</i> [Easy Embroideries]	Multiple Languages 1957	8841
<i>La Dentelle au Crochet et aux Aiguilles</i> [Crochet and Needle Lace]	French 1951; English 1953; Italian 1953; Spanish 1953	2002/1; 2002/2; 2002/4; 2002/5
<i>Couture, Raccomodage, Broderie, Tricot</i> [Sewing, Mending, Embroidery, Knitting]	French 1963	2005/1
<i>Alphabets et Motifs au Point de Croix</i> [Alphabets and Motifs in Cross Stitch]	French 1952	2011/1

<i>Broderies Enfantines</i> [Children's Embroideries]	French 1953	2012/1
<i>Points de Broderie</i> [Embroidery Stitches]	French 1949	2018/1
<i>La Broderie à la Machine</i> [Machine Embroidery]	French 1957; English 1958; Italian 1957; Spanish 1957; Danish 1959; Swedish 1959	2019/1; 2019/2; 2019/4; 2019/5; 2019/D; 2019/S
<i>Les Bons Points</i> [The Good Stitches]	French 1958; English 1959; Italian 1959; Spanish 1959	2021/1; 2021/2; 2021/4; 2021/5
<i>Motifs Points de Croix</i> [Cross Stitch Motifs]	French 1959; English 1961; Italian 1961	2022/1; 2022/2; 2022/4
The books below do not have DMC reference numbers.		
<i>Recueil d'Ouvrage Divers</i> [Collection of Various Works]	French 1888; German 1910	
<i>La Broderie sur Lacis</i> [Net Work Embroidery] 1 st Series	French 1891; English 1913; German 1913	
<i>La Broderie sur Lacis</i> [Net Work Embroidery] 2 nd Series	French 1893; English 1909; German 1913	
<i>La Broderie au Passé</i> [Flat Stitch Embroidery]	French 1893	
<i>Motifs de Broderie Copte</i> [Motifs for Coptic Embroidery] 1 st Series	French 1891; English 1914; German 1914	
<i>Motifs de Broderie Copte</i> [Motifs for Coptic Embroidery] 2 nd Series	French 1891; German 1910	
<i>Motifs de Broderie Copte</i> [Motifs for Coptic Embroidery] 3 rd Series	French 1893; German 1912	
<i>Album de Broderie au Point Croix</i> [Album of Cross Stitch Embroidery] 1 st Series	French 1885; German 1909	
<i>Album de Broderie au Point Croix</i> [Album of Cross Stitch Embroidery] 2 nd Series	French 1897	
<i>Album de Broderie au Point Croix</i> [Album of Cross Stitch Embroidery] 3 rd Series	French 1890; German 1905	

—C. J. B. P.

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One of *PieceWork*'s special issues includes the article "Mrs. Beeton: The Making of a Household Word" by Karen Manners Smith. Visit www.bit.ly/the-unofficial-downton-abbey-knits for more information on this issue.

THÉRÈSE DE DILLMONT



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PIECEWORK

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KNITTED LACE
AN 1880s QUILT
FILET CROCHET
AN AMERICAN RETR

Kax Wilson writes about Thérèse de Dillmont in her article "Thérèse de Dillmont and Her Gift to Needleworkers" in the September/October 1998 issue of *PieceWork*. For more information on this issue, visit www.bit.ly/piecework-september-october-1998-digital-edition.

Double Rose-Leaf Pattern to Knit

CAROL HUEBSCHER RHOADES

◀ *Inspired by the preceding article* ▶



The Double Rose-Leaf pattern featured in the second series of *Weldon's Practical Knitter*. Carol Huebscher Rhoades previously knitted the Double Rose-Leaf pattern with fine cotton yarn on very small needles for a lace pillowcase edging. For this project, it's the beginning of a lovely, cozy scarf.



For an example of knitting that would have been done in the last two decades of the nineteenth century, the period of time that Thérèse de Dillmont was most productive as a needlework author, we asked Carol Huebscher Rhoades to knit the Double Rose-Leaf pattern for us. Carol used the instructions from our facsimile edition of *Weldon's Practical Needlework*, Volume 1, published in London in 1886.

—Editor

The Double Rose-Leaf pattern featured in the second series of *Weldon's Practical Knitter* (Volume 1 of *Weldon's* contains the first four series of knitting patterns) is quite versatile. As the introduction to the pattern suggests, you can knit it with wool or cotton yarn for “couvrepieds,

antimacassars, curtains, and various other purposes.” A couvrepied is a quilt or bedspread and an antimacassar is a doily or cloth usually placed on the back of a chair to protect it from the Macassar oil men used on their hair.

I have previously knitted the Double Rose-Leaf pattern with fine cotton yarn on very small needles for a lace pillowcase edging. With the sample's DK weight yarn, I quickly envisioned a lovely, cozy scarf.

The pattern repeat is a multiple of 21 + 4 stitches, and I cable cast on 67 stitches for three repeats plus the edge stitches. I followed the pattern instructions as is for a total of twelve repeats in length, ending with a loose bind-off. I slipped the first stitch purlwise with yarn in front on each row and, combined with a knit stitch at the end of every row, it



DOUBLE ROSE-LEAF PATTERN.

The illustration of the Double Rose-Leaf Pattern from Volume 1 of *Weldon's Practical Needlework*.

made an attractive chain edging. One term to note: “make 1” here refers to a yarnover, not a lifted strand increase between stitches. The sample used all but 9 yards (8.2 m) of the skein.

MATERIALS

- Manos del Uruguay Silk Blend, 70% superfine merino wool/30% silk yarn, DK weight, 150 yards (137.2 m)/50 gram (1.8 oz) hank, 1 hank of #3222 Marsala; www.fairmountfibers.com
- Needles, size 7 (4.5 mm) or size needed to obtain gauge

Finished size: 12 inches (30.5 cm) wide and 18 inches (45.7 cm) long, after blocking

INSTRUCTIONS

Note: The following are the instructions as they appeared in *Weldon's Practical Needlework*, Volume 1; neither alterations nor corrections were made to the original.

Cast on 21 stitches for each pattern, 4 over for edge stitches, and begin by knitting 1 plain row.

1st pattern row—Slip 1, knit 3, * make 1, knit 2 together, make 1, knit 1, make 1, knit 2 together, purl 1, knit 2 together, purl 1, slip 1, knit 1, pass the slipped stitch over, purl 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 1, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 4, and repeat from *. **2nd row**—Slip 1, knit 2, * purl 7, knit 1, purl 1, knit 1, purl 1, knit 1, purl 7, knit 2, repeat from *, and there will be 1 more stitch to knit at the end of the row. **3rd row**—Slip 1, knit 3, * make 1, knit 2 together, make 1, knit 3, make 1,

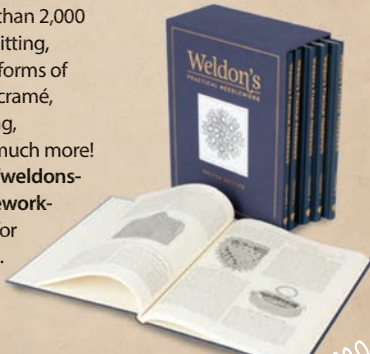
knit 3 together, purl 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 3, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 4, and repeat from *. **4th row**—Slip 1, knit 2, * purl 9, knit 1, purl 9, knit 2, repeat from *, and there will be 1 more stitch to knit at the end of the row. **5th row**—Slip 1, knit 3, * make 1, knit 2 together, make 1, knit 5, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 5, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 4, and repeat from *. **6th row**—Slip 1, knit 2, * purl 21, knit 2, repeat from *, and there will be 1 more stitch to knit at the end of the row. **7th row**—Slip 1, knit 3, * make 1, knit 2 together, make 1, knit 1, knit 2 together, purl 1, knit 2 together, knit 3, knit 2 together, purl 1, slip 1, knit 1, pass the slipped stitch over, knit 1, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 4, and repeat from *. **8th row**—Slip 1, knit 2, * purl 6, knit 1, purl 5, knit 1, purl 6, knit 2, repeat from *, and there will be 1 more stitch to knit at the end of the row. Repeat the pattern from the first row as many times as required for the length of the article to be knitted, then knit 1 plain row, and cast off.

CAROL RHOADES lives in Madison, Wisconsin, where she enjoys knitting and crocheting Victorian and contemporary designs. She often teaches workshops on various aspects of nineteenth- and twentieth-century traditional knitting and crochet from the United Kingdom and Scandinavia.




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No Batteries Required

And Other Reasons to Teach a Child to Knit

MARY POLITYKA BUSH



Do a good deed today. Coax a tech-centric boy or girl to log off, power down, unplug, and learn to knit. Knitting helps youngsters develop hand-eye coordination by engaging their minds while occupying their hands.

Educators at Waldorf schools believe that the repetitious nature of knitting helps increase manual dexterity and overall coordination, which positively affect a child's intellectual development. Knitting not only stimulates creativity but simultaneously hones the ability to concentrate. Children, particularly those accustomed to instant gratification, learn the value of perseverance. They come to understand that working patiently and steadily to complete a project brings deep and lasting satisfaction. Children enjoy watching single stitches evolve into a larger piece they can admire themselves as well as proudly show to others. Such accomplishments can boost the self-esteem of children who are not succeeding in other areas. And, for young ones troubled by problems or worries, knitting can

Photograph of a knitting class at the Henry Street Settlement, New York, New York, by Lewis Wickes Hine (1874–1940). May 1910. National Child Labor Committee Collection, Library of Congress Prints and Photographs Division, Washington, D.C. (LOT 7483, v. 1, no. 1044.)
Photograph courtesy of the Library of Congress Prints and Photographs Division.

be a distraction or a refuge—just as it is for adults. Furthermore, learning and mastering the particulars of knitting instills an appreciation and respect for things made by hand and, in turn, for those who make them. Best of all—knitting is fun.

There is no one right age for learning to knit, although children under six are generally considered too young. Waldorf school students learn finger knitting in the first grade; in second grade, they advance to knitting with two needles. More than one person who recounted experiences for this article learned to knit at nine or ten. Curiosity and interest, however, may trump age in terms of readiness and receptivity. Consider the child mesmerized by your flying fingers as they work the needles in and out, flicking and looping the yarn to create an ever-growing cascade of knit and purl stitches; that child may be a prime knitting candidate. Curiosity and interest are good reasons to introduce knitting. And be advised that learning to knit is neither a sure cure for a child's boredom (or your frustration) on a rainy day nor is it a guarantee that the child will instantly join the ranks of lifelong knitters. An infatuation with knitting may

*As a newly-minted knitter,
I was terrified of dropping a stitch
and felt paralyzed when it came to
ripping back to correct one.
Gently reassure your beginner that
everyone makes mistakes, that the
mistakes can be fixed, and that doing
so is not difficult.*

be abandoned quickly once the sun shines again. Don't let it stop you from trying.

Before the hands-on fun begins, make sure your young student understands what knitting is and how the process works. To help the child visualize the process, spread out a piece of simple knitting—stockinette is good—in a light color so individual stitches are easy to see. Show the child how to trace the yarn's traveling path from one end of a row to the other end as it goes up and down, looping into and out of other stitches and around the needle. Point out how each row builds upon the row below it until the piece reaches the desired length.

Finger knitting is a good place to start. It familiarizes the child with the feel of the yarn as it slips over and between the fingers, and it further clarifies the concept of knitting as continuous looping. Four-finger knitting (see www.dharmaflyer.blogspot.com/2012/03/finger-knitting.html) produces a tube of loops the child can wear as a headband, a necklace, or—if the yarn is bulky—a scarf. It can be looped into flower petals or wrapped around a cardboard wreath shape to hang in the child's bedroom. Regardless of the finger knitting's end product, remember that its beauty lies in the eye of its creator. What may appear to be a skinny, limp drizzle of yarn loops to you is a glorious, cloud-soft boa to the child who painstakingly finger-knitted it. Admire it, and you will likely encourage the first-time finger knitter to tackle more ambitious projects. A local shop owner attests to that with her story about a young summer camper, draped in one such masterpiece, who excitedly drew her mother into the shop to purchase supplies for an “advanced” project to be knitted on needles.



A three-year-old learning to knit.
Photograph © Tatia na Bobkova/Shutterstock.

A dedicated tool, a pronged implement known by various names such as knitting spool or Knitting Nancy, can be purchased or made at home with a wood spool and four finishing nails or even with a toilet tissue tube with four craft sticks securely taped around the outside. Spool knitting produces a tighter interlooped tube that can be coiled into coasters, placemats, and other items. Although the number of pegs on a knitting spool is often four, the number can range upward to the forty pegs found on some circular knitting looms that function in the same manner.

When a child appears to be ready and is eager to knit with needles, strike while that enthusiasm is high. If you don't have appropriate knitting needles on hand, two pencils (with colored lead not graphite, which leaves smudges) or dowels sharpened

to dull points will work. When you purchase needles for young beginners, try wood or bamboo size 10 single-point needles, 7 inches (17.8 cm) long. Special plastic needles, each one of the pair a different color, can be purchased to help the child grasp the concept of moving every one of the stitches from one needle to the other as it is worked before turning the piece around and repeating the process. Nail polish dabbed or ribbon tied on one needle of a pair serves the same purpose.

You'll need yarn, too, or its equivalent. Try string or narrow ribbon if yarn isn't available. One mother taught her son to knit using shoelaces. Thick wool yarn in a light color is recommended for a first project. Not only do light colors delineate individual stitches, they make it easier to spot mistakes. As a newly-minted knitter, I was terrified of dropping a stitch and felt paralyzed when it came to ripping back to correct one. Gently reassure your beginner that everyone makes mistakes, that the mistakes can be fixed, and that doing so is not difficult. Joan Brown, a skilled knitter, teacher, and retired shop owner, refers to mistakes as "rogue stitches" or "stitches gone wild." Knitting designer, author, and teacher Margaret Radcliffe (www.maggiesrags.com) refers to inadvertent yarnovers as "birdies who came to visit" and to dropped stitches as "birdies who fell from their nest." The first must be sent on their way, the second must be rescued—by you or, with your help, by your student. While such light-hearted labels and charming stories diffuse anxiety, well-meant suggestions such as "let's buy thick-and-thin yarn so your mistakes won't show" may convey an assumption that the neophyte knitter will not or cannot succeed, thus undermining confidence and discouraging further efforts.

Make sure working conditions are conducive for successful knitting. Keep the first project small and simple, make sessions short. A tired child is a cranky child who may not wish to knit again. Only basics—an easy cast-on stitch such as the backward loop cast-on [see Techniques on page 62 for several cast-on options], the knit stitch, and how to bind off—are necessary for the first project. If casting on is daunting, do it for the child the first time or two. Learning to cast on can come later, as can purling, increasing, decreasing, and other techniques. Reciting short rhymes may help the child remember the sequence and specifics of working knit and purl stitches.

Waldorf schools teach the following rhyme for the knit stitch:

In through the front door
Around the back



Grandmother and granddaughter knitting together.
Photograph © wavebreakmedia/Shutterstock.



A boy and a girl knitting. Photographer unknown. Circa 1918–1920. National Photo Company Collection, Library of Congress Prints and Photographs Division, Washington, D.C. (LC-F8-5280).

Photograph courtesy of the Library of Congress Prints and Photographs Division.

Knitting not only stimulates creativity but simultaneously hones the ability to concentrate.

Out through the window
And off jumps Jack

A young student learning to purl might find this mnemonic helpful:

Under the fence
Catch the sheep
Back we come
Off we leap

If the child doesn't catch on the first time, repeat the instructions using different words or examples. Remember that not all students learn the same way. Some do best following spoken directions, others prefer to study drawings or photographs, yet others catch on more quickly by watching you demonstrate.

If you are a right-handed knitter hesitant to teach a left-handed child, don't fret. When demonstrating, face the child and knit as you do normally.

Whatever movements you make will appear left-handed to the child opposite. If you are teaching from a book that doesn't have left-handed instructions, a mirror propped in front of drawings and photos will reverse them so they appear to be the work of a left-handed knitter. Ultimately, the left-handed child may be more comfortable learning the continental or European method of knitting, sometimes referred to as "left-handed knitting" because the working yarn is held and controlled by the left hand, as is the work in progress.

Children's books may provide additional help for you and inspiration for your young knitter. Some books present stories designed to pique interest in knitting but do not include projects; others combine stories with projects geared to the reader's age group. How-to-knit books for children introduce essentials via projects that build skill levels as



LEARN MORE

See Angela Davis's article, "The Knitting Tradition in Waldorf Education" and her knitted Waldorf-inspired toy horse project in *Knitting Traditions*, Spring 2013.



Mary Polityka Bush's article on knitting spools is in the January/February 2007 issue of *PieceWork*. Visit www.bit.ly/knitting-traditions-spring-2013 and www.bit.ly/piecework-january-february-2007-digital-edition.

well as confidence and enthusiasm. Look for those that feature fun, kid-oriented projects, have well-written and easily-understood instructions, and are illustrated with plenty of clear photographs, drawings, and diagrams in the bright colors that appeal to children. You will also find helpful videos on the Internet. If you would rather not be the teacher, check out knitting shops, bookstores, libraries, day camps, and after-school programs for both knitting classes and help sessions.

After all is said, done, ripped back, reknitted, and celebrated, you may have a budding knitter on your hands. If not, don't despair. Many a child who learned the basics, put knitting aside, only to pick it up again years later, as I and countless others did. For us, the basics and tips learned early stayed with us. We needed only a renewed spark of interest—for me, that spark was an inexpensive teach-yourself booklet from the dime store—to jumpstart memory.

One final thought: the most tantalizing endorsement for this fulfilling fiber art is your own obvious and enthusiastic pleasure when you are knitting. Please pass it on.

FURTHER RESOURCES

GENERAL

- Blanchette, Peg. *Kids' Easy Knitting Projects*. Charlotte, Vermont: Williamson Publishing, 2000.
- Bradberry, Sarah. *Kids Knit!: Simple Steps to Nifty Projects*. New York: Sterling Publishing, 2006.
- Falick, Melanie. *Kids Knitting: Projects for Kids of All Ages*. New York: Workman Publishing, 2003.
- Guy, Lucinda. *Kids Learn to Knit*. Holmfirth, West Yorkshire, England: Rowan Yarns, 2006.
- Howell, Vickie. *Finger Knitting Fun: 28 Cute, Clever and Creative Projects for Kids*. Beverly, Massachusetts: Quarry Books, 2015.
- Montgomerie, Claire, and Fiona Goble. *My First Knitting Book: 35 Easy and Fun Knitting Projects for Children Aged 7 Years+*. London: Cico Books, 2013.
- Sadler, Judy Ann. *Easy to Make Spool Knit Animals*. Richmond, British Columbia, Canada: Spicebox Books, 2012.
- Temple, Mary Beth. *Finger Knitting: Fast, Easy & Fun Scarves and Accessories to Make*. East Petersburg, Pennsylvania: Fox Chapel Publishing, 2014.
- Vercillo, Kathryn. "Teaching Kids to Crochet and Knit: Why Waldorf Schools Incorporate Crafting into their Curriculum," <http://blog.lionbrand.com>, February 17, 2015.

STORYBOOKS WITHOUT PROJECTS

- Clifton-Brown, Holly. *Annie Hoot and the Knitting Extravaganza*. London: Andersen Press, 2010.
- Dakos, Alana. *Annie and the Swiss Cheese Scarf*. Chicago: NNK Press, 2012.
- Klise, Kate. *Shall I Knit You a Hat?: A Christmas Yarn*. New York: Square Fish, 2009.
- Roth, Judy Jersild. *Knitting Nell*. Boston: Houghton Mifflin Harcourt, 2006.
- Webster, Sheryl. *Noodle's Knitting*. New York: Simon & Schuster, 2010.

STORYBOOKS WITH PROJECTS

- Johnson, Joanna. *Phoebe's Sweater, Freddie's Blanket, Phoebe's Birthday, and Green Gables Knits*. Loveland, Colorado: Slate Falls Press, 2010, 2011, 2011, 2013, respectively.
- Macomber, Debbie, and Mary Lou Carney. *The Truly Terribly Horrible Sweater that Grandma Knit*. New York: Harper Collins, 2009.

MARY POLITYKA BUSH knits and embroiders, designs, writes, and teaches in Piedmont, California. She thanks her mother for patiently teaching her to knit the first time around and a 50-cent booklet from Woolworth's for refreshing her memory years later when she took up needles and yarn once again. She thanks those who generously shared memories of their own knitting pasts for this article, in particular Joan Brown, Pat Crane, and Marilyn Nebolsky.

◀ *A companion project follows* ▶

A Lion Puppet to Knit

MARY POLITYKA BUSH

◀ *Inspired by the preceding article* ▶



Teach a child to knit with the instructions for this adorable lion puppet!



Puppets, by encouraging the invention of personalities and voices and the scripting of scenarios, are a great source of creative play. Knitting one's own puppets takes the creativity to a higher level. This easy-to-knit lion puppet teaches the basics of casting on, garter stitch, and binding off, as well as fringe making. The yarn and button eyes can be realistic colors like those used here or other, wilder combinations. Without a mane, the puppet is a lioness; knitted to smaller dimensions, a cub. A pride of such puppets in a rainbow of colors will provide hours of entertainment. Alternatively, each knitted piece can be stuffed and sewn closed to make a pint-sized, huggable companion. Filled with dry beans it becomes a toss toy. If the puppet or stuffed toy is for a baby, felt circles are wise, safe substitutes for button eyes, which could be swallowed. Felt eyes are also preferred if the knitter wishes to make a lion bath mitt from cotton yarn.

MATERIALS

- ♦ Cascade Yarns 220 Superwash, 100% wool yarn, worsted weight, 220 yards (201.0 m)/100 gram (3.5 oz) skein, 1 skein each of #877 Golden (MC) and #1920 Pumpkin Spice (CC); www.cascadeyarns.com
- ♦ Needles, 1 pair of straight bamboo, size 7 (4.5 mm), 7 inches (17.8 cm) long
- ♦ Tapestry needle, size 14
- ♦ Buttons (or felt circles), $\frac{5}{8}$ to $\frac{3}{4}$ inch (1.6 to 1.9 cm) in diameter, Brown, 2 (buttons in 2 sizes were stacked and sewn on the sample)
- ♦ Sewing thread, embroidery floss, or yarn, Black

Finished size: About 4½ inches (11 cm) by 7 inches (18 cm)

Gauge: Gauge is not crucial for this project

INSTRUCTIONS

Note: See page 62 for Abbreviations and Techniques.

Puppet

Tail

Note: Knitting the tail first, because it is narrow and relatively short in length, eases the child into knitting. Completing it requires little time and provides a positive sense of accomplishment that will give the child confidence and fuel an eagerness to move on to knitting the larger body piece.

With MC, CO 5 sts. Work in garter st (k every row) until piece measures 6 inches (15.2 cm) long. BO all sts. Set aside.

Body

Note: These instructions yield a single body piece measuring 4½ inches (11.4 cm) wide by 14 inches (35.6 cm) long that will be folded in half and seamed on two sides. If interim results are required to sustain the child's interest, the body can be knitted as two rectangles, each 4½ inches (11.4 cm) by 7 inches (17.8 cm) and sewn together on three sides.

With MC, CO 25 sts. Work in garter st until piece measures 14 inches (35.6 cm) long. BO all sts.

Finishing

Eyes

Fold body piece in half widthwise with CO and BO edges tog. Measure down about 1¼ inches (3 cm) from fold and, referring to photograph for placement, center and sew on button eyes with the Black thread or yarn.

Nose and Mouth

With CC, and referring to the photograph, embroider the nose and mouth with straight stitches.

Ears

Pinch 1 corner of folded knitting about $\frac{3}{4}$ inch (2 cm) below fold and wrap it tightly with a length of MC; secure tails of yarn by threading them, one at a time, onto the tapestry needle and sewing through the wrapping 3 times, pulling firmly. Rep to make other ear.

Assembly

With MC, sew tail to body at center back, about 1 inch (2 cm) up from bottom edge. Sew sides together, using the overhand method.

Mane

Cut pieces of CC about 10 inches (25 cm) long. Working with 1 piece of yarn at a time, fold it in half and thread both cut ends into the tapestry needle. Locate a ridge of knitting about 3½ inches (9 cm) down from top (folded edge) of puppet. Carefully slide threaded needle toward the face under one of the sts in ridge, stopping when there is still a 1-inch (2.5-cm) loop of yarn showing below the ridge. Slide threaded needle back through that loop. Remove needle and gently pull cut ends to secure piece of fringe. Working with one piece of yarn at a time, continue in this manner across the ridge of knitting, up one side, across the fold, and down the other side. Because a real lion's mane grows behind his ears, put a few fringes in those areas as well. Work fringe across end of tail in the same manner. Trim mane and tail fringe evenly to length desired. *Note:* If this method of creating the mane seems too difficult, have the child pull just one end of the piece of yarn halfway under a stitch and tie a knot.

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—yarnover
 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 *.



Knitted Cast-On

Place slipknot on left needle if there are no established stitches.

*With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.

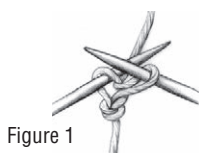


Figure 1



Figure 2

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 *.

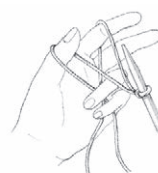


Figure 1

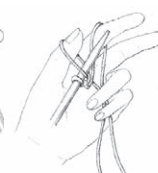


Figure 2



Figure 3

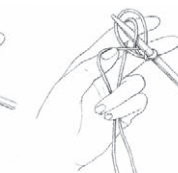


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HEIRLOOM GLASS BEADS, innovative and unique supplies. Color matching, bead sample cards, wholesale—low minimums, retail—no minimums. 60-page catalog \$4. **Beadcats**, PO Box 2840, Wilsonville, OR 97070-2840. (503) 625-2323; info@beadcats.com; www.beadcats.com.

EVENTS

7th ANNUAL KENTUCKY SHEEP AND FIBER FESTIVAL 2016—a natural fiber, local food event. May 21-22—workshops and festival. Masterson Station Park, Lexington, KY. Spinning, weaving, yarn, and all things fiber event. Will include shearing, and livestock exhibits; photography, skein, and fleece competitions. sarabeth@kysheepandfiber.com; www.kentuckysheepandfiber.com

TRAVEL

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

INTERNATIONAL NEEDLEWORK RETREATS. Learn from Experts, Private Tours, Intimate Groups, Luxury Accommodations Victoria C. Frank, Inc. www.vcfinc.com.

EXHIBITIONS

Berkeley, California: June 4–6 and June 4, 2016–April 1, 2017. *Beanile Lace: The Tatted Lace of Beads and Tatting: From Concept to Conceptual Art*, respectively, at the Lacis Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

Los Angeles, California: April 10–August 21. *Reigning Men: Fashion in Menswear, 1715–2015*, at the Los Angeles County Museum of Art. (323) 857-6010; www.lacma.org.

Denver, Colorado: Through July 17. *Creative Crossroads: The Art of Tapestry*, at the Denver Art Museum. (720) 865-5000; www.denverartmuseum.org.

District of Columbia: Through May 29. *Old Patterns, New Order: Socialist Realism in Central Asia*, at the Textile Museum/George Washington University Museum. (202) 994-5200; www.museum.gwu.edu.

New York, New York: Through May 7. *Denim: Fashion's Frontier*, at the Museum at FIT. (212) 217-4558; www.fitnyc.edu/museum.

New York, New York: Through May 15. *Vigée Le Brun: Woman Artist in Revolutionary France*, at the Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

Cleveland, Ohio: March 13–June 12. *Pharaoh: King of Ancient Egypt*, at The Cleveland Museum of Art. (216) 421-7350; www.clevelandart.org.

Kent, Ohio: Through July 3. *Focus: Fiber 2016*, sponsored by Textile Art Alliance, at Kent State University Museum. (440) 327-8087; www surfacedesign.org/events/focus-fiber-2016.

Alexandria, Virginia: March 15–April 10. *Art into Fashion/Fashion into Art*, at the Potomac Fiber Arts Gallery. (703) 548-0935; www.potomacfiberartsgallery.com.

London, England: April 16, 2016–March 12, 2017. *Undressed: A Brief History of Underwear*, at the Victoria & Albert Museum. 44 20 7942 2000; www.vam.ac.uk.



Detail of the *Suzani* shown above.



Suzani. Maker unknown. Uzbekistan, Pskent. Nineteenth century. 78¼ x 101 inches (200.0 x 256.5 cm). Collection of The Textile Museum; gift of Allan H. Gilbert. (TM 1979.42.1). The Textile Museum/George Washington University Museum, Washington, D.C.

Photograph courtesy of The Textile Museum.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Berkeley, California: July 27–30. *Clones Irish Crochet Workshop* with Máire Treanor, at the Lacis Museum of Lace and Textiles. (510) 843-7290; www.lacismuseum.org.

Camp Hill, Pennsylvania: March 9–13. Genteel Arts Academy's *The Civilian Symposium: Mid-19th Century Clothing and Culture*, at the Radisson Convention Center and Hotel. (717) 337-0283; www.genteelarts.com.

Charleston, South Carolina: July 13–16. The Knitting Guild Association 2016 Conference, at the Embassy Suites North Charleston Airport. (740) 452-4541; www.tkgg.com.

Belgium: March 10–16. Victoria C. Frank Tour: *The Textile Traditions of Belgium; Tapestries and Lace*. (847) 784-1212; www.vcfinc.com.

Denmark, Norway, and Shetland: May 17–29. Craft Cruises's *Fjords & Highlands Knitting Cruise*. (877) 972-7328; www.craftcruises.com.

Holland: May 2–May 9. Craft Cruises's *Tulip Time Knitting Cruise* with Chris Bylsma. (877) 972-7328; www.craftcruises.com.

Northern England and Southern Scotland: September 17–27. The Crewel Work Company's *Lady Anne's Needlework Retreat*, including classes, lectures, and castle and museum visits. 44 17683 53683; www.crewelwork.com.

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

PieceWork Magazine Presents

Miniatures Contest 2016

There is something so compelling about works in miniature. Exquisite miniatures have pleased kings and queens and children of all ages for centuries.

A few of the projects worked in miniature that have appeared in *PieceWork* are shown here. Others include an Oriental carpet, a heart-shaped beaded ornament, and an embroidered quilt. We can hardly wait to see your creations!



Designed by Teresa Layman

For our 2016 contest, create an original work in one of 5 categories—**knit/crochet, needlework, beading, lacemaking/tatting, or quilting**—and you could **WIN \$250 worth of needlework supplies** provided by our generous sponsors! Winners will be announced in the September/October 2016 issue of *PieceWork*.

Each entry must not exceed 6 x 6 x 6 inches in size.

Deadline: April 1, 2016

Designed by Mary Frances Wogec
All photos by Joe Coca.



Designed by Page Dorsey

For complete rules and a link to our online entry form, visit www.needleworktraditions.com/needlework-contest or www.facebook.com/NeedleworkTraditions.



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