

FROM THE PAGES OF HISTORY: 8 Projects to Knit & Embroider

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*From Estonia's
Ruhnu Island*

- Colonial America's Model of Style: THE FASHION DOLL p. 28
- The Practical MR. WELDON: A Victorian Chemist's Needlework Empire p. 52
- PATRIOTIC KNITTING BAGS of World War I p. 64



*Stitch
Molière's
Last Nightcap*



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Contents

PIECEWORK | VOLUME XXVII, NUMBER 1 | SPRING 2019



16 Molière, Comedy, and Needlework

Revered as a comedic genius, Molière also should be recognized for his use of needlework references to comment on the narrow scope of women's lives in his time.

Mimi Seyferth

21 Molière's Nightcap to Embroider and Sew

A nightcap is an essential element of the costume for Argan, the main character in Molière's play *The Imaginary Invalid*.

Mimi Seyferth

28 The Fashion Doll: Colonial America's Ambassador of Style

Meticulously dressed from top to bottom, these tiny dolls revealed current fashion trends.

Elisabeth Jenkins Baty

34 Pockets and Mitts to Sew and Embroider for an Eighteenth-Century Fashion Doll

Exquisitely sewn and embroidered pockets and mitts challenge you to work in miniature.

Elisabeth Jenkins Baty

42 The Exceptional Knitting of Ruhnu: Everyday and Festive Garments

Learn how and why the traditional clothing of Ruhnu Island, Estonia, differs from the clothing found in other Estonian parishes.

Riina Tomberg and Nancy Bush

47 Ruhnu Mitts to Knit

These gorgeous mitts reflect the style of mitts knitted on Estonia's Ruhnu Island in the nineteenth and early twentieth centuries.

Riina Tomberg and Nancy Bush

52 The Practical Mr. Weldon

Discover Walter Weldon, a chemist who also started Weldon's—the company that produced the needlework patterns, the newsletters, the books, and more.

Mary Polityka Bush

55 A Boy's Scarf to Knit from Weldon's Practical Needlework

From the pages of one of Walter Weldon's needlework publishing ventures comes this sporty scarf, suitable for both boys and girls.

Mary Polityka Bush

57 Weldon's Irish Lace Shawl to Knit

An edging called "Irish Lace" in one edition of *Weldon's Practical Knitter* became the starting point for this lovely shawl.

Carolyn Wyborny

60 Hilda Doolittle's Needlework: Poetic Inspiration and Wartime Refuge

Needlework inspired the writing of this early-twentieth-century American poet known as H. D.; it also provided solace during the horrors of wars.

Christopher John Brooke Phillips



ON THE
COVER



Continued on page 2



70



34

64 Patriotic Knitting Bags of World War I

American women produced prodigious quantities of knitted items to be shipped to the troops during the war. The knitting bag played a role and became ubiquitous.

Susan Strawn

68 World War I Service Socks to Knit

Socks for the troops were in high demand; knitters couldn't knit them fast enough. *Needlecraft Magazine* printed this pattern during the war.

Susan Strawn

70 A Grassroots Feminist Button Maker—Amina Yabis

Enter the world of Amina Yabis in Morocco; it's filled with fortitude, talent, courage, and determination.

Susan Schaefer Davis

75 Lebanese Cotton Gloves to Knit

A pair of colorful gloves discovered in the Helen Louise Allen Textile Collection at the University of Wisconsin–Madison led to this pair of eye-popping gloves.

Carol Huebscher Rhoades

Departments

4 Notions

Letter from the editor

6 By Post

Letters from readers

8 Necessities

Products of interest

10 Calendar

Events of interest

12 The Last Word

Book of interest: *Alice Starmore's Glamourie*

14 Tapestry

The new and the noteworthy

80 Then and Now

Objects of interest



64

Don't miss out!

We post new content every day to the *PieceWork* blog. You'll find quirky, informative, and fun posts, each with the *PieceWork* slant. Visit www.interweave.com/needlework. The website also has the *PieceWork* index, editorial calendar, contributor guidelines, charts and illustrations from previous issues, the current issue's Calendar, and much more.

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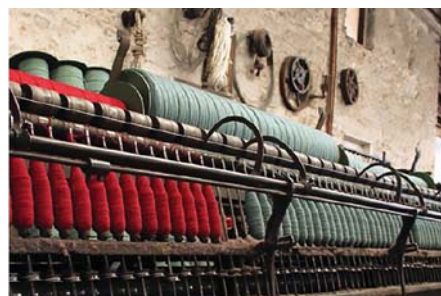
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Notions

Elisabeth Jenkins Baty's entry in the *PieceWork* Miniatures Contest 2016—Miss Elisabeth's Finery: An 18th-Century Lady's Accoutrements—won an award and led to conversations with Elisabeth about the wonderful world of the fashion doll, a popular portrayer of style in the eighteenth century and the predecessor of fashion plates and then fashion magazines. The conversations, in turn, led to Elisabeth's article and two projects (exquisite fashion accessories to embroider and sew), which begin on page 28.

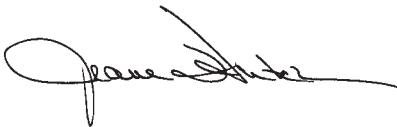
The fashion doll from the collection of the Rijksmuseum in Amsterdam that is shown in Elisabeth's article wears a *robe à la Française* (gown in the French style). I can't explain why, but I have become somewhat obsessed with this particular style of dress. Most of the gowns are drop-dead gorgeous, the embroidery is exquisite, and the accessories are miniature jewels. But that's not unusual for a variety of period handmade clothing. I think the reason I delved into robes à la Française was to see if I could understand why these incredibly impractical gowns became so popular.

The Metropolitan Museum of Art in New York has a number of these gowns in its collection. Here is some information on them from the Metropolitan's website (www.metmuseum.org/art/collection/search):

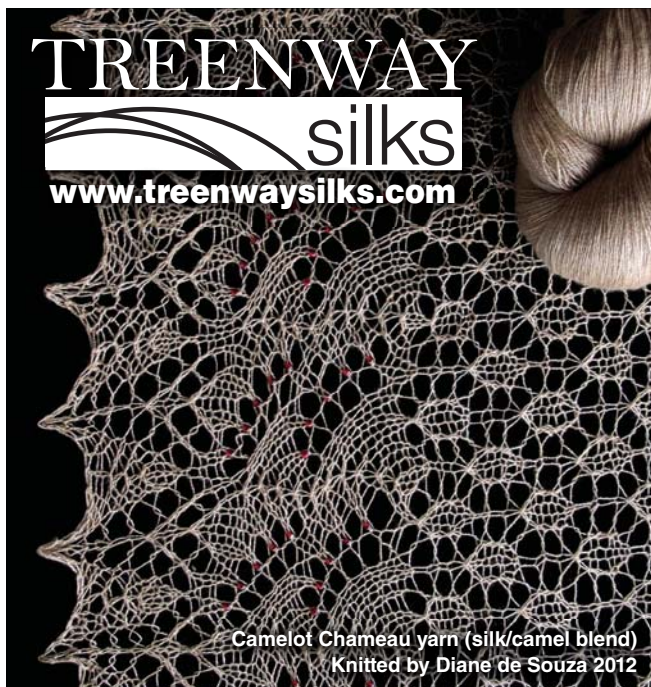
In its most formal configuration, the *robe à la française* presented a particularly wide and flattened profile accomplished by enlarged panniers. Constructed of supple bent wands of willow or whalebone and covered in linen, panniers took on broader or narrower silhouettes. The most remarkable held out the skirts like sandwich boards, barely wider than the body in side view but as expansive as possible in front or rear view. A woman so garbed had to pass through a door sideways.

At right are images of three life-size examples from the Metropolitan's collection. As noted, and surely applicable to the first image, the wearer would have had to turn sideways to enter or leave a room—inconvenient at the very least. But I have other questions: Was it improper to rest one's arms on the dress? Did people set plates and drinks on it at parties? Who thought this was a good idea? The gowns shown here are in chronological order; it appears that they started to become more wearable as the years progressed.

The fashion doll article is only one of the fascinating articles in this issue of *PieceWork*. I hope you enjoy them all. And I hope your spring is filled with renewal, joy, and needlework.



Robes à la Française (gowns in the French style). Top: Silk, metallic thread; England; 1750. Middle: Silk, metallic thread; Europe; 1765. Bottom: Silk; France; 1780. All Collection of The Metropolitan Museum of Art, New York, New York. Top: Purchase, Irene Lewisohn Bequest, 1965; (C.I.65.13.1a–c). Middle: Purchase, Irene Lewisohn Bequest, 2001; (2001.472a, b). Bottom: Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009, Gift of Mrs. Peter T. Denker, 1961; (2009.300.855).



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By Post

From Our Readers' Hands



Virpi Tarvo made a version of Anu Pink's Muhu Gloves to Knit project.

Virpi commented:

The yarn used was Hea Wool 12/2 from Saara Publishing House. The gloves were knitted quite tight on 1.25 mm (US 0000) dpns. Three fingertips on each hand were left open to be able to fiddle with gadgets, buttons, and pocket zippers without removing the gloves.

Via email

Virpi Tarvo

Thank you Virpi; your gloves are lovely. The instructions for Anu Pink's Muhu Gloves to Knit and Nancy Bush's companion article, "The Fine Knitting of Estonia," are available in the Fall 2018 issue of PieceWork.

Inspiration

In March 2016, Dee Weaver wrote to us asking for permission to use the quote by Veronica Patterson, PieceWork's first editor, that was incorporated on the cover of the first issue of the magazine (March/April 1993). Veronica's words—"For their hands tell a story, and the works of their hands tell a story—each thread connecting us to those who came before. And the story endures."—would serve as inspiration for a needlework project. Techniques used

in the project included embroidery, appliqué, beadwork, and knitting. Here is a partial summary of this stellar project:

The Halifax New Library Project began four years ago when a small group of people who were interested in textiles came together to create a piece of textile art. This work was to be displayed in the foyer of a new library opening in Halifax, England, and was to be funded by the Arts Council in conjunction with the Calderdale Council.

I was appointed as artistic lead a short while into the project and joined an enthusiastic and talented group of people who had volunteered to be involved in creating the piece. Our brief was to design and make a piece of work, which would hang in a display case in the library which was yet to be built at that stage. The work should focus on Halifax and feature the landscape, industry, history, culture, and people of this town. The final part of our work was to create miniature figures of each of the seventeen members of the group who worked on the project and some of other Halifax people. These were such fun to make, and everyone

enjoyed dressing their "mini-me" in the appropriate clothing and accessorizing them with bags, a camera, scarves, and a print apron! The project has been a huge success. We have been able to learn many different skills and techniques, and we are keen to pass on these skills to others in the community through our outreach work with local schools and a local nature reserve. The main thing we have gained though has been the friendship of the rest of the group. Few of us knew the other members when we began, but through working together we have formed a very close team who support and care about each other. We are already working on our next group project and are working to get funding for the group and are developing our website.

—Annie Lancaster

Via email

Dee Weaver

To each participant, thank you!

The story you told will indeed endure. For more information on the Halifax New Library Project, visit www.piecemakers.co.uk.

Correction

The caption for the photograph on page 69 of the Winter 2018 issue of *PieceWork* should read: "Photograph of young women in festive dresses from Arkhangelsk Province, Village Red Hill, Russia. 1910. Collection of the Russian Museum of Ethnography, St. Petersburg."



Send your comments, questions, ideas, and high-resolution images of items you've made from instructions or inspired by projects and stories in *PieceWork* to piecework@interweave.com with By Post in the subject line or mail to By Post/ PieceWork, 4868 Innovation Dr., Fort Collins, CO 80525. Letters may be edited for length and clarity.



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Necessities



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Rare Wools

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Regal Hook

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Michigan Made

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Vintage Charm

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Calendar



Left: "Miss French Mary" fashion doll. Around 1875. France. Gift of Mrs. James Wilson Wister, née Elizabeth Bayard Dunn. (1970-215-1a). *Above:* Doll's sewing equipment. Late 1860s–1870s. France. Gift of Edward Starr Jr. and gift of Mrs. William Hill Steeble and Martha B. Newkirk in memory of their mother, Mrs. I. Roberts Newkirk. (1976-58- 9Ah1-7 and 1977-189-4y, respectively). From the exhibition *Little Ladies: Victorian Fashion Dolls and the Feminine Ideal*, at the Philadelphia Museum of Art.

Photographs courtesy of the Philadelphia Museum of Art.

Exhibitions

Phoenix, Arizona: Through March 24. *Ultracontemporary*, at the Phoenix Art Museum. (602) 457-5814; www.phxart.org.

Kansas City, Missouri: Through June 16. *Revealing, Reversible and Resplendent: 15th–17th Century Italian and Spanish Textiles*, at The Nelson-Atkins Museum of Art. (816) 751-1278; www.nelson-atkins.org.

Newark, New Jersey: Through February. *Dramatic Threads: Textiles of Asia*, at the Newark Museum. (973) 596-6550; www.newarkmuseum.org.

New York, New York: Through May 4. *Fabric In Fashion*, at The Museum at FIT, Fashion & Textile History Gallery. (212) 217-4558; www.fitnyc.edu/museum.

Philadelphia, Pennsylvania: Through March 3. *Fabulous Fashion: From Dior's New Look to Now* and *Little Ladies: Victorian Fashion Dolls and the Feminine Ideal*, at the Philadelphia Museum of Art. (215) 763-8100; www.philamuseum.org.

Alexandria, Virginia: April 16–May 19. *East Meets West*, at the Potomac Fiber Arts Gallery. (703) 548-0935; www.potomacfiberartsgallery.com.

Toronto, Canada: Through May 26. *Beads, They're Sewn So Tight*, at the Textile Museum of Canada. (416) 599-5321; www.textilemuseum.ca.

London, England: February 2–July 14. *Christian Dior: Designer of Dreams*, at the Victoria and Albert Museum. 44 7942 2000; www.vam.ac.uk.

Symposiums, Workshops, Consumer Shows, Travel

Loveland, Colorado: March 27–31. *Interweave Yarn Fest*, at the Embassy Suites Loveland Hotel and Conference Center. www.interweaveyarnfest.com.

Chicago, Illinois: April 6–7. *YarnCon*, at the Chicago Journeymen Plumbers Union Hall. www.yarncon.com.

Green Tree, Pennsylvania: March 15–17. *Pittsburgh Creative Arts Festival*, at the DoubleTree by Hilton. www.pghknitandcrochet.com.

Tacoma, Washington: February 14–17. *Madrona Fiber Arts Winter Retreat*, at the Hotel Murano. www.madronafiberarts.com.

Madison, Wisconsin: March 15–17. *Madison Knitters' Guild Knit-In*, at the Alliant Energy Center. www.madisonknittersguild.org.

Norway: July 7–21. *14-Day Voyage of the Midnight Sun Knitting Cruise* with Beth Brown-Reinsel, sponsored by Craft Cruises. www.craftcruises.com.



Please send your event information no later than January 2 for Summer, April 1 for Fall, July 1 for Winter, and October 1 for Spring. Email piecework@interweave.com. Listings are made as space is available; we cannot guarantee that your listing will appear.

Welcome to *Wool Studio Vol. V!*

This dark, evocative issue draws its inspiration from the ancient and beautiful city of Florence.

The blend of Old-World architecture, Renaissance art, and sleek style make for an issue full of rich colors, captivating construction, unexpected cables, and chic silhouettes. These 10 head-turning projects will have you eager to cast on and wrap up with a dash of panache this winter.

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The Last Word

Alice Starmore's Glamourie

Once again, the dynamic mother-daughter duo of Alice and Jade Starmore brings you a knitting book like no other. In *Glamourie* (a Scottish word meaning “a charmed condition in which everything is invested with magical properties and possibilities”), an oversized, beautifully illustrated book, both Alice’s and Jade’s flights of fancy soar. (But, yes, there are earthly patterns as well.) Here’s an excerpt from Alice’s introduction that explains the book:



Alice Starmore's The Mountain Hare costume featured in *Alice Starmore's Glamourie*.
Photograph by Jade Starmore and courtesy of Calla Editions, an imprint of Dover Publications.



The Mountain Hare Hat and Jacket, designed by Alice Starmore. These are two of the eleven knitting patterns available in *Alice Starmore's Glamourie*. Photograph by Jade Starmore and courtesy of Calla Editions, an imprint of Dover Publications.

My original concepts are often quite fanciful, but at the end of the day I have to provide designs that can be knitted in several sizes and have instructions that can be fitted into a reasonable page length.

But in *Glamourie* I would break free of this. Jade would write seven new tales rooted in our Gaelic culture, which has a powerful tradition of storytelling centered around the theme of shape-shifting, where wild creatures have the ability to alter their bodies and even appear in human form.

When creating costumes for Jade's other-worldly creatures, I would cast off all

constraints and give free rein to my needles, yarn and imagination.

These *Glamourie* costumes are not the stuff of everyday wear and are well beyond the practicality of written instructions, but they serve to show what can be done with a single thread and a pair of needles. While the first half of this book is an unrestrained flight of fancy, the second half is where duty calls and I gently return to earth, for here you will find full instructions for knitting designs based on the costumes.

Jade's seven tales—The Mountain Hare, The Raven, The Otter & the Damsel, The Selkie, The Sea Anemone, The Eagle & the Lapwing, and The Cailleach—are magical and offer insight into life (real and imagined) on the Isle of Lewis in the Scottish Outer Hebrides. Of particular interest to knitters will be Alice's notes on each costume. There, she shares her inspiration along with technical information, offering a rare glimpse into an artist's mind.

The eleven patterns based on the costumes are pure Alice Starmore—gorgeous wearable designs accompanied by meticulous step-by-step instructions. Included are a jacket, a hat, three sweaters, a poncho, a wrap, and four cardigans.

Alice Starmore fans will treasure this extraordinary book. For knitters unfamiliar with Alice's magic, *Glamourie* is a perfect starting point.

—Jeane Hutchins



Alice Starmore's Glamourie by Alice Starmore with photographs by Jade Starmore. Mineola, New York: Calla Editions, 2018. Hardcover, 278 pages, \$60. ISBN 978-1-60660-083-2.

Tapestry

A County Fair and Paper Patterns



Isabel Ibarra sent us these displays that she made for the 125th Comal County Fair in September 2017 in New Braunfels, Texas. "A Brief History of the Paper Pattern Industry in the United States" incorporates patterns from Isabel's collection and the collection of Helen Janicek. Isabel, who served as the chair of

the Handworks and Sewing Division for the 2017 fair, teaches a youth sewing program each summer. The 2019 Comal County Fair will run from September 25 through September 29. For more information, visit www.comalcountyfair.org. Proceeds from the annual fair fund scholarships for local graduating seniors. —Editor



1927-Simplicity is founded in NYC by Joseph P. Shapiro, making patterns more affordable to the public and stressing "simple" instructions. The Hearst Corp. begins offering Mail Order patterns in their magazines and newspapers under the names of Anne Adams, Marian Martin and Prominent Patterns. In 1987, Hearst sells this line to Simplicity.

1931-1946-Dubarry begins offering patterns through Simplicity Co. at Woolworth Stores.

1932-New York patterns begins distributions and produces a line called "Hollywood Patterns" from 1933-1934. Conde Nast created Hollywood Patterns which sold exclusively at W.T. Grant and J.J. Newberry and featured Hollywood actresses such as Betty Grable, Maureen O'Hara, Joan Bennett and Katherine Hepburn as a marketing tactic.

1933-Advance offers patterns exclusively at J.C. Penney Co. and in 1966, sells out to Puritan Fashions.

1943-Modes Royale sells patterns and the fashion industry considers these some of the most stylish available as they featured a Modes Royale label that could be sewn into the garment. Production ceased in the 1960's.

1950's-Saw the creation of Spadea patterns with designs from notables such as Bill Blass and Ceil Chapman. Sizes were based on ready to wear versus normal measurement sizing. Spadea worked with The Duchess of Windsor to create over 200 of her designs and also collaborated with Dinah Shore to design a "wonder wardrobe" as a travel ensemble. Spadea emphasized cutting on the bias for better drape of the garment.

To this day, the "BIG FOUR" are Simplicity, Vogue, McCall's and Butterick. Others include Burda, Hawaiian Patterns and Kwik Sew.

Printing courtesy of Sundance Printers, N.B., Tx. All patterns and magazines reproduced from originals from the vintage collections of Helen Janicek and Isabel Ibarra. History from A History of the Paper Pattern Industry, J.S. Emery.



Photographs by George Boe.

Molière, Comedy, and Needlework

MIMI SEYFERTH



The stage during a performance of *The Imaginary Invalid* by Molière in Menorca, Spain. Paris, Musée Des Arts Decoratifs (Art and Crafts Museum). Photograph by DeAgostini/Getty Images.

Widely regarded as one of the greatest writers in the French language, the prolific playwright Molière wrote and directed more than thirty plays. A versatile actor, he played the principal role in more than twenty-five of his plays. Many revere Molière as a comedic genius, but he should also be recognized for his use of needlework references to comment on the narrow scope of women's lives in his time. Molière's familiarity with needlework is not surprising given his family's long professional association with textiles. Indeed, textiles were the family's first entrée to the French court, which subsequently became a sponsor and protector of Molière's theatrical ventures.

Jean-Baptiste Poquelin, who later in life took the stage name Molière, was born in Paris in January 1622, the son of Jean Poquelin (1595–1669) and Marie Cressé (1600–1632). Molière's father was a prosperous

upholsterer, as were both Molière's paternal and maternal grandfathers. Molière's father appears to have specialized in bedding—mattresses, bolsters, blankets, and sheets. The household inventory

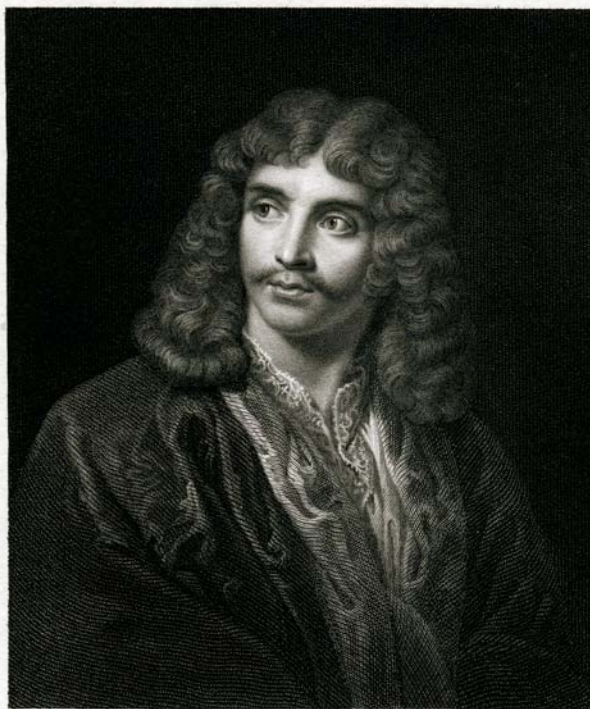
prepared after the death of Molière's mother illustrates the prominent position of textiles in the Poquelin household:

In the centre of the room reposed a seven-legged walnut table, covered with green tapestry, a rosette de "Tournay, and against the wall stood one of those old cabinets . . . in which the most cherished bric-a-brac was kept. That of Marie Cressé was of walnut, with a marble top . . . and was lined with Bruges silk. Against another wall lay a huge chest, covered with flowered silk tapestry. . . . Along the wall were six high-backed upholstered chairs, and the bed, with its valance of lace-fringed Mouy serge and silk testers, was covered with a counterpane of ceremony . . . and the drapings of the Poquelin room were of Rouen tapestry.

In 1631, Molière's father became the holder of an office in the royal household of Louis XIII (1601–1643), the king of France. During his quarterly annual term as a keeper of the king's carpets and upholstery (*tapisier ordinaire du roi*; eight valets filled this function, two at a time, for a quarter of the year), Molière's father cared for the king's furniture, helped make the royal bed, and accompanied the king on his travels. The holder of such an appointment could sell or transfer his office by contract, and, in 1637, Molière's father arranged for Molière to succeed him upon his death or relinquishment of the title. At about the same time, Molière started school at the Collège de Clermont, a Jesuit school renowned for its rigorous education. Molière is believed to have studied at that school for four or five years, where he established a friendship with the French writer Cyrano de Bergerac (1619–1655).

After completing his education, Molière began studying law. Although he was likely admitted to the bar, he never practiced law. Instead, after substituting for his father as a keeper of the king's carpets and upholstery on a journey to southern France by Louis XIII, he ceded his rights to his father's royal appointment and enrolled in a theatrical company to pursue a passion for acting dating back to his childhood visits to the theater with his maternal grandfather, Louis Cressé (unknown–1638). As a novice actor, Molière sought training from Tiberio Fiorillo (1608–1695), the Italian actor who popularized the stock role of the clown Scaramouche in the Commedia dell'arte.

In 1643, using an inheritance from his mother, Molière founded a new theater company, the Illustrious Theater (l'Illustre Théâtre), with members of the Béjart family, a famous Parisian theatrical family. Molière had a lengthy love affair with Madeleine Béjart (1618–1672), the second daughter of the family. In



Engraving from 1833, featuring Jean-Baptiste Poquelin, better known by his stage name, Molière.

Photograph by traveler1116/Getty Images.

1662, after that affair had ended, he married Armande Béjart (1640–1700), who was known as Madeleine's younger sister; some believe she was Madeleine's illegitimate daughter. Molière and Armande had three children: Louis (January–November 1664), Marie Madeleine Esprit (1665–1723), and Pierre Jean-Baptiste Armand (September–October 1672).

The Illustrious Theater's beginnings in Paris were not auspicious. As it moved from stage to stage, the company amassed significant debts. In 1645, Molière was briefly imprisoned in the Grand Châtelet until the company's unpaid bills were satisfied by a business associate, who was later compensated by Molière's father. Seeking greener pastures, Molière joined a new theater company that performed outside Paris. For the next twelve years, Molière traveled throughout the provinces of France. Performing first in Bordeaux and later in Nantes, Toulon, and Limoges, Molière eventually centered his activities in Lyon, where he began to write plays in which he also performed.

Molière returned to Paris in 1658. At the invitation of Philippe, Duke of Orléans (1640–1701), he performed before Louis XIV (1638–1715), whose patronage he secured. In 1659, Molière's play *The Pretentious Young Ladies*, a satire on French society and manners, premiered at the Petit Bourbon Theater in Paris. This play was quickly followed by Molière's popular farces *Sganarelle, or The Imaginary Cuckold* in 1660, *The School for Husbands* in 1661, and *The*



Angelique's and Cleante's duet in Act II of Molière's play *Le Malade Imaginaire*. Section of a painting by Cornelis Troost. Photograph by Culture Club/Getty Images.

School for Wives in 1662—Molière's so-called "jealousy" series.

The School for Husbands is a comedy about two brothers who are courting their wards. Sganarelle (a character name that also appears as part of the title of *The Imaginary Cuckold*), a bourgeois Parisian, seeks to protect his young female ward by isolating her from worldly influences, whereas Sganarelle's brother treats his intended wife as more of an equal. When describing his view of his prospective wife's future duties, Sganarelle advises his brother to take this attitude toward his ward as well: "[M]y charge, be it known, shall live by my desires, and not her own; . . . like any

prudent girl, she'll stay indoors and occupy herself with household chores; in leisure time she'll mend my linen, or make some knitted stockings for amusement's sake." In poetic justice, the play ends with Sganarelle's brother succeeding in his courtship, while Sganarelle loses his ward.

In *The School for Wives*, a satire about the limited education young French women received, Molière returns to the theme of forced ignorance. The play centers on the efforts of Arnolphe, a small-town property owner, to keep his intended wife—his naïve ward, Agnès—ignorant in order to ensure her fidelity. Indeed, Arnolphe states that he wants his future

In The School for Wives, a satire about the limited education young French women received, Molière returns to the theme of forced ignorance. The play centers on the efforts of Arnolphe, a small-town property owner, to keep his intended wife—his naïve ward, Agnès—ignorant in order to ensure her fidelity.

Selected Molière Plays

French Title	English Title	Date
<i>Les Précieuses Ridicules</i>	<i>The Pretentious Young Ladies</i>	1659
<i>Sganarelle, ou Le Cocu Imaginaire</i>	<i>Sganarelle, or The Imaginary Cuckold</i>	1660
<i>L'École des Maris</i>	<i>The School for Husbands</i>	1661
<i>L'École des Femmes</i>	<i>The School for Wives</i>	1662
<i>Tartuffe, ou L'Imposteur</i>	<i>Tartuffe, or the Impostor</i>	1664
<i>Dom Juan, ou le Festin de Pierre</i>	<i>Don Juan, or the Feast with the Statue</i>	1665
<i>Le Misanthrope, ou L'Atrabilaire Amoureux</i>	<i>The Misanthrope, or the Cantankerous Lover</i>	1666
<i>Le Médecin Malgré Lui</i>	<i>The Doctor in Spite of Himself</i>	1666
<i>Les Femmes Savant</i>	<i>The Learned Ladies</i>	1672
<i>Le Malade Imaginaire</i>	<i>The Imaginary Invalid</i>	1673

wife “to be utterly ignorant. To be blunt, it will be fine by me if she can say her prayers, if she loves me and knows how to sew and spin.” Molière further emphasizes Arnolphe’s focus on Agnès’s needlework, when Arnolphe remarks upon Agnès’s entering the room: “She’s got her embroidery with her. That’s a good sign.” When Arnolphe inquires as to what Agnès is making, she responds, “Mob caps [simple head coverings] for me. Your night-shirts and night-caps are all ready.” Later, when Arnolphe is quizzing Agnès about her activities during his absence—a time during which she had been courted by the young man who was her true love—she merely responds that a kitten had died and that she had “finished about six shirts and six mob caps too.” As with Sganarelle’s plan with his ward, Arnolphe’s attempts to isolate Agnès fail, and the play ends with Agnès becoming her true love’s betrothed.

In his 1672 play, *The Learned Ladies*, Molière satirically suggests that French women would possess sufficient knowledge if they were proficient in needlework. *The Learned Ladies* is a comedy about a young couple, Henriette and Clitandre, who wish to marry over the pretentious intellectual objections of Henriette’s mother, sister, and aunt, who want Henriette to marry a mediocre poet. Opposing Henriette’s female relatives, Henriette’s father advises his sister, “Our forefathers had a very sensible attitude to these matters. They reckoned a woman was sufficiently learned if her mental capacities rose to the task of telling a doublet from a pair of breeches. Their wives never read but led full lives. Their home was the only topic of philosophical discussion they knew, and instead of books they had a thimble, thread, and needles which they used to make their daughters’ trousseaus.”

Several of Molière’s best-known plays tackle issues of hypocrisy. For example, Molière’s most controversial

play, *Tartuffe, or the Impostor* (1664), is a comedy about a hypocritical houseguest who, while continually displaying exaggerated religiosity, repeatedly betrays his host. Acting under the influence of the Archbishop of Paris, Louis XIV censored the play, and it could not be performed for five years. In 1665, in the face of that ban, Molière promptly wrote his play *Don Juan, or the Feast with the Statue*, a story about an atheist who is punished by God for becoming a religious hypocrite. *Don Juan* was followed by *The Misanthrope, or the Cantankerous Lover* in 1666, widely considered Molière’s most refined play. A comedy of manners, *The Misanthrope* satirizes the hypocrisies of French aristocrats while simultaneously highlighting foibles common to people of all classes.

Molière’s final play, completed in 1673, is *The Imaginary Invalid*. Like his 1666 play *The Doctor in Spite of Himself*, the play attacks the medical profession. In each play, the principal character becomes a doctor without the benefit of any actual medical knowledge or training whatsoever. Having long suffered from pulmonary tuberculosis, Molière held doctors in low esteem. In a reflection of Molière’s personal views regarding the incompetence of seventeenth-century French doctors, the main character in *The Doctor in Spite of Himself* describes medicine as the “best of trades, for whether you do good or harm, you still get your money. We never get blamed for doing a bad job. . . . If we make a mistake, it isn’t our look out: it is always the fault of the fellow who’s dead. And the best part of it is that there’s some sort of decency about dead people, remarkably tactful they are: you never find them making complaints about the doctor who killed them!”

The project that accompanies this article is based on the embroidered nightcap Molière wore when he performed the lead role of the extreme hypochondriac in *The Imaginary Invalid*. Molière collapsed



Molière monument in Paris, France.
 Photograph by iStock / Getty Images Plus.

during the fourth performance of the play on February 17, 1673. He revived to finish the performance, but, coughing blood, died at his home later that evening. As an actor, Molière was initially denied burial by the Catholic Church. However, after Louis XIV's intervention, the archbishop of Paris agreed that Molière could be buried in the cemetery at his neighborhood parish, provided the interment took place at night, without ceremony, and was attended by only two priests.

A colleague from Molière's days of performing in the provinces wrote what one Molière biographer described as the "simplest and most moving" of the many tributes to Molière:

Passerby, if . . . this famous poet
 Was dear to you
 Give at least a sigh or two
 For his enlightened spirit,
 And say, approaching his grave,
 Farewell laughter. . . .

In 1680, less than a decade after Molière's death, the Comédie-Française was founded by a decree of Louis XIV uniting two theater companies—the successor to Molière's company and the company of the Hotel de Bourgogne. In the following centuries, the Comédie-Française perpetuated Molière's plays, which continue to form the core of its repertoire. Commonly known as the House of Molière (*Maison de Molière*), the Comédie-Française even today considers Molière to be "their 'patron,' their boss." Molière's nightcap (*bonnet de nuit*) from the

February 17, 1673, performance of *The Imaginary Invalid* is now in the collection of the Bibliothèque-Musée de la Comédie-Française in Paris. ❖

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MIMI SEYFERTH is a lawyer who lives outside Washington, D. C. She was introduced to the theater of Molière as a high-school French student when her aunt and uncle took her to a performance of *Le Misanthrope* by the Comédie-Française in San Francisco.

◀ *A companion project follows* ▶

Molière's Nightcap to Embroider and Sew

MIMI SEYFERTH

◀ *Inspired by the preceding article* ▶



Embroider and sew a special nightcap à la Molière; Mimi Seyferth's example is stage worthy but will be equally welcome on chilly nights at home.

A nightcap is an essential element of the costume for Argan, the main character in Molière's play *The Imaginary Invalid*. Argan wears a nightcap throughout the play as a symbol of his house-bound existence as an extreme hypochondriac. Then, at the end of the play, when Argan is persuaded to become a doctor—because, as Molière posits, “*il n’y a point de maladie si osée, que de se jouer à la personne d’un médecin*” (“there is no disease bold enough to attack the person of a doctor”)—Argan exchanges his nightcap for a doctor’s cap and gown.

When *The Imaginary Invalid* premiered on February 10, 1673, at the Théâtre du Palais-Royal in Paris, Molière himself played the role of Argan. Seriously ill with a pulmonary ailment, Molière collapsed during the fourth performance of the play on February 17, 1673, and died later that evening. As a Metropolitan Museum of Art curator noted, the nightcap that Molière wore as Argan in his last performance

is “the most precious sentimental relic of all French theatrical costume. . . .”

Molière’s nightcap remains in Paris in the collection of the Comédie Française, the French state theater that traces its origins to *la Maison de Molière*. The original nightcap consists of embroidery on ivory linen, seamed in a dome-like shape, with a deep cuff. The embroidery appears to be the same color as the fabric of the nightcap itself, although it is possible the nightcap was originally embroidered with colored threads that have faded over time.

Nightcaps such as Molière’s were commonly worn by distinguished gentlemen in Europe and England during the sixteenth and seventeenth centuries. The word “nightcap” is a misnomer in that men did not wear nightcaps to bed; instead, they wore the nightcaps at home on semiformal occasions. In an era when gentlemen wore wigs over shaved heads and lived in drafty houses, nightcaps likely provided much-needed



Gentleman's nightcap. Maker unknown. Silk and metal threads and spangles on linen. Embroidered with chain, stem, darning, detached buttonhole, and plaited braid stitches. England. 1600–1620. Collection of The Metropolitan Museum of Art, New York, New York; gift of Irwin Untermyer, 1964. (64.101.1241).

Photograph courtesy of The Metropolitan Museum of Art.

warmth. Some men elected to wear their nightcaps in their painted portraits. And, as Lanto Synge notes in *Art of Embroidery: History of Style and Technique*, Sir Walter Raleigh (circa 1552–1618) and Charles I (1600–1649) are both reputed to have worn their nightcaps to their executions.

Nightcaps were designed to be close-fitting. Densely embroidered with colored silk threads, which were often highlighted with gold or silver thread and spangles, traditional nightcaps featured motifs from nature, such as flowers and vines in continuous scrolling patterns. In order to conserve thread, which was expensive, the embroidery itself was often done with detached surface stitches that did not pierce the fabric; other embroidery stitches used included stem, double-plait, blanket, and chain. The collection of The Metropolitan Museum of Art in New York City has a masterfully embroidered example (accession number 64.101.1241; shown opposite).

Because elaborately embroidered nightcaps could not be laundered, gentlemen wore cap liners of muslin or linen under their nightcaps. Most cap liners were quite plain, but needle lace edged others and would have been turned back over the embroidered nightcap to form an elegant cuff; some featured earflaps. The collection of England's Victoria and Albert Museum includes a cap liner constructed from a rectangle of linen joined on its short edges and gathered at the top (accession number T.258-1926).

This project is a modern-day interpretation of a seventeenth-century nightcap. Inspired by Molière's nightcap, it also features a dome-like structure with a deep cuff. I used pearl cotton thread, as opposed to silk thread, for the embroidery to add textual interest. The nightcap also features embroidery stitches—stem, lazy daisy, fishbone, and woven chevron commonly found in the arsenals of today's embroiderers.

FURTHER RESOURCES

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MATERIALS

- ♦ Finca Perlé Cotton, 100% cotton thread, size 5, 41 meter (44.8 yard)/10 gram (3.5 oz) ball, 1 ball each of #1062 Light Golden Brown, #1227 Medium Golden Brown, #1651 Medium Rose, #1667 Very Dark Rose, #4561 Light Avocado Green, and #4565 Avocado Green
- ♦ Linen fabric, 60 inches (152.4 cm) wide, ¾ yard (0.7 m) of Ivory
- ♦ Muslin fabric, 45 inches (114.3 cm) wide, ½ yard (0.5 cm) of Ivory
- ♦ Silk cording, ¾ yard (0.7 m) of Ivory
- ♦ Sewing thread, Ivory
- ♦ John James Needles, tapestry size 24 and chenille size 24
- ♦ Embroidery hoop, 8 inches (20.3 cm) in diameter
- ♦ Tracing paper

Finished size: 24 inches (61.0 cm) in circumference x 7½ inches (19.1 cm) high

INSTRUCTIONS

Note: All pieces are machine-sewn together with a $\frac{3}{8}$ -inch (9-mm) seam allowance.

Nightcap

Trace the Cap and Cuff patterns, including the designs and the outside cutting and seam allowances lines onto the tracing paper.

Cut four large squares (12 inches [30.5 cm]) for cap sections, four small squares (9 inches [22.9 cm]) for cuff sections, and one strip 3 x $24\frac{3}{4}$ inches (7.6 x 62.9 cm) from the linen fabric. Cut four cap sections and two strips 3 x $24\frac{3}{4}$ inches (7.6 x 62.9 cm) from the muslin fabric.

Using a light box or other light source, center and trace the Cap Pattern onto each large linen square; center and trace the Cuff Pattern onto each small linen square.

Place one large marked linen square in the hoop and embroider the cap design, following one of the

two versions of the Stitch/Color Key. Stitch the four cap squares, two each of Version A and Version B.

Place one small marked linen square in the hoop and embroider, following the Cuff Pattern and the Stitch/Color Key. Repeat three more times.

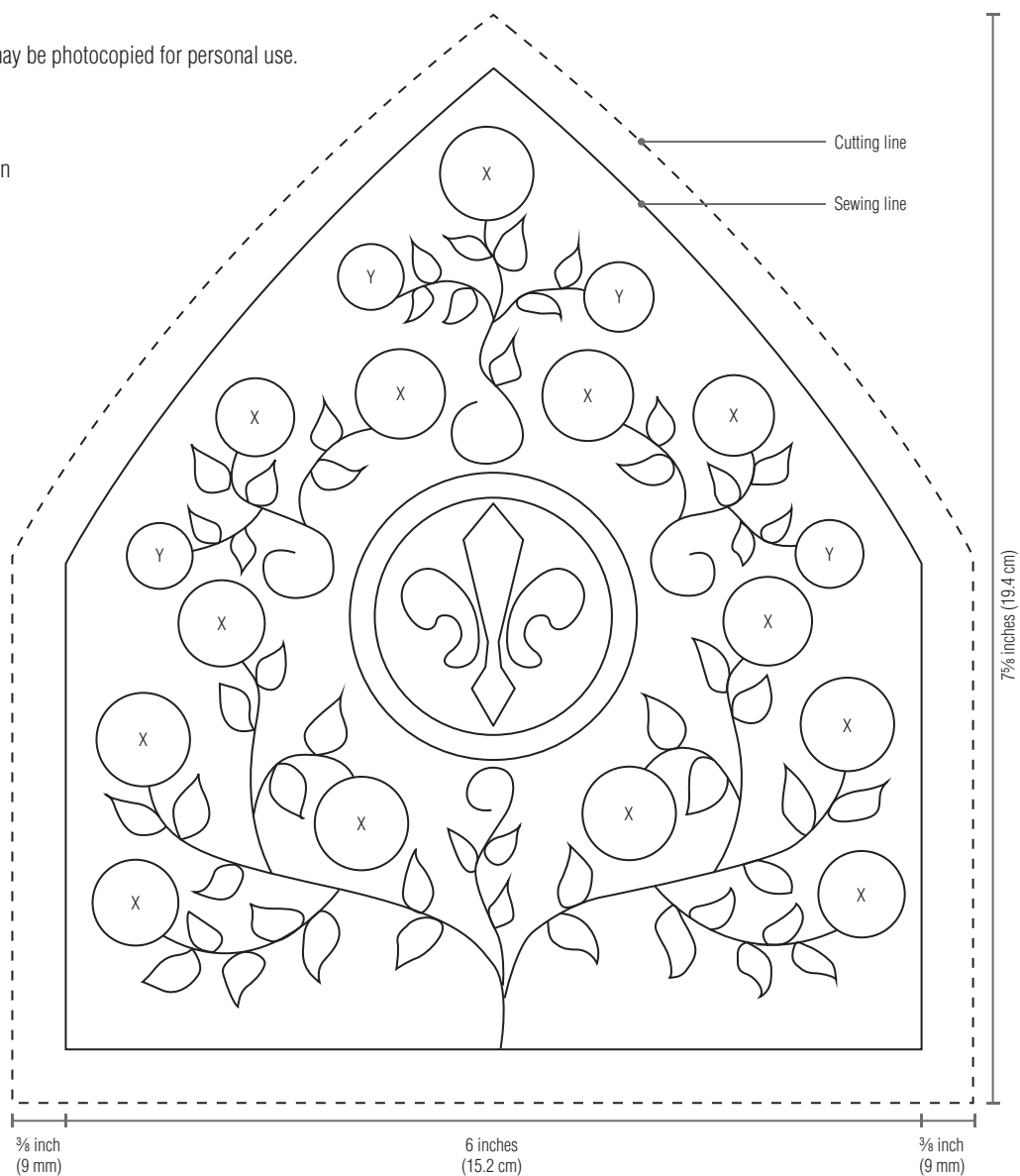
Trim the four linen cap pieces along the cutting lines. Sew the cap pieces together, alternating the two color versions around the nightcap. Sew the short ends of the linen strip together to make a circle; sew this strip to the bottom of the joined cap pieces, right sides together and placing the strip's seam at the center of one cap piece. Sew the short ends of one muslin strip together to make a circle; sew this strip to the bottom of the cap unit, right sides together and matching seams with the linen strip. Set aside.

Trim the four embroidered cuff pieces along the cutting lines. Sew the short ends of these pieces together to make a circle, being careful to keep the embroidery oriented the same direction. Sew the cording along the upper seam allowance line, right

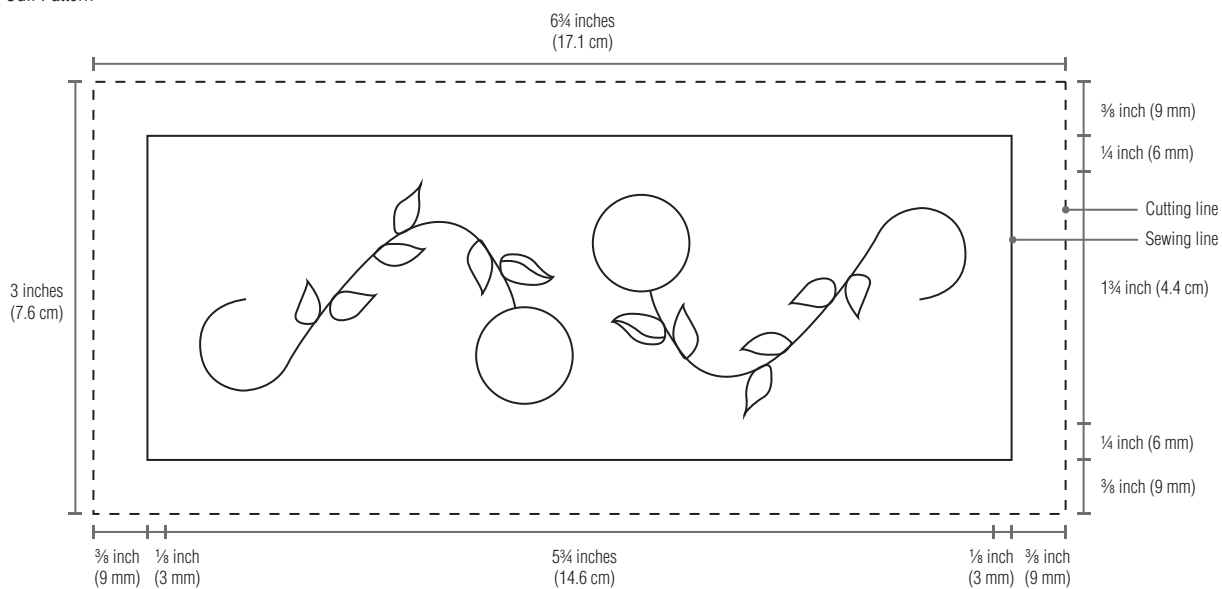


Patterns may be photocopied for personal use.

Cap Pattern



Cuff Pattern



sides together and with the rolled edge of the cord-
ing facing the embroidery. Sew this strip to the base
of the embroidered cap unit, aligning the seams of the
embroidered cuff with the seams of the embroidered
cap sections. Set aside.

With right sides facing, sew the four muslin cap
pieces together. Sew the short ends of the remaining
muslin strip together to make a circle; sew this strip to
the bottom of the muslin cap unit, right sides together.
Sew the embroidered cap unit to the bottom of the
muslin cap unit, right-sides together, leaving a 4-inch
(10.2-cm) opening for turning.

Finishing

Turn the embroidered unit and lining inside out
and slip-stitch the opening closed. Fold the cuff to the
right side.



Stitch/Color Key

Motif	Stitch	Thread Color
Cap Version A		
Outer Petals of Flowers—X	8-Petal Lazy Daisy	#1651 Medium Rose
Inner Petals of Flowers—X	8-Petal Lazy Daisy	#1667 Very Dark Rose
Outer Petals of Flowers—Y	6-Petal Lazy Daisy	#1651 Medium Rose
Inner Petals of Flowers—Y	6-Petal Lazy Daisy	#1667 Very Dark Rose
Stems and Leaves	Stem for Single Lines/Fishbone for Leaves	#4561 Light Avocado Green
Circle around Fleur-de-Lis	2-Color Woven Chevron	#1062 Light Golden Brown and #1227 Medium Golden Brown
Fleur-de-Lis	Stem	#1062 Light Golden Brown
Cap Version B		
Outer Petals of Flowers—X	8-Petal Lazy Daisy	#1667 Very Dark Rose
Inner Petals of Flowers—X	8-Petal Lazy Daisy	#1651 Medium Rose
Outer Petals of Flowers—Y	6-Petal Lazy Daisy	#1667 Very Dark Rose
Inner Petals of Flowers—Y	6-Petal Lazy Daisy	#1651 Medium Rose
Stems and Leaves	Stem for Single Lines/Fishbone for Leaves	#4565 Avocado Green
Circle around Fleur-de-Lis	2-Color Woven Chevron	#1062 Light Golden Brown and #1227 Medium Golden Brown
Fleur-de-Lis	Stem	#1227 Medium Golden Brown
Cuff		
Top and Bottom Bands	2-Color Woven Chevron	#1062 Light Golden Brown and #1227 Medium Golden Brown
Outer Petals Right Flower	8-Petal Lazy Daisy	#1651 Medium Rose
Inner Petals Right Flower	8-Petal Lazy Daisy	#1667 Very Dark Rose
Stems and Leaves Right Flower	Stem for Single Lines/Fishbone for Leaves	#4561 Light Avocado Green
Outer Petals Left Flower	8-Petal Lazy Daisy	#1667 Very Dark Rose
Inner Petals Left Flower	8-Petal Lazy Daisy	#1651 Medium Rose
Stems and Leaves Left Flower	Stem for Single Lines/Fishbone for Leaves	#4565 Avocado Green

DISCOVER

a new knitting tradition with Galina Khmeleva



For over 300 years, the elegant lace shawls from Orenburg, Russia beguiled knitters and collectors alike. While many lace knitters may be acquainted with the delicate “gossamer webs” for which Orenburg is famous, in this online workshop **Galina Khmeleva** focuses on the “warm shawl,” a much sturdier, yet more luxurious cousin seldom found outside the region.

Through a series of instructional videos, interview segments, and archival photographs, this online workshop will cover a brief history, tools and materials, 10 basic motifs, the unique construction of the warm shawl, how to wash, block, and finish your shawl, and so much more.

Plus, this online workshop also features downloadable charts and 2 full patterns for an Orenburg warm shawl.



Learn more about the
Orenburg Warm Shawl at
Interweave.com



The Fashion Doll

Colonial America's Ambassador of Style

ELISABETH JENKINS BATY



Fashion doll. Maker unknown. Possibly France. Circa 1760. 26 inches (66.0 cm) high. Collection of the Rijksmuseum, Amsterdam; 1877 purchase. (BK-NM-3396).

Photograph courtesy of the Rijksmuseum.

Long before the invention of fashion magazines, style blogs, or social media, fashionable ladies in Colonial America faced a quandary of how to stay à la mode with prevailing styles from the fashion capitals of Europe. Without the ability to simply flip a page in a magazine or peruse Instagram, how did these women know what was in style? Where did they go to find the latest in color trends and see which fabrics were in vogue? To whom did they turn to discover the most stylish cut of a gown or how to embellish their garments? And perhaps most challenging of all, how did they stay on trend given the considerable distance and lack of timely communication between Europe and the colonies?

Among the upper- and upper-middle classes in the eighteenth century, the quest to be “fashionable” was almost an obsession, an outward sign of affluence, power, and social status. By the eighteenth century, the colonies were experiencing a consumerism boom, resulting in the ever-expanding middle class growing increasingly more prosperous. With this success came not only the desire but the ability to dress more fashionably, to stay abreast of the current styles in Europe, and, ultimately, the means by which to acquire these material possessions.

Unsurprisingly in the colonies, we find the rise of the milliner as a merchant, selling imported fashionable goods, custom clothing, and ready-made garments. To import their goods, milliners cultivated relationships with European merchants, facilitating the growing transatlantic trade. Shipments advertised in newspapers listed a plethora of “fashionable wares” for men, women, and children, which would be displayed in millinery shops; wealthy clients could request a private showing (sometimes for a small fee). The wares included shoes, stockings, kerchiefs, shirts, fans, aprons, cloaks, caps, hats, muffs, mitts, dresses, and other fashionable appurtenances. In addition, many local milliners sold fabrics, trims, threads, needles, and other supplies for sewing. Although garments such as shifts or work clothing may have been made at home, gowns were largely made by local seamstresses or by gown makers, known as mantua makers.

Because styles were constantly changing, it was vital that not only the milliners but also seamstresses stay ahead of trends. News of fashion came in the form of letters, newspapers, and, by century’s end, printed fashion magazines. Friends and relatives would send notes or drawings of fashion by post or perhaps attempt to dress a little straw or rag doll in the latest modes. The idea of published patterns as we have today did not exist; instead, patterns were often created from previously worn garments. However, rather than using patterns, a seamstress would often fit the clothing directly to the patron’s body. Fabric was the most expensive part of gown construction, far more expensive than labor. For this reason, garments were often spliced together to conserve the costly fabric.

Old gowns were frequently reimaged by carefully removing stitches, supplementing fabric, and adding new embellishments. (Incidentally, the term “pattern” in the eighteenth century referred to an embroidered man’s waistcoat panel sold by a milliner or merchant; the panel could then be taken to a tailor to be sewn into a finished garment.)

The need for a vehicle that could convey the fashionable ideal while also providing practical information about a garment’s fit and construction led to the emergence of the “fashion doll.” This doll was not a child’s toy—it was a pint-sized, three-dimensional fashion model. Although crafted all over Europe, most of the dolls originated in Paris, and they became one



Fashion doll (rear view). Maker unknown. Possibly France. Circa 1760. 26 inches (66.0 cm) high. Collection of the Rijksmuseum, Amsterdam; 1877 purchase. (BK-NM-3396).

Photograph courtesy of the Rijksmuseum.



Miniature embroidered coat. Silk. Probably France. 1740–1760. The coat is constructed exactly like a man's suit coat of the period. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, New York, New York; gift of the Brooklyn Museum, 2009; gift of Eleanor Dorian, 1931. (2009.300.1740).

Photograph courtesy of The Metropolitan Museum of Art.



Fashion doll. Doll, England; box, America. 1748. The doll is completely dressed, with two petticoats under her skirt and shoes fashioned out of metallic ribbon; she retains her pearl earrings and watch. The white pine box is 25 x 24 x 6 7/8 inches (63.5 x 61.0 x 17.5 cm). Collection of The Metropolitan Museum of Art, New York, New York; gift of Mrs. Screven Lorillard, 1953. (53.179.12a, b).

Photograph courtesy of The Metropolitan Museum of Art.

of the most popular French export goods at the time. The dolls were known by many names: “Queen Anne dolls,” “Babies” or “Babes,” “Pandoras,” and “*poupées de mode*.”

The idea of dressing a doll in the latest fashion was certainly not original. Fashion historians suggest that dolls were used as early as the fourteenth century to

convey court fashion. They were immensely popular among the royals, who frequently sent dressed dolls to one another as “fashion ambassadors.” Some dolls were even life size; we know that Madame Le Pompadour (1721–1764) and Rose Bertin (1747–1813), seamstress for Marie Antoinette (1755–1793), used full-size dolls for creating their elaborate court fashions.

Because the cost of shipping a full-size mannequin was prohibitive, fashion dolls became a more practical way of disseminating information. These miniature fashion forecasters were dressed head to toe in the most stylish contemporary fashions and then sent to eager milliners and merchants for their clientele. In a letter dated June 10, 1796, Sarah “Sally” McKean (1777–1841) wrote to Anna Payne (1779–1832), the youngest sister of Dolley Madison (1768–1849), about a fashion doll that had just arrived from England:

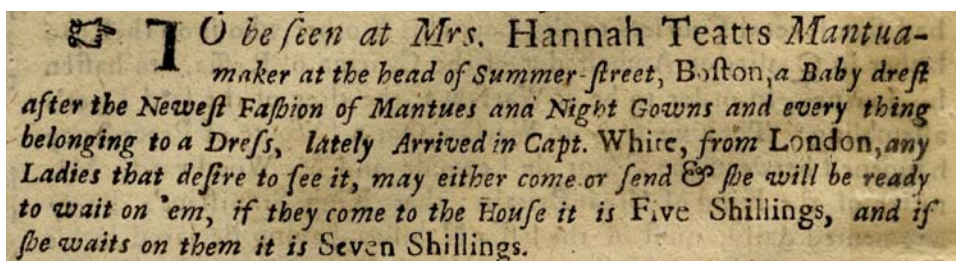
I went yesterday to see a doll, which has come from England, dressed to show us the fashions, and I saw besides a great quantity of millinery. Very long trains are worn, and they are festooned up with loops of bobbin, and small covered buttons, the same as the dress: you are not confined to any number of festoons, but put them according to your fancy, and you cannot conceive what a beautiful effect it has.

These early fashion models demonstrated garment construction, styling, and embellishing; they introduced the latest trends in color, fabric choices, and accessories as well as popular hair styles and cosmetics. By having a full 360-degree view of a garment, customers were able to make informed decisions before ordering a gown—an important factor considering the high cost of fabric.

Fashion dolls were viewed as persuasive advertising tools for the milliners’ fashionable wares, and despite their great expense, increased business opportunities for the millinery. In the colonies, fashion dolls were so popular that advertisements from local milliners and merchants proudly announcing their latest imports filled newspapers. One such advertisement from a Boston mantua maker appeared in the July 2, 1773, edition of *The New England Weekly Journal* (see page 31).

These dolls were so vital to ladies’ fashion that in 1712, during the War of Spanish Succession (1701–1714), they were given an “inviolable passport,” which exempted them from the wartime trade embargo and allowed them to cross the borders between England and France. Indeed, it was not unusual for fashion dolls to have a cavalry escort or even their own carriage for travel on long journeys.

The popularity of the fashion doll in the colonies meant that women of means had the opportunity to be



Advertisement from a Boston mantua maker (gown maker) for a "baby" (fashion doll) published in the July 2, 1773, issue of *The New England Weekly Journal*. Collection of the State Library of Massachusetts, Boston.
Image © State Library of Massachusetts.

"ladies of fashion" as in Europe, and, in turn, European merchants had international clientele. Because power and class were still tied to European dress, colonists wished to be at the forefront of European style.

As tensions with England increased in the latter half of the century, the importation of goods, including fashion, decreased. During the tumult of the American Revolutionary War (1775–1783), colonists returned to producing textiles and sewing clothing at home. Newspaper advertisements and shipping logs indicated that the European import trade was re-established not long after the conflict ended.

Fashion dolls displayed astounding style, skill, and creativity. The dolls were meant to be scrutinized, and as such were repeatedly dressed and undressed. Every detail of the clothing was replicated with precision, including meticulous seaming, lining of the garments, and elaborate embellishments such as ruching and fly fringe. Undergarments featured on the dolls included stays (for corsets), side hoops or panniers (cage structures wore on the hips), shifts (the undermost garments), underpetticoats, and pockets (which tied at the waist). Most shoes were crafted from materials such as silk brocade and/or fine leather, and some were embellished with Lilliputian buckles. Even the stockings were exceptional, the finest being knitted in silk and embroidered with ornamental patterns known as clocks and featuring ribbonlike or tape garters. The hair was styled in the coiffures of the day, and some dolls even featured jewelry. Every detail was finely executed; even the humble underpetticoats might feature microquilting or crewel embroidery at the hem.

Most of the dolls from the latter years of the eighteenth century were constructed of plaster, carved wood, or had a combined wood/linen body stuffed with wood shavings or tightly packed wool. Some of the dolls had movable joints, but others were simpler, with nonbending limbs. Particularly fine examples had wooden hands, some with individual fingers and fingernails. The heads were most often wood, coated with gesso, a mixture of gypsum and glue, before delicate features were applied with oil paints; the heads were then varnished. Some dolls had painted eyes, but

fine examples sometimes had eyes made of glass or porcelain. The hair was often a wig of real hair affixed to the head.

The doll in the collection of the Rijksmuseum in Amsterdam is an enchanting example of a fashion doll believed to have been created in France circa 1760. The engaging eighteenth-century visage of carved wood features an oval face, slender neck, slightly pointed nose, narrow chin, and small, raised mouth. Gesso, pale yellow and pink oil paints, and varnish applied to the face achieve the desired complexion. The eyes have black glass irises with either glass or porcelain sclera. The eyelashes are tiny brown dots stippled around the eyes with a red dot in the inner corner of each eye. Small painted vertical dashes indicate the eyebrows. A formally dressed wig of silver-gray human hair has curls on either side of the face and hair combed up from the forehead; the back of the hair is coiled and pinned and two sets of curls fall to the shoulders. The forearms and hands are made of wood, but the upper arms are constructed of stuffed linen.

The doll is dressed in the popular *robe à la Française* (gown in the French style); in America and England, the style was commonly referred to as a "sack back" or "sacque." This style underwent several evolutions, originating in the French court as a form of "undress" (a term for informal dress) because the gown was not fitted but loose. By the 1770s, the style had a fitted bodice open in front to reveal a stomacher and petticoat.

Characteristic of this style, the back of the gown features long box pleats attached at the back shoulders and falling loosely to the floor into a short train. The gown and matching petticoat are made of chintz, an exceedingly popular style of printed cotton fabric imported from India. The stomacher, shown here in brown linen, is damaged, with only tiny fragments of pink silk ribbon embellishment still visible. A self-fabric trim that was pinked, gathered with running stitches, and tacked down in a serpentine pattern decorates the skirt. Pinking was achieved by striking a metal tool with a mallet or hammer to punch a decorative cut-out design along the fabric edge. The back

neckline and robing are similarly trimmed, as are the scalloped ruffles on the sleeves.

Two panels of pinked and gathered fabric embellish the petticoat. The openings by which a lady could access her pockets have been sewn closed. A pink silk ribbon is tied around the neck, a popular trend at this time. The doll has two linen underpetticoats, one longer than the other, each secured with ties. The top underpetticoat has separate fabric panels attached. Blue linen stays are fitted with boning and trimmed in light blue ribbon. The half-oval side hoops are constructed of ticking, a strong linen or cotton fabric usually woven in stripes, but in this case, checks. This doll features ladies' underdrawers, or linen knee-pants, cinched at the knees with linen ties. She wears knee-high finely knitted white cotton stockings. Her shoes are of brocaded silk with leather soles and low heels; pink silk ribbon closures secure them. A pair of charming white goatskin mitts completes the look.

As further testament to the quality of construction, this doll is in remarkably good condition. Clearly, this doll was cherished. With the exception of the stomacher, the garments are mostly intact. The back of the gown is virtually unblemished and still displays the crisp box-pleats typical of this style. Even the pinking,

a technique that produces an unfinished edge, has survived with few raveled threads, which attests to the quality of the fabric. The pattern of the chintz is still remarkably vibrant, which speaks to the excellence of the dyes and the innovations of the Indian fabric-printing processes. Some damage to certain flowers in the chintz likely resulted from a chemical reaction to the mordants. Although many extant dolls have suffered facial disfigurement, with the nose being the most vulnerable appendage, this doll still bears an engaging countenance, with her blushing cheeks and nose still intact and the wig still beautifully coiffed.

Historically, we can learn much from this doll. She is shown as the personification of the eighteenth-century ideal: pale skin, a long, thin neck, and erect posture. The doll's silhouette emphasizes wide hips and a small waist. The shape is enhanced by the use of stays, creating an inverted cone effect that is further enhanced by the wide, oval hoops, creating an almost rectangular shape for the lower half of her body. The stomacher creates a low, squared neckline. The underpetticoats add fabric panels that give proper structure to the outer garments.

In the mid-nineteenth century, the use of fashion dolls began to wane in favor of more practical, less costly, and easier-to-transport forms of fashion advertising, including fashion plates, to reflect the latest styles. Most fashion plates began as illustrations; they were then engraved, printed in black and white, and hand-tinted with watercolors. They provided women and their seamstresses with a snapshot of fashion trends: style, color, fabric choice, embellishments, as well as how to style their hair. Although fashion plates originated in the sixteenth century, they were not published continuously and did not reach the heights of their popularity until the nineteenth and early twentieth centuries. It is believed that the first fashion plates were published circa 1678 in *Le Mercure Galant*, a monthly periodical dedicated to French fashion, style, and fashion culture. Before that time, some artists documented court, cultural, or religious dress in the form of engravings and had them published.

In the latter part of the eighteenth century, fashion plates were published in ladies' magazines and fashion publications, most notably in *The Lady's Magazine* and *La Galerie des Modes*. Printmakers also produced plates in sets to which one could subscribe or purchase in a shop. These plates became immensely popular and proved to be a more



An engraving from the April 1803 issue of *The Lady's Magazine*. This fashion magazine was published in England from 1770 to 1837. Collection of the Rijksmuseum, Amsterdam; 2009, purchased with the support of the F.G. Waller-Fonds. (RP-P-2009-2593). Photograph courtesy of the Rijksmuseum.

Fashion plate from the December 1, 1785, issue of *Cabinet des Modes ou les Modes Nouvelles*, which first appeared on November 15, 1785. It was published in Paris on a regular basis and wholly dedicated to news from the world of fashion. Available by subscription only, it was distributed both in France and abroad. After a year in print, the magazine name changed to *Magasin des Modes Nouvelles Françaises et Anglaises*. Publication ceased abruptly in 1789. Collection of the Rijksmuseum, Amsterdam; 2009, purchased with the support of the F.G. Waller-Fonds. (RP-P-2009-2176).

Photograph courtesy of the Rijksmuseum.

cost-effective method of feeding the appetites of the increasingly fashion-conscious populous. By century's end, there was a democratization of fashion under-way: the lower and middle classes could not only purchase fashion but be fashionable.

As fashion plates and magazines rose in popularity, the era of the fashion doll ended. There is evidence that once dolls were no longer used for their original purpose, they were given to families as toys or display pieces. Because the doll form itself was somewhat fragile and not intended for play, features were sometimes broken—evidence of wear from years of play. However, extant fashion doll clothing is often in remarkably good shape given its age, further confirmation of the care that went into the construction of these garments. Dolls and garments that have survived the rigors of time are now in museums, private collections, and displayed at shows around the world. The dolls have become a coveted collectible and are frequently sold at auction houses for remarkable sums. Beyond being simply a subject of curiosity, fashion dolls are fascinating material culture objects and reveal much about eighteenth-century life, culture, and the power of fashion. ❖

ELISABETH JENKINS BATY is an artist and architectural historian living in historic Albemarle County, Virginia. Raised in Williamsburg, Virginia, she began her love of all things historic as she worked for the Colonial Williamsburg Foundation, starting as a young child and continuing through adulthood. She is a lifelong needleworker and enjoys teaching and writing about all forms of needle and fiber arts, both historic and contemporary.

❖ *Two companion projects follow* ➤

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Pockets and Mitts to Sew and Embroider for an Eighteenth-Century Fashion Doll

ELISABETH JENKINS BATY

◀ *Inspired by the preceding article* ▶



Elisabeth Jenkins Baty's extraordinary pockets and mitts will thrill any doll aficionado. Exquisitely sewn and embroidered, the accessories are miniature perfection.

During my many years as an interpreter for the Colonial Williamsburg Foundation, I frequently gazed in the windows of the Margaret Hunter Millinery Shop, hoping to catch a glimpse of the diverting fashion dolls on public display. A well-dressed fashion doll would model the latest haute couture from Europe, projecting fashion trends, popular coiffures, and accoutrements for the modish lady. In that tradition, I

have created two articles befitting an elegant fashion doll's wardrobe—a pair of embroidered pockets and a pair of mitts.

Today, we often take for granted that pockets are sewn into many articles of clothing. It wasn't until the nineteenth century, however, that we first see pockets being sewn into skirts. In the eighteenth century, a pocket was a separate article of clothing and a

necessary part of a woman's wardrobe. Pockets were tied around the waist, sometimes in pairs, and typically worn underneath the gown and petticoats. A woman accessed the pocket through slits in the gown and petticoats that let her slip her hand through the many layers. Pockets were utilitarian and used to hold everything from everyday essentials, such as a fan or handkerchief, to a small project or sewing supplies. Extant pockets vary in material and degree of decoration, from humble plain-weave textiles with no embellishment to highly decorative examples, featuring imported textiles or embroidery with silk or wool threads, as we see here.

Mitts, historically often elbow-length arm coverings constructed of materials such as linen, silk, wool, and even fine leathers, often embellished with decorative embroidery, were both a practical and stylish accessory for women of the eighteenth century. Linen mitts, used in the summer months, protected the delicate forearms from the harsh rays of the sun; winter versions, constructed of heavier materials and linings, provided warmth and protection to the back of the hands and forearms. This style of mitts, with open fingers and a gusseted thumb, allowed for greater

freedom of motion, so women could conduct their daily activities without repeatedly removing their mitts. For the most part, mitts were cut on the bias, which provided some "stretch." Herringbone, fagoting, or other types of insertion stitch were sometimes applied along the long seam or arm openings; this decorative stitching also provided some elasticity to the mitts. This type of mitts featured an elegant point, which could either be pulled down or folded back to expose the lining, as was the fashion. In the preceding article, note the pair of goatskin mitts, featuring a gusseted thumb and a point over the back of the hand, on the fashion doll shown on page 28.

POCKETS

MATERIALS

- ♦ Cambric, 100% linen fabric, lightweight, 60 threads/inch (2.5 cm), 56 inches (142.2 cm) wide, ¼ yard (0.2 m) of White; washed and pressed
- ♦ Muslin, 100% cotton fabric, lightweight, bleached, ½ yard (0.5 m); washed and pressed
- ♦ Au Ver à Soie Soie d'Alger, 100% silk 7-ply floss, 5 meter (5.5 yd)/skein, 1 skein each of #2125 (green), #945 (red), #2535 (yellow)



- ♦ Gütermann sewing thread, 100% cotton, 876 yard (801.0 m)/spool, 1 spool to match linen fabric
- ♦ John James Needles, sharps size 11 or 12 and quilting or betweens size 10
- ♦ Fabric marker, vanishing, fine tip
- ♦ Pins, fine dressmaker's, glass head
- ♦ Dressmaker's shears
- ♦ Embroidery hoop, 5½ inches (14.0 cm) in diameter with an interior of 5 inches (12.7 cm)
- ♦ Pym Dritz Fray-Check

Finished size: Pocket, 2¾ inches (6.0 cm) at the widest part and 3 inches (7.6 cm) long, not including ties; with ties, 12 inches (30.5 cm) wide x 3 inches (7.6 cm) long

Notes: The pockets are sized to fit a 16½-inch (41.9-cm) fashion doll or 1:4 scale. The seam allowance is ⅛ inch (3 mm).

INSTRUCTIONS

Pockets

Cutting

Notes: Cut the muslin pieces on the bias. Cutting instructions are for both pockets.

Fabric A—Embroidered Front

Cut 2 linen pieces, 7 inches (17.8 cm) wide x 7 inches (17.8 cm) long; secure the raw edges of both pieces using zigzag stitch by machine or whipstitch by hand and the sewing thread

Fabric B—Top Lining, Back Lining, and Backing

Cut 2 linen pieces for each element, 3¾ inches (8.6 cm) wide x 4 inches (10.2 cm) long

Fabric C—Slit Trim

Cut 2 muslin pieces, ½ inch (1.3 cm) wide x 4 inches (10.2 cm) long

Fabric D—Edge Trim

Cut 2 muslin pieces, ½ inch (1.3 cm) wide x 10 inches (25.4 cm) long

Fabric E—Tie

Cut 1 muslin piece, ½ inch (1.3 cm) wide x 12½ inches (31.8 cm) long

Embroidery

Make a photocopy of Pocket Figure 1. Before transferring the design, test the fabric marker on a scrap piece of both the linen and muslin. Center and transfer the pocket/floral pattern, all cut and stitching lines, and the slit for the hand opening (Pocket Figure 1) to one Fabric A piece, using the fabric marker and a light box. Center the pocket pattern in the hoop and tighten.

Separate the strands of silk floss; use one strand for all embroidery and the sharps needle. Embroider the design using the photograph and Pocket Figure 2 as guides for stitch and color placement. Stitch the

scrolling vines in stem stitch, then work the leaves and all flower petals in satin stitch. Stitch the berries and center of the small red flowers in French knots. Add stamens and calyxes to the flowers using straight stitches.

Slit

While the fabric is still in the hoop, center one top lining piece (Fabric B) to the back of the embroidered fabric and pin together. Using the sewing thread, baste around the inner edge of the pocket and the slit; remove the pins. Remove the fabric stack from the hoop and with the dressmaker's shears, cut through both layers of fabric from the top edge of the fabric stack to the slit opening. There is a double-line thickness at the slit opening to accommodate the slit trim. Do not cut a wide opening here; cut just enough to allow for the slit trim to line up on either side of the opening and not overlap. Lightly run a tiny line of Fray-Check along the cut edges of the slit. Set aside to dry.

To bind the edges of the slit, begin at the top-left edge and align the raw edges of the slit trim (Fabric C) with the top-left slit cut line, leaving a ¼-inch (6-mm) tail of the trim above the top edge of pocket. Pin the fabrics together and handsew along the sew line with tiny backstitches, using the sharps needle and sewing thread through both layers of fabric. Continue to stitch around the slit's tiny end curve and up the other side. Small snips with scissors may be necessary to ease the tension around the curve. Turn the piece over and pull the trim fabric through the slit opening. Fold under the raw edge of the slit-trim fabric, secure with pins and sew folded edge around the opening with tiny hemstitches. Do not sew through all layers of fabric, only the lining. This creates a slightly less than ⅛-inch (3-mm) wide binding. Leave a ¼-inch (6-mm) tail of trim above the pocket's upper edge and cut off excess.

Pocket Trim

Stack the fabrics in the following order (bottom to top): back and back lining (both Fabric B) and stitched linen with the design facing up (Fabric A). Baste through all layers. Carefully cut out the pocket shape through all layers, using the dressmaker's shears. Lightly use Fray-Check on the raw edges. Set aside to dry.

Bind the outer edges of the pocket as for the slit opening, leaving a ¼-inch (6-mm) long tail of trim at the beginning and end. Starting in the upper left corner, pin the edge-trim piece (Fabric D) to the top of the fabric stack. With tiny stitches, backstitch through all layers around the outer edge of the pocket but not along the top edge. Turn the piece over and pull the binding to the back. Fold under the raw edge of the trim fabric, secure with pins, and stitch the folded

Figure 1

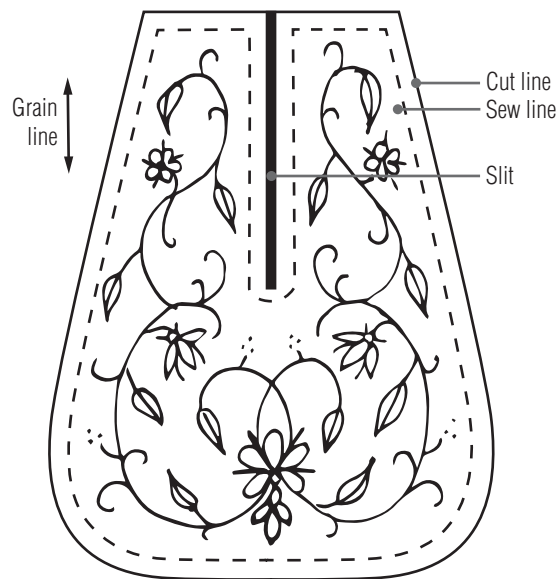


Figure 2

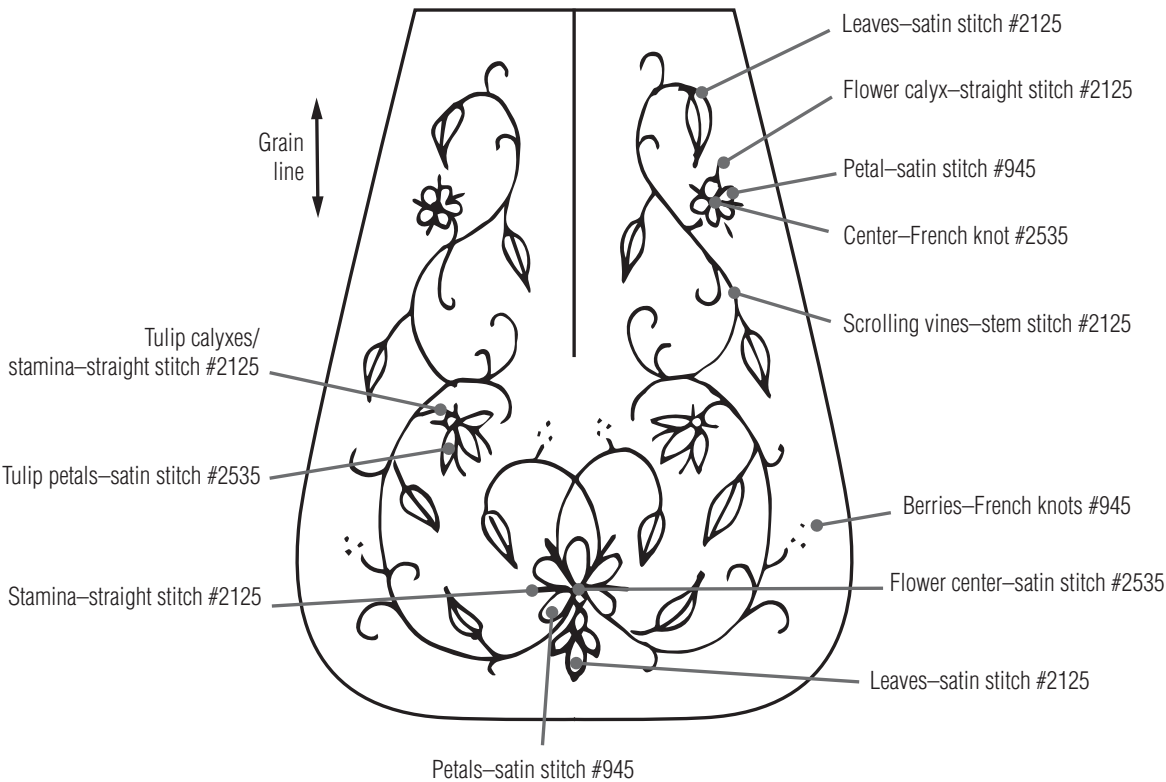
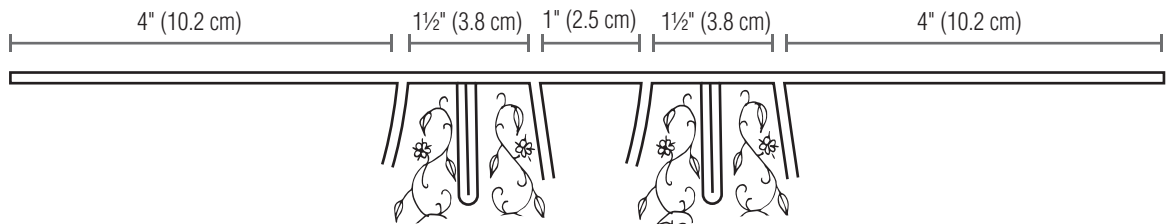


Figure 3



Patterns may be photocopied for personal use.

edge with tiny hemstitches but *only* to the back fabric, not all layers. Knot the thread; leave a ¼-inch (6-mm) long tail of the trim remaining and cut off excess.

Remove all basting threads. Set aside.

Tie

With an iron, press the tie piece (Fabric E) in half lengthwise. Measure 4¼ inches (10.8 cm) from one end of the tie and place a mark with the fabric marker. Line up one raw edge of the tie piece with the raw edge at the top of the pocket, referring to Pocket Figure 3. Using the sewing thread, backstitch through all layers across the top of the pocket along the sew line, making certain to sew over the overhanging trim tails on the edges and slit. When reaching the other side, knot and bury the thread tail. Measure 1 inch (2.5 cm) from the edge of the first pocket and mark.

Repeat the above steps beginning with the Embroidery section for the second pocket.

Finishing

Once both pockets are sewn to the tie piece, cut the binding tails to be flush with the cut line at the top of the pocket. Turn the piece over, turn under the

remaining raw edge of the tie, and secure with pins.

Using the quilting or between needle and beginning at one small end of the tie, fold in the raw end ¼ inch (6 mm) and hold with your thumbnail. Use the needle to tuck in any raw edges toward the center fold line of the tie and then finger-press, creating a tie that is about ½ inch (3 mm) wide. Using tiny stitches, whipstitch along the tie until reaching the edge of the first pocket. Hemstitch across the back of the pocket until reaching the opposite edge; return to whipstitching along the tie until reaching the other pocket. Hemstitch across the second pocket and then return to whipstitching again. When arriving close to the other end of the tie, fold in the end as before, and then finish whipstitching to the end. Knot and bury the thread tail within the tie. Press with an iron and pressing cloth.

MITTS

MATERIALS

- ♦ Fabric, 100% silk, high-thread count, 54 inches (137.2 cm) wide, ¼ yard (0.2 m) of Ivory
- ♦ Au Ver à Soie Soie d'Alger, 100% silk 7-ply floss,





- 5 meter (5.5 yd)/skein, 1 skein of #945 (red)
- ♦ Gütermann sewing thread, 100% cotton, 876 yard (801.0 m)/spool, 1 spool to match silk fabric
- ♦ John James Needles, sharps size 11 or 12 and quilting or between size 10
- ♦ Fabric marker, vanishing, fine tip
- ♦ Turning tool or darning or knitting needle
- ♦ Dressmaker's shears
- ♦ Embroidery hoop, 5½ inches (14.0 cm) in diameter with an interior of 5 inches (12.7 cm)
- ♦ Pym Dritz Fray-Check

Finished size: Mitt, 1¼ inch (3.2 cm) at widest point x 3 inches (7.6 cm) long, with point folded back; with the point extended, 3½ inches (8.9 cm) long

Notes: The mitts are sized to fit a 16½-inch (41.9-cm) fashion doll or 1:4 scale. The seam allowance is ¼ inch (3 mm).

INSTRUCTIONS

Mitts

Cutting

Notes: Cut all fabric pieces on the bias. Cutting instructions are for *both* mitts.

Fabric A—Front

Cut two pieces, 7 inches (17.8 cm) wide x 7 inches (17.8 cm) long; secure the raw edges of both pieces using zigzag stitch by machine or whipstitch by hand and the sewing thread

Fabric B—Lining

Cut two pieces, 5 inches (12.7 cm) x 5 inches (12.7 cm)

Fabric C—Thumb Gusset

Cut two pieces, 2½ inches (6.4 cm) x 2½ inches (6.4 cm)

Embroidery

Make two photocopies, one as shown (right mitt) and a mirror image (left mitt) of Mitts Figure 1.

Before transferring the design, test the fabric marker on a scrap piece of silk. Center and transfer all cut and stitching lines and the embroidery design (Mitt Figure 1) to one of the Fabric A pieces, using the fabric marker. Center and transfer all cut and stitching lines to *both* sides of one Fabric B piece, using the fabric marker. *Note:* The marker may disappear on silk rapidly, so work expeditiously. Place Fabric A in the embroidery hoop with design centered and tighten.

Separate the strands of silk floss; use one strand for all embroidery and the sharps needle. For the floral motif, work the stems in stem stitches and the petals in lazy daisy stitches, using silk floss #945; use the photograph and Mitt Figure 1 as guides for placement. Do not knot the thread; secure the thread tails by working them into the backs of previous stitches.

Lining

Place Fabric B on top of the embroidered piece in the hoop with right sides facing and all transferred lines directly on top of each other. As pins may leave

Figure 1

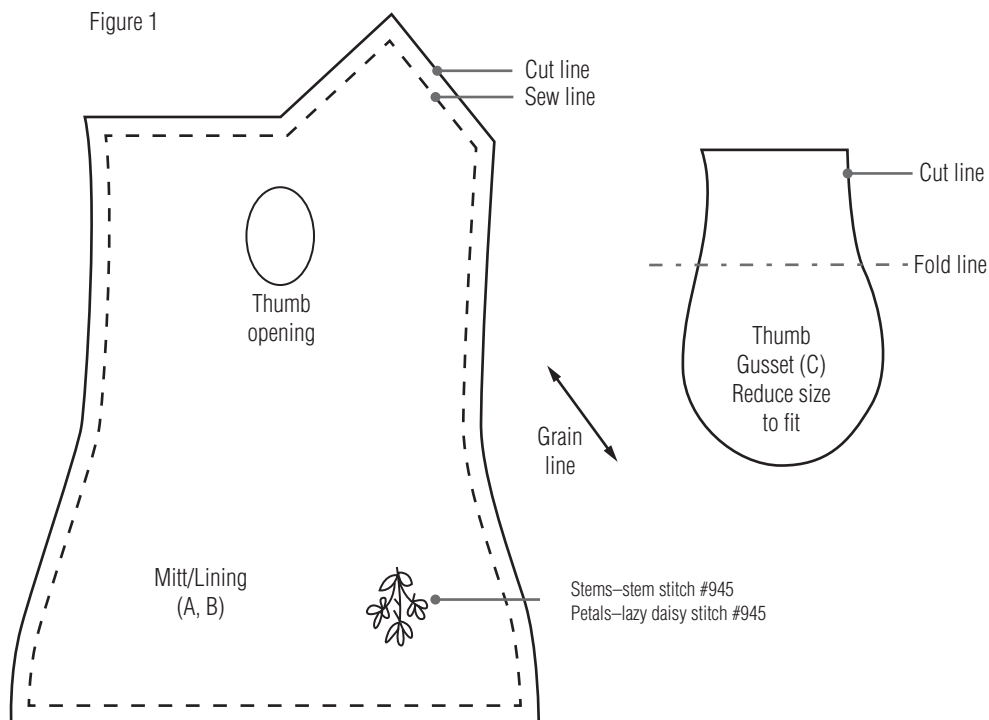
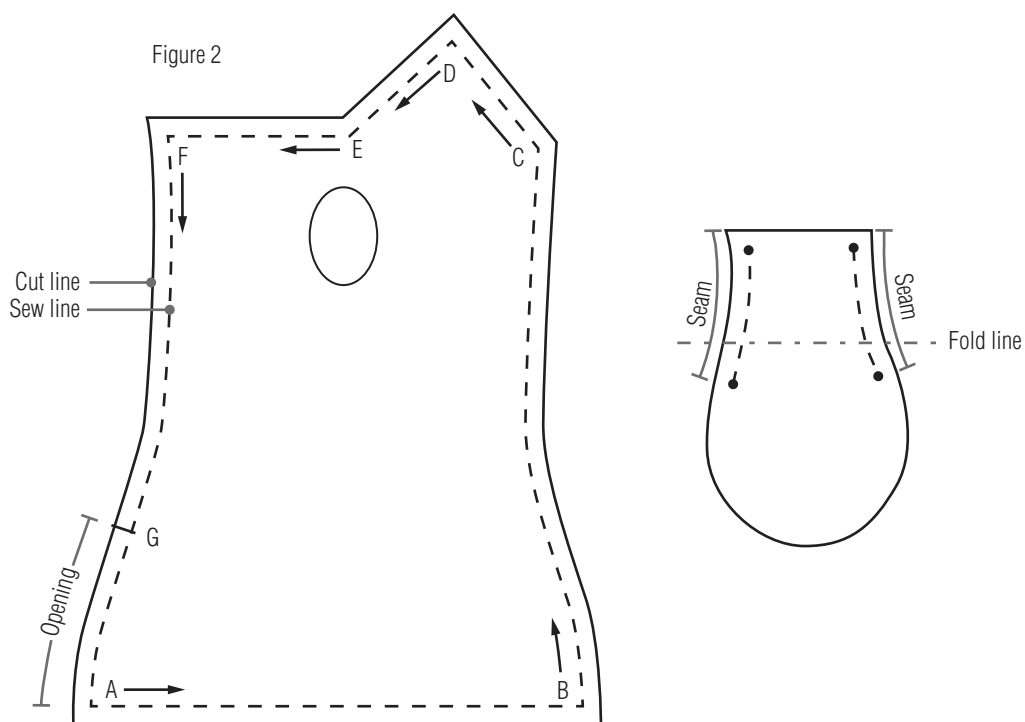


Figure 2



Patterns may be photocopied for personal use.

holes in the silk fabric, baste the two fabrics together outside the pattern lines with the sewing thread. Using the sewing thread and the quilting or between needle, backstitch along the sew lines using tiny stitches, following Mitt Figure 2. Remember to leave the opening for turning the fabric where indicated. Remove the fabric stack from the hoop.

Mitt

With the dressmaker's shears, cut the fabric stack along the cut lines but do not cut the thumb opening at this time. Closely clip the corners, but not through the sew lines. Carefully place a minuscule dot of Fray-Check at each corner. Set aside to dry.

Finger press the raw edges down at the opening and stitch a small running stitch around the opening to keep the edges from fraying when the mitt is turned inside out. Carefully invert the mitt. Using a turning tool, gently push out each corner to achieve a sharp point; be gentle so as not to push through the stitching. Lightly press with an iron on the silk setting and using a pressing cloth. Using the sewing thread and the quilting or between needle, stitch the opening closed, using tiny whipstitches. Remove the basting stitches and press again.

Thumb Opening

Stitch just outside but almost on the cut line of the thumb opening with a row of tiny backstitches, using the sewing thread. With embroidery scissors, cut out the thumb opening hole through both fabric layers, making sure not to cut through the backstitches. Work tiny buttonhole stitches around the opening to stabilize the cut edge. Place a minuscule line of Fray-Check over the buttonhole stitches. Set aside to dry.

Thumb Gusset

Using Fabric C, center and cut out the gusset; finger press down the center, matching up the seam lines. Stitch along the seam lines with tiny backstitches (Mitt Figure 2). Turn the gusset piece inside out. Using tweezers, gently pull the raw edge inside the thumb to the fold line. Place the gusset over the mitt's thumb opening, positioning it so that there is slightly more of the curved edge on the back of the mitt than the front and with the narrow end of the thumb piece extending beyond the mitt itself. Attach the gusset to the mitt by needle-tucking the seam allowance and then securing with tiny hemstitches around the curved base. Be careful to only stitch through two layers (mitt front and lining). Once the gusset is secured, work a line of small chain stitches in silk floss #945 along the curved edge, hiding the hemstitches.

With the mitt's lining facing out and using tiny whipstitches and the sewing thread, sew the two long folded edges closed; sew close to the seam and be careful to only pick up the lining fabric with the needle



to avoid these stitches showing on the front of the mitt. Carefully invert the mitt.

Repeat the above steps from the Embroidery section for the second mitt, using the mirror-image pattern.

Finishing

Lightly press with an iron on the silk setting, using a pressing cloth. Fold down the points, if desired.

FURTHER RESOURCES

- Best, Muriel, et al. *Needlework School: A Comprehensive Guide to Decorative Embroidery by the Embroiderers' Guild Practice Study Group*. London: QED Publishing, 1984.
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- Marsh, Gail. *Eighteenth Century Embroidery Techniques*. East Sussex: Guild of Master Craftsman Publications, 2012.
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The Exceptional Knitting of Ruhnu

Everyday and Festive Garments

RIINA TOMBERG AND NANCY BUSH



Blue sweater. Collection of the National Museum of Finland, Helsinki, Finland.
Photograph by Ilari Järvinen and © the National Museum of Finland.



White sweater. Collection of the National Museum of Finland, Helsinki, Finland.
Photograph by Ilari Järvinen and © the National Museum of Finland.

The tiny (21 square miles [51.8 sq km]) Estonian island of Ruhnu (Runö in Swedish) is located in the Gulf of Riga, southwest of the Estonian mainland. The earliest evidence of human activity on Ruhnu dates from around 5000 BCE and is mainly related to seal hunting. The earliest actual record of inhabitants on Ruhnu comes from a letter written in 1341 by the Bishop of Courland, which confirmed the islanders' right to live on the island in accordance with Swedish law.

These early inhabitants were Swedish speaking. They were part of migrant groups from Swedish islands and Finland (under Swedish control) who

settled in the western part of mainland Estonia and on islands off of Estonia's west coast. The members of the Swedish-speaking minority in Estonia were known as

aibofolke (“island people” in Swedish) or *rannarootslased* (“coastal Swedes” in Estonian). They settled on islands, including Hiiumaa, Saaremaa, Muhu, and Vormsi, in and near the town of Haapsalu on the mainland—and on Ruhnu.

The people of Ruhnu lived an isolated existence far from the mainland and other Swedish-speaking people. They were fishermen, seal hunters, and farmers. Surrounded by sea—frozen in winter and often storm-tossed—they had to rely on themselves for almost everything. Over the centuries, the population remained stable, and they continued to speak their original Swedish dialect and to keep the traditions they brought with them.

Two notable buildings on the island of Ruhnu are the wooden church built in 1644, one of the oldest wooden buildings in Estonia, and the lighthouse. The lighthouse, a product of the workshop of Gustave Eiffel (1832–1923), was prefabricated in France and shipped to Ruhnu, where it was assembled in 1877.

In 1919, islanders chose to become part of newly independent Estonia, even though Ruhnu was closer to Latvia geographically. The decision was influenced by incentives from Estonia. The possibility of stronger ties to Estonia because of the other Swedish-speaking areas located there could also have influenced the decision.

Life changed on Ruhnu in the twentieth century. In 1943, during the Second World War (1939–1945), about seventy-five islanders fled to Sweden. In 1944, just before Estonia was occupied by the Soviet Union, all but two families on Ruhnu left the island, again going to Sweden. During the Soviet Occupation (1944–1991), Ruhnu was resettled by Estonians and others and became the site of a small military base. After Estonia regained its independence in 1991, the property that had belonged to the Ruhnu islanders was returned to the families or their descendants. Most did not return to Ruhnu on a permanent basis, but some still maintain contact with the island. Today, there are about sixty people living on Ruhnu, mostly ethnic Estonians.

Most of the information we have about the clothing worn on Ruhnu comes from the nineteenth and twentieth centuries. The traditional clothing of Ruhnu is markedly different from the clothing found in other Estonian parishes. Life was hard, and there wasn't much opportunity to acquire fine materials and opulent embellishments. The wool of the small Ruhnu sheep (*eesti maalammas*) was the material of choice. The clothing found on Ruhnu was often of natural colors: white, sheep's gray, or brown as well as indigo blue. However, when one looks at the style of knitted clothing and the garments' functions with the natural colors in mind, one sees the ingenious tricks knitters used to decorate their work.



Photograph of Ruhnu women. Photographer and date unknown. Collection of the Saaremaa Museum, Kuressaare, Estonia. Photograph © the Saaremaa Museum.

MEN'S WARDROBE

Everyday knitted garments for Ruhnu men were made of undyed sheep's wool. The most characteristic item of clothing was the *stripuvamsa* (“striped sweater” from the Runö dialect in Swedish), a gray sweater knitted in patent (brioche) stitch. (Both men and women wore this sweater, which is a rare phenomenon; usually clothing was quite different between the sexes.) Knitted first for a baby still in the cradle, the *stripuvamsa* was an everyday item worn throughout a Ruhnu person's life. It was worn under a jacket; in cold weather, Ruhnu inhabitants wore two or three sweaters, one on top of the other.

The yarn used for the *stripuvamsa* was homespun, quite thick, sometimes uneven, and sometimes a bit hairy. Because the main goal was warmth, other yarn qualities were secondary. The cuffs and lower edge of the sweater were knitted in two-by-two ribbing for better elasticity. The neckline might have had a red cotton fabric edging; on one of the sweaters in a museum collection, the cuffs were also edged in cotton fabric.



Gray sweater. Collection of the National Museum of Finland, Helsinki, Finland.
 Photograph by Ilari Järvinen and © the National Museum of Finland.

Men who worked outside or at sea needed several pairs of warm and durable mittens every season. Because the mittens were so common, simple, and worn out in the course of everyday life, only a few specimens can be found in museums. The Kansallismuseo in Helsinki, Finland, has one pair of white mittens with relatively long cuffs, part of a seal hunter's clothing. The mittens, knitted in thick white yarn, were cast on with indigo blue and white with one braid in blue and white followed by some purl rows for decoration. Above the thumb, a second strand of bulky yarn was added for extra thickness and warmth. Although the mittens are simple, one can admire the skill of the clever knitter who made them.

In the Nordiska Museet in Stockholm, Sweden, and in the Kansallismuseo in Finland, there are white scarves knitted in garter stitch that belonged to seal hunters, according to the notes in the museums' catalogs. The scarf in the Nordiska Museet has ends in a different white yarn sewn to the scarf with two dark indigo blue stripes, probably added as the scarf become too short during use.

Ruhnu men's clothing includes one quite colorful item; in fact, it is the most colorful of all Ruhnu knitted garments—wedding gloves. Wedding gloves for men were knitted in dark indigo with elaborate eight-pointed stars in traveling stitches on the back of the hand and traveling-stitch patterns at the thumb. The colorwork design on the cuffs might have included eight-petal roses, a combination of stars and roses, or hearts. The cuff had fringe, braids, and patterns in red, yellow, and blue. The colored yarn used for these gloves was particularly soft and smooth, perhaps an imported yarn. The bride-to-be might have made the gloves as an engagement gift. After the wedding, the gloves would have been worn on festive occasions or for church and for the last time as a part of burial attire.

WOMEN'S WARDROBE

Gray wool stockings were part of women's clothing for everyday use. Knitted in this single color with perhaps a two-colored cast-on, the stockings had decorative clocks on both sides that began below the knee. The clocks consisted of an eight-pointed star in purl stitches above a stripe in purl stitches in simple patterns down to the heel, which then divided in half and followed the ankle down to the toes. A single purl stitch was knitted down the back of the stockings as a false seam.

Festive red stockings were part of the attire women wore to the seashore to meet their husbands when they returned from seal hunting. Each hunt lasted two to three months, and everybody would come to help with the catch. These red stockings were knitted in almost the same way as the gray stockings. However, the star of the clock was worked in traveling stitches instead of the simpler purl stitches mentioned above.

Knitted in dark indigo blue with white-and-blue patterns on the cuffs and shoulders, *bloavamsa* ("blue sweater" from the Runö dialect in Swedish) was also a garment for festive occasions. It can be seen in the photographs of young girls at school, at confirmations, and on women seated for a photographer during a visit to town. The *bloavamsa* had a lower edge knitted in a checkerboard pattern and short slits at the sides. The silhouette was fitted at the waistline, decreasing rapidly on both front and back rows at the sides. About ½ to 1 inch (1 to 2 cm) from the side seams were false seams made with one or two purl stitches. The white-and-blue patterns of diamonds or hearts were knitted on the shoulder. On the cuffs were eight-pointed stars and eight-petal roses between rows of braids made up of two white and two blue stitches. These two-by-two braids are characteristic of Ruhnu knitwear.

The *rosavamsa* (“rose sweater” from the Runö dialect in Swedish) is a white sweater covered in purl-stitch patterns of large eight-pointed stars set in a diagonal net with cuffs patterned in blue and white. This sweater was the most festive knitwear for married women, a sweater to attend church in or to wear on Sundays at home. Knitted in the softest of wool, it had the same tightly fitted silhouette as the *bloavamsa*, but the lower edge, the shoulders, and the false seams at the side were knitted in more intricate patterns, including lace and traveling stitches. The ornamentation on the cuffs also included eight-pointed stars and roses. The Ruhnu *rosavamsa* with large stars are similar to sweaters that have been found in Sweden and Denmark; they can be traced back to the silk nightshirts imported and used in European courts, which gradually won a place in women’s wardrobes all over Scandinavia.

For festive occasions, dark indigo blue stockings with white *roositud* (“rose patterned”; an inlay technique) in the clocks were specialty knitted items. The upper parts of the stockings were knitted in gray using a two-colored cast-on with blue and a small zigzag before the main color was changed to blue. The pattern was the same eight-pointed star seen in the simpler stockings but made with white yarn, thick or even doubled, and the ornamented stripe was wider and more decorative, reaching the heel, and then, divided in half, continuing to the toes. The lower part of the heel and the toes were knitted in white to ensure that the wearer of the stockings would always keep them clean.

Women in Ruhnu knitted white gloves covered with traveling-stitch patterns, which were an important element of Sunday clothing. The traveling stitches were combined with yarnovers and decreases, showing skills in special techniques that, in this combination, have been found only in Ruhnu knitting. The gloves usually began with a peacock-tail pattern or vertical stripes. The cuff was completed with a horizontal zigzag in traveling stitches (sometimes described as “the waves of the sea”). A large eight-pointed star decorated the back of the hand, and stripes of zigzags or other ornaments decorated the fingers. Knitted in white with more than ninety stitches in a round, these gloves offered a showcase of knitting skills, an important way for a woman to gain respect and admiration within the community.

Women wore white half-mittens to church, which let them hold and turn the pages of hymn books and bibles; to confirmations; as a part of bridal dress; and on the other most significant occasions

in a woman’s life. These gloves would have been seen as “protective,” symbolizing cleanliness and purity. Bridal clothing, which included white half-mittens, also was used for a woman’s last journey—the burial.

The half-mittens were made with all the intricate stripes of traveling stitches along with the large star on the backs of the hands that were found on the white gloves, but a touch of the beloved dark indigo blue was added to them for the two-colored cast-on and at the cuffs as ornamentation, with stars and roses, hearts, or stylized branches with flowers or berries at the cuff.

Half-mittens are the most widely represented items from Ruhnu in museum collections, so their similarities and differences can be studied. Each pair reflects the individual skills and imagination of the knitter, which flourished within an assortment of traditional rules. Some pairs were obviously made by a beginner, using simpler braids and bearing the marks of learning. Most pairs, however, reflect the challenges of various techniques and thin yarn and needles, resulting in masterpieces that would honor every knitter today.

MEN AND WOMEN

Several museums have a number of patterned mittens for both men and women in natural sheep’s brown and white with just a small design of indigo blue around the cuff. The blue used in these mittens was lighter than the dark blue usually used in Ruhnu

Men’s gloves. Collection of the National Museum of Finland, Helsinki, Finland.

Photograph by Ilari Järvinen and © the National Museum of Finland.





White mittens. Collection of the Nordiska Museet, Stockholm, Sweden. (NM.0119950i.)

Photograph by Mona-Lisa Djert and © the Nordiska Museet.



White mittens. Collection of the Nordiska Museet, Stockholm, Sweden. (NM.0990606.)

Photograph by Mona-Lisa Djert and © the Nordiska Museet.

knitting. This lighter shade, however, looked better with the grayish brown and white. Often a small pattern in traveling stitches circled the cuff. These mittens were knitted for everyday use—worn by men while sailing, fishing, or hunting for seals, worn alone or with mittens sewn of leather, and worn by women while tackling their various everyday tasks at the shore and around the home.

Both men and women wore white socks with some rows of traveling stitches and a narrow stripe of blue-and-white patterning—a braid or a checkerboard of knit-two-white and purl-two-blue stitches. The difference between men's and women's socks is that the women's socks had a bit wider pattern stripe. The socks were used throughout the year. In colder seasons, the women added leggings; however, there is no evidence of leggings for men.

The Estonian island of Ruhnu has been through many changes throughout its history. Although the island population has fluctuated, it has always been small. Nevertheless, its traditional clothing, both for everyday wear and for festive occasions, offers insight into the creativity and craftsmanship that may have helped it maintain an independent identity. ❖

FURTHER RESOURCES

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Kaarma, Melanie, and Aino Voolmaa. *Eesti rahvarõivad* [Estonian Folk Costumes]. Tallinn, Estonia: Eesti Raamat, 1981.

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Russwurm, Carl Friedrich Wilhelm. *Eibofolke Oder Die Schweden an den Küsten Ehistlands und auf Runö* [Island People or the Swedes on the Coasts of Ehistland and on Runö]. Originally published in German, 1855. Reprint. *Eibofolke ehk Rootslased Eestimaa randadel ja Ruhnu* (in Estonian). Saare Village, Estonia: Eestirootsi Akadeemia, 2015.

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———. *Elu Ruhnu* [Life in Ruhnu]. Tallinn, Estonia: Olion, 1994.

Tomberg, Riina. *Vatid, Troid, Vamsad*. [Knitted Jackets from West-Estonian Islands]. Tallinn, Estonia: Eesti Kunstiakadeemia, Tartu Ülikooli Viljandi Kultuuriakadeemia, 2007.

RIINA TOMBERG was born in Tallinn, Estonia, to parents who were noted Estonian artists in applied art. She graduated from the Estonian State Art Institute (Estonian Academy of Arts) as a textile designer in 1981 and received her master's degree from the Estonian Academy of Arts Folk Art Department in 2004. She has worked as a textile designer in Estonia and Finland and since 1992 has owned her own textile studio and knitting workshop, Ruut ja Triip (www.facebook.com/ruutjatriip) in Kuressaare, Estonia. There, she designs and creates her own line of traditionally inspired sweaters and jackets. Since 2000, Riina has been a lecturer at the University of Tartu Viljandi Culture Academy in the Native Crafts Department. NANCY BUSH, noted knitting designer, teacher, and author, is a *PieceWork* contributing editor. She is passionate about Estonian traditional knitting and has made that subject her main area of study.

✦ *A companion project follows* ✦

Ruhnu Mitts to Knit

DESIGNED BY RIINA TOMBERG

PATTERN BY NANCY BUSH

◀ *Inspired by the preceding article* ▶



Inspired by examples of mitts from the nineteenth and twentieth centuries that were knitted on Estonia's island of Ruhnu and are now in several museum collections, Riina Tomberg and Nancy Bush collaborated on this glorious pattern. The hand pattern is a collection of traveling stitches and openwork ladders.

These interesting-to-knit mitts were designed by Riina Tomberg to reflect the style of mitts knitted on Estonia's Ruhnu Island in the nineteenth and early twentieth centuries. The patterns are similar to those found on original mitts now in museum collections. Many of the original mitts have a two-color double braid above the openwork lower cuff pattern. For the mitts shown here, the braid has been replaced with a two-color double knit and purl pattern, which was also used on an original mitt. The hand pattern is a collection of traveling stitches and openwork ladders found on several museum pieces.

MATERIALS

- ♦ Elemental Affects Cormo Fingering, 100% wool yarn, light fingering-weight, 550 yard (502.9 m)/112 gram (4.0 oz) skein, 1 skein each of White (MC) and Manly (CC; dark blue)
- ♦ Needles, set of 5 double pointed, size 0 (2 mm) or size needed to obtain gauge
- ♦ Cotton waste yarn
- ♦ Tapestry needle

Finished size: Woman's size medium, 7 inches (17.8 cm) hand circumference and 7½ inches (19.1 cm) long from CO to top of hand

Gauge: 18 sts and 27 rnds = 2 inches (5.1 cm) in St st

SPECIAL TECHNIQUE

Two-Color Herringbone Cast-On

Make a slipknot using both colors and place it on the right needle. Take the yarns into your left hand, one strand around the thumb and the other over the index finger. Tension the yarns using your left little finger. Tilt the back of the left hand toward you. Insert the needle under the back strand of the thumb loop (the strand behind the thumb, between the thumb and index finger), catch the yarn from the index finger and bring it through the thumb loop. Switch the position of the strands after each stitch by turning them counterclockwise, bringing the upper (index finger) strand over the lower (thumb) strand before moving the lower strand back and onto the index finger. Repeat until you have the desired number of stitches, not counting the slipknot. Remove the slipknot before joining into a round.

SPECIAL STITCHES

Traveling Stitches

Travel to Right, Both Stitches Knit

Insert the right needle into the second stitch on the left needle, bring the working yarn in front of the first stitch and use it to knit the second stitch without

removing it from the left needle; insert the right needle into the first stitch and knit it; remove both stitches from the left needle.

Travel to Right, Upper Stitch Knit, Lower Stitch Purl

Insert the right needle into the second stitch on the left needle and knit it without removing the stitch from the left needle (as for the "both stitches knit" version above); insert the right needle into the first stitch as to purl and purl it; remove both stitches from the left needle.

Travel to Left, Both Stitches Knit

With the right needle behind the left needle, insert the right needle into the second stitch on the left needle through its back loop and knit it without removing the stitch from the left needle; insert the right needle into the first stitch and knit it; remove both stitches from the left needle.

Travel to Left, Upper Stitch Knit, Lower Stitch Purl

With yarn in front and the right needle behind the left needle, insert the right needle purlwise into the second stitch on the left needle; carefully slip the left needle out of the first and second stitches, bring the left needle to the front and quickly pick up the loose stitch (the former first stitch) onto the left needle, crossing it in front of the second stitch on the right needle; return the stitch on the right needle to the left needle and purl it; knit the picked-up stitch.

INSTRUCTIONS

Notes: See above and visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques.

Mitts

Cuff for Both Hands

Using one strand each of MC and CC, make a slipknot, leaving tails 5 inches (12.7 cm) long. CO 61 sts using the two-color herringbone CO, alternating colors, and beg and ending with a CC st. Drop the slipknot and divide sts onto four needles: 16 sts on Needle 1, and 15 sts on Needles 2, 3, and 4. To join into a rnd, sl the last st on Needle 4 onto the beg of Needle 1, use CC to k it tog with the 1st st on Needle 1, and place this k2tog st on Needle 4—60 sts. Arrange sts as 15 sts on each needle with an MC st as the 1st st on Needle 1. The rnd beg at the little finger edge of the hand, at beg of back-of-hand sts for right mitt and at beg of palm sts for left mitt.

Rnd 1: *With CC, k the MC st; with MC, k the CC st; rep from * to end.

Rnd 2 (Twisted Braid Rnd): Bring both yarns to the front. *With MC, p the CC st; with CC, p the MC



st; rep from * to end, keeping both yarns in front throughout and always bringing the new color under the color just used.

Rnd 3: K with MC.

Work Rnds 1–14 of Cuff Chart, ending last rnd 1 st before the end of the rnd. Sl last st to right needle, remove m, place slipped st on left needle, replace m on right needle. Work Rnd 15 of chart as shown. Remove m, slip 1st st to right needle, replace m. Work Rnds 16–31 of chart. Break CC and cont to end with MC.

Next Rnd: K, inc 8 sts evenly—68 sts; 17 sts on each needle.

Next Rnd: K.

Cont according to the instructions for Right or Left Hand.

Right Hand

Set-Up Rnd: On Needles 1 and 2, work Rnd 1 of Right Back of Hand Chart over 34 sts; on Needle 3, k2,

work Rnd 1 of Right Thumb Chart over 13 sts, k2; on Needle 4, k17.

Working sts outside charts in St st, cont in established patts for 23 more rnds, ending with Rnd 8 of both charts.

Next Rnd: On Needles 1 and 2, work Rnd 9 of Right Back of Hand Chart; on Needle 3, k2, place the next 13 sts on waste yarn, use the backward-loop method to CO 13 sts across thumb gap, k2; on Needle 4, k17.

Cont chart patt on Needles 1 and 2, and working sts on Needles 3 and 4 in St st, work until Rnds 1–16 of Right Back of Hand Chart have been worked a total of 3 times, then work Rnds 17–25 of chart once. Go to Upper Border instructions.

Left Hand

Set-Up Rnd: On Needle 1, k17; on Needle 2, k4, work Rnd 1 of Left Thumb Chart over 13 sts; on Needles 3

and 4, work Rnd 1 of Left Back of Hand Chart over 34 sts.

Working sts outside charts in St st, cont in established patts for 23 more ends, ending with Rnd 8 of both charts.

Next Rnd: On Needle 1, k17; on Needle 2, k4, place the next 13 sts on waste yarn, use the backward-loop method to CO 13 sts across thumb gap; on Needles 3 and 4, work Rnd 9 of Left Back of Hand Chart.

Working sts on Needles 1 and 2 in St st, and cont chart patt on Needles 3 and 4, work until Rnds 1–16 of Left Back of Hand Chart have been worked a total of 3 times, then work Rnds 17–25 once. Go to Upper Border instructions.

Upper Border for Both Hands

Rnd 1: K, dec 4 sts evenly—64 sts; 16 sts each needle.

Rnd 2: P.

Rnd 3: *Yo, k2 tog; rep from * to end.

Rnd 4: K.

Rnd 5: *K2tog, yo; rep from * to end.

Rnd 6: K, dec 4 sts evenly—60 sts; 15 sts each needle.

Rnd 7: P.

BO all sts.

Right Thumb

Place 13 held thumb sts on one needle and attach MC to the beg of these sts.

Set-Up Rnd: Work Rnd 1 of Right Thumb Chart across 13 sts; with a new needle, pick up and k 1 st in corner of thumb gap, 13 sts from base of CO sts, and 1 st from other corner of gap, then divide the 15 picked-up sts onto 2 needles—28 sts; 13 chart sts for front of thumb on Needle 1, 15 back of thumb sts arranged as 7 sts on Needle 2 and 8 sts on Needle 3.

Next Rnd: On Needle 1, work Rnd 2 of Right Thumb Chart; on Needle 2, sl 1, k1, pssso, k to end; on Needle 3, k to last 2 sts, k2tog—26 sts; 13 sts on Needle 1, 6 sts on Needle 2, and 7 sts on Needle 3.

Working sts outside chart in St st, work 18 more rnds, ending with Rnd 4 of chart. Finish the top edge of thumb as foll.

Rnd 1: P.

Rnd 2: *Yo, k2tog; rep from * to end.

Rnd 3: K.

Rnd 4: P.

BO all sts.

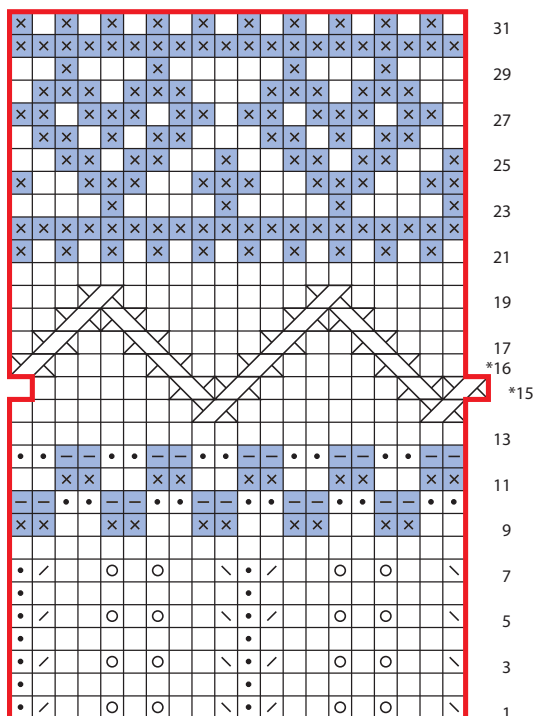
Left Thumb

Work as for Right Thumb, substituting the Left Thumb Chart.

Finishing

Block to measurements. Weave in ends.

Cuff



20-st rep
*see instructions

Key

□ k with MC

• p with MC

× k with CC

— p with CC

○ yo with MC

/ k2tog with MC

\ sl 1, k1, pssso with MC

⋈ sl 1, k2tog, pssso with MC

□ pattern repeat

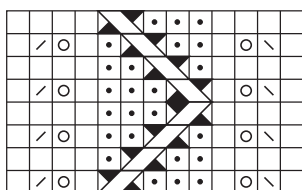
↗ travel to right, both sts knit with MC

↘ travel to right, upper st knit, lower st purl with MC

↖ travel to left, both sts knit with MC

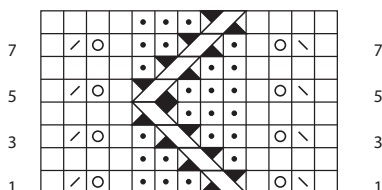
↙ travel to left, upper st knit, lower st purl with MC

Left Thumb



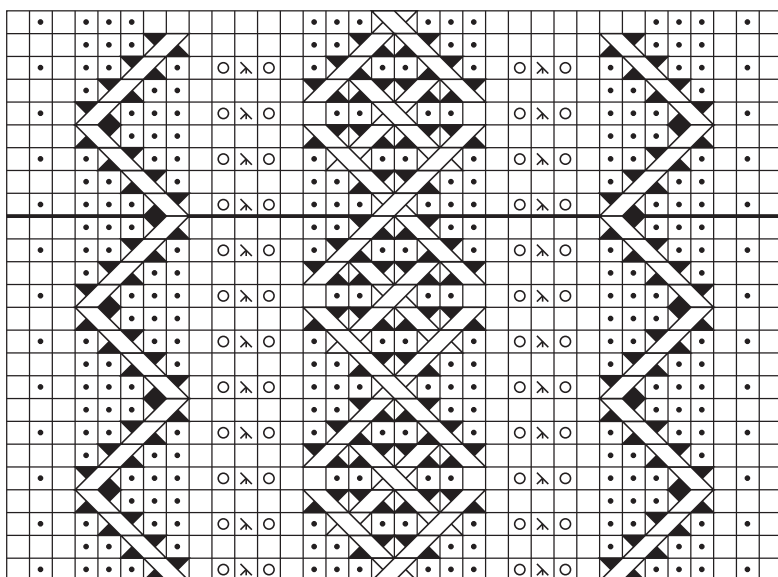
13 sts

Right Thumb



13 sts

Left Back of Hand



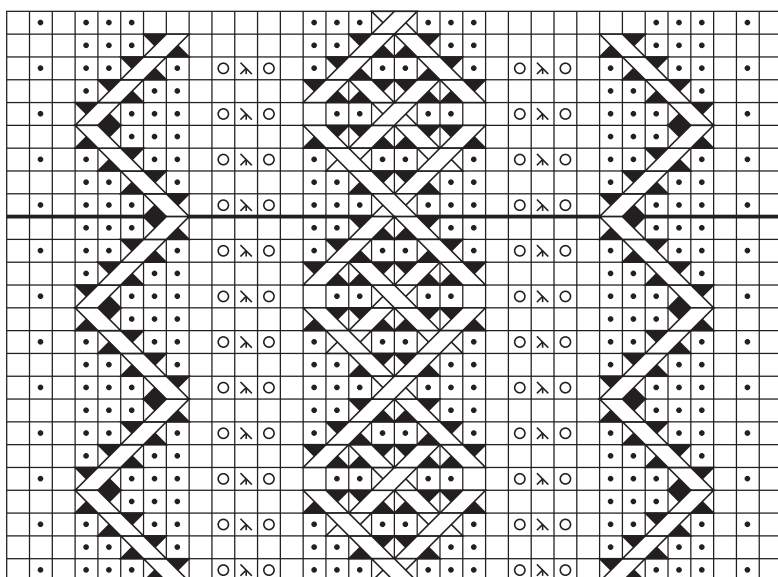
34 sts

25
23
21
19
17
15
13
11
9
7
5
3
1

work
once

work
3 times

Right Back of Hand



34 sts

25
23
21
19
17
15
13
11
9
7
5
3
1

work
once

work
3 times

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

The Practical Mr. Weldon

MARY POLITYKA BUSH



Portrait of Walter Weldon (1832–1885) by English painter Frank Holl (1845–1888). Oil on canvas. England. 1884. 36 $\frac{7}{32}$ x 29 $\frac{1}{16}$ inches (920 x 738 mm). Collection of The Royal Society, London. (RS.9674).

Photograph © The Royal Society.

The disparate worlds of chemistry and needlework in nineteenth-century England were woven together by a common thread: Walter Weldon. He was born in 1832 in Loughborough, England, to Reuben and Esther Weldon. In 1854, Walter married Anne (Annie) Cotton (1832–1881) with whom he had three children. In the course of his life, Weldon pursued multiple careers that required frequent moves for him and his family. Because their peripatetic lifestyle prevented them from settling in one place for long, formal education for the children was elusive at best. In fact, their middle child, Raphael, did not attend a proper school until he was thirteen years old.

Their many moves began in 1854, when Walter, twenty-two and newly married, resigned his position with his father's manufacturing firm to become a journalist. He and Anne moved to London, where he wrote for *The Dial*, a periodical originally associated with the Transcendental Movement. *The Dial* later merged with the *Morning Star*, a newspaper published daily except Sunday. In 1860, Weldon launched an ambitious monthly magazine of his own: *Weldon's Register of Facts and Occurrences Relating to Literature, the Sciences and the Arts*. Although its title was long, its existence, sad to say, was short, and publication soon ceased.

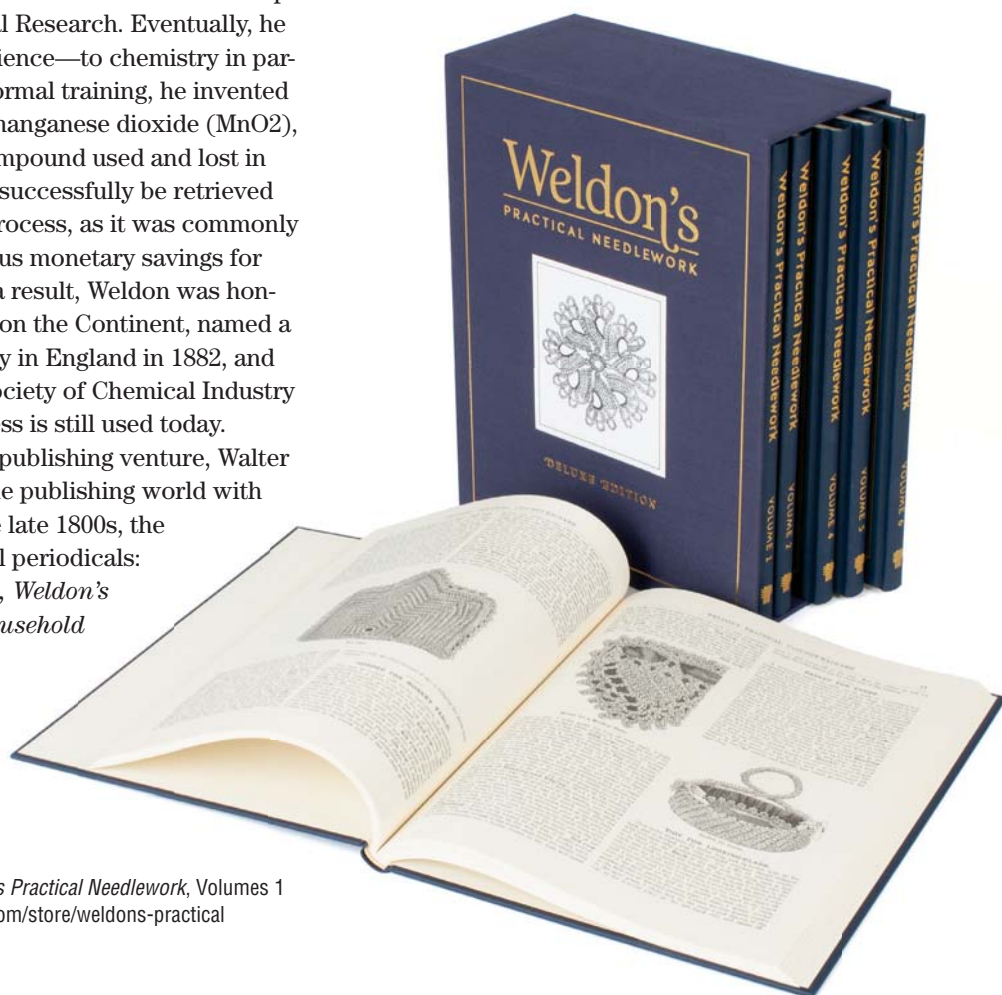
Weldon numbered spiritualism and parapsychology among his interests; the latter led to his membership in the Society for Psychical Research. Eventually, he found himself drawn to science—to chemistry in particular. Despite a lack of formal training, he invented a process through which manganese dioxide (MnO_2), an expensive, essential compound used and lost in producing chlorine, could successfully be retrieved and reused. The Weldon Process, as it was commonly known, generated enormous monetary savings for the chemical industry. As a result, Weldon was honored with scientific prizes on the Continent, named a Fellow of the Royal Society in England in 1882, and elected president of the Society of Chemical Industry in 1883. The Weldon Process is still used today.

Despite his early failed publishing venture, Walter Weldon kept one foot in the publishing world with Weldon & Company. In the late 1800s, the company produced several periodicals: *Weldon's Fashion Journal*, *Weldon's Patterns*, and *Weldon's Household*

Encyclopedia, as well as *Weldon's Ladies Journal*, which continued to be published until 1954.

During the Victorian Era (1837–1901), several publishers produced booklets and pamphlets devoted exclusively to needlework. Many were thread companies, whose objective was marketing patterns that required the purchase of their products. Because it had no such ulterior motives, Weldon & Company simply produced patterns that fed the insatiable appetite of the emerging middle class for needlework patterns in a variety of techniques.

The company began publishing monthly fourteen-page needlework newsletters around 1885. The



PieceWork's deluxe set of *Weldon's Practical Needlework*, Volumes 1 through 6. Visit www.interweave.com/store/weldons-practical-needlework-deluxe-edition.

The World of Weldon's

The following are included in the various volumes of *Weldon's Practical Needlework*:

Knitting	Patchwork	Crochet	Macramé Lace
Stocking Knitter	Cross-Stitch Embroidery	Crewel Work	Bazaar Articles
Smocking	Appliqué Work	Netting	Crochet Edgings
Knitting Edgings	Crochet-Macramé	Decorative Needlework	Mountmellick Embroidery
Tatting	Beadwork	Crinkled Paper Work	Knick-Knacks
Ivory Embroidery	Church Embroidery	Japanese Curtain Work	Drawn Thread Work
Canvas Embroidery	Jewelled Embroidery	Linen Embroidery	Crochet and Knitted Waistcoats
Bent Iron Work	Macramé and Bead Work	Point Lace	Torchon Lace
Appliqué Embroidery	Leather Work	Pincushions	Ribbon Plaiting
Plain Needlework	Crinkled and Crêpe Tissue Paper Work	Monograms and Initials	Hungarian Embroidery
Church Decorations	Bulgarian Embroidery		

Most were published as ongoing series. For example, *Weldon's Practical Knitter* Series 1, 2, 3, and 4 are in Volume 1 of *Weldon's Practical Needlework* published in 1886; Series 97, 98, and 99 are in Volume 30, published in 1915.

In addition to *Weldon's Practical Needlework*, **Weldon & Co., Fashion Publishers, Southampton Street, Strand, England, also published:**

<i>Weldon's Ladies' Journal</i>	<i>Weldon's Dressmaker</i>	<i>Weldon's Bazaar of Children's Fashions</i>
<i>Weldon's Home Milliner</i>	<i>Weldon's Shilling Cookery</i>	<i>Hints on Etiquette</i>
<i>Weldon's Practical Pinafores for Boys and Girls</i>	<i>Weldon's Practical Clothing for Boys</i>	<i>Weldon's Practical Underlinen for Ladies</i>
<i>Weldon's Practical Baby's Clothing and Short Coating Set</i>	<i>Weldon's Practical Guide to Folding Finger Napkins</i>	<i>Toilet Hints</i>
<i>Paper Flowers</i>	<i>Weldon's Fancy Dress for Ladies</i>	<i>Weldon's Fancy Dress for Children</i>
<i>Weldon's Shilling Guide to Fancy Work</i>	<i>Weldon's Language of Flowers</i>	<i>Weldon's Etiquette for Gentlemen</i>
<i>Weldon's Etiquette for Ladies</i>	<i>Weldon's Ball Room Guide</i>	<i>Weldon's Journal of Costumes</i>

To say that Weldon's was a prolific publishing company is truly an understatement. That the company was the brainchild of a chemist just seems perfectly Victorian!

—Editor

newsletters were sold to subscribers at the affordable price of 2 pence per issue. Each featured a single type of needlework, including knitting, crocheting, drawn-thread work, and others. In 1888, the company began gathering the newsletters, twelve issues at a time, into *Weldon's Practical Needlework*, a series of clothbound books, each filled with hundreds of projects in a variety of techniques. These volumes sold for 2 shillings, 6 pence each.

In 1885, Walter Weldon died of heart disease at his home in Burstow, England. He was fifty-two.

Fortunately for needleworkers, Weldon & Company published on, well into the twentieth century. ❖

MARY POLITYKA BUSH loves to do many types of needlework, although she is better at some than others. Like her mother, Jean Polityka, and her aunts, she finds that the rhythm of knitting and the soft click of needles are soothing after a stressful day and that the products of her endeavors, however easy or small they may be, are welcomed by recipients in this high-tech era. She definitely has plans for her companion project from *Weldon's Practical Needlework*.

✧ *A companion project follows* ✧

A Boy's Scarf to Knit from *Weldon's Practical Needlework*

MARY POLITYKA BUSH

◀ *Inspired by the preceding article* ▶



A child—boy or girl—will delight in this cozy scarf from *Weldon's Practical Needlework*. The flexible pattern makes it easy to add rows for children older than five.

In the late nineteenth century, *Weldon's Practical Needlework* offered knitters of every skill level a wealth of projects, from outerwear and undergarments for every member of the family to lace edgings with which the lady of the house might trim its linens. Accessories, bazaar items, toys such as balls, and baby rattles rounded out the wide-ranging pattern selection. Although some projects are outdated curiosities today (the knitted overshoes in Volume 5 that promised a measure of traction on icy sidewalks come to mind), many others, such as this child's scarf, are timeless.

The pattern was published in *Weldon's Practical Needlework*, Volume 1, in the Fourth Series of *Weldon's Practical Knitter*. Although it was originally categorized as a boy's scarf pattern, the gender-neutral staggered ribbing is every bit as appropriate for a girl. While the scarf shown here is about 36 inches (91 cm) long, a good length for a child five years of age or younger, it can be knitted to any length for an older child.

Guidelines recommend a length equal to the child's height. The pattern can also be tweaked for an adult by increasing the width in multiples of four stitches and knitting the length desired. The pattern's natural breaks invite knitting broad stripes in school, club, team, or fraternity/sorority colors; it also can be personalized with a child's favorite color. Although maintaining a consistent tension will produce the best-looking scarf, gauge is not important.

M A T E R I A L S

- ♦ Cascade Yarns Cascade 220 Fingering, 100% Peruvian Highland wool yarn, 273 yard (249.6 m)/50 gram (1.8 oz.) skein, 2 skeins of #9674 Pine Grove
- ♦ Needles, size 4 (3.5 mm), 9 inches (23 cm) long
- ♦ Tapestry needle
- ♦ Blocking board or ironing board padded with a towel

Finished size: About 6 inches (15 cm) wide and 36 inches (91 cm) long, excluding fringe, after blocking

Gauge: 36 sts and 35½ rows = 4 inches (10.2 cm) in blocked patt st; exact gauge is not critical for this project

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

Note: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques.

Scarf

Using the long-tail method, CO 54 sts.

Rows 1, 3, 5, 7, and 9: *K2, p2; rep from *, ending with k2.

Rows 2, 4, 6, 8, and 10: *P2, k2; rep from *, ending with p2.

Row 11: K across.



Row 12: P across.

Rows 13, 15, 17, 19, and 21: *P2, k2; rep from *, ending with p2.

Rows 14, 16, 18, 20, and 22: *K2, p2; rep from *, ending with k2.

Row 23: K across.

Row 24: P across.

Rep the last 24 rows 12 more times—312 rows completed.

Rep Rows 1–10 once more—322 rows total. BO all sts; weave in tails.

Fringe

Cut yarn into 162 pieces, each 8 inches (20.3 cm) long. Fold 3 pieces in half; thread all 6 cut ends into the tapestry needle. Pull the threaded needle through the short end of the scarf, back to front, in the center of a rib; stop when a small loop of yarn remains on the back; slide the threaded needle through it. Unthread the needle; gently pull the cut ends even to secure the piece of fringe. Repeat in the center of each rib along the short end of the scarf (27 fringes total). Apply 27 fringes to the other short end of the scarf in the same manner.

Finishing

Pin the scarf to a blocking or ironing board, easing the dimensions of the knitting to about 6 inches (15 cm) by 36 inches (91 cm), excluding the fringe. Steam-block by holding the iron above the knitting and moving it slowly from one end of the scarf to the other; allow the scarf to dry completely. Trim the fringe to an even length. Remove the pins.

Weldon's Irish Lace Shawl to Knit

CAROLYN WYBORN Y



Wrap yourself or someone you love in luxury with this gorgeous shawl. Carolyn Wyborny adapted a lace edging from *Weldon's Practical Needlework* for this project.

In my continuing and ever-evolving love and appreciation for *Weldon's Practical Needlework*, I find myself going through the volumes regularly and finding something new every time. At a time when I was in need of a nice simple white shawl, I found an engraving of a beautiful edging called "Irish Lace" in the Fourteenth Series of *Weldon's Practical Knitter*, included in *Weldon's Practical Needlework*, Volume 5.

It was exactly what I was looking for: simple circular shapes, with the edge yarnovers I love so much. It also had a lovely openwork section at the top that would pair beautifully with the garter-stitch main body of the shawl.

I chose a popular construction method for a wide crescent shawl, one that uses 50 percent of the yarn at the beginning, increasing three stitches every row. I then would use the Irish Lace edging to finish it off. This pattern didn't require any corrections to the original instructions other than to create a chart that

modified the straight edge to pick up the live shawl stitches.

This shawl is wide and relatively narrow in depth, so you can wrap it around your shoulders or scarflike around your neck without too much bulk. The result reminds me of lace curtains in an Irish kitchen.

MATERIALS

- ♦ The Fibre Co. Meadow, 40% merino/25% llama/20% silk/15% linen yarn, laceweight, 545 yard (498.3 m)/100 gram (3.5 oz) hank, 1 hank of Queen Anne's Lace

- ♦ Needles, size 6 (4 mm), 32 inches (80 cm) circ

Finished size: 72 inches (182.9 cm) wide by 11½ inches (29.2 cm) deep at the center, after blocking

Gauge: 24 sts and 30 rows = 4 inches (10.2 cm) in unblocked garter stitch; 18 sts and 28 rows = 4 inches (10.2 cm) in blocked garter stitch; 36 rows (three 12-st reps) of the Irish Lace Chart measure about 4¾ inches (12 cm) high, blocked; exact gauge is not critical for this project

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. Because the shawl uses a percentage system, it can be made with any combination of yarn and needles.

Shawl

Weigh the yarn with a scale that weighs in grams and record the original weight. Using the cast-on of choice, CO 25 sts.

Row 1: Yo, work [k1, p1] in the next st, k until 1 st before the end of the row, yo, k1—3 sts inc'd.

Rep Row 1 until about half the yarn has been used. On the last row, within the last 50 sts or so, count the sts and inc or dec in that last section to make the total a multiple of 6. It should only be a couple of sts off one way or another, and the adjustment will not be noticeable with this many sts.

Edging

Use the cable method to CO 21 sts at the end of the shawl sts; this CO counts as RS Row 1 of the 1st Irish Lace Chart rep.

Next Row (WS Row 2 of Chart): Work in patt to last st, then work last edging st tog with 1 shawl st as k2tog as shown on chart—1 shawl st joined.

Cont to join the last edging st tog with 1 live shawl st at the end of each WS row, work Rows 3–12 of chart once, then repeat Rows 1–12 as needed until all shawl sts have been joined—20 edging sts rem. BO the rem 20 sts loosely.





Finishing

Wet-block firmly into a wide crescent shape.

Because CAROLYN WYBORN's family was traditional, in that all the women did needlework, she's been crocheting, knitting, and tatting since she was very young. Carolyn works as a software engineer for a high-tech company but spends most of her free time coding up designs for knitting and crochet. She lives west of Portland, Oregon, with her husband, two children, and several pets.

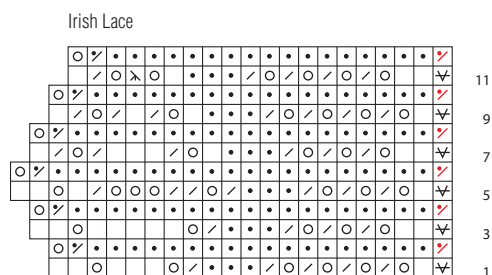


Chart may be photocopied for personal use.
The chart for this project is available in PDF format at
www.interweave.com/piecework-charts-illustrations.

Key

- k on RS; P on WS
- p on RS; k on WS
- yo
- / k2tog on RS
- \ k2tog on WS
- / \ k2tog last edging st with 1 shawl st
- X sl 1, k2tog, psso
- \ / sl 1 purlwise wyf

Hilda Doolittle's Needlework

Poetic Inspiration and Wartime Refuge

CHRISTOPHER JOHN BROOKE PHILLIPS



Photograph of Hilda Doolittle. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

Photograph courtesy of the Schaffner Family Foundation.



Photograph of Hilda Doolittle in Egypt. 1923. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

Photograph courtesy of the Schaffner Family Foundation.

For those of us who lack an in-depth knowledge of twentieth-century literature, the name Hilda Doolittle may be unfamiliar. She was born September 10, 1886, in Bethlehem, Pennsylvania, to Charles and Helen Doolittle. In 1896, her father took up the post of Professor of Astronomy at the University of Philadelphia, and the family moved to Upper Darby, outside of the city. She became a poet and over time, needlework inspired her writing and sustained her during wartime trauma.

In 1901, she became friends with the American poet Ezra Pound (1885–1972), who encouraged her in both her private and her literary life. In 1907, they became engaged, to the disapproval of her father. By 1908, the engagement had been called off; Pound left for Europe and Hilda Doolittle, known as H. D., became romantically involved with American poet Frances Josepha Gregg (1885–1941). Over years and across borders,

H. D. established a pattern of romantic attachments to both males and females that was to last throughout her life. In 1911, H. D. sailed for Europe with Gregg and Gregg's mother. The relationship with Frances Gregg did not last, and H. D. started an affair with the English writer Brigit Patmore (1882–1965), a friend of Pound and of English author D. H. Lawrence (1885–1930). Patmore introduced H. D. to English writer

Richard Aldington (1892–1962), author of numerous books, including *Lawrence of Arabia: A Biographical Inquiry*.

Working closely together, Pound, Aldington, and H. D. formed the core of what is termed the “Imagist” group. In 1913, Aldington and H. D. married. Their only child, a daughter, was stillborn in 1915. During World War I (1914–1918), Aldington joined the British Army. In 1918, H. D.’s brother Gilbert (born 1884), a noted expert in the scientific selection and rearing of queen bees, was killed during the war. In March of that year, H. D. began living with Scottish composer Cecil Gray (1895–1951). By the time she realized she was pregnant with Gray’s child, the relationship had faltered, and Gray moved from their home in Cornwall to London. Although ill with influenza, H. D. gave birth to a daughter, Frances Perdita Aldington (1919–2001). Shortly after Richard Aldington returned from the war traumatized, he and H. D. separated but did not divorce until 1938. At one point, H. D., Aldington, and Aldington’s mistress, Dorothy “Arabella” Yorke (dates unknown), all lived in a house at 44 Mecklenburgh Square in London.

At the end of World War I, H. D. met Bryher (the pen name of English author Annie Winifred Ellerman; 1894–1983), daughter of a shipping magnate. H. D.’s relationship with Bryher was to last for the remainder of her life. In the 1920s, they traveled together to Egypt, Greece, and the United States, eventually settling in Switzerland. Fortunately, H. D., her mother,

and Bryher were present at Howard Carter’s opening of Tutankhamen’s tomb in 1922. Of special significance for H. D. was the discovery of ancient Egyptian needlework through a number of garments decorated with needlework of various kinds, including appliqué, embroidery, and beading.

Although textiles and needlework had featured previously in H. D.’s writing, this discovery and observation spurred her to include historical/mythical textiles in her poetry. In her poem “At Ithaca,” based on the story of *The Odyssey*, the poet speaks as Penelope, reflecting on the weaving she engaged in during the years Odysseus was absent:

Over and back, / the tangled thread falls slack, /
over and up and on; / over and all is sewn; / now
while I bind the end, / I wish some fiery friend /
would sweep impetuously / these fingers from
the loom.

In the poem “Ariadne,” in which the poet speaks as this figure from Greek mythology, Ariadne tells how Theseus abandoned her after he had killed the Minotaur and used the thread she gave him to escape from the labyrinth:

I am weaving here; / the colours glow / with blue,
sea-blue and violet; / I have dipped deep my
thread / it will not fade, / I have long practised
stitch and counter-stitch; / the frame is firm; / the
pattern clear but spaced / with subtlety and symbol /
those will know, / who have faced at the last
/ the ultimate, / ultimate fear.



Framed needlepoint canvas of a fruit grove with animals. Stitched by Hilda Doolittle. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.
Photograph courtesy of the Schaffner Family Foundation.

In the 1920s, H. D.'s mother, Helen Eugenia (Wolle) Doolittle (1853–1927), died, and Bryher divorced her husband and married H. D.'s lover, Kenneth Macpherson (1902–1971), a Scottish writer, editor, filmmaker, and photographer. The three of them lived together and traveled around Europe. In 1928, H. D. became pregnant (with Macpherson as the probable father) but chose to have an abortion. In the same year, Bryher and Macpherson officially adopted H. D.'s daughter, Frances.

In 1933, H. D. went to Vienna for psychoanalysis by Sigmund Freud (1856–1939). She was suffering from overwhelming concerns about the rise of the Nazis and the horrific possibility of another world war; her fears and phobias were fueled by her experiences of World War I. During her first course of treatment, Freud treated her more as a student of psychoanalysis than a patient. She began a second course of treatment in 1934. With Austria increasingly unsettled, H. D. returned to live with Bryher in Switzerland and continued analysis in London during 1936 and 1937, traveling from Switzerland to London at Bryher's expense. By mid-November 1939, H. D. was living in a flat at 49 Lowndes Square in London.

During this period, Bryher was active in helping refugees, especially Jews, to leave Nazi-occupied lands, primarily through France and Spain. In 1940, fearful of a German invasion of Switzerland, she escaped to London via the same route. H. D. and Bryher remained in their Lowndes Square flat for the duration of the war, enduring the ferocious bombing of the Blitz.

Although the stress and fear H. D. encountered made life difficult, it encouraged her to write. One result was *The Gift*, her account of her childhood in Bethlehem, Pennsylvania (not published until 1960). She also completed three poetry collections, *The Walls Do Not Fall*, *Tribute to the Angels*, and *The Flowering of the Rod*.

The Gift contains recurring references to needlework; H. D. often mentions an “embroidered table cover.” She recalls, “The needles are on the table, the whole of Mama’s workbasket is on the table. There is a strawberry of wax for thread and a strawberry with emery powder for sharpening needles and getting the rust off.”

During the bombing, H. D. calmed her fears by embarking on a program of needlework that occupied her evenings. Amy E. Elkins, assistant professor of English at Macalester College in Saint Paul, Minnesota, in her examination of H. D.'s life (“A Stitch in Time: H. D.'s Craft Modernism as Transhistoric Repair”; see Further Resources), recalls discovering H. D.'s needles lodged in a little book of felt and linen.

During the war, H. D. worked four needlepoint tapestries: *Woodland Interior* (12½ by 16 inches [31.7 by 40.6 cm]), *Fruit Grove* (17 by 37¾ inches [43.2 by 95.9 cm]), *Sanctus Hubertus* (15 by 22 inches [38.1 by 55.9 cm]), and *Pastoral* (21 by 50 inches [53.3 by 127.0 cm]). (Amy E. Elkins named these pieces; it is not known whether H. D. had titles for them.) *Fruit Grove* was finished and framed; the others were partially completed. Much of the work contains strange mystical animals, large birds, dogs, insects, a variety of



Unfinished needlepoint canvas with a woodland scene on a dark background. Stitched by Hilda Doolittle. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

Photograph courtesy of the Schaffner Family Foundation.



Unfinished needlepoint canvas of Sanctus Hubertus. Stitched by Hilda Doolittle. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

Photograph courtesy of the Schaffner Family Foundation.



Unfinished needlepoint canvas with a pastoral scene. Stitched by Hilda Doolittle. H. D. Papers. American Literature Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.
 Photograph courtesy of the Schaffner Family Foundation.

trees, and oversized fruit. The images, particularly of dogs, bear a resemblance to ancient Egyptian motifs that H. D. observed on her earlier travels with Bryher.

In *Woodland Interior*, the black background and the arrangement of flora and fauna suggest the *mille-fleur* (a thousand flowers) style of woven tapestry popular in French and Belgian tapestries of the late fifteenth and early sixteenth centuries. *Fruit Grove's* riot of birds, dogs, trees, and bunches of grapes are not in proportion to each other and all are enclosed within a narrow border. *Sanctus Hubertus* depicts the revelation that appeared to Saint Hubert (circa 656–727) while he was hunting on a Good Friday and is rendered in the brightest colors. *Pastoral* also contains medieval themes—a substantial house and castle set in a bucolic landscape, with hills, trees, shrubs, and a variety of animals. H. D. used a variety of stitches and styles in *Pastoral*: the animals are worked in fine stitches whereas long horizontal stitches are used for the background. In some places, the base material was permitted to show through, providing not only a contrast of color but also of texture.

H. D.'s desire to create and occupy her hands and mind during the traumatic devastation of the Blitz was a way to redirect the mind and, to a lesser extent, the body. Although the war years proved to be highly productive, especially for her literary output, they nevertheless took a toll on her mental health. By the spring of 1946, she was back living in Switzerland, where she suffered a major breakdown and was taken to Klinik Küsnacht near Lake Zürich, where she stayed until the fall of that year.

From that time, she lived primarily in hotels, alternating between Lausanne and Lugano according to the season. Nonetheless, she maintained her literary output, although she never resumed her needlework. In July 1961, she suffered a stroke; she died on September 27 of that year at the Klinik Hirslanden in Zürich. Her ashes are interred at Nisky Hill Cemetery, Bethlehem, Pennsylvania. For H. D., needlework was part of childhood, ancient Egyptian needlework inspired her poetry, and needlework became a refuge in time of war. ❖

FURTHER RESOURCES

- Elkins, Amy E. "A Stitch in Time: H. D.'s Craft Modernism as Transhistoric Repair." In *The Space Between: Literature and Culture 1914–1945*, Volume 12, 2016.
- H. D. (Hilda Doolittle). *The Gift*. 1960. Reprint, New York: New Directions, 1982.
- . *Trilogy: The Walls Do Not Fall, Tribute to the Angels, and The Flowering of the Rod*. 1944, 1945, and 1946, respectively. Reprint, New York: New Directions, 1998.
- "H. D.," www.poetryfoundation.org/poets/h-d.

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. With special acknowledgment and thanks to Amy E. Elkins, assistant professor of English, Macalester College, Saint Paul, Minnesota, and her work.

Patriotic Knitting Bags of World War I

SUSAN STRAWN



Knitting bags have been long overlooked as one of *the* patriotic icons of World War I (1914–1918). The Navy League and American Red Cross sent a clear message to knitters: Do not waste a minute of your time when you could be knitting to support our troops. Knit at home, in parks, at social events, in darkened theaters (get out the radium-tipped knitting needles). Tote your oversized knitting bag everywhere with pride!



Popular magazines also urged Americans to knit for the war effort. The knitting bee and her enormous knitting bag from the cover of the February 9, 1918, issue of *Leslie's War in Pictures* prove she is productive—and patriotic (in the lower left corner of the image opposite).

The Great War had begun in Europe in August 1914, with novel horrors of barbed wire, aerial combat, and poison gas. America entered its brief but brutal campaign in April 1917, woefully underprepared. Early in 1918, however, 120,000 American troops were arriving in France each month, and nearly everyone had a son or brother or husband fighting in the war. On the American Home Front, women born and raised in the Victorian era walked a narrow social path, but changing times offered greater choices during wartime. Some chose to advocate for peace or preparedness. Others embraced new opportunities for service in the Navy, Marines, Army Nurse Corps, Army Signal Corps, Salvation Army, or Red Cross.

Countless others looked to knitting—and the display of knitting bags—as a less defiant and more socially acceptable show of patriotism. Whether sewn from colorful floral prints or simple khaki cloth with a red cross added, knitting bags became so ubiquitous that the editor of *Needlecraft Magazine* noted, “There have been and are knitting-bags—and knitting-bags—so many, indeed, that it would seem as though the designer’s ingenuity must be quite exhausted.” None perhaps was more creative than the “Patriotic Fun” crepe-paper knitting-bag costume handmade for a “knit and purl” little girl (above left) featured in the July 1918 issue of *Woman’s Home Companion*, or perhaps the knitting bag that unfolded into an apron from the November 1917 issue of *Woman’s Home Companion* (above second and third from left).

Knitting bags provided guilt-free gifts for wartime holidays. A pattern company claimed that making their unique, stylish bags would “not take too many hours from Canteen and Red Cross days (above right).”

Everywhere, everyone seemed to be knitting. Actress Beverly Bayne (1894–1982) posed with a

conspicuously large knitting bag. She turned out two scarves and a sweater between scenes in one month by “utilizing time which would have been wasted.”

The October 1918 issue of *Woman’s Home Companion* under the headline “None Too Young!” praised two small sisters photographed with their knitting bag as “brimful of patriotism.” The Hippodrome





Girls' Knitting Club in New York City (above), featured in the October 6, 1917, issue of *The Woman Citizen*, amazed onlookers with the speed of the girls' "flying fingers" and perhaps their coordinated knitting bags.

How could women's magazines justify concern with fashion trends deemed shallow during wartime? Knitting bags offered one solution. Fashion illustrations accessorized with knitting bags proved women could be both fashionable *and* patriotic, as these

pages from the January 1918 issue of *The Delineator* and the January 1918 issue of *Woman's Home Companion* show (below).

Active work toward woman suffrage paused during the war. Some suffragists who organized knitting efforts on a military model turned out extraordinary numbers of handknits.

A photograph in the October 6, 1917, issue of *The Woman Citizen* shows "The Knitting 27th" of New York





City (above). The members reportedly knit 3,560 garments for 712 men aboard the warship *Missouri*. Would suffragist dedication to productivity and determination to participate in government tip the scales toward universal female suffrage after the war?

A fear of traitors gripped the nation. The Espionage Act (1917) and Sedition Act (1918) outlawed statements and actions that criticized the government or interfered with military conscription. Americans of German heritage faced particular suspicion, as did other ethnic populations among the waves of immigrants who had entered the United States before the war. Did carrying a knitting bag provide a visual badge

of patriotism for anyone of questionable heritage particularly if not fluent in English? A photograph published in the September 28, 1918, issue of *The Woman Citizen* is especially illustrative (below left).

Knitting fervor and huge knitting bags attracted critics. Did “knitting bag patriots” hide behind knitting bags and shirk more critical patriotic duties? Knitters fired back at the criticism. Troops *needed* knitted wool garments, especially socks. Perhaps more important, handknits sent the message to the troops that those on the Home Front held them in their hands and hearts.



The world attained an armistice in 1918 on the eleventh hour of the eleventh day of the eleventh month. Only twenty-three years later, knitters would pick up their needles and knitting bags to knit for the troops once again. ❖

FURTHER READING

Gavin, Lettie. *American Women in World War I: They Also Served*. Niwot: University Press of Colorado, 1997.

The Great War: A Nation Comes of Age. Aired July 3, 2018, on PBS's *American Experience*.

SUSAN STRAWN takes a particular interest in American knitting history and translating historical American knitting patterns. She is professor emerita of apparel design and merchandising at Dominican University (Chicago) and a *PieceWork* contributing editor. She thanks the Seattle Public Library for access to their collection of bound periodicals and access to the Scandiuzzi Writers Room.

◀ *A companion project follows* ▶



World War I Service Socks to Knit

SUSAN STRAWN

◀ *Inspired by the preceding article* ▶



Make a man or woman in your life very happy—knit a pair of these 100% wool socks to stay toasty on chilly spring nights. Susan Strawn used a *Needlecraft Magazine* pattern for Service Socks to knit for the troops.

Knitters on the American Home Front during World War I (1914–1918) turned out extraordinary numbers of wool sweaters, scarves, mittens, vests, and socks for the troops. Socks, always socks, topped the list of needs for soldiers and sailors. *Needlecraft Magazine* printed this pattern for Service Socks to knit for the troops. One hundred years ago, a knitter penciled small changes onto this pattern and tucked the copy between pages of *The Priscilla War Work*

Book (1917), rescued much later from a dumpster with a cache of other World War I memorabilia. These Service Socks are knitted true to the original pattern with only one correction in stitch count and some updated terms for consistency with contemporary knitting instructions.

The wool grown and spun in the United States at Green Mountain Spinnery is a nod to the importance of American wool as a renewable national resource

during World War I. The Red Cross and Navy League approved khaki as one color suitable for war relief knitting. Green Mountain Spinnery's color is called, appropriately, Olivera.

M A T E R I A L S

- ♦ Green Mountain Spinnery Sock Art-Lana, 100% wool yarn, 2-ply sock-weight, 400 yard (365.8 m)/100 gram (3.5 oz) skein, 1 skein of #8779 Olivera
- ♦ Needles, metal, double pointed, size 1 (2.25 mm) or size needed to obtain gauge
- ♦ Tapestry needle

Finished size: 7 inches (17.8 cm) foot circumference, unstretched; 9½ inches (24.1 cm) foot length from back heel to tip of toe; 13 inches (33.0 cm) from top of cuff to bottom of heel; 8 inches (20.3 cm) leg circumference at top of cuff

Gauge: 16½ sts and 24 rnds = 2 inches (5.1 cm) in St st

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

Note: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques.

Socks

Ribbing

CO 68 sts using the long-tail method. Divide onto 3 needles: 24 sts on Needles 1 and 3, and 20 sts on Needle 2. Join for working in the rnd.

Next Rnd: *K2, p2; rep from * to end.

Work in established ribbing for 3½ inches (8.9 cm).

Body of Sock

Leg Set-Up Rnd: On Needle 1, k; on Needle 2, k10, insert left needle tip underneath the strand between the needles from back to front and p the lifted strand, k10; on Needle 3, k—69 sts: 24 sts on Needles 1 and 3, and 21 sts on Needle 2.

Maintaining the purled “back seam” st in center of Needle 2, cont in St st for 4 inches (10.2 cm).

Dec Rnd: On Needle 1, k; on Needle 2, k to 3 sts before purled “seam” st, k2tog, k1, p1, k1, sl 1, k1, pssso, k to end; on Needle 3, k—2 sts dec'd on Needle 2.

Rep Dec Rnd every 6 rnds 4 more times—59 sts total: 24 sts on Needles 1 and 3, and 11 sts on Needle 2.

Work even as established for 1 inch (2.5 cm)—leg measures about 10½ inches (27 cm) from CO.

Heel Flap

K the 1st 14 sts of Needle 1. On an empty needle, place the last 10 sts of Needle 1, all 11 sts of Needle 2, and the 1st 10 sts of Needle 3—31 heel sts on same needle with p1 in center and 15 St sts at each side. Distribute rem 28 sts onto 2 needles and allow them to rest while working the 31 heel sts back and forth in rows as foll.

Row 1 (RS): Sl 1 st kwise wyb, k to end.

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

Rep the last 2 rows 12 more times, ending with a WS row—26 heel rows total.

Turn Heel

Row 1 (RS): Sl 1 kwise wyb, k15, k2tog, k1, turn.

Row 2 (WS): Sl 1 pwise wyf, p2, p2tog, p1, turn.

Row 3: Sl 1 kwise wyb, k to 1 st before gap, k2tog (1 st each side of gap), k1, turn.

Row 4: Sl 1 pwise wyf, p to 1 st before gap, p2tog (1 st each side of gap), p1, turn.

Rep Rows 3 and 4 five more times—17 sts rem.

Next Row (RS): Sl 1 kwise wyb, k to last 2 sts, k2tog, do not turn—16 sts rem.

Gussets

With heel needle (now Needle 1) and RS facing, pick up and k 16 sts along side of heel flap; with Needle 2, k the 28 resting sts onto a single needle for instep; with Needle 3, pick up and k 16 sts along other side of heel flap, then k the 1st 8 heel sts again—76 sts total: 24 sts on Needles 1 and 3, and 28 instep sts on Needle 2.

Next Rnd: K.

Dec Rnd: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k; on Needle 3, k1, sl 1, k1, pssso, k to end—2 sts dec'd: 1 st each on Needles 1 and 3.

Rep the last 2 rnds 8 more times—58 sts total: 15 sts on Needles 1 and 3, and 28 sts on Needle 2.

Foot

Work even until foot measures 7¾ inches (19.7 cm) from back of heel or about 1¾ inches (4 cm) less than desired length.

Shape Toe

Dec Rnd: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k1, sl 1, k1, pssso, k to last 3 sts, k2tog, k1; on Needle 3, k1, sl 1, k1, pssso, k to end—4 sts dec'd. K 2 rnds.

Rep the last 3 rnds 2 more times—46 sts: 12 sts on Needles 1 and 3, and 22 sts on Needle 2.

Rep Dec Rnd—4 sts dec'd.

K 1 rnd.

Rep the last 2 rnds 2 more times—34 sts: 9 sts on Needles 1 and 3, and 16 sts on Needle 2.

Rep the Dec Rnd every rnd 6 times—10 sts: 3 sts on Needles 1 and 3 and 4 sts on Needle 2.

Break yarn, leaving a 5-inch (12.7-cm) tail. Thread yarn tail onto the tapestry needle, draw through rem sts, and pull tightly to close tip of toe.

Finishing

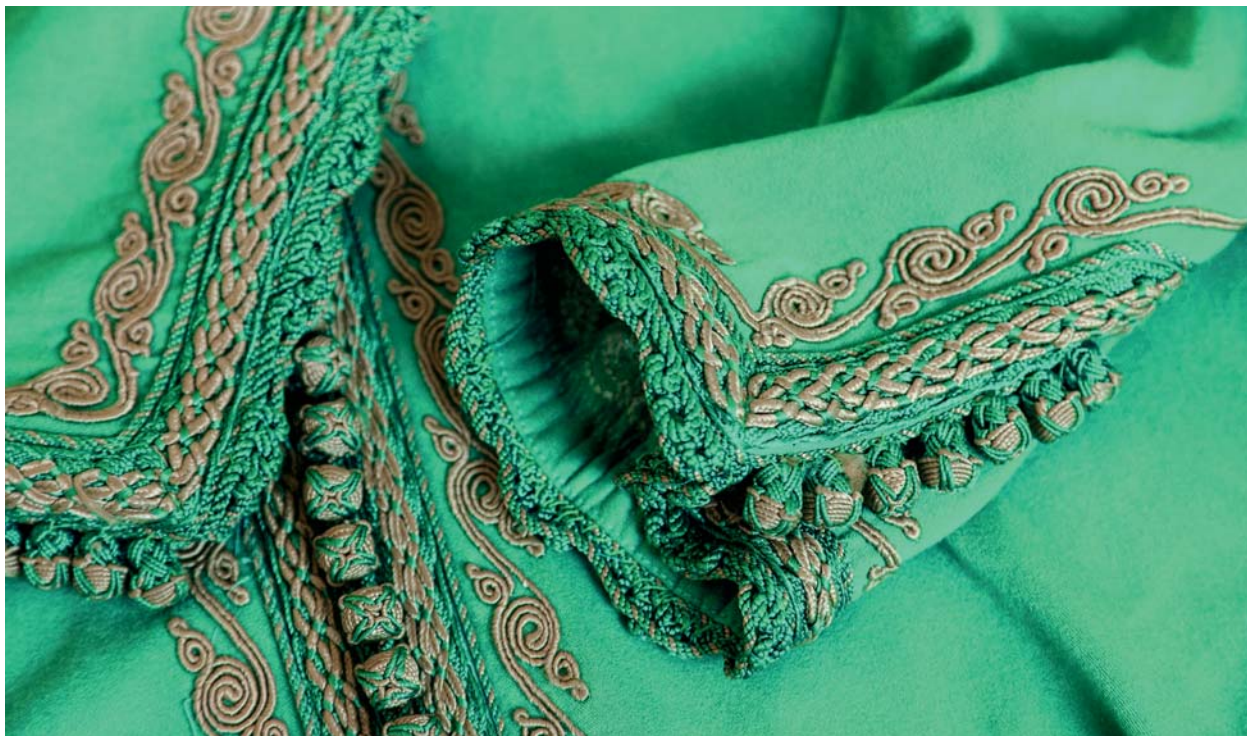
Weave in loose ends. Immerse in cool water, roll in towel to absorb moisture, and remove from towel. Slide gently onto sock blockers and allow to dry.

A Grassroots Feminist Button Maker—Amina Yabis

SUSAN SCHAEFER DAVIS

The following is excerpted with permission from Women Artisans of Morocco: Their Stories, Their Lives by Susan Schaefer Davis. The author offers this from her Introduction: “This book is about women’s devotion to their craft. While there are numerous volumes about Moroccan rugs, embroidery, and costume, none focus on the artisans who produce these beautiful pieces while maintaining households and raising children.” For more information on this exceptional book, see the sidebar on page 74.

—Editor



Perfectly shaped buttons line the sleeves and front of a woman's jellaba.
Photograph by Joe Coca and courtesy of Thrums Books.

They run down the front of women's and men's traditional clothing and sometimes surround the sleeves, hundreds of them bubbling from head to toe; it's hard to imagine fastening and unfastening them all. But that's just it; they're meant to adorn as well as serve. They come in a multitude of colors and shapes, and the women who make them have given them names: jacquard, jasmine, chain, watermelon, turbans, noodles, and more.

Like the designs in rugs, buttons are named after objects they are thought to resemble. *Bstilla* refers to a sweet and savory dish made with chicken, ground almonds, saffron, and phyllo pastry garnished with cinnamon and sugar and served at weddings. The resemblance between the button and the pastry is rather obscure, although both are round and flat and the elaborate stitching on the button looks vaguely like pastry crust.

The derivation of the traditional *semma* style is uncertain, but Aziza Bourouaha reasoned it out. “*Semm* is the name of women's slippers embroidered with gold thread. Some buttons are worked in metallic thread. The name probably comes from that.”

The buttons are small and difficult to make. The technique, called needle weaving, uses simple tools to produce complex results. Women begin by twisting strands of rayon thread together and then steaming

the twisted threads over hot water so that they will not unravel when they are cut. Next, they prepare a core for the button. The core was once made from a tiny scrap of rolled newspaper, but today, most women use a piece of plastic tubing. They place the core on a drill bit, thread a dull needle with the plied rayon, and begin stitching the complex pattern. The first stitches set the “path” for the rest of the weaving.

The basic material is rayon thread. Rachida Ousbigh, whom we will visit later, says, “Some call it silk (*hrir*), some call it *sabra* (Arabic for aloe), but it’s the same thing—though it’s not real silk. While *hrir* literally means silk, and although the thread shines like silk, Amina Yabis says real silk was never used for making buttons, not even for the king’s family. That was true during her lifetime, but in fact Morocco did its own silk rearing in the nineteenth century, and *qaftans* [long woman’s party gown] before the 1940s had silk buttons. After that, it was replaced by rayon, which took the place, and the name, of silk. Of the different qualities of rayon thread, the best is imported from China. In fact, women don’t choose the thread at all. Since buttons are made to order to match certain fabrics, the tailor gives them the thread in the right colors and tells them the style he wants. The rayon is either dyed in Casablanca or comes from China via Casablanca.

Most button makers do this tedious work day after day, because no robe would be complete without many buttons. In the last few years, a few enterprising women have formed cooperatives and gone on to turn these tiny threaded jewels into earrings, bracelets, and necklaces, which means they have to string hundreds of buttons into thick baubles that will grace a woman’s wrist or neckline. More buttons, more colors, more work, more coins.

Amina Yabis is a lively woman in her early fifties, with sparkling eyes and boundless energy. If you met her on the street in Sefrou, you might assume she was an ordinary housewife, but Amina is far from ordinary.

Like many Sefrou women, she makes the buttons that are sewn on *qaftans* and *jellabas* [long outer garment with a hood, worn by both men and women]. In one of her creative flashes, she transformed those intricate handmade buttons into necklaces, bracelets, and earrings, which she markets in Morocco, Europe, and the United States.

Amina does so much more! She has organized local button makers into a thriving cooperative that guarantees the women, rather than middlemen, the major profits on sales. She is also the treasurer of a new job-training center for women. Working with Peace Corps volunteers, she has traveled throughout Morocco helping women to set up cooperatives and to learn the use of natural dyes. In these and many other activities, she has gone beyond her own interests to improve the lives of village women. Amina is a grassroots feminist.

Amina was born and raised in an old working-class neighborhood of Fes. Her family was poor, and she had to sacrifice her education to help support her brothers and sisters while they attended school. She worked as an embroiderer, sewing glistening gold patterns on women’s slippers and horse saddles. The experience served her well. After she married, she moved to Sefrou and took up button making as a means of helping support her growing family. Amina’s husband is a teacher at a rural primary school nestled among groves of olive trees. The couple has four sons, three of whom are married with children of their own. The youngest, who is studying at the university, still lives at home.

Sefrou is known for its olive oil and its buttons. Originally the city’s large Jewish population dominated the button trade, supplying tailors in Fes until the 1960s, when they were encouraged to emigrate to Israel. Moroccan author Leila Abouzeid is from Sefrou and learned to make buttons as a child in the 1950s. Her father insisted she and her sister go to school, so her mother enrolled them. In her memoir, *Return to Childhood: The Memoir of a Modern Moroccan Woman*, she writes, “. . . Presumably she was not



Semma buttons.

Photograph by Joe Coca and courtesy of Thrums Books.



Jacquard buttons.

Photograph by Joe Coca and courtesy of Thrums Books.



An array of intricately knotted buttons transforms into a colorful necklace.

Photograph by Joe Coca and courtesy of Thrums Books.

convinced this was the right path for us to follow, because she took us to learn caftan button-making as well. The making of caftan buttons was a craft of Sefrou women, Muslim as well as Jewish, who were said to be particularly skilled at it.”

Before the mass exodus, Jewish women passed on their skills to their Muslim neighbors, and Amina learned button making from them. In nearby Fes, young men acquire training by apprenticing themselves to master artisans who are accredited members of one of the ancient craft guilds. But such a formal system doesn’t exist for women. Amina had to find teachers on her own. “I’d see women sitting on their doorsteps, working buttons, so I said, ‘Teach me,’ and I learned. At first I just sat next to different women and helped them. I didn’t earn any money. After a year, I became good enough to work and to get paid.”

Like most women in Sefrou, Amina works on buttons every day, after her housework is done. She needs strong afternoon light, especially for black buttons, because the work is hard on the eyes. There’s more work, and better pay, during the summer months when people hold weddings and other celebrations and are anxious to have elegant new garments adorned with beautiful handmade buttons.

“The buttons I like most are the semma buttons, the old ones that the Jews taught us. They’re the genuine

article. They worked like a button and could last up to fifty or sixty years, even with paper centers and being washed many times. This used to be the only style, but now girls don’t learn it because it’s difficult. Only the older women make them. That’s good for us, because today it’s all about old styles. Lots of people come from Rabat and Fes to order them, and even from the king’s palace to order them. The royal family’s qaftans and tqashet [woman’s party gown in two pieces, the outer one often gauzy] have these buttons.”

Amina doesn’t care for the new styles, particularly the jacquards, which have only been around for five or six years, and wear out rapidly. “They’re a fad,” she says. “They appear and disappear quickly.”

Buttons are sold in bunches of forty. Depending on the height of the buyer, four or more bunches may be needed to run down the front of a jellaba. In the early 1990s, a bunch sold for twenty-five cents. Usually a woman could make one bunch a day, but if she had help, she could produce four bunches a day. In other words, a woman working full tilt could earn as much as a dollar a day.

The tailor supplied the raw material and set the price. His payment was based on the quality of the work and the final sale price of the garment. If a customer was going to pay \$50 for a jellaba, the tailor would ask for good-quality buttons and pay the artisan accordingly. If the client chose a \$10, ready-made jellaba, the tailor would say, “Just do them any old way,” and wouldn’t pay much.

Once Amina understood the pricing better, she changed the system, for herself and for many other women. “I went out and saw how much the men paid and how much they profited from women’s labor. I told the women, ‘You women, the men profit a lot from you, you need to find a way out of that.’ And that’s the reason why I formed a co-op.”

But forming a cooperative wasn’t easy. “At first, only single or widowed women participated. Married women didn’t join because their husbands wouldn’t let them. The husbands said, ‘No, don’t go, that Amina just lies, she wants to profit herself, she’s not a good woman.’ But when the men saw me in Sefrou—yes, they watched me, and they knew I went right to work and didn’t do anything bad—they finally started to trust me and to send their wives.” The co-op was the first in town and began in 2000. There are now about twenty co-ops in Sefrou.

Amina discovered that tailors doubled the price when they sold the buttons. Through the co-op, the women started earning that profit. Soon the women and the tailors were competing for the buttons to sell.

The co-op women were paying five cents more for a bunch of forty, and soon the men raised the price.

This went on, in five-cent increments, until it became a real price war. The co-op women decided to buy from women in more rural areas. The trouble was that the men owned their own cars and the women had to pay for taxis. They would rent a big taxi and take materials out on a Monday and pick up the finished buttons the following week.

The solution came when the husbands told their wives to work with the co-op women, not the tailors. When male buyers used to visit the house, the husbands would go outside and deal with them. But co-op members can enter the house, have tea, and talk. The button makers earn more and enjoy having visitors.

There are now forty-two women in the Cherry Buttons Cooperative, twenty-two in Sefrou and twenty in outlying villages. Now rural women come into Sefrou once a week to pick up and deliver orders. Instead of going out to the countryside, Amina and her coworkers travel to Casablanca and Fes to buy materials and solicit orders. The orders are large; the co-op recently netted over \$1000 profit from one commission alone.

Morocco is full of so-called co-ops. But Amina runs a real co-op. All members of her co-op, and also nonmembers who help fill their orders, are paid the same amount for the buttons they make, which is now thirty or forty cents for a bunch of forty in the winter, and fifty or sixty cents in the summer. The more the women work, the more they earn. Beyond their button income, the actual members, including those who work as middlewomen, share in the year-end profits. An accountant with the Ministry of Handicrafts helps keep track of sales and profits and calculates each woman's share. Last year, the profits ranged from \$200 to \$400 per person. Amina received \$400, mainly for the time she spent traveling and getting orders.

"The women use their income in different ways. Some of them make buttons just to fill their spare hours. They already have money, and with their extra

earnings, they travel or buy a new dress. Other women have to work because they need to eat."

Amina falls somewhere in between. "When I came to Sefrou and had small children, my husband accumulated a lot of debts and I needed to help him out. So I learned to make buttons. Every day I got up at 5:00 in the morning, made bread and cooked the meals by 8:00 a.m., and worked on buttons until 5:00 or 6:00 p.m. I did it to educate my sons. My boys had to go to school and play sports so they wouldn't end up in the street and start smoking." She used to pay for her sons' public bath fees, sports fees, and haircuts, because their father couldn't afford it. She also treated them to new clothes for holidays. "I worked hard to make my children happy."

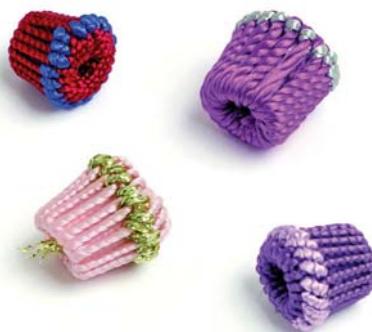
Amina says she brings in about 25 percent of the family's income. But knowing how to make buttons doesn't necessarily earn a woman much respect. "When you ask a woman about her craft, she'll say, 'I just make buttons,' like it's something that has no value. But if a girl or woman is really good at it, that's different. We'll all be sitting around and we say, 'That girl is hadga [skillful], she makes buttons really well. If she married into your family, she'd really help her husband.'"

"But we have a problem now because girls don't want to learn to make buttons anymore. City girls would rather work outside the home where they have a chance to meet boys. Fortunately, button making won't die out because rural girls and women still make them. It's the only kind of work they have."

Amina's achievements go well beyond her skills at practicing and promoting her craft. Forming a cooperative was the first step in her career as a grassroots feminist activist. Since there is no word for "feminism" or "feminist" in Moroccan Arabic, Amina talks instead about women's rights. How did a woman who grew up in a traditional family with a limited education and limited options become so committed to women's rights?



Examples of the round design called *shems*, which means sun.
Photograph by Joe Coca and courtesy of Thrums Books.



Buttons named *boushniqa* after the dried flower of Queen Anne's Lace they resemble.
Photograph by Joe Coca and courtesy of Thrums Books.

It was her husband, Si Mohammed, who opened the doors. When they married, he was a member of a Moroccan human rights organization. “He told me, ‘We work on women’s rights, we defend women’s rights, but not one woman comes to our meetings. The men just talk about women’s rights—and leave their wives at home. The wife needs to be there too.’ Well, from time to time I used to go with him to that association, and if there was some training course, I’d go. I started to learn a little. I was listening and watching.”

Amina was a quick learner. The first thing she did was to run for city council in 1994. “I was the first woman to stand for election in Sefrou. I didn’t do that to win and get a job. No, I did it to show that a woman has the right to run in elections. She, too, can defend people’s rights, and she, too, has the right to stand for election, not just vote.” Although she didn’t win, many women voted for her.

Amina’s experience with the co-op taught her that it offered more than better earnings. “The woman who used to stay home and spend all day in the kitchen, then work on buttons until she went blind, began to go out and see the world. Two of us went to France. Another time, we went to Spain. Those women never imagined they’d go abroad!” Amina has attended the International Folk Art Market in Santa Fe, New Mexico, where the button jewelry made by her cooperative reaped huge sales. While traveling, she emails and Skypes with family members and keeps up her Facebook page, posting family photos and pictures of herself at international exhibitions.

Her work with the co-op has won wide recognition. Amina was nominated for a Khamisa Award as an outstanding businesswoman in 2006. She was also chosen for a museum exhibit in Santa Fe as one of ten women worldwide whose co-op has greatly helped women.

Although most of Amina’s work focuses on economic benefits for women, she sees other needs to be met. “There are still women who aren’t able to demand their rights. A woman who needs papers from the administration will say, ‘Come with me, Amina. You talk and you raise your voice. When they see you, they will give the paper to us. When they see you, they hurry up.’”

“Another woman wanted me to go to the governor’s office and ask for a scholarship for her daughter. I told her, ‘It’s one of your rights! You can go and talk about your daughter, and your daughter, who is in the university, can talk too.’ The woman said, ‘We can’t do that, we’re afraid.’ Well, the next day I went to the governor to speak for them.”

Amina’s greatest pleasure is when she sees women learning and going on to help others. “Whatever I learn I teach to other women so they can use it to make a living. That’s my work. I give my time and knowledge,

and, praise God, later I hear that what I did succeeded. ‘Oh, they started a cooperative, they’re selling, they went to an exhibition.’ This year two cooperatives traveled to the International Folk Art Market in Santa Fe. They learned a lot, and now, God bless them, they are teaching others. That’s the kind of thing that makes me happy.

“You know, I’ve always liked all kinds of handwork. When I was a girl I learned gold thread embroidery. Learning to use thread and a needle changed my life. I didn’t go very far in school, because my family was needy and poor. But my craft gave me many things. It helped me with my mother when she got sick. It helped me with my sons. It changed my future and my children’s. I never imagined that I could put my son through university, and now he has a master’s degree and works for the national phosphate company. Yes, a needle and thread changed my life. That’s why I tell women, ‘Any kind of work that you do, value and respect it, and it will give back to you.’” ♦

SUSAN SCHAEFER DAVIS, PhD, has been captivated by Morocco since she was a Peace Corps Volunteer there in the 1960s. Her work and research with traditional women led her to a PhD in anthropology from the University of Michigan and post-doctoral work at Harvard. Susan has taught or held research positions at Haverford College, Rutgers University, the University of Pennsylvania, the College of New Jersey, and Al Akhawayn University in Morocco. She has published widely on gender in Morocco, including two books, *Patience and Power: Women’s Lives in a Moroccan Village* and *Adolescence in a Moroccan Town*. In addition to consulting with several NGOs, Susan currently leads cultural and textile tours through Morocco.

Discover Women Artisans of Morocco: Their Stories, Their Lives

Published in 2018 by Thrums Books, Loveland, Colorado, *Women Artisans of Morocco: Their Stories, Their Lives*



by Susan Schaefer Davis with photographs by Joe Coca introduces you to more than twenty-five Moroccan artisans—weavers, embroiderers, button makers, and a seamstress. This is a book to savor. It’s available at www.thrumsbooks.com.

—Editor

Lebanese Cotton Gloves to Knit

CAROL HUEBSCHER RHOADES



Full of whimsy and delight, Carol Huebscher Rhoades's cotton gloves will be welcome on chilly spring days and nights, and they are surely a conversation starter!

Textile collections always have intriguing treasures but may or may not have much information about them. When I had the opportunity to examine all of the knitted items in the University of Wisconsin–Madison's Helen Louise Allen Textile Collection, my eyes immediately focused on colorful gloves from Lebanon. Most of the information I have found about them is taken from a booklet by Ruta Saliklis, who describes the gloves as follows:

Everyday Gloves

Lebanon

20th century

knitted; cotton

undyed (white) and dyed (reds, greens, blues, yellows, brown)

8 × 6½ in (20.5 × 17 cm)

gauge 9 sts to 1

K. H. AS. 25

Cotton yarn was used throughout the Arabian peninsula, and the most common patterns were triangular-shaped. Similar stranded patterns were used for the knitted anklets on Arabian footwear. ⁽²¹⁾ This pair has a total of 9 different colors, with each finger knit in a different color combination. Very similar gloves can be found in northern Greece (knit by the Sarakatzani, a seminomadic people). ⁽²²⁾ One cannot be certain if this pair was made for a man or a woman. Although the use of color and pattern is extensive, the simple structure of the gloves and the materials suggests everyday, rather than ceremonial wear.

Footnotes

²¹ Heather Colyer Ross, *The Art of Arabian Costume* (Switzerland: Arabesque Commercial, 1981), p. 62–63.

²² Richard Rutt, *A History of Hand Knitting* (Loveland, Colorado: Interweave, 1987), p. 215.

Ms. Saliklis must have been as enchanted with the gloves as I am because she not only included them in her booklet, she chose them for the cover photograph. Besides the lively colors and patterns, the construction of the gloves also attracted my attention. Unlike most gloves or mittens I've seen and made, these gloves have a large number of stitches for the lower hand. Instead of a gusset shaped below the thumb or stitches set aside and replaced with newly cast-on stitches on the palm, these gloves set aside an equal number of stitches from both the palm and the back of the hand. Although this style allows for the right and

left gloves to be knitted exactly the same way because the thumb sticks out at the side, it can make the fit on the lower hand a little loose. The knitter also has to calculate carefully to make sure enough stitches remain to accommodate all the fingers and still fit the upper part of the hand comfortably. I added a little gusset above the thumb to allow for a better fit around the base of the thumb and provide a few more stitches to use for the fingers. Without the gusset, I would have had to set aside more stitches for the thumb.

This style of thumb opening is not specific to one region but can be found in other cultures. For example, gloves from the Pamir mountain region in Tajikistan (see Lita Rosing-Schow in Further Resources) have a similar construction. One advantage of this thumb method is to allow the continuation of the often complex patterning throughout.

What I liked best about these gloves is the inspiration they provided for playing with colors and motifs much more freely than I normally would. For my version, I simply sketched ideas on graph paper and adjusted the motifs to keep the stitch counts consistent. It always amazes me to perceive how complex simply constructed traditional knitting can actually be.

FURTHER RESOURCES

Rosing-Schow, Lita. *Strik fra Verdens Tag / Knitting from the Pamirs*. Sakskøbing, Denmark: Forlaget på Tredje, 2018.

Rutt, Richard. *A History of Hand Knitting*. 1987. U.S. edition reprint. Loveland, Colorado: Interweave, 2003.



Gloves. Maker unknown. Knitted. Cotton. Lebanon. 1950–1959. Collection of the Helen Louise Allen Textile Collection, University of Wisconsin–Madison. (K.H.AS.0025a-b).

Photograph © Helen Louise Allen Textile Collection, School of Human Ecology, University of Wisconsin–Madison.

Saliklis, Ruta. *A Wealth of Pattern: Northern European and Middle Eastern Folk Knitting in the Helen Allen Textile Collection*. Madison: Helen Allen Textile Collection, University of Wisconsin–Madison, 1990.

M A T E R I A L S

- ♦ Knit Picks Curio, 100% crochet cotton thread, size 10, laceweight, 721 yard (659.3 m)/100 gram (3.5 oz) ball, 1 ball each of #26254 Natural (MC), #26262 Ash (CC1), #26259 Hollyberry (CC2), #26256 Chocolate (CC3), #26270 Victorian (CC4), #26266 Cornmeal (CC5), and #26260 Ivy (CC6)
- ♦ Needles, set of 4 or 5 double pointed, sizes 0000 (1.25 mm) and 000 (1.5 mm) or sizes needed to obtain gauge (carbon-fiber needles recommended as steel needles tend to slide out of the cotton stitches)
- ♦ Marker
- ♦ Fine, smooth waste yarn to hold stitches
- ♦ Tapestry needle

Finished size: 9 inches (22.9 cm) hand circumference below thumb, 7½ inches (19.1 cm) hand circumference above thumb, and 10¼ inches (26.0 cm) long from CO to tip of middle finger

Gauge: 21½ sts and 29 rnds = 2 inches (5.1 cm) in St st colorwork using larger needles

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

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. These gloves are worked in the round from the cuff up. Make both gloves the same way. The thumb opening allows the glove to fit on either hand. The fingers are close fitting when first knitted but will stretch with wear; a little stretching also shows off the pattern nicely.

Gloves

Cuff

With CC1 and holding 2 smaller size dpn tog, use the Old Norwegian method to CO 72 sts. Carefully removing extra dpn, divide sts onto 3 needles with 24 sts on each needle. Join to work in the rnd, being careful not to twist sts; pm for beg of rnd.

Rnd 1: *K2, p2; rep from * to end of rnd.

Rnds 2–45: Rep Rnd 1 forty-four more times—cuff measures about 3 inches (8 cm).

Hand

Change to MC and larger size needles.

K 2 rnds.

Inc Rnd: *K3, M1; rep from * to end—96 sts. Arrange sts on 4 needles with 24 sts each on Needles 1 and 2, and 48 sts on Needle 3.

Work Rows 1–40 of Glove Hand Chart or to desired position for crook of thumb—hand measures about 3 inches (8 cm) from top of cuff.

Rnd 41: Place the 1st and last 8 sts of the rnd on waste yarn holder (removing m), attach MC to sts at end of thumb gap, k to end, use the backward-loop method to CO 5 sts over thumb gap, replace m at end of new CO sts—85 sts.

Rnd 42: K with MC.

Rnd 43: K with MC to last 5 sts, ssk, k1, k2tog—83 sts rem.

Rnd 44: Work chart patt over 80 sts, work last 3 sts with MC.

Note: Although the motif in Rnds 44–48 of the chart looks the same as the motif in Rnds 9–13, the image will appear as a reverse image because it begins at a different point in the hand.

Rnd 45: Work chart patt over 80 sts, sssk—81 sts rem.

Rnd 46: Work chart patt over 80 sts, work last st with MC.

Rnd 47: Work chart patt over 79 sts, work last chart st tog with st after it as ssk with CC6—80 sts rem.

Work Rnds 48–56 of chart.

Next Rnd: With MC, k32, place next 16 sts on holder for little finger, CO 2 sts across gap, k to end—66 sts rem.

With MC, k 5 more rnds—hand measures 4½ inches (11.4 cm) from top of cuff. Cut MC.

Index Finger

Attach CC4 to beg of rnd. Place 1st and last 12 sts on separate dpn for index finger. Place the next 21 sts on waste yarn holder for palm, and the rem 21 sts on separate holder for back of hand. *Note:* The terms “palm” and “back of hand” are oriented as for a right glove for ease of reference only; the glove can be worn on either hand.

The Helen Louise Allen Textile Collection

Helen Louise Allen (1902–1968) taught the history of textiles and interiors at the University of Wisconsin–Madison from 1927 to 1968. During that time, she also amassed a substantial private collection of textiles. She was especially knowledgeable about weaving and embroidery, and the collection reflects those interests. The more than 10,000 items she donated to the university are now conserved in the recently renovated building housing the School of Family Resources and Consumer Sciences. The collection, further enhanced with an additional 3,000 items, includes a wide range of materials and styles from many cultural areas and time periods. To access most but not all of the collection digitally, visit www.sohe.wisc.edu; information on scheduling a visit is also available on the website.

—Carol Huebscher Rhoades

Next Rnd: K12 from 1st needle, use the backward-loop method to CO 4 sts, k12 from 2nd needle—28 sts.

Arrange sts on 3 or 4 needles, and work Rnds 1–4 of Finger Chart 8 times or until finger measures ¼ inch (6 mm) less than desired length. Cut CC5 and cont to end with CC4.

Work fingertip as foll.

Rnd 1: K.

Rnd 2: *K2tog; rep from * to end—14 sts.

Rnd 3: K.

Rnd 4: *K2tog; rep from * to end—7 sts.

Note: Check for slipped stitches before you fasten off; stitches can slide out of the decreases.

Cut yarn, draw tail through rem sts, and fasten off on WS.

Middle Finger

Attach CC4 to beg of held palm sts.

Next Rnd: K the 1st 10 sts from holder, use the backward-loop method to CO 4 sts, k the last 11 sts from back of hand holder, then pick up and k 4 sts from base of index finger CO—28 middle finger sts; 10 sts each rem on palm and back of hand holders.

Arrange sts on 3 or 4 needles, and work Rnds 1–4 of Finger Chart 9 times or until finger measures ¼ inch (6 mm) less than desired length. Work fingertip as for index finger.

Ring Finger

Attach CC4 to beg of rem 11 held palm sts.

Next Rnd: K11, pick up and k 2 sts, k11 rem held back of hand sts, then pick up and k 4 sts from base of middle finger CO—28 sts.

Arrange sts on 3 or 4 needles, and work Rnds 1–4 of Finger Chart 8 times or until finger measures ¼ inch (6 mm) less than desired length. Work fingertip as for index finger.

Little Finger

Attach CC4 to beg of held little finger sts.

Next Rnd: K 16 held sts, then pick up and k 4 sts at side of hand—20 sts.

Arrange sts on 3 or 4 needles, and work Rnds 1–4 of Finger Chart 6 times or until finger measures ¼ inch (6 mm) less than desired length. Work fingertip as for index finger—5 sts will rem after Rnd 4 instead of 7 sts.

Thumb

Place 16 held thumb sts on separate needles, 8 sts on each needle. Attach CC4 to beg of sts on 2nd needle, in center of thumb sts, and at the outside edge of the hand.

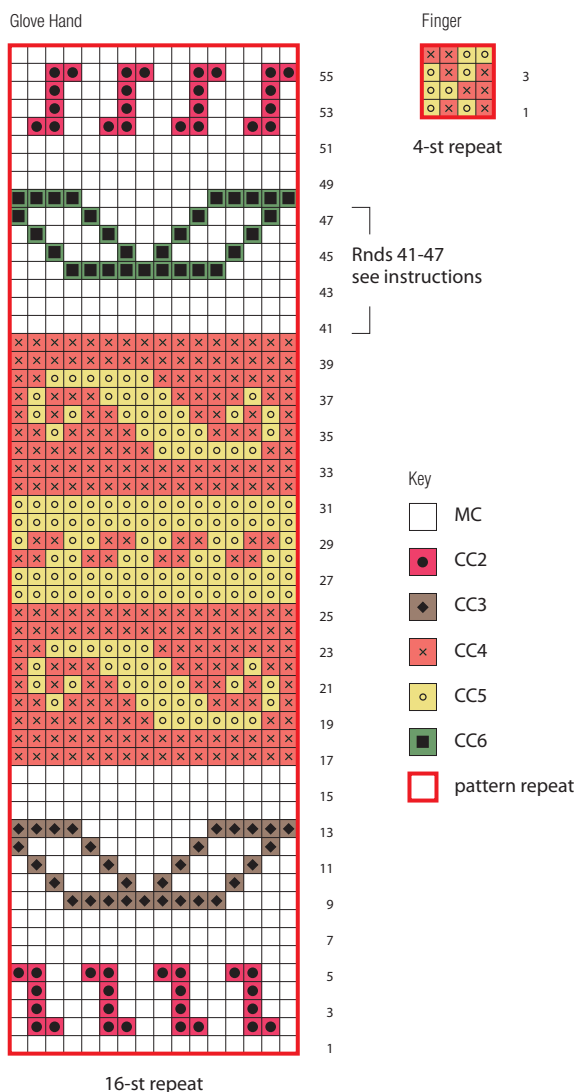
Next Rnd: K8, pick up and k 2 sts in corner, pick up and k 5 sts from base of CO sts, pick up 1 st from other corner, k8—24 sts.

Arrange sts on 3 or 4 needles, and work Rnds 1–4 of Finger Chart 7 times or until thumb measures ¼ inch (6 mm) less than desired length. Work fingertip as for index finger—6 sts will rem after Rnd 4 instead of 7 sts.

Finishing

Weave in all ends neatly on the wrong side, using yarn tails to tidy up holes at the base of each finger as necessary. Steam-press under a dry pressing cloth to block.

CAROL HUEBSCHER RHOADES lives in Madison, Wisconsin, where she knits, crochets, translates, and edits. She is lucky to not only travel for knitting adventures but to have excellent resources, such as the Helen Louise Allen Textile Collection, only a short bike ride from her home.



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Advertiser's Index

Irish Tourism.....	3
Ancient Arts.....	5
Brown Sheep Company	5
Colonial Needle	5
Treenway Silks.....	5
Knotty Lady Yarns, LLC	79
Royalwood, LTD.....	79

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A color engraving of a young man wearing an embroidered jacket and waistcoat. 1780.
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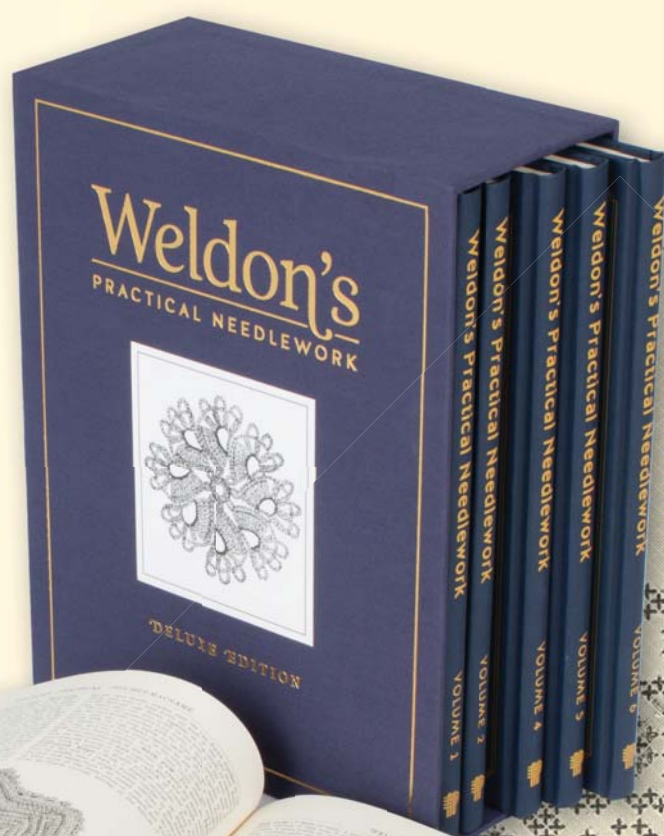
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