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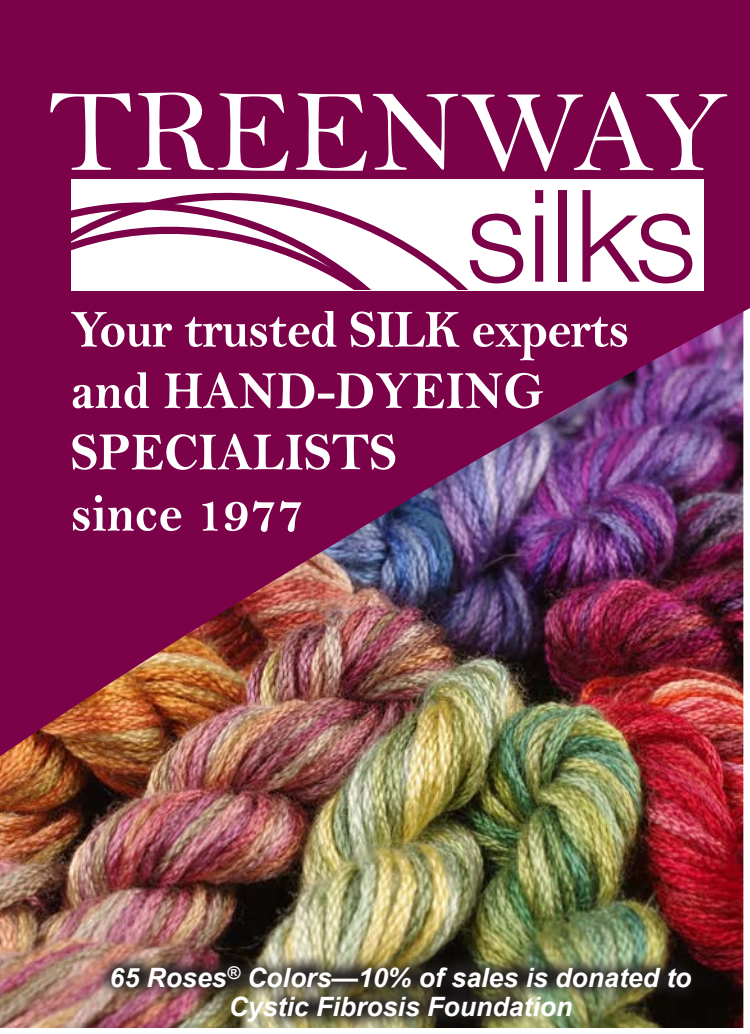

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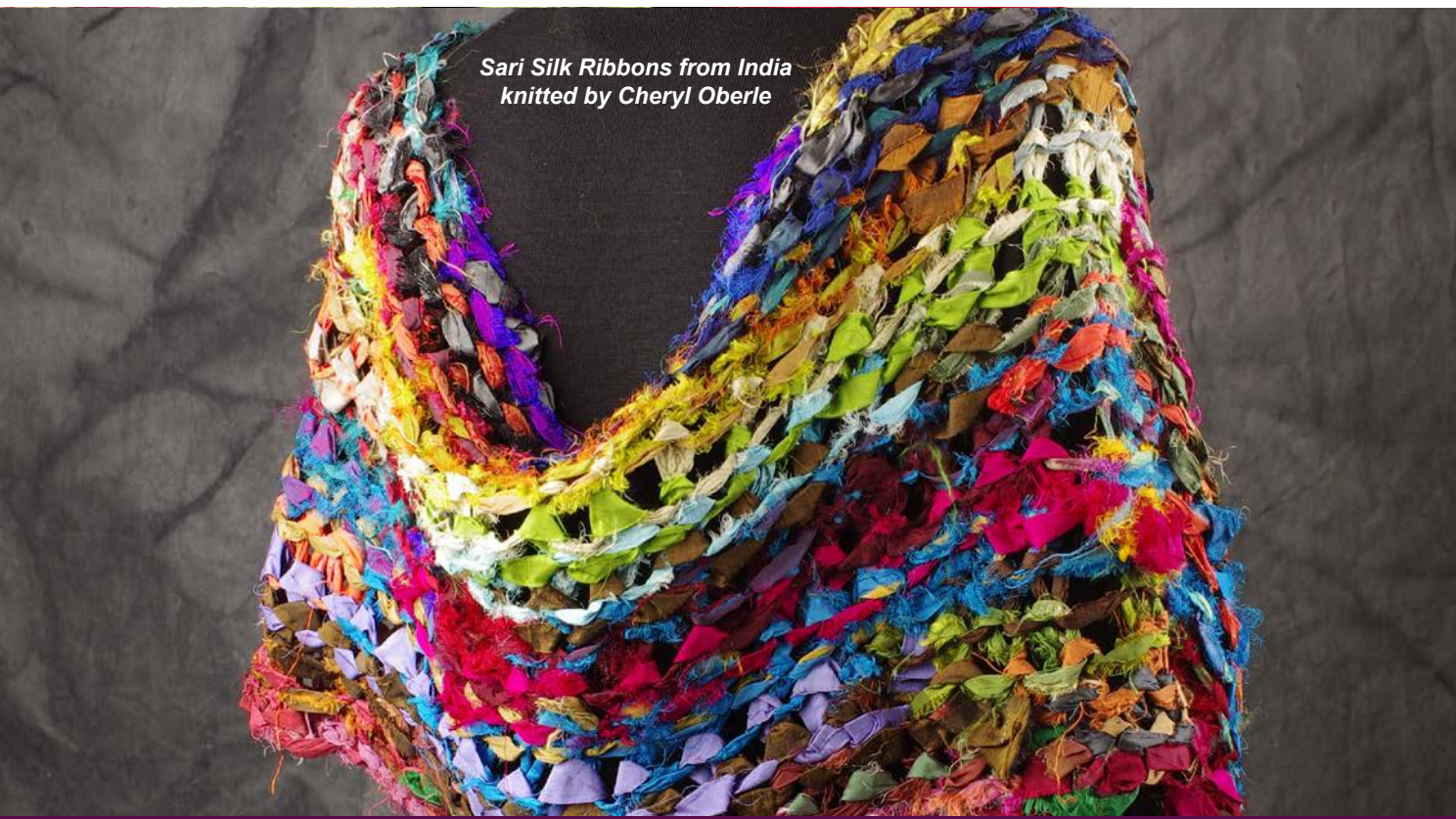

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Photo by Matt Graves

Gina Barrett's delicate stitching decorates a button on her folding needle case.

Miniatures

Departments

On the cover: Mary Jane Mucklestone used four traditional stranded patterns in her Mini Maine Motifs Socklets.
Photo by Matt Graves

Notions

Less Is More

Mighty oaks from tiny acorns grow. And it is true that every teeny stitch, every wrap of yarn over a needle or hook, and every pass of a shuttle brings us nearer to completing our envisioned project. However, acorns are also fabulous in their own right: small, beautiful, and bursting with potential.

Crafters from the past appreciated the lure of little things. Museums are full of precious diminutive objects that were wrought either for economic reasons (such as scarcity of cloth) or for sheer marvel (such as incredibly fine needle lace). I know that I can't resist impossibly clever tiny tools and painstakingly worked miniatures; I find it easy to believe that the best things do come in small packages.

Photo courtesy of the Division of Home and Community Life, National Museum of American History, Smithsonian Institution

This petite workbox contains an array of useful needlework implements. Workbox with needlework tools, etc.; 7⅛" × 3¾" × 3¼" (7.93 × 18.09 × 9.5 cm); circa 1856; accession 220965.

With our busy lives and short attention spans, the charm of wee things and quick and manageable projects is undeniable. Portable projects are a great source of comfort and creativity when we are on the go—and if the task is small and intricate, the reward is in the quicker finish.

In these pages, you will find Mary Jane Mucklestone's delightful mini-motif sock-lets to knit and Lily Chin's clever itty-bitty granny square placemat to crochet. Susan Strawn introduces us to a world of miniature knitted mittens that are so captivating they are sure to put a smile on your face. And Mary Uhl Brooks presents scaled-down globes sewn by Quaker schoolchildren in the nineteenth century that are so unusual you will ponder them with amazement.

Please tell us—what tiny stitched treasures capture your interest?

Pat

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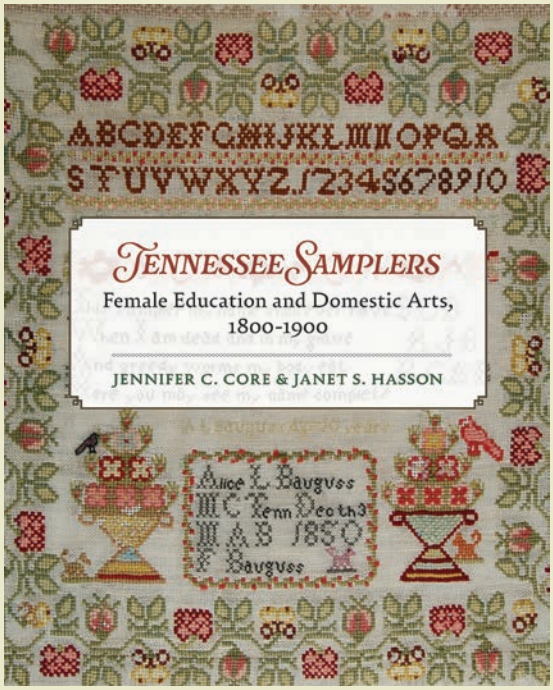

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Necessities

❶ A Soft Landing

Keep those pins tamed with this adorable felt hedgehog pincushion from Yarn Barn of Kansas. Measuring 4 inches long by 2 inches high by 1.5 inches deep, it is just the right size to keep your pins in place at the sewing table. **yarnbarn-ks.com**

❷ Happy Colors

Perk up your colorwork with a rainbow from Little Squirrel Yarn. The mini acorn skeins weigh 20 grams and contain 87 yards of 75% fine superwash merino wool and 25% recycled nylon. Hand-dyed in small batches and available in over 50 colors (Raspberry Jam and Darling shown here), they are just the right size for small projects or to add a splash of color. **littlesquirrelyarn.com**

❸ A Quick Snip

Scissors are a constant need in any crafter's tool kit. This folding Slip-N-Snip pair from Purl Soho is the perfect size to take everywhere. They are machined from stainless steel, and the length of the blades meets TSA guidelines for air travel, making them a great on-the-go option. **purlsoho.com**

❹ Tiny Repairs

Fix your mistakes with this mini set of repair hooks from Halcyon Yarn. The clever set has four sizes to catch that dropped stitch, add a bead to your knitting, or join the picots in your tatting. It is a perfect addition to your tool kit. **halcyonyarn.com**

❺ Find Your Needles

Dress up your stitching and keep your needles ready with this needle minder from Victoria Whitson Needlepoint. Select from a wide assortment of unique designs (Queen Elizabeth's beloved The Girls of Great Britain and Ireland Tiara inspired the magnetic needle minder shown here) to show off your style or match your project. **victoriawhitsonneedlepoint.com**

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A World of Learning

The Embroidered Globes of Westtown School

MARY UHL BROOKS

Photo by Terence Roberts, courtesy of Esther Duke Archives, Westtown School

Each Westtown School embroidered globe, including these three terrestrial globes in the school's collection, reflects a particular student's needlework skills and dedication to her geography lessons.

How many of us can say that something we created in school as a child is now worthy of a place in a museum or that it is considered an important piece of material culture that helps us understand in significant ways the education of a specific group of students at a particular place and time? The beautiful embroidered silk globes created by female students at Westtown School during the early nineteenth century are such pieces. Over 200 years later, they still fascinate and educate us.

Quaker girls and boys first entered Westtown School, a coeducational boarding school near West Chester, Pennsylvania, in 1799, and today it is a thriving Quaker boarding and day school for pre-kindergarten through 12th grade. Established by the Philadelphia Yearly Meeting of the Religious Society of Friends, the school's daily rituals and classroom work in the early years were designed to immerse young students in ways that would reinforce the Quaker disciplines of simplicity, integrity, pacifism, and spiritual circumspection in all activities. Classroom work included attention to useful subjects such as writing, grammar, reading, arithmetic, geography, natural sciences (including astronomy), and bookkeeping—plus surveying for boys and sewing for girls. It is the intersection of the study of astronomy, geography, and sewing that likely spawned the creation of embroidered silk globes at Westtown School.

From Geography Lessons to Globes

Early school records reveal that manufactured globes, both terrestrial and celestial, were purchased for the school, along with books on geography and astronomy. A little over a year after the school opened, the Visiting Committee appointed by the Yearly Meeting to examine the progress of the school suggested an addition to the curriculum to "promote

Image courtesy of the Library Company of Philadelphia

Southwest view of Westtown Boarding School. Chester County, Pennsylvania. Instituted 1794, opened 1799, enlarged 1847. Drawn on stone by John Collins, 1858.

Teaching Geography, [and] the use of the Globes in the Girls School, and if they find it needful encourage one of the Men Teachers to attend occasionally."[1] From the opening of the school, girls were treated as scholars along with the boys based on the Quaker belief in the equality of all, but for many years, all aspects of the school were separated by gender; records do not reveal how often—if ever—male teachers were called upon to assist with girls' geography lessons.

The girls' lessons were based on several geography textbooks purchased for the school, plus a particular book on globes believed to be in the school by 1800, *A Treatise Describing the Construction, and Explaining the Use, of New Celestial and Terrestrial Globes* by George Adams, Sr., one of the foremost instrument makers in eighteenth-century London."[2] This book would have offered Westtown students thorough lessons on how globes were marked and employed (including the meaning of terms such as longitude and latitude, the equator, ecliptic [the path of the sun], celestial meridians, etc.) and how terrestrial and celestial globes were used in combination to understand the relative movements of the earth and heavens.

Since the sixteenth century, when a new understanding emerged of a sun-centered rather than earth-centered universe and exploration by sea necessitated navigational tools, globes were commonly made and used in pairs of terrestrial and celestial ones. Those few globes purchased by the school in the early years were so well used that in 1824, it was reported that "the globes at the School having become much defaced, the committee on books are directed to purchase two pair if it be found those in use cannot be repaired."[3]

Photo by Terence Roberts, courtesy of Esther Duke Archives, Westtown School

Hannah B. Gibbons created this globe while attending Westtown from March 1817 to September 1818, using watercolor to distinguish various land boundaries.

Photo courtesy of Special Collections, Kenneth Spencer Research Library, University of Kansas Libraries

Photo by Terence Roberts, courtesy of Esther Duke Archives, Westtown School

Left: A view of the southern sky on young Phebe Peirce's globe includes the constellation Centaurus represented by a half-man, half-horse figure, along with a wolf—representing Lupus—in the centaur's grasp. The zodiac constellations Libra and Sagittarius are marked on the globe with no corresponding illustration. *Right:* Susan Ecroyd of Muncy, Pennsylvania, is credited as the maker of this terrestrial globe, and the red leather disk at the northern pole is still intact.

The Singular Stitched Globes of Westtown

Unfortunately, what is not found in early school records is whose idea it was for girls to make their own embroidered silk globes. Much of Westtown's needlework—and other aspects of the school—was modeled on Ackworth School in England, which had opened before the London Yearly Meeting in 1779. But known Ackworth needlework includes neither flat maps nor globes.[4]

So how did the embroidered globes come to be at Westtown? Was it the idea of a teacher or teachers? Or perhaps an ambitious student? Was it spurred by the limited number of globes purchased for the school? No matter the origin, the existence of these globes handmade by the girls reinforces an understanding years later that the school's curriculum was aligned with the Quaker vision that education should include knowledge of the physical world for both useful and spiritual reasons. Natural sciences offered practical information for using and stewarding resources of the physical world, while also reaping the spiritual benefit of growing closer to God. For Quakers, the more one understood the universe, the more one understood the Creator.

The embroidered globes, generally about 6 inches in diameter, are crafted of silk, linen, and raw wool, and they are marked with thread, ink, and watercolor. Underneath the outer layer of plain-weave silk is a linen sphere, probably constructed first and then stuffed with raw wool from sheep on the school's farm.

One of the globes in the school's collection has a small opening in the north polar area, offering a view of the stuffing. Some globes are densely stuffed and quite firm; others are a bit lighter. Covering the linen substrate with silk was accomplished either by constructing the silk sphere separately (stitching most of the silk gores together, inserting the linen sphere, and then closing the silk sphere with stitches along a seam between two gores) or by stitching each gore separately onto the linen. A girl then had a blank silk sphere to mark—whether it was to be a terrestrial or celestial globe. Her geography or astronomy lesson awaited.

As challenging as the endeavor was to construct a silk globe, improvement of one's needlework skill was secondary to the experiential learning of marking a globe. For terrestrial globes, girls set about marking lines of longitude and latitude, the equator, the ecliptic, and the Arctic and Antarctic circles with silk threads laid and couched. Globe makers chose the thread colors for this, often using multiple rows of thread to better showcase lines such as the equator.

Some makers stitched the outline of the continents with running stitch and then enhanced it with watercolor, while others outlined land masses with only stitching or only ink and watercolor. Names of land masses and bodies of water were lettered in ink, a practice familiar to the girls from drawing flat

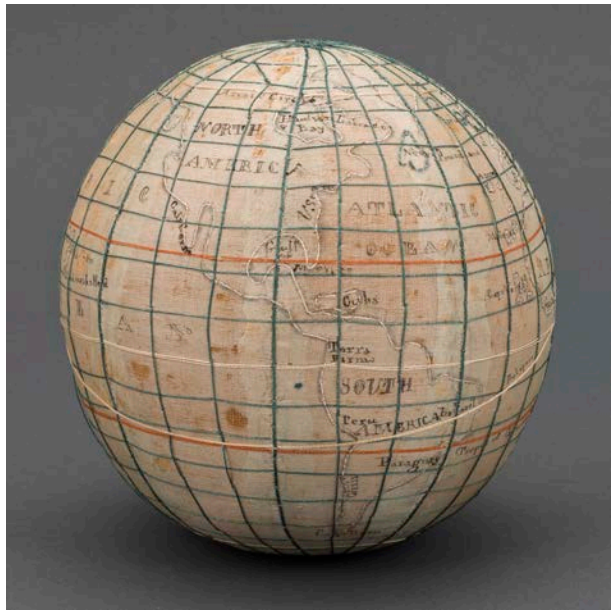


Photo courtesy of Winterthur Museum, Garden & Library

Sampler (Globe Sampler) made by Ruth Wright. Westtown School, Pennsylvania, United States, 1815. Silk, ink graphite, and linen. View 1; 1969.0046A; Museum purchase.

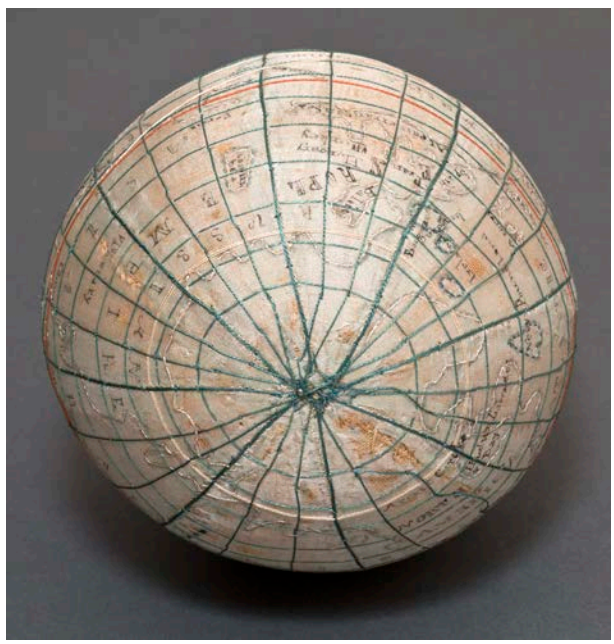


Photo courtesy of Winterthur Museum, Garden & Library

Sampler (Globe Sampler) made by Ruth Wright. Westtown School, Pennsylvania, United States, 1815. Silk, ink graphite, and linen. View 8; 1969.0046A; Museum purchase.

maps on paper in geography class. But lettering on silk is another matter, and the small-scale lettering on some globes illustrates the challenge of this needlework exercise.

As one might expect, there is variation in the appearance and even substance of the terrestrial globes. Some girls were more ambitious than others in recording place names on the globe—and, as would be expected in a classroom, some were more accurate regarding the placement of geographical names. Geographic place names on the embroidered globes reflect those in use at the time or, more certainly, those in the printed sources used in geography class. New Holland is found as the historical European name for mainland Australia, and New Spain was then in use for colonial Mexico.

Over 275 flat samplers stitched in sewing class at Westtown School between 1799 and 1843 have been identified, but embroidered globes from Westtown are rare. Only 44 have been identified to date, and of those, only 6 are celestial. Why is there a disparity in the number of terrestrial and celestial globes still in existence?

First, not every girl in sewing class who stitched flat samplers also undertook the task of creating embroidered globes. Of the six known celestial globes, five are paired with a terrestrial globe by the same maker. Many girls simply did not go on to make a celestial globe after completing a terrestrial globe, as it seems unlikely there are multiple undiscovered celestial globes separated from their terrestrial mates.

The challenge of time or technique, or a combination of both, likely deterred many girls from making a second globe. Rachel Cope, who entered Westtown School in February 1816 at age 16, wrote about making globes in sewing class in a letter to her parents, noting, "I expect to have a great deal of trouble making them, yet I hope they will recompense me for all my trouble. . . ."[5] She clearly anticipated making a pair of globes, yet her descendants have only the terrestrial globe Rachel completed at Westtown.

While the terrestrial globes are numerous and quite marvelous on their own, the celestial silk globes are even more wondrous. Like the terrestrial globes, they exhibit similar construction with threads laid and couched to mark various lines, but these feature objects and figures associated with the constellations artfully drawn with watercolor

The embroidered globes from Westtown School are objects that transport the observer to a different time and place as one wonders about the students who crafted them and the lessons they learned about the world.

and ink. Constellations in the zodiac family were represented by animal and human figures of the 12 signs of the zodiac. Other known constellations are identified and illustrated with their corresponding symbols in watercolor. Mary Dickinson's celestial globe showcases all of this, including a maiden for Virgo and balance scales for Libra, plus symbols for constellations in the southern sky including a peacock for Pavo and a hunter for Orion.

Phebe Peirce's celestial globe is a different presentation. Phebe, who entered the school from Philadelphia at age nine, marked her celestial globe with stars, perhaps inspired by a similar globe in the school. She includes some constellation names and figures, but her young age may have influenced the substance of the drawings and information on her globe.

Such time and attention to detail surely imparted knowledge to the girls who crafted these artistic yet useful pieces. Rachel Cope's letter to her parents confirms as much, as her comments about making the globes continue, "I hope they will recompense me for all my trouble, for they will certainly be a curiosity to you and of considerable use in instructing my brother and sisters, and to strengthen my own memory, respecting the supposed shape of our earth, and the manner in which it moves (or is moved) on its axis, or the line drawn through it, round which it revolves every twenty-four hours."[6] Small leather disks at the polar ends of many globes are further evidence that the globes were made to be used. Several are mounted in wooden stands that might be original, but there is no documentation about affixing the globes to these mounts at school.

The embroidered globes from Westtown School are objects that transport the observer to a different time and place as one wonders about the students who crafted them and the lessons they learned about the world. Many of the globes themselves have been on journeys, now finding homes in collections near and far from their place of creation; nine terrestrial globes are at Westtown School, with others nearby at the Chester County History Center, Winterthur Museum Garden & Library, Monroe County (Pennsylvania) Historical Association, and Monmouth County (New Jersey) Historical Association. Others have found their way to the Kenneth Spencer Research Library at the University of Kansas, the Minneapolis Institute of Art, and the Los Angeles County Museum of Art. Many are in private collections or remain with family members. All are teaching objects and objects of amazement still. ❖

NOTES

1. Minutes of the Acting Committee, October 24, 1800, Esther Duke Archives, Westtown School.
2. "Westtown School to Joseph & James Crukshank" (manuscript) in Bills and Papers Relating to the Accounts of Westtown School 1796–1816, Esther Duke Archives, Westtown School.
3. Minutes of the General Committee, December 17, 1824, Esther Duke Archives, Westtown School.
4. Carol Humphrey, *Quaker School Girl Samplers from Ackworth* (Ackworth: Needleprint & Ackworth Estates Limited, 2006), 153.
5. Rachel Cope to parents, October 15, 1816, quoted in Helen G. Hole, *Westtown through the Years 1799–1942* (Westtown, PA: Westtown Alumni Association, 1942), 56.
6. Cope, 56.

MARY UHL BROOKS was the archivist at Westtown School for 27 years before retiring in 2022. In 2011, she cocurated an exhibit at the Chester County History Center, *In Stitches: Unraveling Their Stories*, which combined pieces from Westtown School and the history center. She is the author of *Threads of Useful Learning: Westtown School Samplers* (2015), which discusses this important collection of schoolgirl needlework in the context of Quaker history, faith, and education. The book was published by Westtown School and is currently available only through the school's website, westtown.edu.

Miniature Shirts from Norway

Detailed Nineteenth-Century Instructional Pieces

LAURANN GILBERTSON

Photos by Isaiah Solheim and courtesy of Vesterheim Norwegian-American Museum unless otherwise noted

Miniature shirts. Top shirt made by Hanna Andreasdatter in 1862 in Larvik, Norway. Bottom shirt made by Karen Knudsen in the 1850s in Oslo, Norway. Vesterheim 1986.082.001.5, Gift of Mabel Thorsen; and 1991.083.003, Gift of Dr. Edith Borroff.

When Dr. Edith Borroff offered to donate textiles made by her great-grandmother Karen Knudsen to Vesterheim Norwegian-American Museum in Decorah, Iowa, she struggled to say more about one of the items. "The miniature shirt is of such incredible workmanship that it is hard to describe it," she wrote.

Actually, Borroff described the textile quite well. It is a miniature man's shirt, and the workmanship is incredibly fine with careful handstitching and tiny pleats and gathers. Vesterheim has three miniature shirts. They were not for dolls or infants or made as curiosities or souvenirs. They were the culmination of formal sewing education for girls in Norway in the mid-nineteenth century.

Top: Sleeve sample made by Berthe Elisabeth Jacobsen; 1893; Oslo, Norway; Vesterheim 1983.054.001.11; Gift of Richard Jacobsen. *Bottom:* There is no shoulder seam or shoulder yoke on this garment, but there are two pieces of fabric to reinforce the shoulders. Miniature shirt made by Johanne Andreasdatter; 1865; Larvik, Vestfold, Norway; Vesterheim 1986.082.001.3; Gift of Mabel Thorsen.

Textile Instruction for Girls

Many girls learned sewing and other skills for creating and caring for textiles at home. Some city girls and girls from wealthier families in rural areas attended sewing school (*syskole*) as teenagers. These private schools had just a few students and were run and taught by one female instructor. Sewing schools and sewing courses became increasingly popular during the nineteenth century. In the former county of Hedmark in eastern Norway in the 1860s, for example, there were more than 40 schools for girls.[1]

Textile instruction, particularly knitting, was added at some public schools, but it was not a compulsory subject until 1936. Textile instruction included spinning, knitting, darning, and embroidery. On small samples, girls practiced stitches and techniques for gathers, pleats, seams, hems, and buttonholes, all necessary for garment construction.

Berthe Elisabeth Jacobsen made a sleeve sample at Fransk Syskole (French Sewing School) in Oslo in 1893. She gathered fabric into a cuff at either end. There are buttons and button loops on one cuff, and there were hooks and eyes on the other. Elisabeth was born in Madagascar, where her parents were Lutheran missionaries. She received formal textile and musical education in Oslo before moving to Chicago, Illinois, with one of her brothers. She worked as a seamstress in Chicago for almost 20 years. She returned to Norway in 1914, when her parents also returned to Norway from the mission field.

After practicing on small samples, girls proved their skills by sewing miniature men's shirts, which were part of the final exam. The shirt could also serve as a model or reminder in later years when the girls sewed adult-size shirts for fathers, brothers, husbands, sons, and also servants if they had them.

In Norway, we often see two, three, and four initial marks. Some of the three- and four-initial marks correspond to the rural naming custom.

Karen Knudsen was born near Lillehammer in eastern Norway. Karen's family moved to Oslo, where she attended Queen Christina Sewing School in the 1850s when she was about 14 years old. Karen emigrated to Chicago, Illinois, in 1867 and lived there until her death in 1931. She was remembered as "always busy with a needle."

Marking

On the school exam shirts and samples, the initials identified the student and provided practice in textile marking. Initials were important on men's shirts, women's shifts, and other items because the garments would look similar to others in the household laundry. Laundry was done less frequently than today, and so there would be many garments in each big wash.

In Norway, we often see two, three, and four initial marks. Some of the three- and four-initial marks correspond to the rural naming custom. The first initial stood for the first or given name. The second initial stood for the person's father's first name followed by an S for son or D for daughter. If there were a fourth initial, it stood for the name of the farm the individual lived on. The first three initials remained constant throughout a person's life. When an individual moved to a different farm, she or he took on that farm name. If a woman married, her name would change only if she moved to a different farm.

People living in urban areas did not always follow this naming convention. They might only use their own patronymic (father's name plus son or daughter) or keep—through several generations—a patronymic or farm name. Karen Knudsen is an example of this. Her father's name was Christen Knudsen, but Karen and her sisters and brothers used Knudsen rather than Christensdatter and Christensen, respectively.

Top: Man's shirt made by Maren Johnsdatter Tronnes for Elling Olsen Tronnes; 1888; Røros, Trøndelag, Norway; Vesterheim 1975.048.005; Gift of Helen Diggs. *Bottom:* Detail of the shirt's embroidery.

The initials can be helpful to us today in understanding who made and owned the marked textiles. When Mabel Thorsen donated the miniature shirts made by her mother and aunt to Vesterheim, she did not share the names of these women. Using census and church records, the initials helped me identify the shirt marked "IM" as the one made by Mabel's mother Johanne (or Iohanne) Marie Andreasdatter and "HMA" as the one made by Mabel's aunt Hanna. The sisters attended sewing school in Larvik in southern Norway in the 1860s.

Shirt Construction Details

The three miniature shirts are similar in size, about 15 inches (38 cm) from collar to hem, and were made of white cotton fabric. They have short collars, and there are fine pleats on either side of a short front opening. Long sleeves are gathered at the shoulder and into cuffs. The pleats and gathers are extremely fine. Mabel Thorsen stated that her mother, Johanne

Top: Woman's shift, belonged to Dordi Pedersdatter Aunan, mid-1800s; Røros, Trøndelag, Norway; Vesterheim 1975.048.006; Gift of Helen Diggs. *Bottom:* Detail of the embroidery.

Marie Andreasdatter, said that "each stitch of the fancy tucks had to be one thread of the material."

The hems of the shirts are straight, with small gussets to reinforce the side openings. There are also underarm gussets and gussets next to the neck at the shoulder. Gussets are square pieces of fabric that are placed in seams to give the wearer more range of motion and to reinforce the seams without making the entire shirt larger. Underarm and neck gussets are a common feature on old shirts from Norway.

Also common among old shirts from across Scandinavia (Norway, Sweden, Denmark) is the primary cut (*primærsnitt* in Norwegian) of the garment. All garment pieces are rectangles and squares or were very minimally shaped. Nothing was wasted. There are no shoulder seams. The largest piece of the fabric made up the front and back with a slit or hole cut for the head. Two rectangles were cut for sleeves with additional small rectangles and squares for collar, cuffs, and gussets. The body of women's shirts, called shifts, were tapered slightly, and the resulting triangles, or gores, were placed into the side seams.

This single length of fabric was one loom width in size. Construction is quicker and seams are more durable if the width of the body of the shirt or shift is the same as the width of the fabric. This cutting and construction method has been used in many places in the world, and the form has persisted because it is practical and functional. Dorothy K. Burnham in *Cut My Cote* shows garments from England, Spain, Italy, and Chile that are constructed similarly to Vesterheim's miniature and adult-size Norwegian examples.

Full-Size Shirts

Various words have been used for the long shirts that were worn in the 1700s and 1800s, so I will use the word shirt for men's and shift for women's garments that were worn next to the skin and functioned as underwear. Shirts and shifts were typically knee length. Lower-body undergarments such as drawers or pantaloons were not common at this time, so for warmth, men would wrap the shirt between and around their legs and women would add extra skirts or petticoats. It was also common to sleep in these same garments. Sometimes the collar or cuffs would show at the end of the sleeve of the additional garments that were put on top.

Kristiansund Museum

Kristiansund Museum, in the city of Kristiansund, was founded in 1894. Almost everything in the museum was lost in April 1940 during four days of bombing. Nazi Germany had invaded Norway earlier that month, and the Germans thought that King Haakon and his government were hiding in Kristiansund. The king was hiding nearby in Molde, which was also bombed.

An unexpected, but important, benefit of the Gifts from Norway (see page 17) was the preservation of 28 artifacts from Kristiansund Museum, now called Nordmørsmusea. Sending artifacts to Iowa allowed a small number of museum-quality pieces to be saved.

Because the shirts were worn for sleeping, the neck slits were often reinforced with buttonhole stitches to prevent the opening from tearing. Nicer shirts had more decorative reinforcements. A shirt made in Røros in eastern Norway by Maren Johnsdatter Tronnes for her 17-year-old son Elling in 1887 has a 1.25-inch (3 cm) section of net-like needlework at the bottom of the neck opening. Maren stitched Elling's initials ET in cross-stitch below the slit and above a fabric stamp that reads E O Tronnes.

On a woman's shift from Røros, DPDA stands for Dordi Pedersdatter Aunan. Dordi was Elling's mother-in-law. She was known as a fine handworker and likely wove the fabric for the shirt. The lower portion is coarse cotton and linen plain weave.

The upper portion is a finer cotton and linen plain-weave fabric. Sewists saved the finer fabric for the portions that might show and sustain more stress and wear. Two long gores along the sides provided more width near the hem. Her shift has initials in fine eyelet stitch. The cuffs are edged in "mouse ears," also called "mouse teeth," and have a zigzag motif done in very fine Kloster blocks. Although Dordi's stitches are carefully done, the only embroidery on the shift is on the cuffs and the monogram.

In contrast, there are two men's shirts at Vesterheim that are densely embroidered with a variety of whitework stitches. Both shirts are made of fine linen and are from Nordmøre in western Norway. One is identified as a bridegroom's shirt from 1760. The other has a date of 1830.

Both shirts were originally part of the linen collection of Lars Gustav Aas. Aas was a longtime police chief in Kristiansund, Norway, and collected embroidery, lace, sprang, shirts, towels, runners, and tablecloths as he traveled around the district. Many of these textiles were identified by their community of origin but not identified by maker or wearer. Kristiansund Museum purchased Aas's collection in 1919.

Left: Bridegroom's shirt, 1760; Sundalen, Nordmøre, Norway; Vesterheim LC1989; Gift of Kristiansund Museum (now Nordmørsmusea). *Right:* Man's shirt, 1830; From Valset, Ålvundeid, Nordmøre, Norway; Vesterheim LC0697; Gift of Kristiansund Museum (now Nordmørsmusea).

Lower-body undergarments such as drawers or pantaloons were not common at this time, so for warmth, men would wrap the shirt between and around their legs and women would add extra skirts or petticoats.

Perhaps because less information was known about these textiles than others at Kristiansund Museum, the museum decided to share some textiles with Vesterheim Norwegian-American Museum. Norway's museum association began to assemble "extras"—from textiles to trunks and furniture to books—from their members to send to the United States to help Norwegian Americans remember their Norwegian identity. The "Gifts from Norway" marked the centennial of emigration from Norway to the United States in 1925. A second shipment of items from Norwegian museums was formally presented by Crown Prince Olav and Princess Märtha in 1939 when the royal couple visited Decorah, Iowa.

Changing Times, Changing Styles

There was not a miniature shirt among the textiles that Berthe Elisabeth Jacobsen created in sewing school in 1893. Perhaps it did not survive, or it may be that miniature shirts were being phased out of the curriculum. The style of Vesterheim's three miniature shirts, simply cut with gussets, was out of fashion in cities and increasingly so in rural areas (though it would hold on as part of the "national costume"). Although there are no later shirts at Vesterheim, there are miniature shirts in Norwegian museums that show shoulder seams, shoulder yokes, button fronts, and other more contemporary features. These miniature shirts continue to enchant us with their remarkable detail and the stories they hold of their makers. ❖

Photo courtesy of Kjetil Høsøien

Dordi Pedersdatter Aunan Prytz (1836–1912) and Hans Claussen Prytz, 1880s.

Notes

1. Anne Kjellberg, *Navneduker* [Alphabet Samplers] (Oslo, Norway: C. Huitfeldt, 1985).

Resources

Burnham, Dorothy K. *Cut My Cote*. Toronto, Canada: Royal Ontario Museum, 1973.

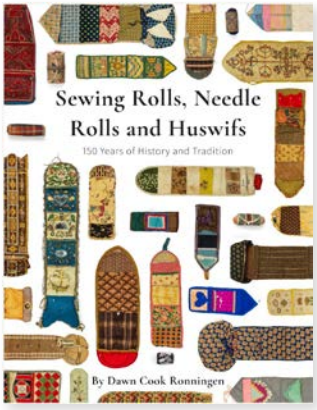
LAURANN GILBERTSON holds degrees in anthropology and textiles and clothing from Iowa State University. She has worked with the collection at Vesterheim Norwegian-American Museum for 33 years and is currently chief curator. She thanks Kjetil Høsøien for sharing more information about and a photo of his great-great-grandmother, Dordi Pedersdatter Aunan Prytz.

Bookmarks

Diminutive Delights from Small Motifs to Wee Toys

Only Yoking
Top-Down Knitting Patterns for 12 Seamless Yoke Sweaters
Olga Putano
Exeter, UK: David & Charles, 2023. Paperback, 128 pages, $24.99. ISBN 9781446309469.

100 Micro Amigurumi
Crochet Patterns and Charts for Tiny Amigurumi
Steffi Glaves
Exeter, UK: David & Charles, 2023. Paperback, 128 pages, $24.99. ISBN 9781446309704.



Sewing Rolls, Needle Rolls and Huswifs
150 Years of History and Tradition
Dawn Cook Ronningen
Self-published, 2022. Paperback, 235 pages, $55. ISBN 979218053345.

Mini Amigurumi Animals
26 Tiny Creatures to Crochet
Sarah Abbondio
Tunbridge Wells, Kent, UK: Search Press, 2020. Hardcover, 48 pages, $11.95.
ISBN 9781782219163.

50 Makes for Modern Miniatures
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Peter Panda and Pals
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Femke Vindevogel
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Holiday GIFT GUIDE

Need the perfect gift this season for a creator in your life? Whether for you or someone else, these are some of our favorites!

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Designed by the fabulous Peg MacMorris, this lovely scarf pairs two different silk yarns and features a limited-edition variegated yarn. Treenway Silks donates 10 percent of "65 Roses" sales to the Cystic Fibrosis Foundation, in honor of Andrea's Angels, to help fund research for a cure. **www.treenwaysilks.com**

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Mini Granny Square Placemat

LILY M. CHIN

Photos by Matt Graves

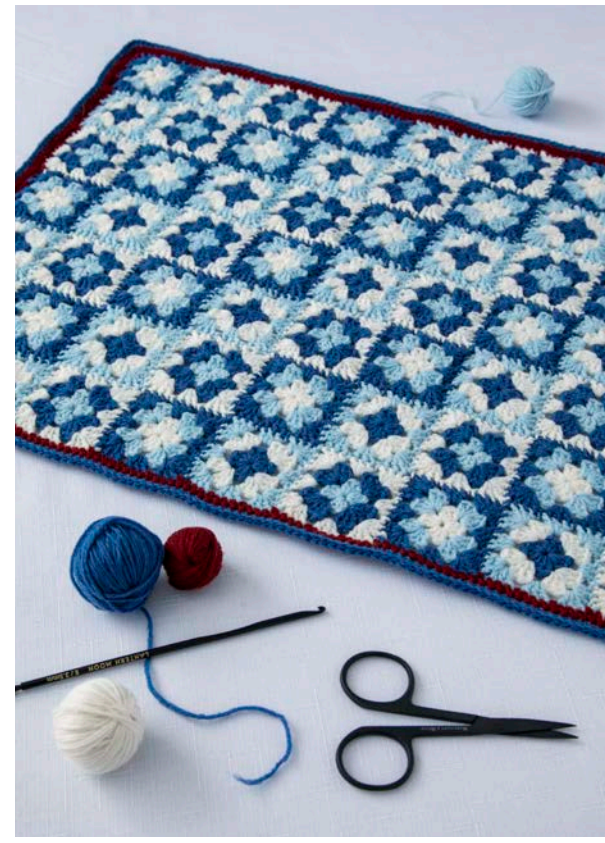
Lily Chin's clever placemat is composed of mini granny squares in a Delft blue palette that will add an artistic touch to your table setting.

The granny square is a ubiquitous and instantly recognizable craft staple. Aside from its featured role as a building block of beloved blankets, it also appears in props and costumes on TV shows, in magazines, and even on the runway in fashion shows. This crochet mainstay has been around since the late 1800s. A pattern for the granny square was discovered in an 1885 edition of *Prairie Farmer*, a weekly newspaper published in Illinois; *Weldon's Practical Needlework* (1897) also contains a few pattern variations of the granny.

According to Nicole Gustas, she found the first granny square and learned its origin story (*PieceWork*, October 2, 2023). This pattern was designed by a Mrs. Phelps (no first name given) and published as part of an afghan found in the *Prairie Farmer* on April 4, 1885. Rather than a folksy way of using up scraps, this granny square was inspired by the crazy-quilt square (a quilt block made up of many different textured fabrics and embroidery stitches that was popular during the Victorian era).

However, the crochet block was not called a granny square until later. The *New Movie Magazine*'s December 1933 edition had a pattern called a "granny afghan." The "granny square" also showed up on November 24, 1953, in the *Daily Times-News* from Burlington, North Carolina, and that seems to be the earliest use of the term to date.

Regardless of its origin, this timeless and iconic bit of crochet is so versatile it can be used for a multitude of projects, including placemats. The colors for my placemat were inspired by Dutch delftware. I have a few pieces of that signature china in my kitchen, and I plan to use them atop this placemat.



A limited color palette puts the focus on the delightfully small crocheted granny squares.

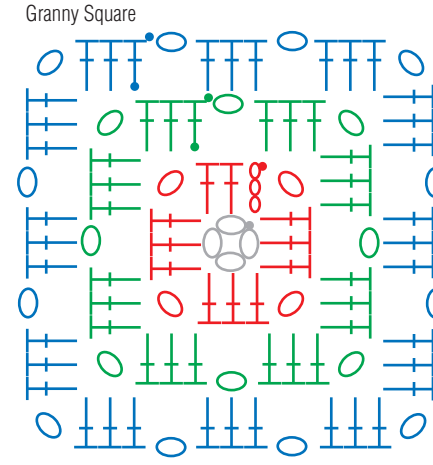
Materials

- Brown Sheep *Nature Spun* fingering weight (100% US grown wool), 310 yd/1.75 oz (283 m/50 g): ½ skein each of N30F Nordic Blue (C), 115F Bit of Blue (B), and 730F Natural (A); 1 g or 7 yd (6.4 m) of 146F Pomegranate (D)
- Crochet hook: size D-3/3.25 mm, or size needed to obtain gauge
- Tapestry or darning needle

Gauge: Each square is 2" × 2" (5.1 × 5.1 cm) square, blocked.

Finished Size: 14" (35.6 cm) long and 20" (50.8 cm) wide, blocked, excluding trim.

Granny Square

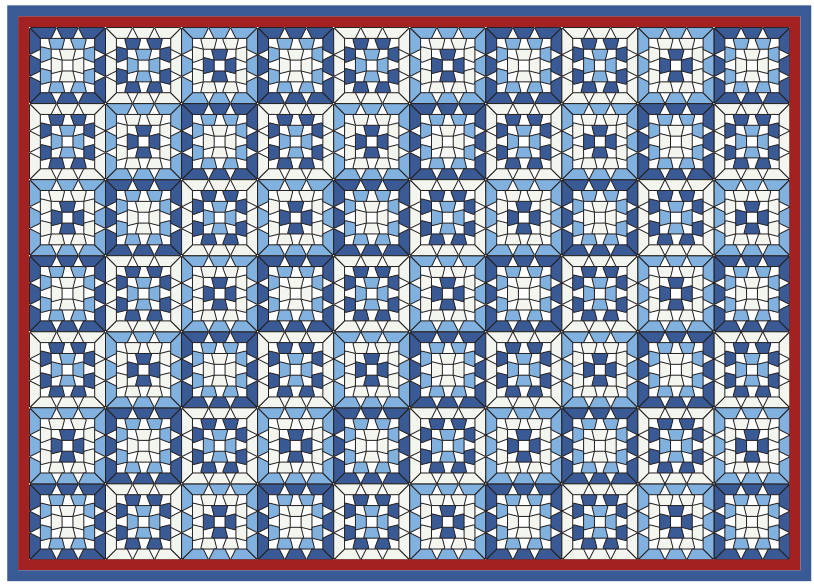


Key

- slip stitch (sl st)
- chain (ch)
- double crochet (dc)

gray Foundation ring
red Rnd 1
green Rnd 2
blue Rnd 3

Chart



Special Stitches

Beginning double crochet (beg dc): With right side (RS) facing, make a slipknot with the next color in the sequence (see Notes) and place loop (lp) on hook, yarn over (yo) hook, insert hook into chain space (ch sp), yo hook, draw lp through, and complete as regular dc by (yo, pull through 2 lps) twice.

Join with single crochet (join with sc): Make a slipknot with indicated color and place lp on hook, insert hook in any noncorner st, yo, draw lp through, yo, pull through 2 lps.

Notes

Follow the general instructions for granny squares with these color sequences:

Square A (make 24): beg ch and Rnd 1 in A, Rnd 2 in B, Rnd 3 in C.

Square B (make 23): beg ch and Rnd 1 in B, Rnd 2 in C, Rnd 3 in A.

Square C (make 23): beg ch and Rnd 1 in C, Rnd 2 in A, Rnd 3 in B.

Instructions

Placemat

Mini Granny Square

With first color (see Notes), ch 4, join with sl st to first ch to form ring.

Rnd 1: Ch 3 (counts as dc), 2 dc in ring, ch 1, [3 dc in ring, ch 1] 3 times, join with sl st to top of beg ch 3—4 groups of (3 dc, ch 1). Fasten off.

Rnd 2: [Beg dc (see Special Stitches), 2 dc, ch 1, 3 dc, ch 1] in any corner ch sp, [3 dc, ch 1] twice (corner) in each rem ch sp, join with sl st to top of beg dc—4 corners. Fasten off.

Rnd 3: [Beg dc, 2 dc, ch 1, 3 dc, ch 1] in any corner ch sp, *3 dc in next ch sp, ch 1,** [3 dc, ch 1] twice (corner) in next corner ch sp; rep from * around, ending last rep at **, join with sl st to beg dc—4 corners with 3 dc between them. Fasten off, leaving a 4" (10 cm) tail for sewing. Make 70 squares, see Notes.

Finishing

Steam-block squares before sewing, if desired. Sew squares together according to chart.

Trim

Rnd 1: With RS facing and D, join with sc (see Special Stitches), sc evenly spaced around piece, working 3 sc in each corner, join with sl st to first sc.

Rnd 2: Ch 1 and turn, with WS facing, sc in each sc around, working 3 sc in 2nd sc of each 3 sc corner. Fasten off.

Rnd 3: With RS facing and C (A or B, if desired), join with sc, sc in each sc around, working 3 sc in 2nd sc of each corner, join with sl st to first sc.

Rnd 4: Sl st in each st around. Fasten off.

Weave in ends. Block; block again if needed. ❖

LILY M. CHIN has been an author of books on knitting and crochet since 1999 and was named to the Crochet Guild of America's Hall of Fame. She's considered one of the fastest crocheters in the world and has appeared on hundreds of television shows including *Late Night with David Letterman.*

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Photos by Matt Graves

These charming socklets are made up of dainty patterns inspired by historical knitting designs from Maine and Nova Scotia.

Mini Maine Motifs Socklets

MARY JANE MUCKLESTONE

I love the small pattern repeats commonly found in vintage Maine knits, most often seen on mittens and socks. These motifs are also popular across the border in the maritime provinces of Canada. The double layers of stranded colorwork provide extra insulation for warmth, and the rhythmic repeats delight the knitter.

For the sock design, I've chosen three of my favorite six-stitch motifs for the leg and foot and used the durable two-stitch Salt and Pepper pattern for the heels and toes. This combination, rendered in three colors, showcases a mix of traditional motifs and contemporary design. These patterns are not exclusive to the North Atlantic region of the Americas but can be found worldwide. The names I have used are based on those cataloged by Robin Hansen of Maine and Janetta Dexter of Nova Scotia in their well-researched mitten books. It's worth noting that these patterns may be known by different names in other regions, neighborhoods, and even families!

These socks are knitted from the cuff down, starting with a typical Maine 2 × 1 rib and finishing with an afterthought heel.

Materials

- Jagger Spun *Kokadjo* 4/14 (90% superwash wool/10% silk), 435 yd (398 m)/3.5 oz (100 g), fingering weight: 1 skein each of Denim (MC), Sunbaked Clay (CC1), and Natural (CC2)
- Double-pointed needles (dpns) in size needed to obtain gauge for your socklet. Small: US 0 (2 mm) and US 1 (2.25 mm); Medium: US 0 (2 mm) and US 2 (2.75 mm); Large: US 1 (2.25 mm) and US 3 (3.25 mm)
- Locking stitch marker
- Smooth waste yarn: 1 yd (1 m)
- Tapestry needle

Gauge In stockinette Fair Isle charts worked in the round using larger needles, after blocking: Small: 19 sts and 21 rnds = 2" (5.1 cm); Medium: 17 sts and 18 rnds = 2" (5.1 cm); Large: 15 sts and 16 rnds = 2" (5.1 cm).

Finished Size Foot circumference: 7½ (8, 9)" (19.1 [20.3, 22.9] cm); socklet leg length from top of cuff to start of heel: 2¾ (3, 3¼)" (7 [7.6, 8.3] cm), adjustable; foot length from back of heel to tip of toe: 7½ (8¾, 10)" (19.1 [22.2, 25.4] cm), adjustable.

Notes: Choose a size with negative ease of 0" to 1" (2.5 cm) based on the wearer's foot circumference measured at the widest point. The directions are the same for all socklet sizes; the differences in the finished measurements are determined by gauge and needle size.

Visit pieceworkmagazine.com/abbreviations for terms you don't know.

Special Technique

Afterthought Heel: Afterthought heels are created by knitting across the stitches where the heel will go with a length of waste yarn, then resuming the established pattern with the main yarn.

When it is time to work the heel, the main yarn stitches above and below the waste yarn are picked up and placed on separate needles without working them. Once all the live stitches are securely on the needles, the waste yarn is removed before working the heel.

The toe portions and afterthought heels on Mary Jane Mucklestone's Mini Maine Motifs Socklets are knitted in a different pattern and color scheme than the rest of the socklets.

Instructions

Socklets

Cuff

With MC and smaller needles, CO 72 sts. Divide sts evenly onto needles in multiples of 3 and join for working in the rnd, being careful not to twist sts; place marker (pm) for beginning of rnd.

Rib rnd: *K2, p1; rep from * to end of rnd.

Rep the rib rnd until piece measures 1" (2.5 cm).

Change to larger needles; do not break MC.

Next rnd: With CC1, knit 1 rnd, then break CC1.

Leg

Rearrange stitches if necessary so each needle contains a multiple of 6 sts.

Join CC2.

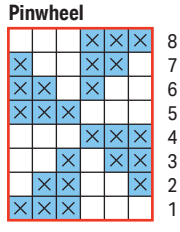
With MC and CC2, work Rnds 1–8 of Pinwheel chart 2 times—16 chart rnds completed; do not break yarns.

Note: For a longer leg, work more rounds here, ending with Rnd 4 or 8 of chart; every 4 rnds added will lengthen the leg by approximately ½" (1.3 cm), or slightly less for the first two sizes.

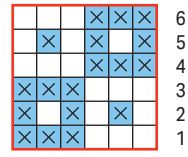
Next rnd: Join CC1, knit 1 rnd, then break CC1—17 leg rnds completed; leg measures about 2¾ (3, 3¼)" (7 [7.6, 8.3] cm) from CO.

Heel Placement

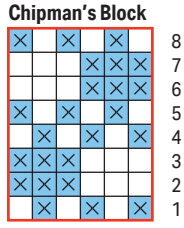
With waste yarn, knit the first 36 sts of the rnd, turn work so WS is facing and purl back across the same 36 sts. Break waste yarn.



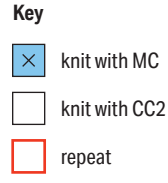
Pinwheel



Peek-a-Boo



Chipman's Block



Key

Foot

With MC and CC2, work Rnds 1–6 of Peek-a-Boo chart 3 times, then work Rnds 1–3 once more—21 chart rnds completed; do not break yarns.

Next rnd: With CC1, knit 1 rnd, then break CC1.

With MC and CC2, work Rnds 1–8 of Chipman's Block chart 2 times, then work Rnds 1–4 once more—20 chart rnds completed; break MC only.

Next rnd: Join CC1, knit 1 rnd; do not break yarn—foot measures 4 (4¾, 5½)" (10.2 [12.1, 14.0] cm) from heel-placement waste yarn.

Toe

Note: As planned, the toe and heel will each add about 1¾ (2, 2¼)" (4.4 [5.1, 5.7] cm) to the foot length, for a finished length of about 7½ (8¾, 10)" (19.1 [22.2, 25.4] cm). If you are adjusting foot length, you may choose to work the afterthought heel at this point instead of proceeding to the toe; this allows you to try on the sock as you work.

Rearrange sts if necessary to place the 36 instep sts on one needle and divide the 36 sole sts on two needles, 18 sts on each needle.

Work 2 setup rnds as follows to establish the colorwork pattern (a pattern referred to here as Salt and Pepper): Join CC1 and CC2.

Next rnd: *K1 with CC1, k1 with CC2; rep from * to end of rnd.

Next rnd: *K1 with CC2, k1 with CC1; rep from * to end of rnd.

To lengthen the foot, rep these 2 rnds as desired before starting the toe decreases; every additional 2 rnds will add approximately ¼" (6 mm) to the foot length, or slightly less for the first two sizes.

As you shape the toe, maintain the pattern by always working each st using the opposite color.

Rnd 1: On the instep, k2tog with CC2, *k1 with CC1, k1 with CC2; rep from * to last 2 instep sts, ssk with CC1; on the sole, k2tog with CC2, **k1 with CC1, k1 with CC2; rep from ** to last 2 sole sts, ssk with CC1—4 sts dec'd, 2 sts each for instep and sole.

Rnd 2: *K1 with CC1, k1 with CC2; rep from * to end of rnd.

Rnd 3: On the instep, k2tog with CC1, *k1 with CC2, k1 with CC1; rep from * to last 2 instep sts, ssk with CC2; on the sole, k2tog with CC1, **k1 with

CC2, k1 with CC1; rep from ** to last 2 sole sts, ssk with CC2—4 sts dec'd, 2 sts each for instep and sole.

Rnd 4: *K1 with CC2, k1 with CC1; rep from * to end of rnd.

Rep the last 4 rnds 2 more times—48 sts, 24 sts each for instep and sole.

Keeping in established pattern, dec 4 sts every rnd 4 times—32 sts, 16 sts each for instep and sole; as planned, toe measures 1¾ (2, 2¼)" (4.4 [5.1, 5.7] cm) from start of Salt and Pepper pattern. Break CC2.

If necessary, arrange instep and sole sts on two needles, then graft sts together using CC1.

Heel

Note: Pick up stitches from the stitches worked in the main yarn above and below the waste yarn; these stitches are placed on the needle without being worked.

Using smaller needles, pick up the right leg of the first st directly below the waste yarn, then continue placing the right leg of every st below the waste yarn on the needle until you have 36 sts. With a separate smaller needle, pick up the right leg of every st directly above the waste yarn in the same manner until you have picked up 36 sts—72 heel sts.

Using a tapestry needle, tease out one end of the waste yarn and carefully remove it, making sure that all the main yarn sts remain safely on needles. Take care to keep the floats of the Fair Isle pattern on the back of the work.

Rearrange sts if necessary to place the 36 back-of-heel sts on one needle and divide the 36 sole sts on two needles, 18 sts on each needle.

With RS facing, join CC1 to start of sole sts.

With larger needles, k36 sole sts, then pm for beginning of rnd.

Join CC2 and with larger needles, work 2 rnds to establish the Salt and Pepper pattern as for toe.

Work Rnds 1–4 of toe shaping 3 times—48 sts, 24 sts each for back of heel and sole.

Maintaining established pattern, dec 4 sts every rnd 4 times—32 sts, 16 sts each for back of heel and sole; heel measures 1¾ (2, 2¼)" (4.4 [5.1, 5.7] cm) from start of Salt and Pepper pattern. Break CC2.

If necessary, arrange sts on two needles with 16 sts on each needle, then graft sts together using CC1.

The Salt and Pepper colorwork adds detail to the afterthought heel.

FINISHING

Weave in loose ends, taking extra care to snug up the corners of the heel. Wash in mild detergent, then press gently between towels to absorb excess moisture. Dry flat on sock blockers or press gently into shape. ❖

RESOURCES

Dexter, Janetta, and Nova Scotia Museum. *Traditional Nova Scotian Double-Knitting Patterns*. Halifax: Nova Scotia Museum, 1985.

Hansen, Robin. *Favorite Mittens: Best Traditional Mitten Patterns from* Fox & Geese & Fences *and* Flying Geese & Partridge Feet. Camden, ME: Down East Books, 2005.

MARY JANE MUCKLESTONE is a knitwear designer, teacher, and author of six knitting books specializing in stranded colorwork. Her volumes *200 Fair Isle Motifs* and *150 Scandinavian Motifs* sit on thousands of knitters' bookshelves worldwide. She lives in Maine, where she is endlessly inspired by traditional knitting.

Smitten with Miniature Knitted Mittens

SUSAN STRAWN

Photo courtesy of Teresa Hamlin

Selected miniature mittens from Azerbaijani Socks, which employs financially needy women from rural areas to create a variety of traditional knitted handcrafts. Collection of Teresa Hamlin, founder and director of Azerbaijani Socks.

Finding miniature knitted mittens began with happenstance and led to my small collection of mittens from different nations.

Mittens from My Travels

Riga, Latvia, 1999

I found my first—and tiniest—pairs of miniature mittens in a street vendor's stall in the heart of Riga, Latvia. The mittens were perfect: a scant 1 inch long with thumbs anatomically correct and colors and motifs true to dazzling Latvian knitting traditions that date back centuries. Latvian mittens and gloves have long been symbolic gifts for major life events, but the miniature mittens were sold as souvenirs.

I wanted to learn more about the mittens. Sadly, neither my travel companion nor I spoke Latvian and we had only a basic translation guide (no knitting terms; computer translation apps 10 years in the future), so the knitter remained anonymous. I felt fortunate, however, to take them with me at all.

As we drove our rental car out of Riga, a police officer pulled us over, leaned into the driver's window, and scolded us severely in Latvian. He inspected our International Driving Permits—the many stamps said to impress authorities—and waved us on our way with a further scolding. We smiled and nodded, still clueless, and continued our road trip back to Estonia with my Latvian miniature knitted mittens tucked away safe and sound.

Flekkefjord, Denmark, 2019

Ten years later, I added another pair of miniature mittens, this time with the name and story of the knitter. During travel in Denmark, I met with Danish resident Rechs Ann Pedersen. In 2013, Rechs Ann had donated to my textile collection a toddler-size Dancing Couples cardigan that her mother, Agnethe Sundby (1908–1953), had knitted for her. My story about Agnethe's exceptional life as a knitter appeared in the March/April 2013 issue of *PieceWork*.

Agnethe had told Rechs Ann that she had learned knitting as part of the Danish school curriculum for girls. One year, she knitted one sock and the next year, the second sock. The third year, she cut a hole in one of the socks and learned to repair it. She went on to qualify as a needlework instructor and became head of needle arts instruction in a Copenhagen department store.

Rechs Ann gave me a pair of black and white miniature mittens—made to be worn as a pin—that Agnethe had knitted as a schoolgirl in Denmark during the 1930s. One of the mittens is a quarter inch longer than the other, and the thumbs are positioned, oddly, in the centers of the palms. Such anomalies suggest a student learning curve! (I have since purchased online two pairs of miniature mittens nearly identical to those knitted by Agnethe.)

Tromsø, Norway, 2019

I discovered my next pair of miniature mittens—1½ inches (3.8 cm) long with a red *Selbu* star (an eight-pointed knitted star that features prominently in Norwegian design)—at Husfliden, one of the shops where the Norwegian Folk Art and Craft Association sells Norwegian handcrafts. Since 1910, the association has promoted traditional craftsmanship, shared skills, and promoted the joy of handcraft. At Husfliden in Tromsø, I relied on novice Norwegian language skills to learn that an older Norwegian

Photos courtesy of the author unless otherwise noted

Top: These tiny mittens from Riga are knitted with traditional Latvian motifs and are from the collection of the author. *Bottom:* These red and white mittens from the collection of the author were made in Azerbaijan.

Photo courtesy of Annemor Sundbø

Photo courtesy of Laurann Gilbertson

Top: Miniature gloves from Corfu, from the collection of Annemor Sundbø. Denmark. *Bottom:* These wee mittens on the right are Norwegian, and the mittens on the left are miniature fisherman mittens from Sommarøy, Norway.

woman traveled each year to various Husfliden shops and sold miniature mittens she had knitted during the year. The shopkeepers could give me no further information about the knitter.

Friends with Miniature Mittens

Laurann Gilbertson, chief curator at Vesterheim Norwegian-American Museum in Decorah, Iowa, purchased one pair of red and white mittens in 1997 during a working trip to Norway. The red and white mittens now in her personal collection are 2 inches (5.1 cm) long. In 2011, she also found miniature fisherman mittens at the Sommarøy Husflidshus, a local meeting space and shop in Sommarøy, an island village with local fishing fleets and fish processing. Each mitten is 3 inches (7.6 cm) long and knitted of natural white wool.

Fisherman mittens have two thumbs. With water and hard wear, wool mittens full (felt) to custom fit to the hand. When the palms and thumbs of one side of the mittens become too messy and wet, the fisherman can rotate the mittens and use the thumbs on the other side for a thrifty and practical "new" pair.

Norwegian knitting expert and prolific author Annemor Sundbø has a collection of miniature mittens that also includes the two-thumb fisherman mittens plus other mittens with the traditional Norwegian Selbu star. She received one pair of miniature gloves from Corfu as a gift and was told that they could be a symbol for "it is time to get something small," a hint to a suitor that it was time to have a baby.

Unlike miniature mittens knitted as personal gifts or schoolgirl projects in Denmark and the Baltics, miniature mittens were made to sell as souvenirs in Norway. Years ago, Annemor sold miniature mittens in her own handcraft shop. The mittens were made by her sister's father-in-law's home industry business called Selbu-artikler, an organization similar to other home industry businesses. Knitters earned about one dollar for each pair—they could knit many pairs in a day—that sold for three to four dollars.

Traditionally, trained home-industry workers knitted for income, often to sell at Husfliden shops. Annemor also describes souvenir shops, separate from the Norwegian Folk Art and Craft Association, that paid knitters in Asian countries to knit

Photo courtesy of Annemor Sundbø

Miniature mittens from the collection of Annemor Sundbø.

Unlike miniature mittens knitted as personal gifts or schoolgirl projects in Denmark and the Baltics, miniature mittens were made to sell as souvenirs in Norway.

These charming black and white miniature mittens from the author's collection, designed to be worn as a brooch, were knitted by Agnethe Sundby in 1930s Denmark.

miniature mittens (as they did for full-sized Selbu mittens). The knitting in Asian countries started during the 1998 Olympic Games in Lillehammer, Norway, to satisfy the huge market for souvenirs. These handknits were sold cheaply in commercial souvenir shops, even in gas stations in areas with high tourism.

According to Annemor, Norwegian knitters used ordinary fine needles. She describes the claim that miniature mittens were knitted using toothpicks as a myth and "sales trick." She has heard anecdotes that miniature mittens were knitted during World War II as a symbol of resistance to German occupation, but she attributes that to the "many romantic stories people love to pass on that cannot be confirmed."

A Curious Cultural Connection

A recent addition to my collection is a pair of Nordic-style miniature mittens—red and white acrylic with sparkly flecks—knitted by women in Azerbaijan. Their story begins with educator Teresa Hamlin, who first traveled to Azerbaijan 20 years ago to gain independent experience teaching English as a second language.

Teresa observed socks knitted in striking colors and designs by Azerbaijani women. She noticed that they also knitted miniature socks using scraps of yarn left over from carpet weaving or sock knitting. The miniature socks were hung in windows of homes and, more recently, from rearview mirrors in cars, mostly as good luck tokens.

Teresa continues to live in Azerbaijan and eight years ago founded Azerbaijani Socks, an online business that sells women's handknitting. When Minnesota handcrafter Julie Steller asked Teresa if Azerbaijani knitters could fashion miniature mittens for her shop that features upcycled Nordic knits, Teresa realized that

miniature mittens were not a huge leap from miniature socks. The miniature mittens are now available on the Azerbaijani Socks website and at Ingebretsen's Nordic Marketplace, both online and in the Minneapolis store.

I found one clue to the technique used for knitting miniature mittens in Annemor Sundbø's book *Invisible Threads in Knitting* (Torridal Tweed, 2007). "Troll knitting" uses two needles and leftover yarns to double-knit a tube with very few stitches. Small versions of mittens, socks, and sweaters plus the patterns for making them are popular for holiday ornaments, bookmarks, and doll clothing. Most are simply knitted much smaller than regular mittens and socks, though not so small as the miniature mittens from the Baltics, Denmark, and Norway. In *Latvian Mittens: Traditional Designs and Techniques* (Schoolhouse Press, 1997), author and designer Lizbeth Upitis includes two-color pattern instructions for traditional mitten motifs in sizes small (1⅞ inches long) and larger small (2¾ inches long).

As often happens with the history of knitting, my chance discovery seeded a collection and led to me finding new stories about knitting connections around the world. ❖

These delightful mittens were purchased online and are from the collection of the author.

Resources

Azerbaijani Socks. azerbaijanisocks.com.

Norwegian Folk Art and Craft Association. husflid.no/om-norges-husflidslag/english.

Schoolhouse Press. schoolhousepress.com.

Steller Handcrafted Goods. stellergoods.com.

Strawn, Susan. "Dancing Couples: A Nordic Design for Knitting." *PieceWork*, March/April 2013, 16–19.

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SUSAN STRAWN is professor emerita of fashion design and merchandising at Dominican University (Chicago), has served as a contributing editor to *PieceWork*, and is the author of *Knitting America: A Glorious Heritage from Warm Socks to High Art* (St. Paul, MN: Voyageur Press, 2007). She researches and writes cultural histories of textiles and makers, with a particular interest in the history of American knitting. She lives on Bainbridge Island, Washington.

Inspired to make your own tiny mittens?

Visit us on the *PieceWork* web for Pat Olski's Forest Snowflake Mini Mitten pattern for you to knit.

LT.Media/Mini-Mittens

Bags, Pincushions, and Other Smalls

The Useful Designs of Martha G. Stearns

JUDITH COPELAND

From the collection of the author. Photos by the author unless otherwise noted

Vintage workbags embellished with satin stitch and feather stitch.

Martha Genung Stearns (1886–1972) is said to have made more than a thousand pincushions during her long career as an embroiderer, teacher, author, and promoter of handicraft enterprises. However, it was not just this parade of pincushions that engaged Stearns but also the making of a myriad of other "small items." Needlebooks, small balsam pillows, sachet cases, and workbags in particular were among her favorites.

"Bags, bags, bags," she exclaimed, identifying the workbag as the badge of her craft and "a sure ice breaker in any gathering." Again and again, Stearns would return to the theme of relatively simple items that could be stitched, embellished, and marketed, both for charitable fund-raising purposes and by individual women who needed to supplement the family income or who simply wanted to make a little money of their own for "extras."

Charity Events and Crafting

Fund-raising fairs were an important part of middle-class life in nineteenth- and twentieth-century America. In addition to the social connections they fostered in the planning and preparations, these fairs generated the funds that replaced church roofs, paid off synagogue mortgages, beautified town greens, installed local monuments to the fallen, and equipped hospitals both at home and in mission fields abroad.

Most scholars concur that it was the antislavery fairs of the antebellum period that initially set the tone and provided the model for many of the fairs that were to follow. The first antislavery fair was organized in Boston in 1834, followed shortly by one in Philadelphia in 1836. They continued for 30 years, providing a sustaining source of income for the antislavery societies during this period.

Initially organized by wealthy women with international connections, these were grand spectacles, usually held at Christmastime and providing a showcase for never-before-seen luxury goods as well as shipments of Scottish shawls, Irish lace, and printed textiles from the Manchester mills sent over by British antislavery sewing circles. The event held at Boston's Faneuil Hall, for example, was described in the local press as "the most fashionable shopping resort of the holidays."[1]

Yet for all their emphasis on novelty and extravaganza, even the grandest of these fairs found room for small familiar items. The popular Christmas tree at the 1843 Boston fair, still an innovative decoration at that time, was festooned with wax candles and gilded apples but also with pincushions, needlebooks, and workbags. As Maria Weston Chapman, the organizer of the Boston fair, would write in the January 12, 1838, edition of *The Liberator*, the abolitionist newspaper published by William Lloyd Garrison, "When pincushions are periodicals and needle-books are tracts, discussion can hardly be stifled, or slavery perpetuated."[2] The message was plain. Some of the needlebooks sold at antislavery fairs bore the slogan "May the use of our needles prick the conscience of slaveholders."[3]

By the early twentieth century, fund-raising fairs had, for the most part, become humbler and less urban-focused events, taking the familiar form of the church fair or hospital auxiliary sale. While the opulent displays were retired, the theme of small items that could be made with relative ease and attractively arranged continued to prevail. One of Martha Stearns's earliest forays into print was an article in July 1913 *The Modern Priscilla* titled "Some Ideas for a Church Sale."[4]

The article appeared not long after her short but ill-fated stint as an Episcopal rector's wife, which

Martha Genung Stearns embroidering at home in the 1930s.
Photo by L. M. A Roy. Courtesy of the Collection of the League of New Hampshire Craftsmen

Mid-twentieth-century pincushion made up in Christmas colors, possibly for a holiday fund-raising fair.

From the collection of Barbara Hepburn

came to an end when her husband converted to Roman Catholicism. Despite having felt woefully ill-prepared for the role of clergyman's wife as a 23-year-old without a particularly strong religious background, the young Stearns nevertheless churned out 13 ideas for small items for a church sale, items that could be easily made and embellished with simple embroidery. These included two workbags, two spool cases (one embroidered with blue forget-me-nots, the other with black-eyed Susans), one "tiny workbox," two pincushions, one pinkeep described as "a work-basket convenience," and several needlebook cover variations.

Promoting Handicrafts

Even in this early article, Stearns's interest in marketing and presentation is apparent. She writes about the psychology of buying and selling and invites the reader to imagine a prospective purchaser who "is eager for a new idea," suggesting that "sometimes we can fool them with an old idea made up in a new and attractive way."[5] She goes on to note that fair attendees generally prefer to put their money into several small purchases and encourages would-be vendors to think in terms of multiples, urging them to make up a dozen articles of the same kind, differing slightly in color or design.

She would return to this theme of how to produce and market attractive small goods throughout her career. Growing up in Amherst, Massachusetts, she attended the summer exhibitions and sales of the Society of Blue and White Needlework (1896–1925) in nearby Deerfield. In *Homespun and Blue: A Study of American Crewel Embroidery*, she describes at length how the Deerfield goods were displayed and touches on the theme of work offered in multiples when she writes about her own endeavor to buy sets of doilies, one at a time and one in each size out of her modest childhood allowance.

Stearns was an early member and evangelist for the Home Industry Shops and the New Hampshire League of Arts and Crafts, organized in the 1930s, which were groups founded as cooperative ventures to promote and sell locally made handicrafts. In at least one instance, she and her husband provided the space for a local Home Industry Shop and later, when the building was sold, provided funds for the local makers to rent a similar storefront.

Images from the Collection of the League of New Hampshire Craftsmen

Top: An embroidered design inspired by a piece of crockery. *Middle:* An embroidery design suitable for small items, stitched in chain stitch and satin stitch by Martha Genung Stearns. *Bottom:* A botanically inspired embroidery design stitched by Martha Genung Stearns.

From the collection of Susan Rock

From the Collection of the League of New Hampshire Craftsmen

Left: Decorative cover for herbal sachet. *Right:* A floral embroidery design stitched by Martha Genung Stearns in her preferred palette of rose and pine green.

Perhaps her most important contribution, however, was to organize the Saffron and Indigo Society (1934–2004), the needlework arm of the League of New Hampshire Craftsmen. The society's name was taken from traditional home-dyed colors of buff and blue and from a type of whole-cloth coverlet made up with one side in each of these colors, a design Stearns believed to be distinctive to New Hampshire.

The Saffron and Indigo Society, which held local meetings and statewide gatherings, was organized "to encourage needlework and to stimulate native designs." Frowning on the use of stamped patterns, the society endeavored to help women improve their embroidery skills and gain confidence in their own ability to create original designs. The announcement for the May 1943 meeting was typical: Instruction in "Knot Stitches, Slanting Slav, and Double Running" was to be offered, and it was advised that "each member bring an article made from scrap or salvage . . . the idea being to create an article from any materials on hand or some that might otherwise be wasted. Let's prove that Yankees really are thrifty and ingenious."[6]

Stearns had strong opinions about design, writing that "much as we revere Great-Aunt Emeline's memory, we cannot admire her crazy-quilt of silk and velvet pieces, its plan of construction suggesting the splintered points left by a stone in its passage through a window."[7] Instead, she preferred and vigorously promoted designs drawn from nature and, in particular, floral designs. These, she suggested, were easy to draw, having "none of the anatomical problems of animals and birds."

This interest in botanical motifs perhaps comes as no surprise. Stearns was a noted herbalist and, during her husband's tenure as a US congressman, she ran the Garden Information Bureau for the American Women's Voluntary Services, chaired the Home and School Garden Committee that championed the slogan "Dig for Victory," and was responsible for encouraging Victory Garden work during World War II. She often wove together her dual interests in embroidery and gardening.

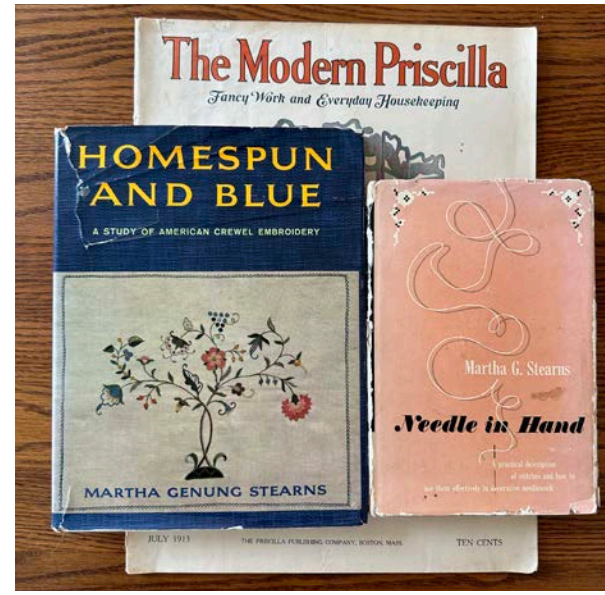
At Saffron and Indigo Society meetings, she would walk attendees through her design process and show them how a simple flower or herb from their own gardens could be sketched, translated into stitch, and made up into a pincushion, a balsam pillow, or a design for a workbag. She also encouraged members of the Saffron and Indigo Society to take up the pastime that she and her husband enjoyed—traveling about New England and collecting bits of local pottery, even cracked pieces, so long as they were

decorated in such a way that their motifs could be translated into simple embroidery designs.

Color was also one of Stearns's concerns. As the automobile brought more and more visitors to rural New Hampshire, she made it part of her mission to help local stitchers find color palettes that would resonate with these new visitors. Sometimes she would use crayons to color sketches for them to work from, but more often, she encouraged them to look to their own surroundings. She was partial to the grays and blues she found in New England's granite boulders and in "the deep indigo of mountains against the gray of November, a blossoming thistle in the angle of a stone wall, or the flash of a bluebird among gray branches in early spring." She deemed these "honest colors" and pronounced them "restful, because of their basic strength," especially when "illumined with rose and saffron and deep pine green."[8]

Stearns understood that people stitched for many reasons. Some stitched to beautify their own homes or to create identity and a reputation for excellence. Others stitched to raise funds for causes dear to their hearts. Still others stitched to earn extra money for their families. Whether for the pure love of beauty or out of necessity, Stearns knew that making a small item, whether it be a pincushion, a needlebook, or a workbag, provided the maker not only with the sense of satisfaction that came from completing something but also with time for introspection and personal reflection:

> There are few things so conducive to thinking as the small act of pushing a needle in and out.[9] ❖



From the collection of the author

A sampling of Martha Genung Stearns's needlework publications.

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2. Maria Weston Chapman, *The Liberator*, January 12, 1838, 6.
3. "The Ladies Fair," *The Liberator*, January 2, 1837, 3, quoted in Goddu, 88.
4. Martha Genung Stearns, "Some Ideas for a Church Sale," *The Modern Priscilla*, July 1913.
5. Stearns, "Some Ideas for a Church Sale," 11.
6. Newsletter of The League of New Hampshire Arts and Crafts, April-May 1943, 1.
7. Stearns, *Homespun and Blue*, 67.
8. Stearns, *Homespun and Blue*, 3.
9. Stearns, *Homespun and Blue*, 1.

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JUDITH COPELAND is a graduate of Dartmouth College and the Harvard Divinity School. After serving as the pastor of several Congregational (UCC) churches in New England for over 30 years, she took up needlework at the time of her retirement. She now posts about her experiments in stitch and explorations of textile traditions on her Instagram account @nhstitching.

Photos by Matt Graves unless otherwise noted

These lovely petit point flowers were inspired by a vintage piece in designer Sandie Cormaci-Boles's collection.

Petit Point Pansies and Rosebuds

SANDIE CORMACI-BOLES

Who can resist pansies and rosebuds? This petit point piece in my collection, still in its original small round frame, is from Victoria, British Columbia. It is autographed on the back mounting paper by the stitcher, Ev Tyrrell. The piece is undated but typical of the 1930 to 1940 era. A piece like this was often given as a gift of friendship. Referencing the Victorian language of flowers, the pink rosebuds represent happiness, while the pansies represent thoughts (thinking of you).

Petit point is a French noun that translates literally to "small point." This delicate needlework technique was used to create or embellish decorative screens, purses, and small accessories. Historical examples are often found in pieces from England, France, and Austria, and the designs include flora, fauna, landscapes, and heraldry.

The basis for this technique is the use of tent stitch over one ground fabric intersection (generally worked over an evenweave fabric) using one strand of thread. The threads used for the tent stitches are usually silk, cotton, metallic, or very fine wool. The ground fabric can be silk gauze, linen, or canvas. To be considered petit point, as opposed to regular needlepoint, the count of the ground fabric should be 24 holes/threads per inch or more. The very fine scale of the petit point ground permits the worker to create a highly detailed piece of needlework.

A close-up of the stitching reveals the artistic shading of the petals and the unstitched background that is characteristic of many petit point pieces.

The most contemporary examples of petit point can be found on reproduction samplers and needlework "smalls" (needlework accessories). Today's needleworkers often refer to petit point as "one over one"—one strand of thread stitched over one linen thread.

The original model in my collection was stitched on 40-count silk gauze with silk thread. With that model as inspiration, I designed a piece using supplies that are readily available today.

MATERIALS

- Zweigart *Belfast*, 32-ct linen: #3609770 Platinum, 8" × 8" (20.3 × 20.3 cm)
- DMC *6-Strand Embroidery Floss* (100% cotton), 8.7 yd (8 m)/skein, 1 skein each of:
  - Pinks: #3689 Pale Orchid and #3687 Berry Smoothie
  - Centers/Accents: #712 Cream, #3827 Coral Blush, and #3826 Fox
  - Greens: #472 Green Bud, #581 Grasshopper, and #936 Oak Moss
  - Purples: #3747 Pearlescent Ice Blue, #340 Wisteria Blue, and #3837 Metallic Purple
  - Rusts: #758 Pink Dawn, #356 Pink Terracotta, and #918 Rosewood
- Needles: tapestry size 26 or 28
- Embroidery hoop: 6" (15 cm) (optional)
- Picture frame: 6" (15 cm) square hoop-holder frame by Modern Hoopla

Design Size: 2" × 1⅞" (5.1 × 4.8 cm).

INSTRUCTIONS

Preparation

Machine zigzag or hand whipstitch the raw edges of the linen. Iron out all wrinkles and folds in the linen

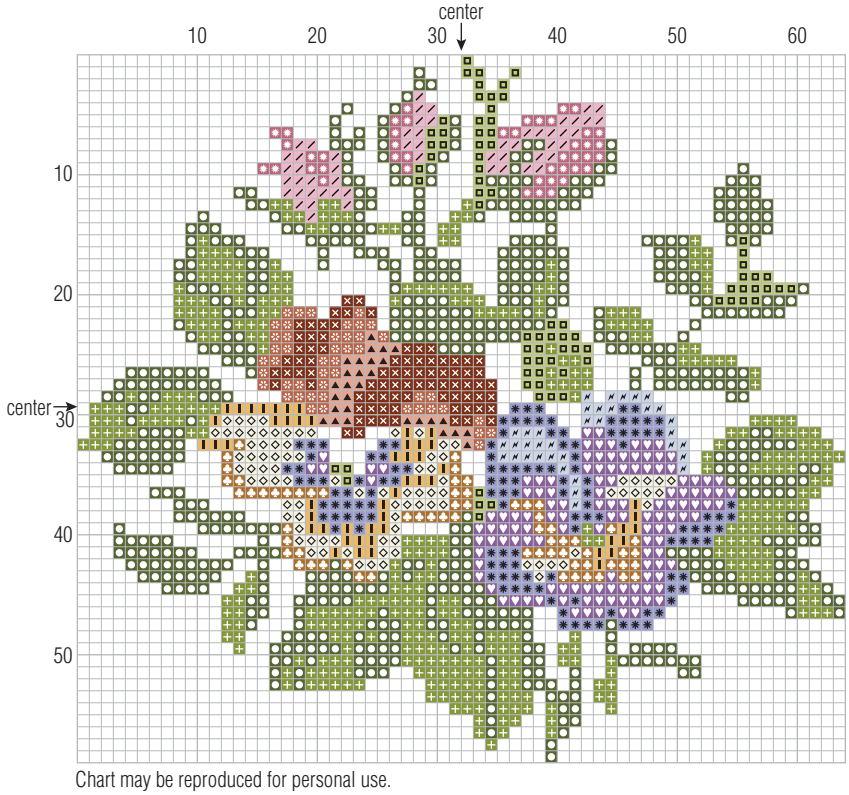


Chart may be reproduced for personal use.

Key (Grid Size: 64 W × 59 H)

- #340 Wisteria Blue
- #356 Pink Terracotta
- #472 Green Bud
- #581 Grasshopper
- #712 Cream
- #758 Pink Dawn
- #918 Rosewood
- #936 Oak Moss
- #3687 Berry Smoothie
- #3689 Pale Orchid
- #3747 Pearlescent Ice Blue
- #3826 Fox
- #3827 Coral Blush
- #3837 Metallic Purple

Photos courtesy of the author

The original petit point floral embroidery by Ev Tyrrell, from the collection of the author.

using water if necessary. Center the linen piece in the embroidery hoop if desired.

Embroidery

Centering the design and following the chart, stitch tent stitches over 1 intersection (thread) of linen with 1 strand of DMC cotton floss. Each square on the chart represents 1 stitch on linen. Keep a nice easy tension while stitching, and be mindful of your counting.

Start and end your threads securely, but do not pull tightly. If your stitches are pulled too tightly, they can slip under the linen intersection and disappear. When stitching on linen, you will encounter occasional thick or thin linen threads. You can stitch a tent stitch twice in the same place if you do not feel the stitch is showing well on a thick linen thread.

FINISHING

Remove the linen from the embroidery hoop. Before framing, steam-press any wrinkles outside of the design area.

Center the finished design and trim fabric edges, then mount it in the wooden frame. ❖

SANDIE CORMACI-BOLES hails from Southern California and has worked professionally in some type of creative field for over 30 years. She enjoys every aspect of her work—meeting new people, sharing her love of needlework, and exploring our needlework history.

History at Hand

Mexican Beaded Bags in the Elizabeth Morrow Collection

CAROL J. SULCOSKI

All photos courtesy of the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Dwight W. Morrow, Jr., Constance Morrow Morgan, and Anne Morrow Lindbergh, 1956

This beautifully patterned reticule was likely a decorative item given its unusual profile and miniature size. Its oblong shape and drawstring closure are typical of reticules of this period. Reticule; 1818–1830; Mexican; glass, silk; 2009.300.1902.

They say that politics makes strange bedfellows, and in this case, a career in politics led to an interesting intersection with needlework. In the late 1920s, a businessman named Dwight Morrow was named ambassador to Mexico. Expectations for his success weren't high, but Morrow and his wife, Elizabeth Cutter Morrow, turned a tough post into a diplomatic triumph. Fascinated with Mexican culture, the Morrows assembled a stunning collection of Mexican art, from textiles to ceramics, paintings to furniture. A small but fascinating part of the collection highlights the intricately beaded bags dating from the nineteenth century.

The Rise of the Reticule

Whether you call them purses, bags, or reticules, decorative pouches for carrying little items have been made for centuries. We can thank the lack of pockets in women's clothing for these charming bags. In the eighteenth century, dresses were made with heavy fabrics and wide skirts. While they did not contain pockets in the sense that we know them, dresses often contained folded inserts in their voluminous skirts to hold small items. As fashion trends changed, women began wearing lighter fabrics such as muslin. The empire-waist dress, with its high bodice and skirts beginning above the natural waistline, came into vogue.[1]

By the end of the century, explains Evelyn Haertig, an expert on beaded bags, women started carrying small, highly decorated beaded bags to replace the rudimentary pockets once hidden in their old skirts. These bags were originally called *reticules*, from the Latin reticulum meaning mesh or net, as many were made using netting or knotting techniques. Reticules, also called "indispensables," were so popular, says Sandy Levins of the Camden County (New Jersey) Historical Society, that carrying one "became an absolute 'must' for fashionable ladies in 19th century Europe where the Empress Josephine, internationally known for her sense of fashion, carried a reticule with her at all times."[2]

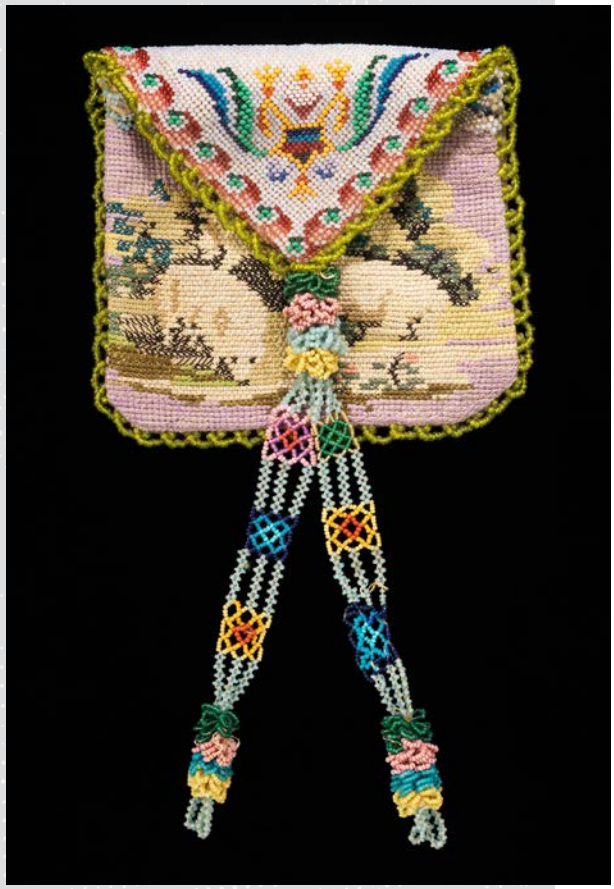
Beaded Beauty

Middle American cultures traditionally have used beads for trade, religious purposes, and decoration. "Beadmaking in Middle America," beading historian Lois Sherr Dubin notes, "developed as farming societies were established and ceremonialism and increasingly complex social and political relationships evolved as part of village life."[3]

Not surprisingly, beads were made of whatever materials were close at hand. The Olmec people created beautiful jade and gold beads, incorporating them into intricate jewelry. As societies grew more complex, beads became markers of the elite class. The size and color of beads, their quality, and their quantity revealed fine class distinctions. Archaeologists have found jewelry and beads in areas far from where they were manufactured, demonstrating that beads were used in trading systems.

Although the Indigenous people of Middle America were highly skilled in beadwork, they were not familiar with glassblowing. It has been said that Spanish ships used barrels of beads as ballast for their ocean

Card case; 1790–1810; Mexican; silk, metal, paper; 2009.300.1924.



Bags were frequently lined with silk repurposed from old dresses, as seen in the inside of the flap of this bag with lamb motif. Purse; 1800–1820; Mexican; glass, silk, linen; 2009.300.1921.

voyages; based on archaeological finds, we know that Spanish colonizers introduced glass beads to Middle America by the late 1400s.

Once trade routes opened to other countries, English ships began importing beads into Mexico. Originally, most of the beads were monochrome, but later imports included multicolored beads, chevron shapes, and other fancier styles. Jewelry and beading in later centuries often fused motifs and styles of both the Indigenous and Spanish cultures.

Beaded Bags from the Morrow Collection

In 1938, eight years after Dwight Morrow's term as ambassador ended, Elizabeth Morrow lent a portion of their Mexican art collection to the Brooklyn Museum. The museum's exhibition *Mexican Beadwork of the 18th and 19th Centuries* ran for several months in the summer of 1939. Among the beaded items on display were napkins and tablecloths, jewelry, accessories including a shaving brush, and other objects called *vacilladas* because they were made as jokes. Also included were reticules, coin purses, card cases, and other small bags.

These beaded bags, now part of the Metropolitan Museum of Art's holdings, vary in size and include some miniature decorative items as well as functional ones. The collection has traditional reticules with their teardrop shape and drawstring closure, purses with straps or chains, envelope-style clutches, pouches, and coin purses. Most of the bags are knitted, likely on very fine metal needles, in cotton, linen, or silk yarns, although some were crocheted or knotted. Many were created by prestringing glass beads onto the yarn. Their frugal makers lined them with silk repurposed from old or unfashionable dresses and added ribbons for drawstrings.

By the 1830s, steel and silver frames had become available, allowing the maker to stitch a fabric bag directly onto the frame. Frames ranged from the simple to the ornate, some with chains for hanging bags.[4] One lovely bag in the Met's collection began as a more traditional drawstring bag, then was refashioned into a circular purse with decorative clasps and a chain.

What really stands out about this collection of bags is the intricacy and variety of their beaded motifs. Floral designs, mythological figures, pastoral scenes, and images of animals and birds were frequently used. Because Mexican fashion was heavily

Note the fusion of traditional European flora and fauna motifs and geometric designs from Indigenous art on this unusual bag that has a different design on front and back. Bag; 1830–1860; Mexican; glass, linen; 2009.300.1909.

influenced by western Europe at this time, the inspiration for many of these motifs can be traced to Spanish or French styles.

While many beaded designs were undoubtedly influenced by European fashion, Mexican makers also looked to motifs and geometric shapes found in indigenous beadwork. In one beaded pouch, for example, European-style animal and floral designs appear on the main portion of the bag bordered with geometric motifs reminiscent of native art. Other bags, including a card case and a purse with latticework motifs, were worked entirely in geometric designs. Some motifs were drawn from contemporary fashion magazines, while others were freehand creations of their makers.

Some makers personalized their work by adding their initials or other notations, such as the date the bag was made; one charming bag contains a cheeky notation identifying its recipient, which translates to "I serve my little father, the senor Dn Jose Conares." There's a delightful sense of whimsy in some of the designs, such as a glasses case featuring a cheerful dog, dating from the late nineteenth century. One striking bag from the 1890s combines an unusual tubular shape with blue and white beadwork, featuring intricate patterning amid panels of animals and flowers.

The level of detail in these bags is astonishing. Beads were densely strung, one for each stitch, creating a canvas for intricate images. Different-sized beads were sometimes used in the same piece to create certain effects.

The clutch bag shown on page 46 features a complex scene with foliage, a seated male figure, and a church, mountains, and water in the background. The maker clearly understood perspective, using muted shades for the mountains in the distance, with brighter colors for closer objects. Note the color changes on the sides of the church to show shadow and highlights as well as the effect of light flickering through the foliage.

The Morrow Collection and Harmony

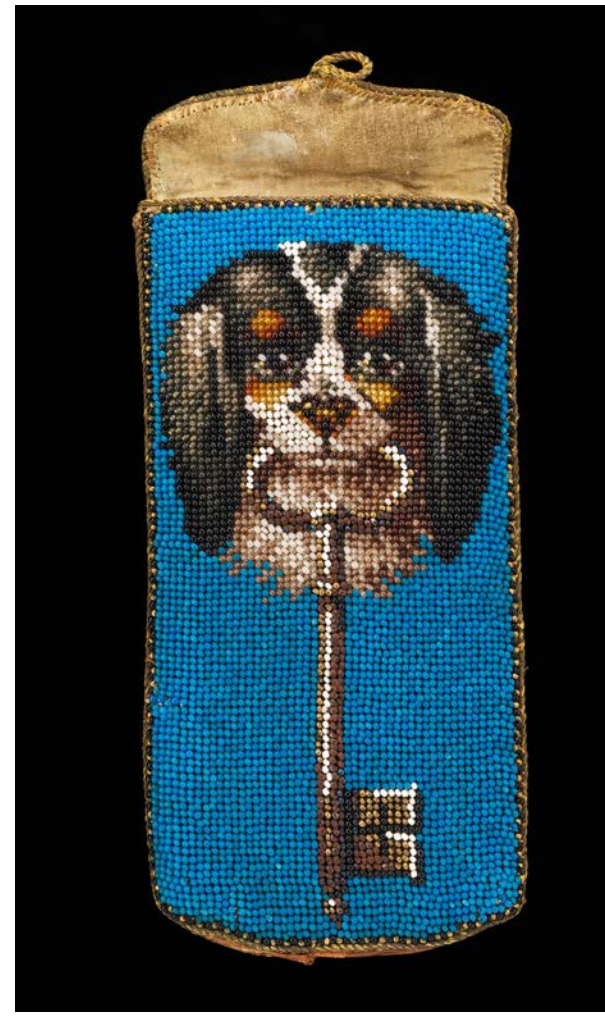
The beaded items from the 1938 exhibit are only a small portion of the items collected by the Morrows. During their three years in Mexico, they filled

their weekend home with Mexican serapes, furniture, baskets, rugs, ceramics, even a mural by Diego Rivera, as tangible symbols of their affection and respect for Mexican culture. This respect for Mexican art and craft tapped into the zeitgeist of post-revolutionary Mexico.

As Mexico recovered from centuries of colonialism, imperialism, and political unrest, it needed to forge its own national identity. Mexican intellectuals, artists, writers, and researchers viewed Mexican Indigenous culture as central to this new identity. The Morrows' Cuernavaca home, which was filled with useful and decorative art and folk items, served as "a visual declaration of allegiance to the indigenista rhetoric of the post-Revolutionary era, which placed Mexican culture at the heart of national identity."[5]

The Morrows also believed that exposure to Mexican culture and arts would complement political negotiations by creating greater understanding between the United States and Mexico. Showcasing Mexican art helped to promote a more peaceful image of the country as the Morrows "sought to overturn the perception

Left: This bag was constructed from the repurposed base of a drawstring pouch. Bag; fourth quarter nineteenth century; Mexican; glass, linen, silk; 2009.300.1918. *Top right:* Coin purse; 1790; Mexican; glass, linen, silk, metal; 2009.300.1901. *Bottom right:* This complex scene includes color changes to create perspective, shadow, and highlights and details such as complex foliage. Clutch; 1830–1850; Mexican; glass, linen, silk; 2009.300.1904.



Left: Purse; late nineteenth century; Mexican; glass, silk; 2009.300.1906a. *Right:* Spectacle case; late nineteenth century; Mexican; glass, linen, leather, metal; 2009.300.1903.

of post-revolutionary Mexico as a violent and unstable nation by highlighting the richness and diversity of its colonial, folk, and contemporary art."[6] Whether or not the art served that purpose, the beaded bags are a beautiful historical reminder of the fine work that the meticulous Mexican stitchers created. ❖

NOTES

1. Evelyn Haertig, *More Beautiful Purses* (Carmel, CA: Gallery Graphics Press, 1990), 19.
2. Sandy Levins, "A History of the Beaded Bag," February 24, 2005, historiccamdencounty.com/ccnews97.shtml.
3. Lois Sherr Dubin, *The History of Beads: From 30,000 B.C. to the Present* (New York: Abrams, 1987), 245.
4. Levins, "A History of the Beaded Bag."
5. *Casa Mañana: Mexican Popular Arts*, Mead Art Museum exhibit, 2002, Amherst College, amherst.edu/museums/mead/exhibitions/2002/casamanana.
6. Metropolitan Museum of Art, Clutch, metmuseum.org/art/collection/search/156671.

CAROL J. SULCOSKI is a knitting author, designer, and teacher. She published seven knitting books, including *Knitting Ephemera* (Sixth & Spring Books, 2016), which is full of knitting facts, history, and trivia. Her articles have appeared in publications including *Vogue Knitting, Modern Daily Knitting,* and *Noro Magazine,* as well as on the Craft Industry Alliance website and elsewhere. She lives outside Philadelphia and teaches at knitting events, knitting shops, and guilds. Her website is blackbunnyfibers.com.

Victorian Needlework Button Needle Case

GINA BARRETT

Photos by Matt Graves unless otherwise noted

This petite needle case will keep your needles at hand and is a charming way to show off a delicate needleworked button.

Textile button making in England has a long history. As early as the sixteenth century, documents show that silkwomen of medieval London and makers in other areas were supplying buttons to their customers. By the nineteenth century, making "needlewrought" buttons was a well-established profession for women and children. Although they were employed in a trade similar to that of the Dorset button industry (which, of course, also required the use of needles), the methods and materials of those workers in Cheshire, Staffordshire, and London were different.

Needlewrought or needlework buttons today usually refers to covered buttons that are adorned with threads as a surface decoration. These embellishments are made with stitches similar to the stitches used to create needle-made lace, and similarly, the needle pierces the surface covering only to anchor the threads. Silk threads (usually with a high twist) are often used, as they hold the decoration well.

The term "needlework" is not normally used for those buttons that are decorated with cloth that is embroidered before the button is constructed. However, when originally marketed, especially toward the end of the century, cards of this type of button were sometimes referred to as worked, embroidered, and even as crocheted buttons, despite the difference in technique.

It was most common with a needleworked button for the mold (the single-hole form of the button) to be first covered with a warp of floss silk, but fabric coverings were not unknown. In fact, toward the end of the century, ladies' magazines such as *Godey's Lady's Book and Magazine* gave designs and descriptions of these sorts of buttons (again, often calling these "embroidered") so that women could decorate their buttons.

We tend to be most familiar with this type of button on women's garments, both as functioning and as decorative false buttons. However, they can also be found on waistcoats, smoking caps, and even as embellishments on tassels and fringe.

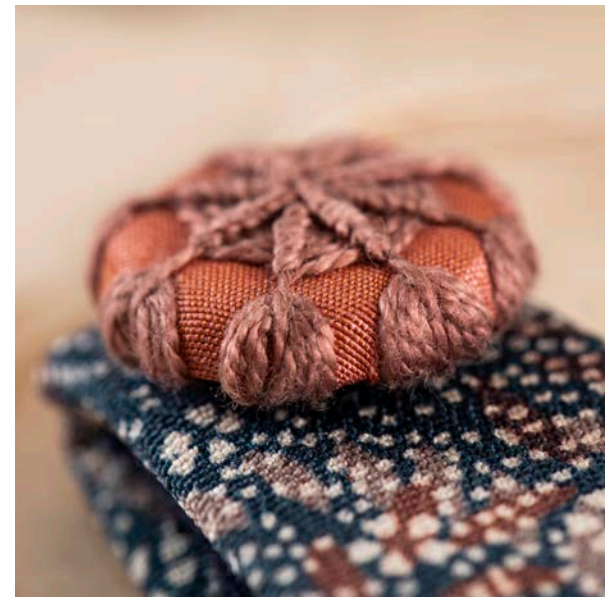
This project shows you how to make a simple needlework button using materials that are easily available today. And a pretty button needs to be seen—so this little needle case, which doubles as a scissor keep, is a great way to show off your creation. You can use small pieces of favorite fabrics. I would recommend a plain color for the button; if it is a lighter color than the wool or a lightweight fabric, you might wish to use two layers to avoid show-through.

Materials

- Decorative fabric, medium weight: 1 piece about 5" × 4" (12.7 × 10.2 cm) (shown in a scrap from a silk kimono)
- Decorative fabric, medium weight, not patterned: 1 piece about 2" × 2" (5.1 × 5.1 cm) (shown in silk)
- Wool or wool felt, medium weight, nonfraying: 1 piece about 4" × 3"
- Cord or braid, ⅛" (0.32 cm) diameter: 1 piece 10" (25 cm) (shown in gimp cord)
- Thread, size 12 pearl cotton: 2 yd (1.8 m)
- Lightweight cardboard: 1 piece about 4" × 3" (10.2 × 7.6 cm)
- Button mold: 9/16" (15 mm) (see Notes)
- Size 0 hook and eye or small snap fastener
- Sewing thread
- Needles: sharp #3, tapestry #22 or #24, embroidery #5 or #6 or chenille #26

Photo courtesy of the author

Antique needleworked buttons from the collection of the author.



Left: This close-up shows the whipped wheel embroidery stitch worked over 8 spokes. *Right:* The side view of the needleworked button shows the stitching at the edge of the spokes.

- Sewing awl or large needle
- Scissors for paper/card
- Small sharp scissors
- Clear-drying white glue
- Paper for patterns
- Pencil

Finished Size: Button: ⅝" (16 mm); needle case: 1⅛" × 2⅜" (2.8 × 6 cm).

For embroidery stitches you don't know, please visit pieceworkmagazine.com/basic-embroidery-stitches.

Notes

Traditional button molds with a single central hole can be difficult to obtain. For this project, you can cut two or three circles of cardstock, glue them together, and pierce a central hole. Alternatively, you can use an ordinary two- or four-hole button, but your needle will need to travel under the fabric to reach the center of the button to work the design.

Special Stitches

Rounding backstitch is the name of the stitch used in button making. This stitch is often called a whipped wheel (whipped spider's wheel) in embroidery, a stitch in which spokes are wrapped one at a time with thread that creates a ridge on the top of each spoke. To work this stitch (traveling in a counterclockwise direction), bring the threaded needle up to the left of a spoke, then up and over to the right of the same spoke, and then insert it under the spoke, traveling to the next spoke to the left. Repeat around all spokes.

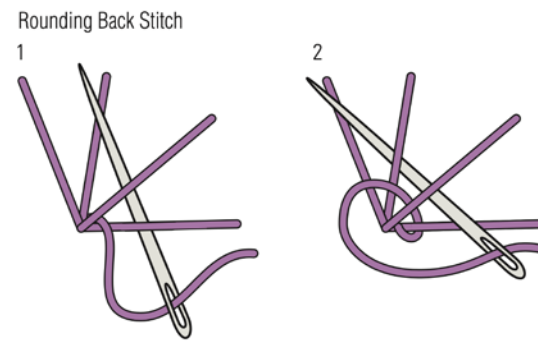
Instructions

Needle Case

Photocopy or trace the patterns onto a piece of paper, then cut out the pattern pieces.

Cut 2 pieces of cardstock using Pattern 1 (medium wedge). Cut 2 pieces of the decorative outer fabric using Pattern 2 (large wedge).

Center and stack 1 outer fabric wedge, wrong side up, and 1 cardstock wedge. Use a little dab of glue on the corners of the cardstock, fold the corners of the fabric over the cardstock, and set aside to dry. Repeat



with the second piece of outer fabric and cardstock wedge (Photo 1).

Fold the edges of the outer fabric over the cardstock and finger press. Using sewing thread, lace the edges of the fabric to stretch the fabric over the cardstock. Do not glue down the edges or it will be difficult to stitch through later (Photo 2). Repeat with the second piece of outer fabric and cardstock wedge.

Fold the 10" length of cord in half. Using sewing thread, stitch the ends of the cord to the wrong side of a fabric-covered wedge, centered on the small end (Photo 3).

Button

Cut out 1 piece of button cover fabric using Pattern 3 (large circle). Cut out 1 piece of felt using Pattern 4 (small circle).

Using pearl cotton and a small running stitch, sew around ⅛" (3 mm) from the edge of the button fabric circle beginning with a tight backstitch, then draw up the thread to create a pouch, right side out. Place the felt circle into the pouch, then the button mold, and draw up the thread to encase these (Photo 4).

Sew a running stitch in a spiral fashion on the back of the button to pull in the covering and cover the raw edges of the fabric (Photo 5).

Cut a 1 yd (1 m) length of the pearl cotton. Secure the thread on the back of the button, wrap around the face of the button across the center, and secure this wrap at the back. Repeat 3 more times to create 8 divisions on the face of the covered button. These thread divisions will now be referred to as spokes. Bring the thread from the back up through


1

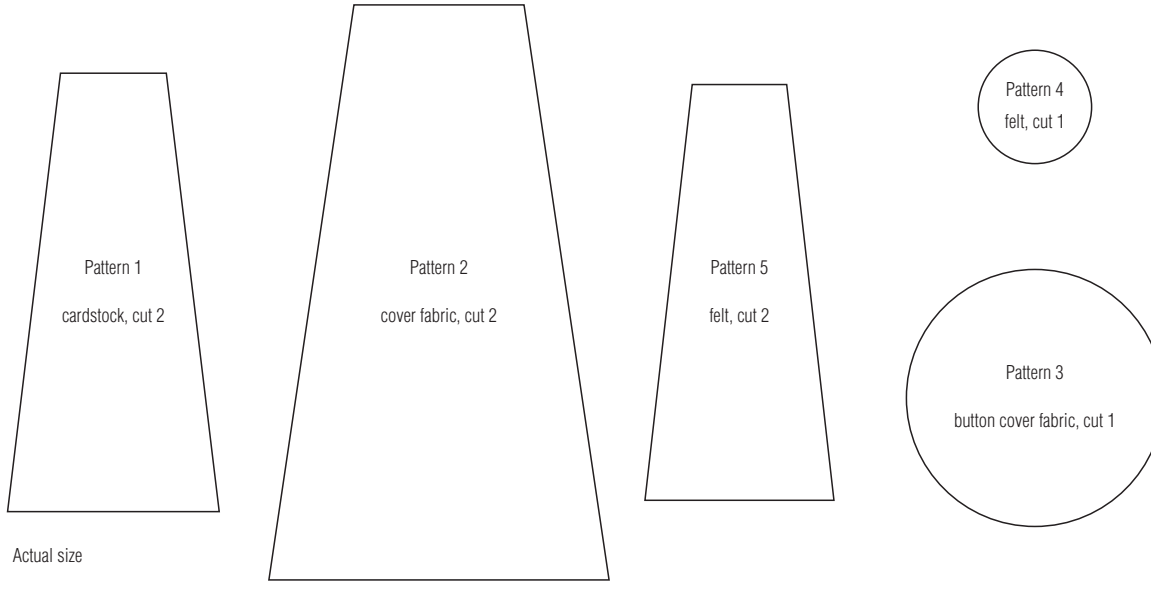

2


3


4

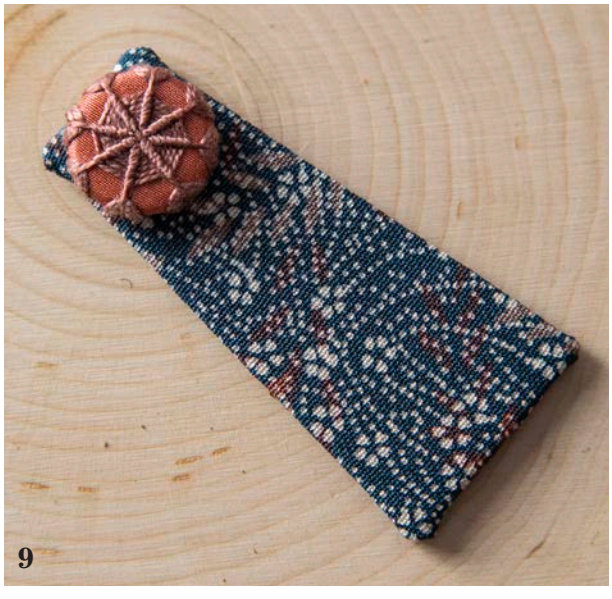

5


6


Pattern 1
cardstock, cut 2
Pattern 2
cover fabric, cut 2
Pattern 5
felt, cut 2
Pattern 4
felt, cut 1
Pattern 3
button cover fabric, cut 1
Actual size


7


8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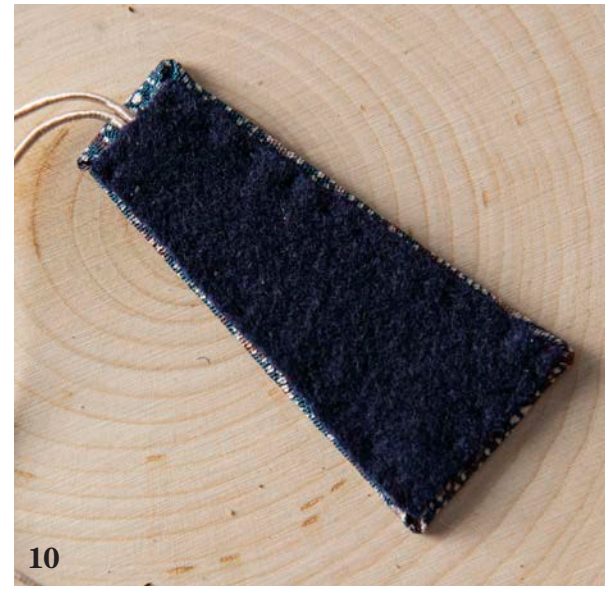

10

Your needles will be secure inside of this handy case that has a hook and eye closure.

the center hole. If you are using a 2- or 4-hole button, bring the needle up through a hole, then back under the covering fabric to come up at the center of the button (Photo 6).

Rethread the pearl cotton onto a tapestry needle. Work a rounding backstitch over the spokes on the face of the button from the center out (see Special Stitches). Work 6 or 7 rounds. On the last round, go around the spoke, then take the needle back to the center, passing under the worked stitches. Pass the needle back through the hole to the back of the button. For 2- or 4-hole buttons, carefully find one of the holes (Photo 7).

Rethread the pearl cotton onto a sharp needle. Bring the thread to the bottom edge of the button near a spoke. Come up alongside the right of the spoke, stitch under the spoke catching the fabric in a tiny stitch, then bring the thread back to the base. Repeat, placing the next loop of thread above the first without catching the fabric. Repeat twice more, for a total of 4 loops along the edge of the button. Do not pull tightly. If you feel that the loops are slipping, you can catch the fabric with a stitch under the spoke. Repeat this process for every spoke (Photo 8).

Assembly

Stitch the button to the right side of the second covered piece of cardstock (without the cord), centering it in the small end and aligned with the edge of the cardstock. Stitch through the fabric at the back of the button, keeping your stitches as central as possible to allow the cord to catch under the button later. There is no need to create a shank; the button should lie close to the card. You may use an awl to pierce the card (from the front to the back) to help secure the button (Photo 9).

Cut 2 pieces of wool felt using Pattern 5 (small wedge) for the inside of the needle case.

Without piercing the card, stitch a piece of felt to the inside of a covered card piece, using small stitches along the edge, passing under the fabric covering that is turned in. Set aside. Repeat with the second piece of felt and covered card. The felt will cover the cord ends and the stitches used to secure the button (Photo 10).

Hold the two halves of the needle case with wrong (felt) sides together. Using small stitches, stitch the two halves together along the small edge. Attach either the hook and eye or the snap fastener centered along the opposite edge.

Loop the cord around the scissor handle then around the button. Add needles to the felt pieces inside the needle case. ❖

GINA BARRETT is a textile artist, designer, and writer with a passion for historical passementerie—especially buttons! She now provides bespoke items to costumers for film, theater, museums, and fashion, and continues to research and write about old techniques and developing new ones. She is particularly keen to discover the lost techniques used to create buttons, which, of course, means steadily building a collection to learn from. She and her husband, Mark, run Gina-B Silkworks, ginabsilkworks.co.uk.

Navajo Barbie

Walking in Beauty

BARBARA TELLER ORNELAS

Photos by Belvin Pete and courtesy of the author unless otherwise noted

Meticulous and fine weaving mark all of Barbara Teller Ornelas's work, whether small or large in scale. Notice the authentic detail in every aspect of this Navajo Barbie's attire: rug dress, *manta*, moccasins, leggings, and jewelry.

When I was a child growing up at the Two Gray Hills trading post, I didn't really play with dolls. After all, we had lambs, baby goats, little looms to learn to weave on, and so much more. There were Navajo dolls made of cloth primarily for tourists, and if we had one of them, it sat on a shelf. My little sister, Lynda, had a blond doll from the store in town. I'm not sure we thought a brown doll dressed like us was even possible.

In 1997, the Mattel company actually came out with a Navajo Barbie. She was brown, all right, and she had her hair pulled back into sort of a traditional *tsiiyéél*, a hair bun. She was dressed differently from the popular trendy Barbies, though not really authentically Navajo—a funky calico skirt, flimsy velvet, a twisty tie holding her hair back. And those pointy feet—that's no way to honor the Navajo!

Even though Lynda and I were both grown by then and my daughter, Sierra, was a sophomore in high school, I went into town to Target and bought a Navajo Barbie. Then I bought two more. I was thinking about Lynda, me, and our sister, Rosanne, who had passed, and what dolls like this might have meant to us when we were little. I called the dolls The Three Sisters. But something had to be done about those clothes.

Authentic Navajo Dress to Scale

I wanted to weave traditional rug dresses for each doll, but they needed to be much finer and lighter

Barbara Teller Ornelas with *The Three Sisters,* 2018 award winners at the Heard Museum annual Indian Fair & Market. Her sister Lynda Teller Pete is in the background. The *biil' éé* Barbara is wearing in the photo was woven by Florence Riggs and features the Spider Woman Cross motif, a reminder of the Spider Woman's teachings and wisdom.

I wanted to weave traditional rug dresses for each doll, but they needed to be much finer and lighter weight than my usual fine tapestry weavings.

weight than my usual fine tapestry weavings. Lynda's husband, Belvin, made me a special little loom that allowed me to weave both three-inch-wide panels of the rug dresses at the same time so they would match perfectly. Then I took my yarn and unspun it, pulled it out finer and re-spun it almost as fine as sewing thread. It had to be that fine to get the symbols I wanted to include to fit the narrow space. Each of these Barbies has her own set of symbols that are meaningful to each of us.

I warped my loom with 16 ends per inch (8 pairs) and wove about 120 picks per inch. Each panel was 6 inches long. Then I wove a *manta* (a rectangular textile) for each doll using the same materials and the same motifs as the dresses, with holes for her hands to hold the manta on. I made moccasins with red leather, sewing them up with tiny white beads to cover the stitching and lend an elegant look. I wrapped the leggings with white buckskin. I found some little necklaces with traditional symbols

A Navajo Rug Dress

LINDA LIGON

When Barbara Teller Ornelas decided to create a better wardrobe for Navajo Barbie, she chose to weave a highly valued traditional garment, the *biil' éé* (pronounced "beel aa"). This wool garment was typical women's wear among the Diné (the Navajo's name for themselves) before the Long Walk, in which the Navajo people were force-marched by the United States government from their traditional lands in western New Mexico and Arizona to Bosque Redondo in eastern New Mexico.

By the time they were able to return to some portions of their original lands in 1886, they were decimated and impoverished, and their hogans and livestock had been destroyed. Few women had any remnants of their traditional garb, so they adopted clothes that were provided by traders—velveteen blouses and cotton calico skirts. The biil' éé remained as a valued tradition and memory, though.

The biil' éé's two panels were woven side by side so they matched perfectly; the panels were joined together at the shoulders, leaving room for the neck, and they were gathered in at the waist with a *concho* belt (a belt that was traditionally made from discs of metal strung onto leather). They were woven with yarn gleaned from the soft undercoat of the indigenous Churro sheep. Today, Navajo women weave biil' éés, or blanket dresses, to commemorate special occasions such as graduations and award ceremonies. Some weavers specialize in weaving biil' éés on commission, incorporating symbols that will be special to the wearer.

Photo courtesy of The Cleveland Museum of Art, Educational Purchase Fund 1929.921

Woman's Two-Piece Dress (*Biil'éé*), c. 1880–1885. Native North America, Southwest, Diné (Navajo). Wool: tapestry weave; overall: 57 1/16" × 39" (145 x 99 cm).

The Three Sisters. The center doll represents Barbara Teller Ornelas; the spider woman motif on the bottom of her traditional rug dress is the same as the one on Barbara's dress. The other two Barbies celebrate her late sister, Roseanne, and her sister, Lynda Teller Pete.

made for Navajo baby girls, and I took them apart and restrung them to fit the Barbies.

I entered *The Three Sisters* in the Heard Museum's annual Indian Fair & Market in 2018 (in Phoenix, Arizona), and it won an innovation award. The dolls I garbed in traditional garments were not an immediate hit with the public—except for the young girls who crowded in to have a close look. Then along came the *Barbie* movie, and suddenly there was a lot of interest. Lynda wrote a Facebook post about the dolls in Navajo dress that went viral, and the media started calling.

I've just finished a new Barbie that will go to the Rhode Island School of Design for a special exhibit, and I have received inquiries about doing special commissions. But no. The Barbies are fun to weave, and working at that small scale is a real departure from my usual projects—some of which are quite large—but my real commitment is to carry on the weaving traditions of my people. ❖

BARBARA TELLER ORNELAS is a fifth-generation Navajo weaver with many awards and recognitions to her credit. She and her sister, Lynda Teller Pete, are coauthors of *Spider Woman's Children: Navajo Weavers Today* and *How to Weave a Navajo Rug* (Schiffer Publishing/Thrums Books).

Doll Maker, Teddy Bear Designer, and Fiber Artist

Mary Ann Wandell

KARIN J. BOHLEKE

Knitting by Katrina King, photos by Matt Graves

Mary Ann Wandell's mini-Aran sweater shares many characteristics with a full-size version.

Mary Ann Wandell (1944–2022) was an accomplished fiber artist who practiced her craft in an unusual combination of places. Her marriage to James Wandell, a National Security Agency intelligence officer, sent them first to the United Kingdom, followed thereafter by deployment to Japan and Korea, where she learned to speak and read Japanese and Korean and worked for the US Army in Korea and at Tamagawa University in Japan.

Fascinated by the Japanese traditional *Kimekomi* dolls, she undertook formal studies at the Mataro Doll Institute in Tokyo and progressed to the level of Licensed Instructor. American dolls belonging to family members and friends received careful repairs and new clothing thanks to Mary Ann's skills. Even though their deployments took the Wandells abroad and back to the United States, Mary Ann had the self-discipline to complete her BA and her MA during these busy years, as well as to assume leadership roles in the Girl Scouts of America on American military bases in Korea and Japan.

Upon their return to the United States in 1987, Mary Ann accepted civilian employment as an intelligence officer with the Defense Intelligence Agency. Over the next several years, she continued to make Kimekomi dolls and expanded her crafting; ultimately, she designed knitwear, crocheted, wove, spun on a great wheel and Saxony wheels, and demonstrated these skills at historic sites in period attire.

She also cofounded the Central Delmarva Fiber Guild in Princess Anne, Maryland. Mary Ann then combined her doll making and knitting designing in an entirely new direction: she became a teddy bear designer, creating original bears for "Good Bears of the World," a charitable organization founded in 1969 (goodbearsoftheworld.org). Recognizing the special comfort that teddy bears can provide, chapters known as "dens" provide first responders with high-quality

Simple construction makes this mini sweater fun to knit.

This teddy bear belonged to the family of Teddy Roosevelt. *Gift of Mr. and Mrs. Kermit Roosevelt, photo courtesy of the Division of Political History, National Museum of American History, Smithsonian Institution*

bears they can take to situations that include a traumatized child in need of special care.

Mary Ann was not content to make the bears; she had to dress them as well, and thus she began to design a line of original Aran sweaters and accessories scaled to fit the bears. Miniaturizing her bears posed a further challenge: she progressively reduced their scale until the smallest one measured a diminutive 2 inches tall—and was, of course, properly dressed. In the notes she left, Mary Ann commented that traditional fisherman sweaters were particularly suitable for teddy bears because the shape is easily adaptable to any size.

Through her bears, Mary Ann entered a long-standing tradition that today still encompasses industrial and individual artisanal production. After illustrations of President Theodore Roosevelt's refusal to shoot a black bear that was tied to a tree appeared in political cartoons in 1902, entrepreneur Morris Michtom's wife, Rose, created a soft bear toy called "Teddy's Bear" for their children. He and his wife made more and offered them for sale in his Brooklyn candy shop window in 1903. The bears found instant success, particularly after Roosevelt "adopted" his and used it throughout his campaigns and at White House functions. The Michtoms consequently founded the Ideal Novelty and Toy Company, also in 1903.[1] The bears have embodied security, love, and friendship through the decades, and the subsequent development of Winnie-the-Pooh, Paddington Bear, Teddy Ruxpin, and related characters reflects the close connection between children and the imaginary world they invent with this special toy.

Mary Ann bequeathed a profound impression on those she knew in many parts of the world, and when a stroke took her life in 2022, the fiber-arts community lost a talented and dedicated practitioner, designer, and teddy bear miniaturist.

NOTES

1. For the full history, see National American Museum of History, "Teddy Bear," si.edu/object/teddy-bear:nmah_491375.

Teddy Bear Aran Sweater

Pattern by Mary Ann Wandell

MATERIALS

- Lisa Sousa Knitwear and Dyeworks *Deluxe Sock* (80% superwash merino/10% nylon/10% cashmere), 495 yd (453 m)/4 oz (113 g): 1 skein of Shutters
- Needles: size 1 (2.25 mm) and size 3 (3.25 mm), or size needed to obtain gauge
- Cable needle (cn)
- Scrap yarn or stitch holders (4)
- Tapestry needle

Finished Size: 9¾" (24.8 cm) circumference.
Gauge: 39 sts and 40 rows = 4" (10.2 cm) in body pattern.

Visit pieceworkmagazine.com/abbreviations for terms you don't know.

INSTRUCTIONS

The sweater is knitted in pieces from the bottom up and seamed together. When fastening off, leave long tails to weave in later.

Sweater

Front

Using smaller needles, CO 46 sts.
Rows 1–8: *K1, p1; rep from * to end.

Change to larger needles.

Work Rows 1–8 of chart. Rep until piece measures 4½" (11.4 cm) from CO edge ending with a WS row.

Next row (RS): BO 15 sts, place next 16 sts on scrap yarn or stitch holder. Rejoin yarn and BO rem 15 sts.

Back

Work the same as the front.

Sleeves (work 2)

Using smaller needles, CO 40 sts.

Rows 1–8: *K1, p1; rep from * to end.

Change to larger needles.

Work Rows 1–8 of chart. Rep until piece measures 2" (5.1 cm) from CO edge ending with a WS row.

Next row (RS): BO 13 sts, cont in patt to end—27 sts.

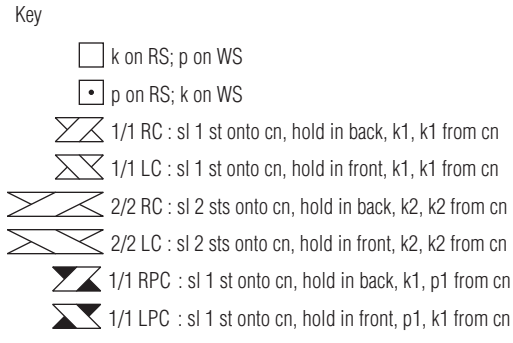
Next row (WS): BO 13 sts, cont in patt to end—14 sts.

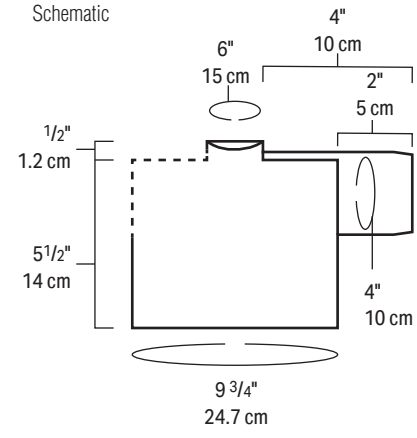
Cont in patt until piece measures 4" from CO edge. Place sts on scrap yarn or holder.

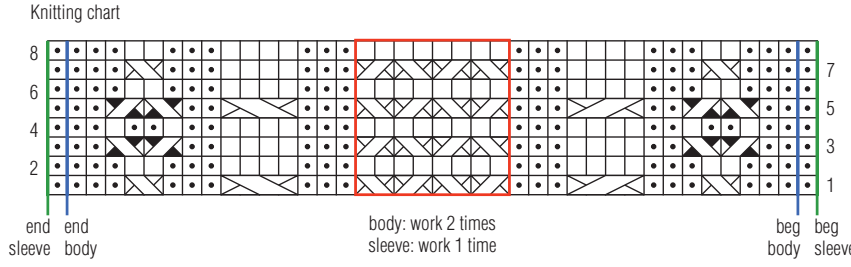
FINISHING

Holding right sides together, sew front shoulders to sleeve saddles. Sew one back shoulder and sleeve saddle together. Place sts from holders on smaller needles beginning at the open seam: 14 sleeve sts, 16 front sts, 14 sleeve sts, 16 back sts—60 sts. Join yarn and work 8 rows of k1, p1 rib. BO all sts. Sew collar edges together and last sleeve saddle. Sew sleeve and side seams. Weave in ends. ❖

KARIN J. BOHLEKE is the director of the Fashion Archives and Museum of Shippensburg University and serves as an adjunct professor in Shippensburg's Applied History MA program. She earned her PhD from Yale University. She lectures on costume history, serves as a consultant to museums and historical societies, and applies her needle skills to textile conservation. She and her husband live near Gettysburg, Pennsylvania, where they also teach historic dance.







Flying Geese Baby Quilt

LAVON PETERS

Photos by Matt Graves unless otherwise noted

Featuring a nineteenth-century Flying Geese pattern, this charming quilt by Lavon Peters makes a timeless gift for a twenty-first-century baby.

Flying Geese quilt blocks originated in the United States and date back to the mid-1800s. A variety of methods exist for creating Flying Geese blocks. Finished Flying Geese blocks should be twice as wide as they are tall.

I created this baby quilt for my new step-granddaughter, recently born in May. My stepson is an avid photographer who has had numerous photographs of ducks and geese published in wildlife magazines and calendars, so this pattern was perfect for his baby daughter.

An antique Flying Geese quilt. *Bedcover ("Flying Geese" Quilt),* 1801–1900, Cotton, 88⅜" × 66¾" (224 × 169.5 cm), Gift of Donald Young and Shirley Weese Young, Art Institute of Chicago, artic.edu/artworks/202550/bedcover-flying-geese-quilt.

MATERIALS

- Quilting cotton:
  - 6 fat quarters, 18" × 22" (45.7 × 55.9 cm): 1 dark, 1 medium, and 1 light piece in each of two color families for "geese"
  - White or cream, 1½ yd (137 cm) for background "sky"
  - Coordinating print, 1½ yd (137 cm) for quilt back
  - Medium-tone coordinating color, ½ yd (45.7 cm) for binding
- Quilt batting, 50/50 cotton/polyester blend: 1 piece 40" × 52" (101.6 × 132.1 cm)
- Thread: all-purpose sewing/quilting, in a coordinating color
- Tools: iron and ironing board, scissors, handsewing needle, pins

Finished Size: 36½" × 48½" (92.7 × 123.2 cm)

Quilt

Note: All seams are made with ¼" (6 mm) seam allowances.

Traditional Flying Geese Blocks

Refer to the diagram for color and placement.

From the fat-quarter fabrics and the white or cream background fabric, sew 36 Flying Geese blocks, 8½" × 4½" (21.6 × 11.4 cm) each: 6 dark, 6 medium, and 6 light blocks for each of the two color families:

Cut a background fabric rectangle in the desired block size (for an 8½" × 4½" [21.6 × 11.4 cm] block, cut an 8½" × 4½" [21.6 × 11.4 cm] rectangle). Cut two colored fabric squares to match the block height (for an 8½" × 4½" [21.6 × 11.4 cm] block, cut two 4½" × 4½" [11.4 × 11.4 cm] squares).

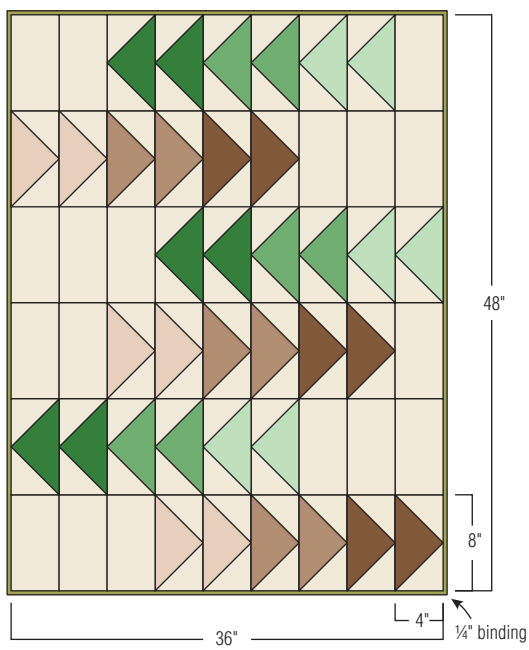
Place the fabric rectangle right side up; place one fabric square wrong side up, on top of the rectangle and aligned with its left edge. Draw a line on the fabric square from the top left corner to the bottom right corner. Sew along the line. Leaving a ¼" (6 mm) seam allowance, trim off the excess bottom left corner. Press open the new corner.

Place the pieced fabric rectangle right side up, with the newly pieced corner on the left side. Place the second fabric square wrong side up on top of the fabric rectangle and aligned with its right edge. Draw a line on the fabric square from the top right corner to the bottom left corner. Sew along the line. Leaving a ¼" (6 mm) seam allowance, trim off the excess bottom right corner. Press open the new corner. Set aside.

From the white or cream background fabric, cut 18 background blocks, 8½" × 4½" (21.6 × 11.4 cm) each.

Assembly

Following the pattern, join 6 Flying Geese blocks and 3 background blocks into a row. Trim the row if



necessary to straighten. Set aside. Repeat with the remaining 5 rows.

Sew the rows together according to the pattern, with the color families pointing in opposite directions. Trim the quilt top if necessary to 36½" × 48½" (92.7 × 123.2 cm).

Quilting

Trim the backing fabric to about 40" × 52" (101.6 × 132.1 cm). Stack the backing fabric right side down, batting, and finished quilt top right side up, centering the quilt top. Baste or pin the layers. Hand- or machine-quilt as desired. Trim off the excess batting and back fabric around the edges of the quilt top.

Binding

From your binding fabric, cut five 2½" (6.4 cm) strips. Join the strips with diagonal seams to create a continuous length of fabric at least 5 yd (4.6 m) long. Fold the strip in half lengthwise with wrong sides together. Press. Hand- or machine-bind your quilt as desired. ❖

LAVON PETERS is Long Thread Media's managing editor. She learned to sew at age 12 and has been making baby quilts since 1998, when she was pregnant with her first child.

Textiles in Miniature

The Tiny Wonders of the Eloise Kruger Collection

SOPHIA PERDIKARIS AND LINDA KOHLSTAEDT

Miniatures courtesy of The Eloise Kruger Charitable Trust. Photo by L. Kohlstaedt

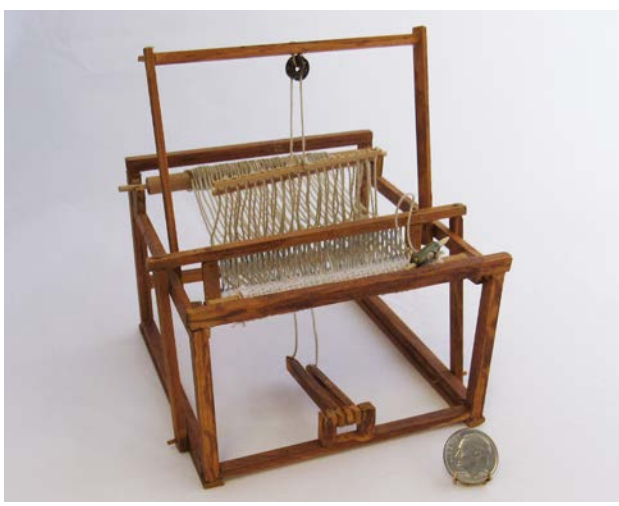
Needlepoint in mahogany stand (1961) by Eric Pearson, currently in the Tudor House exhibit.

The charming Eloise Kruger Gallery of Miniatures is tucked away on the eighth floor of Oldfather Hall on the University of Nebraska's city campus in Lincoln, Nebraska. This new location for the expansive collection in the School of Global Integrative Studies (as of 2022) serves as archival-quality storage along with exhibit space. During the last couple of years, the gallery was constructed and the process of cataloging, photographing, and digitizing the more than 20,000 miniatures continued.

Kruger, a lifetime Lincoln resident, began collecting miniatures in the 1930s. Passion for her hobby later developed into commissioning furniture, accessories, and textile pieces from well-known miniaturists and, in later years, also creating her own textile treasures. In 1997, shortly after her death, her complete miniature collection, almost entirely in 1:12 scale, along with an extensive library, was donated to the university. This splendid collection includes many pieces of handcrafted textiles including embroidery, crochet, petit point, cross-stitch, and quilting, along with hand-woven, knitted, latch hook, and hand-looped rugs. Currently, 20 room boxes with select pieces from her collection are on display for public viewing.

SMALL-SCALE STITCHING

Eloise Kruger had many collecting interests, and textiles and the tools relating to the different types of handcrafting techniques for finished products



Photos by L. Kohlstaedt

Clockwise from top left: The Shaker Tailoring Counter (Paul E. Rouleau, 1978), the Needlework Stand with Needlework (E.D. Sutton, 1980), the Green Bargello Cushion (unknown maker), and the Pine Floor Loom (Susan Hendrix, 1964) are just some of the textile-themed pieces in the Eloise Kruger Collection.

Space limitations in the gallery allow only a very small sampling of this expansive collection to be viewed at any given time.

Photo by S. Perdikaris

The Seamstress Room box.

held a prominent role. Her collection was so rich in miniatures showcasing fabrics, yarn, and handicrafts that the objects inspired the creation of the Seamstress Room box. In it, you can see quilting squares, bolts of fabric, embroidery floss, thread, and ribbons along with the implements necessary for the creation of finished works.

Kruger went beyond purchasing miniatures and commissioning pieces from her favorite artisans; she also created several textile pieces herself. The Silversmith Room box features two of her floor coverings: one a needlepoint rug with a schooner design and another an oval-shaped rug exhibiting a braiding technique.

Petit point originated in France in the seventeenth and eighteenth centuries. In the early years, it was used on coarser fabrics and over the centuries evolved to finer stitches, thinner threads, and more nuanced colors. The ultimate delicate example of the technique in its most fine form can be seen in a number of the miniatures in the Kruger collection, including the mahogany stand with a canvas showing a partially completed floral design in petit point tent stitch by miniaturist Eric Pearson. He was one of Kruger's favorite miniaturists. This piece is currently on display in the Rococo Music Room box.

The Rococo Music Room also features a lovely handcrafted doily. Openwork doilies were a product of the Victorian era, when cotton thread started to be produced commercially. They soon gained in popularity and were used to protect wood tables from heat and water. In the same box, there is also a fine example of a needlework carpet (1964) by Lorna Meredith.

Kruger's handicraft can be seen on the mahogany Chippendale upholstered slipper chair that was carved by Eric Pearson (see p. 69). The needlepoint

Photo by L. Kohlstaedt

Photo by S. Perdikaris

Photo by L. Kohlstaedt

Top: A crocheted afghan throw (circa 1978), petit point pillows (n.d.), and needlepoint rug (circa 1970), all by unknown makers. *Left:* Details in the Rococo Music Room box. *Right:* A glimpse of a rectangular petit point rug by Lorna Meredith (circa 1964).

upholstery in the bargello pattern was stitched by Eloise Kruger. Bargello is a style of needlepoint made up of upright flat stitches arranged in geometric patterns.

Kruger enjoyed traveling and found many of the miniatures in her collection during her journeys. Her close connections with miniature creators gave her opportunities to grow her collection through purchasing and commissioning pieces. The Kruger collection contains dozens, possibly hundreds, of textile miniatures. Many pieces are by unknown makers.

Space limitations in the gallery allow only a very small sampling of this expansive collection to be viewed at any given time. The Kruger miniatures are a true treasure. Whether the focus is textiles, furniture, or furnishings, they are visually beautiful and versatile. They can be enjoyed for their beauty and craftsmanship, they show an appreciation for a style and an era, and, more than anything, they educate.

The miniatures in the gallery's room boxes showcase diverse themes such as forensics, architecture, interior design, history, classics, and more. They are enriched by a variety of handstitched and handcarved pieces—a testament to infinite patience and artistry. Visit the website to find out more about these projects and for an appointment to visit this collection when your travels take you to Lincoln, Nebraska. ❖

Photos by L. Kohlstaedt

Top: Embroidery in hoop (1962), maker unknown. *Bottom:* A Chippendale slipper chair (1968), oval braided rug, and hand-crocheted doily. See p. 72 for more about the bargello pattern by Eloise Kruger that she used to stitch the upholstery on this chair.

Resources

For more about Eloise Kruger, see *PieceWork* September/October 2009.

For more about the Eloise Kruger Collection of Miniatures, visit sgis.unl.edu/kruger-collection.

SOPHIA PERDIKARIS, PHD, is an environmental archaeologist working on the island of Barbuda in the West Indies. She has created several exhibits in Barbuda, at the Venice Biennale, and at the University of Nebraska–Lincoln (UNL). At UNL, she is director of the School of Global Integrative Studies, professor of anthropology, and director of the Kruger Gallery.

LINDA KOHLSTAEDT, BA, spent nearly two decades teaching English as a second language in Hawaii before moving to Nebraska. She is currently the Kruger Gallery collections manager. She enjoys traveling, gardening, reading, estate sales, and miniatures.

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Revisited

Eloise Kruger's Flamestitch Pattern to Embroider

This timeless chart by Eloise Kruger was adapted by Deanna Hall West in PieceWork *September/October 2009 for use as a cushion for a 1:12 scale chair (shown at right). Equally striking today, this versatile design of miniature bargello can be used for many projects, including handmade jewelry, miniature furniture, or the top of a decorative box. The original Eloise Kruger chair can be seen on page 69 of this issue. —Editor*

MATERIALS

- Kreinik *Silk Gauze*, 40-count (100% silk): 1 mat-framed piece with a 4" (10.2) square opening
- Kreinik *Silk Mori*, 6-strand floss (100% silk), 2.5 m (2¾ yd)/skein: 1 skein each of #2063 Light Pumpkin, #2066 Dark Pumpkin, #4076 Dark Dusty Green, #4077 Very Dark Dusty Green, #7126 Ecru, #7134 Medium Bark, and #7136 Dark Mocha
- Needle: tapestry size 28
- Pigma pen, fine point, black

Finished size: One 70 sts wide by 31 sts tall repeat (with the full arch adding 8 sts) worked on 40-ct fabric is ¾" × 1¾" (2 × 4.4 cm).

INSTRUCTIONS

Find the horizontal center of the silk gauze and mark it with a small dot on the right side.

Use the Florentine (bargello) stitch throughout: stitch one vertical straight stitch for each vertical column of the same-colored squares on the chart. The stitch will vary in height depending on the number of colored squares in that column.

Begin at the center stitch of (foundation) Row A using color #2066 Dark Pumpkin. Follow the chart and work from the center stitch across to one end of Row A, and then from the center stitch across to the other end of Row A.

Stitch in successive rows, working across from one end of each row to the other. Stitch the remaining rows above Row A in successive order to the top of the chart and fill in the remaining area below Row A by working from the top of the chart down. ❖

Photo by Joe Coca

DEANNA HALL WEST has been active in the needlework publishing business for more than 40 years as an editor, designer, author, researcher, teacher, and stitcher. She is recognized for her knowledge and writings about antique needlework accessories, samplers, and individual embroidery stitches.