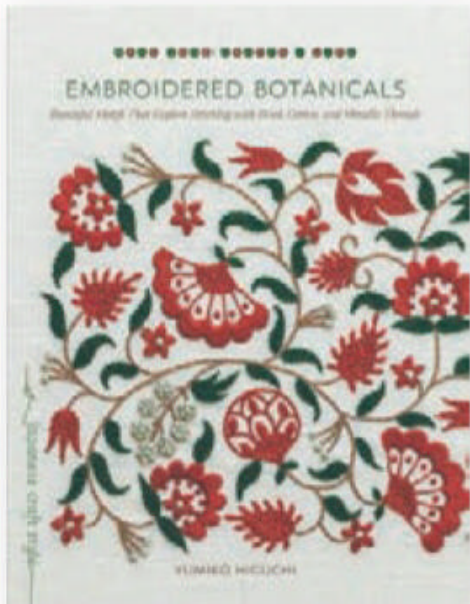


The Last Word



Learn more about the rich and ongoing tradition of various forms of needlework.



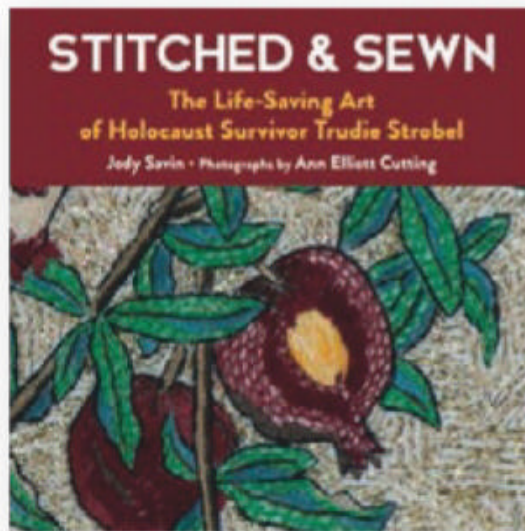
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Jody Savin

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Loveland, Colorado: Thrums Books, 2019.

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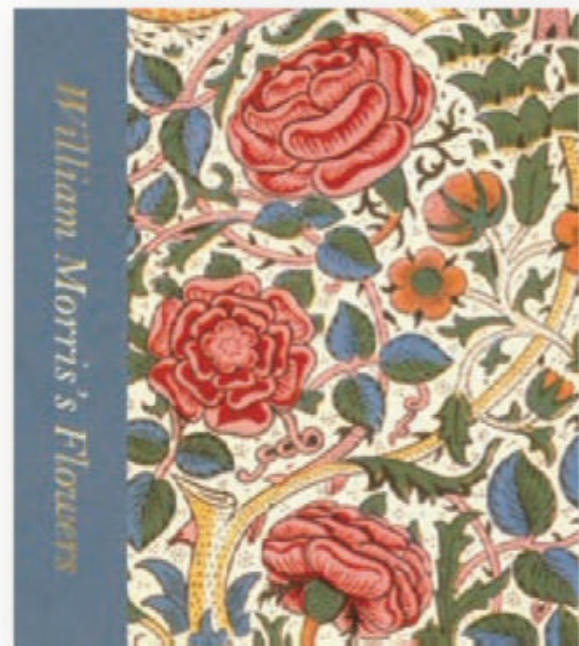


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Ayako Otsuka

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160 pages, \$24.95. ISBN 978-0-8117-3822-4.



William Morris's Flowers

Rowan Bain

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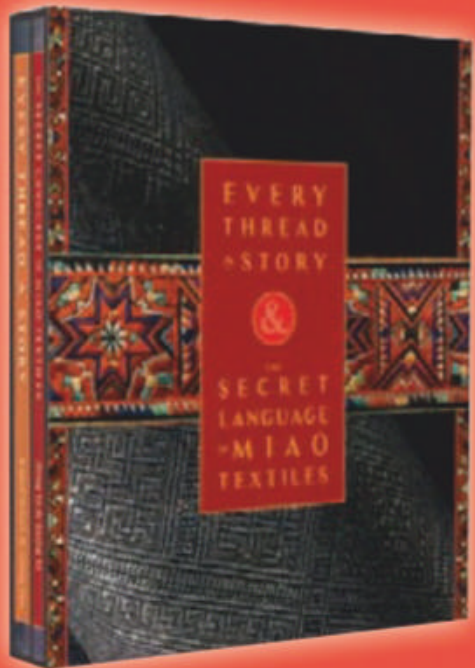


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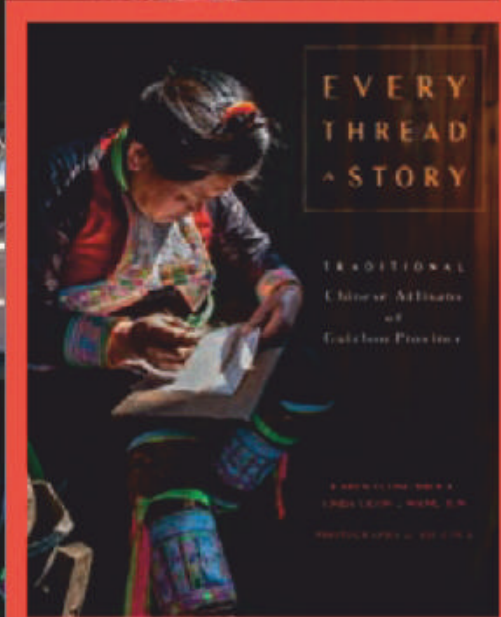
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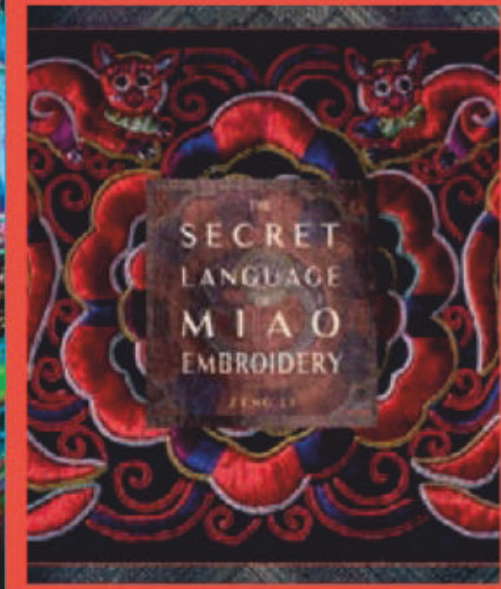
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Photo courtesy of George Washington's Mount Vernon



Photo courtesy of the RISD Museum, Providence, Rhode Island



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Photos by Matt Graves unless otherwise indicated



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In 1894, the editor of *Home Art* published a book that included patterns and advice for needleworkers seeking to create home-based businesses. Try knitting a few dainty pieces for yourself!

60 Flower Garden Shawl

Fall in love with Estonian-style nupps. This shawl with Orenburg construction features a fleur-de-lis pattern, to which the nupps add a three-dimensional effect.

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66 The Basic Elements of Orenburg Lace: Olga Fedorova's Charts

Galina struggled with her lace mentor's charting method until she cracked the code. See one of Olga Fedorova's original charts and samplers.

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Notions

Expressions of the past.

Textiles carry layer upon layer of history. The deeper you look, the more there is to learn. As a handspinner and shepherd, I find the threads, yarns, cloth, and colors of historic textiles endlessly fascinating. We can discover so much about makers and how they interacted with their environments and materials at hand if we look closely enough. Or we can step back and look at a textile and maker in the larger scope of history, adding the context of social constraints and political pressures. Techniques, materials, and the maker's creative voice combine to produce stitches that can outlive the human hands that formed them.

To me, this is the work that *PieceWork* has always done, connecting us to the human experience through the medium of needlework. In this issue, I think most of us can relate to the excitement of a new, modern material, such as **Beverly Gordon** describes in her article on crepe paper in the early twentieth century. We can honor the determination of the South American Ayoreo people as they work to save their textile traditions, a story shared by **Keith Recker**. And you might discover after reading **A. K. Fielding's** article that you find the same solace in needlework as Martha Washington did in the eighteenth century.



Read about traditional Ayoreo bag-making in South America on page 40.
Photo by Joe Coca

The extraordinary authors in this publication connect makers of the past and readers of today. This is a gift, and I'm excited to work with them as we lift creative voices from around the world.

Kate Larson
Editor

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By Post



Baltic Socks

As a reader from the Baltic country of Latvia, I loved your articles about Baltic knitting (Fall 2019) and have a collection of Latvian gloves and socks. The article about the Estonian socks [“Billowing Stockings from Paistu and Tarvastu Parishes,” excerpted with permission from *Estonian Knitting 2: Socks and Stockings* by Anu Pink] was particularly interesting, for when I was a child, there was a framed picture of my mother wearing her Latvian costume (*Rucava*) and in knee-high socks that were stuffed to make the calves look larger. My mother told me that farmers seeking wives looked for muscular women who could do the heavy labor required of farm wives. In later years, the practice of stuffing the socks was discontinued. My mother, born in 1910, would have been a young woman in the 1930s. I do not know what she used to make the calves look larger, and unfortunately, the picture is now lost. Incidentally, she married a pharmacist.

Daina Krigens

Via email



From Our Readers' Hands ∞

Inspired by Carolyn Wyborny's Irish Lace Shawl [“*Weldon's Irish Lace Shawl to Knit*,” Spring 2019], I decided earlier this year to tackle my first piece from the wonderful projects *PieceWork* offers in each issue. I completed my version in a pale green laceweight mohair from Debbie Bliss a few days ago whilst at anchor off Indonesian Borneo. Blocking was a challenge, but by raiding my clothes pegs and with a breezy tropical day, it was done in an hour or so using a clothesline strung from bow to mast!

Susie Harris

Via email

Send your comments, questions, ideas, and high-resolution images of items you've made from instructions or inspired by projects and stories in *PieceWork* to piecework@longthreadmedia.com with By Post in the subject line or mail to By Post/*PieceWork*, PO Box 2579, Loveland, CO 80539. Letters may be edited for length and clarity.

Corrections

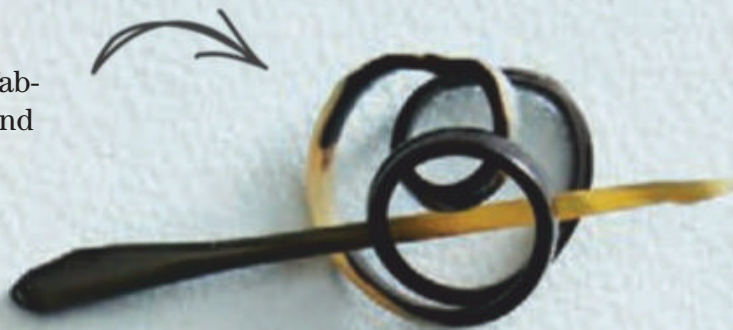
PieceWork Winter 2019

Two misspellings have been brought to the attention of the *PieceWork* staff. We apologize for the errors and offer these corrections: Heather Vaughan Lee, page 2. “Haapsalu Lace Pelerine to Knit,” page 22.

Necessities

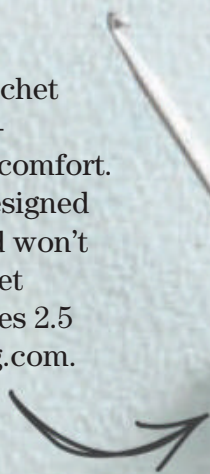
Classic Closure

Secure your heirloom lace shawl with Hornvarefabrikken's horn curl shawl pin. Made in Denmark and designed by Sara Brunn Buch, the handmade fasteners are made with natural horn molded into shape using hot oil. These one-of-a-kind pins add an old-world, rustic elegance to any outfit. www.hornvarefabrikken.com.



Stylish Hooks

Stunning String Studio's Deco crochet hooks combine elegant Art Deco-inspired handles with ergonomic comfort. The handles of the hooks were designed to be longer so the decorative end won't interfere with the grip area. The set includes eight hooks in metric sizes 2.5 mm to 6 mm. www.stunningstring.com.

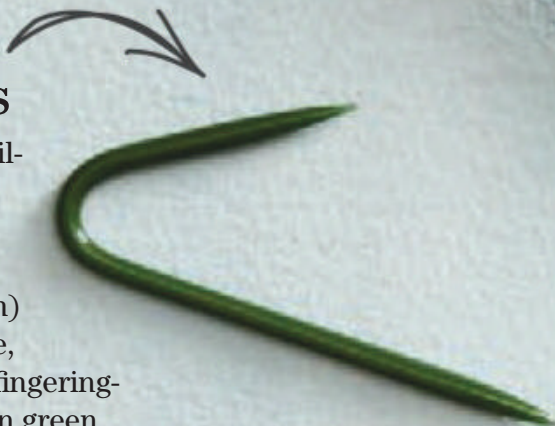


Artful Glass

Artist Jodie McDougall fashions glass into imaginative buttons using the traditional cane-building technique called *murrine*. With torch and colored glass rods in hand, she painstakingly creates replicas of flora, fauna, and faces, such as her Queen button shown here. Each button securely attaches to your special project with a metal shank, which is embedded into the glass. www.mcdougallstudios.etsy.com.

Crossing Cables

Crafted from durable borosilicate glass, Fiber & Flame's glass cable needle is a stylish addition to any knitter's tool bag. At 3 inches (7.6 cm) long by 1 inch (2.5 cm) wide, it is designed to work with fingering- to DK-weight yarn. Shown in green. www.fiberandflame.bigcartel.com.



**"Knit on with confidence and hope
through all crises."**

Elizabeth Zimmermann

Wise Words

The unforgettable words of knitting expert Elizabeth Zimmermann continue to inspire with Akerworks' MakerQuotes. Each inscription is engraved on American black cherry. The construction of the back works as a stand or hanger to let you place this plaque anywhere you need a boost. www.akerworks.com.

A Stitch in Time

Sorbello Stitch

DEANNA HALL WEST

The Sorbello or Sorbello knot stitch is a textured Italian embroidery stitch, originating in the small village of Sorbello, near Naples. It belongs to the knot/looped-stitch family and differs from the similar Palestrina and Basque knot stitches in that the first leg of the Sorbello stitch is horizontal, not diagonal.



The Sorbello stitch sampler was designed and stitched by Deanna Hall West. Design size: 4½ by 2½ inches (10.5 x 6.4 cm). Materials: Wichelt Linen fabric, 32-count, Ivory; DMC Cebelia, size 20, 1 ball each of #745, #818, and #3326; DMC Pearl Cotton, size 12, 1 ball each of #503, #504, #640, #642, #758, and #818; John James Needles, tapestry size 26 and embroidery size 7; fine-line, water-soluble fabric-marking pen; embroidery hoop. Photos by Matt Graves unless otherwise indicated; Illustrations by Ann Sabin Swanson

Traditionally, the Sorbello stitch was worked on a fairly thick, coarse linen fabric known as crash, which was either natural (unbleached) or colored, and was worked with an equally coarse white or brown thread. This stitch was used to decorate pillow covers, tablecloths, curtains, bags, and small mats with bands, monograms, or motifs.

This knotted stitch (Figure 1) can be worked on either the preferred evenweave fabric or on a plain-weave fabric marked with parallel lines or a grid. Usually, the stitches are worked left to right (Figure 2)

or from top to bottom (Figure 3), but the reverse directions are sometimes used, which leads to more thread carried on the back side of the fabric. Stitch using a tapestry needle, if at all possible, on both evenweave and plain-weave fabrics. However, a sharp needle may be necessary to penetrate some plain-weave fabrics.

The Sorbello stitch is actually a clove-hitch knot around the top horizontal leg, which is called a hanging bar. After the first wrap over and then under the hanging bar, pull the thread gently to the left. This action makes the bar more visible and, thus, accessible

for the next wrap around the bar. After this second wrap, gently pull the thread straight up to arrange the knot more or less into the middle of the stitch area. If further adjustment of the knot is needed after taking the needle and thread to the back (Figure 1, Step 4), use the needle tip to nudge it into place.

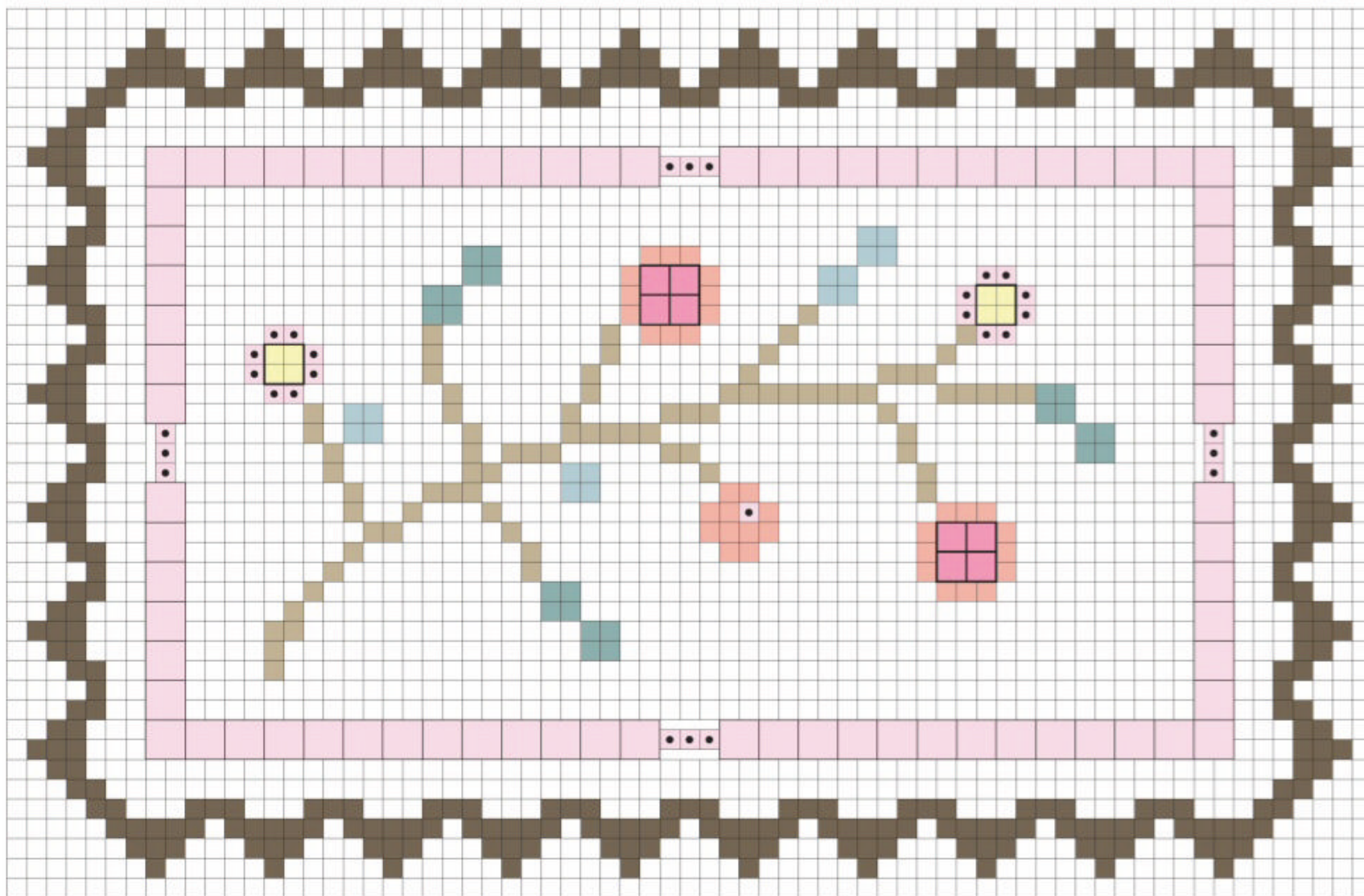
The most common error in working the Sorbello stitch is wrapping the hanging bar first under and then over for the first wrap. Go *over* the bar first for both wraps. Complete the stitch by taking the thread to the back of the fabric, and you are now ready to begin the next Sorbello stitch. Do not pull the individual legs of the stitch too tightly but leave them slightly relaxed,

so that each stitch will maintain its basic shape.

Normally, the Sorbello stitch is square, but occasionally, it can be stitched in a slightly rectangular shape. Because of this basic square shape, it can easily be substituted for a cross-stitch.

Round or twisted threads show off the distinctive knotted character of the Sorbello stitch better than stranded flosses. Some of these thread types include pearl cotton, matte embroidery cotton, crochet and tatting threads, and *coton à broder*. You can use stranded cotton or silk flosses or other non-round threads, but the stitch will ultimately be flatter and have a less textured and knotted appearance (but it

Sorbello Peach Branch



- Key
- | | | | |
|------------------------|-----------------------|-----------------------|--|
| ■ 503 (#12) | ★ ■ 818 (Cebelia #20) | ★ ■ 745 (Cebelia #20) | ★ over 4×4 threads |
| ■ 504 (#12) | ■ 818 (#12) | ■ 642 (#12) | ● over 3×3 threads |
| ● ■ 3326 (Cebelia #20) | ■ 758 (#12) | ■ 640 (#12) | Use 1 strand for all colors except for the green leaves, use 2 strands |

is in no way less attractive). Adjust the thread size to fit the fabric thread count. Normally, a single strand of thread is used, but a doubled thread (see the green leaves on the stitched sampler) may be necessary to cover the stitch area. Keep the two threads as parallel as possible. Choose the smallest needle size possible to avoid creating large holes in the fabric at the four corners of the stitch.

The Sorbello stitch can be worked as an isolated, individual stitch (Figure 1), in curved or straight rows or bands (Figures 2 and 3), in borders (Figure 4), and as a filling for motifs, which are usually geometric shapes (Figure 5). When used for fillings, the individual Sorbello stitches are usually arranged directly under each other in vertical rows (Figure 5).

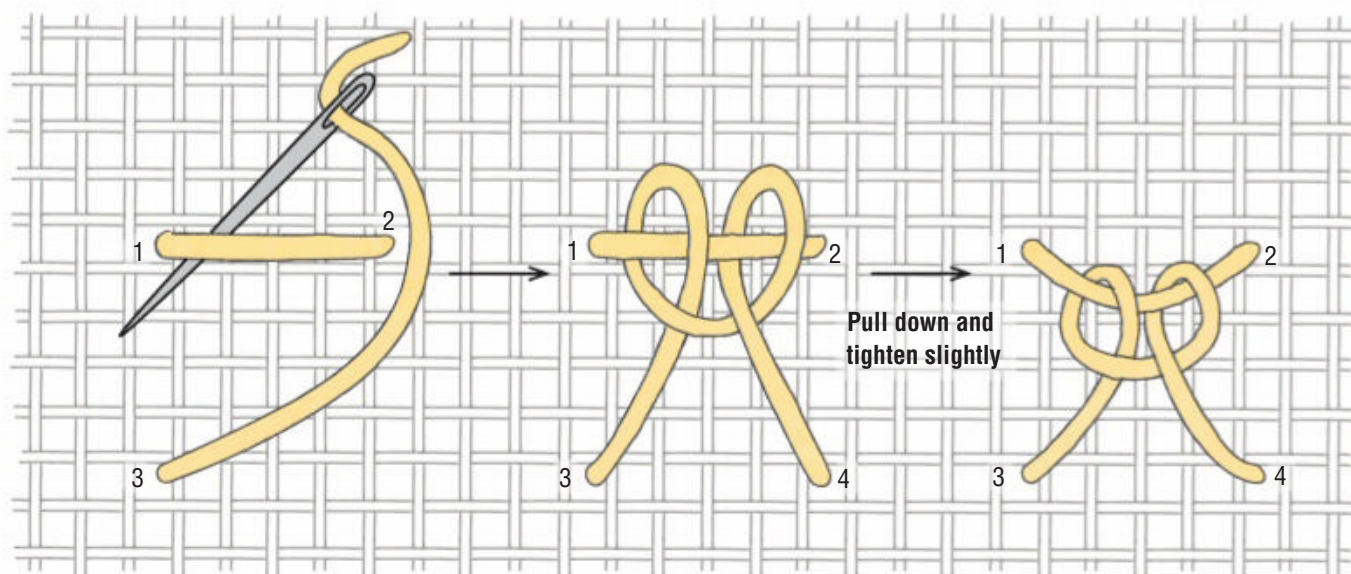


Figure 1 Isolated Sorbello Stitch

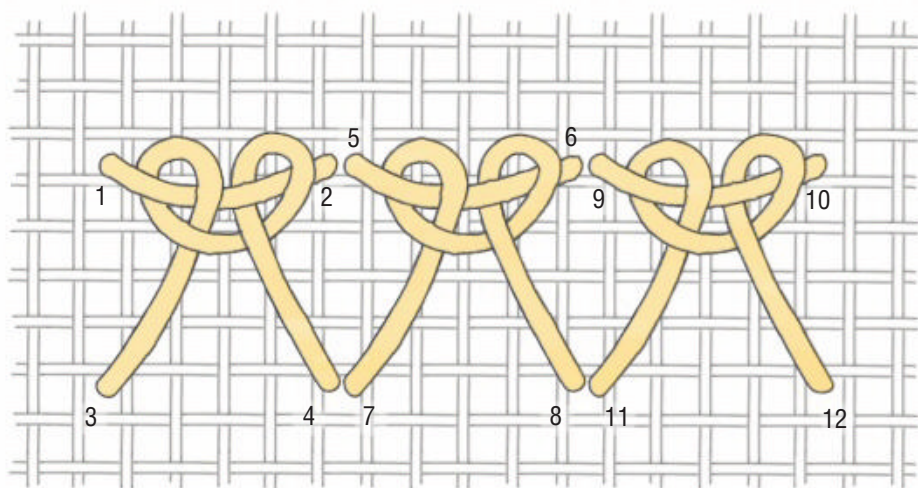


Figure 2 Horizontal Row of Sorbello Stitches

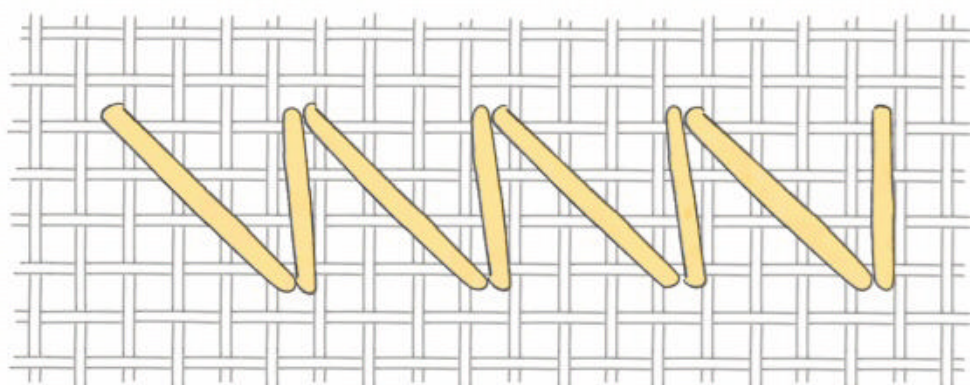


Figure 2a Back of Fabric

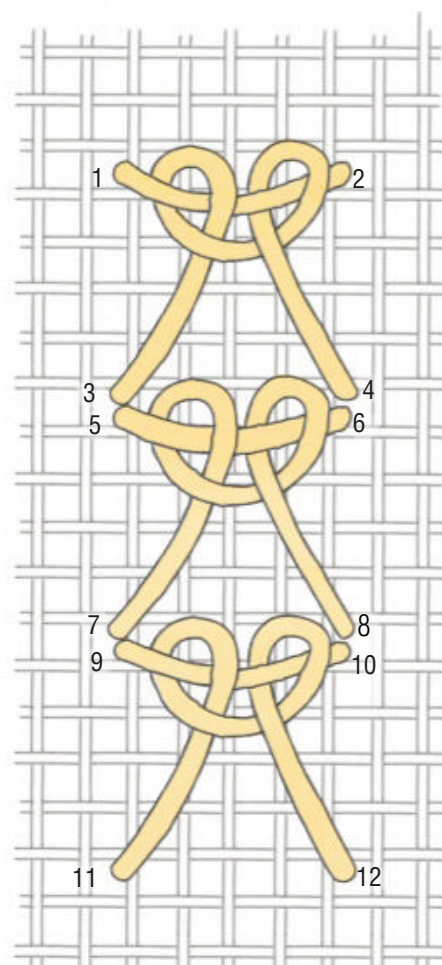


Figure 3 Vertical Row of Sorbello Stitches

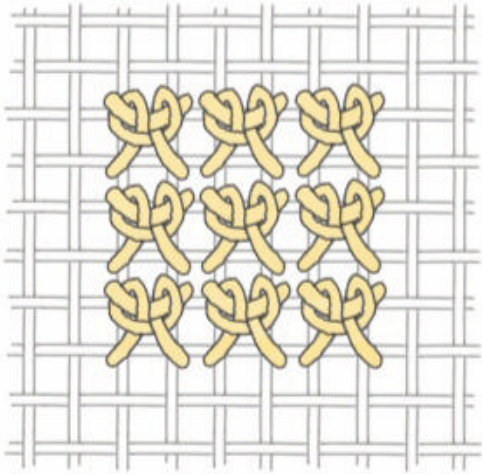


Figure 4 Border of Sorbello Stitches

The Sorbello stitch is not frequently used outside of Italy, which is unfortunate. It's a lovely textured stitch and needs more present-day attention from stitchers around the world.

INSTRUCTIONS

Note: All knots are stitched over 2 threads, using 1 strand, except where noted.

If using a plain-weave fabric, transfer the design to the linen fabric using the marking pen. Center the design within the hoop and stitch, following the design key and using 1 strand or number of strands indicated.

DEANNA HALL WEST is *PieceWork's* needlework technical editor; she previously was the editor of *The Needleworker* magazine and has been in the needlework publishing and design industry for over thirty-five years.

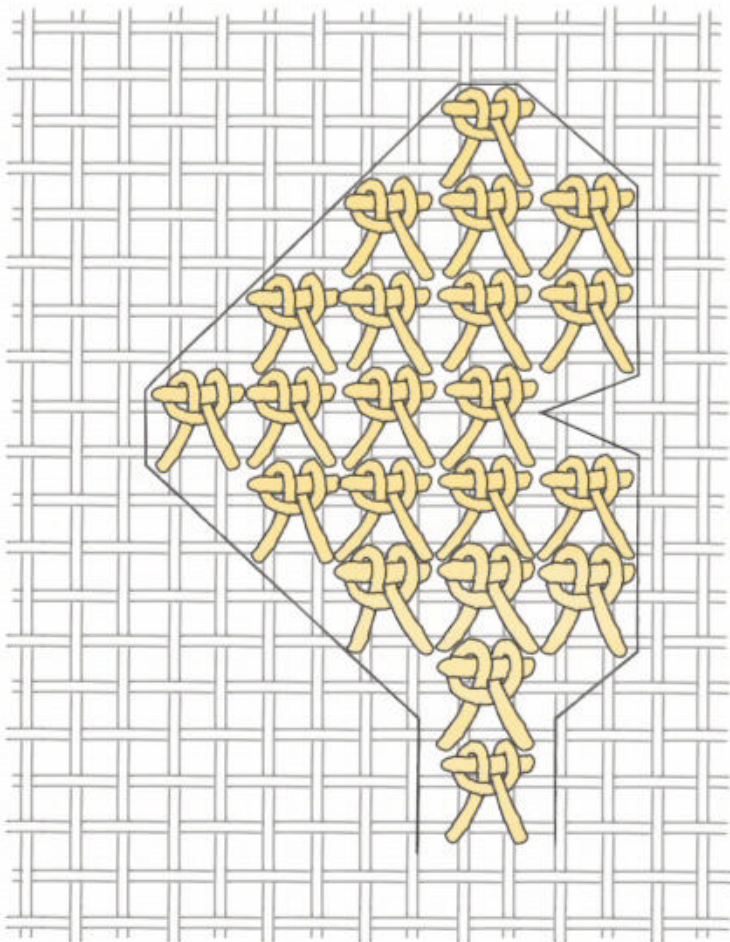


Figure 5 Sorbello stitch used as filling



Close up Sorbello stitches over 3x3 threads (center of peach) and 2x2 threads (edge of peach).

Photo by Elizabeth Prose

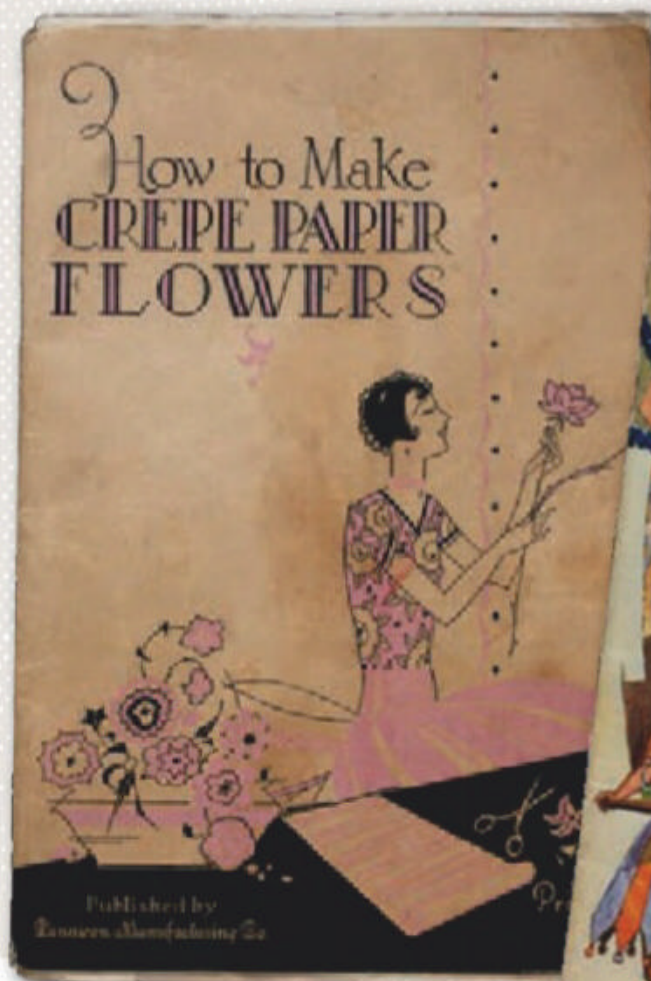
A Most Valuable Fabric

*Crepe Paper
in the Early
Twentieth Century*

BEVERLY GORDON

Crepe paper is a ubiquitous, taken-for-granted craft material today, thought of largely in relation to party decorations. When it was first introduced in the 1890s, however, it was touted as a wondrous new cloth, suitable for costumes, household coverings, and many other uses. The Dennison Manufacturing Company, which was the first American manufacturer to produce this novelty material, boasted in one of its early instructional booklets, “Crepe Paper [is] one of the most valuable fabrics for decorative purposes yet placed upon the market.”

Crepe paper takes its name from crêpe fabric, which is similarly characterized by a crinkled, wavy surface. The creping process adds strength and elasticity, and depending on the manufacturing treatment, a range of different effects can be achieved. It can be coated with a metallic surface, for example, or made to look iridescent. Turn-of-the-twentieth-century



How to Make Crepe Paper Flowers.
Dennison Manufacturing Co., 1929.
Collection of Kate Larson



How to Decorate Halls, Booths and Automobiles
Dennison Manufacturing Co., 1923.
Collection of Kate Larson

papers were varied and innovative, far more than anything on the market today. Some had tinted borders, others had tie-dye effects. Dennison’s “floral crepes” had designs printed in colors and bronze.

The Debut of Crepe Paper

The material struck an immediate chord with the buying public. The novelty effects and brilliant hues were tantalizing. English manufacturers were producing 24 colors in 1897, but by 1906, Dennison offered as many 134 solids and 28 printed patterns. Crepe paper was also cost-effective. Dennison claimed it would “go twice as far as any other fabric of the same width” and could be used repeatedly. But much of its appeal was related to its disposability, and Dennison positioned it as part of the modern consumer society. “[It] costs so little,” the company stated, that “it pays to throw it away.”

Not surprisingly, medical applications were among the early uses for this would-be fabric. During World War I, both Dennison and Kimberly-Clark introduced a medical line hyped as “artificial cotton” and sold it for bandages. Dennison’s ads stated it could be used for 75 percent of all surgical dressings, so woven

gauze could be saved for only the most critical needs. By the 1920s, there were even disposable garments. The 70 visiting nurses of the Milwaukee Health Department, who adopted crepe-paper uniforms, claimed a uniform could be worn several times. A fresh one would be used after the nurse went to a home with a communicable disease.

Crepe-Paper Crafts

Practical applications of crepe paper were never as significant as its use as an art medium. Almost immediately upon the introduction of the product, the Buffalo-based Heath sisters made a name for themselves as fashioners of decorative crepe-paper items. They gave demonstrations in Dennison outlets and department stores and for a time seemed to function as the Martha Stewarts of their day. Their audience was overwhelmingly female. One of the earliest written instructional features, “The Possibilities of Crepe Paper,” appeared in the popular women’s publication *Ladies’ Home Journal* in 1894. The 1911 *Dennison’s Crepe Paper and Its Uses* reinforced the idea, stating, “this little book is of interest most especially to

women,” and crepe paper is “indispensable in the hands of milady.”

The *Ladies’ Home Journal* article featured projects for the home, including draped dressing (toilet) tables, bed canopies, and portieres that used yards and yards of the material, and table decorations that promised to make fancy entertaining simple and affordable. (A “tulip luncheon,” for example, included tulip-shaped lampshades, cupholders, place mats, table favors, and more.) Decorating the home in this way, where little or no sewing was required, also fit the latest modern sensibilities. Women’s lives were changing, as many middle-class individuals were increasingly participating in public life and had less training or skill in the domestic arts. Crepe-paper items could be made quickly, often with just glue, or at most, a simple basting stitch. The material did not fray when cut, and it had other attractive properties, such as holding a ruffled shape or the ability to be twisted into a thick yarn or rope.

Growing Popularity

Crepe paper’s popularity grew even stronger in the 1920s. Dennison was a creative marketer, featuring instructional radio broadcasts, home-study courses, and a series of illustrated booklets. The company consistently positioned the material as something associated with leisure, pleasure, and lightness. As early as 1911, they touted crepe paper as especially suitable for summer homes—it was pronounced “cool and refreshing” and easy to take down after a single season. It could also transform household objects into something more fanciful—something more feminine looking. Flowerpots and wastebaskets could be draped with color and bows; lamp- and candle shades could be made to match the décor of any interior. (Lamp- and candle shades were typically attached to a holder that kept the paper away from flames.) The translucent effect of light shining through the brightly colored paper was popular for the new electric light fixtures as well; in 1908 *Dennison’s Dictionary* advertised it, in fact, as a “. . . pleasing way of toning down the ‘harsh brilliancy’ of such illumination.”

Crepe-paper flowers were themselves enormously popular. Chrysanthemums, roses, tulips, and violets were among the favorites, and as the list implies, the varied paper hues were part of the appeal. Instructions for flower-making explained how to work with the grain of the paper, how to curl petals over a knife, and so on. By the late 1920s, one could order booklets with patterns for sixty-eight different flowers.



Child’s handstitched crepe-paper “rosebud” fancy dress purchased by mail order, Auckland, New Zealand, ca. 1928.
Collection of Auckland Museum Tāmaki Paenga Hira, 2002.104.1 and used with permission under CCBY

Parties and Decoration

The association with leisure and play—the association we still hold today—was demonstrated by Dennison’s continued emphasis on party accouterments. In 1927, they introduced a bimonthly magazine, *Dennison’s Party Book* (later, simply *Parties*), aimed at hostesses who wanted to make their own affordable entertainments. Projects focused on outfitting the space—decorating the room and, most importantly, the table; fashioning equipment for games or amusements; and making party favors and costumes. The table was always the center of attention. It would be covered with crepe-paper cloths or mats tailored to the occasion, and with throwaway napkins. Novelties such as the “Jack Horner” were popular. Based on the nursery rhyme where Jack Horner put his thumb in a pie and pulled out a plum, this was a form of “favor pie.” Small wrapped favors were hidden in paper-covered containers, which, like piñatas, were broken open to reveal the treats. The most elaborate version was made as a huge flower, hung above the table and outfitted with pulling ribbons that would be tugged at a given signal.

An important element of early twentieth-century parties was dress-up, or costuming, and paper garments seemed perfect. Soon, there were so-called paper parties, where floral outfits prevailed. A daffodil costume, for example, would have over-and-under skirts covered with flounced yellow paper and a matching paper cap. Typically, the skirt represented the petals, and the bodice represented the stem (the hat was a separate specimen). Most often, the paper was attached to a muslin slip or fashioned as an apron-like garment that would fit over regular clothes. Other types of suggested outfits included butterflies; vegetables such as pumpkins, corn, and carrots; storybook characters; “national costumes” such as French Peasant, Chinese, etc.; and personifications of the elements such as “Fire” or “The Breeze.” Narrow streamers attached to the latter outfit would move with every step the wearer took, “resulting in a graceful swinging” outfit. The 1920s seem to have been the height of the paper-costume craze. Since current fashion favored simple waistless dresses, such garments were easy to make and wear.

In these early years, crepe paper was also sometimes used as a substitute for regular garments, as the Milwaukee nurses’ uniforms imply. While these were expected to be short-lived, sewn-in components such as hooks and eyes indicate they were not completely ephemeral. Fashionability was also expressed through



Detail of child's handstitched crepe-paper “rosebud” fancy dress, ca. 1928. Collection of Auckland Museum Tāmaki Paenga Hira, 2002.104.1 and used with permission under CCBY

outfits made for paper dolls. Some of the surviving examples are quite stunning. It is unclear whether these were made by children or adults.

Crepe paper was dominant at many of the more public aspects of play and entertainment in the early twentieth century. It was widely used to adorn bazaar or fair booths, for example, and on parade floats. *How to Decorate Halls, Booths and Automobiles*, published about 1920, showed how to transform architectural features through masses of paper, color, and texture (this idea remains familiar today—the image of transforming the school gymnasium with crepe paper is still with us). Even cars and trucks could be made festive and fanciful with paper swags and paper wound around wheel spokes. I first encountered this in an early (circa 1900) Dennison publication that illustrated an imagined summer vacation with crepe paper incorporated into daily life. The fictional family boasted of winning the prize for a unique parade carriage (not yet motorized), where *everything*—the wheels, the carriage, the horse’s bridle—was adorned with paper. The illustration also featured a woman pushing a heavily papered baby carriage.

Booth, hall, and float decoration was conceived of as a total environment, and it was also matched—often in a literal sense—by the costumes of the attendants. At the “Fair of the Good Fairies” featured in *Ladies’ Home Journal* in 1916, as a case in point, women outfitted as “Lady Winter” (or “Lady Summer”) were draped in the same fabrics as their booths.

By the middle of the twentieth century, crepe paper was no longer produced or treated as a fabric; it was then clearly seen as paper. It is interesting to look at the perceived promise of the original material, however, and see how it both reflected and contributed to changing attitudes and lifestyles, including

disposability. It is significant, too, that its strong aesthetic, sensual appeal was always touted as part of woman's domain and that it was primarily women who explored its possibilities to the fullest.

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Left: From *Dennison's Gala Book*, 1922. Courtesy of University of California and HathiTrust

Right: *Dennison's Rainbow and Breeze costumes included in How to Make Paper Costumes*, 1922. Courtesy of Cornell University and HathiTrust



Martha Washington. Inscribed: "Drawn by W. Oliver Stone after the original by Woolaston." (No recorded date.)
Photo courtesy of the Library of Congress Prints and Photographs Division

Sewing with Martha Washington

A. K. FIELDING

“I am still determined to be cheerful and happy, in whatever situation I may be; for I have also learnt from experience that the greater part of our happiness or misery depends upon our dispositions, and not upon our circumstances; we carry the seeds of the one, or the other about with us, in our minds, wherever we go.” So wrote Martha Washington from New York to her friend Mercy Otis Warren (1728–1814) in December 1789. Martha held this view throughout her life and lived by it. Aside from her family, what made her happy was her fine needlework. Martha created beautiful and intricate detailed works that are nothing short of pure artistry and provide us with a glimpse of eighteenth-century American needlework.

Martha Dandridge was born on June 2, 1731, at Chestnut Grove Plantation in New Kent County, Virginia. She was the eldest child of Colonel John Dandridge (1700–1756) and Frances Jones (1710–1785). John was one of four sons of an English immigrant. He had served as a Clerk of Courts and owned a modest plantation in New Kent, making him part of the local gentry. Frances was the daughter of a member of the Virginia House of Burgesses and descended from a family of educated men. Together, they had eight children including Martha. The Dandridge plantation was located near the Pamunkey River, a tributary of the York River. Here, Martha grew up learning how to become a young lady worthy of managing a plantation.

An Education

In the eighteenth century, a girl’s education was different from that of boys. Girls were raised with the expectation that they would get married and have children. By the time they came of age, girls were expected to know the fundamentals of running a household. These fundamental skills included cooking on a fire over an open hearth, preserving fruits and vegetables, baking, growing a vegetable garden, salting and smoking meats, making soap, washing and ironing clothes, mending and making clothes, knitting woolen stockings, quilting, making and applying dyes to wool and textiles, cleaning and decorating the house, taking care of children, making and using herbal remedies to heal or cure minor injuries and illnesses, using



Martha Washington by Rembrandt Peale, ca. 1850. Bequest of Frances Mead, 1926.

Photo courtesy of The Metropolitan Museum of Art

proper etiquette, and creating beautiful needlework. If a girl came from a wealthier household, as Martha did, she may have also received lessons in music, dancing, painting, riding, reading, and arithmetic.



D-shaped chair cushion from the Mount Vernon Collections with rounded front, cross-stitched with an all-over, repeating shell design in shades of yellow and red multistrand worsted wool and silk threads on 9- to 10-count linen canvas; yellow worsted wool casing, bound with silk tape; multicolor, woven silk tape with handknotted silk and wool fringe applied to the front seam; and linen backing.

Photo courtesy of George Washington's Mount Vernon

Frances taught her daughter how to cook using old family recipes. Over time, Martha became a famous cook in her own right. She learned how to decorate and supervise the household, and she learned to read by reading the Bible, the Anglican Book of Common Prayer, and various sermons. In later years, she enjoyed reading poetry and novels such as Mercy Otis Warren's *Poems, Dramatic and Miscellaneous*, and Oliver Goldsmith's *Vicar of Wakefield*. She was taught how to behave as a well-mannered lady and not a coquette. As she grew older, Martha became well-known for her kindness, loyalty, thoughtfulness, and modesty.

Martha was also taught how to sew from an early age. It was common for a girl as young as five to begin sewing by making her first sampler, called a marking sampler. These samplers taught the child basic embroidery skills, alphabets, numbers, and instruction in the Christian faith. By making her own marking sampler, Martha would have learned how to keep track of her work by marking it in cross-stitch with a number and her initials.

Martha continued her needlework education at home under the supervision of her mother. After mastering the marking sampler, she would have graduated to making either a pictorial sampler or a needlework picture. These could have been images of stories

from the Bible, and they would have been displayed in a frame in the family home. Other items may have included decorative tablecloths, sheets, towels, cases or slipcovers, clothes, and pocketbooks. These



Detail of cross-stitched cushion.

Photo courtesy of George Washington's Mount Vernon

samples would have emphasized not only Martha's artistic talent and technical skills at fine needlepoint but also her virtues of patience and modesty. Judging by samples of her work, Martha must have worked diligently and faithfully on her sewing. Indeed, by the time of her debut in Williamsburg at the age of fifteen, her skill at embroidery had become quite legendary. In later years, she would expect the same standard of application to fine needlepoint in others' work.

Marriage

In 1750, Martha married Daniel Parke Custis (1711–1757), a man twenty years older than she and the son of Colonel John Custis, one of the wealthiest men in Virginia. In her seven years of marriage to Daniel, Martha bore him four children. Two children, a boy and a girl, died in infancy. The other two children, John, also called Jacky, and Martha, also called Patsy, survived their father, who died in 1757. During these years, Martha Dandridge Custis found herself mistress of a great household. As such, she was responsible for clothing her entire household, including slaves.



Martha Washington. New York: Currier & Ives, between 1857 and 1872. Photo courtesy of the Library of Congress Prints and Photographs Division

Although she assigned others to spin, weave, and make clothing, she would have sewn and mended clothing and linen for her family.

After her husband's death, Martha mourned him for months, during which time her status as a wealthy and eligible widow made the rounds in the gossip circles of Virginia. She was courted by many gentlemen, including a young soldier named George Washington. Washington (1732–1799) was tall and handsome; Martha was short, measuring more than a foot shorter than his 6-foot 2-inch frame. She was attractive and wealthy; he was distinguished and had just inherited Mount Vernon, a beautiful estate near the Potomac River in Virginia. Both fell in love immediately and were married on January 6, 1759.

As mistress of Mount Vernon, Martha Dandridge Custis Washington again supervised all household tasks. She checked the daily menu, kitchen, gardens, smokehouse, storehouse, poultry yard, and supervised the spinners, knitters, seamstress, and slaves by teaching them how to make clothing. She hosted parties and ensured the guests and visitors were provided for with proper care. Through it all, she never gave up on her favorite activity: fine needlework.

In 1766, Martha received materials to make a dozen chair cushions from Philip Bell, a London upholsterer. She may have used one of her own designs to make the cross-stitched scallop-shell cushions. Using yellow and red multi-strand worsted wool and silk threads on a linen canvas, Martha applied a handknotted and wool fringe to the front of the D-shaped cushions and bound them with woven silk tape. The cushions were most likely placed on the Windsor chairs in the Little Parlor at Mount Vernon.

Needlework in Wartime

As the years progressed and America lurched into war with Great Britain, Martha found herself supporting her household and her newly formed country. Each year between 1775 and 1783, she joined her husband at the Continental Army encampment. During the harsh and critical winter at Valley Forge, Martha remained by Washington's side. She befriended other military officers' wives such as Lucy Knox, wife of General Henry Knox, and Kitty Green, wife of General Nathanael Greene, and organized small groups with them to mend clothes, make clothing, and knit much-needed socks for the soldiers.

During the war, she may have carried a beautiful but functional teardrop-shaped, silk-embroidered

needle book, which is attributed to her and now held by the Mount Vernon Ladies' Association. The needle book was used to store needles and pins safely. Made sometime between 1777 and 1778, this elegant needle book has a white silk and satin background. Martha embroidered a beautiful blue bird resting upon flowers with polychrome silk thread and silver-wrapped silk thread. Supported by a medium-weight buckram, it is lined with plain pink woven silk and made in a way that it could be securely hung from Martha's waistband by a pink grosgrain ribbon.

Another object of note, also attributed to Martha and made in the same period, is a teardrop-shaped silk pincushion. It is believed Martha made the pincushion as a gift for the daughter of her host during that winter in Valley Forge. Using a pink bird sitting atop flowers as a motif on a white silk satin background, Martha embroidered the design beautifully

using polychrome silk thread and silver-wrapped silk thread.

Later Years

Martha and George Washington never had any children together, but they raised Jacky, Patsy, and their grandchildren at Mount Vernon. They enjoyed a happy union until Washington's sudden death on December 14, 1799, from complications related to a throat infection. Martha was widowed again. She spent the remainder of her years caring for her family by managing her household. Through this tragic period, she never forgot her fine needlework.

White-on-white embroidery had become quite popular in late eighteenth and early nineteenth century. A fragment of this type of embroidered fabric attributed to Martha has survived and is also held by the Mount Vernon Ladies' Association. It is a rectangular piece



Teardrop-shaped, silk-embroidered needle book characterized by two rigidly layered covers that protect three scalloped layers of woolen broadcloth. The layers of fabric are stitched together along the top three sides, leaving the bottom open to receive needles stored and retrieved in the broadcloth. Attached to the top of the needle book is a length of pink grosgrain ribbon looped and stitched into place to be securely strung onto an apron or dress tie.

Photo courtesy of George Washington's Mount Vernon



Teardrop-shaped silk pincushion embroidered with polychrome silk thread and silver-wrapped silk thread on a white silk satin ground. The seam joining the face and obverse is covered by silver braid tacked along its length. At each of the angled edges is a tuft of pink silk, seven of which remain in place.

Photo courtesy of George Washington's Mount Vernon



Embroidery Fragment composed of plain-woven white cotton, embroidered in white cotton and silk with a border of intertwined oak branches with leaves and acorns. The cap of each acorn is embroidered with French knots, while satin stitch is used for the remaining design elements; the body of each acorn is embroidered with white silk, while cotton was used for the rest of the design.

Photo courtesy of George Washington's Mount Vernon

of plain-woven white fabric embroidered with oak branches, leaves, and acorns in white cotton and silk. The seams are stitched with a back stitch and closed off with a whipstitch. The acorn is embroidered with French knots and white silk. It is a simple but beautiful piece of fine needlework and a great example of its maker's skill.

Martha Dandridge Custis Washington died on May 22, 1802. She is remembered as a Founding Mother and the first First Lady by Americans, but perhaps the most remarkable of all her creative abilities and talents came from the point of a single small instrument, a needle. By leaving her mark in needlework, she has left us with a mark of her artistic achievement and merit.

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Leicester Hat and Mitts

INNA VOLTCHKOVA



Knit a beautiful hat and fingerless-mitt set in Leicester Longwool yarn.
Photos by Matt Graves

I created this hat and mitt set using yarn produced by Wool Out of Wales, a company specializing in wool from Leicester Longwool sheep. According to the company, the unique climate of Wales allows a long grass-growing season, which in turn contributes to a lustrous and long-staple fleece.

Leicester Longwool yarn pairs well with knitted textures created using cable, bobbles, and *rogozka* patterns. Pronounced “ro-go-zh-ka,” this Russian word refers to a thick fabric with a textured, checkered surface.

Materials

- ◆ Wool Out of Wales (Lana dal Gailles) Black Leicester Longwool, 100% wool yarn, fingering weight, 546 yard (500 m)/3.53 oz (100 gram) skein, 1 skein Natural Grigio (See page 23 for additional yarn resource.)
- ◆ Needles, Addi Lace size 2 (3 mm) circ 16 inches (40 cm), and set of Addi FlexiFlips 4 or 5 double pointed size 2 (3 mm) or size needed to obtain gauge
- ◆ Cable needle
- ◆ Stitch markers, 4 different colors or styles
- ◆ Smooth, contrasting waste yarn
- ◆ Tapestry needle



Thumbholes are created when seaming each mitt.

Finished size:

Hat: 18 inches (45.7 cm) head circumference (will stretch to fit up to 20 inches [50.1 cm]) and 9¼ inches (23.5 cm) tall

Mitts: 7 inches (17.8 cm) hand circumference and 7½ inches (19.1 cm) long

Gauge: 20 stitches and 36 rows = 4 inches (10.2 cm) in garter stitch using a double strand of yarn; 32 sts and 44 rounds = 4 inches (10.2 cm) in Rogozka patt using a single strand of yarn

Special Stitches and Techniques

Bobble

The bobble for this project is worked over 2 rows as shown on the charts. On RS rows, work [k1, yo, k1, yo, k1] loosely all in same st—1 st inc'd to 5 sts. On the following WS row, purl the 5 bobble sts together—5 sts dec'd back to 1 st.

Rogozka (even number of sts)

Rnd 1: *K1, sl 1 knitwise with yarn in front (kwise wyf); rep from *.

Rnd 2: K all sts.

Rnd 3: *Sl 1 kwise wyf, k1; rep from *.

Rnd 4: K all sts.

Rep Rnds 1–4 for patt.

Russian Grafting Method

Set-up: Sl 1 st from right needle to left needle.

Step 1: Insert right needle tip into first st on left needle and draw second st on left needle through the first st and onto the tip of the right needle. Drop the first st from the left needle.

Step 2: Insert left needle tip into first st on right needle and draw second st on right needle through the first st and onto the tip of the left needle. Drop the first st from the right needle.

Rep Steps 1 and 2 until 1 st remains.

Instructions

Notes: Visit www.pieceworkmagazine.com/ abbreviations for Abbreviations. Begin the hat by working a headband brim with cables and bobbles. After joining the ends of the headband, stitches for the crown are picked up along one edge and worked upwards in the round in the Rogozka pattern. Each mitt is worked flat in one piece from side to side. The mitts are identical and can be worn on either hand.

Hat

Headband Brim

With circ needle and waste yarn, CO 35 sts. K 4 rows, decreasing 1 st in first row—34 sts. Change to using 2 strands of main yarn held together. K 2 rows. Work Rows 1–12 of Chart A 11 times—132 chart rows completed. Carefully remove waste yarn and place 34 exposed loops from base of CO sts on an empty double-pointed needle. Taking care not to twist the brim and starting at the bobbed edge, use the Russian grafting method (see Special Stitches and Techniques) to join the live sts together—1 st rem.

Crown

Hold the brim with RS facing and edge without bobbles along the top. Using double-pointed needles, pick up 68 sts evenly around (about 1 st for every 2 chart rnds) and pick up 1 rem st from brim—69 sts total. Continue as follows using a single strand of yarn:

Next rnd: *K1, yo; rep from * to end—138 sts.

Next rnd: Place marker (pm) for beg of rnd, k23, [pm, k46] 2 times, pm, k23.

Work Rogozka patt (see Special Stitches and Techniques) with separating sts as follows:

Rnd 1: Sl m, work 22 sts in Rogozka patt, k1, [sl m, k1, work 44 sts in patt, k1] 2 times, sl m, k1, work 22 sts in patt.



Leicester Longwool singles yarn from Wool Out of Wales.

Key

□ k on RS; P on WS

• p on RS; k on WS

⏴ bobble RS: [k1, yo, k1, yo, k1] in same st

⏵ bobble WS: p5tog

∨ sl 1 pwise wyf on RS and WS

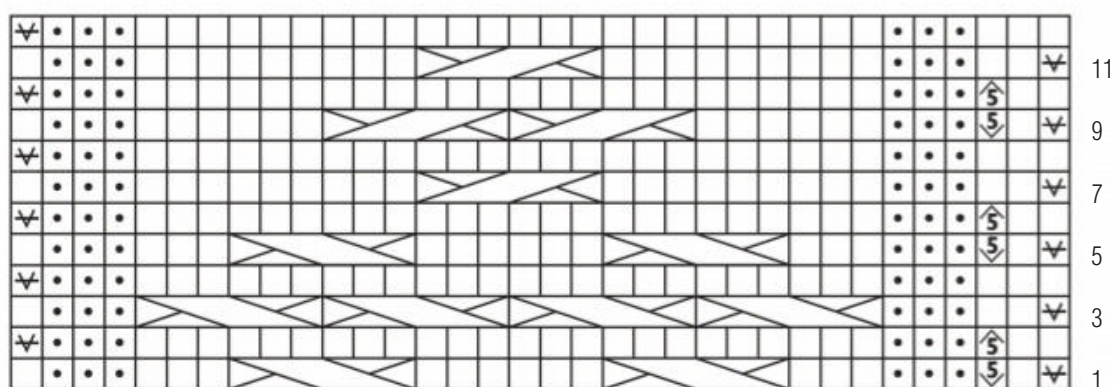


sl 3 sts onto cn, hold in back, k3, k3 from cn



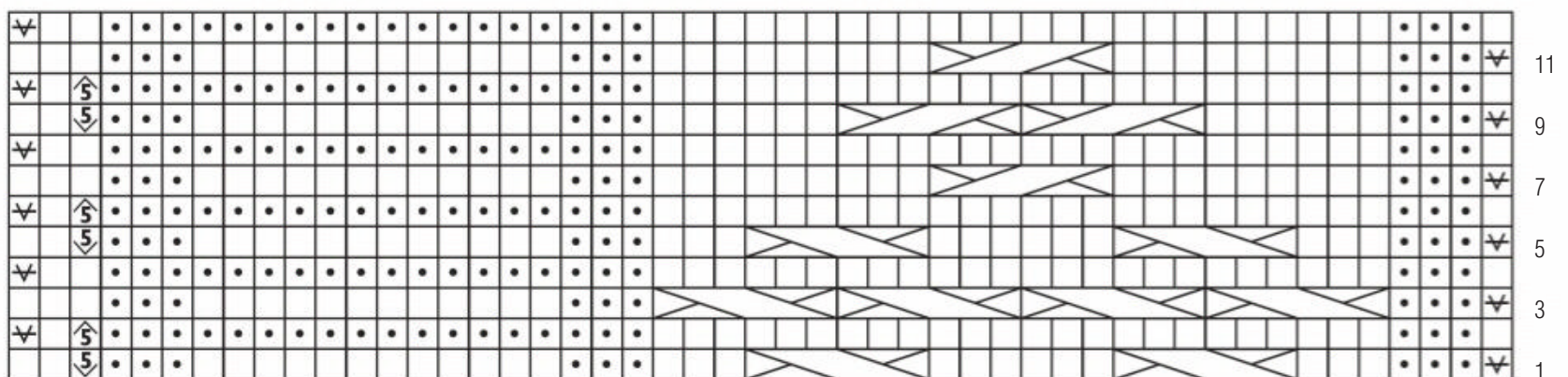
sl 3 sts onto cn, hold in front, k3, k3 from cn

Chart A



34 sts

Chart B



49 sts

Rnd 2: Sl m, work 22 sts in Rogozka patt, sl 1 purlwise with yarn in back (pwise wyb), [sl m, sl 1 pwise wyb, work 44 sts in patt, sl 1 pwise wyb] 2 times, sl m, sl 1 pwise wyb, work 22 sts in patt.

Continuing Rogoska sts in established patt, work the separating sts according to the last 2 rnds until the piece measures 2 inches (5.1 cm) from pickup rnd, ending with Rnd 2.

Decrease rnd: Sl m, work in patt to 2 sts before m, k2tog, [sl m, ssk, work in patt to 2 sts before m, k2tog] 2 times, sl m, ssk, work in patt to end—6 sts dec'd.

Next rnd: Sl m, work in patt to 1 st before m, sl 1 pwise wyb, [sl m, sl 1 pwise wyb, work in patt to 1 st before m, sl 1 pwise wyb] 2 times, sl m, sl 1 pwise wyb, work in patt to end.

Rep the last 2 rnds 20 more times, changing to double-pointed needles when necessary—12 sts rem.

Next rnd: Sl m, k2tog, [sl m, ssk, k2tog] 2 times, sl m, ssk—6 sts rem.

Cut yarn, leaving an 8-inch (20.3 cm) tail. Thread tail through rem sts, pull snugly to close hole at top of hat, then fasten off tail on WS.

Finishing

Weave in ends. Steam or handwash and let dry.

Mitts

With circ needle and waste yarn, CO 50 sts. K 4 rows, decreasing 1 st in first row—49 sts.

Change to using 2 strands of main yarn held together. K 2 rows. Work Rows 1–12 of Chart B 5 times—60 chart rows completed.

Carefully remove waste yarn and place 49 exposed loops from base of CO sts on an empty needle. Taking care not to twist and starting at the cable pattern edge, use the Russian grafting method (see Special Stitches and Techniques) to join 38 live sts together—11 sts rem on each needle. For the thumb opening, BO the next 6 sts on left needle without joining them, then BO the next 6 sts on right needle without joining them. Resume working in Russian grafting and join the rem live sts together—1 st rem. Cut an 8-inch (20.3 cm) length of yarn, thread yarn through rem st to secure it, and fasten off.

Finishing

Weave in ends. Steam or handwash and let dry.

INNA VOLTCHKOVA was born in Kiev, Ukraine, is a graduate of the Kiev National University of Technology and Design, and later moved to the Chicago area. For the past 25 years, Inna's passion has been lace knitting, especially Russian-style lace. Winner of the 2010 TKGGA Design Contest, Inna's beautiful lace designs have frequently appeared in *PieceWork* since 2009.

Historic Leicester Longwools

Leicester Longwools, also known as English Leicesters, are one of three Leicester sheep breeds that exist today. Leicester Longwools, along with cousins Border and Bluefaced Leicesters, trace their roots back to a flock that grazed on a farm called Dishley Grange in Leicestershire, England, during the late eighteenth century.

Leicester sheep at that time were described as longwools that tended to be lanky and large-framed. A young farmer named Robert Bakewell (1725–1795), returning to his family home at Dishley Grange, noticed that some of the smaller, more compact sheep could be just as productive as their larger counterparts in less time. Thus, he set out to improve his flock, eventually creating a new breed called the Dishley Leicester or New Leicester.

Robert Bakewell would become one of the most noteworthy figures in the history of animal husbandry and made his contributions to the field of genetics before either Charles Darwin or Gregor Mendel was born.

The Dishley Leicesters caused quite a stir in the late eighteenth century. These fashionable sheep could be found throughout Britain among the flocks of progressive farmers and occupied the thoughts and letters of modern agriculturalists. George Washington and Thomas Jefferson, both renowned shepherds, indicated in their letters that they followed Bakewell's work and the impact his sheep were having on flocks in Britain, Europe, and North America.

Leicester Longwools, the closest descendants to Bakewell's sheep that remain today, are a conservation breed in both the United Kingdom and United States.

To learn more, visit the Livestock Conservancy, www.livestockconservancy.org.

Leicester Longwool yarns are available at The Ross Farm, www.therosfarm.com.

—Editor



Antique Victorian bookmarks from the collection of the author.
Photos by Matt Graves unless otherwise indicated

Forget-Me-Nots from the Victorian Age

Perforated-Paper Embroidery

IRINA STEPANOVA

For centuries, stationery and paper goods played an important role in the social life of European society. Stationery stores brimmed with the products needed to meet the high standards of proper etiquette. This abundance ranged from visiting cards, greeting cards, pocket almanacs, lace paper, and embossed envelopes to myriad supplies for making one's own tokens of affection. Tiny paper flowers, miniature paintings, die-cut scraps, and even dried moss or small shells could be added to intricately embossed, and sometimes silvered, paper backgrounds.

So, it is not entirely surprising that thick paper, or card, was attempted as a ground material for hand embroidery—an important skill for every Victorian lady. Paper proved to be suitable; however, it was used a lot less often than traditional fabrics, such as silk, linen, cotton, batiste, and others.

Paper, Pins, and Needles

The Victorian interest in embroidery on paper was preceded by another popular paper craft. In the late eighteenth century, pin pricking was used to embellish cards and watercolor art. The artwork was first painted on paper, then its outline was carefully traced on the back and pricked through front or back with different sizes of pins or needles. The raised, pin-pricked lines in such pictures resembled embroidery stitches and trapunto quilting. It seems that perforated paper, which would also be called perforated cardboard or punched paper, was devised to meet ladies' interest in stitching on paper.

One very early example of perforated-paper needlework is mentioned by John F. Meginness, an American of Irish descent from Williamsport, Pennsylvania,



Cross-stitch and half cross-stitch were common stitching techniques used on perforated paper.

in his genealogy book, *Origin and History of the Magennis Family*. Describing the country life of one of his ancestors, James McGinness, and the man's first wife, Ann Fordham, an English Quakeress from Philadelphia, he writes, "A specimen of her needle work is still in existence. It consists of a few mottoes or verses worked on perforated card board with colored yarn, with her name, 'Ann Fordham', and the date '1775', attached."

A woman living in the nineteenth century was expected to have excellent stitching and sewing skills to run her household. Young girls learned plain and fancy needlework at home or in school. Since stitching on perforated paper was easier and more economical than working with fabric, it was an excellent choice for children and beginners. Using a paper foundation required patience and attentiveness to stitching in order not to tear the paper, building character traits commended in the Victorian era. Such childhood paper samplers are rare to find, whereas their fabric-based counterparts survived the passage of time in greater numbers.

Mid-Nineteenth Century Paperboard

The invention of perforation machines in the 1850s allowed for the production of perforated paper in mass quantities. Once it became available at reasonable prices, perforated-paper needlework and crafts flourished into a phenomenon of "perforated card-work."

Perforated paper was a thick, pliable, high-rag content paper with small perforations at regular distances and a smooth finish on the top side. These paper goods were intended for embroidery and came in several stitching sizes, from as few as 8 holes per inch to as many as 32. In 1876, the Hope Perforating Company's advertisement in *The Publishers' Weekly* offered a selection of perforated cardboard in five sizes:



From the collection of the author.
Photo by Irina Stepanova

". . . No.1, Fine, No.2, Medium, No.3, Coarse, No.4, Medium Coarse, No.5, Extra Coarse."

The most common color of perforated paper was white, and it was sold in packages containing sheets in various sizes and quantities. An English package from my collection contains one dozen fine-grade, rectangular sheets priced at one shilling. But paperboard came in many colors; *The American Girl's Book* lists blue, green, pink, lilac, and yellow as choices for a card needle-book project. The most expensive perforated paperboard was metallic silver and gold.

Perforated paperboards were advertised in catalogs and fashion periodicals from the 1840s to about 1900. Several American monthly magazines for middle- and upper-class women, such as *Godey's Lady's Book and Magazine*, *Demorest's Monthly Magazine*, *The Peterson's Magazine*, and *The Harper's Bazaar*, regularly published step-by-step instructions for perforated card-work projects. They almost always included an illustration of the finished piece as a visual aid to the project description.

The higher-count board with more densely placed holes was recommended for small pieces stitched with silk, such as bookmarks and cards. Lower-count paper was considered more suitable for large mottoes worked with wool. Victorian shops carried an impressive array of silk flosses, fine wools, glass beads, bullion, metallic, and chenille threads that could be used for such projects.

Advice from the Past

The Ladies' Self Instructor (1853) advised that for perforated cards, "The needles must not be too large, or the holes will be liable to get broken. The smaller ones must be worked in silk; the larger patterns may be done either in silk or wool. Sometimes the flowers are worked in Chenille, and the leaves in silk; this gives to card cases, &., a beautiful and highly ornamental appearance."

Cassell's Domestic Dictionary (1884) suggested uses for card-work including ". . . pretty frames for photograph frames . . . useful bookmarkers and ornaments for frames bearing a resemblance to carved ivory. . . Many little articles can be made of this cardboard which can be ornamented by needlework devices in silk or wool, or by gumming on painted flowers or figures."



Fancy edgings were common on period bookmarks and cards.

Perforated-Paper Embroidery Projects

Everyday objects made from perforated paperboard included boxes, baskets, calendars, three-dimensional needle books, crosses, scented sachets, pincushions, stamp books, wall pockets, and even lampshades and tiny houses. But by far the most popular embroidered creations were bookmarks, cards, and religious mottoes.

Bookmarks were cut in rectangular shapes from sheets of perforated paper. They were embroidered with silk threads and attached to a silk or satin ribbon with a few inconspicuous stitches. Some were plain, with single words, names, or sentiments stitched in one color. Some were fashioned as single-motif samplers, with religious quotes or pictures adapted from Berlin wool-work patterns popular at that time. Occasionally, the entire phrase was beaded in silver or gold metal beads. The border was either left unfinished or cut into delicate shapes with a sharp pen knife. Paper lace edging was particularly striking when placed on a colored background. Perforated paper lace turned into a hobby of its own; it still exists today in a form of paper lace cutwork and *carton perforé* paper craft.

Back in their heyday, fancy bookmarks and sewing cards with perforated borders were sold by the specialty stationery stores. The bookmarks came in countless shapes and sizes; the Hope Perforating Company's advertisement mentions sixty-five bookmark designs in four sizes. Commercially produced bookmarks were highly decorative: an embossed, die-cut scene on the left side or on both the left and the right edges, and a rectangular or an oval high-count stitching area in the middle surrounded by a relief border.

The scenes were usually pastoral or religious in nature: cupids, shepherds, children with lambs, and courting couples just to name a few. The embroidery was done in cross-stitch, half cross-stitch, long stitch, and buttonhole stitch. By the 1870s, innovations in the printing industry allowed printing on perforated paper. Bookmark manufacturers began stamping popular designs on their products to make them more attractive to the buyer.

Perforated stitching cards came mostly in four shapes: rectangular, oval, round, and octagonal. They had perforated centers for embroidery or solid centers for drawing and inscriptions. Sometimes they were embossed with an image of a flower or an animal in the middle of the card, and it could be colored for a quick and attractive artistic result.

Perforated cards were also used to make small objects, such as needle cases, by joining them together with a narrow silk ribbon. One such project assembly is described in *The American Girl's Book*: "Take two handsome coloured cards with perforated edges. You may get them at the fancy stationers'. Prepare a double leaf of a square of white cassimere. Scollop [sic] the edges with scissors, or overcast them with sewing-silk. Lay these needle-flaps between the two cards, and bind all together at the back with narrow ribbon. Sew to each corner a string of the same ribbon, to tie up the needle-book when not in use; and put a bow at each extremity of the back."

Perforated paperboard with 14 to 16 holes per inch (2.5 cm) was primarily used to make large mottoes. They were so common that many can still be found in homes today. Two prevalent sizes for mottoes were 8½ by 21 inches (21.6 × 53.3 cm) and 17 by 21 inches (43.2 × 53.3 cm). These large sheets could be purchased blank or preprinted with common phrases such as "Welcome," "Home Sweet Home," and "God Bless Our Home" or biblical scriptures. Mottoes were worked in tent stitch with variegated wool, but the background was left unstitched. A precut, slightly crinkled tinfoil was placed behind the finished work to add a sparkle of light.

Toward the end of the nineteenth century, white celluloid shapes, such as angels, were sold as motto embellishments. Mottoes were displayed framed, usually in rustic-style wooden frames backed with a wooden board. Unfortunately, the oils from the backing tended to leach into the paper over time, resulting in damage that looks like a water stain in many antique mottoes.

Twentieth Century

Perforated-paper needlework began to decline after the death of Queen Victoria in 1901 and virtually disappeared by the 1920s. In the early 1900s, many perforated bookmarks were preprinted with phrases or designs. They were often left unstitched, with chromolithographic die-cuts or dried flowers glued to them as decorations instead.

In recent years, perforated-paper stitching and crafts have made a comeback. The company Tokens and



Victorian bookmarks from the collection of the author.

Trifles revived perforated sewing cards but sadly closed their business in 2015. Luckily for those interested in continuing this Victorian needlework tradition, Wichelt Imports' Mill Hill perforated paper has thirty colors available in 14- and 18-count for stitching and crafts.

RESOURCES

Find additional resources for this article on our website, www.pieceworkmagazine.com.

Cassell's Domestic Dictionary: an Encyclopaedia for the Household. London, Paris & New York: Cassell, Petter, Galpin & Co., 1884.

The Ladies' Self Instructor in Millinery and Mantua Making, Embroidery and Appliqué, Canvas-Work, Knitting, Netting, and Crochet-work. Philadelphia: J. & J. L. Gihon, 1853.

Meginness, John F. *Origin and History of the Magennis Family.* Williamsport, Pennsylvania: Heller Bros.' Printing House, 1891.

Leslie, Eliza. *The American's Girl Book: or Occupation for Play Hours.* New York and Boston: C.S. Francis and Company, 1857.

IRINA STEPANOVA is a designer, collector, and owner of Mishutka Design Studio (www.mishutkadesign.com). She writes about Victorian embroidery and lifestyle, and her projects and embroidery designs are a tribute to nineteenth-century women's needlework.

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Irina designed a copy of her vintage perforated-paper bookmark, originally stitched in wool threads.
Photos by Matt Graves

Victorian Bookmark

IRINA STEPANOVA

This bookmark project is based upon an antique Victorian example from my collection. Dating back to the 1850s, the original bookmark was stitched using fine wool on white or ecru (now tan) 14-count perforated paper in the style of needlework known as Berlin wool work, which was popular during that time period. I created my version using cotton floss and perforated paper. Modern perforated paper is available to needleworkers today in a wide range of colors.

MATERIALS

- ◆ Mill Hill perforated paper, 14-count, white, one 3 × 6 inches (7.5 × 15.5 cm) piece; www.wichelt.com
- ◆ DMC embroidery floss, 6-stranded, 100% cotton, 8.7 yd (8 m)/skein, one skein each of the colors listed in the Color Key
- ◆ John James needle, tapestry, size 28
- ◆ Ribbon, silk or satin, 2¾–3 inches (7.0–7.6 cm) wide, navy blue, one 12-inch (30.5 cm) length

Finished size: 2½ × 4¼ inches (5.4 × 10.8 cm)

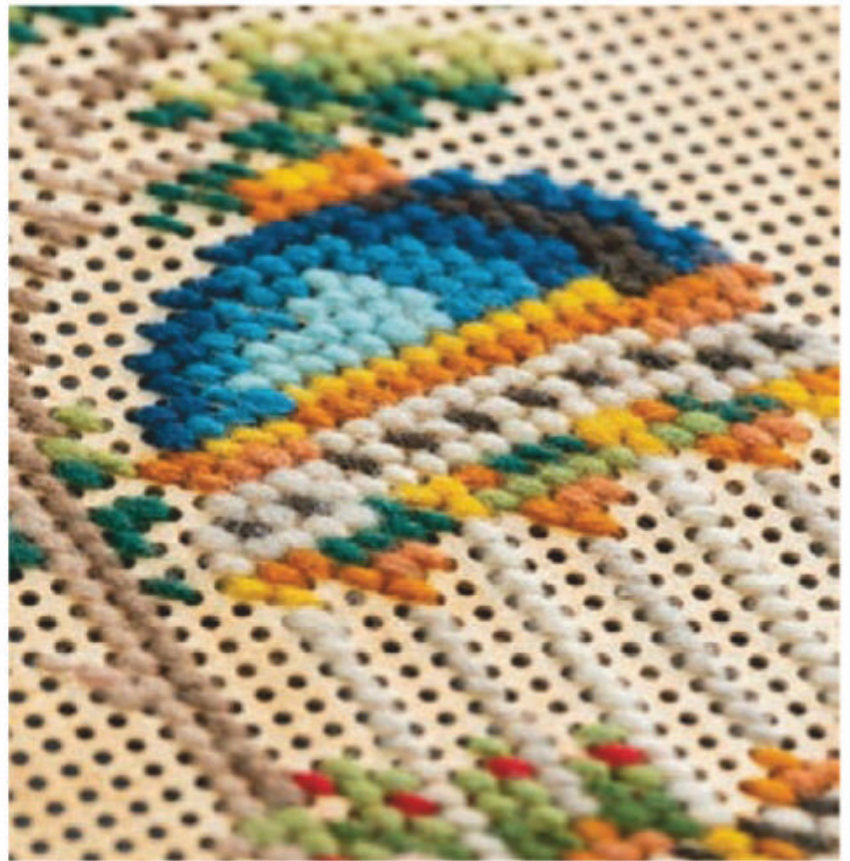
INSTRUCTIONS

Notes: Use half cross-stitch, slanting from lower right to upper left, for stitching the design. Be careful not to bend or tear the paper during stitching.

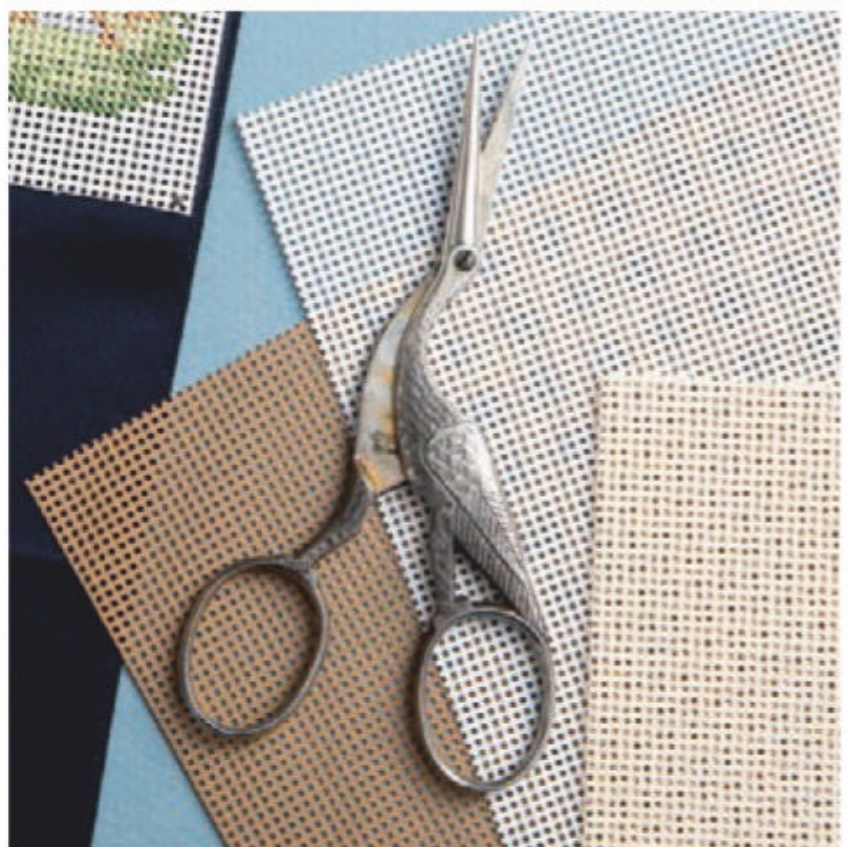
Center the design on the perforated paper and stitch, following the chart and using two strands of floss. Carefully bury the floss ends under several finished stitches on the back of the work.

Trim the design paper along the third row of empty holes on the long sides. At the top and the bottom, trim the design paper along the eighth row of empty holes from the outermost stitches. The design paper is now about 2½ × 5⅜ inches (6.4 × 13.7 cm). Center the design paper on the ribbon and attach it to the ribbon with a single cross-stitch at each corner (see photo on opposite page), using one strand of the #336 navy floss. Trim the ribbon to the desired length and decoratively trim the ends.

IRINA STEPANOVA is a designer, collector, and owner of Mishutka Design Studio (www.mishutkadesign.com). She writes about Victorian embroidery and lifestyle, and her projects and embroidery designs are a tribute to nineteenth-century women's needlework.

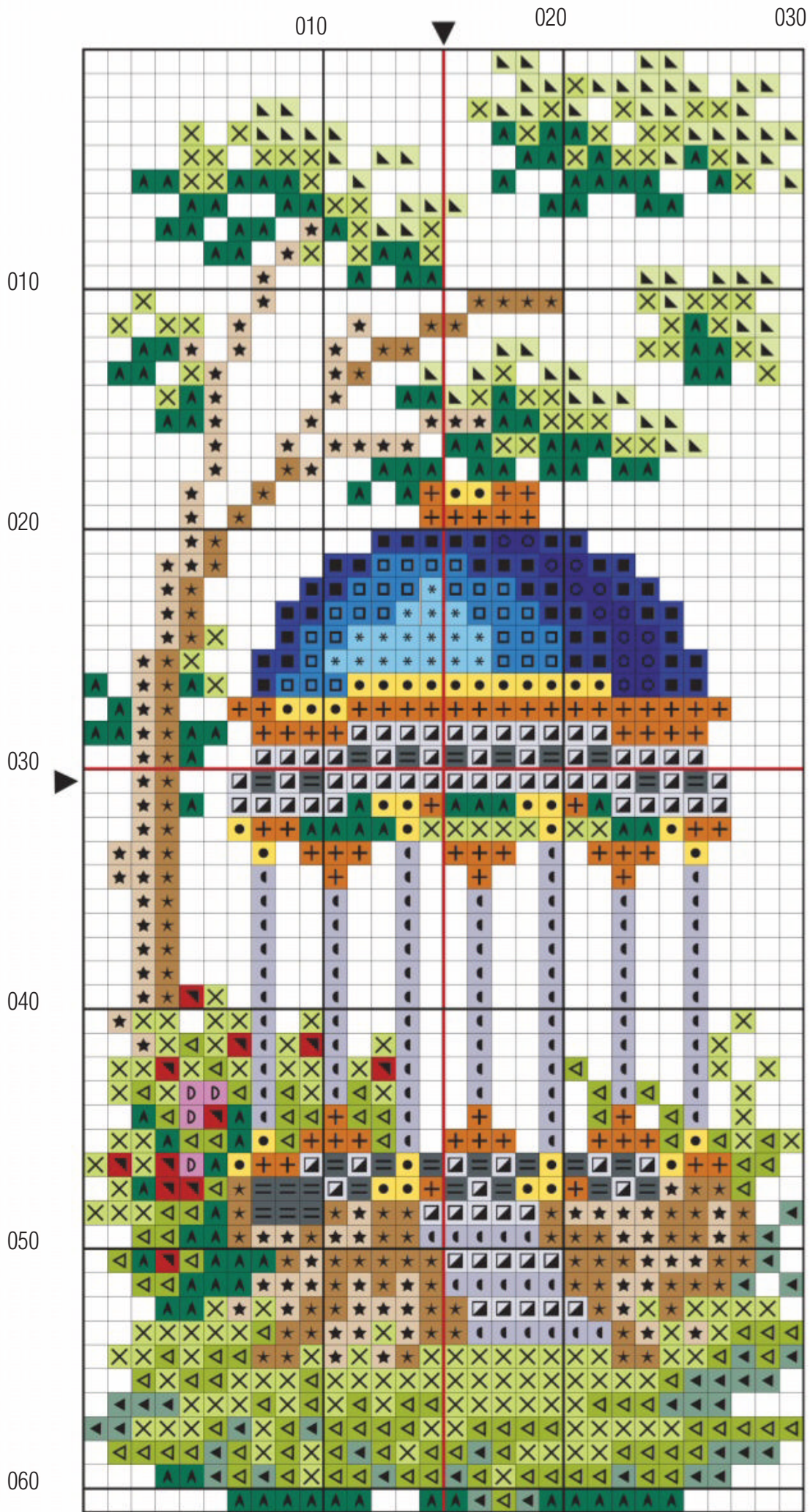


The original 1850s bookmark was stitched in wool.



Perforated papers are available in a wide range of colors. Scissors from the collection of Ann Sabin Swanson.

Bookmark Chart



- Key
- 312
 - 321
 - 334
 - 336
 - 415
 - 435
 - ★ 738
 - 743
 - 762
 - ▲ 772
 - ★ 3325
 - ▲ 3345
 - ▲ 3346
 - ▲ 3347
 - × 3348
 - 3354
 - 3799



Irina's original nineteenth-century bookmark.

Honor Expressed in Beads: Great Lakes Indian Bandolier Bags

BEVERLY GORDON



John Littlewalker, identified as a Nebraska Winnebago, is wearing two beaded bandolier bags across his chest. Note that the Winnebago who remained in Wisconsin reclaimed the tribal name of Ho-Chunk.
Studio photograph by Charles Van Schaick. Image courtesy of Wisconsin Historical Society, WHS-62078

Imagine you have just been gifted with a magnificent work of art that you can wear proudly for all to see. The product of many months of painstaking work, it was bestowed upon you as a sign of esteem, and you will ceremonially put it on for the most important and meaningful occasions. Or, imagine you are the one who made that gift. You worked for a long, long time, perhaps even years, first planning a design and then stitching bead after small bead through heavy fabric. You, too, will be honored for your skill and artistry and your role in expressing cultural identity and pride. Your creation is a lasting legacy that may be passed on for generations.

The object in question is a fully beaded bandolier bag, a form of adornment made by members of indigenous tribes, including Anishinaabe (Ojibwe), Ho-Chunk (Winnebago), Potawatomi, Menominee, Sac and Fox, and others from the western Great Lakes states and Canada, primarily from the second half of the nineteenth century to about 1930. While male tribal members had worn bags positioned across the shoulder for generations, those were smaller, made of buckskin, and used to carry utilitarian materials such as flint, bullets, and tobacco. The form we are discussing emerged at the time when glass seed beads and ready-made woven cloth were easily available trade goods in the Great Lakes region. The bags increased in size and decreased in functionality. In fact, by the turn of the century, many did not even have openable pockets. Each bag consisted of a wide, flat strap that crossed the body and a rectangular panel that hung down the wearer's side.

Pattern and Design

The beaded patterns were sometimes loom-woven but more often embroidered using the spot-stitch technique. They featured exuberant, large-scale floral designs, usually executed in flat colors and an outline style. Many thousands of beads are present in any given bag, which represented a kind of expressive canvas for the maker to play with. Remarkably, while the Great Lakes style is immediately recognizable, no two of these bags were exactly alike. Each represented a unique solution to an intriguing design challenge.



Anishinaabe (Ojibwe) Native North American bandolier bag, 1875–1899. Gift of Margaret McCarthy.

Photo courtesy of the RISD Museum, Providence, Rhode Island

The design, technique, and construction of the embroidered bags evolved over time, but they continued to carry important cultural and personal meanings. Even a cursory glance at the bags leads to a strong impression of vibrant, colorful abstracted leaves and flowers, which

typically stand out against a clean white background. The eye-catching forms of the motifs are organic and fluid, with graceful, swooping curves. The overall visual reference is to an abundant and verdant woodlands.

Beading Techniques

The overlaid or spot-stitch beading technique enables the kind of curvilinear design seen on many of these bags. The technique is sometimes also called two-thread appliqué, which is a key to its construction; two different threads and needles are necessary. Small, uniformly sized beads are strung onto one thread and laid down in place on the backing fabric in whatever color sequence is desired. They are tacked (couched) down with an additional thread at “spots” between every three or four beads, allowing curved lines and rounded forms to be created relatively quickly.



Anishinaabe (Ojibwe) Native North American bandolier bag (front and back). There would likely have been fringe or other finishing detail on the bottom edge of the bag at one time, or perhaps the bag was unfinished. Museum Works of Art Fund.

Photo courtesy of the RISD Museum, Providence, Rhode Island

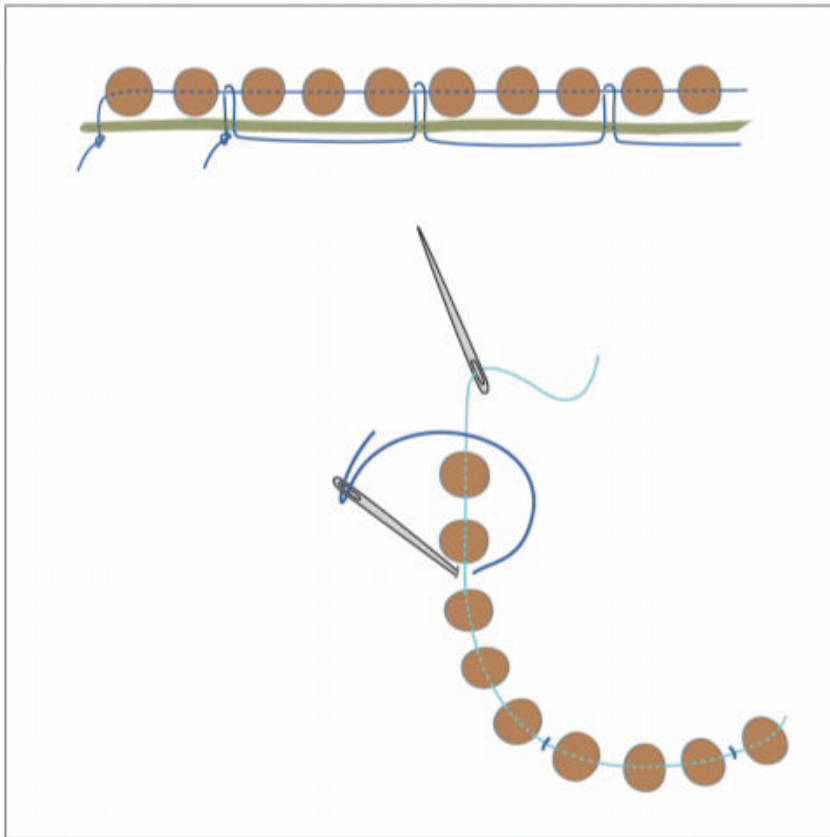
The beadworkers—almost exclusively women in the period under discussion—probably cut out paper templates for the large forms and traced around them onto the ground cloth. They selected colors for different pattern forms (some variation of green was typical for leaves and stems, while other colors tended toward bright, joyful hues) and scaled the forms to fit the dimensions of the ground. The maker had an additional design opportunity in terms of covering the wide strap. While the maker might fill the strap with the same colored flowers, she might instead develop a completely different design and overall look in the same bag.

There was yet another opportunity for exuberant experimentation in the finishing details. Nearly every bag featured some kind of “tassels” or fringe-like extensions attached to the bottom. Sometimes they were simple wool fringes or ropes of colorful bugle beads. Often, they involved even more beadwork, with spot-stitch or woven patterns worked on strips that were typically about an inch wide. Even the woven strips could be further embellished with brightly colored wool fringe.

Evolution in Design and Symbolism

It should be reiterated that by the late nineteenth century the term “bag” was misleading. Some bags had such small openings that a hand could not comfortably reach through to the inside. Others had no actual openings or inside compartments at all. Visual references to the pouch remained in the beadwork of this latter type, however—a horizontal line of dark beads implied an opening, but it was actually part of an uninterrupted, solid panel.

Even without the two sides of the pocket, however, a large, fully beaded bandolier bag was quite heavy. As many as four layers of fabric were used to construct it. A variety of available materials were put to use in the areas that did not show when the bag was worn; grain bags, for example, were sometimes cut up for backings and linings. Whenever the fabric was to show, and wherever possible, rich materials such as velveteen and silk (usually in the form of ribbon trim) were incorporated, helping make the bags into the showpieces they were. Wool military braid was a favored addition for edging trim or binding. There was also the added weight of thousands of glass beads. A single bag was typically about two pounds, but it could weigh as much as five pounds.



Spot stitch, also known as overlaid stitch and two thread appliqué, is created using two separate needles and thread. One thread passes through the beads while the other is used to secure them to the fabric with a couching technique.

Illustration by Ann Sabin Swanson

These large bags were clearly honorific rather than practical. They indicated a certain degree of prosperity or wealth because funds were needed for the materials, and every bag represented an enormous amount of invested labor. Some individuals even sported two bags, with the straps crossed over the chest and the bag faces hanging down on each hip, and there are references to Ojibwe men wearing an even greater number. Wealth was never the main point, however; rather, they represented a different kind of status. They were a sign of personal respect as well as cultural pride; a man who wore such a bag visually broadcast his native identity. The bags were worn at social dances or powwows, including intertribal gatherings, and for meetings with government officials. Respected individuals who traveled to Washington to represent their people proudly posed for photos prominently highlighting their bandolier bags. The bags were worn over other clothing, so even one who wore “white” garments, such as suits and trousers, was understood to be in native regalia. There is a poignancy in the fact that the heyday of this art form corresponded to a time when native culture had been disastrously disrupted. There was enormous reduction in native territory, and lifeways had been forcibly changed. Men’s roles as hunters, for example, had been severely curtailed. The bags were a new form of honor when other avenues were closed as well as a fresh new symbol of indigenous culture.

It is also notable that this kind of display corresponded to a time when other kinds of bandoliers were



Detail of bag shown on page 35.

Photo courtesy of RISD Museum, Providence, Rhode Island

prominent in greater North American culture. Cross-chest sashes were often seen in military and other parades; a bandolier by definition implied a particular status that could be publicly displayed. Native beaded bags were unique, however, in that they were characterized by loving attention and aesthetic elaboration.

Friendship Bags

We have focused on bags made by women of a given tribe and presented to the men they knew and honored—on bags that were a kind of personal exchange. Sometimes, particularly in the nineteenth century, they had other uses. They could be given to honor someone from another native nation. In fact, some claim it is difficult to determine the origins of individual bags because they were traditionally given as gifts at intertribal gatherings. The bags were sometimes called “friendship” bags for this reason.

Stories also abound of their value as trade items; a single bag was valued so highly that it might be exchanged for a pony. Furthermore, bags were occasionally presented to government officials as a sign of good faith. One piece now in the Wisconsin Historical Society collection was given to General John Starkweather by the Menominee when he was working with them in an official capacity in the 1850s. Henry C. Gilbert, a commissioner acting on part of the United States, similarly acquired a bag when he signed a treaty with the Ojibwe in 1854. We can only hope the faith in these officials was not misplaced.

Although the practical leather forerunners to the beaded bags were exclusively worn by men, this kind of elaborately beaded bag was sometimes worn by women as well, as evidenced in a number of historical photographs. It is unclear whether these were bags the women had made themselves. Typically, the photographs show the women wearing the bag in a different way—draped around the neck, with the main beaded rectangle hanging down like a breastplate. We must remember, too, that women could take pride in bags they did not own. Good beadworkers were admired and valued, and any woman who had completed this kind of showpiece was well appreciated in her community.

Given the tragic suppression of native culture in the twentieth century, including children being sent away to boarding schools, the role of beadwork in ceremonial functions declined drastically, and the bandolier-bag tradition lost its place in native life. Many women continued to use their beadwork skills to produce sale items, providing much-needed income for their families. The bags never lost their cultural potency, however, and their importance is being reinforced today as part of native people reclaiming and re-energizing their traditions. When the National Museum of the American Indian opened its building on the mall in Washington, D.C., in 2004, Ojibwe participants wore colorful bandolier bags during the opening



John Young, identified as a Potawatomi chief, was photographed near Marshfield, Wisconsin.
Photo courtesy of Wisconsin Historical Society, WHS-33313

festivities and ceremonies. Presumably, these were older bags that had been preserved within the tribe, although many of the finest antique bags now reside in museum collections. It is also possible to buy historic bags at auction or online now. The prices vary widely; on eBay, items have recently sold for anywhere from a few hundred to as much as four thousand dollars.



Bandolier Bags Woven on Beading Frames

Not all bandolier bags were beaded using the spot-stitch technique. A quick look through online museum collections, such as the Minnesota Historical Society's, reveals bags with geometric designs created using a beading frame such as the one shown on the opposite page as well as curved shapes created with spot-stitch beading. Explore the collections yourself!

Metropolitan Museum of Art, www.metmuseum.org/art/collection

Minnesota Historical Society, <http://search.mnhs.org>

RISD Museum, www.risdmuseum.org/art-design/collection

Wisconsin Historical Society, www.wisconsinhistory.org/Records

—Editor

Anishinaabe (Ojibwe) Bandolier Bag, ca. 1870.

Photo courtesy of the Metropolitan Museum of Art. Gift of Ralph T. Coe Foundation for the Arts, 2011



This photograph of an Anishinaabe (Ojibwe) woman, inscribed “Bead Worker” and sold as a postcard, was probably taken about 1900. She is posed with her wares, including several bandolier bags, and is shown holding a beading frame.

Photo courtesy of Wisconsin Historical Society, WHS-3951

Beadworkers Today

While the enormous amount of time that went into making a classic bandolier bag is almost prohibitive now, native artists are still interested in the form and continue to experiment with it. Some are simplifying the bags, making a streamlined central pattern and not beading the strap, for example, or using different materials such as felt. Some native beadworkers turned to the internet to learn or to demonstrate the kind of techniques that went into these objects.

In 2013, Ojibwe artist Doug Limón went a step further. Limón was a skilled beadworker but had not previously made a bandolier bag. He felt the bags were so important to the culture of his people, however, that he launched the Bandolier Bag Project to keep the tradition alive. He sought funding to make a model bag himself, and then, as an outreach project, provide others with the opportunity to work on a second community project. He was granted \$22,000 by the Minnesota State Arts Board and sought crowdfunding to raise the remaining funds for the project.

These remarkable bags stand as testimony to the extraordinary technical skills and creative output of women, even when they were living in very stressful conditions. Sadly, we do not know many of their names, but the cheerful iconography they created is uplifting to behold, even after many, many decades. These makers are also testimony to the sense of shared honor, respect, and pride within and among indigenous tribes, as well as the fact that it was mutuality rather than individual power that mattered—and still matters—most.

RESOURCES

Find additional resources for this article on our website, www.pieceworkmagazine.com

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Cotherman, S. “Art Traditions of the Anishnaabe: Bandolier Bags from the Collection of the Madeline Island Museum.” *Wisconsin Historical Society*, 93(4) (Summer, 2010), 28–37.

Doug Limón Bandolier Bag Project, www.youtube.com/watch?v=vYTarsUmAZ8

Gordon, Beverly. “The Woodland Indian Bandolier Bag: Cultural Adaption and Interaction.” *Dress* 19 (1992), 69–81.

Historic Masterpieces: Native American Bandolier Bags by Tom Myers and the Nebraska State Historical Society, www.youtube.com/watch?v=K_qgp18prLw

Phillips, Ruth B. “Like a Star I Shine: Northern Woodlands Artistic Traditions.” *The Spirit Sings: Artistic Traditions of Canada’s First Peoples*. Toronto: McClelland & Stewart, Glenbow Museum, 1987.

BEVERLY GORDON is a writer and artist committed to helping people appreciate both the material and inner, intuitive worlds. She is professor emerita in Design Studies at the University of Wisconsin-Madison, where she taught textile history and material culture for thirty years. She is the author of numerous books and articles, including *Textiles: The Whole Story—Uses, Meanings, Significance* (2011) and *Shaker Textile Arts* (1980). Learn more at www.beverlygordon.info.

Cheque Oitedie: Precontact Colors

KEITH RECKER



Two *utebetai* made by the Ayoreo women of Cheque Oitedie.
Photo by Joe Coca

The following is excerpted with permission from *True Colors: World Masters of Natural Dyes and Pigments*, published by Thrums Books, 2019. For more information, see the sidebar on page 44.

—Editor

Ayoreo mothers have taught their daughters the art of traditional bag making since time out of mind. The ability to weave tough but pliable fibers harvested from ground-growing bromeliads is an essential part of Ayoreo identity. Women who weave baby carriers, hunting bags for men, gathering bags for women, and drawstring bags for carrying household items hold status and respect in this community that, between the 1970s and 1990s, gave up its nomadic life in the arid tropical forests of the Gran Chaco region spanning parts of Bolivia, Paraguay, and Argentina.

The women's way of passing on these ancient skills saves the first part of the process, the harvesting of the leaves of the *dajudie* plant (*Bromelia hieronymi*), for last. Because Ayoreo parents don't force their children to learn, letting them decide for themselves when and what interests them, this is a wise move. The spines along both edges of every *dajudie* leaf make their harvest a painful step. Often, after gathering plant material, weavers have to wait a day or two for the swelling of their hands to subside before they can continue the process—hardly a happy first experience for a novice.

When their hands have healed, the women remove all spines and scrape soft plant tissue away from the fibrous matter at the core of the *dajudie* leaves. The pale fibers are washed and then left to dry and bleach in the sun for a few days until they're ready to be made into twine. Pristine fibers are thigh-spun along the spinner's leg, using ash from burned termite mounds to smooth the fibers and to mordant them prior to dyeing. Because the weaving of a flat,



Traditional *utebetai* are vanishing and may disappear completely in another decade.

Photo by Edward Addeo

medium-sized bag (called an *utebetai* in Ayoreo) requires more than 430 yards of fine twine, the spinning process alone may take fifteen to thirty days, working about two hours a day.

Gladys Dosape, a forty-year-old Ayoreo artisan, began her path to weaving when her friend Dara taught her to spin. “As soon as I started spinning, I loved working with *dajudie*,” she says. “This work is like breathing. I will stop only when I die.”

Once enough twine has been prepared, the dyeing process starts. Traditionally, only materials indigenous to the Gran Chaco forests are used: tree barks for browns and soft reds, resin-soaked barks and berries for darker browns and black. These days, some chemical colors are sourced in the nearby city

of Santa Cruz. Ata Picanere, a seventy-five-year-old Ayoreo weaver, has been making bags since she was eight. Her favorite dyestuffs come from two leguminous trees, which she has planted in her yard for easy access. Bark and sapwood from the *ajunao* tree (*Pterogyne nitens*) make a mellow cinnamon-brown color, and resin-soaked bark from the cupesí tree (*Prosopis cf. alba*) makes a rich black-brown. Water and bark are boiled to release the color, and twine is added and boiled for an additional two or three hours.

The bags are constructed in loops done with dajudie fiber threaded onto a needle. Feet, knees, hands, and eyes all come into play as the rows of loops take shape. Traditionally, seven patterns ornament the bags, each associated with one of seven Ayoreo clans. In the past, a clan member could wear only the pattern of his or her clan, a sign of group identity in times of peace as well as conflict. Nowadays, clan designs are worn freely according to preference rather than identity. As it is, because of the effort involved, dajudie fiber bags are made for sale rather than local use or are given as gifts to important visitors.

New Challenges

Utebetai bags woven for daily use by Ayoreo people of Bolivia's Puesto Paz area are now crafted of wool. Dajudie fiber bags, difficult to produce and held in high esteem, are primarily made for collectors and discerning travelers. With the earnings, women buy school supplies, medicine, and food. The income is vital to family wellbeing. For the post-nomadic Ayoreo, chronic unemployment and low wages combine in dire ways. Until 2006, prostitution was the main source of income for young women.

Ayoreo families try to make ends meet through a combination of weaving, urban migration in search



Ata Picanere, weaver and current leader of Cheque Oitedie.
Photo by Ines Hinojosa

of work, renting land at low rates to external farming operations, and agricultural labor in the soybean fields taking the place of the forests, which cover less and less of their home of barely two generations.

The expansion of agriculture mounts even more pressure on the Ayoreo. Their customary hunt for meat, honey, wild fruits, and vegetables becomes harder to pursue with every acre of deforestation. During the rainy season, the elderly continue to cultivate small plots of watermelon, squash, corn, and beans, as they once had done in forest clearings. But the harvest does not fully feed their families, and it's not something younger people have taken up. Recently, bills for water and electricity have begun to arrive, adding to families' need for cash.

Going back to the old way of life is scarcely an option. Even though they inhabited the wilds of Gran Chaco for many centuries, Bolivia and Paraguay fail to recognize their claim to their ancestral lands. Only in 2007, with the advocacy of the Rainforest Fund

and the Bolivian nonprofit organization Comunidad Viva, were Ayoreo granted legal title of their current zones in Puesto Paz, Zapocó, Rincón del Tigre, and Tobite. Land-driven conflict between nomad and settler is a familiar issue, as are long disputes over the notion of ownership. We have only to look at our own North American history for an equally tough example. Even with land rights, the Ayoreo are still searching for a way forward in the context of modern twenty-first-century life.

Forming a women's cooperative is one tentative solution. Ines Hinojosa, an ethnobotanist who has worked with the group since its inception, lists the goals: "Cheque Oitedie," which means "best weavers" in Ayoreo, was founded to help eradicate prostitution, to recover and strengthen the cultural identity of Ayoreo women, to demonstrate to Western society that Ayoreo women of Puesto Paz are preserving their culture and that they are able to generate income." Yet the cooperative faces challenges. "We started with eighty-five and we are down to forty-five," she says. "Because they must do other work—some in the home for the family, some outside to earn money—the most accomplished weavers can make only six bags a year. Some can only make two. This is valuable supplemental income, but obviously

Clans and Designs

Traditionally, seven patterns ornament the bags, each associated with one of seven Ayoreo clans. In the past, a clan member could wear only the pattern of his or her clan, a sign of group identity in times of peace as well as conflict.

CHIQUENONE

Fingers and toes

CUTAMURAJANE

Women's facial paintings

DOSAPOEDE

Footprint of the anteater

ETACORONE

Rattlesnake skin

JNURUMINONE

Clouds

PICANERANE

Vulture's tail

POSORAJNANE

Fawn's spots



Bark, shredded and boiled, tints *dajudie* fibers in black and browns.

Photos by Ines Hinojosa

The utebetai is a prestige item for Ayoreo men and brings respect to the women who make them. Traditional patterns are associated with the seven clans of the Ayoreo people.



An *utebetai* made using traditional techniques and patterns.
Photo by Joe Coca

there is more than interest in money here. The women also want to be respected in their society.”

Ique Etacore, founding leader of the Cheque Oitedie Cooperative, confirms Ines’s words: “We are proud to say that weaving with dajudie fiber is our job, our identity as Ayoreo women, and the legacy of our ancestors.”

Nevertheless, Ines is concerned about the survival of this ancient craft. “In a time of intense and rapid communal change, it is impossible for me to predict the future. Currently, many Ayoreo women wear

nontraditional purses or backpacks, but that’s not the case with Ayoreo men. They always wear *utebetai*, usually of wool. In my opinion, the day that Ayoreo men stop carrying *utebetai* will be the day when this symbol of Ayoreo identity will be lost, along with the traditional knowledge of making and dyeing dajudie fiber. How close is that day? It will depend on the Ayoreo people.” When pressed, Ines sees that day coming no more than ten years from now.



True Colors: World Masters of Natural Dyes and Pigments

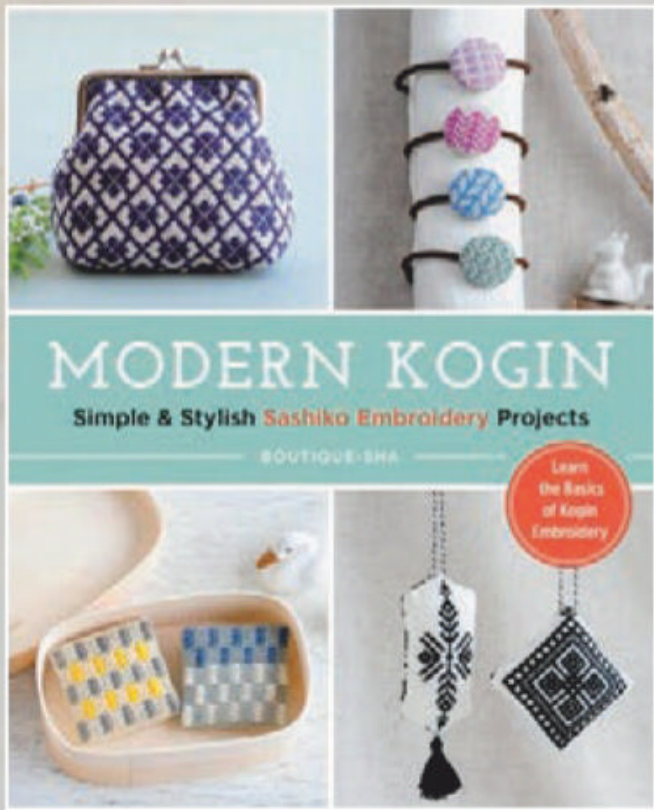
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Belgian Lace
is not a luxury

Poster depicting a woman holding lace in her lap looking out through the window at a devastated village. Created by Lawrence Sterne Steven for the Commission for Relief in Belgium (1914–1930). Poster UK 1390, poster collection, digitalcollections.hoover.org/objects/27002.
Photo courtesy of Hoover Institution Archives

War, Lace, and Survival in Belgium During World War I

EVELYN MCMILLAN

That the lacemakers of Belgium were able to survive, and even thrive, during the devastation of World War I (1914–1918) owes much to the dedicated people who came to their aid. Those involved included a group of women who quickly formed a committee on their behalf, the personal efforts of a young mining engineer who would later go on to be President of the United States, and the participation of two famine relief organizations. Strange as it may seem, there is a thread that runs through all of this—a lace thread.

Belgium had long been famous for both its bobbin and needle lace. However, this national art form, which provided a livelihood for 50,000 lace workers, came to an abrupt halt when the war started because the thread used for lacemaking was imported from England and Ireland. Sources were cut off by the naval blockade that the United Kingdom established in an effort to halt Germany's importation of food and war munitions. This blockade also cut off all supplies to Belgium, a highly industrialized nation that had previously imported almost 80 percent of its food, and hence was now quickly facing starvation.

Herbert Hoover (1874–1964), an American mining engineer then living in London, quickly organized the famine relief effort known as the Commission for Relief in Belgium (CRB). While in Belgium, Brussels financier Émile Francqui (1863–1935) formed the *Comité National de Secours et d'Alimentation* (CN). These organizations worked in tandem, with the CRB responsible for procuring and shipping food from around the



Baroness Allard and family. From left: “Colette, Marie-Antoinette Calley Saint Paul de Sinçay, Olivier, Antoine, Suzanne, Josse Allard et le fils aîné Josse-Louis.”

Photo courtesy of Olivia Allard

world and the CN responsible for its distribution within Belgium. Their combined efforts meant that seven and a half million Belgians had access to a basic meal of soup and bread every day for four years, or if they could afford it, had the opportunity to buy their own food through the shops these organizations provisioned.

Relief for Lacemakers

The first group that came together to aid the lace workers specifically was known as the *Comité de la Dentelle*, or the Brussels Lace Committee. The core members of the Lace Committee were the Comtesse Élisabeth d'Oultremont (1867–1971), lady-in-waiting to Belgium's Queen Elisabeth; the Vicomtesse de Beughem (née Irone Hare of New York, 1885–1979), an American woman married to a Belgian nobleman; the Baroness Josse Allard (née Marie-Antoinette Calley Saint-Paul de Sinçay, 1881–1977), an artist and the wife of a banker; and Mme. Louis Kefer-Mali (née Marie Mali, 1855–1927), an expert on the history of lace,



Ella Whitlock with her husband, Brand Whitlock, United States Diplomat to Belgium during World War I.

Photo courtesy of Library of Congress, Prints & Photographs Division, LC-DIG-ggbain-20423



Mrs. Hoover wearing a lace scarf given to her by the Vicomtesse de Beughem.

Photo courtesy of the Herbert Hoover Presidential Library

wife of a musician, and sister to the Belgian Consul-General of New York. The Brussels Lace Committee named as its honorary chair Mrs. Brand Whitlock (née Ella Brainerd, 1876–1942), the wife of the United States Diplomat to Belgium.

It was the Vicomtesse de Beughem who brought the plight of the unemployed lace workers to the attention of Herbert Hoover. In an oral history interview she gave in 1966 for the Herbert Hoover Presidential Library, she recounted that upon finding out that he was coming to Brussels to check on the work of the CRB, she asked the Baroness Allard to host them both so that that she would have an opportunity to talk to him. When they met at the Allards' home, she said that Hoover started the conversation with, "It appears you have something to say to me," to which she replied, "Yes, I do, and it is very important." She then explained about the problem of the diverted lace thread and the destitution the unemployed lacemakers were facing.

She said he listened without expression until she finished, then just silently sat there. Finally, he looked at her and said that if she and the other members

of the Lace Committee would guarantee that none of the lace would be sold to the Germans, he would be willing to try to have the thread brought through the blockade. So, just as he had negotiated with the British and the Germans to bring the essential food through the blockade, he now negotiated to bring the thread through. The British imposed two conditions in an effort to ensure that neither the imported thread nor the finished lace would fall into the hands of the Germans, who were trying to control the lace industry: the finished lace had to be exported and sold from outside Belgium, and the weight of lace exported had to equal the weight of the imported thread.

Wartime Lace

The CRB imported literally tons and tons of lace thread, which was distributed throughout Belgium by the CN on the canal barge system that carried food into the countryside. Local committees oversaw the lace workers in their districts. They assigned the patterns to be used, handed out the thread, and collected the finished lace, which they sent to Brussels for



Postcard issued by Amies de la Dentelle Belgian showing a lacemaker at work.
Photo courtesy of Hoover Library and Archives, Hoover Institute, Stanford University

inspection. From there it was shipped to Rotterdam and then to London, where the Lace Department of the CRB prepared it for distribution to buyers. This frequently meant filling wholesale orders from large department stores such as Selfridge's in London and Macy's in New York as well as from specialty shops that sold lace.

With initial funding provided by the CRB, the Lace Committee updated traditional lace patterns and solicited new ones from noted Belgian artists. Baroness Allard used her artistic talents to contribute some of the designs herself. The Committee set standards for quality and saw to it that the lace workers were better paid for their work than they had ever been before.

While their efforts resulted in a great deal of available lace, you can imagine what they were up against trying to sell a luxury item during the austerities of wartime. The Lace Committee overcame this hurdle by marketing the purchase of Belgian lace as a patriotic act. It was promoted as a way for the buyer to help support those struggling to survive during a brutal war. An evocative poster conveyed this message perfectly.

The legend on the poster read, "Belgian Lace is not a luxury," and it featured a pensive lacemaker looking out at the destruction surrounding her home.

In London, Lady Edwin Egerton (née Princess Olga Lobanov-Rostovksi of Russia, 1865–1947), who was already connected to the CRB's lace effort, opened workshops and a retail store. In the workshops, the lace was stitched onto garments, table linens, and bedding in order to increase sales. Her dedication to the lace workers is all the more poignant given the personal losses the war years brought to her. Her husband died in July 1916, just three months after the death of their only child, a 19-year-old son, who had left Oxford two years earlier to serve in the military and died in Belgium.

In Paris, the lace was offered for sale at a shop run by Baroness Buffin (née Jeanne Barbanson, 1869–1958). The archives of the CRB contains many letters from the London accountants to the Baroness, admonishing her to keep her books in proper order. After yet another one of their letters, she sent them a note saying their repeated demands were "couched in a tone



Marie Kéfer-Mali shown in a photograph that was taken around the time she was involved with the Lace Committee.
Photo courtesy of Marie Kéfer-Mali's grandniece, Anne Mali



Charlotte Kellogg, author of *The Bobbins of Belgium*.
Photo by Underwood and Underwood Studios of New York,
image courtesy of Kellogg-Dickie Papers (MS 626). Manuscripts
and Archives, Yale University Library

which finally becomes inadmissible.” But even the accountants had to admit (in a memo they circulated among themselves) that although her ledgers were an ongoing worry, she was an effective seller of lace and that was what really mattered.

Mrs. Whitlock took her duties as the honorary chair of the committee seriously. We know from the CRB records that she ordered a great deal of lace to give away to family and friends. Often, guests she invited to tea left orders for lace with her, which she then forwarded to the Lace Department in London. At the National Museum of American History in Washington, D.C., there is an exquisite tablecloth that the lace workers gave Mrs. Whitlock in appreciation of her efforts on their behalf. Her name and their words of gratitude are meticulously embroidered on the borders of this lovely cloth.

Mrs. Herbert Hoover (née Lou Henry, 1874–1944) was also an active supporter. She loaned some of her pieces for an exhibit held in London in 1917 in an effort to encourage sales. She also hosted an event at her home, where the lace was on display, and she took orders from her guests. She too received a tablecloth containing words of appreciation from the people of

Belgium. This cloth is now in the archives of the Hoover Institution on the Stanford University campus, along with several other significant pieces of lace, while other pieces the Hoovers acquired during these years are held by the Herbert Hoover Presidential Library in Iowa.

Recording History

Another American woman whose aid meant a great deal to the lace workers was Mrs. Vernon Kellogg (née Charlotte Hoffman, 1874–1960), the only woman named as an official delegate of the CRB. Her husband, a Stanford professor, was serving as one of the CRB directors. Mrs. Kellogg brought her considerable writing skills to the job and produced two books about the work of Belgian women during the war years. Herbert Hoover specifically asked her to write the first book to let the world know about the many charitable organizations, headed by women, that were relieving some of the suffering in their country. This book, *The Women of Belgium*, published in 1917, contains one chapter on the lace effort. She expanded on the subject in her second book, *The Bobbins of Belgium*, published in 1920. This second book recorded the struggles of the lacemakers

LADY EGERTON OF THE REALSILK FASHION COMMITTEE



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ago—

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The New REALSILK Hosiery

Olga Egerton shown in a 1929 advertisement for the Real Silk Company. Collection of the author

during the war and helped to promote the sale of lace still on hand. The research for this book took place immediately after the Armistice, with Mrs. Kellogg traveling in the bitter winter months on war-torn roads. She visited damaged, unheated convents, homes, and lace schools to learn about their experiences. In the preface to the book she writes, "I entered the lace-world by the grim door of war. For it was the war-time work of the women of the Brussels Lace Committee that opened the way to me."

The combined efforts of these women, and many others, helped the lace workers survive the war with their artistry and skills intact. Everyone involved in the effort hoped that the successes achieved during the war would continue, but unfortunately, this was not to be. After the war, the lace industry essentially collapsed. Without the support of the Lace Committee, the CRB and the CN, and with the changes in fashion to simpler modes of dress, coupled with the ever-increasing production of machine-made lace, the market for handmade lace declined rapidly.

However, the post-war decline of the lace industry does not diminish what the members of the Lace Committee and their supporters accomplished during

the war. We who love lace and needlework owe them our appreciation and acknowledgment for their remarkable humanitarian undertaking that was woven through with dedication and determination, and based on the need for thread—simple, vital thread.

FURTHER RESOURCES

McMillan, Evelyn. "Gratitude in Lace: World War I, Famine Relief, and Belgian Lacemakers." *PieceWork* May/June 2017, 10.

Miller, Jeffrey B. *WWI Crusaders: A Band of Yanks in German-Occupied Belgium Help Save Millions from Starvation as Civilians Resist the Harsh German Rule*. Denver: Milbrow Press, 2018.

World War I Laces on the National Museum of American History website: www.americanhistory.si.edu/collections/object-groups/world-war-one-laces

EVELYN MCMILLAN volunteers for the Lace Museum of Sunnyvale, California, and has long been interested in the lace and decorated flour sacks that came out of Belgium during World War I. If you have comments or additional information about the people named in this article, please contact her at lacehistory@gmail.com.



A Singer sewing machine sits in the living area of a destroyed home.
Photo by Mary Davis

The Sewing Machines of Oradour-sur-Glane

MARY DAVIS

In the south of France, about 15 miles northwest of Limoges, is the small village of Oradour-sur-Glane. This rural community has endured for over a thousand years. Its pre-World War II (1939–1945) population was about 350 people. During the war, many French citizens fled the larger cities of the Nazi-occupied France to seek refuge in the countryside where food was more available, so towns such as Oradour grew in population.

On June 10, 1944, four days after the D-Day invasion, a German Waffen SS Panzer Division sealed off

the town and rounded up 642 residents, refugees, and people traveling through. Those rounded up believed that it was a routine check of identity papers.

The 190 men were taken to barns and sheds, where they were shot with machine guns. Then the structures were locked and burned with men still alive. At the same time, 247 women and 205 children were locked in the church. Those inside were gassed, and then the church was set on fire. Anyone managing to escape through the windows was shot. That night, the village was looted and burned.

Only fifteen people managed to escape. One woman was shot escaping the church but survived. Five men survived the shooting and burning by hiding underneath others' bodies.



A treadle sewing machine lies along with other household metal items, left exposed to rust after the village of Oradour-sur-Glane was burned.
Photo by Dennis Nilsson



A sewing machine sits next to a metal bed frame in the ruins of a house in Oradour-sur-Glane.
Photo by Mrs. Brown

The reason for the massacre is unknown. Some think it was retaliation for the capture of a German officer by the resistance. Others speculate that it was to make an example of the town to prevent any defiance. Perhaps the atrocities were meant for the nearby town of Oradour-sur-Vayres instead. Maybe it was anger at the Normandy invasion.

After the war, General Charles de Gaulle ordered that Oradour-sur-Glane remain as it was—not to be torn down, not to be rebuilt. It stands as a reminder to the world of lives lost, of destruction, of evil. It has been designated “Village des Martyrs.” Many schoolchildren visit this memorial annually. A short distance away, a copy of the original main street was built, and an underground museum explains the rise of the Nazi Party, World War II, and what happened to the town.

I had heard about this town from a friend. When planning a vacation in France, I put a visit to Oradour-sur-Glane on the itinerary. Driving up from the Dordogne Valley toward Paris, we found the small village. We visited the cemetery and the memorial there. We went through the museum and then out to the ruins of the quiet village. Crumbling stone walls outlined where homes and businesses existed. The smell of smoke still lingered in the air. Bed frames, bicycles, and the occasional car were frozen in time.

And there were sewing machines, dozens of them. It seemed that every other structure had a sewing machine—heavy metal ones, made to last a lifetime. They remained. I walked along abandoned streets, taking photographs of rusted sewing machines, most left where they were last used. Wooden cabinets had been consumed by fire, but several sewing machine legs and braces bore the familiar name Singer. One stands behind a memorial with pictures of the residents of that home. Some machines had been picked up and

placed on stubborn stone walls. Others had fallen and lay on the ground. They all had stories to tell.

I have read many books on World War II and have seen scores of pictures of the rubble, destruction, and cruelty. But this experience suddenly made it personal. I imagined women sitting at their machines making clothes for church, a dance, or a wedding, or mending work clothes, or altering a hand-me-down for a growing child. I pictured myself as a baby in the christening gown my mother had made. I remembered sitting with my mother learning to sew, then making clothes for myself. I thought of making dresses for my daughters’ birthdays and first days of school, making Halloween costumes, and sewing quilts. I remembered repairing garments for my mother when she could no longer sew.

It was the women who sewed because they had to or because they loved to. Men might have sewn professionally as tailors, but home sewing was women’s work. As nearly all women sewed during this time, these machines seemed to me to represent women as a whole. Clothing makers, cooks, housekeepers, laundry ladies, professionals, shopkeepers, daughters, sisters, wives, mothers, grandmothers—I felt a kindred spirit to all the women who sat in front of these machines.

They touched my soul.

DR. MARY DAVIS practiced veterinary medicine for thirty-three years and has recently retired. She has been sewing for fifty-nine years. She resides in Dodge City, Kansas, with her husband and six cats. She has two grown daughters.

RESOURCES

Centre de la mémoire Oradour-sur-Glane: www.oradour.org.

Dainty Work for Profit

Nineteenth-Century Advice from Addie E. Heron

In 1894, Addie E. Heron, the editor of *Home Art*, a journal dedicated to interior decoration, published *Fancy Work for Pleasure and Profit* (1894; reprint, Chicago: Thompson & Thomas, 1905). She devotes the last quarter of her book to profiting from fancy work, detailing for her readers how to begin a home business to sell their work.

She offers tips for getting started, accepting orders for designs, what to charge and collect, and where to locate their fancy-goods stores: “A good field for a lucrative trade may be utterly ruined simply by having the store on the *wrong* side of a street, or because it is located next to some objectionable place, that has been put under

the ban of the fair ones of the town.” She details what stock to carry and provides a “List of Desirable Samples,” which includes “One-half dozen doyleys,” “Three center cloths—one square, one round and one long,” and “Three sofa cushions,” among several others.

We have excerpted portions of her chapter “Dainty Work for Profit” and provided the pattern for the Porcupine Stitch from her book. We’ve also included the Coral Pattern, Rose Leaf Lace, and Herringbone Stripe from The People’s Handbook Series’ *The Ladies’ Model Fancy Work Manual* (1893, New York: F. M. Lupton) and three doilies from *Needlecraft Magazine*, one from the December 1920 issue and two from the January 1923 issue. The patterns are printed exactly as they appeared in the originals. We hope they set you on your way to contributing to your own family’s exchequer!



Items to complete your stock of “desirable samples” shown with Addie Heron’s *Fancy Work for Pleasure and Profit*. Clockwise from left: Doily No. 1, Knitted Doily, Doily No. 3, Porcupine Stitch, Herringbone Stripe, Rose Leaf Lace, and Coral Pattern.

Photograph by Joe Coca.

FROM FANCY WORK FOR
PLEASURE AND PROFIT

“Dainty Work for Profit” is a subject that will appeal to the great army of women in our country who feel the need of adding their mite to the family exchequer, either as a wife, mother, daughter, or sister. These women may be divided into two classes. First: those who have only a limited portion of time to devote to any work outside the regular home duties, and who could not be absent from home for any regularly stated time. Second: those women who have to assume the support of families or portion of families, and whose time must be given to that work, leaving home cares and duties to others. For both these classes there is a note of hope and good cheer in the words “Dainty Work for Profit.”

Stay-at-Homes

There are hundreds of homes of wealth in the country that have not within them the means of artistic decoration. It may be the mistress has passed the period of life when “fancy work” had a charm, she may be a woman of “ability” who scorns the “little trifles” of life, or it may be the mother and daughters have, by years of pinching economies, helped to upbuild that elegant home of brick and mortar, and so have not had time to give it the home-look of habitations where womanly love and care presides over all departments. It would be unjust to say that the inmates of these bare-looking homes do not desire beautiful pictures, graceful draperies, pretty nick-nacks and all the little touches that help to make the real home. They do desire these things . . . and here is the opportunity for the woman who has a love for making beautiful things, and the time to give to it. She can exchange her brain work, her artistic abilities for the dollars and cents of her wealthier neighbors by taking orders for making their homes beautiful, “and filling them within the shelter of her own home.”

Art Bazaars or Fancy Good Stores

We come now to the second class of women, who need to earn money, and have an inclination to turn their energies to interior decoration and art needlework. For such the “Art Emporium,” “Fancy Goods Bazaar,” or “Decorative Art Store”

offer a field that well repays careful cultivation.

The first consideration for such a departure is that of Capital, usually, a word of discouraging import to women of ambition, as so few women ever have anything except brain, energy, pluck, faith and hope, to work with; but even the want of capital can, in a measure, be overcome by good business ability. Of course there must be some ready money, but the amount actually necessary can be brought down to quite modest proportions, provided, always, one knows how to go to work, and has a good reputation at home for integrity and honesty of purpose in all the relations of life.

M A T E R I A L S

Coral Pattern

- ◆ Presencia Fincrochet 100% cotton thread, size 10, 383 yard (350.2 m)/20 gram (0.7 oz) ball, 1 ball of #0001 White; www.presenciaamerica.com; needles, size 0 (2.0 mm)

Doily No. 1

- ◆ Euroflax 14/2 Laceweight Linen, 100% linen thread, 580 yard (530.4 m)/100 gram (3.5 oz) skein, 1 skein of Brick; www.loftyfiber.com; needles, size 2 (3 mm)

Doily No. 3

- ◆ Norsk Engros 50/2-H, 100% linen thread, 300 yard (274.3 m)/20 gram (.07 oz) ball; 1 ball of White; www.needlestack.com; needles, size 2 (3 mm)

Herring-bone Stripe

- ◆ Fyberspates Scrumptious Lace, 45% silk/55% merino yarn, laceweight, 1,093 yard (999.4 m)/100 gram (3.5 oz) hank, 1 hank of #504 Water; www.fyberspates.com; needles, size 0 (2.0 mm)

Knitted Doily

- ◆ Euroflax 14/2 Laceweight Linen, 100% linen thread, 580 yard (530.4 m)/100 gram (3.5 oz) skein, 1 skein of Straw; www.loftyfiber.com; needles, size 2 (3 mm)

Porcupine Stitch

- ◆ Whisper Lace, 70% wool/30% silk yarn, laceweight, 440 yard (402.3 m)/50 gram (1.8 oz) skein; www.universalyarn.com; needles, size 0 (2.0 mm)

Rose Leaf Lace

- ◆ Euroflax 14/4 Sportweight Linen, 100% linen yarn, 270 yard (246.9 m)/100 gram (3.5 oz) skein, 1 skein of Olive; www.loftyfiber.com; HiyaHiya needles, circular, 11 inches (27.9 cm), size 00 (1.75 mm) stainless steel; www.hiyahyanorthamerica.com

Porcupine Stitch

By Addie E. Heron

Fancy Work for Pleasure and Profit

Cast on in twelves. 1st row, plain.

2nd row: * over, k. 2 together, repeat from *.

3rd row: purl.

4th row, plain.

5th row, purl.

6th row: sl. 1, k. 2 together, pass the slipped stitch over, k. 4, over, k. 1, over, k. 4; repeat.

7th row: p. 3 together, p. 4, over, p.1, over, p. 4; repeat.

8th row: like 7th; 9th row, like 6th; 10th row, like 7th.

Repeat from second row. Very pretty.

Herring-bone Stripe

The Ladies' Model Fancy Work Manual

Cast on any number of stitches divisible by three.

1st Row: Knit one, knit two together, make one. Repeat.

End the row with knit two.

2nd Row: Purl one, purl two together, make one.

Repeat. End the row with purl two.

These two rows are repeated throughout.

Coral Pattern

The Ladies' Model Fancy Work Manual

Cast on any number of stitches divisible by twenty-one.

1st Row: Knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit two.

2nd Row: Purl.

3rd Row: Knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit two.

4th Row: Purl.

5th Row: Slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit two.

6th Row: Purl.

7th Row: Knit two, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit one, knit two together, knit three, knit two together.

8th Row: Purl.

9th Row: Knit two, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together.

10th Row: Purl.

11th Row: Knit two, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over. Repeat from the first row.

Rose Leaf Lace

The Ladies' Model Fancy Work Manual

Cast on 31 stitches, knit across plain.

1: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n, k. 2, t. t. o., k. 1, t. t. o., n., t. t. o., n., t. t. o., k. 2, n, k. 4, n., k. 2, t. t. o., k. 1, t. t. o., n., t. t. o., k., 1.

2: P. all stitches except last 5, then t. t. o. twice, p. 2 together, k. 3.

3: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 2, n., t. t. o., k. 3, t. t. o., n., t. t. o., n., t. t. o., k. 2, n., k. 2, n., k. 2, t. t. o., k. 3, t. t. o., n., t. t. o., k. 1.

4: Like 2d. (All even rows like 2d.)

5: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n., t. t. o., k. 5, t. t. o., n., t. t. o., n., t. t. o., k. 2, n., n., k. 2, t. t. o., k. 5, t. t. o., n., t. t. o., k. 1.

7: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 4, n., k. 2, t. t. o., n., t. t. o., k. 1., t. t. o., k. 1, t. t. o., k. 2, n., k. 2, n., k. 1, n., k. 2, t. t. o., n., t. t. o., n.

9: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 3, n., k. 2, t. t. o., n., t. t. o., n., t. t. o., k. 3, t. t. o., k. 2, n., k. 2, n., k. 2, t. t. o., n., t. t. o., n.

11: S. 1, k. 2, t. t. o. twice, p. 2 together, k. 2, n., k. 2, t. t. o., n., t. t. o., n., t. t. o., k. 5, t. t. o., k. 2, n., n., k. 2, t. t. o., n., t. t. o., n.

Knitted Doily

By Frieda Bettex

Needlecraft Magazine December 1920

The doily is begun at the center.

Cast on 9 stitches.

1: Knit plain, using 3 needles and putting 3 stitches on each needle; join.

2: Knit plain; all even rows the same, unless otherwise directed.

3, 5: Over, knit 1; repeat.

7: Over twice, narrow; repeat.

8: Like 2d, purling the 2d of the "over-twice" loops where these occur.



Recommended fancy work items to sell. Left to right: Karen Brock knitted the Herringbone Stripe and Porcupine Stitch; Whitney Dorband knitted the Rose Leaf Lace and Coral Pattern.

Photograph by Joe Coca

9: Knit 1st stitch and slip it over on last needle of 8th row, doing this at the beginning of each needle of 9th row; then * over twice, slip, narrow and bind; repeat.

11: Like 9th; you should now have 18 stitches on each needle.

13: Knit plain.

15: Over, knit 9; repeat.

17: Knit 1, over, knit 9, over; repeat.

19: Knit 2, over, slip 1, knit 1, bind slipped stitch over, knit 5, narrow, over, knit 1; repeat.

21: Knit 3, over, slip and bind, knit 3, narrow, over, knit 2; repeat.

23: Knit 4, over, slip and bind, knit 1, narrow, over, knit 3; repeat.

25: Knit 5, over twice, slip, narrow and bind, over twice, knit 4; repeat.

27: Knit 5, over twice, knit 1, over, slip, narrow and bind, over, knit 1, over twice, knit 4; repeat.

29: Knit 3, narrow, over twice, knit 3, over, slip, narrow and bind, over, knit 3, over twice, slip and bind, knit 2; repeat.

31: Knit 2, narrow, over twice, knit 5, over, slip, narrow and bind, over, knit 5, over twice, slip and bind, knit 1; repeat.

33: Knit 1, narrow, over twice, knit 7, over, knit 3, over, knit 7, over twice, slip and bind; repeat.

35: Before starting 35th row slip last stitch of 34th row over on 1st needle of 35th row, then slip, narrow and bind, over twice, knit 9, over, narrow, over twice, slip and bind, knit 1, over, knit 9, over twice; repeat.

36: Knit 10, narrow, over, knit 7, over, slip and bind, knit 9; repeat.

37: Knit 9, narrow, over, slip and bind, over twice, slip and bind, narrow, over twice, slip and bind, knit 1, over, slip and bind, knit 8; repeat.

38: Knit 8, narrow, over, knit 11, over, slip and bind, knit 7; repeat.

39: Knit 7, narrow, over, slip and bind, over twice, (slip and bind, narrow, over twice) twice, slip and bind, knit 1, over, slip and bind, knit 6; repeat.

40: Knit 6, narrow, over, knit 15, over, slip and bind, knit 5; repeat.

41: Knit 5, narrow, over, slip and bind, (over twice, slip and bind, narrow) 3 times, over twice, slip and bind, knit 1, over, slip and bind, knit 4; repeat.

42: Knit 4, narrow, over, knit 19, over, slip and bind, knit 3; repeat.

43: Knit 3, narrow, over, slip and bind, (over twice, slip and bind, narrow) 4 times, over twice, slip and bind, knit 1, over, slip and bind, knit 2; repeat.

44: Knit 2, narrow, over, knit 23, over, slip and bind, knit 1; repeat.

45: Knit 1, narrow, over, slip and bind, over twice, (slip and bind, narrow, over twice) 5 times, slip and bind, knit 1, over, slip and bind.

46: Use as 1st stitch the last stitch of preceding row, slip, narrow and bind, over, knit 27, over; repeat.

47: Slip and bind, narrow, over twice; repeat.

48, 50, 52, 54: Knit plain.

49, 51: Purl.

53: Slip and bind, * over twice, slip and bind, narrow; repeat.

55: Over, * slip and bind, narrow, over twice; repeat, ending with 1 “over.”

56: Knit plain, but making 5 stitches of every “over-twice” loop by alternately knitting and purling—that is, knit 1, purl 1, knit 1, purl 1, knit 1.

57, 59: Purl.

60: Knit plain.

Bind off loosely, so that the edge will not draw. Baste the doily on a towel folded three or four times, being careful to have the circle perfect and the points or scallops of the outer edge even. Rinse



Ava Coleman knitted three exquisite lace doilies in linen thread. Left to right: Doily No. 1, Knitted Doily, and Doily No. 3.
 Photo by Joe Coca

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in lukewarm water and let dry without ironing. Stretch the doily in basting.

Knitted Doilies

By Frieda Bettex

Needlecraft Magazine January 1923

Two needles are used in knitting these doilies, which will be found very desirable for many uses, and will make the nicest of gifts to those who enjoy the possession of articles in this new-old variety of thread lace. Any size of thread may be chosen; the coarser it is, of course, the larger will be the doilies. Needles should be of a size suited to the thread. It is an excellent plan to first knit a sample gore or section, from which may be judged results. Methods of knitting vary greatly, some workers requiring larger or smaller needles, because their work is done more tightly or loosely, as the case may be.

No. 1—Cast on 26 stitches and knit once across plain.

1: Slip 1, knit 2, (over, narrow) 10 times, over, knit 3.

Be careful to have the slipped stitches on the outer edge rather loose.

2: Slip 1, knit 24, turn, leaving 2 on needle.

3, 5: Slip 1, knit 21, over, knit 3.

4: Slip 1, knit 24, leave 3.

6: Slip 1, knit 24, leave 4.

7: Like 3d row.

8: Slip 1, knit 23, leave 6.

9: Slip 1, knit 20, over, knit 3.

10: Slip 1, knit 22, leave 8.

11: Slip 1, knit 19, over, knit 3.

12: Slip 1, knit 21, leave 10.

13: Slip 1, knit 15, narrow, over, narrow, knit 2.

14: Slip 1, knit 18, leave 12.

15: Slip 1, knit 12, narrow, over, narrow, knit 2.

16: Slip 1, knit 15, leave 14.

17: Slip 1, knit 9, narrow, over, narrow, knit 2.

18: Slip 1, knit 12, leave 16.

19: Slip 1, knit 6, narrow, over, narrow, knit 2.

20: Slip 1, knit 9, leave 18.

21: Slip 1, knit 3, narrow, over, narrow, knit 2.

22: Slip 1, knit 6, leave 20.

23: Slip 1, narrow, over, narrow, knit 2.

24: Slip 1, knit 25.

This completes one section. Repeat from 1st row until you have completed twelve sections, then bind off rather loosely, sew up the open side evenly and draw the center together as closely as possible. Then stretch the doily on a board with pins or thumb-tacks, or sew to a cloth stretched in an embroidery frame, drawing the points out as evenly and as much as you can, wet it and leave until perfectly dry; it will then lie flat and smooth. I imagine this doily would be very pretty to use as a cushion-cover knitted in white or cream-colored silk; one could then make a row of French knots on the outer edge, just a little inside the border, with green, and a small flower in loop- or daisy-stitch in the widest part of each section and at the center—the flower of light blue, perhaps, with a center of yellow. Or this part of the work could be done with beads. The doily may be made larger by casting on more stitches to begin with, and working a greater number of rows according to the directions given.

Cast on as you bind off, rather loosely.

No. 3—Knit like No. 1 until you have completed the 6th row.

7: Slip 1, knit 5, (narrow, over twice, narrow, knit 4) twice, over, knit 3.

8: Slip 1, knit 9, purl 1, knit 7, purl 1, knit 5, leave 6.

9: Slip 1, knit 9, (narrow, over twice, narrow) twice, knit 3, over, knit 3.

10: Slip 1, knit 8, purl 1, knit 3, purl 1, knit 9, leave 8.

11: Slip 1, knit 9, narrow, over twice, narrow, knit 6, over, knit 3.

12: Slip 1, knit 11, purl 1, knit 9, leave 10.

13: Slip 1, knit 5, (narrow, over twice, narrow) twice, knit 2, narrow, over, narrow, knit 2.

14: Slip 1, knit 8, purl 1, knit 3, purl 1, knit 5, leave 12.

15: Slip 1, knit 5, narrow, over twice, narrow, knit 3, narrow, over, narrow, knit 2.

16: Slip 1, knit 9, purl 1, knit 5, leave 14.

Knit the remainder and finish like No. 1.

Flower Garden Shawl

ALLA POSTELNIK

Growing up in the former USSR, I knew a lot about Orenburg lace shawls. They were considered a national treasure. For many women, owning an Orenburg shawl was a symbol of high status. There was even a song, “Orenburskyj Platok,” written about the love that went into making a shawl to warm the heart and shoulders of a beloved mother.

I originally heard about Estonian lace while living in Austin, Texas, where I attempted to knit a shawl that included nupps and fleur-de-lis motifs for the first time. I fell in love with Estonian lace, drawn in by the nupp accents and their three-dimensional effect. It was only natural that I felt that combining an Orenburg shawl structure with Estonian lace elements would make a beautiful shawl.

MATERIALS

- ◆ Hikoo Merino Lace Light, 100% merino yarn, laceweight, 1,531 yard (1,400 m)/3.5 ounces (100 g) cone, 1 skein of #1002 Bliss (yarn distributed by Skacel)
- ◆ Needles, size 1½ (2.5 mm) circ 24 inches (61 cm) or size needed to obtain gauge
- ◆ Spare needle, size 1½ (2.5 mm)
- ◆ Markers, 2, contrasting colors
- ◆ Lace Blocking Wires (stainless-steel blocking wires and T-pins)
- ◆ Tapestry needle

Finished size: 18 inches (45.7 cm) wide and 64 inches (162.6 cm) long, after blocking

Gauge: 26 sts and 35 rows = 4 inches (10.2 cm) in lace patt from center section of Body chart, after blocking

SPECIAL STITCHES AND TECHNIQUES

Wrap and Turn (w&t)

With yarn in back, slip next st knitwise, bring yarn to front, return slipped st to left needle, turn work—1 st wrapped. Work wrapped stitch together with its wrap when you next encounter it.

Nupp

Pattern row: Loosely work [k1, yo] 3 times, k1 all in the same st, then remove st from left needle—7 sts made from 1 st. On the following return row, k or p all 7 nupp sts together as instructed, being careful not to include any of the surrounding sts or sts of an adjacent nupp—7 nupp sts dec'd back to 1 st.

Russian Grafting Method

Set-up: Sl 1 st from right needle to left needle.

Step 1: Insert right needle tip into first st on left needle and draw second st on left needle through the first

st and onto the tip of the right needle. Drop the first st from the left needle.

Step 2: Insert left needle tip into first st on right needle and draw second st on right needle through the first st and onto the tip of the left needle. Drop the first st from the right needle.

Rep Steps 1 and 2 until 1 st remains. Thread a short length of yarn on a tapestry needle, thread yarn through rem st, and tie a knot to prevent it from raveling.

INSTRUCTIONS

Notes: Visit www.pieceworkmagazine.com/abbreviations for abbreviations. Slip the first stitch of every row purlwise with yarn in front (pwise wyf), then bring the yarn to the back of the work between the needles in position to knit the next stitch.

The “toothed” borders are worked in garter stitch, and the main center section is worked in stockinette.

Shawl

Bottom Border and First Corner

Using the long-tail method and two needles held together, CO 8 sts, then remove one of the needles. Work Rows 1 and 2 of Bottom Border and First Corner chart once, then work Rows 3–18 twelve times—9 sts; 194 chart rows and 12 “teeth” completed. Work Rows 19–27 once to turn first corner, working wrapped sts tog with their wraps in Row 25, and ending with a RS row—13 sts (counting nupp as 1 st).

Body Pickup and Second Corner

With RS still facing, place marker (pm) at end of sts on right needle, then pick up and knit 96 sts along straight edge of lower border (about 1 st for every slipped selvedge st). Working from the zigzag selvedge toward the straight selvedge, slip the tip of the spare needle into 9 loops along the CO edge of the



Hikoo Merino Lace Light is a soft, airy 2-ply yarn that is perfect for Estonian and Estonian-inspired patterns.
Photos by Matt Graves

bottom border. With RS facing, pm on right needle, then work Row 1 of Second Corner chart over 9 sts on spare needle—118 sts; with RS facing, 13 first corner sts (counting nupp as 1 st), 96 center sts, and 9 second corner sts. Work Rows 2–9 of Second Corner chart over sts of second corner *only*, working wrapped sts tog with their wraps in Row 8, and ending with a RS row—122 sts; with RS facing, 13 first corner sts (counting nupp as 1 st), 96 center sts, and 13 second corner sts.

Body

Beg working across all sts.

Next row (WS): Sl 1, k3, yo, k2tog, k2, nupp, k4, sl m, k96 center sts through their back loops, sl m, k4, k 7 nupp sts tog, k6, k2tog, turn—121 sts; with RS facing, 12 right border sts, 96 center sts, and 13 left border sts (counting nupp as 1 st).

Change to Body chart. Work bottom garter frame Rows 1–6 once, work Rows 1–32 of chart 15 times, work Rows 33–48 once, then work top garter frame Rows 1–8 once, ending with a WS row—122 sts; with RS facing, 13 right border sts, 96 center sts, 13 left border sts (counting each nupp as 1 st).



Third Corner

Work Rows 1–8 of Third Corner chart over sts of right border *only*, working wrapped sts tog with their wraps in Row 7, and ending with a WS row—118 sts; with RS facing, 9 third corner sts, 96 center sts, 13 left border sts (counting each nupp as 1 st).

Top Border

Next row (RS): Work Row 1 of Top Border chart over first 8 sts (inc them to 9 sts as shown), sl last st to right needle, remove m, return last st to left needle, k2tog (last border st tog with first body st).

Working the last top border st tog with first body st after it, work Rows 2–16 of Top Border chart, then work Rows 1–16 eleven more times, ending with a WS row—12 top “teeth” completed; 22 sts rem; with RS facing, 9 top border sts, no center sts, 13 left border sts (counting each nupp as 1 st).

Fourth Corner

Next row (RS): Sl 1, k2, yo, k6, sl m, work Row 1 of Fourth Corner chart over left border sts—10 top border sts, 13 fourth corner sts.

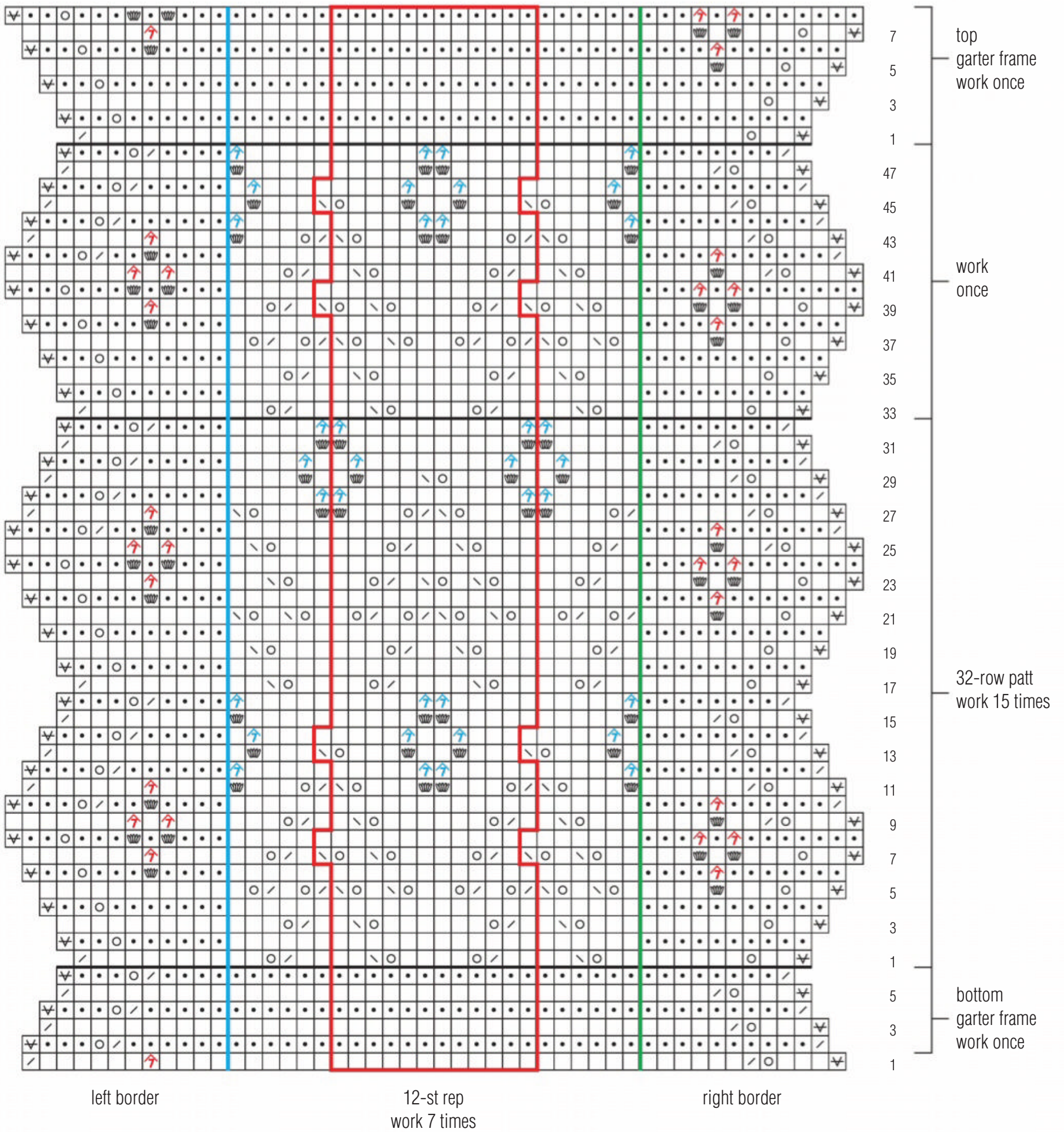
Work Rows 2–8 of Fourth Corner chart over sts of left border *only*, working wrapped sts tog with their wraps in Row 8, and ending with a fourth corner WS row—10 sts rem on each needle; working yarn is in the center, between the two groups of sts. Break working yarn, leaving a long tail to weave in later. Use the Russian grafting method (see Special Stitches and Techniques) to join live sts together, then fasten off last st.

Finishing

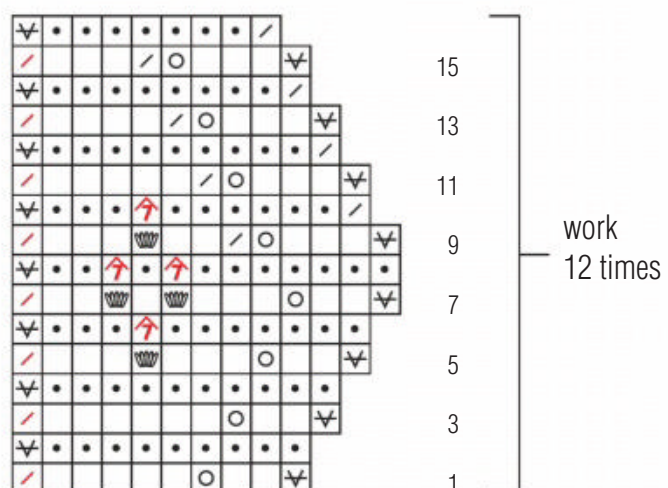
Soak scarf in water until thoroughly wet, then gently squeeze out excess water. Lay flat on blocking surface. If using T-pins only, pin scarf to measurements, pinning out the point of each “tooth.” If using blocking wires, thread wires through each tooth in the same direction (either back-to-front or front-to-back), pull wires out to the correct dimensions and secure with T-pins, making sure edges are straight and parallel. Allow to air-dry completely before removing pins.

ALLA POSTELNIK grew up in Chernovtzy, Ukraine. She learned to knit at the age of seven, when she and her mother were on a summer vacation at the Black Sea. She currently lives in Austin, Texas.

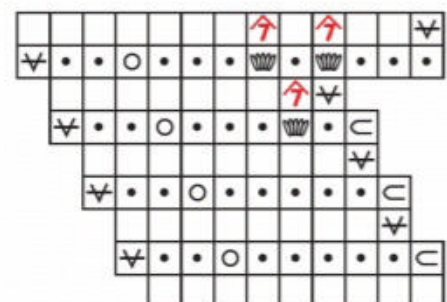
Body



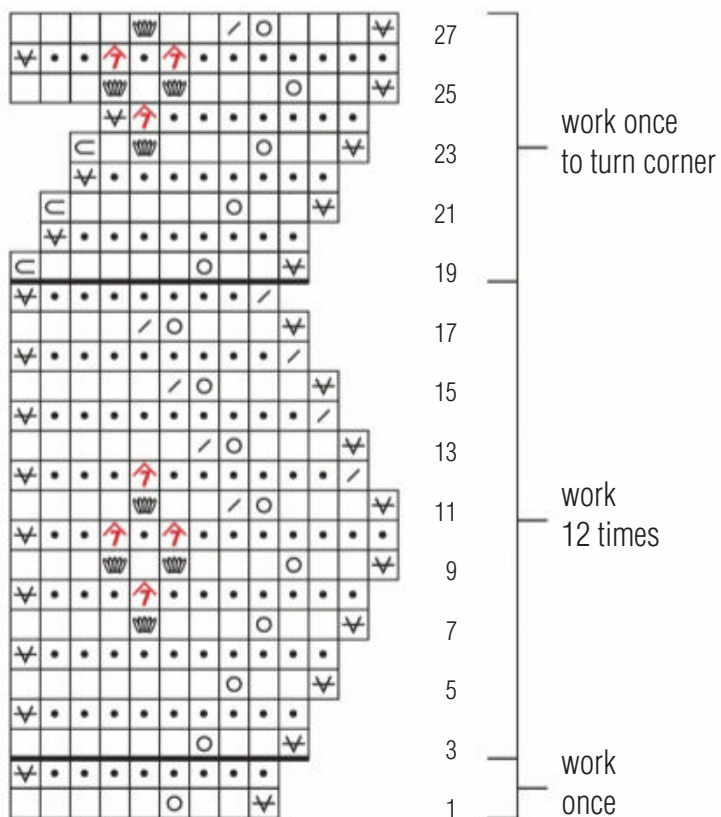
Top Border



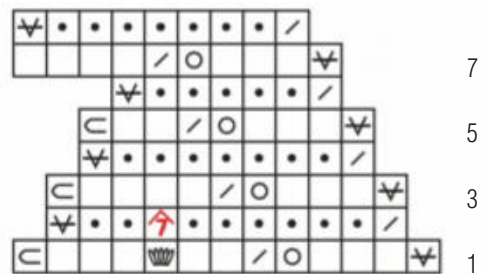
Second Corner



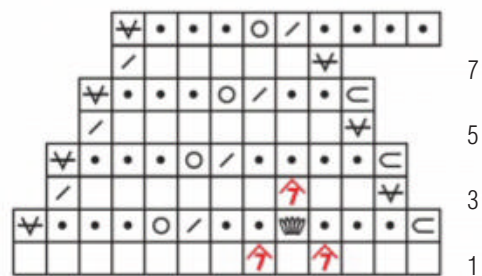
Bottom Border and First Corner
















Third Corner



Fourth Corner



Key

-  k on RS; p on WS
-  p on RS; k on WS
-  yo
-  k2tog
-  ssk
-  nupp
-  k 7 nupp sts tog on RS and WS of borders
-  p 7 nupp sts tog on WS of center section
-  sl 1 pwise wyf on RS and WS
-  wrap st and turn (w&t)
-  k2tog last border st and next body st
-  marker positions
-  pattern repeat

Alla's shawl combines the construction of an Orenburg traditional shawl with an Estonian-style motif.





Hand-colored chart and knitted sampler from the collection of the author.
Photos by Matt Graves unless otherwise indicated

The Basic Elements of Orenburg Lace

Olga Fedorova Charts

GALINA A. KHMELEVA

My personal relationship with Olga A. Fedorova started in 1991, in Olga's hometown of Orenburg, Russia. It was a relationship that continued until her passing in 2008. In the 1990s, Olga embraced my plan to introduce and promote Orenburg lace around the world.

Olga visited the United States in 1996 to accompany my husband, George, and me on our first Orenburg knitted lace workshop tour around the United States and Canada. At this time, Olga neither spoke nor understood the English language. However, her remarkable enthusiasm made up for any language barriers.

Olga's Charts

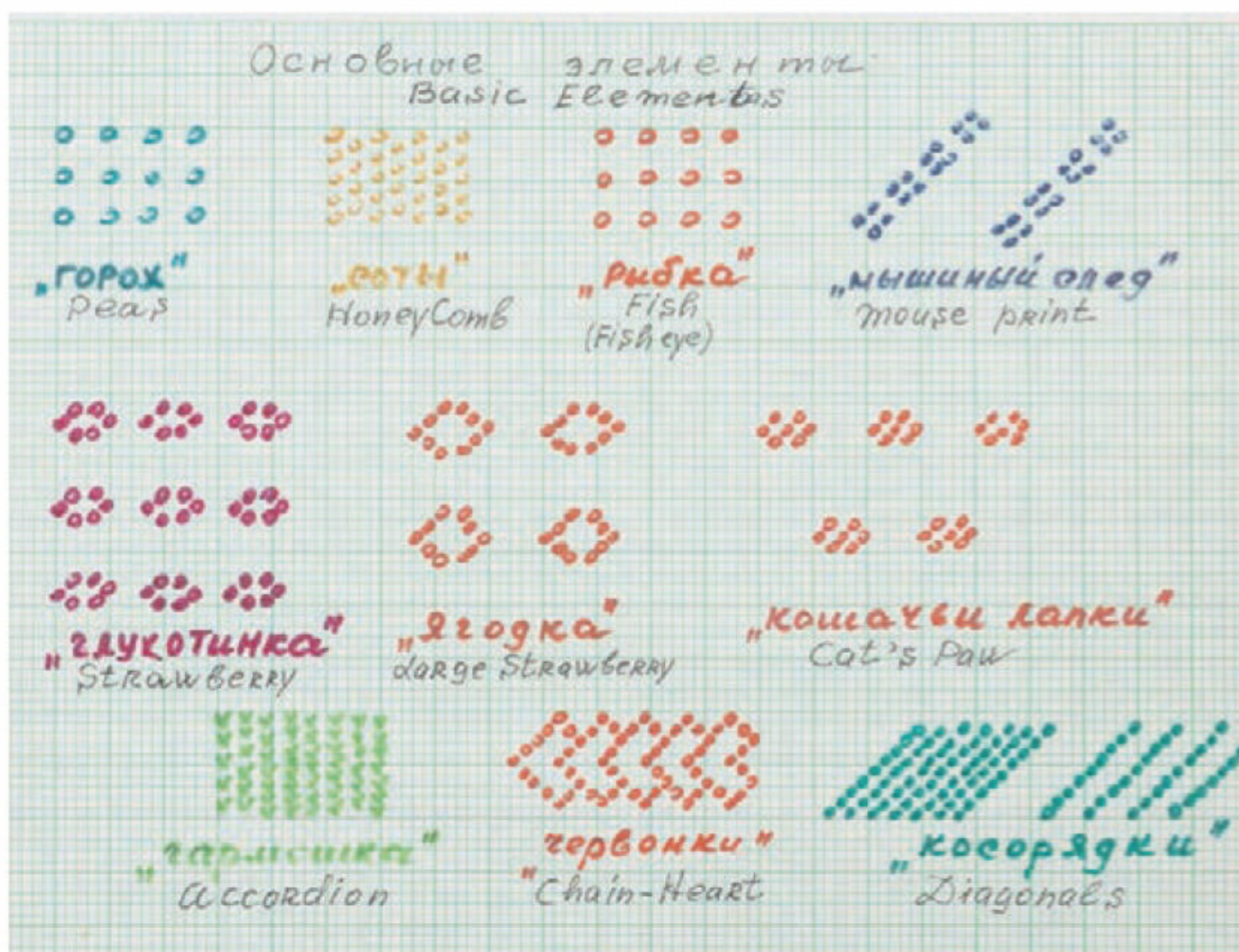
Olga brought with her from Russia a folder full of paperwork, which she had prepared as handouts for prospective students. What a disaster this turned out to be; Olga had a unique color-coded system of lace charting that both the students and I had tremendous difficulty grasping.

After our second workshop, we realized we must translate the color-coded charts into a method that students would find easier to read. Also, we needed to translate the ten basic elements essential

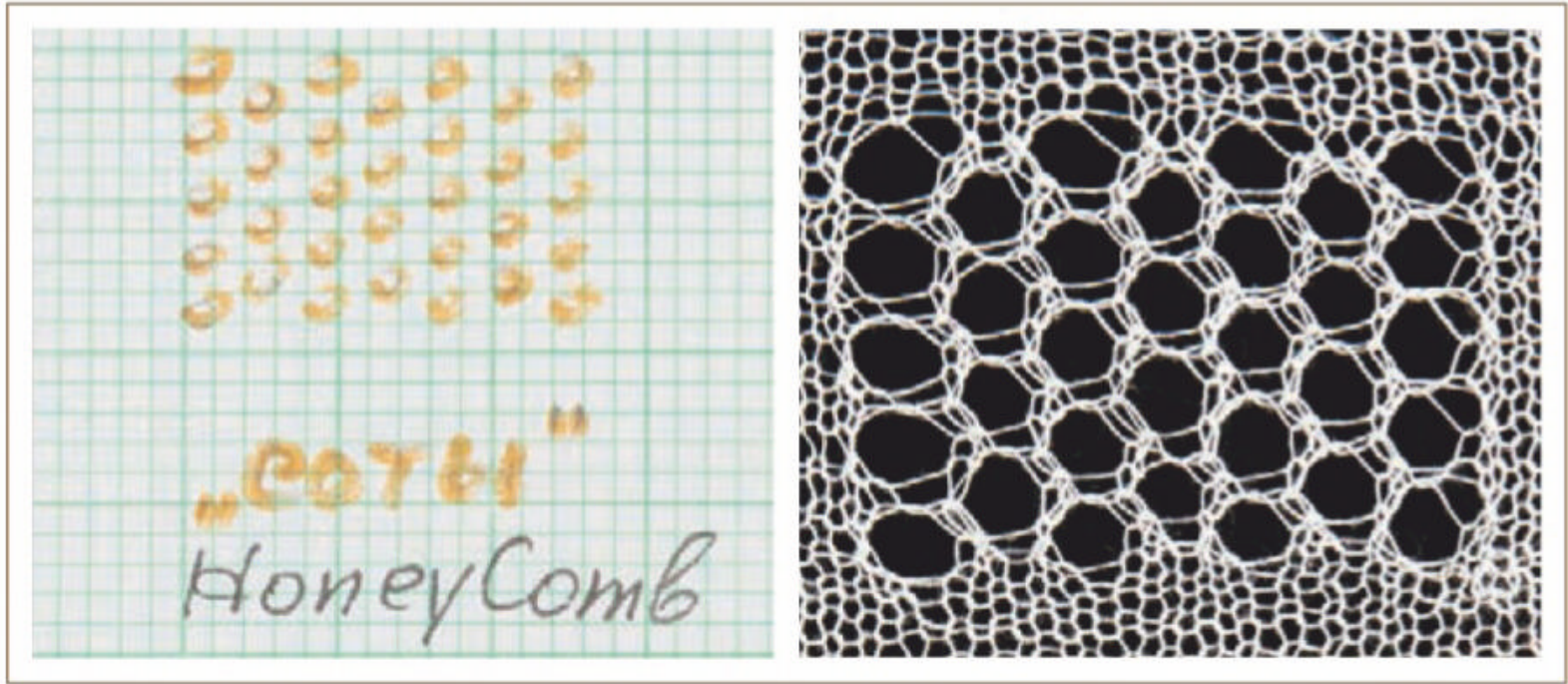
to the understanding and nature of Orenburg lace from the Russian language into basic English. The atmosphere between Olga and me often bordered on open hostility as we struggled to find common ground. Finding a more productive system for students didn't come easily.

Olga had created her unique color-coded system in the late 1960s when she became quality-control master for the Orenburg knitting cottage industry. She traveled extensively throughout the region, met countless knitters, and saw large numbers of unique designs, both old and new.

At this time, Olga created her own method to document designs—a method that would live on into the future. Later, when Olga became artistic director of the Kombinat (cottage industry) of about 12,500 women, Olga used her color-coded system to distribute new designs through every branch of this cottage industry in the region of Orenburg.

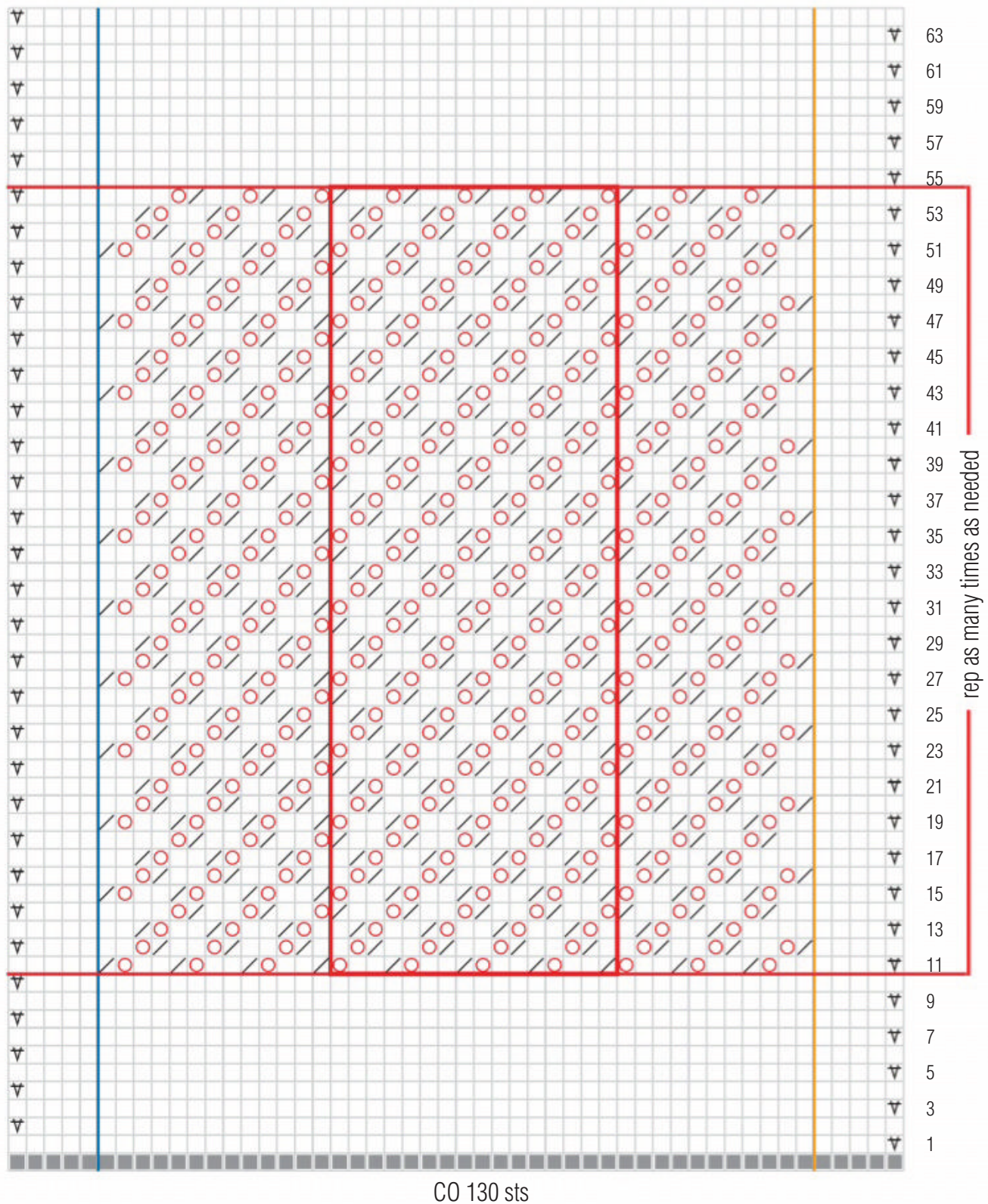


Hand-colored chart from the collection of the author.



Orenburg Honeycomb motif charted and knitted by Olga Fedorova.

Honeycomb Chart
 From an Orenburg Honeycomb Lace Scarf to Knit by Galina Khmeleva



CO 130 sts



An Orenburg Honeycomb Lace Scarf to Knit by Galina Khmeleva, featured in *PieceWork* May/June 2010, includes the Honeycomb motif as an all-over pattern.

Photo by Joe Coca

The knitters of Orenburg, to this day, use this system with great success.

I have in my possession several dozen original designs. My goal is to translate Olga's color-coded charts for lace knitters around the globe.

New Designs

When I start new designs, I also use Olga's unique color-coded system on graph paper. Once I became comfortable using her system, it proved to save much time and countless frustration.

The ten elements of Orenburg-lace design that Olga depicts on her hand-colored graph and matching sampler appear over and over in my designs. These elements can be combined, expanded, and shaped endlessly into beautiful shawls and scarves.

Charting Motifs: The Honeycomb

According to many of my students, of all the ten basic elements found in Orenburg-style knitted lace, the Honeycomb (*Sotkiin* in Russian) motif presents the biggest challenge. Thus, I always recommend that my students begin a Honeycomb lace project by knitting at least one swatch to both develop an understanding of and establish a rhythm to the Honeycomb element. It can be used as an all-over pattern, border motif, or a smaller pattern element surrounded by other Orenburg lace motifs.

GALINA A. KHMELEVA is the owner of Skaska Designs and author of two books about the history and techniques of Orenburg lace shawls. A former clothing and costume designer who worked with the aristocracy of St. Petersburg's music and theater society, Galina was a pioneer in breaking down barriers in the new Russia to give Russian women the opportunity to achieve ownership status in private companies.

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lambspun.com

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Decorah, IA 52101
(563) 517-1059
blueheronknittery.com

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Starstruck Cat Design
3130 Meridian Parke Drive,
Suite M
Greenwood, IL 46142
(317) 889-9665
starstruckcatstudio.com

**Fine Line Creative Arts
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37W570 Bolcum Rd.
St Charles, IL, 60175
(630) 584-9443
fineline.org

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Tradins Post for Fiber Arts
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Pendelton, IN 49286
(765) 778-3331
tradingpostfiber.com

KENTUCKY

LSH Creations
1584 Wellesley Dr.
Lexington, KY 40513
(859) 321-7831
lshcreations.com

MASSACHUSETTS

Another Yarn
15 Cambridge St
Burlington, MA 01803
(781) 570-2134
anotheryarn.com

WEBS - America's Yarn Store
75 Service Center Rd
Northhampton Rd, MA 01060
(800) 367-9327
yarn.com

MAINE

Heavenly Yarns
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heavenlysockyarns.com

Grance Robinson & Co
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yarnandneedlepoint.com

MICHIGAN

Woven Art
325B Grove St
East Lansing, MI 48823
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wovenartshop.com

Tawas Bay Yarn Co
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(989) 362-4463
tawasbayyarn.com

**Beyond the Rainforest
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beyondtherainforestyarnshop.com

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stitchingmem.com

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(517) 741-7434

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Mendota Heights, MN 55118
(651) 457-4969
3kittensneedlearts.com

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Minneapolis, MN 55407
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ingebretsens.com

Stitchville USA
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(952) 474-1700
stitchville.com

Carole's Country Knits
25636 County Rd 74
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(320) 252-2996

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Stillwater, MN 55082
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knitorious.com

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(406) 755-YARN
camascreekcottage.com

Beads Yarns & Threads
2100 Stephens Ave #109
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(406) 543-9368

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heelsidefarms.com

Yarn And More
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Unit 21
Nags Head, NC 27959
(252) 715-2244
yarnandmoreinc.com

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Plum Nelly
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Hastings, NE 68901
(402) 462-2490
theplumnelly.com

Valhalla Bee Farm
4713 Hartley St,
Lincoln, NE 68504
(402) 261-3407
valhallabeefarm.com

Elegant Ewe
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(603) 226-0066
elegantewe.com

NEW JERSEY

Woolbearers Yarns
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Mount Holly, NJ 08060
(609) 914-0003
woolbearers.com

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spinningroom.net

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fiberkingdom.com

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fiberartsintheglen.com

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foryarnssake.com

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Portland, OR 97225
(503) 292-4457
acornsandthreads.com

Twister
2310 NE Broadway St
Portland, OR 97232
(503) 922-1150
twistedyarnshop.com

PENNSYLVANIA

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Gettysburg, PA 17325
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(864) 810-4747
loftyfiber.com

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Desert Thread
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Moab, UT 84532
(435) 259-8404
desertthread.com

Needlepoint Joint
241 25th St
Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

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Six Loose Ladies Yarn & Fiber Shop
287 Main Street
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(802) 875-7373
sixlooseladies.com

Vermont Yarn Shop
858 East Hill Rd
Plainfield, VT 05677
(802) 454-1114

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B120
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(509) 734-2484
aknottyhabit.com

Wildfibers
706 S 1st St
Mt Vernon, WA 98273
(360) 336-5202
wildfibers.net

Blizzard Yarn & Fiber
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Vancouver, WA 98661
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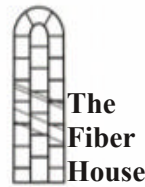
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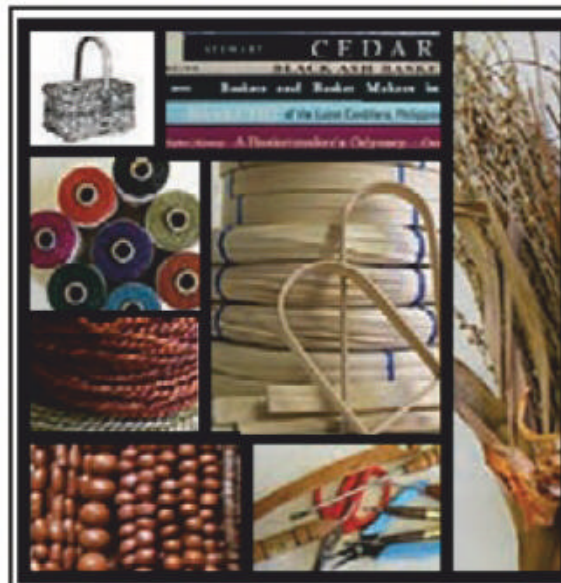


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