Knit Victorian Lace: *2 Scarves + 5 Edgings*

Puffbunny Knits for Children from 1934 p. 25

PIECEWORK®

Embroider, Knit, Crochet & Sew!

Chasing Needlework across Cultures:

- ✓ Discover the Golden Tapestries of Myanmar p. 56
- ✓ Explore 18th-Century Embroidered Colchas from New Mexico
- ✓ Visit Faroe – A Knitter's Paradise

Knit this gorgeous Santa Fe Turquoise Trail Scarf p. 31

CROCHET | KNITTING | SPINNING | WEAVING | MORE

2017 INTERWEAVE

YARN FEST

MARCH 30–APRIL 02

Loveland, CO | Embassy Suites

LEARN, CREATE & UNWIND AT INTERWEAVE YARN FEST

Celebrate the fiber arts with technique-based workshops, a Marketplace stocked with specialty fiber goods, inspirational activities and much more. Workshop seats fill up quickly—reserve yours today!

GET YOUR SPECIALTY FIBER FIX

Interweave Yarn Fest Blog is your destination for instructor Q&A's, event updates, seasonal inspiration and much more. Look for a new post every Thursday at 2 p.m. EST.

blog.interweaveyarnfest.com

Register at

INTERWEAVEYARNFEST.COM

Connect with us!

events

PIECEWORK®

Volume XXV, Number 2

Departments

Column

Visit **www.interweave.com/needlework** for free projects and articles; a link to our blog; the *PieceWork* index; this issue's Calendar; recommended books; back issues; and much more!

Next year's March/April issue of *PieceWork* will commemorate our twenty-fifth anniversary! As we approach that milestone, in an ongoing celebration, we will include articles and projects from past issues in the remainder of 2017's issues. For this issue, I selected my favorites from the November/December 1993, March/April 1994, November/December 1995, and November/December 1996 issues.

While I was poring over the back issues, I was struck once again by how very timeless needlework is. Much of the work created over the centuries painstakingly produced labor-intensive items of beauty. The article "Kalagas: The Golden Tapestries of Myanmar" (among the handmade items used to make the tapestries are sequins; how they were made is fascinating) is a prime example. In "Nineteenth-Century Embroidery on Net," we see the rise of technology: the ground net was mass-produced; the glorious embroidery, using silk or cotton thread, that embellished much of the net "required patience," which was surely an understatement.

When I first arrived at *PieceWork*, I was looking at illustrations from previous issues, and I fell in love with the watercolor patterns and stitch diagrams for "A Colcha Baby Blanket to Make." Then, I discovered the article that accompanied the project, "The Eloquent Colcha: Traditional Hispanic Embroidery." Colchas were a more domestic type of needlework: ". . . the historic, cultural, and aesthetic meanings of these embroidered textiles are rather fragmentary because colchas were most often created privately and in the home." Finally, the utilitarian element is represented by the stand-out "A Beaded Miser's Purse to Crochet"; its intricate design is fashioned from silk thread and seed beads. Originally created in the eighteenth century to hold various coins and carried by both women and men, the purses were clever, and many were beautiful.

Katrina King also took a step back in time with two pieces: "Victorian Borders and Edgings to Knit: From *Weldon's Practical Needlework*" and "Inspirations from the Past: *Weldon's* Scarves to Crochet and Knit." For the former, Katrina used the instructions from volumes of *Weldon's* published in London in 1887 and 1890. We reproduced those instructions exactly as they appeared in the original volumes. In the latter, Katrina used patterns from *Weldon's* as inspiration for the two scarves and provided contemporary instructions.

I think you are going to love Puffbunny! Learn all about this ingenious wardrobe for children in "Virginia Woods Bellamy and The Puffbunny Wardrobe": "Rebellious and frugal by nature, Virginia Woods Bellamy (1890–1976) designed the handknitted Puffbunny Wardrobe as an innovative and economical way to clothe her two small children during the Great Depression of the 1930s. . . ." Four 1934 issues of *Woman's Home Companion* magazine featured The Puffbunny Wardrobe; at that point, the magazine reached in excess of two million readers.

And there's much more in this issue for you. As I write this letter (mid-January), much of the country is covered in snow or ice or both with frigid temperatures seemingly unrelenting. But this is the March/April issue—spring is just around the corner!

Best,

PIECEWORK®

EDITORIAL
CONTENT STRATEGIST Lisa Shroyer
EDITOR-IN-CHIEF Jeane Hutchins
MANAGING EDITOR Kathy Mallo
ASSISTANT EDITOR Elizabeth Prose
EDITORIAL ASSISTANT Jenna Fear
TECHNICAL EDITORS Deanna Hall West, Therese Chynoweth
COPY EDITOR Veronica Patterson
PROOFREADER Nancy Arndt
CONTRIBUTING EDITORS Nancy Bush, Susan Strawn

MARKETING & ADVERTISING
ADVERTISING MANAGER Diane Kocal
ADVERTISING MANAGER Sally Finnegan
AD TRAFFICKER Lori Hauser
GROUP MARKETING MANAGER Caitlin Polasek

CREATIVE SERVICES
CREATIVE DIRECTOR Debbie Long
ASSOCIATE ART DIRECTOR Samantha Wranosky

PROJECT PHOTOGRAPHY Joe Coca
PHOTOSTYLING Ann Swanson

INTERWEAVE

FOUNDER Linda Ligon
GENERAL MANAGER John Bolton
DIRECTOR OF CONTENT STRATEGY Stephen Koenig
DIRECTOR OF MARKETING Peter Discoe
DIRECTOR OF MEDIA SALES Julie Macdonald

CHIEF EXECUTIVE OFFICER Thomas F. X. Beusse
CHIEF FINANCIAL OFFICER Debra Delman
CHIEF OPERATING OFFICER Joe Siebert
CHIEF CONTENT OFFICER Steve Madden
CHIEF TECHNOLOGY OFFICER Joe Romello
SVP, GENERAL MANAGER— F+W CRAFTS GROUP John Bolton
SVP, GENERAL MANAGER— F+W OUTDOORS AND SMALL BUSINESS GROUP Ray Chelstowski
VICE PRESIDENT, MANUFACTURING & LOGISTICS Phil Graham
NEWSSTAND SALES Scott T. Hill scott.hill@procirc.com

PieceWork® (ISSN 1067-2249) is published bimonthly by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Fort Collins, CO 80525-5576. USPS #011-717. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. Subscription rate is $29.95/one year in the U.S., $34.95/one year in Canada, and $39.95/one year in international countries (surface delivery). U.S. funds only.

POSTMASTER: Please send address changes to *PieceWork*, PO Box 433289, Palm Coast, FL 32143.

CONTACT US
Subscriptions: (800) 340-7496; email piecework@emailcustomerservice.com
Customer Service: (866) 949-1646, Interweaveservice@interweave.com
Retailers: If you are interested in carrying this magazine in your store, contact us: tollfree (800) 289-0963; email sales@fwmedia.com
Editorial inquiries: (970) 613-4648, email piecework@interweave.com

www.interweave.com • www.fwcommunity.com

Lace No. 10

The response to our request in the May/June 2016 issue (page 2) for readers to make the Lace No. 10 sample from Mary Elizabeth Greenwall Edie's 1935 sampler book is ongoing. Carol Parry recently sent the image shown above.

From Our Readers' Hands

When I received the March/April 2011 issue of *PieceWork*, I was in heaven. I love red! Intrigued by the redwork embroidered pillowcase on page 14, I decided to make it—eventually. Eventually finally arrived last year, and this is it. I wanted an antique pattern for a knitted edging, so I searched Interweave lace knitting books and found Vine Lace in *Lace from the Attic: A Victorian Notebook of Knitted Lace Patterns* by Nancie Wiseman (1998). I cut the pillowcase hem back close to the embroidery and handstitched the edging to the pillowcase.
Judy Wilcox
Thank you, Judy! Readers, we would love to see any objects that you have made based on projects or textiles shown in PieceWork.

Corrections

May/June 2016
Revised chart Body V for **The Tree Shawl to Knit** is available at www.interweave.com/article/needlework/corrections-2016.

November/December 2016
Row 1 on the **Silk-Blend Lace Cowls to Knit** chart was inadvertently omitted. The revised chart is available at www.interweave.com/article/needlework/corrections-2016.

Send your comments, questions, and ideas to piecework@interweave.com; please put By Post in the subject line or mail to By Post/PieceWork, 4868 Innovation Dr., Fort Collins, CO 80525. Letters may be edited for space and clarity.

Crop top by Louella Ballerino; 1946. Jeans by Shrunk Play Togs; circa 1945–1950. Belt; circa 1950–1959. Handkerchief; circa 1950. From the exhibition Sun-Drenched Style: California Mid-Century Women Designers, at the FIDM Museum Orange County Gallery, Fashion Institute of Design & Merchandising, Irvine, California. *Photograph by Benjamin Shmikler/ABImages.*

EXHIBITIONS

Irvine, California: Through June 10. Sun-Drenched Style: California Mid-Century Women Designers, at the Fashion Institute of Design and Merchandising (FIDM) Orange County Campus. (949) 851-6200; www.fidmmuseum.org.

San Jose, California: March 8–April 17. Embedded Pattern: Three Approaches Deborah Corsini, Alex Friedman, Michael Rohde, at the San Jose Museum of Quilt and Textiles. (408) 971-0323; www.sjquiltmuseum.org.

Minneapolis, Minnesota: March 9–April 29. Commemorating His Purple Reign: A Textural Tribute to Prince, at the Textile Center. (612) 436-0464; www.textilecentermn.org.

Albany, New York: May 4–7. Artistry in Stitches, hosted by New York Capital District Chapter of the Embroiderers' Guild of America, at the Carondelet Hospitality Center. judya1643@gmail.com; www.nycapega.org.

New York, New York: Through March 19. Native American Masterpieces from the Charles and Valerie Diker Collection, at The Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

New York, New York: April 7–August 20. The Jazz Age: American Style in the 1920s, at the Cooper-Hewitt National Design Museum. (212) 849-8400; www.cooperhewitt.org.

Richmond, Virginia: April 28–January 28, 2018. Our He(arts) on Our Sleeves, at the Valentine. (804) 649-0711; www.thevalentine.org.

Seattle, Washington: March 10–July 9. Marimekko, with Love, at the Nordic Heritage Museum. (206) 789-5707; www.nordicmuseum.org.

Racine, Wisconsin: May 21–September 3. The Box Project: Uncommon Threads, at the Racine Art Museum. (262) 638-8300; www.ramart.org.

Calgary, Alberta, Canada: Through April 8. Home Economics: 150 Years of Canadian Hooked Rugs, at the Nickle Galleries University of Calgary. www.nickle.ucalgary.ca.

Surrey, England: Through July 22. Peacocks and Pomegranates, a Royal School of Needlework exhibition, at Hampton Court Palace. 44 3166 6939; www.royal-needlework.org.uk.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Loveland, Colorado: March 30–April 2. Interweave Yarnfest, at the Embassy Suites Loveland Hotel and Conference Center. www.interweaveyarnfest.com.

West Friendship, Maryland: May 6–7. Maryland Sheep & Wool Festival, at the Howard County Fairgrounds. www.sheepandwool.org.

Boston, Massachusetts: September 24–October 1. Stitchers' Escapes Cruise along the Coasts of New England and Canada. www.jeanfarishneedleworks.com/wordpress/2017-ne_canada_cruise.

Minneapolis, Minnesota: April 22. The 16th Annual World's Largest Textile Garage Sale, at the University of Minnesota ReUse Program Warehouse. www.textilecentermn.org/garagesale.

Brasstown, North Carolina: May 28–June 3. Don't Be Baffled by Bobbin Lace, at the John C. Campbell Folk School. (800) 365-5724; www.folkschool.org.

Chapel Hill, North Carolina: April 1. North Carolina Regional Lacers Spring Lace Day, at the Robert and Pearl Seymour Center. Michelle Chase, zzmclwc@hotmail.com; www.ncrlacers.org.

King of Prussia, Pennsylvania: July 16—July 22. Liberty in Lace, 64th Annual International Organization of Lace, Inc., (IOLI) Convention, at the Radisson Hotel Valley Forge. www.internationalorganizationoflace.org.

Vancouver, Canada: March 24–26. The Art of Embroidery, at the Maiwa School of Textiles. (604) 669-3939; www.schooloftextiles.com.

Manchester, England: April 30. Manchester Antique Textile Fair, at the Armitage Centre. www.textilesociety.org.uk.

Argentina and Uruguay: April 16–30. Argentina for Knitters with Behind the Scenes Adventures. (925) 957-6690; www.btsadventures.com.

Faroe Islands: April 27–29. Faroese Knitting Festival. www.bindifestival.com.

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

Wash and Dry

Easy-care 220 Superwash® Merino from Cascade Yarns is available in 38 colors. It's perfect for washable adult and children's garments and accessories for today's on-the-go families, yet doesn't sacrifice softness or durability. www.cascadeyarns.com.

Summer Blend

Blacker Yarns' Lyonesse Linen Blend pairs the crispness of natural linen and the memory of wool. Available in both a 4-ply and double-knitting weight and a range of 15 luminous shades, this yarn has excellent stitch definition and drape and is ideal for everything from shawls to cardigans. www.blackeryarns.co.uk.

Colorful Cocoons

All of the vivid shades of a rainbow tumble out of each 1-ounce (28.3-gram) bag of Halcyon's Dyed Silk Cocoons. Soften several in hot water. Then reel the filaments adding a bit of twist to create your own floss or add them as an embellishment to your next felting or craft project. www.halcyonyarn.com.

Perfect Picots

Tatting consistent rings and picots will be a breeze with Clover's Picot Gauge Set. Seven sizes are included: 1mm, 2mm, 3mm, 5mm, 7mm, 10mm, and 13mm. These will become an indispensable tatting tool. www.clover-usa.com.

Eco Softener

Looking for a greener laundry solution than liquid softener and dry sheets? Gleener Dryer Dots are made from 100% wool to absorb moisture and shorten drying time. Chemical-free and safe for those with sensitive skin, Dryer Dots will dry up to 1,000 loads. www.gleener.com.

Photographs by Joe Coca.

New DMC Coloris Floss

One thread with a dazzling blend of four complementary DMC floss colors, which change every 5 cm with little gradation, creating beautiful texture and pattern. 24 colors, each with a story that evokes a special flower, place, or time. Colorfast, fade resistant, 100% mercerized cotton. Made in France.

On the Sheep Islands

Faroese Knitting

KATHY TROUP

In many areas of the Faroe Islands, sheep roam freely, including on the streets, and they are a common sight in many of the villages. *Photograph by Catherine Grasso and courtesy of Visit Faroe Islands.*

The North Atlantic surges around the shores of the Faroe Islands. Shaped by the wind and the sea, the landscapes of the eighteen islands are rugged and spectacular. When I visited in the middle of April, the contours of the stark hillsides, cropped close by shaggy sheep, were accentuated by a dusting of powdery snow. The islands are positioned midway between Iceland and Norway. Although the presence of the Gulf Stream means that temperatures rarely fall below freezing, the wind chill can be biting. The resilient Faroese sheep, which far outnumber the population of the islands (some 50,000 people), live outside all year and are well suited to the environment, which perhaps explains the islanders outlook that "if the wool keeps the sheep warm, it will do the same for us."

Faroese yarn.
Photograph by Kathy Troup.

Faroese sheep take to the road.
Photograph by Kathy Troup.

The Faroe Islands form an autonomous country within the Kingdom of Denmark. The islands' name comes from the Danish word *Færøerne*, which reflects the old Norse word for sheep, and the archipelago is sometimes known as the "sheep islands." The sheep are an integral part of the islands and, for centuries, they have provided a vital supply of meat for sustenance and wool for warmth. Given such a valuable and accessible resource, it's unsurprising that the women of the Faroe Islands are dedicated knitters. Of course, not everyone in the Faroes knits, but in times past, women knitted as they walked across the islands. Still today, it's not unusual to see children knitting on the school bus.

The patterns found in Faroese knitting are traditional, and they are identifiable by area or even by family. Traditionally, the men went to sea and, as the ships returned, the waiting women, looking for assurance that their menfolk had returned safely, tried to identify them by the colors and patterns in their jumpers (sweaters). Although Faroese sheep are mainly cream-colored, many have areas of brown and black and can be identified by the distinctive patterns of their markings. The colors of the sweaters reflect the natural colors of the sheep, but the wools also were sometimes dyed using the available natural dyes found in lichens.

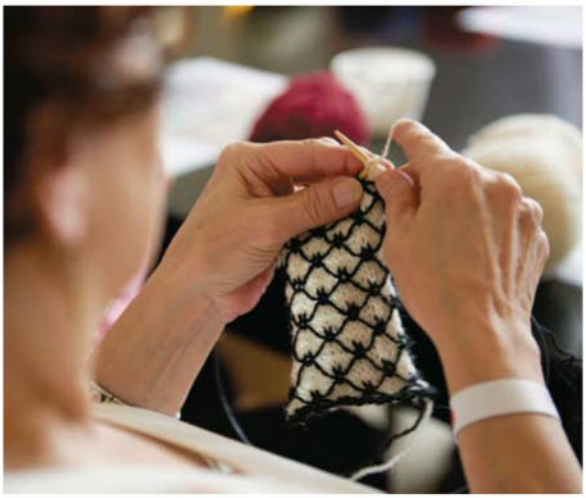
In the middle of the eighteenth century, woolen products were the main traded goods in the Faroe Islands, and most homes were involved in producing them. When the seafaring men were at home, they usually carded and spun the wool, while the women knitted. At that time, with a population of about 5,000 people, the islands were exporting more than 100,000 pairs of knitted socks a year. A century later, the population had "soared" to about 8,000, and the islanders were exporting the same number of sweaters. It's no wonder that, at one time, wool was known as "Faroese gold."

The skill of the knitters was valued highly, and the Faroese knitted to pay rent or taxes—both of which were calculated in socks and sweaters. In 1820, a description of the sweaters required for taxes specified that at least every second garment should be dyed red using lichen, and the others should be black and white. Following the rules, the Faroese paid what they owed—although sweaters from that time show that they apparently kept the best for themselves!

The traditional repeating patterns that characterize Faroese knitting are worked in two contrasting colors. When knitters change colors, to avoid too much wool from trailing across the back of the

garment, they work no more than five stitches of a color at a time. In addition to creating patterns, using two colors was probably quite deliberate because it also created a thicker, warmer garment. The high lanolin content of the natural wool gives the yarn a distinctive but not unpleasant smell. And because lanolin is considered self-cleansing, traditional sweaters are rarely washed; they are simply hung up to air.

The wool used in Faroese knitting may look hairy, but the fleeces have layers with different qualities. The outer layer is rough, and the layers beneath are much softer. The softest wool is even used to make underwear—particularly, baby vests. To make the most of the natural qualities of the organic Faroese wool, sweaters are knitted from a mixed yarn that combines soft and coarse fibers. Garments made with the mixed yarn are



Knitting during the 2015 Faroese Knitting Festival.
Photograph courtesy of the 2015 Faroese Knitting Festival.

The Faroese Knitting Festival

Although knitting is now more a pastime than a way of life, it is still a popular activity in many Faroese homes. Knitting clubs *(bindaklubb)* are social events for women of all ages, and at regular get-togethers in friends' houses, the women knit and chat over coffee and cakes.

The Faroese Knitting Festival must qualify as the biggest "knitting club" ever. Every April, hundreds of knitting enthusiasts gather in the town of Fuglafjørður on the east coast of the island of Eysturoy to drink coffee, eat cake, socialize—and knit!

Although there are few hotels in this area, the Faroese have a tradition of welcoming people into their homes, and I was made welcome in the beautiful home of Begga Vang and her family. The large community hall at Fuglafjørður is at the heart of the festival. There, classes are booked, lunch is available, and people meet and greet each other. Many participants come from Scandinavia, but there were a few from the United States, who discovered the event on knitting blogs. Although the activities at the festival are in Faroese or Nordic languages, don't be put off as English is widely spoken.

The festival offers a range of classes and lectures, including spinning the yarns to knitting traditional Faroese patterns and exploring more contemporary techniques. The classes are held in people's homes, and the atmosphere is relaxed and convivial, even given the concentration on learning. My first class, which addressed creating points in lacy knitting, was a definite challenge, but I had a great sense of achievement when, with a great deal of help from my guide Kristina Gry Berg, I eventually completed my piece with several points, each point becoming progressively sharper and more even. I found the slip-stitch knitting class easier. At the spinning class, I discovered that spinning wasn't my strength. Sitting in a traditional historic wooden house, I carded the wool and, with the use of a small table spinning wheel, began to spin it. The idea was to make two lots of yarn and then twist them together to make a two-ply yarn; unfortunately, my spinning produced a yarn so robust that two strands twisted together would have made a substantial rope!

During the festival, it seems that virtually everything in Fuglafjørður is geared towards knitting. Knitting cafes spring up everywhere; even the local bank is turned temporarily into a café. Walking between the venues is part of the festival experience. The doors of the cooperative are decorated with wool and needles, and nearby a giant "Knitting Nancy" invites passers-by to knit a bit, and the knitted fabric grew substantially during the festival. The grand finale is the festival banquet. Everyone dressed up and flocked to the community center, where we were greeted by young men in traditional costume. Inside the hall, trestle tables were beautifully dressed, and every place setting included a crocheted butterfly with an attached message of welcome. The occasion included much conversation, fashion shows, music, and singing.

The warmth and friendliness of the Faroese Knitting Festival has to be experienced to be fully appreciated. Although the organizers can't guarantee warm temperatures, you won't receive a warmer welcome anywhere.

The 2017 Faroese Knitting Festival takes place April 27th through April 29th. Visit www.bindifestival.com for more information.

—K. T.

Above: At the festival banquet, every place setting included a crocheted butterfly with an attached message of welcome.
Photograph by Kathy Troup.

Left: The village of Fuglafjørður on the coast of Eysturoy in the Faroe Islands is the site for the Faroese Knitting Festival. *Photograph by Kathy Troup.*

highly practical because the yarn is lightweight, hard-wearing, and, thanks to the lanolin, somewhat weatherproof.

The sweaters are knitted in the round, using a circular needle or double-pointed needles; they are worked from bottom to top, and the work is divided to allow the sleeves to be inserted. The sleeves are also worked in the round and may be worked with a circular needle using the "magic loop" technique.

As far back as the 1920s, because of increasing industrialization and the availability of store-bought clothing, knitting fell out of favor as people wanted something new. The necessary skills and traditional designs easily could have disappeared, but some people collected the patterns, and one man, Hans M. Debes, exhibited Faroese knitting in Denmark. Impressed by that exhibition, Denmark's Queen Alexandrine (1879–1952) asked him to write a book that would record the patterns and their names.

After he traveled around the islands collecting the patterns and then assembled them, Hans M. Debes's book, *Føroysk Bindingarmynstur* [Faroese Knitting

Above Right: A Knitting Nancy on the shore during the Faroese Knitting Festival.

Right: Knitting on the Knitting Nancy grew as the festival progressed.

Photographs by Kathy Troup.

Hanks of Faroese wool. *Photograph by Kathy Troup.*

A chair recovered in Faroese knitting. *Photograph by Kathy Troup.*

Patterns], was published in 1932. The book brought together many of the most famous Faroese patterns, some of which are based on images, including stars, dogs, dancing figures, and Thor's hammer. Others are more abstract. The book includes more than one hundred motifs. Since its publication, the book has defined Faroese knitting and is often referred to as the Faroese knitting "bible." Although the introduction is in Faroese, the motifs are charted, so one doesn't need to know the language to use the book. The book is divided into the following sections: *Konufólkatroyggjumynstur* (women's jumper patterns), *Manstroyggjumynstur* (men's jumper patterns), *Undirtroyggjumynstur* (underwear top patterns), *Bátsmanstroyggjumynstur* (sailors' jumper patterns), and *Bordar* (Borders).

Faroese knitting is also an integral part of the traditional Faroese costume. The Faroese are proud of their traditions and for festivals and other special occasions, they wear their national costume with pride. The traditional costumes are either blue on black or red on black, although other colors, such as green and yellow are used now. For the women's costumes, the "blouse" is a short-sleeved garment knitted in a traditional Faroese pattern, which is pulled together across the body with a silver chain. The silver chain may be fed through eyelets or attached with decorative silver clasps. The Faroese

Three sheep on the side of a hill in the Faroe Islands. Although Faroese sheep are mainly cream-colored, many have areas of brown and black and can be identified by the distinctive patterns of their markings. *Photograph by Jacob Eskildsen and courtesy of Visit Faroe Islands.*

silver buckles, brooches, and clasps used to dress the costumes are expensive, so they are often purchased over time. An embroidered shawl is worn around the shoulders, and because the shoulders of the knitted blouse are covered, the shoulder area may be worked in plain knitting (garter stitch).

The men's costume consists of breeches, jacket, white shirt, embroidered waistcoat, and hat. Making a costume is a real labor of love, and some women attend classes to learn the necessary skills. Faroese costumes, however, also can be made to order. Marjun Heimá, a large store in Torshavn, the capital and only city of the Faroes, offers the largest selection of traditional Faroese clothing. One can choose the fabrics as well as the colors and designs of the floral embroidery on the women's shawls and the men's waistcoats.

The Faroese national costume tradition is not very old. The costumes are based on everyday clothing worn until the mid-nineteenth century. Over time, the styles have been standardized, and, in the last few decades, there has been a huge resurgence of interest in the costume.

Faroese sweaters are still largely handmade, although few knitters now dye and spin their own wool. Thanks to the revival of interest in knitting, beautiful Faroese yarns are readily available from companies such as Sirri, Snældan, and Navia, and the choice of off-the-peg yarns is enticing. (A wide range of patterns and all of the Faroese yarns mentioned above are available by mail order from www.islandwool.co.uk and can be mailed worldwide.)

The unblended Sirri yarns are 100% pure organic wool from the Faroe Islands. The yarn gives off a definite whiff of lanolin because it's not over processed and retains plenty of natural oils. A knitted garment may feel coarse at first, but, once washed, the garment is transformed, becoming soft, light, and warm. Because of the character of this yarn, Sirri recommends that it be knitted on larger needles than one would normally choose. The result is a somewhat open-textured garment, which is both light to wear and exceptionally warm.

Snældan yarns are processed in a workshop by the shore of the fjord at Strendur. To produce Snældan yarns, the lanolin-rich Faroese wool is first combed to remove all the hair. The result is the wonderfully soft yarn called *nappað tógv*, which is then blended with wool from the Falkland Islands.

Navia, based in Toftir on the island of Eysturoy, has become one of the major wool producers on the Faroe

Faroese sheep. *Photograph by Kathy Troup.*

Right: The resilient Faroese sheep live outside all year and are well suited to the environment, which perhaps explains the islanders outlook that "if the wool keeps the sheep warm, it will do the same for us." *Photograph by Olavur Frederikson and courtesy of Visit Faroe Islands.*

Faroese Knitting Today

The knitting culture of the Faroe Islands continues to thrive. It is now a tradition that, at the beginning of each school year, children wear a new sweater. Many as young as five years old are keen on knitting. Designer Ann Hojgaard (www.heimkaer.dk), who generously shared her knowledge of the history of Faroese knitting with me, has three daughters aged ten, twelve, and twenty—and they can all knit, with the youngest daughter being the most enthusiastic.

Faroese knitting now ranges from homemade socks to high fashion, including some of the clothes by Guðrun & Guðrun (www.gudrungudrun.com) that grace the catwalks of New York and Tokyo. (My host, Begga Vang, wore a stylish Guðrun & Guðrun sweater to the closing banquet of the Faroese Knitting Festival (see "The Faroese Knitting Festival" sidebar).

Knitting in the Faroes is no longer just for warmth and practicality. Nowhere can the blending of traditional and contemporary styles be seen more clearly than at the summer rock festivals in the Faroe Islands. The festivalgoers, most of them young, sport glorious Faroese sweaters that create a "sea" of knitwear.

Of course, it was the sweater worn by Detective Inspector Sarah Lund in the Danish police television drama *The Killing* that brought Faroese knitting into the public eye once again. Created by Guðrun & Guðrun, the traditional black and white sweater (the wool used is undyed organic wool, with the black wool in the jumper coming from black sheep) has become something of a design icon; its first appearance in the television series triggered a boom in sales, and its popularity continues.

—K. T.

Islands. The company's Uno, Duo, and Trio yarns are made from Faroese wool blended with Shetland wool and Australian lambswool. Navia's Aran-weight Tradition yarn, which is more like the old-style yarns that were used to knit the *skipstroyggjir*, or "boatman's jersey," consists of 80 percent Faroese wool and 20 percent English lambswool. In Faroese, this yarn is called *samfingið*, meaning "unsorted" because the coarser fibers are not plucked out, which results in a rustic yarn. The lambswool gives the yarn a softer feel to appeal to modern tastes.

Whether a knitter uses blended or 100 percent pure Faroese yarns to knit Faroese patterns is a matter of choice. In either case, using the wool that is such an essential element of the islands helps to preserve the integrity of the knitting and that, in turn, ensures that Faroese knitting remains true to its traditions, forging a bond between past and present. ❖

Born in the north of England, KATHY TROUP has lived in Scotland for many years. After spending ten years as a journalist and editor, she wrote articles for many magazines, specializing in needlework titles, which allowed her to expand her knowledge of embroidery and textile crafts. Following seventeen years as editor of a U.K.-published stitching magazine, she continues to write about the subjects that she loves. Kathy and her husband, Bill, love to travel and, wherever they go, she is always on the lookout for interesting textiles and techniques. She loves to make gifts for her two-year-old granddaughter, Elizabeth Rose, and she is delighted that she can now spend more time sewing, embroidering, and, since the trip to the Faroe Islands, has renewed enthusiasm for knitting.

Victorian Borders and Edgings to Knit

From *Weldon's Practical Needlework*

The knitted edgings from *Weldon's Practical Needlework*, Volumes 2 and 5.

We asked Katrina King to pick out some of her favorite knitted borders and edgings from *Weldon's Practical Needlework* for this issue. Below are her choices. She used size 0 (2 mm) needles and Handy Hands Lisbeth, size 20, 100% cotton thread for each in the following colors: #659 Periwinkle (Trellis Border), #640 Medium Violet (Fleur-de-Lis Edging), #603 Ecru (Cherry-Leaf Border), #616 Medium Daffodil (Wide Point Lace Border), and #683 Light Leaf Green (Willow Leaf Edging); www.hhtatting.com.

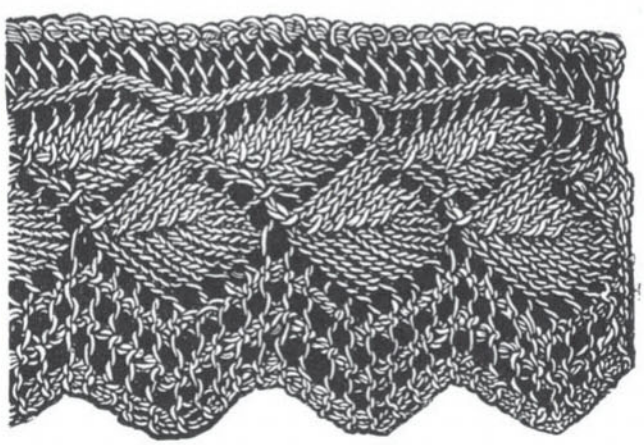
Do keep in mind that the instructions below are exactly as they were printed in the original volumes of *Weldon's*, published in London in 1887 (Volume 2) and 1890 (Volume 5); neither alterations nor corrections were made. The Fleur-de-Lis Edging and the Cherry-Leaf Border were not illustrated in the original.

These edgings are suitable for a variety of uses, including trim on sheets, pillowcases, tablecloths, napkins, shawls and scarves, and lingerie. Have fun making your own Victorian knitted borders and edgings!

The Trellis Border in Periwinkle.

TRELLIS BORDER.

This is a very pretty scalloped border, suitable for a variety of purposes, according to the quality of the material with which it is knitted. Cast on 20 stitches. Purl a row. **1st row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2, slip 1, knit 2 together, pass the slipped stitch over, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2. **2nd row**— Knit 6, purl 9, knit 1, make 1, knit 2 together, knit 1. **3rd row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 1, slip 1, knit 2 together, pass the slipped stitch over, knit 1, make 1, knit 3, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2. **4th row**—Knit 6, purl 10, knit 1, make 1, knit 2 together, knit 1. **5th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 5, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2. **6th row**—Knit 6, purl 11, knit 1, make 1, knit 2 together, knit 1. **7th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 1, make 1, knit 7, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2. **8th row**—Knit 6, purl 13, knit 1, make 1, knit 2 together, knit 1. **9th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 1, make 1, knit 4, slip 1, knit 2 together, pass the slipped stitch over, knit 4, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2. **10th row**—Knit 7, purl 13, knit 1, make 1, knit 2 together, knit 1. **11th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 3, make 1, knit 3, slip 1, knit 2 together, pass the slipped stitch over, knit 3, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, knit 1. **12th row**—Knit 7, purl 13, knit 1, make 1, knit 2 together, knit 1. **13th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 5, make 1, knit 2, slip 1, knit 2 together, pass the slipped stitch over, knit 2, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, knit 1. **14th row**—Knit 7, purl 13, knit 1, make 1, knit 2 together, knit 1. **15th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2, slip 1, knit 2 together, pass the slipped stitch over, knit 2, make 1, knit 1, slip 1, knit 2 together, pass the slipped stitch over, knit 1, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, knit 1. **16th row**—Knit 7, purl 11, knit 1, make 1, knit 2 together, knit 1. **17th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2, slip 1, knit 2 together, pass the slipped stitch over, knit 2, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, knit 1. **18th row**—Knit 7, purl 9, knit 1, make 1, knit 2 together, knit 1. Repeat from the first row.



The illustration of the Trellis Border from *Weldon's Practical Needlework*, Volume 2.

The Fleur-de-Lis Edging in Violet.

FLEUR-DE-LIS EDGING.

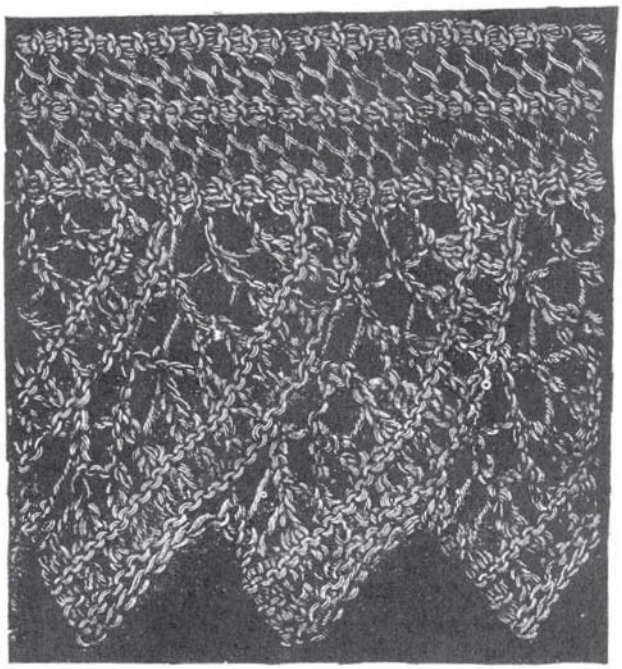
Cast on 14 stitches. Knit 1 plain row. **1st row**—Slip 1, knit 1, make 1, knit 2 together, knit 5, knit 2 together, make 1, knit 2 together, knit 1. **2nd row**—Make 1, knit 2 together, cotton twice round the needle to make a stitch, purl 1, make 1, purl 2 together, purl 4, knit 4. **3rd row**—Slip 1, knit 1, make 1, knit 2 together, knit 3, knit 2 together, make 1, knit 3, make 1, knit 2. **4th row**—Make 1, knit 2 together, cotton twice round the needle to make a stitch, purl 1, make 1, purl 3 together, make 1, purl 1, make 1, purl 2 together, purl 2, knit 4. **5th row**—Slip 1, knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 3, make 1, knit 1, make 1, knit 3, make 1, knit 2. **6th row**—Make 1, knit 2 together, purl 1, purl 3 together, make 1, purl 3, make 1, purl 3 together, purl 1, make 1, purl 2 together, knit 4. **7th row**—Slip 1, knit 1, make 1, knit 2 together, knit 2, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 3, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 2. **8th row**—Make 1, knit 2 together, purl 2 together, purl 1, purl 3 together, purl 2 together, make 1, purl 3, knit 4. **9th row**—Slip 1, knit 1, make 1, knit 2 together, knit 4, make 1, slip 1, knit 3 together, pass the slipped stitch over, make 1, knit 2. **10th row**—Make 1, knit 2 together, purl 2 together, make 1, purl 5, knit 4. **11th row**—Slip 1, knit 1, make 1, knit 2 together, knit 6, make 1, knit 1, make 1, knit 2. **12th row**—Make 1, knit 2 together, purl 2 together, purl 7, knit 4. Repeat from the first row.

CHERRY-LEAF BORDER.

Cast on 24 stitches. Knit 1 plain row. **1st row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 5, make 2, knit 2 together, make 2, knit 2 together, knit 1. **2nd row**—Knit 3, purl 1, knit 2, purl 1, knit 13, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **3rd row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 3, make 1, knit 2 together, make 1, knit 2 together, knit 6, make 2, knit 2 together, make 2, knit 2 together, knit 1. **4th row**—Knit 3, purl 1, knit 2, purl 1, knit 15, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **5th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit

The Cherry-Leaf Border in Ecru.

The Wide Point Lace Border in Daffodil.



Wide Point Lace Border.

The illustration of the Wide Point Lace Border from *Weldon's Practical Needlework*, Volume 5

2 together, knit 4, make 1, knit 2 together, make 1, knit 2 together, knit 7, make 2, knit 2 together, make 2, knit 2 together, knit 1. **6th row**—Knit 3, purl 1, knit 2, purl 1, knit 17, make 1, knit 2 together, knit 1, make 1, knit 2 to together, knit 1. **7th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 5, make 1, knit 2 together, make 1, knit 2 together, knit 8, make 2, knit 2 together, make 2, knit 2 together, knit 1. **8th row**—Knit 3, purl 1, knit 2, purl 1, knit 19, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **9th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 6, make 1, knit 2 together, make 1, knit 2 together, knit 9, make 2, knit 2 together, make 2, knit 2 together, knit 1. **10th row**—Knit 3, purl 1, knit 2, purl 1, knit 21, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **11th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 26. **12th row**—Cast off 10, knit 17, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. Recommence at the first row, and continue for the length required.

WIDE POINT LACE BORDER.

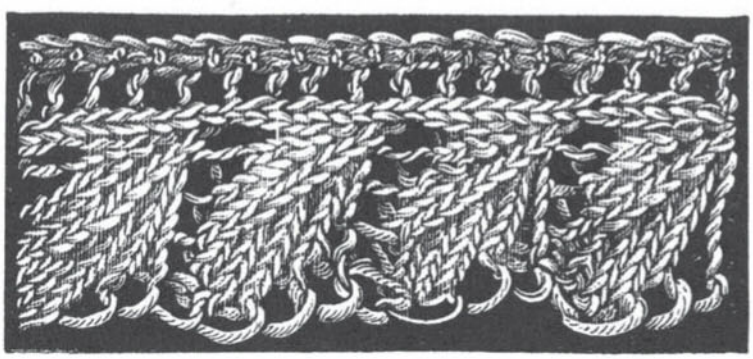
Select materials suitable for the purpose for which the lace is required. This design can be worked with Shetland wool and steel needles No. 15; or use the finest Fife Lace Yarn and steel needles No. 16; or the thicker Fife Lace Yarn and needles No. 14. For cotton work for trimming underlinen, &c., use Coats' No. 20 crochet cotton and steel knitting needles No. 17. Cast on 18 stitches, and knit 1 plain row. **1st row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1, make 2, knit 2 together, make 2, knit 2 together, make 2, knit 2 together, make 2, knit 2 together, knit 1. **2nd row**—Knit 3, purl 1, knit 2, purl 1, knit 2, purl 1, knit 2, purl 1, knit 3; make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **3rd row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1; make 2 and knit 2 together six times, knit 1. **4th row**—Knit 3, purl 1, knit 2 and purl 1 alternately five times, knit 3; make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **5th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1; make 2 and knit 2 together nine times, knit 1. **6th row**—Knit 3, purl 1, knit 2 and purl 1 alternately eight times, knit 3; make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **7th row**—Slip 1, knit 2, make 1,

The Willow Leaf Edging in Green.

knit 2 together, knit 1, make 1, knit 2 together, knit 29. **8th row**—Knit 31, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **9th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1; make 1 and knit 2 together thirteen times, make 1, knit 2. **10th row**—Knit 32, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **11th row**—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 2; knit 2 together and knit 2 alternately seven times. **12th row**—Cast off 8, knit 2 together and knit 1 alternately four times, knit 2 together, knit 2; make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1. Repeat from the first row for the length required.

WILLOW LEAF EDGING.

This pretty leaf edging may be employed for various purposes according to the material with which it is worked. If knitted with Fife Lace Yarn, or Shetland, or Berlin wool, it makes a neat and sufficient border for a small square shawl or fichu; and if worked with fine cotton it is useful for trimming underlinen and children's things. This design can be worked with Shetland wool and steel needles No. 15; or use the finest Fife Lace Yarn and steel needles No. 16; or the thicker Fife Lace Yarn and needles No. 14. For cotton work for trimming underlinen, &c., use Coats' No. 20 crochet cotton and steel knitting needles No. 17. Cast on 12 stitches. Purl 1 row. **1st row**—Make 1 by passing the wool round the needle, knit 1, make 1, knit 2, knit 2 together, knit 2 together, knit 2, make 1, knit 2 together, knit 1. **2nd row**—Slip 1, knit 1, purl 10. **3rd row**—Make 1, knit 3, make 1, knit 1, knit 2 together, knit 2 together, knit 1, make 1, knit 2 together, knit 1. **4th row**—Slip 1, knit 1, purl 10. **5th row**—Make 1, knit 5, make 1, knit 2 together, knit 2 together, make 1, knit 2 together, knit 1. **6th row**—Slip 1, knit 1, purl 10. **7th row**—Make 1, knit 3, knit 2 together, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 1. **8th row**—Slip 1, knit 1, purl 10. Repeat from the first row for the length required. You will observe there are 12 stitches retained upon the needle at the completion of every row, and the scalloped edge is formed by the stitch that is made by passing the wool round the needle at the beginning of each alternate row, the looser this stitch is made the better the edging will look.



The illustration of the Willow Leaf Edging from *Weldon's Practical Needlework*, Volume 5.

Inspirations from the Past

Weldon's *Scarves to Crochet and Knit*

KATRINA KING

The *Weldon's Practical Needlework* collection put together by *PieceWork* is a wonderful glimpse into the past. Originally published in the late 1800s, they are a collection of patterns for various handcrafts, including crochet, knitting, tatting, needlework, and macramé. The two scarves shown here are a new spin on edgings. The crochet pattern is worked from the center out in the round and uses the Wave Braid Edging from Volume 2 (*Weldon's Practical Crochet Edgings*, Fifth Series). The knit pattern is only a few stitches wide and worked from the short edge; here, I used the Striped Border from Volume 5 (*Weldon's Practical Knitter Edgings*, Fourteenth Series).

Katrina King's crocheted scarf is the perfect spring accessory.

SCARF TO CROCHET

MATERIALS

- Handy Hands Lizbeth, size 10, 100% cotton thread, 122 yards (111.6 m)/25 gram (0.9 oz) ball, 6 balls of #629 Azalea Lt; www.hhtatting.com
- Clover Soft Grip Crochet Hook, size 0 (1.75 mm); www.clover-usa.com
- Tapestry needle
- T-pins

Finished size: 82 inches (208.3 cm) long x 6 inches (15.2 cm) wide

Gauge: 24 dc sts x 16 dc rows = 4 inches (10.2 cm)

INSTRUCTIONS

Notes: See page 62 for Abbreviations and Techniques. The scarf is worked in the round from the center axis out.

Scarf

Ch 480, turn.

Rnd 1: Ch 3 (counts as 1st dc), dc in each ch to last one, 9 dc in last ch, dc in bottom of each ch to last ch, 7 dc in last ch, sl join to ch 3—976 sts.

Rnd 2: Ch 3 (fdc), dc in each st to 9 dc at center of rnd, 1 dc in next 4 dc, 5 dc in next st, 1 dc in next 4 dc, dc in each dc to last 7 dc, dc in next 4 dc, 5 dc in next st, 1 dc in next 2 dc, sl join to ch 3—984 sts.

Rnd 3: Ch 3 (fdc), dc in each st to 5 dc in center of rnd, 1 dc in next 2 sts, 5 dc in next st, dc to last 5 dc, 5 dc in next st, 1 dc in next 4 dc, sl join to ch 3—992 sts.

Rnd 4: Ch 3 (fdc) dc in each st to 5 dc in center of rnd, 1 dc in next 2 sts, 5 dc in next st, dc in each st to last 7 sts, 5 dc in next st, 1 dc in next 6 sts, sl join to ch 3—1,000 sts.

Rnd 5: Ch 3 (fdc), dc in each st to 5 dc in center of rnd, 1 dc in next 2 sts, 5 dc in next st, dc in each st to last 9 sts, 5 dc in next st, 1 dc in next 7 sts, sl join to ch 3—1,008 sts.

Rnd 6: Ch 3 (fdc), dc in each st to 5 dc in center of rnd, 1 dc in next 2 sts, 5 dc in next st, dc in each st to last 11 sts, 5 dc in next st, 1 dc in next 10 sts, sl join to ch 3—1,016 sts.

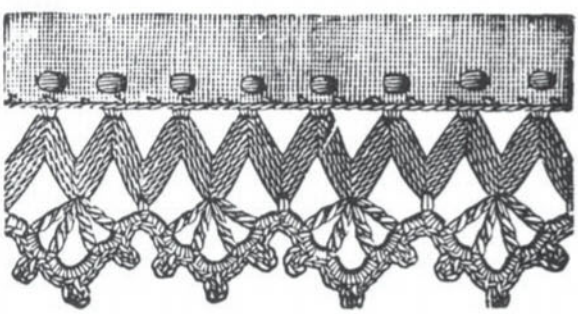
Rnd 7: Ch 4 (fdc + ch 1), [sk dc, dc, ch 1] to 5 dc at center of rnd, ending with ch 1, ch 1 more, sk 2 dc, 5 dc in next st, ch 2, sk 2 dc, dc, ch 1, [sk dc, dc, ch 1] to last 15 sts, ch 2, sk 2 dc, 5 dc in next st, ch 2, sk next 2 dc, dc, ch 1, [sk dc, dc, ch 1] 4 times, sl join to 3rd ch of ch 4—511 dc, and 503 ch-sp.

Rnd 8: Ch 5 (fdc + ch 2), *sk 1 dc, [(tr, ch 3) 3 times, tr] in next dc, ch 2, sk next dc, dc in next dc, ch 2; rep from * to beg of rnd, sl join to 3rd ch of beg-ch—128 tr-groups.

Rnd 9: Sl st into ch-2 sp, ch 3 (fdc), dc in same ch-sp, *[(2 dc, ch 4, sc in 1st ch, 2 dc) in next ch-sp] 3 times, [2 dc in next ch-2 sp] twice; rep from * to end of rnd, sl join to ch 3. Fasten off.

Finishing

Weave in ends, leaving tails until after blocking. Using T-pins, block to 86 inches (218.4 cm) long and 6½ inches (16.5 cm) wide; scarf will relax to finished measurements after pins have been removed. Trim tails.



The illustration of the Wave Braid Edging from Volume 2 of *Weldon's Practical Needlework*, Katrina King's inspiration for her crocheted scarf.

Katrina King's knitted scarf will ward off the chill of spring nights.

SCARF TO KNIT

MATERIALS

- Be Sweet Skinny Wool, 100% merino wool yarn, 180 yards (164.6 m)/25 gram (0.9 oz) skein, 3 skeins of #3 Peach; www.besweetproducts.com
- Needles, 10 inches (25.4 cm) straight size 4 (3.50 mm) or size needed to obtain gauge
- Tapestry needle
- Blocking wires and T-pins

Finished size: 106 inches (269.2 cm) long x 6 inches (15.5 cm) wide

Gauge: 25 sts x 23 rows = 4 inches (10.2 cm)

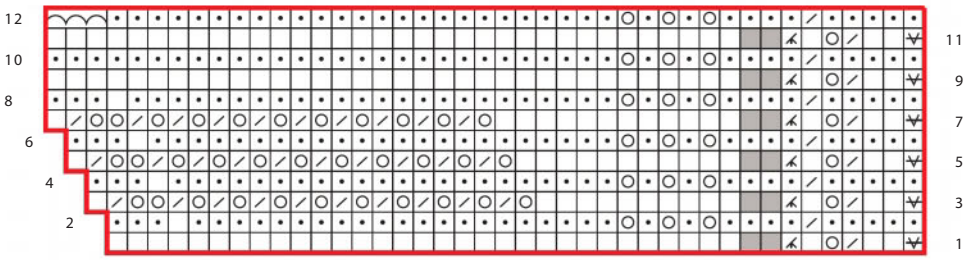
INSTRUCTIONS

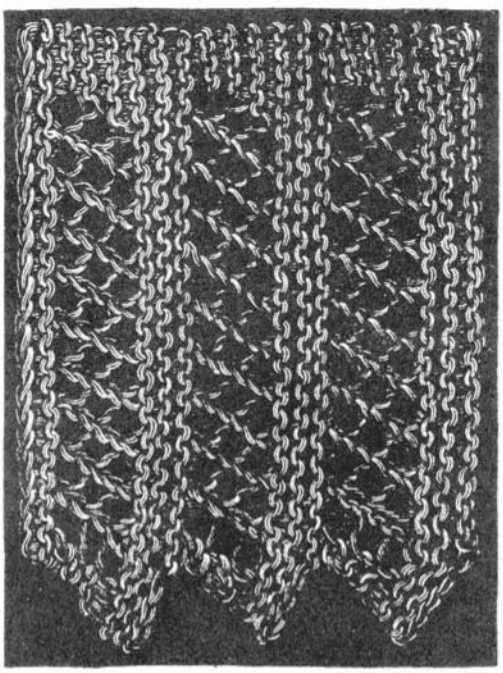
Notes: See page 62 for Abbreviations and Techniques. The scarf is worked back and forth.

Key

- k on RS, p on WS
- p on RS, k on WS
- yo
- k2tog on RS, p2tog on WS
- k3tog
- Sl 1 wyf
- BO
- no stitch
- patt rep

Lace chart





Striped Border.

The illustration of the Striped Border from Volume 5 of *Weldon's Practical Needlework*, Katrina King's inspiration for her knitted scarf.

Scarf

Holding both needles tog and using the long-tail method, CO 40 sts.

Work Rows 1–12 of Lace Chart 48 times. BO all sts as foll: sl 1 kwise, *k1, insert left needle into fronts of these 2 sts and k them tog tbl; rep from * to end.

Finishing

Weave in ends, leaving tails until after blocking. Using blocking wires and T-pins, block to 117 inches (297.2 cm) long and 6½ inches (16.5 cm) wide; scarf will relax after pins have been removed. Trim tails.

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

Virginia Woods Bellamy and The Puffbunny Wardrobe

SUSAN STRAWN AND ANN BRAATEN

The Baby's Skinbu
(in plain or ga
stitch) is white
with a pale pe
blossom pink yoke h
ing rosebuds wi
each strap is faste

Master Four's Sk
bunny is of soft
ton in ribbed sti
His shorts, white
yellow, are held
by a halter st

When Master Fo
wants to dress up
adds his Skinbun
shirt of yellow in
same ribbed stitch wi
a frilly white coll

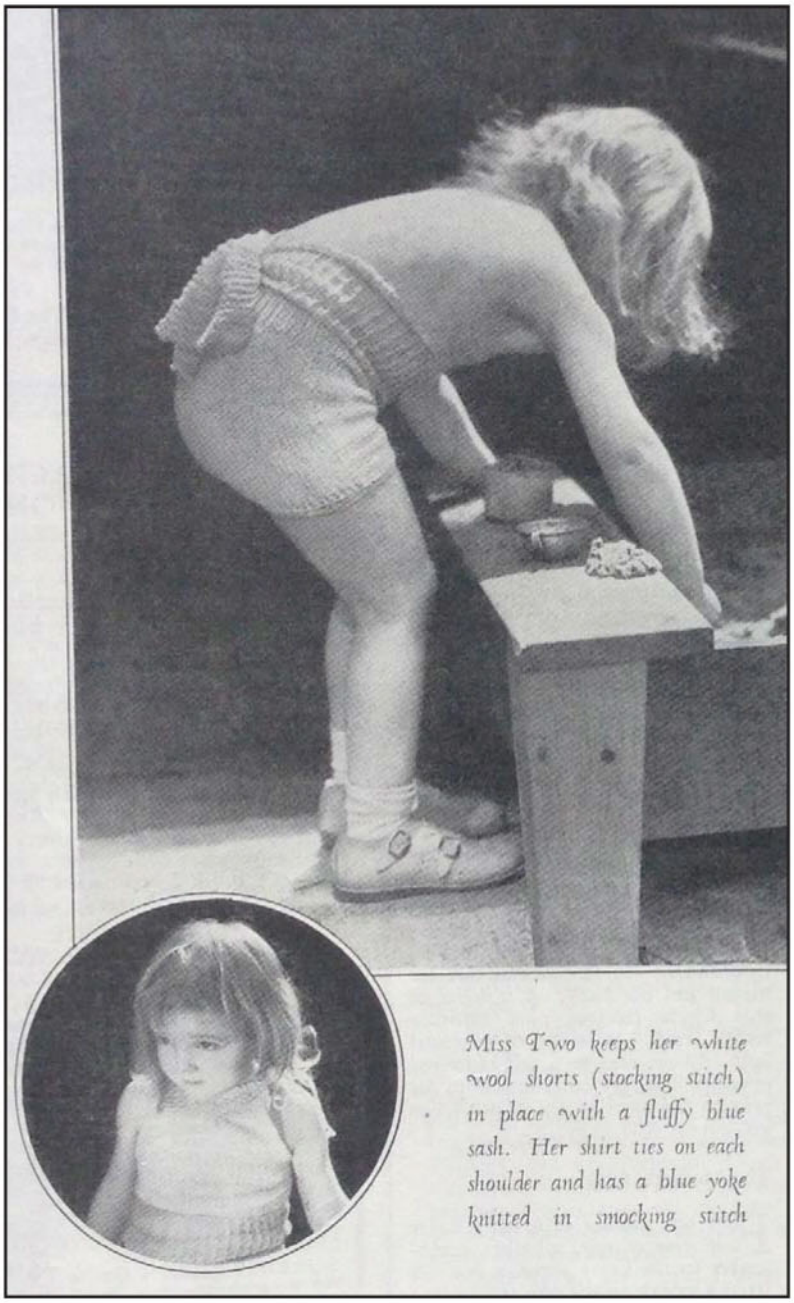
THE Skinbunny, cool enough for summer's only layer and warm enough for winter's first layer, is the simplest of the four Puffbunnies and the one always in use. Each Skinbunny has its own set of directions, including suggested size adaptations. The price of each set is 10 cents: Baby's Skinbunny, CK-354; Miss Two's Skinbunny, CK-355; Master Four's Skinbunny, CK-356. Address Woman's Home Companion, Service Bureau, 250 Park Avenue, New York.

The Skinbunny for "Master Four." *Woman's Home Companion*, August 1934.
Photographs by Ruth Alexander Nichols.

Rebellious and frugal by nature, Virginia Woods Bellamy (1890–1976) designed the handknitted Puffbunny Wardrobe as an innovative and economical way to clothe her two small children during the Great Depression of the 1930s. The Puffbunny Wardrobe appears practical and rather sweet to twenty-first century eyes. Predictably, there is far more to the story. The Wardrobe reveals both a revolutionary change in attitude toward dressing children and the earliest steps in the remarkable career of Virginia Woods Bellamy.

Although a notably creative designer and knitter, Virginia considered herself first and foremost a poet and author. Born in Providence, Rhode Island, and educated at a Quaker school, she established herself in New York City, married into literary circles, and bore three children during two marriages. She wrote short stories and poetry that appeared in prominent publications; *The New Yorker* magazine published twelve of her poems.

Throughout Virginia's lifetime, her knitting served specific purposes. As a young woman, she knitted stockings for charity while confined in a tuberculosis sanatorium and isolated from society and her family. When her youngest son, Bobby, died suddenly of polio in 1932, she kept knitting to relieve her depression. As many knitters have discovered, the repetitive motion and connection with traditional handcraft provide a soothing distraction from and time to process illness and grief.



The Skinbunny for "Miss Two." *Woman's Home Companion*, August 1934. *Photographs by Ruth Alexander Nichols.*

Can you knit? And do you sometimes wonder why the whole subject of children's clothes cannot be simplified?

—Virginia Woods Bellamy

Virginia designed The Puffbunny Wardrobe to meet the need for comfortable and inexpensive clothing for her two surviving children, Rufus and Jane. Puffbunny clothes could be made at home and required only knitting needles, two-ply wool or cotton yarn, and basic facility with garter, rib, and stockinette stitches. Stretch and resilience made The Puffbunny Wardrobe comfortable and long wearing. Writing her own instructions saved the expense of pattern books. Puffbunny knits were light and porous enough to wash by hand and dry overnight, which saved on laundry costs. What more could a Depression-era mother want?

Virginia knew many other people had children to dress during the Depression and suspected she could market her designs. A friend recommended her to Martha Cobb Peabody, editor of *Woman's Home Companion*, who bought and featured The Puffbunny Wardrobe in four issues of the magazine during 1934. Publication in *Woman's Home Companion* offered Virginia's innovative children's knits to 2.8 million readers, who could buy instructions by mail at ten cents per set of patterns. The magazine also produced a thirty-six-page Puffbunny Wardrobe booklet, sold separately. Virginia reported that she received enthusiastic letters from knitters across the country.

For each Puffbunny feature, the magazine required that Virginia hire a professional photographer, and Puffbunny photographs are credited to Ruth Alexander Nichols, with the exception of Puffbunny wardrobes worn by dolls, which were photographed by Caroline Whiting. Virginia's four-year-old son, Rufus, and two-year-old daughter, Jane, dubbed "Master Four" and "Miss Two," modeled the Puffbunny knits that Virginia had knitted for them. Her daughter recalls that the photo shoot was very hot (Snowbunny photographs were staged using cotton batting) and that she and Rufus were a bit naughty by the end of the session.

Virginia designed the Wardrobe in four layers to wear throughout the year. Puffbunny garments could be added or subtracted with the changing seasons, even stretching as the child grew. The first layer consisted of Skinbunny shorts and shirts, light enough as a single layer during hot weather and warm enough to wear later as undergarments. Rufus was allergic to wool, so Virginia knitted his ribbed Skinbunny shorts and top with cotton yarn. Master Four's Hopbunny one-piece suit, also in cotton, and Miss Two's dress and short bloomers in wool lent a second layer when weather turned cooler.

The third layer—Hugbunnies (sweaters) with matching Topbunnies (hats)—was for chilly autumn weather. Master Four's dark blue worsted-wool

The Hopbunny for "Master Four." *Woman's Home Companion*, September 1934.
Photograph by Ruth Alexander Nichols.

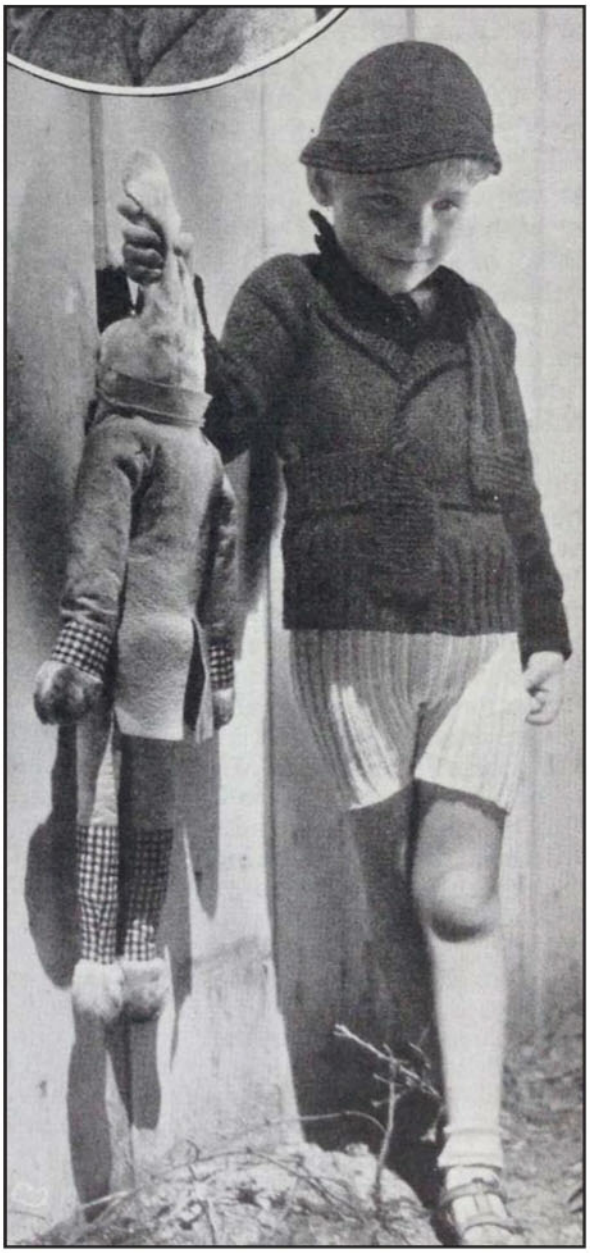
Hugbunny sweater had an attached muffler and lapels to wear open in sunshine. One button hidden under the corner of the left lapel kept the Hugbunny closed over his chest, and the muffler wrapped around his neck for windy days. A Topbunny brim shaded his eyes. Ties on Miss Two's Hugbunny coat laced through loops to her underlying Hopbunny, and embroidered flowers trimmed her Topbunny.

The Snowbunny layer covered all for winter. Master Four's Snowbunny sweater of dark blue wool was an easy pullover style. Virginia describes matching ribbed leggings that "reach almost to the armpits, allowing for years and years to come." She adds that his knitted helmet "can be laced to the neck of his sweater and the front of it pulled up and down until only his icy breath can be seen." Miss Two's Snowbunny has "four paws, one hood, and one Snowbunny—but they are all laced together so that they go on and off like one whole rabbit skin." The wide collar could be turned up against the wind.

Virginia also designed a baby Skinbunny, Hugbunny, and Snowbunny for infants, all knitted in easy garter stitch. The baby Skinbunny was a short, sleeveless romper. The baby Hugbunny featured a blanket-length jacket that would let the baby kick all she wanted, but then could be wrapped around her legs. The baby's Snowbunny "is like an envelope of white wool," Virginia writes. "A basting pulled out and run in differently, the same cords lace up in new places and behold how a Snowbunny grows with the baby! Now there are two sleeves with laced-on mittens, two legs, knitted shoes and a cap."

The Puffbunny Wardrobe kept in step with the emerging twentieth-century philosophy and science of dressing children. Before the 1920s, typical toddlers, both boys and girls, were clothed in tightly fitted, complicated dresses until the age of five years. They resembled miniature adult women. Fortunately for twentieth-century toddlers, in 1923, the Department of Agriculture established the

The Hopbunny for "Miss Two." *Woman's Home Companion*, September 1934.
Photographs by Ruth Alexander Nichols.



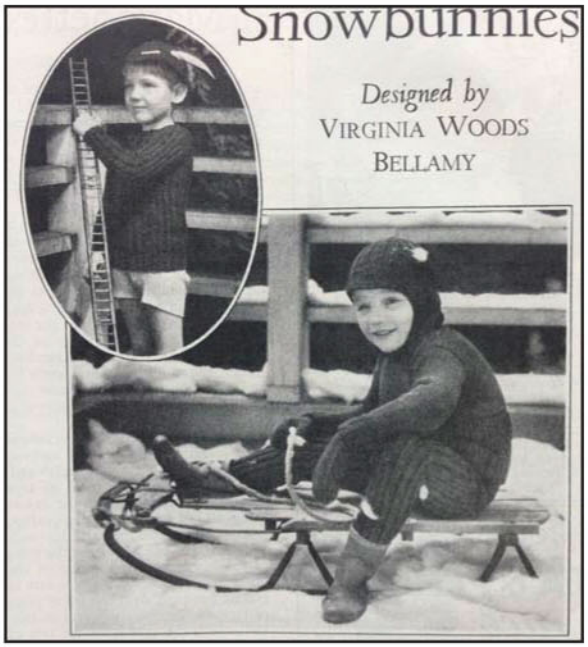
The Hugbunny and Topbunny for "Master Four." *Woman's Home Companion*, October 1934.
Photographs by Ruth Alexander Nichols.

Bureau of Home Economics, charged with finding scientific solutions for problems that homemakers faced. Home economists in the bureau's Division of Textiles and Clothing carried out structured research on children's clothing.

Clothing for children deserved thoughtful attention, the home economists in the Division of Textiles and Clothing concluded. Tightly fitted clothing with complicated construction and fidgety fasteners—often attached down the back—restricted movement, raised concerns about health and hygiene, and discouraged self-reliance. *Home Economics Bulletin No. 113* (August 1927) cautions: "Improper clothing may interfere with circulation, breathing, or digestion; it may cause round shoulders, weaken muscles, distort feet, cause nervousness, increase susceptibility to colds, and displace certain organs." After raising such alarms, clothing experts recommended simple, loose, and comfortable styles that encouraged wholesome play and growth—plus exposure to sun during summer months. Pullover styles and large buttons for closures that little fingers could manage replaced tiny hooks and eyes, buttons, and snaps.

Clothing also influenced character and behavior, the experts determined. Simple, easy-care styles inspired good habits in self-reliance, self-respect, and cleanliness. Children who wore washable clothing and who had enough clothing to change frequently would develop poise and self-respect. Children who could not dress themselves would grow into passive followers unprepared to meet the

The Hugbunny and Topbunny for "Miss Two." *Woman's Home Companion*, October 1934.
Photographs by Ruth Alexander Nichols.



The Snowbunny for "Master Four." *Woman's Home Companion*, December 1934.
Photographs by Ruth Alexander Nichols.

The Snowbunny for "Miss Two." *Woman's Home Companion*, December 1934.
Photograph by Ruth Alexander Nichols.

demands of American democracy. The Bureau of Home Economics distributed its findings across the nation with informational leaflets and traveling poster exhibits that promoted "self-help" clothing for children. Interestingly, early advertisements for zippers during the 1930s promoted zippers as an ideal fastener for children's self-help clothing.

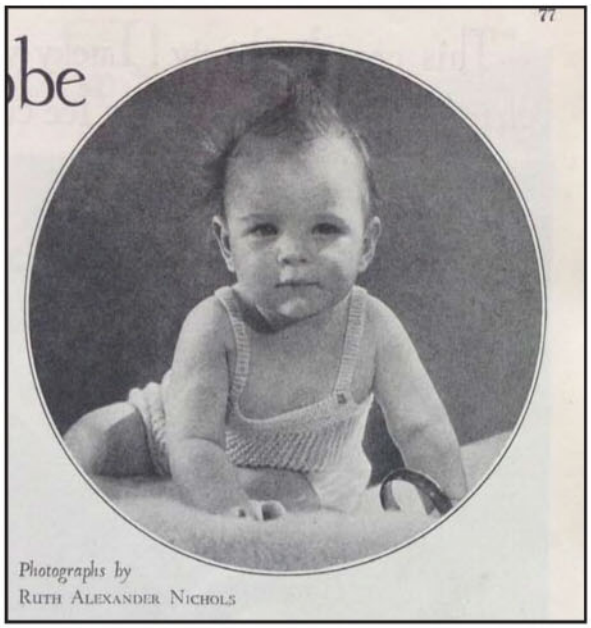
Virginia Bellamy's The Puffbunny Wardrobe met or exceeded all criteria for comfort, hygiene, and self-reliance set by the Bureau of Home Economics. Stretchy and resilient, Puffbunny knits allowed freedom of movement for play and healthy exposure to sun. Handwashable and quick drying, they promoted good hygiene. Easy, pull-on styles with only a few large fasteners encouraged children to select and dress themselves in their Puffbunny layers.

Ten years after publication of The Puffbunny Wardrobe and recently divorced, Virginia moved to Maine. She turned her fascination with knitting history, love of wool fiber, and enthusiasm for technical knitting design into a successful business. In 1948, she invented and patented a modular technique she called "Number Knitting." She developed a correspondence course for her method and published sophisticated and distinctive knitwear designs for women in *McCall's Needlework*. In 1952, she published *Number Knitting: The New All-Way Stretch Method*. She devised new notations and knitting terms that are among the earliest attempts to graph instructions for textural knitting. She was among a very few knitting designers at the time who wrote articles and received name credit and recognition for their knitting designs.

Later in life, Virginia and her second husband, Frank Bellamy, remarried and lived the rest of their lives in Maine. She died in 1976, shortly before publication of a book of her poetry, *And the Morning and the Evening* (Freeport, Maine: Bond Wheelwright Co.). ❖

Right: Baby's Skinbunny. *Woman's Home Companion*, August, 1934. *Photograph by Ruth Alexander Nichols.*

Far Right: Baby's Snowbunny. *Woman's Home Companion*, December 1934. *Photograph by Caroline Whiting.*



Baby's Hugbunny. *Woman's Home Companion*, October 1934. *Photograph by Caroline Whiting.*

Further Resources

Bellamy, Virginia Woods. *Number Knitting: The New All-Way Stretch Method*. New York: Crown Publishers, 1952.

Braaten, Ann. "Virginia Woods Bellamy: Poet, Designer, Knitter." *Knitting Traditions*, Fall 2012 (www.interweave.com/store/knitting-traditions-fall-2012-digital-edition).

Braaten, Ann W., and Susan M. Strawn. "Virginia Woods Bellamy: The Poet as Knitter." In *The Hidden History of American Fashion: Women Designers in the 20th Century;* Nancy Diehl, ed. London: Bloomsbury, 2017 (in press).

Przybyszewski, Linda. *The Lost Art of Dress: The Women Who Once Made America Stylish.* New York: Basic Books, 2014.

Strawn, Susan. "Number Knitting: The New All-Way Stretch Method." *Knitting Traditions*, Fall 2012 (www.interweave.com/store/knitting-traditions-fall-2012-digital-edition).

SUSAN STRAWN studies cultural and historical textile traditions, with a particular interest in vintage patterns and handknits. She is professor emerita of Apparel Design and Merchandising at Dominican University (Chicago) and author of *Knitting America: A Glorious History from Warm Socks to High Art* (St. Paul, Minnesota: Voyageur, 2007). She lives on Bainbridge Island, Washington. **ANN BRAATEN** is an assistant professor in the Apparel, Retail Merchandising and Design program and Curator of the Emily Reynolds Historic Costume Collection at North Dakota State University in Fargo, North Dakota. She teaches fashion history, dress and human behavior, and clothing design and construction. She studies textiles and the people who made and used them to learn how they contributed to the success and survival of their families, businesses, and communities.

Susan thanks the Seattle Central Library for access to bound periodicals and the Eulalie and Carlo Scandiuzzi Writers' Room. Ann thanks Jane A. C. Young, daughter of Virginia Woods Bellamy, for sharing memories of her mother.

Editor's Note: Susan Strawn and Ann Braaten are interested in locating The Puffbunny Wardrobe patterns that were available by mail and/or the thirty-six-page booklet, sold separately, by *Woman's Home Companion*. If readers have information, please email us at piecework@interweave.com; we will pass along the information to the authors.

Santa Fe Turquoise Trail Scarf to Knit

MARA BISHOP STATNEKOV

I'm a lace addict—there's no doubt about it. From my first class with Galina Khmeleva at the Estes Park Wool Market in 2006, I was hooked. It didn't come easily. I've definitely put in my 10,000 hours (according to Malcolm Gladwell's theory) to develop this skill. But after making more than seventy shawls from patterns designed by others, I decided to attempt my own design. Using what Galina taught me (what she learned from her teacher, Olga Federova), I started combining Orenburg gossamer lace construction with design elements from my hometown of Santa Fe, New Mexico, and the rich textile traditions from the American Southwest: Anasazi, Navajo, Pueblo, and Mimbres.

I've lived in Santa Fe for almost forty years, and I came to New Mexico to work at *Fiberarts* magazine near its inception in 1976. I moved here from Northern California where I had learned to weave at the College of Marin and to spin and work with natural dyes at Santa Rosa Community College in the late 1960s with Lydia Van Gelder. As a fiber geek and fiber generalist, in the last ten years, I have finally found my specialty in knitting gossamer lace.

I'm a knitter who likes to break the rules and mix things up. My patterns are not traditional Orenburg. I don't use combinations of the Orenburg design elements; I'm attracted to geometric designs worked in bold, gem-toned yarns. I like to think of this pattern as part of a diaspora of Orenburg gossamer lace that took a hard-left turn to the Western Hemisphere and the New World.

It's always a good idea to swatch a couple of peaks of the border to find your ideal gauge concerning yarn weight, needle size, and your personal knitting tension.

Wrap yourself or someone you love in Mara Bishop Statnekov's splendid Santa Fe Turquoise Trail Scarf.

This pattern is six edging points wide and can easily be adjusted to just about any length, depending on how many times you work the repeat section, which covers three edging points high.

May you enjoy this pattern, and wear your scarf in good health and cheer.

MATERIALS

- Jaggerspun Zephyr 2/18, 50% merino wool/50% silk yarn, laceweight, 1,110 yards (1,015.0 m)/100 g (3.5 oz) skein, 1 skein of Turquoise (this pattern uses about 800 yards [731 m]); www.jaggeryarn.com
- Signature Needle Arts Needles, straight 10 inches (25.4 cm) stiletto point size 1½ (2.50 mm) or size needed to obtain gauge; www.signatureneedlearts.com
- Stitch markers
- Tapestry needle
- T-pins
- Blocking wires

Finished size: 13 inches (33.0 cm) wide and 76 inches (193.0 cm) long

Gauge: 24½ sts and 18 rows = 4 inches (10.2 cm) over Body Chart

INSTRUCTIONS

Notes: See page 62 for Abbreviations and Techniques. This scarf is worked entirely in garter stitch. The first stitch of every row is a slip one purlwise (with yarn in front).

Scarf

Bottom Edging

CO 15 sts loosely, using the long-tail or your preferred method. (I usually CO onto 2 needles held tog, slipping the sts off of one of them to begin knitting.)

Work the 2 Set-Up Rows of the Edging Chart. Work Rows 1–16 of Edging Chart 6 times—6 points along the right edge.

Notes: The odd-numbered rows of the chart are read from right to left and the even-numbered rows from left to right. The Edging Chart and Corner Charts show both odd- and even-numbered rows. The Body Chart shows only the odd-numbered rows, which are the pattern rows. You will knit back across the Body Chart on wrong-side (even-numbered) rows.

After knitting a total of 6 points, you're ready to turn the first corner with short-rows (not all Orenburg knitters use this method, but this is Olga's and Galina's method, and I happen to like this shaping of the corners).

First Corner

Work Rows 1–9 of the First Corner Chart, pm on right needle.

With RS facing, use an empty needle to pick up 48 sts through the front lp of sl sts along straight edge from left to right, ending up at First Corner m. K across First Corner m, cont on the 48 picked up sts, knitting through the back lp of each st, pm. Working through the back lp of each picked up st gives a nice join between the bottom edging and the body of the scarf. To finish this row, with an empty needle, pick up 16 sts from left to right on the original CO edge, trying to pick up through the centers of the 4 yarnovers, with the correct number of sts around them to make the bottom edge and the side edging patt merge. Finish by using the Second Corner Chart and knitting across Row 1.

Second Corner

Work Rows 2–9 of the Second Corner Chart, using short-rows working on the left edge sts.

Body

Next Row (WS): Work Row 10 of Second Corner Chart, sl m, make 1 st , k to next m, make 1 st in gap before m, sl m, work Row 10 of First Corner Chart—89 sts, with 50 sts between ms for body of scarf. Remember to k2tog at the end of this row; this detail is easy to miss.

Note: In the Body Chart, the vertical colored lines can be used to put in colored ms every 10 sts. This will help you keep track of where you are, and will help you know where you may have dropped a stitch or missed a yarnover.

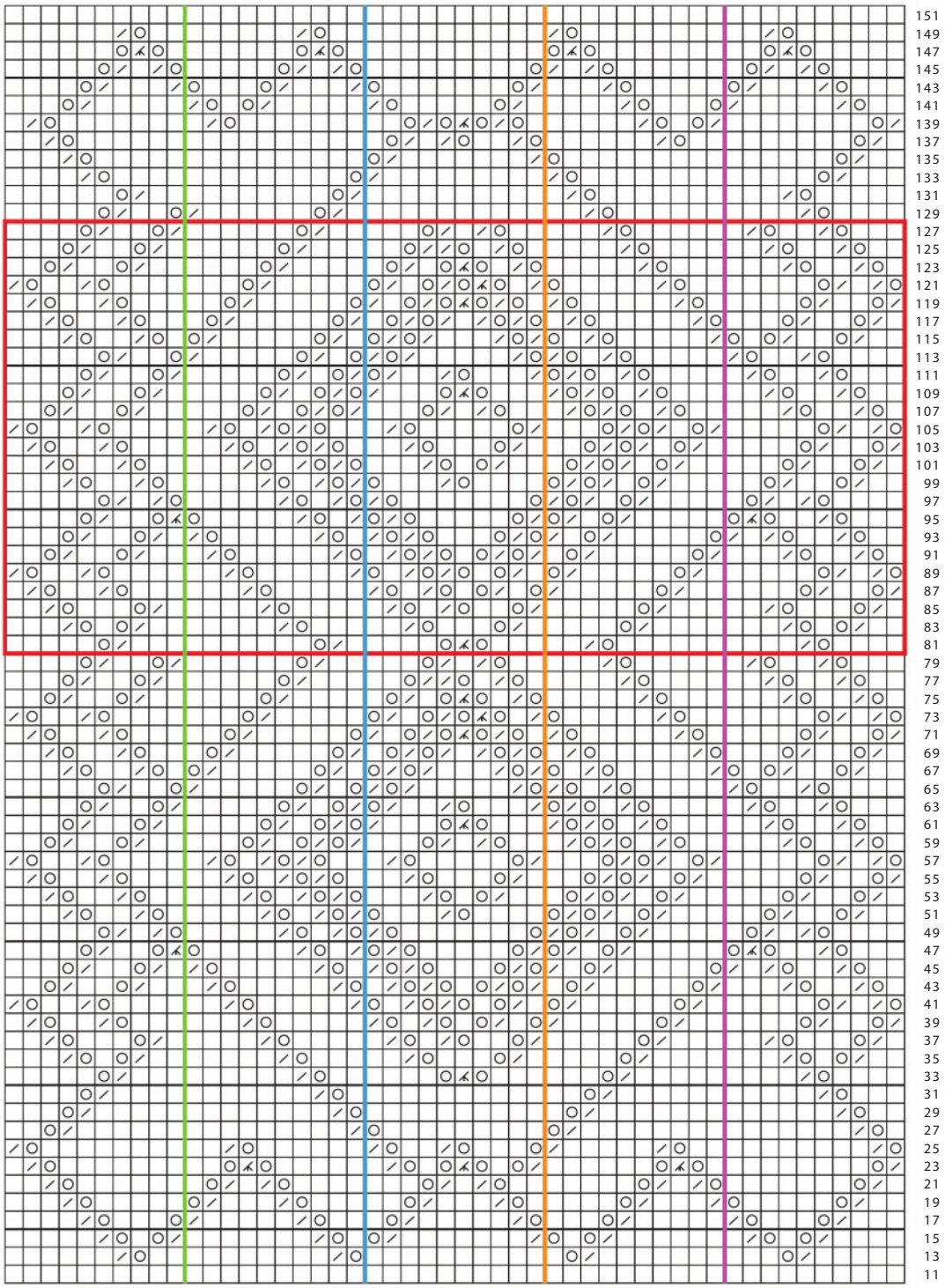
Next Row (RS): Working Row 11 of each chart, work Right Edge Chart, sl m, Body Chart, sl m, then Left Edge Chart.

Cont in established patt and work Rows 12–16 of Right and Left Edge Charts, then rep Rows 1–16 throughout; and work Rows 12–128 of Body Chart, then rep Rows 81–128 ten more times.

Notes: The black horizontal lines indicate where the rows of the Right and Left Edge Charts align with the Body Chart. You can repeat this section of the Body Chart as many times as you want. It corresponds with three side points and includes one of the central diamond motifs. For a long scarf, I knitted the initial diamond and eleven repeats for a total of twelve diamond motifs. You can do more or fewer, depending on how long or short you want your finished scarf. You'll need to keep track of your Edging Charts separately from the Body Chart. I use reusable highlighter tape to keep track of where I am on all three charts. If by chance, you have to attach a new ball of yarn, make sure that you do it at the beginning or end of a row. This way you can weave the ends in along the outside edge, and the graft won't show after you block the shawl.

After finishing all of the reps and the remainder of the Body Chart, on Row 152, dec 2 sts evenly spaced across the Body section by k2tog twice. At

Body chart



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

Notes: this chart shows only RS rows. Work all WS rows in garter st (k every row). The heavy black horizontal lines indicate where you should be ending one 16-row repeat of both Edge Charts and beginning the next repeat. The colored vertical lines indicate optional marker placement to help you maintain the pattern.

the end of Row 152, turn the work and you can see that you are halfway through a point on the edging.

Third Corner

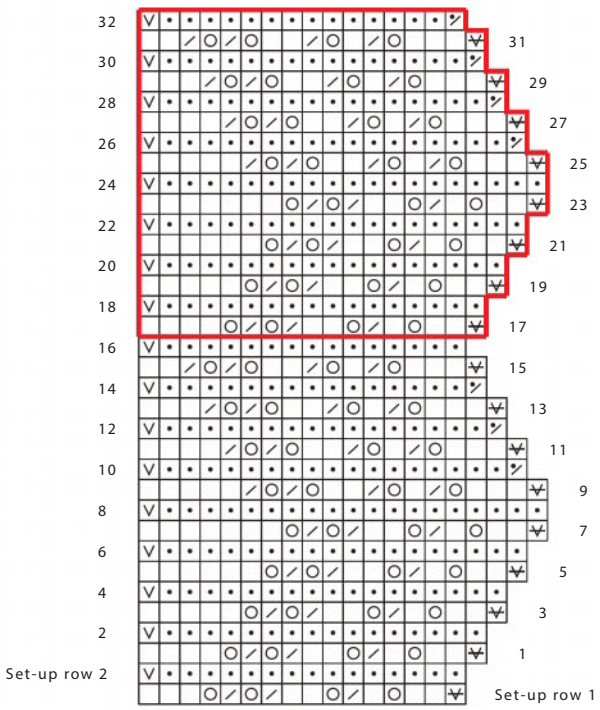
Working on the right edge sts only, work Rows 9–16 of the Third Corner Chart. Remove the m before knitting Row 16. This is the last edge point on the right edge of the scarf.

Top Edging

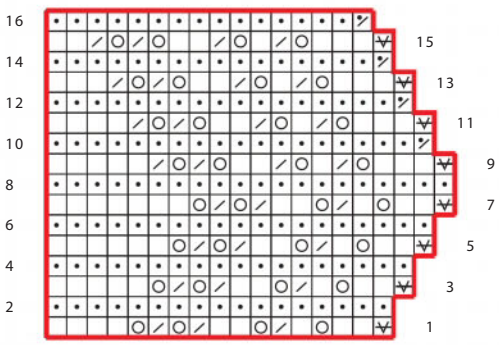
Next Row (RS): Work Row 1 of Top Edge Chart, knitting the last st of the edge patt tog with the 1st body st. Place this st on left needle and turn.

Next Row (WS): Work Row 2 of Top Edge Chart.

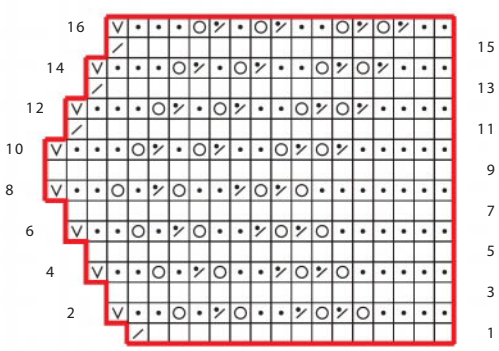
Edging chart



Right Edge chart



Left Edge chart



Cont as established until the top edging has been joined to all of the body sts, ending with Row 15—17 edging sts rem, with 6 points along top edge, making sure to k the last row loosely because these sts will be part of the joining row.

Fourth Corner

After knitting the top Row 15 (RS), sl the left edge m to the right-hand needle, and work Row 9 of the Fourth Corner Chart edge sts, turn. You have magically moved from the Top Edge on to the Left Edge.

Next Row (WS): Work Row 10 of Fourth Corner Chart.

Cont as established through Row 17 of chart, making sure to k Row 17 loosely because this is the other side of the joining row—16 sts rem at corner. All of the rem sts are on the same needle, with a m in the middle.

With RS facing, sl the left edge sts onto an empty needle so that the points of your two needles are in the center. Remove the m.

Join the sts of the top edging to the left edging as foll:

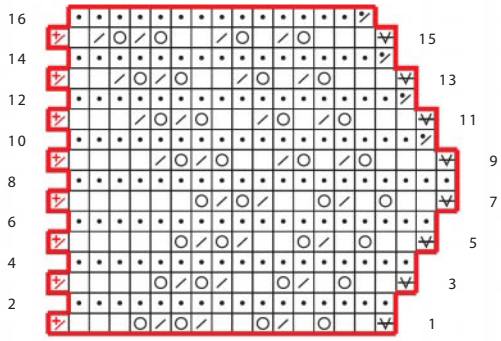
*Sl 1 st from the left-hand needle to the right-hand needle. Bring the 2nd st on the right-hand needle through the sl st, putting it on the left-hand needle as you drop the sl st off of your right-hand needle. (This links the stitches together without knitting them and may sound confusing to read, but if you do each step carefully as written, I hope you'll find the actions fairly simple.) Bring the 2nd st on the left-hand needle through the 1st st, putting it on the right-hand needle and dropping the 1st st off of the left-hand needle. Rep from * until 1 st rem. Break the yarn, leaving 5 to 6 inches (12.7 to 15.2 cm) of yarn; thread the tail through the last st. Weave that end into the outside edge.

Finishing

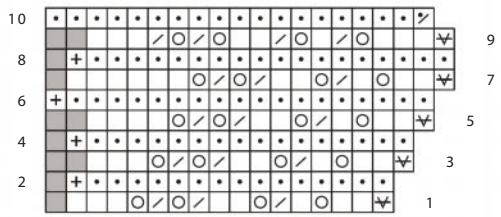
Wash the scarf gently in a bowl of warm water to make sure that it is thoroughly wet and clean. Remove and gently squeeze out the water. Lace the blocking wires through the peaks of the edging, then stretch out the wires and anchor them with large T-pins to larger than the finished size. Stretch the shawl as much or as little as you like; stretching it to larger than the finished measurements will allow for the piece to relax some after unpinning.

MARA BISHOP STATNEKOV of Santa Fe, New Mexico, is the owner of Santa Fe Gossamer Lace, as a designer and maker of lace shawls and scarfs. She was taught to knit by her grandmother at the age of five, starting her on a lifelong journey as a fiber aficionada. Visit her website at www.santafegossamerlace.com.

Top Edge chart

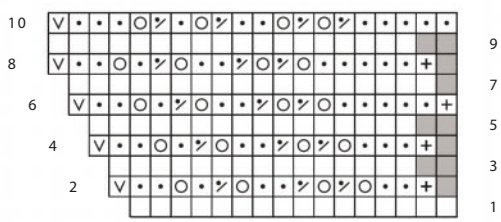


First Corner chart



Note: on Rows 1, 3, and 7, work to second to last st. Place last st worked back on left needle, and turn. Knit even-numbered rows to outer edge, remembering on Row 10 to knit the last 2 sts tog.

Second Corner chart

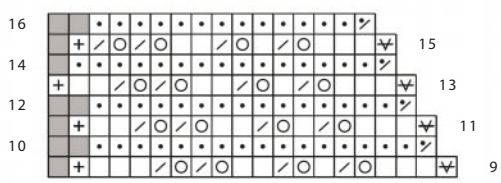


Note: on Rows 2, 4, and 8, work to second to last st. Place last st worked back on left needle, and turn. Knit odd-numbered rows to outer edge.

Key

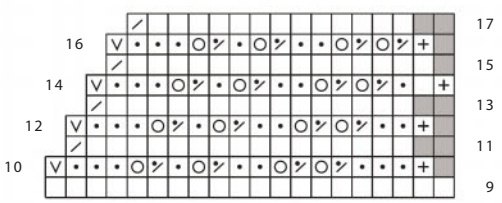
- k on RS, p on WS
- p on RS, k on WS
- yo
- k2tog on RS
- k2tog on WS
- k3tog
- sl 1 wyf on RS
- sl 1 wyf on WS
- k last st tog with next top st and and return st to left needle
- k st and return st to left needle
- no stitch; this st is not worked on this row
- patt rep

Third Corner chart



Note: on Rows 9, 11, and 15, work to second to last st. Place last st worked back on left needle, and turn. Knit even-numbered rows back to edge, rembemering to knit last 2 sts tog.

Fourth Corner chart



Note: on Rows 10, 12, and 16, work to second to last st. Place last st worked back on left needle, and turn. Knit even-numbered rows back to edge, remembering to knit the last 2 sts tog.

The Eloquent Colcha

Traditional Hispanic Embroidery

SUZANNE MACAULAY

Frances Delgado Espinosa. Colcha (bed cover). 1940–1945. Cotton twill fabric, wool embroidery, natural dyes. 89 x 83½ inches (226.1 x 212.1 cm). Frances Delgado Espinosa Collection, Albuquerque Museum, Albuquerque, New Mexico. Museum Purchase, 1985 General Obligation Bonds, and gift of the Albuquerque Historical Society via the Carmen Gertrudis Espinosa Memorial Fund. (PC1987.30.1). *Photograph courtesy of the Albuquerque Museum.*

Although the word *colcha* is Spanish for bedcover and therefore can refer to quilts and other coverlets, during the Spanish colonial era in what is now the southwestern United States, the word referred specifically to a densely embroidered wool coverlet. Over time, the term also came to refer to the characteristic stitch used for the embroidery as well as to other textiles (altar cloths, altar carpets, wall hangings) embroidered with it. That single adaptable stitch links today's colcha embroiderers to a vital Hispanic embroidery tradition.

Despite the absence of written documents, colchas suggest the concerns, styles, and circumstances of earlier times. However, the historic, cultural, and aesthetic meanings of these embroidered textiles are rather fragmentary because colchas were most often created privately and in the home.

The colcha stitch is often self-couching, anchoring the surface thread to the ground fabric with another stitch running at an angle to it. Stitches much like this efficient and flexible stitch have appeared in a great many embroidery traditions and have been known by a variety of names, including Roumanian couching, Oriental stitch, convent stitch, figure stitch, Deerfield stitch, Bokhara couching, and lazy stitch. The colcha stitch covers large surface areas economically. Stitch length and spacing can be easily adapted to the type and diameter of thread or yarn used, and the stitch can move in any direction, curving and undulating as a pattern requires. These qualities contribute to the striking subtle shading and textural effects that are the hallmark of colcha embroideries.

Colcha embroiderer Josephine Lobato (see the sidebar on page 38) uses the stitch to record intertwined memories of her life and past and the history of her San Luis Valley community in southern Colorado. "I worked a long time to discover something simple," she says. The simple thing is that "colcha stitch is good for everything." She first came in contact with colcha embroidery through a revival effort in San Luis, Colorado.

A New Mexico weaver, Maria Vergara Wilson has found that colcha embroidery frees her from the constraints of the weaving grid and connects closely with her personal life. Maria, who grew up in Albuquerque, New Mexico, came to colcha embroidery through her grandmother and her Aunt Carmen Espinosa.

When I first began studying colchas, the very term appeared problematical. In the Taylor Museum archives in Colorado Springs, I discovered two letters between a curator and a collector about a particular bedcovering that had been added to one museum's collection. The crosscurrents of doubt and certainty implicit in the exchange intrigued me. The writers express confusion not only about the technique used to make the piece in question but also about whether the term refers to the technique or to the textile.

To Mr. H. Schweitzer from M. A. Wilder:
December 23, 1936

> It is a knitted or crocheted bedspread, used probably as the more familiar *colcha* was used by the Spanish colonial people. It came to us [labeled] as a knitted *colcha* and as we have no information on this type of material, I am in the hope that you may be able to tell us something definite regarding it. The materials are all native hand spun. The design being in large diamonds. . . . The specimen in no way resembles any *xerga* [or *jerga*, a twill-woven fabric often used for rugs] that I have seen, so I am considering it rather as a variation of a *colcha*.

Schweitzer's reply:
December 26, 1936
My Dear Mr. Wilder:

> I have your letter regarding a knitted or crocheted bed spread.
>
> So far as I can judge from your description it is something that does not have any particular place, or *belong to any particular type of Spanish product* [my emphasis], so far as I know.
>
> I have seen several in my time that I think are the same and they might have been made by *any other people than Spanish* [my emphasis].
>
> At any rate I am sorry to say that that is all I can say at this distance without seeing it.

Wilder expresses doubts concerning the intrinsic nature of the colcha, and Schweitzer adamantly assures him that the piece he describes is definitely "not Spanish." That particular colcha is now regarded as exemplary wool-on-wool traditional Hispanic embroidery.

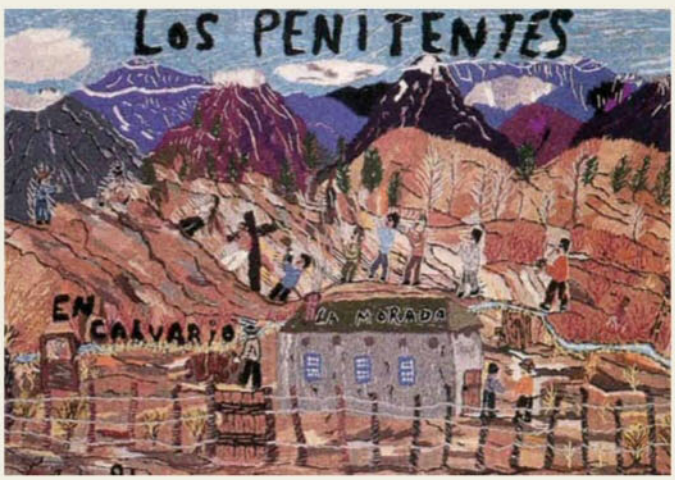
Since the letters I came across were exchanged, research on Hispanic colchas has continued to be plagued with mystery and lack of solid information. The first colcha-embroidered coverlets and altar frontals were created during the eighteenth century to replace the lovely pieces the Spanish colonists had had to leave behind when they immigrated to the harsh frontier zone of what is now northern New Mexico. After independence from Spain in 1821, colchas became emblems of a regional culture.

Josephine Lobato: Embroidering a Story

I was there to do a report. Carmen was showing us slides of embroideries from previous workshops. What I saw was feelings. There was something there that touched me. I have so much [experience] working with history. Then I have so much in my background—the memories of that time period when there was transition here in the 1930s and 1940s . . . I began to think . . . I always thought someday I'll sit down and write. But, I may never sit down and write! So, my embroidery is sort of a story . . . and it's sort of a legacy.

In 1988, Josephine (Josie) Lobato attended an embroidery workshop in San Luis, Colorado, conducted by Carmen Orrego-Salas, a Chilean artist and teacher. This enterprise was part of a local revitalization program for the economically depressed town of San Luis, population 800. Josie Lobato was there as an observer for the Colorado Historical Society, but Señora Orrego-Salas urged her to put her notes aside and embroider—an experience that changed Josie's life.

Josie's intense personal engagement with colcha embroidery as a pictorial narrative was a response to Carmen Orrego-Salas's encouragement to the San Luis women to trust their own creative abilities. Relying on their imagination, they could portray biographical scenes, memories (*recuerdos*), cultural scenes, and images—inspired by religion, folktales, dreams, or fantasies. Despite the economic purpose of the stitching project, Josie embroiders primarily for family and friends. By delineating her story and that of her community, she reaffirms her cultural roots, but she also strongly believes that her colchas constitute a legacy for her children.



Josephine Lobato's colcha embroidery *Los Penitentes*.
Photograph courtesy of Rita Crespin.

Josie does most of her embroidery using the traditional colcha stitch, a stitch unaltered since frontier days. Occasionally, she will create textural contrast while she playfully heightens visual interest by using other stitches such as the turkey clip or "worm" (an expanded French knot commonly known as bullion stitch) or by leaving short strands of yarn dangling out of the picture for horse tails or reins, but she feels that the distinctive dimensional and tactile qualities associated with colcha embroidery derive primarily from the colcha stitch. "It's . . . the most necessary stitch. You can do miracles with that colcha stitch."

Themes of Hispanic life, particularly from the transitional era of the thirties and forties, when Anglo influences were increasingly felt in the San Luis Valley, dominate Josie's work. They reflect her artistic mission: to serve as a tour guide to her own culture. *La Entriega de los Novios*, which is staged in a school gym, depicts the moment during the traditional Hispanic wedding ceremony when the *padrinos*, the godparents, bless their godchildren and relinquish their responsibility as caretakers. They turn the bridal pair over to each other, to their new in-laws (more frequently, the emphasis was on the transferal of the daughter), and to the community. This has always been a fragile moment of passage in Hispanic nuptial rites. According to custom, the bride and groom could be kidnapped and held for ransom any time before *la entriega* was actually performed. The performance was accompanied by the singing of at least twelve verses describing the passing of responsibility from one set of adults to another. Mixed into these verses were blessings, allusions to marital obligation, and innuendos concerning the future of the marriage.

The evanescent quality of this scene is emphasized by the shades of pink, purple, and blue combined with startling red accents. The image of the man leaving by the side door with bottle in hand interjects a humorous note but also hints at a past and still prevalent social concern in this region.

Despite the absence of written documents, colchas suggest the concerns, styles, and circumstances of earlier times. However, the historic, cultural, and aesthetic meanings of these embroidered textiles are rather fragmentary because colchas were most often created privately and in the home. They were probably stitched during leisure moments between daily chores. Their creation went unrecorded in account books, business inventory lists, or surviving diaries, any of which might have captured information about the inspiration, means of production, stitchers, mode of exchange (gifts or trade), stitching techniques, and circumstances of creation.

Individual colcha stitches convert the rhythms of minute gestures into patterned fields so dense they look woven. Occasionally, the stitches are awkward, but most stitchers ripped out mistakes or hid problem areas by embroidering over them. Sometimes, faint pencil marks from an embroiderer's initial design are visible on the ground fabric, letting us glimpse the creative process.

La Entriega de los Novios was conceived primarily from Josie's childhood memories, but her husband, Gene, also contributed to it. The "Go Wildcats" slogan, a reference to the local high school team, was his addition to historical accuracy.

Gene Lobato collaborated again with Josie to create *Los Penitentes*. She based her conception largely on Gene's memories of his religious experience as a young boy. The *Hermandad*, or Society of the Brotherhood, popularly known as the Penitentes, has long been active in this region. The Society's name is derived from the penitential practices of religious devotion performed before Easter by Catholic lay brothers, usually in the outer precincts of remote Hispanic villages. Women were restricted from participating in these annual Holy Week re-creations of Christ's Passion.

Los Penitentes is a composite picture of the *morada* (Penitentes' church) of San Luis (now abandoned), with a setting inspired by the colors and shapes of the foothills and mountains near the Lobatos' home in Chama, a village not far from San Luis. *Los Penitentes*, one of the most expressive of all Josie's works, conveys its emotions through dramatic colors (purple is "the color of penance") and the manner in which the harsh landscape envelops the Brothers as they climb the steep grade to the place designated as Calvary. To suffuse the barren landscape with a sense of seasonal regeneration and spiritual-renewal, Josie spent many hours walking through nearby hills and observing the light, the subtle colors of plants emerging from winter, and the shadows on the surrounding mountain peaks at different times throughout the day.

Josie's experiments with colcha embroidery amplify her power of memory as she claims these recollections for herself and offers them to viewers to deepen our understanding of San Luis. Themes of change and transition frequently appear in her work. Josephine Lobato's embroideries imaginatively shape and preserve life's stories, reaching into the twin wellsprings of history and biography:

> There is more than one way to do history. This is my history . . . the history that I grew up with. So, it's coming out in bits and pieces in my mind as to what was important. But the point of the whole thing is . . . not to lose something that is going to be lost.

—S. M.

Above: Josephine Lobato's colcha embroidery *La Entriega de los Novios*. *Photograph courtesy of Rose Marie Martinez.*

Left: Detail of Josephine Lobato's colcha embroidery *La Entriega de los Novios*. The young girl in pink is Josephine.

Traditional colcha embroideries from the northern Rio Grande area of New Mexico and Colorado are usually classified according to material and type of construction. The earlier embroideries, known as wool-on-wool colchas, are associated with the time of Spanish colonial domination in New Mexico. This type of textile continued to be made into the second half of the nineteenth century, when they were supplanted by wool-on-cotton embroideries. In wool-on-wool colcha embroideries, the balanced plain weave (equal warp and weft thread counts of twelve to twenty-two yarns per inch) of the handspun and handwoven woolen ground fabric, *sabanilla*, is so densely and completely overlaid with embroidery that it simulates a tapestry or carpet. The stitch texture is lush, and the designs are complex and formal. Because the narrow Spanish looms were typically thirty inches wide, most colchas consist of two widths of fabric joined at a center seam usually as obscured by embroidery stitches as the ground fabric itself.

Political and economic changes in the northern Rio Grande region during the mid-nineteenth century altered the style and appearance of Hispanic colchas.

The overall designs of wool-on-wool embroideries appear to have been inspired by diverse sources, including the curvilinear floral patterns of Chinese shawls (*mantón de Manila*), tree-of-life motifs from East Indian trade fabrics, heraldic symbols, and the geometric bands of Saltillo-style Rio Grande blankets.

Political and economic changes in the northern Rio Grande region during the mid-nineteenth century altered the style and appearance of Hispanic colchas. The wool-on-wool pieces created largely from handworked materials were replaced by wool-on-cotton embroideries made from factory-made cloth stitched with commercial yarn obtained from the eastern Anglo marketplace via the Santa Fe Trail. However, the complex interplay of hand embroidery and commercially produced materials did not result in the degeneration of artistic expressiveness, as might be assumed. Instead, the new materials engendered a different embroidery style from that of the woolen colchas. The new colchas were characterized by free-floating predominantly curvilinear designs of vines, birds, deer, and buffalo on bare expanses of tightly woven cotton ground fabric.

The shift to freestanding designs created from brightly colored commercial embroidery yarn resulted from a combination of factors. Delicate handspun fibers would have frayed and split if stitched into tightly woven twill manufactured cloth. Even commercial plied yarn could not have covered these densely woven ground fabrics. The fabric's compact solid weave lacked the open structure and pliability of handwoven sabanilla. Continually punching the needle in and out of tough twill fabrics until they were completely covered with stitches would have been tiring and difficult.

As well as factory cloth and plied wool yarn, postcolonial westward migration brought samples of American crewelwork over the Santa Fe Trail, inspiring embroiderers to incorporate new design elements into their repertoire. Crewel designs had been influenced by English embroidery, which had itself been strongly influenced by chintz fabric designs from India. It is possible to trace the path of a motif from India to its appearance in England, on the eastern coast of the United States, and westward to New Mexico.

Not only was the use of the single colcha stitch eclipsed by a choice of more elaborate stitches, but as trade with the East Coast increased, stencils and stamped patterns became readily available. By the end of the nineteenth century, these commercial patterns had inhibited hand-drawn stitchery. Not until twentieth-century craft revivals did the colcha stitch begin to flourish again in the Southwest.

SUZANNE MACAULAY'S original version of this article appeared in the November/December 1993 issue of *PieceWork*.

Further Resources

Fisher, Nora, ed. *Spanish Textile Tradition of New Mexico and Colorado*. Santa Fe: Museum of New Mexico Press, 1979. Chapter 15 provides a good background on Spanish colonial textiles and revival of textile techniques in the twentieth century.

Glassie, Henry. *The Spirit of Folk Art*. 1989. Reprint. New York: Harry N. Abrams, 1995. This lively discussion of folk art was inspired by the Girard Collection of the Museum of International Folk Art in Santa Fe, New Mexico.

MacAulay, Suzanne. "Colcha Embroidery Along the Northern Rio Grande: The Aesthetics of Cultural Inversion in San Luis, Colorado." Ph.D. dissertation. Philadelphia: University of Pennsylvania, 1992. This cultural and aesthetic treatment of colcha embroidery traces its history from its roots to contemporary revivals.

Simmons, Virginia McConnell. *The San Luis Valley: Land of the Six-Armed Cross*. 1979. 2nd ed. Boulder, Colorado: University Press of Colorado, 1999.

Teeuwen, Randall, ed. *La Cultura Constante de San Luis*. San Luis, Colorado: The San Luis Museum and Cultural Center, 1985. This superb brief compilation of essays addresses the Hispanic culture of San Luis, Colorado.

Wroth, William, ed. *Weaving and Colcha from the Hispanic Southwest*. Santa Fe: Ancient City Press, 1985. This reproduction of instructional manuals from the 1930s shows colonial embroidery designs for the New Mexico State Department of Vocational Education programs.

A Colcha Baby Blanket to Make

MARIE RISBECK

Inspired by the preceding article

Colorful textured wool embroidery in the versatile colcha stitch decorates this off-white, lightweight wool baby blanket that is sure to become a family heirloom. Cradle courtesy of the Loveland Museum/Gallery, Loveland, Colorado.

The deer and flower motifs on this blanket are based with permission on embroidered motifs on a wool-on-cotton colcha embroidered blanket in the collection of the Albuquerque Museum in Albuquerque, New Mexico (shown on page 36). I embroidered eight deer, of which seven full-size deer make a border that begins at one corner of the blanket (see diagram). The deer at the opposite corner is the same height as the other seven, but its body is shortened to fit it into the corner (take a "tuck" in the body of your deer motif pattern to create the smaller deer).

Materials

- Textile Reproductions Lightweight Wool Twill Fabric, 1¼ yards (1.1 m) of Off-White; www.textilereproductions.com
- Textile Reproductions Crewel Yarn, 2 ply, 100% natural-dyed wool yarn, 40 yards (36.6 m)/skein, 1 skein each of Acorn (brown), Medium Indigo (blue), Medium Cochineal (pink), and Light Green; www.textilereproductions.com
- Needle, crewel embroidery (sharp with a large eye)
- Embroidery hoop, oval 5 x 9 inches (12.7 x 22.9 cm)
- Sewing thread, cotton to match the background cloth
- Fabric marking pencil
- Sheet of paper 11 x 17 inches (27.9 x 43.2 cm)
- Black marker that will not bleed into the paper

Instructions

Blanket

Cut the fabric into a square 37 by 37 inches (94.0 by 94.0 cm) and pull a few edge threads to mark the grain on each side. Recut the fabric, if necessary, to align it with the grain and cross grain.

Trace the deer and flower motifs onto the paper so that the deer's heads are 3 inches (7.6 cm) from the edge of the fabric and the deer motifs are evenly spaced, 1 to 2 inches (2.5 to 5.1 cm) apart. The flowers are below the deer, as shown on the drawing of the blanket design. Outline each motif with the black marker, place the fabric over the paper, and trace the arranged motifs onto the fabric with the fabric marking pencil.

Colcha embroidery traditionally has no knots, so thread is anchored with running stitches. Two simple stitches (or stitch variants)—a large stitch and a small stitch (illustrated at right)—create colcha embroidery's characteristic texture. The last drawing in each column shows what the back of the fabric will look like when that stitch is used.

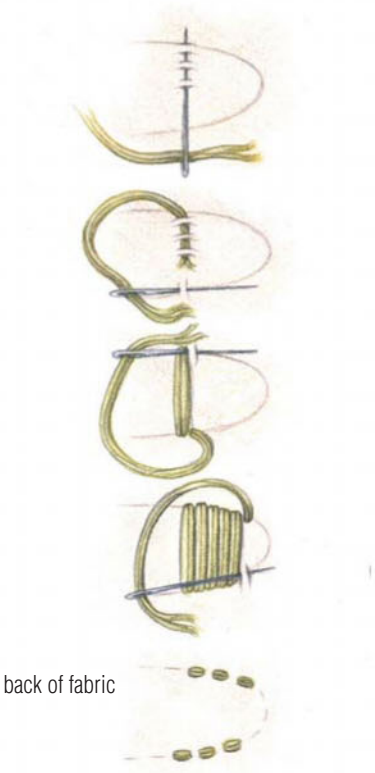
With your fabric held fastened in the embroidery hoop, thread the needle with one of the yarn colors and select a starting point. Take three running stitches within the outlined area to anchor the thread. Single, close stitches will fill some areas of the design completely, reaching from one edge of a motif section to another (for example, the deer's legs and nose). In other areas, use both large and small stitches to move across a larger motif section (for example, the deer's body), often couching the large stitch at an angle. To add to the motif's texture, occasionally bring the needle up through a strand of yarn, splitting it.

Finishing

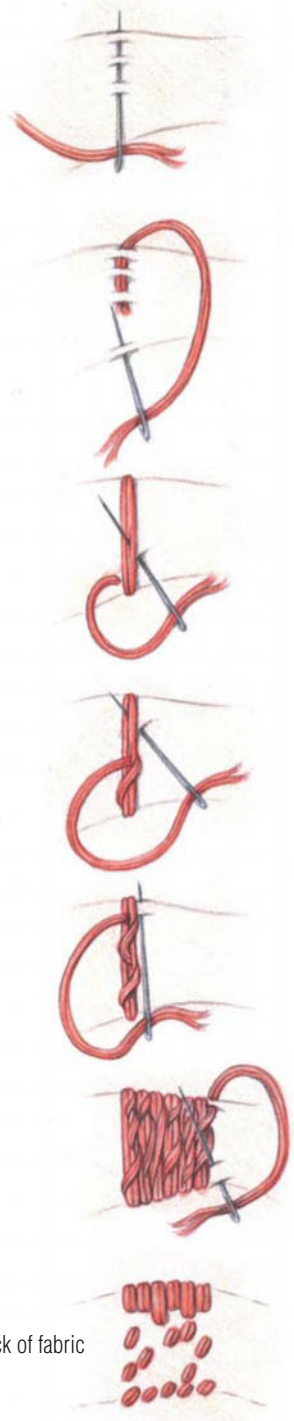
With a sewing machine and the off-white thread, sew a straight-stitch border ½ inch (1.3 cm) from the edge of the blanket all the way around. Pull the outside ½ inch (1.3 cm) of threads from the fabric to make the fringe.

MARIE RISBECK'S original version of this project appeared in the November/December 1993 issue of *PieceWork*.

Small Stitch

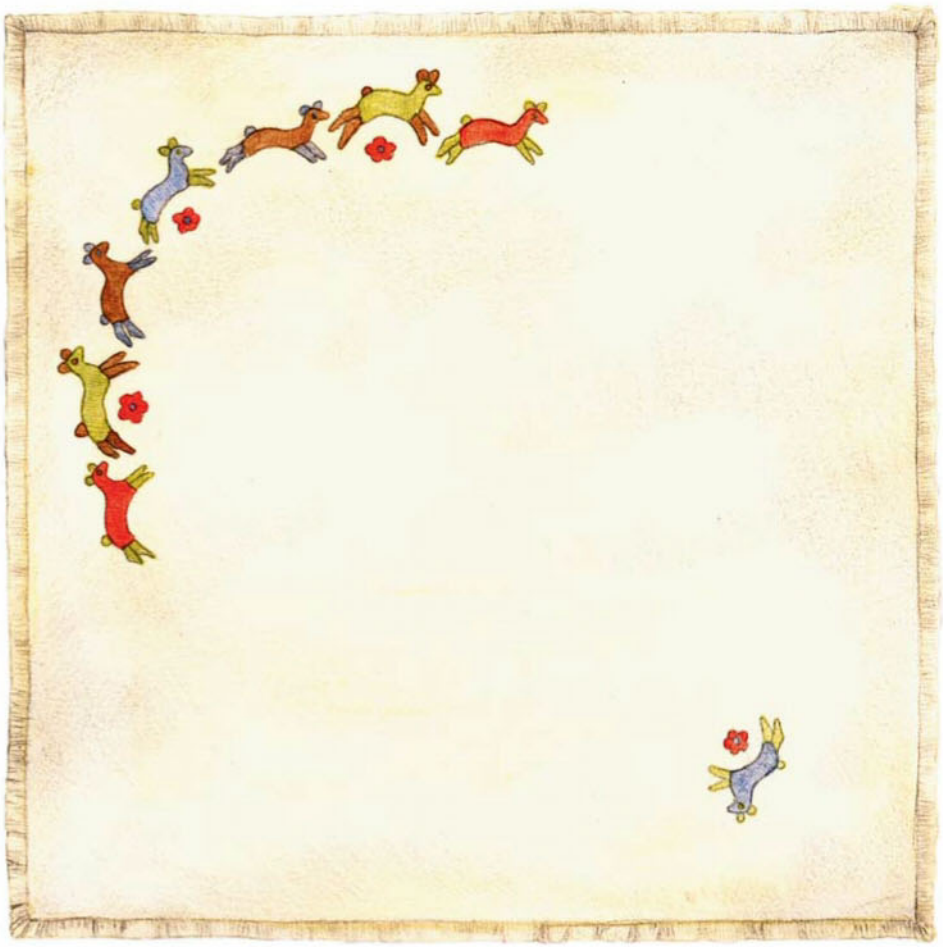


Large Stitch



back of fabric

Patterns may be photocopied for personal use.



Nineteenth-Century Embroidery on Net

KAX WILSON

Embroidery-on-net veil. Circa 1830–1840. 36 x 28 inches (91.4 x 71.2 cm). Collection of Kax Wilson.
Photograph by Joe Coca.

The delicate neck shawl was a gift from my Great-aunt Mary. To the lacy net triangle was pinned a tattered brown paper scrap saying that the piece had been made by her Great-great-aunt Catherine Skinner. Later, more such lacy pieces came my way and were duly packed away, waiting for me to investigate them "someday."

A winter devoted to researching my Connecticut Valley family tree brought to light information about Catherine Skinner, who was born in 1818 and died in 1900. Textile research helped me match up my pieces with a needlework technique popular in the 1830s and 1840s called "needlerun," "darning on net," or "embroidery on net," a technique of sewing yarn through the holes in machine-made net. Pat

Net embroidery was fairly simple to do but required patience.

Earnshaw, an authority on lace, calls the technique "Limerick lace" in her book, *Needle-made Laces*, although several books use the term Limerick lace to refer to lace that includes tambour work done with a hook as well as embroidery with a needle.

During the 1830s and 1840s, Catherine Skinner would have been in her teens and early adulthood, with leisure time to embellish her wardrobe and prepare a trousseau. The costume of well-to-do women was then an exuberant and romantic affair characterized by enormous hats and padded leg-o'-mutton sleeves balanced by ankle-length, bell-shaped skirts supported by crisp crinolines. Wide belts defined tiny corseted waists. Dresses cut to have drooping shoulders were adorned with berthas (wide low collars), pelerines (filmy capes or shoulder scarves), or canazous (various shapes of sheer or transparent neck lingerie). Gossamer veils cascaded from bonnet brims. Wedding veils were made with drawstrings to hold them in place around bonnet brims. Lace and its derivatives were solidly in vogue then, for collars, shawls, and sleeves as well as for veils; and net embroidery was a popular way to imitate expensive handmade bobbin laces from Belgium, France, and England.

Catherine Skinner belonged to a prosperous family of onion farmers in a Connecticut River town near Hartford. As one of several daughters, she probably spent her mornings helping with household duties and her afternoons in the parlor with her needlework while a sister read aloud from a guide to a lady's genteel deportment. The sisters attended a private girls' school where they learned the needlework skills that composed a major part of female education in the early nineteenth century. (An emphasis on sewing skills was prudent in the pre-sewing-machine era: a skilled dressmaker could usually find work at a time when middle-class women had few other employment opportunities.)

Catherine had studied enough drawing to be able to draft her own needlework patterns, but more likely she traced something from one of the numerous pamphlets of embroidery designs sold in the town shops or used a pattern printed in *The Lady's Magazine*. (Its publisher, Sarah Josepha Hall, would later become renowned as the editor of *Godey's Lady's Book*.) Sprays of chrysanthemums or fanciful posies, rows of carnations, sprigs, leaves, and spiraling tendrils were popular designs.

Net embroidery was fairly simple to do but required patience. Catherine would have traced the design on paper or cloth, then basted cotton bobbinet over it, keeping the net straight and not too tight as she mounted it on a simple pasteboard frame.

Using cotton or silk embroidery floss in a blunt needle, Catherine would have first outlined the motifs by going in and out through the meshes, then given the work character and body by working various fillings with finer thread. She could cross threads in different directions, vary the length of individual lines, form stars or rosettes, and overcast eyelets, to name just a few possibilities.

Most workers used white silk or cotton thread on white cotton net, although some embroidered white or black silk net with black silk thread. Black was more popular in the 1840s than earlier and was even used for wedding veils. Sometimes patterns were worked in colors, but little colored work has survived.

The cotton net that Catherine darned was the product of a remarkable machine patented in 1809 by John Heathcoat (1783–1861) and nicknamed "Old Loughborough" for the area in England where it was perfected. Heathcoat's bobbin net machine came much closer to reproducing the twisted hexagonal mesh of handmade lace than had the previous modifications of the knitting frame that made looped structures. Heathcoat used threads that moved very little longitudinally as warp and wound so-called weft threads on flat circular bobbins held in carriages. The bobbins passed diagonally from one side of the net to the other and back again, so the result was called a "traversed net." The term "net" referred to a machine product and "bobbin" to the holders for threads, thus "bobbin net," or "bobbinet." Heathcoat's net is classified as a two-twist or round-mesh net, which appears hexagonal; a four-twist or square net, which appears diamond shaped, was invented in the 1830s. This distinction is useful in dating old pieces.

Catherine and her sister Americans became market targets for the vast increase in net production that resulted after Heathcoat's patent expired in 1823 and new entrepreneurs built bobbin net machines in England. Emily Vanderpoel reported a small needle-run lace industry in Medway, Massachusetts, but it had died out by 1830 after the tariff on lace was removed. Catherine's net probably came from England.

Because one of my pieces was labeled as having been worked by Catherine and embroidery on net was a popular activity for American women in the

Triangular embroidery-on-net neck shawl. Circa 1830–1850. 36 inches (91.4 cm) on its longest side. Collection of Kax Wilson. *Photograph by Joe Coca.*

1830s and 1840s, I can consider it a true family heirloom. Had it not been labeled, I would have no way of knowing if it had instead been worked under the distressing and wearisome conditions that prevailed in England, Ireland, France, or Spain.

Running lace was a career for thousands of girls and young women beginning in the 1770s, when they ornamented the products of knitting frames, until the 1840s, when most were put out of work by Jacquard lace machines. From about 1810 until about 1840, many found working patterns on machine net or running the heavy outline threads on the early machine laces preferable to employment in the textile mills, according to Elizabeth Boyle's economic and social history of the times, *The Irish Flowerers*. Needlerunning machine net started in Nottingham, England, in the late eighteenth century and spread to other areas, most notably Limerick, Ireland.

The goal of many young Irish lacemakers was to save enough money to emigrate to America, even before the terrible potato famine of the late 1840s. Many of those who succeeded in making the journey found work in households of New England, such as Catherine's. I wonder how an Irish girl who had made lace to survive would have regarded Catherine Skinner's leisure to produce for pleasure the genteel needlework and the lacy net triangle I now treasure. ❖

KAX WILSON'S original version of this article appeared in the March/April 1994 issue of *PieceWork*.

Further Resources

Boyle, Elizabeth. *The Irish Flowerers*. Belfast: Queens University, 1971.

Earnshaw, Pat. *Needle-made Laces: Materials, Designs, Techniques*. London: Ward Lock, 1988.

Felkin, William. *History of the Machine-Wrought Hosiery and Lace Manufactures*. 1867. Reprint. Charleston, South Carolina: Nabu Press, 2014.

Groves, Edna. *A New Approach to Embroidered Net*. London: Dryad Press, 1987.

Harbeson, Georgiana Brown. *American Needlework*. 1938. Reprint. New York: Bonanza Books, n.d.

Vanderpoel, Emily Noyes. *American Lace and Lace-Makers*. New Haven: Yale University Press, 1924.

Wardle, Patricia. *Victorian Lace*. New York: Praeger, 1969.

A Net Scarf to Embroider

JEAN SCORGIE

Inspired by the preceding article

Inspired by the preceding article, this project provides an excellent introduction to this technique. When you embroider on net, you'll use many of the same stitches you're familiar with from other types of embroidery. The difference lies in orienting the stitches on the net's hexagonal mesh. Stitches can be worked crosswise or at 60-degree angles.

MATERIALS

- DMC Tatting Cotton, size 80, 100% cotton thread, 100 yards (91.4 m)/5 gram (0.2 oz) ball, 1 ball each of Ecru, #353 Light Peach Coral, and #954 Emerald Forest Green; www.dmc-usa.com
- Kreinik's Cable, 10 meters (11 yd)/spool, 1 spool of #001P Silver; www.kreinik.com
- Cotton tulle, 28 mesh, ¼ yard (0.2 m), Black
- Sewing thread, Black
- Needle, small-eyed, blunt or ball-point

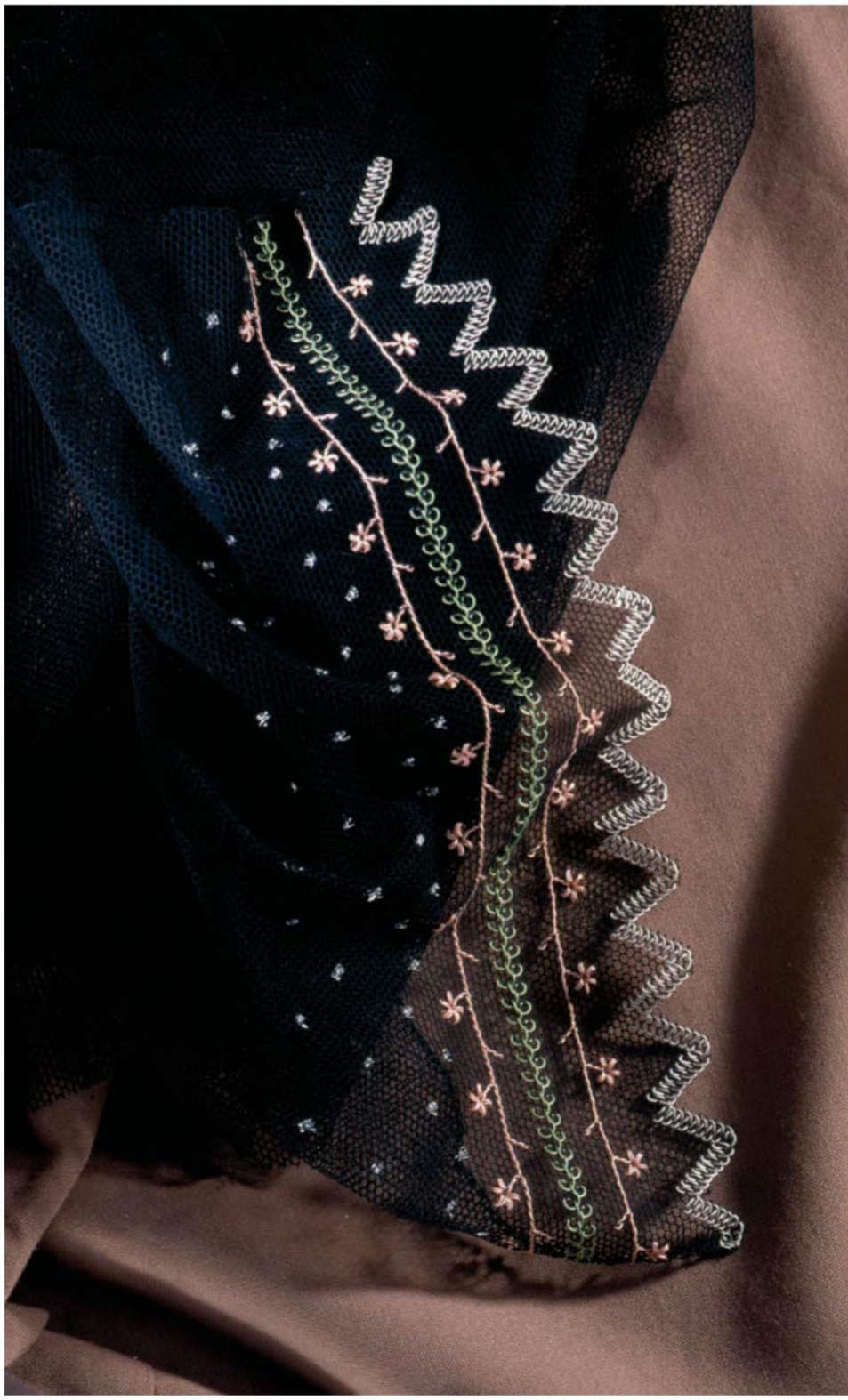
INSTRUCTIONS

Notes: For each of the lines of pattern worked across the scarf, begin and end with a generous tail of thread. When the embroidery has been completed, work the ends of the thread back alongside the stitches and cut off the excess length.

Scarf

Zigzag Edge

Starting from the left, this stitch in Ecru is worked in two passes. On the 1st pass, the needle is pointed away from the eventual edge and goes under, over, and under 3 bars. On the 2nd pass, the needle points toward the edge and works under the middle bar on the left side of the 1st pass. Making a soft edge of overlapping loops, the stitches progress 1 mesh higher each time to angle the



The delicate designs in Peach, Ecru, and Green embellish this filmy black tulle scarf with spring designs. *Photograph by Joe Coca.*

Overall Pattern
Pattern may be photocopied for personal use.

edge upward. At the top of the zigzag, the angle is changed to work the edge downward, but the form of the stitch stays the same. At the bottom of the zigzag, a single buttonhole stitch fills in the space before the stitches angle upward again. After you have completed the zigzag edge, trim away the excess net close to the stitches.

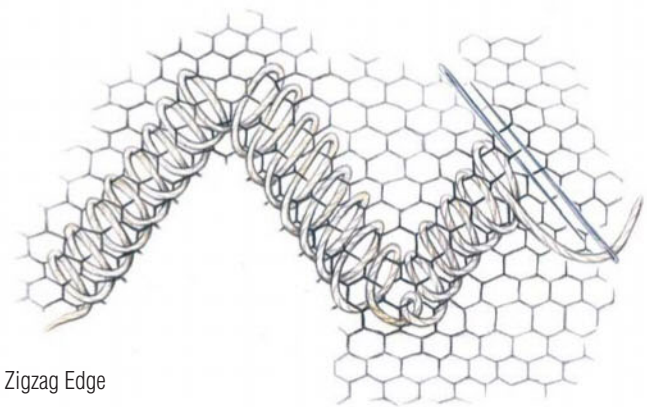
Vine with Flowers and Leaves

This pattern is worked from right to left to form half of the twisted vine and the row of flowers worked in eyelet stitch, then from left to right to form the leaves and complete the vine. Starting at the right edge with Peach thread, work a horizontal line under and over until you can count 5 mesh bars crossing over your thread. Position the needle for the next stitch, but angle it toward the edge to form the stem of the flower. The needle exits in the center of the flower. Work 2 stitches per mesh for 5 petals, ending in the center of the flower. Twist the stem of the flower by taking a diagonal stitch under the bar covered with your thread. Continue the vine by moving the thread under and over until there are 5 mesh bars crossing your thread, and then make another flower.

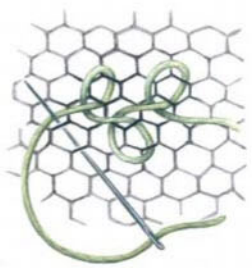
At the end of the pattern row, work back over the vine, taking a diagonal stitch beneath each bar crossed with your thread to twist the vine. Halfway between the flowers, make a leaf the same way you made the twisted stems for the flowers.

Feather Stitch

This stitch is worked from right to left, but you may find it easier to work if you turn the net 90



Zigzag Edge



Feather Stitch 1

Feather Stitch 2

degrees counterclockwise (turn the stitch diagram to match). The stitch is worked in Green thread in 2 passes, each 1 taken under 2 bars. On the 1st pass, angle the needle downward to the left and hold a loop of the thread beneath the point of the needle as you pull the thread. On the 2nd pass, angle the needle downward to the right, again holding a loop of thread beneath the point. Leave a nicely rounded loop on each pass.

Silver Stars

Tiny points of thread that catch the light are added with a single strand of Silver cable. Working diagonally over opposite sides of 1 mesh, take a stitch under 1 bar and then the bar opposite until the opening in the mesh is tightly packed with stitches. Clip both ends of the cable close to the stitches. The tighter you pack the stitches, the more secure they will be.

Buttonwhole Edge

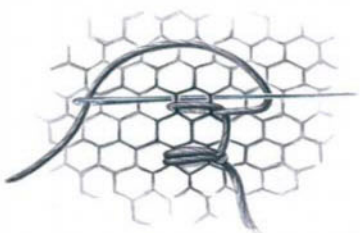
Use Black sewing thread to finish the side edges of the scarf. Working a few meshes in from the edge, work 2 buttonhole stitches in alternate meshes, pulling each pass tightly to crimp and roll the edge under.

Finishing

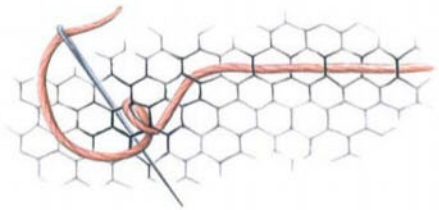
After stitching the edge, trim the excess mesh very carefully.

JEAN SCORGIE'S original version of this project appeared in the March/April 1994 issue of *PieceWork*.

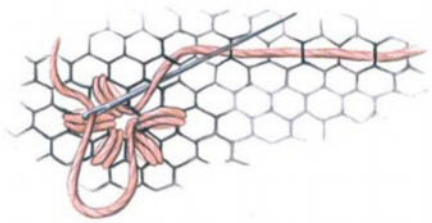
Silver Star Stitch



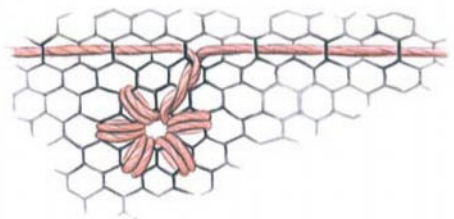
Buttonhole Edge



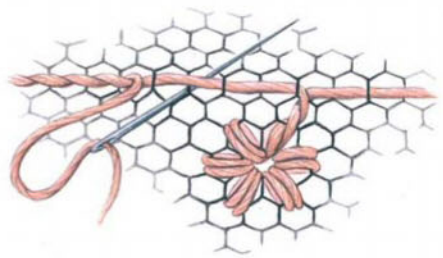
Vine with Flowers and Leaves 1



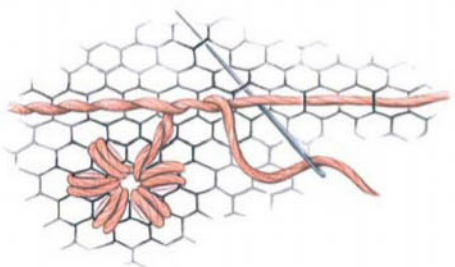
Vine with Flowers and Leaves 2



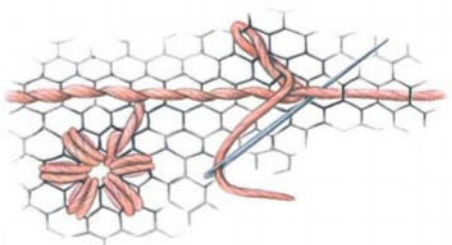
Vine with Flowers and Leaves 3



Vine with Flowers and Leaves 4



Vine with Flowers and Leaves 5



Vine with Flowers and Leaves 6

The Ingenious Miser's Purse

GWEN BLAKLEY KINSLER

Miser's purses originated late in the eighteenth century and were variously called misers, hookers, almoners (or aumonières), and wallets, or long, stocking, ring, and string purses. The shape of miser's purses originated from the medieval practice of carrying coins in the toe of a stocking. A large version—as much as a couple of feet long and perhaps used largely by men during the eighteenth century—gradually became smaller and more refined.

The miser's purse grew in popularity on the continent and in England during the nineteenth century. During the second half of the century, it became one of the most common purses that Victorians carried. Used by both women and men, the typical nineteenth-century miser's purse was a long tube made of "purse" or "netting" silk, often crocheted, netted, or knitted, with or without beads. Narrow in the middle and closed at both ends, miser's purses ranged in the course of their history from 4 to 36 inches (10.2 to 91.4 cm) long. During the Victorian era, many miser's purses were from 8 to 10 inches (20.3 to 25.4 cm) long. The "toes" of the purse, which might be of the same or different shapes, often were tasseled or fringed.

A short slit in the narrow midsection of fabric (in beaded purses, this section was left unbeaded) let the carrier drop coins or other small objects into either end of the tube. It could be closed off by

Miniature miser's purse. Collection of the Lacis Museum of Lace & Textiles, Berkeley, California.
Photograph by Joe Coca and courtesy of the Lacis Museum of Lace & Textiles; www.lacismuseum.org.

Used by both women and men, the typical nineteenth-century miser's purse was a long tube made of "purse" or "netting" silk, often crocheted, netted, or knitted, with or without beads.

Woman's miser's purse. United States. Circa 1880. 10½ inches (26.7 cm) long. Collection of the Los Angeles County Museum of Art, Los Angeles, California; gift of Mrs. Ella C. Hazelton. (24.22.1).
Photograph courtesy of the Los Angeles County Museum of Art; www.lacma.org.

moving two rings, or sliders, of different materials including steel, brass, silver, gold, or mother-of-pearl toward the ends, gathering the fabric snugly around the contents.

When miser's purses were designed with one rounded and one square end, the different shapes had a purpose: In the frequently poor lighting (perhaps as one paid a coachman or shopkeeper at night or in a dimly lighted room), the correct coins could be withdrawn by feel. The square end with fringe might contain silver coins and a contrasting diamond, round, gathered, or tasseled end, gold coins. Gilt thread often stitched beaded or embroidered patterns on the end intended for gold coins and silver thread on the end intended for sterling.

Although some instructions in Victorian publications specify "a gentleman's purse" and others "a lady's purse," no firm distinctions were made by shape, nor can purses be accurately dated by shape. Many instructions are simply for "a purse." Men and women folded and hung long miser's purses over a belt to free their hands or held them folded. A man might thrust one into the pocket of his greatcoat.

Steel beads embellished many a Victorian long purse between 1850 and 1860, but glass, gilt, or seed beads might also be used. Beads were strung onto thread and knitted or crocheted into the body or worked either over the entire surface or in bands that left some of the purse unadorned.

The miser's popularity was due in part to the speed with which it could be constructed. Directions for working the purses in knitting, netting, and crochet appeared in popular magazines throughout the late Victorian era, although less often after 1870. From its first issue in July 1830 until its demise in 1879, *Godey's Lady's Book* contained patterns and directions for making purses of all sorts. An openwork crochet miser's purse was featured in the September 1862 issue. Although *The Lady's Knitting Book*, published in London in 1878, described two miser's purses, one with two rounded ends, each with a tassel, and the other with one round and one square end, the latter to be finished with a fringe of beads or with silk tassels, the book called them "old-fashioned long purses" that are "still occasionally used."

The miser's purses made in the latter half of the nineteenth century are hard to date exactly. By 1880, miser's purses were becoming less popular as commercial leather coin purses became available, but needlework magazines continued to carry instructions for making them into the early twentieth century. An unidentified 1925 publication contained directions for a miser's purse titled "The

Man's miser's purse. United States or England. Mid-nineteenth century. Cut steel beads. 11¾ inches (29.8 cm) long. Collection of the Los Angeles County Museum of Art, Los Angeles, California; gift of Mrs. Lottie Pottle Clark Bequest. (34.2.23).
Photograph courtesy of the Los Angeles County Museum of Art; www.lacma.org.

By 1880, miser's purses were becoming less popular as commercial leather coin purses became available, but needlework magazines continued to carry instructions for making them into the early twentieth century.

Miser-Model No. 509," a reprint from an 1857 issue of *Godey's Lady's Book*.

The costume department of the Museum of Fine Arts, Boston, has a collection of miser's purses. All but three are early- to mid-nineteenth-century French; the others are probably Italian. The purses are appealing, some in pastel shades of pink and amethyst, others in stronger colors, including reds, golds, blacks, and multicolors. Many are studded with cut steel, brass, and gold beads, and embellished with finely enameled sliders. With few exceptions, they are small purses with extra-fine beading and the subtle patterns characteristic of French handcrafts in the early and mid-nineteenth century. Miser's purses are often found in museums' Victorian-era costume collections and can still be found in antiques shops and flea markets. ❖

GWEN BLAKLEY KINSLER'S original version of this article appeared in the November/December 1996 issue of *PieceWork*.

Further Resources

Buck, Anne M. *Victorian Costume and Costume Accessories*. 1961. Reprint. Hollywood, California: Costume & Fashion Press, 1997.

Dooern, Kate E. *Century of Handbags*. 1993. Reprint. Atglen, Pennsylvania: Schiffer, 2007.

Foster, Vanda. *Bags and Purses*. London: B. T. Batsford, 1982.

Haertig, Evelyn. *Antique Combs and Purses*. Carmel, California: Gallery Graphics, 1983.

Holiner, Richard. *Antique Purses: History, Identification and Price*. 1987. Rev. ed. Paducah, Kentucky: Collector Books, 1990.

Kinsler, Gwen Blakley, and B. J. Licko-Keel. *Magical Misers' Purses: Crochet Patterns with Victorian Inspiration*. Edison, New Jersey: The DMC Corporation, 1999.

Lester, Katherine Morris, and Bess Viola Oerke. *Accessories of Dress*. 1940. Reprint. Mineola, New York: Dover Publication, 2004.

Warren, Mrs., and Mrs. Pullman. *Treasures in Needlework*. New York: Berkley, 1976.

A Beaded Miser's Purse to Crochet

Inspired by the preceding article

Adapted from an 1887 pattern that appeared in *Florence Home Needle-Work*, published by the Nonotuck Silk Company, this version of a miser's purse is worked in silk thread with #11 seed beads. The intricacy of the design comes from the placement of the beads. The crocheted foundation uses only basic stitches. Bone, metal, or wooden rings suitable for the closure may be found in costume jewelry stores and bead stores or online. For more on miser's purses, see the preceding article.

An opulent bag worked in silk thread and metallic beads belies its original name of "miser's purse."

MATERIALS

- Kanagawa Embroidery Silk, 1,000-denier silk thread, 20 meters (22.0 yd)/card, 9 cards of Dark Green; www.lacis.com
- Miyuki 11/0 Round Seed Beads, 22 grams (0.8 oz)/vial, 4 vials of Metallic Bronze; www.artbeads.com
- Rings, bone, metal, or wooden, 2 with an inside diameter of about 7/16 inch (1 cm)
- Needles, beading and tapestry, size 22; www.colonialneedle.com
- Crochet hook, steel size 7 (1.5 mm)
- Small brass safety pin (optional)

Finished size: 2 7/8 inches (7.3 cm) wide and 12 inches (30.5 cm) long, excluding the fringes

INSTRUCTIONS

Notes: See page 62 for Abbreviations and Techniques. The beads are threaded before the work begins. Work the beads into selected stitches according to the directions and the charts. You work from the inside of the purse, with the beaded side of the purse facing out and away from you. To work a bead into a single crochet stitch, insert the hook into the back loop of the stitch of the previous row, yarn over the hook, and draw the yarn through, making two loops on the hook. Move a bead close to the two loops, yarn over the hook from the far side of the bead, and draw the yarn through both loops, anchoring the bead in place on the side of the work facing away from you.

Chart A

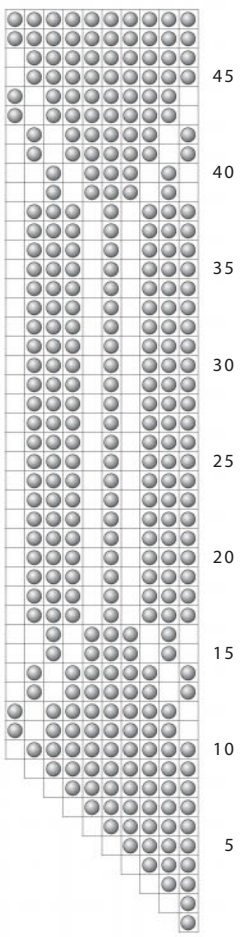
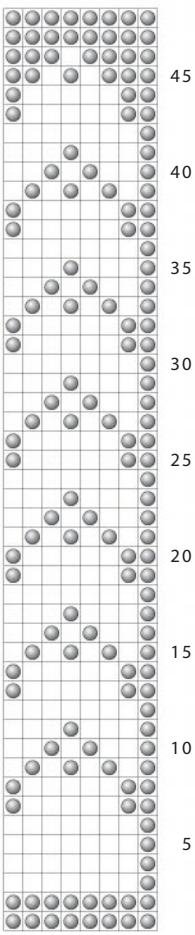


Chart B



Charts may be photocopied for personal use.

Purse

Leaving the thread attached to the card, thread the beading needle with the silk thread. Thread the beads onto the thread. Remove the needle and begin crocheting the purse with the free end of the thread according to the directions below. As you work, unwind thread from the card and move the beads along as necessary. If you find it helpful, place the small safety pin in the first single crochet of each round to make it easier to recognize the beginning and end of the rounds.

Beg the rounded beaded portion of the purse: Ch 4, join with a sl st in 1st ch to form a ring.

Rnd 1: * Working a bead into each st, 2 sc into next ch of prev rnd; rep from * 3 times (8 sts).

Rnd 2: (1 sc with bead, 1 sc without bead) in each sc of prev rnd (16 sts).

Rnd 3: * 1 sc with bead in next sc, (1 sc with bead, 1 sc without bead) in next sc; rep from * 7 times (24 sts).

Rnd 4: * 1 sc with bead in next 2 sc, (1 sc with bead, 1 sc without bead) in next sc; rep from * 7 times (32 sts).

Cont working around, foll Chart A and inc 8 sts evenly in each rnd until you have completed Rnd 10 (80 sts).

Work Rnds 11–48 without inc and placing beads as shown in Chart A. Rep each row of the chart 8 times for each rnd of the purse. As you near the end of each card of thread, you may have to add some beads to the free end to continue working or transfer excess beads to the next card of thread.

Rnd 49: Sc into each st of prev rnd.

Rnd 50: Sc into the next 20 sc (this is now the beg of the rnd), ch 4, * sk 1 st, dc into next st, ch 1; rep from * around, join to 3rd ch of beg ch 4.

Rnd 51: Ch 4, * sk 1 st, dc into next st, ch 1; rep from * around, join to 3rd ch of beg ch 4.

To make the purse opening, begin working back and forth in rows.

Row 52: Ch 4, * dc into next dc, ch 1; rep from * across, instead of joining to the beg ch, dc into last st of the rnd, turn.

Row 53: Ch 4, * dc in next dc, ch l; rep from * across, dc into 3rd ch of beg ch of prev row. Rep Row 53 until the double-crochet portion of the bag measures 4½ inches (11.4 cm).

Remove the hook, place the 2 rings over the work, and slide them against the beaded portion of the purse. The rings should fit snugly over the double-crocheted portion of the purse. Work 2 more rnds of dc in the rnd, matching the end already worked, to close the purse opening. Make 1 rnd of sc into each st of the prev rnd (80 sts).

Thread beads onto a card of thread and begin the flat beaded portion of the purse as foll,

Rnd 1: Sc into the 1st 20 sc, (this is now the beg of the rnd), sc with bead into each st of the prev rnd (80 sts).

Cont working Rnds 2–48 from Chart B, placing beads as indicated. After Rnd 48, fasten off, leaving an 18-inch (45.7-cm) tail.

Finishing

Right side out and with the ending tail of thread, stitch the ends of the flat portion of the purse together using an overcast stitch through both loops of the last row of stitches. Knot the thread. Darn in and trim any remaining ends of thread.

Cut a length of silk thread 48 inches (121.9 m) long. Thread the tapestry needle with it and anchor it with a knot at the left-hand side of the edge of the flat portion of the purse. Replace the tapestry needle with the beading needle and thread 2½ inches (6.4 cm) of beads onto the thread. With the tapestry needle again, anchor the thread in the lower edge of the purse three stitches to the right of the thread's current position. Pull the thread firmly but not so tightly that the beads are rigid, and knot it. Thread another 2½ inches (6.4 cm) of beads on the thread. Bring the free end of the thread around the right-hand strand and up through the inside of the previous beaded loop, twisting the two strands together once. Anchor the thread with a knot three stitches to the right. Repeat across the lower edge of the purse. Knot the ends and darn them in on the wrong side.

Make a similar fringe at the rounded end of the purse, making 6 loops each with 3½ inches (8.9 cm) of beads. Anchor the loops around the first round of the crochet and twist each loop once with the adjacent strand of the previous loop.

The original version of this project appeared in the November/December 1996 issue of *PieceWork*.

Gold-thread and sequin tapestry called a *kalaga* of a Buddha figure, made in Myanmar (formerly Burma). *Photograph by Joe Coca.*

Kalagas

The Golden Tapestries of Myanmar

SARA DROWER

The only light inside the room filters through slits in the woven bamboo walls. A man hunches over a curious handmade apparatus, wrapping copper wire around a rod to form a small, tight spring. He methodically turns, coils, and cuts off centimeter-long segments of the spring, giving them to several little boys seated on the floor, each before a piece of tree trunk that serves as a low worktable. A boy places a spring on a metal plate, covers it with a smaller metal template, and begins to pound with a hammer. Copper is soft and easily worked; after a minute or so of pounding, the flattened spring is transformed into a flat disk with a small central hole—a sequin! Cup-shaped sequins are formed using a cup-shaped template. The copper sequins are strung on cord, then taken behind the cottage, where the electroplating solution and auto battery are kept, and coated with a silver-nickel mixture.

My husband and I saw the sequins being made in 1987 in a small village near Mandalay in Myanmar (the name of the country changed from Burma in 1989), where we were vacationing, following a business trip to Southeast Asia. I was interested in the traditional beaded, embroidered, and sequined ceremonial tapestries called *kalagas* (a Sanskrit term for Indian wall hangings), and we had begun our tour of their manufacture by watching the sequin makers.

Early tapestries were used as screens or wall hangings in religious buildings, as coffin covers at monks' funerals, as doorway covers, and as oxcart decorations. Adherents of Buddhism perform merit deeds; one such act is to commission and donate a tapestry to a Buddhist temple or monastery. Contemporary kalagas may even depict modern-day secular scenes.

Making the embroidered and appliquéd kalagas is a cottage industry that involves many villages, each of which specializes in producing a certain craft in factories that are family homes, cottages woven of bamboo. Simple furnishings and hammocks are pulled out of the way to provide as much working space as possible for the family members and neighbors involved in the craft work.

We visit a factory in which glass baubles used to embellish kalagas are made. (Although referred to as beads, they have no holes.) With a diamond cutter, a worker scores ordinary window glass, breaking off centimeter-wide strips. More scoring and snaps produce centimeter-square pieces of glass. Some of the squares are mounted with an unidentified glue on metal rods for ease in handling while smoothing and rounding their corners on a handmade wooden lathe. The craftsman applies emery powder and diamond abrasives under a stream of water to dissipate friction and heat, progressing from coarse to fine grades. After several minutes of grinding and smoothing, the glass square becomes a glass circle.

The glass circles are loaded onto a metal tray and placed in a crude blast furnace. After a few minutes of intense heat, they melt to form glass domes. When cool, the little domes are bonded with resin glue to the remaining glass squares or to little squares of mirror. Dye added to the glue produces a color that radiates through the clear glass decoration. Although the ground is littered with broken glass, the workers walk around barefoot, apparently never cutting their feet.

It is mid-October, after the rainy season, and the Irrawaddy River has badly flooded the surrounding land. Our visit to the villages where the golden thread used to embroider the kalagas is spun is restricted by still-high floodwaters. Even though the houses are built on stilts, water laps at second-story windows. Craft production has been moved to the only high ground: the British-built railroad bed and tracks. Work pauses for the morning train from Rangoon and then continues uninterrupted until the train's late afternoon return trip.

We watch bales of raw cotton pass by in boats on their way to be cleaned and carded, then spun into three-ply cord. Next, the cord will be dyed. Today's chemical dyes produce bright colors (antique kalagas have subdued colors).

A young man walks along the railroad tracks, stringing the still-damp three-ply cord onto posts. When the entire amount of cord has been arranged, a woman who seems to be in charge begins to wind it onto a spool, twisting it with shiny metallic Lurex by means of a gadget built from old bicycle parts. The pedals are turned by hand by an impish boy, who is admonished from time to time to keep turning the wheel evenly. Known as "gold-thread embroidery" or "gold-thread sewing," the term does not mean simply golden-colored but refers to the precious metal. Probably real gold once covered or was twisted with other fibers to make the embroidery thread rather than the Lurex used today.

Most of the embroiderers are women and girls, but men and boys join in the work when there are large commissions to be filled. In the embroidery village we visit, they are smiling and chatting with each other or being entertained with tapes of contemporary music or romantic stories similar to Western soap operas. They sit on the floor, three or four workers working on stretched fabric held in a single large, low frame. That piece of fabric will later be cut into four or more individual kalagas. The stitches are simple and easy to do; new or inexperienced workers begin with the easiest task, gluing the glass baubles and couching the cord, and advance to more difficult work as they become more skillful.

Embellishment of the fabric starts with the borders of each area that will become a separate kalaga. First, glass baubles are fastened with an unidentified glue at regular intervals. The Lurex-twisted cord is arranged in an intertwining pattern around the beads and couched in place with finer thread. Cord crosses over each corner of the square base of each bead or else encircles the base, in either case securing it.

The embroideries vary in workmanship. The better works have closely overlapping sequins and finer stitching, several sets of threads anchor the glass baubles, and the border may also contain

Gold-thread and sequin tapestry called a *kalaga* made in Myanmar (formerly Burma) with a central figure of a horse.
Photograph by Joe Coca.

a line of closely overlapped sequins. In works of lower quality, threads barely anchor the glass baubles and sequins are spaced farther apart.

Kalagas typically depict mythological animals, Buddhist stories, and occasionally scenes from everyday life. Religious subjects are usually pictured in the same stylized way, so that the message or story is immediately understood by the devout viewer. An animal used as the central figure of small kalagas (large kalagas may have more than one central figure) is likely to represent a tale from the collected stories of the life of Buddha called the *Jātaka*. Animals also symbolize the month or day of the week of a person's birth. Only those workers whose skills are most highly developed are promoted to the finer work required for the central figures, which are created separately, stuffed, then appliquéd in the center of the embroidered panel.

The central figures are elaborately embellished with rows of couched threads and overlapping sequins that follow the contour of the figure and define their shape. In areas that are not embroidered, the cotton background fabric is dyed another color, or other bits of fabric are appliquéd in place. Because the central figures are more heavily embellished (with threads and metal sequins), the fabric used for them is treated with a rice glue and backed with layers of a special soft handmade paper.

The paper is made in the Shan state, according to a spokesperson, near the border shared with Thailand. The bark of the local sa tree is shredded into fibers, soaked in water for at least twelve hours, then boiled with ash. The pulp is spread out, tamped with a hand tool, and allowed to dry. Grains of uncooked sticky rice are ground to a powder and then mixed with water to make the glue. Lime and insecticide are added to the glue to prevent deterioration in the tropical climate. Before embroidering the central figures, workers size the stretched fabric with several applications of the rice glue. The paper backing may be applied before or after embroidery, depending on the nature of the subject.

Some embroidery of the central figure is done while the sized fabric is stretched on a frame. The figure is then cut out, placed in the center of the embroidery, and the cut edge stitched, leaving an opening for stuffing (unlike trapunto, in which an opening is made in the back of the fabric). Locally grown kapok or other soft fiber material is inserted to give dimension to the figure.

Much artistry is involved in stuffing and sewing each area of the central figure. Sometimes sections are cut apart so that each one may be stuffed and sewn individually. After stuffing, rows of overlapping cord and sequins are applied. In this way, the contours of the figures are followed and emphasized with the sequins and further sculpted by embroidery that follows their form. Finally, cut edges are covered with stitching.

Myanmar has had a turbulent history marked by a constant struggle for power between opposing groups of people, but because of its political and economic isolation and its deeply traditional form of Buddhist worship, many handcraft traditions, including the making of kalagas, continue to be well preserved. ❖

SARA DROWER'S original version of this article appeared in the November/December 1995 issue of *PieceWork*.

Further Resources

Fraser-Lu, Sylvia. *Burmese Crafts, Past and Present*. 1994. Reprint. New York: Oxford University Press, 2002.

Stanislaw, Mary Anne, and Robert Stedman. *Kalagas, the Wall Hangings of Southeast Asia*. San Carlos, California: Ainslie's Imports, 1987.

A Sequined Horse Ornament to Embroider

MARIE RISBECK

Inspired by the preceding article

The gold sequins and rich colors of this horse ornament capture the opulence of the golden tapestries of Myanmar. *Photograph by Joe Coca.*

Inspired by the embroidered *kalagas* of Myanmar (see the preceding article), Marie Risbeck has created a whimsical horse ornament. She has captured the rich glow of the kalagas with matte gold sequins and metallic threads couched onto cotton fabric. The stitches used in the ornament are not difficult, but because you will find yourself working with some awkward shapes and maneuvering your needle in tight spaces, this is a project best suited to those with previous embroidery experience.

MATERIALS

- Kreinik Metallic Ribbon, 1/16 inch (1.6 mm), 10 meters (11 yd)/spool,1 spool of #021 Copper; Kreinik Metallic Fine Braid, 10 meters (11 yd)/spool, 1 spool of #003 Red; Kreinik Metallic Cord, 50 meters (55 yd)/spool, 1 spool of #002C Gold; www.kreinik.com
- DMC Embroidery Floss, 100% cotton 6-strand thread, 8 meters (8.7 yd)/skein, 1 skein each of #310 Black, #400 Rust Brown, #738 Gold, #817 Red, #844 Charcoal, #943 Light Teal, and #3726 Lilac; www.dmc-usa.com
- John James Needles, crewel sizes 9 and 7; www.colonialneedle.com
- Fabrics, 100% cotton, washed and pressed, ¼ yard (0.2 m) each of Gold and Rust Brown
- Cup sequins, ¼ inch (6 mm), 1 string of 1,000, Matte Gold
- Embroidery hoop, 8 inches (20.3 cm)
- Stiff cardboard, 6 inches (15.2 cm) square, 1 piece
- Plain white paper
- Dressmaker's wax-free tracing paper or erasable fabric marker
- Sewing machine fitted with zipper foot
- Polyester fiber stuffing, about 2 ounces (56 g)
- Cotton swab

INSTRUCTIONS

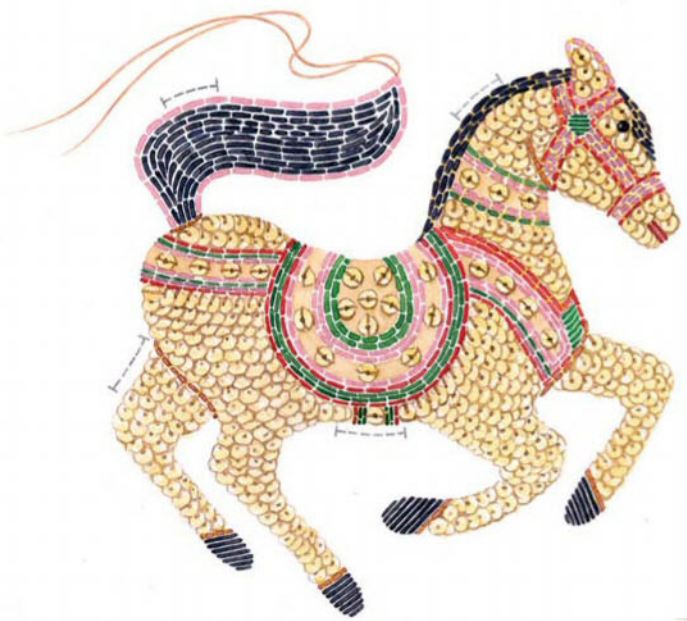
Horse

Trace the pattern onto the plain white paper and transfer it to the Gold fabric, using dressmaker's tracing paper or erasable fabric marker. Place the fabric in the embroidery hoop.

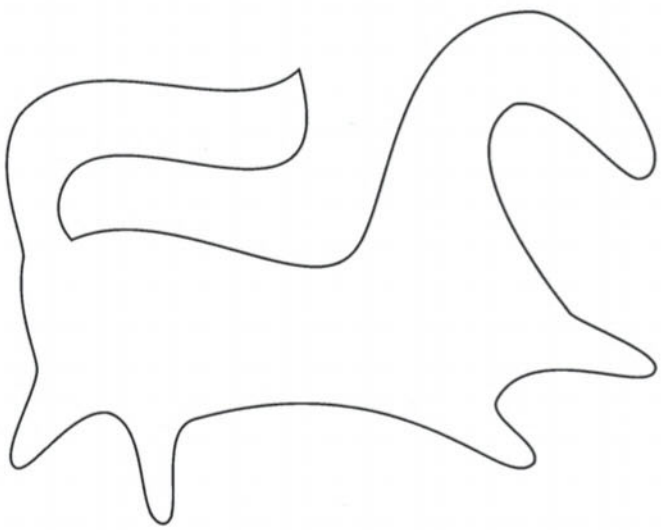
The pattern is also a guide to the placement of the sequins, stitches, and colors that make up the horse. Fill the areas indicated with overlapping sequins, using two strands of Gold floss to stitch them in place. Begin at the lower edge of each area to be filled and work toward the top. Stitch the single sequins in the positions indicated on the pattern.

Work the horse's mouth (Red), hooves (Charcoal), and bridle fittings (Teal) in satin stitch with 6 strands of floss. Work the couched metallic ribbon (Copper) and fine braid (Red), using 1 strand of metallic cord (Gold) to couch a single strand of the heavier metallic thread in place. Work the couched floss, using 6 strands of floss as the laid thread and 1 strand of metallic cord (Gold) to couch it in place. With 6 strands of Black floss, make a large French knot for the horse's eye. Work 1 row of Rust Brown couching around the entire outline. Remove the embroidery hoop.

Transfer the outline of the internal form to the piece of cardboard. Cut out the cardboard form. Place the Rust Brown fabric, right side down, on a flat surface and place the cardboard form on top so that there is a 2½-inch (6.4-cm) margin of fabric around the form. Place the embroidered fabric, right side up, over the form so that the



Pattern and Stitch Guide
Pattern may be photocopied for personal use.



Internal Form
Form may be photocopied for personal use.

Color Key

Copper ribbon

DMC #3726

Red braid

DMC #400

DMC #943

DMC #844

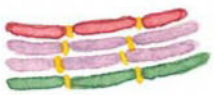
Stitch Key

French knot

Single sequin

Overlapping sequins

Satin stitch



Couching

form falls within the outline of the horse. Pin the two fabrics together.

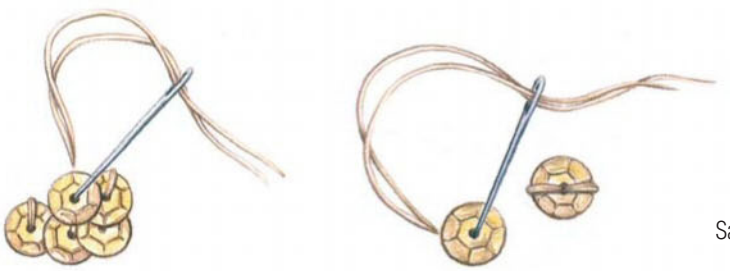
Finishing

With the stitch length set at 20 stitches per inch (2.5 cm), machine-stitch around the outline of the horse, outside but adjacent to the row of Rust Brown couching. Leave the seam open for about ¾ inch (2 cm) at the back of the neck, the belly, the back of the tail, and the back of the back leg, as shown by the dashed lines on the pattern. Trim the seam to 1/16 inch (1.6 mm).

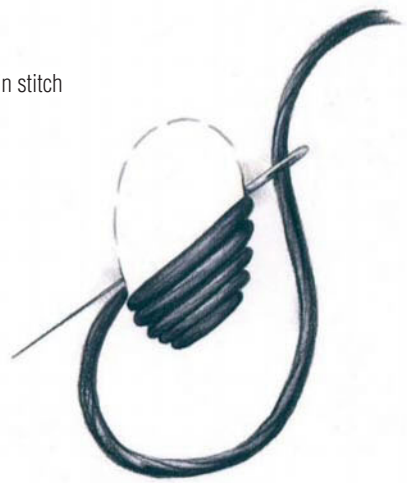
Stuff the horse on both sides of the cardboard form, using the cotton swab to push stuffing into the horse's extremities. Hand-stitch the openings closed, then overcast the entire seam with three strands of Rust Brown embroidery floss. Determine the point by which the horse must be suspended to hang correctly. Thread a length of thread through the seam at this point and tie the thread into a loop.

MARIE RISBECK'S original version of this project appeared in the November/December 1995 issue of *PieceWork*.

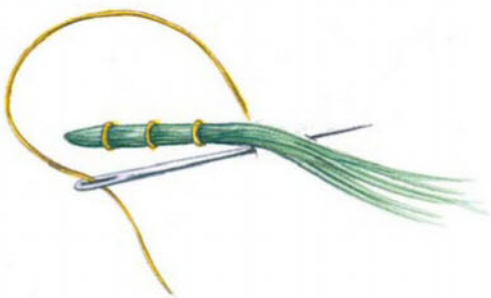
Stitching the sequins



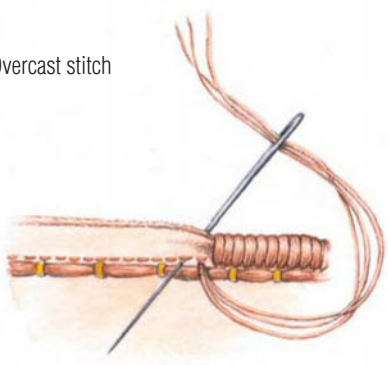
Satin stitch



Couching



Overcast stitch



French knot

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
cir—circular
cn—cable needle
CO—cast on
cont—continue(s); continuing
dc—double crochet
dc3tog—double crochet 3 stitches together
dec(s) ('d)—decrease(s); decreased; decreasing
dpn—double-pointed needle(s)
fsc—foundation single crochet
foll—follow(s); following
hdc—half double crochet
inc(s) ('d)—increase(s); increased; increasing
k—knit
k1b—knit 1 in back of stitch
k1f&b—knit into the front and back of the same stitch—1 stitch increased
k2b—knit 2 in back of next 2 stitches
kwise—knitwise; as if to knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
k5tog—knit 5 stitches together
LLI—insert left needle into back of the stitch below stitch just knitted, knit this stitch
lp(s)—loop(s)
m(s)—marker(s)
MC—main color
M1—make one (increase)
M1k—increase 1 by knitting into the front and then the back of the same stitch before slipping it off the left-hand needle
M1p—increase 1 by purling into the front and then the back of the same stitch before slipping it off the left-hand needle
M1L—(make 1 left) lift the running thread between the stitch just worked and the next stitch from front to back, and knit into the back of this thread
M1R—(make 1 right) lift the running thread between the stitch just worked and the next stitch from back to front, and knit into the front of this thread
p—purl
p2tog—purl 2 stitches together
p3tog—purl 3 stitches together
p4tog—purl 4 stitches together
p5tog—purl 5 stitches together
p7tog—purl 7 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
rev St st—reverse stockinette stitch (p right-side rows; k wrong-side rows)
RLI—knit into the back of stitch (in the "purl bump") in the row directly below the stitch on the left needle
rnd(s)—round(s)
RS—right side
sc—single crochet
sk—skip
sl—slip
sl st—slip(ped) stitch
sp(s)—space(s)
ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)
sssk—slip 3 stitches one at a time as if to knit, insert the point of the left needle into front of slipped stitches, and knit these 3 stitches together through their back loops (decrease)
ssp—slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tch—turning chain
tog—together
tr—treble crochet
tr2tog—treble crochet 2 together
ttr—triple treble crochet
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarnover
yo twice—bring yarn forward, wrap it counterclockwise around the right needle, and bring it forward again to make two wraps around the right needle
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

Long-Tail Cast-On

Also called the Continental method, this cast-on creates a firm, elastic edge that's appropriate for most projects. This method is worked with one needle and two ends of yarn, and it places stitches on the right needle. The resulting edge is smooth on one side (the side facing you as you work) and knotted or bumpy on the other (the side facing away from you as you work). Most knitters choose to designate the smooth side as the "right" side. Leaving a long tail, make a slipknot and place on a needle held in your right hand. Place thumb and index finger of your left hand between the yarn ends so that the working yarn is around your index finger and the tail is around your thumb, secure the ends with your other three fingers, and twist your wrist so that your palm faces upward, making a V of yarn around your thumb and index finger (Figure 1). *Bring needle up through loop on thumb (Figure 2), grab the first strand around index finger with needle, and go back down through loop on thumb (Figure 3). Drop loop off thumb and, placing thumb back in the V configuration, tighten resulting stitch on needle (Figure 4). Repeat from *.

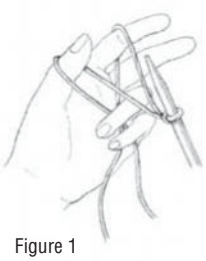


Figure 1


Figure 2


Figure 3


Figure 4

Foundation Double Crochet (fdc)

Chain 3. Yarn over, insert hook in 3rd chain from hook, yarn over and pull up loop (3 loops on hook), yarn over and draw through 1 loop (1 chain made), [yarn over and draw through 2 loops] 2 times—1 foundation double crochet. *Yarn over, insert hook under the 2 loops of the chain at the bottom of the stitch just made, yarn over and pull up loop (3 loops on hook), yarn over and draw through 1 loop (1 chain made), [yarn over and draw through 2 loops] 2 times. Repeat from *.

Stop to Shop

IDAHO

Knit-n-Crochet—Coeur d' Alene
www.knit-n-crochet.com
Friendly service and inviting atmosphere. Come in and see, or shop online, our large selection of yarn, needles, and accessories.
600 W. Kathleen Ave. #30 **(208) 676-9276**

WYOMING

The Fiber House—Sheridan
www.thefiberhouse.com
Fleece to fashion and fun! Local alpaca yarn. Books, notions, classes, and 30+ yarn lines! info@thefiberhouse.com.
146 Coffeen Ave. **(307) 673-0383Events**

Classifieds

TRAVEL

BEHIND THE SCENES ADVENTURES Textile Tours: Morocco, India, Laos, Cambodia, Thailand, Argentina, Guatemala. Meet artists, hands-on workshops, festivals, cooking classes, culture! Cynthia LeCount Samake and expert local guides. www.btsadventures.com

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

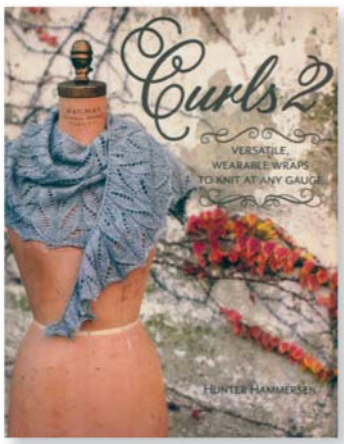
INTERNATIONAL NEEDLEWORK RETREATS. Learn from Experts, Private Tours, Intimate Groups, Luxury Accommodations Victoria C. Frank, Inc. www.vcfinc.com.

Advertiser's Index

The Last Word

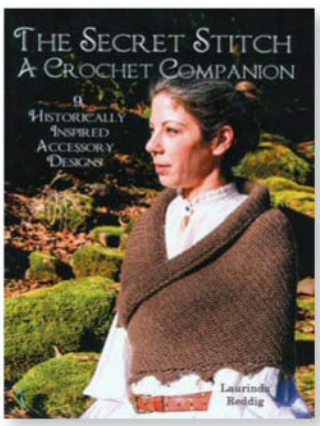
To learn more about the rich and ongoing tradition of various forms of needlework, we recommend these books.

—Editor

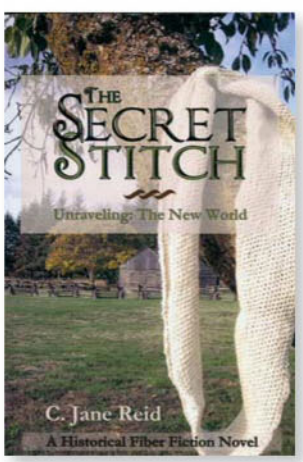


Curls 2: *Versatile, Wearable Wraps to Knit at Any Gauge*
Hunter Hammersen
Cleveland, Ohio: Pantsville Press, 2016.
Softbound, 68 pages, $21.95.
ISBN 978-0-9849982-7-2.

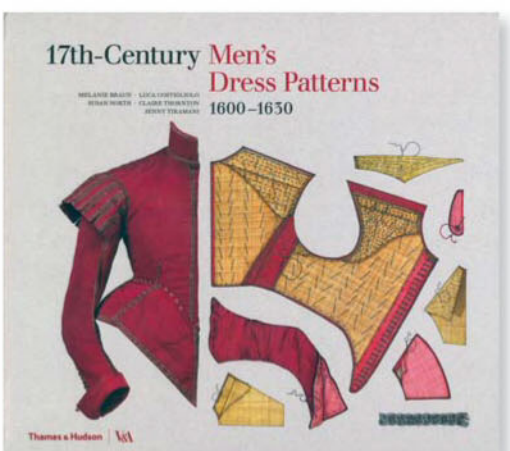
Danish Night Shirts
Vivian Høxbro
Japan: Bunka Publishing Bureau, 2014.
Softbound, 88 pages, $23.79.
ISBN 978-4-579-11499-3.



The Secret Stitch: *A Crochet Companion, 9 Historically Inspired Accessory Designs*
Laurinda Reddig
N.p.: Createspace, 2016. Softbound, 72 pages, $16.99. ISBN 978-0692678015.



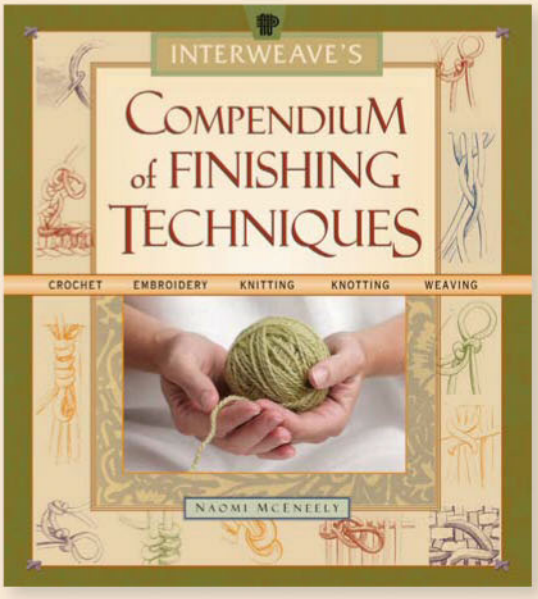
The Secret Stitch:
Unraveling: The New World
C. Jane Reid
Camas, Washington: Spinning Tales Press, 2016. Softbound, 292 pages, $14.99.
ISBN 978-0692660126.



17th-Century Men's Dress Patterns 1600–1630
Melanie Braun, Luca Costigliolo, Susan North, Claire Thornton, and Jenny Tiramani
New York: Thames & Hudson, 2017. Hardbound, 176 pages, $55. ISBN 978-0-500-51905-9.

FOR THE FIRST TIME,

an abundant collection of fabric finishing techniques is presented in a single eBook!



ISBN 978-1-59668-342-6 | $19.95

Interweave®

This invaluable compendium offers finishing methods for weavers, knitters, sewers, embroiderers, crocheters, or anyone interested in the textile arts. From basic to esoteric, simple to elegant, or plain to highly decorative, these finishes can be applied to most any fabric—woven, knitted, crocheted, handmade, or purchased. Each technique is clearly presented with text, illustrations, and photographs of examples created in the technique.

Download your copy today!
www.interweave.com

CASCADE YARNS
DISTRIBUTOR OF FINE YARN

Roslyn

65% Wool / 35% Silk

Timeless Elegance

Interlude
by Shannon Dunbabin

FREE Pattern DK372
www.cascadeyarns.com