



## N O T I O N S

Regardless of its rich past, it's clear that needlework will have no future if younger generations aren't or don't become interested in learning the techniques. You may have learned your own needlework skills from your mother or a grandmother or aunt, but this practice of passing on skills to the next generation has become less and less common in recent years. Of course, many of you already are tirelessly teaching others what you know, as well as stitching, knitting, quilting, and crocheting for your children and grandchildren. A lot of you, too, derive enormous pleasure from learning about needlework's long and varied history. Perhaps that's one key to getting some children interested in needlework: I know that my own passion for history began when I was in grade school.

As we at *PieceWork* approach the beginning of a new year, we've taken time to reflect on the magazine's own history, and we've made some changes in its direction; we hope you'll welcome them. As in the early issues, we'll be focusing more on exploring and promoting historic hand needlework and the elements behind the tradition—who made it, how it was done, and why—and its role in the human story. Although we will continue to offer projects, including Nancy Bush's knitting projects, we'll concentrate on the stories. We'll also present more information on techniques, in part to serve as inspiration, a jumping-off point for your own exploration of a technique used by one or many cultures for thousands of years. Our first endeavor in this line is Shay Pendray's guidelines for couching Japanese gold threads (see page 42).

As always, we welcome your feedback; contact information is on the masthead on the opposite page. Our commitment to bringing you the stories behind the needlework is reflected in the eloquent words of *PieceWork*'s first editor, Veronica Patterson, which appeared on the cover of the premier issue in 1993: "For their hands tell a story, and the works of their hands tell a story—each thread connecting us to those who came before. And the story endures."

A handwritten signature in black ink, appearing to read "Jeanne Shute". The signature is fluid and cursive, with a long horizontal stroke extending to the right.