



## N O T I O N S

When Barbara Hamrick's paisley shawl (featured on page 58 of the January/February 2006 issue of *PieceWork*) arrived in the office, I asked Linda Carlson to look at it and tell us something about its provenance. Linda, who is curator of Historic Collections, Design and Merchandising Department, Colorado State University (CSU) in neighboring Fort Collins, has written numerous articles for *PieceWork*, including "The Unequaled Beauty of Paisley Shawls" in the November/December 1998 issue, and several shawls are among the 12,000 objects in the collection at CSU (textiles from the collection have appeared in *PieceWork* on numerous occasions). Not long ago, I also asked Linda to look at my own, newly acquired paisley shawl (she did; as with Barbara's, it is woven and was made in continental Europe or England circa 1865). We at *PieceWork* find Linda and the collection at CSU to be amazing resources.

It will therefore come as no surprise to learn that I called on Linda again when Barbara Hamrick's two shawls and dress (see "Secrets from the Trunk" on page 42 of this issue) arrived. The garments are part of a family story about a prospective bride (I won't spoil the story for you by saying any more). The exquisitely embroidered silk shawl does, indeed, appear to be of the correct period—the 1850s—for the story; the dress does not. The other shawl, made of cotton and wool, is a complete mystery: not only is it impossible to assign even an approximate date to it, the technique(s) used to create it is/are unknown. We need your help. If you can tell us anything about these textiles, particularly the wool and cotton shawl, we would love to hear from you (contact information is in the sidebar that accompanies the article). Linda Carlson, the Hamrick family, and the *PieceWork* staff all want to know more.

Also in this issue are other objects that were created expressly for a celebration, including the exquisite quilted christening gown on page 16 and the eight-years-in-the-making bobbin-lace bridal veil on page 26. In addition to the centuries-old tradition of using needlework to commemorate a special occasion, many contemporary needleworkers are documenting their work so that future generations will know the story behind the object. Cheryl Reed, the maker of the christening gown, brilliantly incorporated this information within the gown itself.

I hope that all of our celebrations will include needlework in some way and that this fine tradition continues. I also hope you will find much in these pages to enlighten, entertain, and inspire you.