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& MORE
Socks!

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for a 1931
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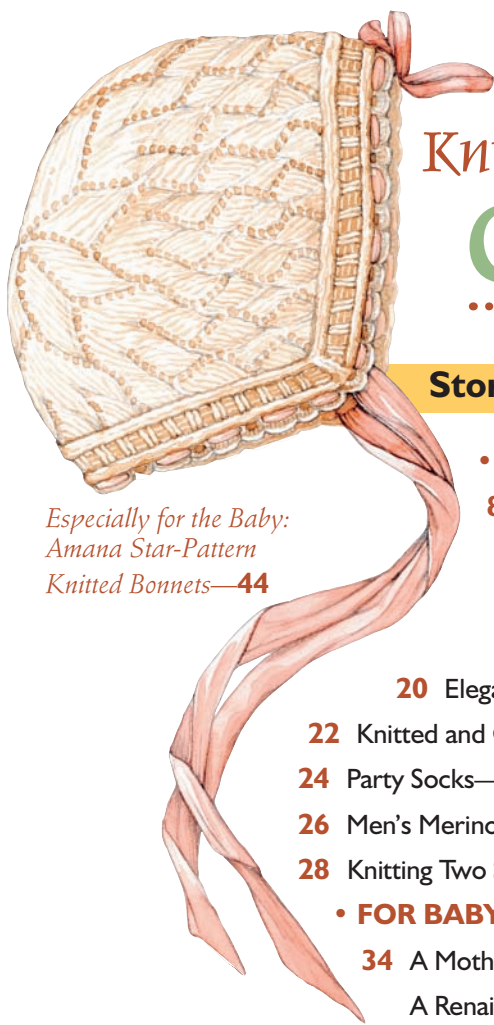
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Knitting Traditions

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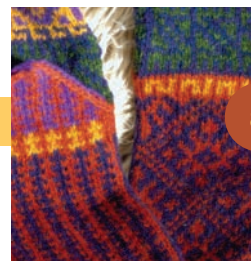
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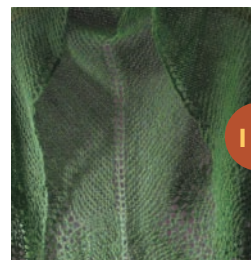
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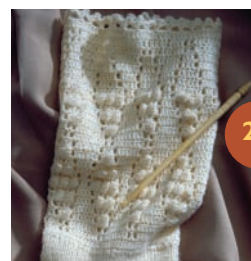
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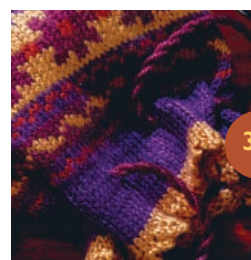
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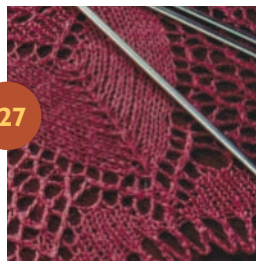
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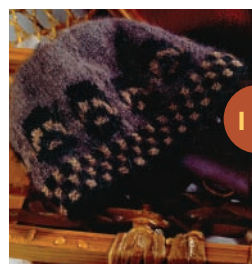
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From the Editor

Welcome to *Knitting Traditions*! Our journey begins with vividly colorful Turkish stockings, and author Anna Zilboorg describes the tradition best: “The beginning of knitting in Turkey goes back to the unknown beginning of knitting itself as an uninterrupted oral tradition.”

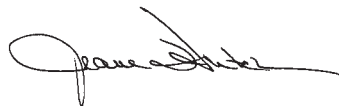
Although a precise date for knitting’s origin cannot be assigned, we do know that people of various cultures and in diverse geographic areas have been knitting for centuries. Peruvians used a technique—knitting’s precursor—called cross looping or needleknitting, to fashion exquisite tiny figures, using cactus thorns as needles, between 200 B.C. and A.D. 200. Fourteenth-century Italian artists painted pictures of the Madonna knitting. A glove with a romantic history knitted in Sweden during the sixteenth-century is preserved in a museum, and Swedish knitters have been using the two-end technique since at least the seventeenth century.

By the mid-eighteenth century, Russian shawls from Orenburg achieved international status. Prolific Victorian knitters fashioned all sorts of knitted items in the nineteenth century. German designers such as Christine Duchrow were producing hundreds of patterns for “art knitting” in the early decades of the twentieth century. And a veritable “Who’s Who” of late-twentieth- and early-twenty-first-century knitting designers share their passion within these pages.

In addition to knitting’s obvious provenance, there are an amazing number of similarities among techniques and motifs. The technique of knitting stockings from the toe up is a custom in several countries, including Turkey and Bulgaria, and the unusual knitting-from-the-back technique is used by knitters in the Peruvian highlands and the Samí people, who used to roam freely with their reindeer over a vast open area that encompasses part of modern-day Sweden, Norway, Russia, and Finland. These are just two examples. You’ll find many more.

The contents for *Knitting Traditions* were selected from previous issues of *PieceWork* magazine, most of which are no longer available. Interweave’s founder, Linda Ligon, began *PieceWork* in 1993 to honor handwork and the people who created that work. Sincere thanks to each of the authors and designers included here for her or his words and designs, which allow us to continue honoring handwork. A special thank you to Nancy Bush for her ongoing support and for her help with this project.

More and more people are picking up needles and yarn or thread and beginning their own knitting journeys. Whether you just started knitting or are an old hand, the stories and projects in *Knitting Traditions* provide some context for the journey—we are, after all, following the paths created by master knitters of the past. Enjoy! ❀



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Knitting Traditions

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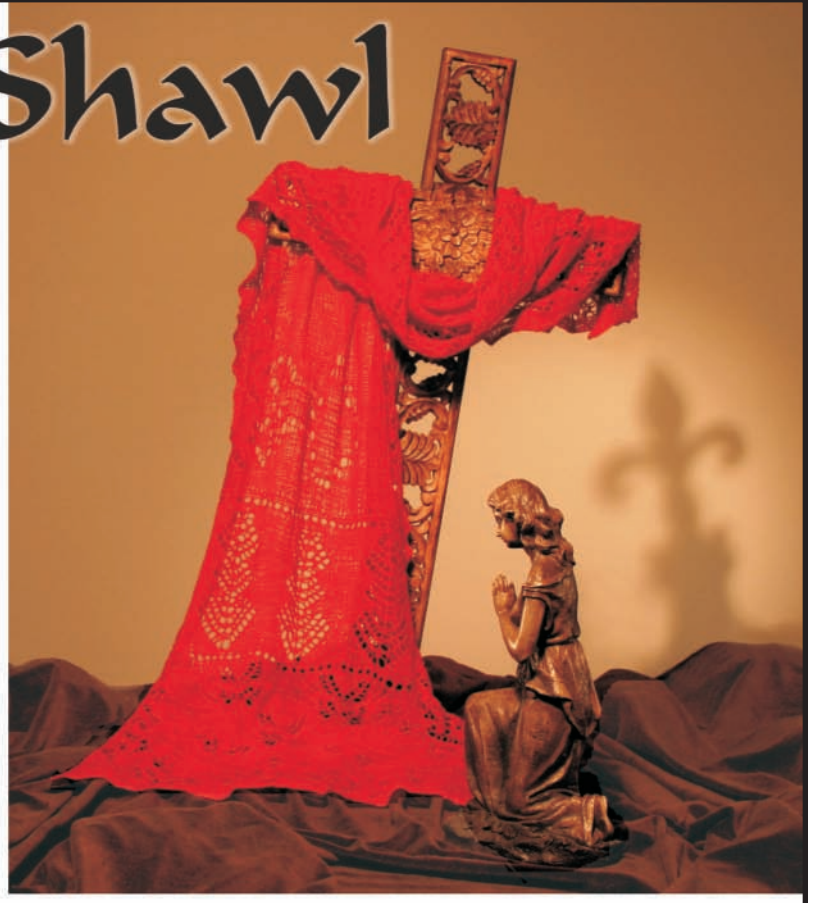
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✿ The Rich Tradition ✿ of Turkish Knitted Stockings

ANNA ZILBOORG

I BECAME ACQUAINTED WITH Turkish knitting quite by chance. I ordered a book called *Anatolian Knitting Designs* (Machias, Maine: Redhouse Press, 1981) by Betsy Harrell without any idea of what it would contain. When the book arrived, its cover made me think it must be a mistake: three rich, Oriental-ruglike patterns that I could not imagine had been knitted. But knitted they were, with as many as twelve colors in a row, at a gauge of nine or ten stitches to the inch, out of rough, hairy, single-ply yarn. I was captivated.

The beginning of knitting in Turkey goes back to the unknown beginning of knitting itself as an uninterrupted oral tradition. As they worked the patterns over and over, the rhythm of the fingers, predictable alternations, familiar pairings, and the like influenced the way patterns developed. There is no need to record a pattern that easily becomes familiar to the fingers. Furthermore, Turkish knitting designs follow the Eastern principle of dark-light design. In the West, we tend to place a design on a ground. In the East, the figure and the ground are of equal importance; the shapes in the ground balance and complement the figure. The effect of this kind of knitting pattern is that one is knitting two designs at the same time, one in each color. As you build one up, you shape the other down. In the making, this provides a logic for the fingers—I know no other way to put it—that gives a flowing ease to the working out of the design. Symmetries play an important role in these patterns, as they do

throughout Islamic art. Many new patterns grow from reorienting the elements of an existing pattern. A simple hook inverted becomes something more complex to the eye, but the units of the pattern remain the same to the fingers.

Within the traditional forms, vitality and individuality abound as they do in American patchwork quilts. The same design and materials take on different life in the hands of different women. Also like patchwork, designs travel from village to village although certain designs predominate in a particular place. Many migrations probably took place as a woman married a man from another village and took her stocking patterns with her. Turkish women knitted stockings for their trousseaux, just as American women made quilts.

I have been writing as though similar stockings were knitted throughout Turkey; this is not the case. The nation that is now Turkey spans the map from Europe to Iran and contains many ethnic groups and traditions. With an ancient craft, as knitting is in Turkey, different characteristics emerge in different areas. In the far east, among the Kurds, stockings are knitted from soft long-staple wool in the natural colors of the sheep. The patterns are relatively simple, often diagonal. In Sivas Province in central Anatolia, the yarn is tightly spun singles and the patterns the most complex and multicolored of all. In Konya, the original home of Angora goats, the knitters may use mohair in delicate lace patterns. In areas where there is a large Balkan population, the patterns tend to run horizontally more often than vertically and to be angular and brightly colored. Often cotton yarn is mixed with wool or used alone. ✿



The rich and rhythmic beauty of traditional wool Turkish stockings. Stockings from the collection of Betsy Harrell. Photograph by Joe Coca.



Anna Zilboorg's traditional Turkish socks worked from the toe up (left) and Ram's Horn socks (right). The Ram's Horn socks are authentically patterned and traditionally shaped but are worked in a manner more familiar to Western knitters. Photograph by Joe Coca.

✿ Turkish Socks ✿

ANNA ZILBOORG

Traditional Turkish socks (shown in the photograph on page 9) are a challenging and rewarding project for seasoned knitters. The oddly shaped but well-fitting foot is begun at the toe, with the heel worked after the rest of the sock is complete. The Ram's Horn socks (shown in the photograph at right) are authentically patterned and have the same interesting shape but are worked from top to toe in a manner more familiar to Western knitters. This construction has one advantage when working a continuous vertical pattern: the stitches that must be picked up for the heel are on the sole of the foot; therefore, any imperfection in the pattern is less visible.

Instructions

Traditional Sock

Note: The method of starting the toe—working in two directions at once with no cast-on—seems, at first try, hopelessly awkward, but perseverance is rewarded. Once your fingers catch on to how to handle all the needles, you'll have endless respect for the Turkish women who worked out this clever technique.

Materials

Harrisville Designs New England Shetland, 100% wool yarn, 217 yards (198.4 m)/50 g (1.8 oz) skein, 1 skein each of #2 Red, #4 Gold, #8 Hemlock, #18 Aubergine, and #21 Violet for traditional version; 1 skein each of #2 Red, #4 Gold, #8 Hemlock, and #21 Violet for Ram's Horn version

Needles, set of 5 8-inch (20-cm) double pointed, size 4 (3.5 mm) or size needed to obtain gauge, and 1 1/2-inch (29-cm) circular (optional)

Tapestry needle

Finished size: About 9 1/2 inches (24 cm) (Traditional) and 9 1/4 inches (23 cm) (Ram's Horn) long, about 9 inches (23 cm) in diameter around the leg and stretch comfortably to fit a 14-inch (35.6-cm) calf

Gauge: 6 1/2 sts = 1 inch (2.5 cm); 6 1/2 rnds = 1 inch (2.5 cm)

Toe

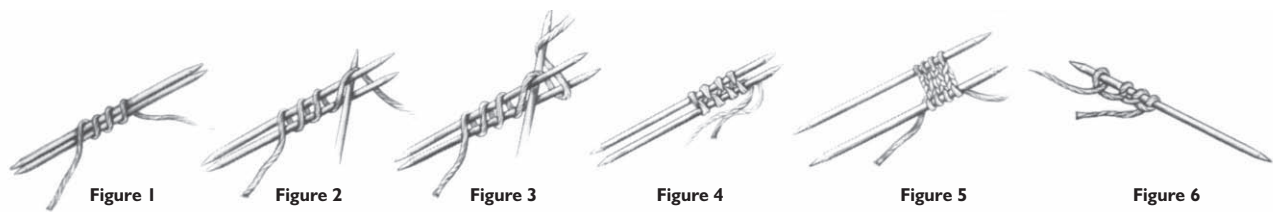
With Aubergine and 2 short needles held tog in the left hand, wrap yarn clockwise (from front to back) 4 times around needles (see Figure 1). Hold the tail down with the left thumb. Insert a third needle between the 2 needles and into the back of the lp nearest the front

Take It from the Toe

All Turkish stockings are constructed in the same way, and that way is very different from the way Western stockings are made. The leg of a Turkish stocking has a front and a back, and the foot has a top and a bottom. A Western stocking, on the other hand, is round or has a left and right side; it is customarily folded so that it looks like a silhouette of foot and leg. Turkish socks fold so that they look like a long mitten with the heel poking out the back. Often, the front and back division is supported by a side pattern that runs from top to toe. The sole, from the end of the heel to the tip of the toe, is often worked in a different pattern from that of the instep. The choice of that pattern may be aesthetic or practical, but the pattern will be simpler. In Turkey, showing the bottom of one's foot is considered ill-mannered.

The design characteristics common to all Turkish stockings are intimately connected to their structure. Stockings are begun by casting on just a few stitches at the toe. If there will be side patterns, these are the stitches that will compose them. The toe is then set up on four needles: (1) stitches cast on and worked a few rows; (2) one to three stitches picked up on the side of the cast-on piece; (3) stitches picked up on the bottom of those cast on, equal in number to those cast on; and (4) one to three stitches picked up on the other side of the cast-on stitches. A fifth needle is used to knit with. The toe is now a square of two sides, a front and a back. Stitches are added every row at the beginning and end of the front and back until enough stitches have been added for the foot. In the most elegant socks made by the most skilled knitters, patterning is begun with the cast-on row so that the side bands are continuous around the toe and the top and sole patterns shape perfectly into the stocking.

Knitting continues to the heel, where something must be done. The Turks have solved the heel problem differently from most Western knitters. It is a little hard to get a Turkish sock on over the instep, although it's comfortable enough once on—but the heel has a great aesthetic advantage over the Western heel. The sole pattern can continue all the way to the end of the heel on the bottom of the foot, and the back leg pattern can extend to the bottom of the heel. The result is not only beautiful but



point of the needles (the fourth loop made; see Figure 2). Bring yarn up between needles and k the first lp off the top needle only (see Figure 3). K rem 3 lps, each time going between the 2 needles and through the back of the lp on top needle only. Be careful not to let the lps on the bottom needle slide off. Rotate the needles without turning the work so that the needle that was on the bottom is now on the top, and the yarn is coming off the back of the bottom needle on your right. You will have 4 sts on each needle with a row of sts between them (see Figure 4). In the same manner, k the 4 lps through the back off what is now the top needle. Rotate the needles so that the first needle is again on top and the p sts still face away from you. K the sts off the top needle. Rotate the needles so that the second needle is again on top, and k the sts off the top needle in the same manner. You now have a small almost-square rectangle of St st with 4 sts on opposite sides. These are the side seam sts (see Figure 5).

Rnd 1 (see chart): On side of rectangle, with third needle, pick up 1 st Red, 1 st Aubergine, 1 st Red (Row 1 of Instep). With another needle, k across 4 seam sts with

Aubergine. With another needle, pick up 3 sts in Red (Row 1 of Sole) on the other side of the rectangle. You will have a rectangle on 4 needles and will have worked Row 1 of the Foot chart.

Cont to follow the chart. Inc at the beg and end of the needles containing instep and sole sts: insert the needle between the 2 edge sts of the seam in the row below and pick up 1 st. (Only 2 of the 4 edge sts will be visible on the outside of the sock.) Cont until there are a total of 58 sts (Rnd 12 has been completed).

Rnd 13: Work the instep and sole sts as charted and work the side seam sts as follows: k2tog, ssk; 2 sts will rem on each side (54 sts total).

Foot

The toe is complete. Switch to cir needle or redistribute sts more evenly on dpn. Cont to follow the Foot chart. When you reach the end of the foot, stop at the beg of the sole. Place 27 sole sts (25 sole sts plus 1 st from each side seam) on an extra piece of yarn. With Aubergine, CO 29 sts by the simple half-hitch method (see Figure 6). Work across instep with Aubergine. Beg Leg Pattern #1

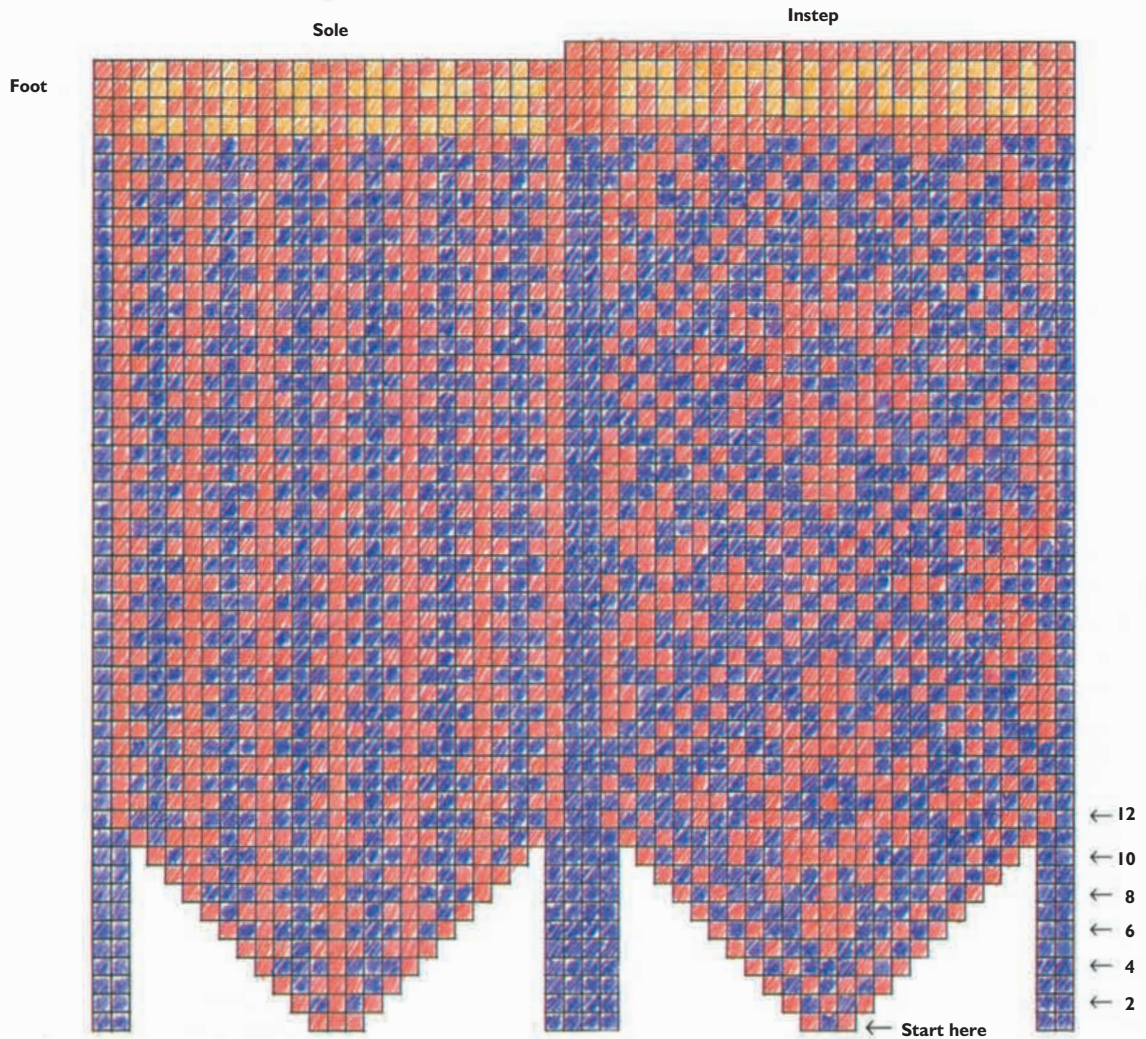
practical, as I discovered one frigid evening in Erzurum when I had nothing but sandals with me and socks I had bought to take home. I put on a pair. Almost immediately, I was as warm as though there was central heating.

The technique is simple. The knitter takes off the sole stitches on a holding string and casts on, with a simple half hitch, the same number of stitches in the correct color alternation for the pattern on the back of the stocking. Work then continues up the leg. When the top is finished, the sole stitches are transferred from the string to two needles, and an equal number of stitches are picked up from the cast-on stitches on two other needles. Because the half hitch has been used, these stitches can be picked up so that the join to the leg pattern is invisible. (This cannot be done with the modern Western technique of knitting in an extra piece of yarn when you want a hole surrounded by stitches in your finished piece—as you might to insert a thumb or a pocket or even a heel.) The heel is tapered similarly to the toes of Western socks, by decreasing along the sides. Finishing causes some trouble since grafting seems not to have been invented in or found its way to, the East. Usually, the last few stitches—those of the side band if there is one—are sewed together as neatly as possible. It makes a shallow, pointy heel—but a beautiful sock.

One more technique distinguishes Turkish socks from Western ones. They do not end with ribbing. Instead, they typically end with a braid stitch and a tassel. This braid stitch is found, as far as I know, only in Turkey and in the Baltic. The technique is the same as that of Swedish twined knitting (see *Tvåändsstickning: Sweden's Two-End Knitting* on page 62), in which two strands of yarn are alternated and twisted between stitches, but it is done with alternating colors and with the purl side facing the knitter. It makes a firm raised braid.

The Eastern way of knitting differs from both Western methods. The yarn is tensioned neither by the right hand, as in English knitting, nor by the left hand, as in continental knitting. It is tensioned around the neck. Balls of yarn sit in a basket by the knitter's side. The ends come up under the arm and around the back of the neck and down to the work. The yarn is then flicked with the left thumb to make a stitch. Extra colors can be held out of the way with the right hand. Stitches can be made rapidly, and with all the yarns attached to the knitting under correct tension, color changes are easy and frequent. With this arrangement, purling is most natural, so the work proceeds on the wrong side.

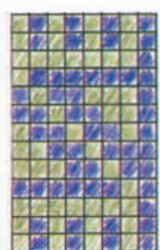
Traditional Sock



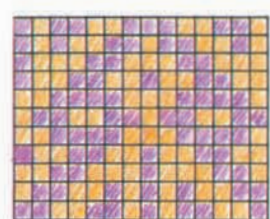
2 sts dec to 1 on Rnd 12

4 sts dec to 2 on Rnd 12

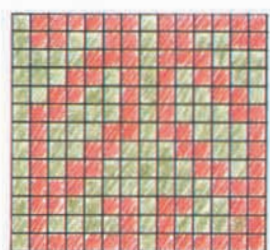
2 sts dec to 1 on Rnd 12



Leg Patt #1



Leg Patt #3



Leg Patt #5



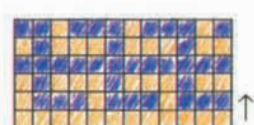
Leg Patt #7



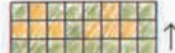
Leg Patt #8



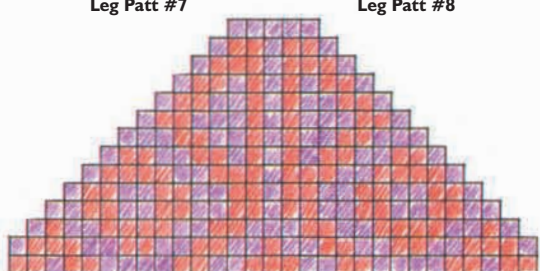
Leg Patt #2



Leg Patt #4



Leg Patt #6



Heel

on the newly CO sts. (This will become the back of the leg.) Work Leg Patterns #1 through #6. On the first row of Leg Pattern #7, k2tog at each side (54 sts rem). Work Leg Patterns #7 and #8. On the second sock, stop at the end of Leg Pattern #7. Rearrange sts so that the beg of the rnd is on the other side of the sock and then work Leg Pattern #8. (This is done so that the tassel will end up at the opposite side from that on the first sock. If you are not making tassels, you don't need to move the sts.)

Braid-Stitch Finish

K 1 rnd, alternating 1 st Red, 1 st Gold. Sl 1 st from left needle. Bring yarn to the front. Return slipped st to left needle (to prevent a hole). Turn work so that p side is facing you. K 1 st Gold, *k1 Red bringing yarn *over* Gold, kl Gold bringing yarn *over* Red. Rep from * around. The yarns will twist with each st. When you reach the beg of the rnd, work another rnd, cont to alternate colors with each st, but this time bring the yarn for each stitch *under* the other. This will unwind the twisted yarn. Sl 1 st. Bring yarns to front. Replace sl st. Turn work. BO, alternating colors, around sock. Cut off yarn, leaving 10-inch (25.4-cm) tails.

Make a 3-inch (7.6-cm) tassel with 8 wraps each of Red and Gold yarn. Sl it over the tails of yarn left on the sock, tie the tassel neck, and twist the tails together tightly. Hold tassel about 2 inches (5 cm) away from the sock on the twisted tails and release the end of the tails so that they twist together on themselves. Cut the long ends and weave them in at the top of the sock. Cut tassel to desired length.

Heel

Place sole sts on needle. Work across in established sole patt with Red and Violet.

Pick up 2 sts with Red in the space in front of the CO sts. Pick up 29 CO sts, foll Row 1 of Heel chart. To pick up the sts, insert the needle behind the cross of yarn that constitutes each CO st. Pick up 2 sts with Red in the space before the sole sts.

Next row (Row 1 of the chart): Work across sole sts in patt. K tog the 2 picked-up sts with Red. Work across back heel sts. K tog the 2 picked-up sts with Red. Sl this st back onto left needle. There are now 29 sts on the back of the heel and 29 sts on the sole, including the picked-up sts. Work around, following sole patt and Heel chart. Dec with ssk at the beg and k2tog at the end of each sole row and each heel back row. Cont until 5 sts rem on each side. Break off yarns. To graft heel sts, rearrange sts so there are 5 sts on each of 2 needles, with

the sides of the heel facing each other; use grafting stitch (also known as Kitchener Stitch) with Violet.

Finishing

To finish the sock in the authentic Turkish manner, cut all ends about 1 inch (3 cm) long and let them hang on the inside. Wash socks in warm soapy water and lay flat to dry. The yarns will fluff up and soften noticeably.

Ram's Horn Socks

On cir or dpn, CO 56 sts with Hemlock. *K1 in back of st, p1. Rep from *. Work 8 rnds. Cut off Hemlock. Beg chart with Violet as ground, Gold as patt color. Work 9 rnds. Change ground color to Red. After another 9 rnds, change ground to Hemlock. Work 3 more patt reps in the same color sequence. Work Row 1 of seventh patt rep in Violet and Gold.

Foot

Mark heel sts: With a piece of contrasting yarn, k 29 sts. Sl these sts back onto the left needle. Take up ground and patt yarns and work across these 29 sts in Row 1 of sole patt. Cont working the foot circularly, following sole patt on sole and ram's horn patt on instep, changing ground color in established sequence at each patt. Rep 4 times.

Shape Toe

On the fifth row of the fifth patt rep, beg dec for the toe as follows: *k1 (the side st), ssk, work 23 in patt, k2tog. Rep from *. Cont in patt, dec in the same way on each side of side sts every row (see chart) until 5 sts rem on each side of the sole and instep (16 sts total). Do not change ground color after ninth row of the fifth patt rep. Work last row of toe in Gold. Rearrange rem sts on 2 needles with the sides of the toe facing each other. Graft toe; use grafting stitch with Gold.

Heel

With the tapestry needle threaded with contrasting yarn, work a running st through the sts of the first sole row. Run the needle over one side of each st and under the other side. This will let you cont the established color patt on the picked-up sts. Carefully pull out the 29 sts of contrasting yarn and pull the two sides of the heel opening gently apart. Place the 29 sts for the back of the leg on cir or 1 dpn. Place the 29 sts for the sole on cir or 2 dpn, following the path of the running st and pulling out the running st as you go. Some of the sts will be laid over the needle at an angle. Keep them in their right place by smoothing the loose yarn to the back with your

left thumb. When it's time to k these sts, k them tbl to correct the twist.

With Gold, pick up 2 sts in the space between the sole and the leg. Work Row 2 of the Leg Pattern across the back leg sts. Pick up 2 sts with Gold between leg and sole. Work Row 2 of Sole chart across sole sts (62 sts total). This completes Rnd 1 of the Heel chart.

Rnd 2: Cont Rnd 3 of Ram's Horn and Sole charts. (Because you are knitting in the opposite direction on the sole, the direction of the sole patt will be reversed.) K tog the 2 sts picked up on each side (60 sts rem).

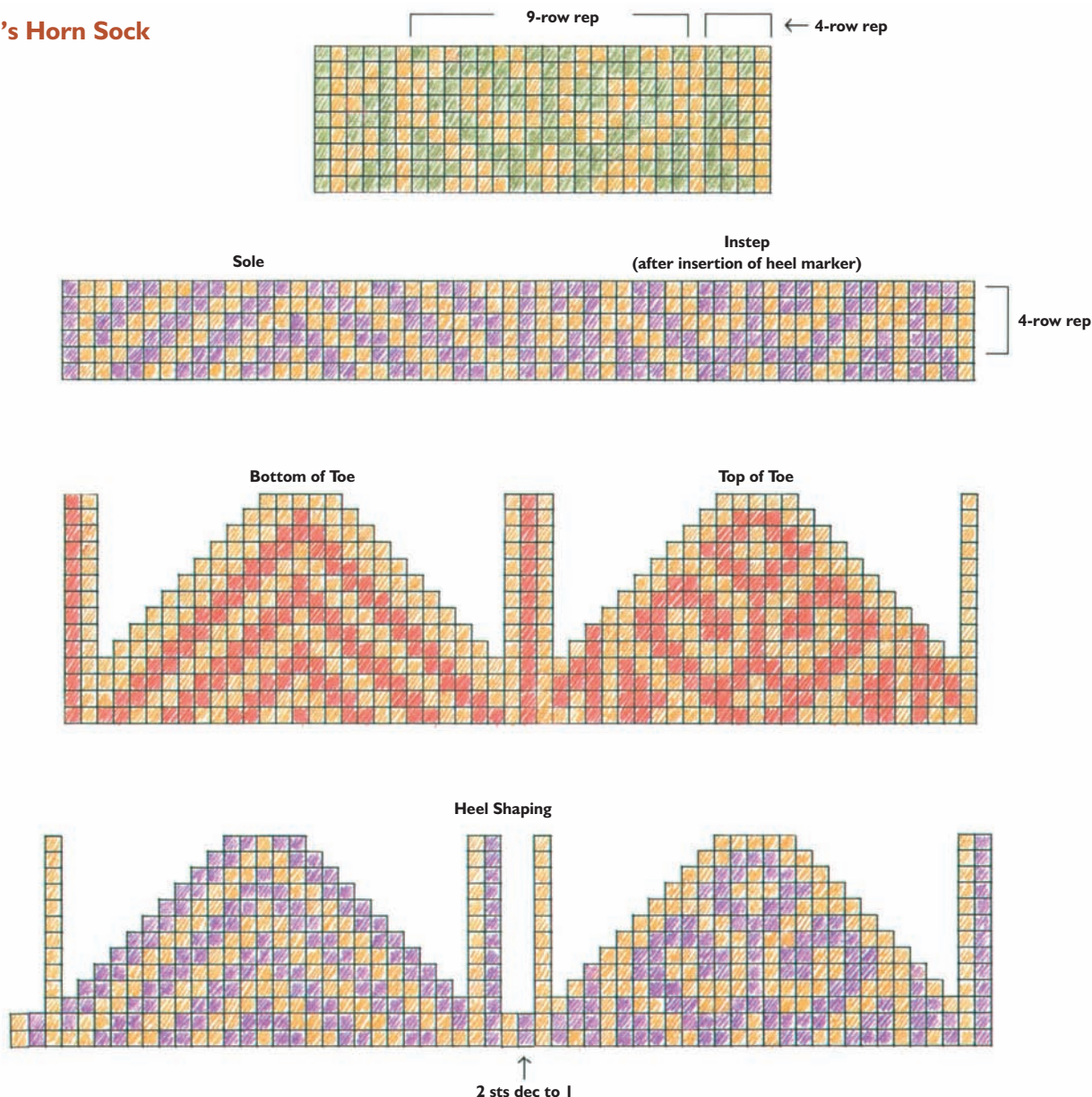
Rnd 3: Work a double dec at each side on the Violet, Gold, Violet sts as follows: sl 1 Violet, sl 1 Gold, k the next Violet st with Violet, pass the 2 sl sts tog over the k st (56 sts rem). The side sts are now like those

on the foot and toe. Cont to work around in patt, dec as for the toe, following the Heel chart. When 10 sts rem on each side of heel, break off yarns. Rearrange stitches on 2 needles so that the sides of the heel are facing each other with 10 sts on each needle. Graft sts tog. Pull end through firmly to wrong side. Weave in ends of yarn.

For the second sock, reverse the placement of Violet and Hemlock, including ribbings. 🌸

ABOUT THE AUTHOR AND DESIGNER. Master knitter Anna Zilboorg, formerly a professor of Slavic literature at Massachusetts Institute of Technology, lives in the Blue Ridge Mountains of Virginia.

Ram's Horn Sock



✧ Bulgarian Stockings: ✧ Vivid Floral Designs and Circular Motif Knitting

PRISCILLA GIBSON-ROBERTS

THE REPUBLIC OF BULGARIA is on the Black Sea in the eastern part of the Balkan Peninsula. Like other former Eastern European Communist countries, Bulgaria has been changing quickly in recent years. Among many aspects of the society whose future is hard to predict are Bulgaria's traditional folk customs and crafts, including the creation of the traditional, vividly patterned knitted stockings.

In most of Europe and America, the yarn for knitted socks or stockings typically is cast on at the cuff, knitted down to a turned heel, shaped with a gusset at the instep, decreased at the toe, and finished by grafting or binding off the toe stitches together. In parts of Eastern Europe and the Near and Middle East, however, stocking construction starts at the toe and proceeds toward the cuff. In this Eastern style, the stocking begins with a seamless circular cast-on at the toe. Increases shape the toe to accommodate the foot, and knitting continues as a straight tube toward the cuff. A hole is left for the heel. When the tube is complete, a heel resembling the toe is inserted. The limited shaping results in a looser-fitting stocking than the snugly contoured Western-style sock.

Eastern-style stockings look alike but vary in construction and patterning according to ethnic and cultural origins, the period in which they were knitted, and the skills and preferences of individual knitters. Although traditional Eastern-style Bulgarian stockings can be knitted in more than one way, the following are techniques commonly used.

While Turkish stockings are typically cast on with the yarn simply wrapped around two needles held together (see "The Rich Tradition of Turkish Knitted Stockings" on page 8), Bulgarian stockings usually begin with between eight and twelve figure-eight wraps on the two needles. By knitting across one of the needles, rotating the work, and knitting across the second needle, circular knitting begins with no seam or cast-on edge at the toe.



Bulgarian stockings with pink floral motif. Circa 1890. Firmly knitted of cotton and wool yarns, the stockings are cast on at the toe and follow the traditional Eastern construction method. Collection of the author. Photograph courtesy of Ekatrine Lubenova Stancheva, Panaguriste, Bulgaria.

The stitches on one needle become the top of the sock, and the stitches on the other needle become the sole. Traditionally at this point, an Eastern European or Middle Eastern knitter would continue knitting with five needles. The only clue to the whereabouts of the cast-on is a row of twisted stitches across the toe.

In Western knitting, we frequently use the “make one, raised” increase by lifting and knitting the bar between the stitches of the preceding round, or we may execute a “make one, backward loop” by adding a backward loop between the existing stitches. In Bulgaria, the most common method is to spread the increase over two rounds, making a yarnover on the first round and then twisting and knitting the yarnover on the second round. (I refer to it as a “make one, yarnover” increase.) This increase is made every other round on each side of two side stitches picked up in the second row after the cast-on until the knitting is the full width of the foot. Regardless of which make-one method is used, the stocking fabric will look the same.

The work continues without further shaping to a point 2 to 2½ inches (5.1 to 6.4 cm) less than the total foot length, where the knitter works scrap yarn across the sole half of the stocking to hold the opening where the heel will be inserted later. After knitting the scrap yarn for half a round, the knitter takes up the stocking yarn where she left it, knits the scrap yarn stitches and then knits the remainder of the round (the top part of the foot).

Knitting continues up the leg of the stocking. The cuff is traditionally finished with a row of eyelets and then bound off. With the yarn still attached to the stocking, the knitter makes a twisted cord to thread through the eyelets.

The knitter then removes the scrap yarn that was inserted to mark the heel and places the exposed stitches evenly on four needles. To reinforce the corners of the insertion and prevent a gap forming, some knitters pick up two extra stitches from the knitted fabric at each corner and then decrease them by knitting them together with the heel stitches so that the picked-up stitches are underneath and virtually invisible. Others join the first

and last stitch at each side with the corresponding stitch on the front of the leg. The heel is usually unshaped for about ¾ to 1¼ inches (1.9 to 3.2 cm) for an adult’s stocking (often called “thumb-joint depth”), then is decreased on every round at each side to a point. The last stitches are threaded on the yarn and drawn together to close the heel or grafted together. In some cases, two to three progressively smaller rounds of single crochet close the heel stitches. Occasionally, the heel is decreased every other round to match the increases of the toe.

Many Bulgarian stockings are worked in simple color stripes or patterned bands of stranded-color knitting. One design variation is the incorporation of free-standing floral motifs onto women’s festive stockings. The floral motifs may be positioned only on the instep, only

on the leg or, in some cases, on both instep and leg. Because these designs are not in bands, they cannot be worked as normal stranded-color knitting. Instead, they are worked in a circular variation of intarsia that leaves strands of background and pattern yarns behind only the isolated motif.

Typically, stitches are divided among four needles so that all the motif pattern stitches are on one needle. The knitter works the first pattern round (and all odd-numbered rows)

in color-stranded knitting, leaving the contrasting yarns at the left edge of the motif. On the second pattern round (and all even-numbered rows), the knitter knits the main color to the right edge of the motif and works the pattern in two steps. First, the main-color stitches of the second pattern round are knitted while slipping the contrasting stitches. Then, at the left edge of the motif, the work is turned and the knitter purls back, slipping the main-color stitches and purling the contrasting stitches. Thus the body of the stocking is knitted in the round while the motif is knitted as part of the round on odd rows and knitted flat (back and forth) on even rows. In the firm gauge typical of older Bulgarian knitting, the motifs retain a clean, smooth edge.

Older ethnic techniques, such as this two-step technique for working the floral motifs, broaden design potential and have an honored place in knitting history. They should not be lost. 🌸

The glorious stockings of Bulgaria are easy to knit but include some techniques that may be unfamiliar to Western knitters—the wrap cast-on over two needles, the “make one, yarnover” increase, and a modified form of intarsia knitted in the round.

❁ Floral-Motif Bulgarian Socks ❁

PRISCILLA GIBSON-ROBERTS

The glorious stockings of Bulgaria are easy to knit but include some techniques that may be unfamiliar to Western knitters—the wrap cast-on over two needles, the “make one, yarnover” increase, and a modified form of intarsia knitted in the round, which I have dubbed “circular motif knitting.” The socks are knitted in a hard-wearing wool yarn typical of the yarns used to knit older ethnic stockings.

Materials

Rauma Finullgarn, 100% wool yarn, fingering weight, 180 yards (164.6 m)/50 g (1.8 oz) ball, 1 ball each of #436 Black, #456 Pink, #465 Rose, #476 Green, and #4986 Yellow

Needles, set of 5 double pointed, size 0 (2 mm) or size needed to obtain gauge

Tapestry needle

Scrap yarn of similar weight

Finished size: 9½ inches (24.1 cm) from toe to heel and 9 inches (22.9 cm) around the ball of the foot for an average woman's feet

Gauge: 9½ stitches and 13 rows = 1 inch (2.5 cm) in St st



The brilliant floral motifs and Eastern-style toe-to-cuff construction characteristic of traditional Bulgarian stockings are fully explained in the directions for these delightful socks. Photograph by Joe Coca.

Instructions

Right Sock

Using the figure-eight wrap method (see the sidebar “Figure-Eight Cast-On” at right), CO 24 sts on 2 needles.

Rnd 1: K.

Rnd 2: Pick up and k 1 st from the edge of the knitting between the 2 needles, k12, pick up and k 2 sts from the edge of the knitting between the 2 needles, k12, pick up and k 1 st on the edge of the knitting between the 2 needles just before the first pick-up (28 sts).

Redistribute the sts evenly on 4 needles, dividing the rnd at the center of each side (between the picked-up sts), the center of the sole, and the center of the top of the sock.

Rnd 3: K.

Rnd 4: *K1, yo by bringing the yarn first under the needle and then over to the back of the work, k12, yo by bringing the yarn first over the needle and then under to the back of the work, k1; rep from * to end of rnd (32 sts).

Rnd 5: *K1, k into the back of yo from prev rnd, k12, k into the front of yo from prev rnd, k1; rep from * to end of rnd.

Rnd 6: *K1, yo by bringing the yarn first under the needle, k14, yo by bringing the yarn first over the needle, k1; rep from * to end of rnd (36 sts).

Rnd 7: *K1, k into the back of yo from prev rnd, k14, k into the front of yo from prev rnd, k1; rep from * to end of rnd.

Cont to inc 4 sts every second rnd until there are 84 sts or the number needed to fit your foot. K without inc on these sts until the foot measures 7 inches (17.8 cm) or the length of your foot from toe to anklebone.

Join in a length of scrap yarn and k across the first 42 sts. Return to the dropped background yarn and k across the scrap yarn sts and complete the rnd. K one more rnd in the background yarn, then beg knitting the side motif, following the Sock Side Pattern chart. Match the center line of the chart to the center of the side of the sock. Use the technique described in the “Circular Motif Knitting” sidebar on page 19.

When the motif is complete, k without inc for 1¼ inches (3.2 cm). Inc 2 sts on each side of the sock as you did for the toe (88 sts). K without inc until work measures about 3½ inches (9 cm) above top of motif. Inc 2 sts each side (92 sts). K without inc until work measures 6 inches (15.2 cm) above motif.

Figure-Eight Cast-On

Hold 2 dpn side by side in the left hand, place the tail end of the yarn, pointing up, between the 2 needles. Pinch the tail securely in place between the needles with your left hand. With the right hand and working from the tail toward the right-hand points of the needles, wrap the ball yarn snugly around the rear needle, from underneath to the top, and bring the yarn down between the 2 needles. Next, wrap the ball yarn around the near needle from underneath to the top bringing the yarn down between the 2 needles. Rep the wrapping until desired number of wraps are on each needle (Figure 1).

Rnd 1: Push the sts to the right-hand end of the needles, tightening the sts so that they are snug on the needles. With another needle, k across the wraps on the rear needle (Figure 2). With the same side facing, rotate the work and wrap the tail and ball yarn around each other once to secure the last st on the rear needle. Slide the sts to the other end of the rem original needle, and k across the wraps with the free needle. Even though the sts do not lie in the usual manner (that is, the back of the lp, rather than the front, lies toward the tip of the needle), k in the standard manner. The sts will be twisted when they’re knitted—a characteristic of most stockings with this style of CO. The twist tightens the sts and “folds” them.

Rnd 2: With a free needle, pick up and k 1 st from the edge of the knitting between the 2 needles. With another needle, k the sts that form the front. With the free needle, pick up and k 2 sts from the edge of the knitting between the 2 needles (opposite from the 1-st pick-up). With the rem free needle, k the back sts. To complete the rnd, with the free needle, pick up and k 1 st on the edge of the knitting between the 2 original needles, just before the first pick-up. Reposition the sts on the needles, dividing them between the 2 side sts and at center front and center back. From this point on, cont knitting in the rnd using all 5 needles.

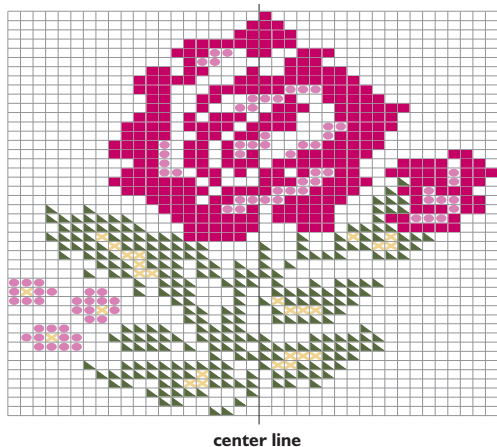


Figure 1



Figure 2

Sock Side Pattern



center line

Make a row of eyelets in the next rnd as follows: *k2tog, yo; rep from * to end of rnd. BO.

Remove the scrap yarn from the back of the foot and place the sts on 4 needles, divided as for the toe (84 sts). Working the heel motif from the Sock Heel Pattern chart using the circular motif knitting technique, work 9 rnds on 84 sts, then dec 2 sts at each side on every rnd as follows: *ssk, k38, k2tog; rep from * to end of rnd. Cont dec in this manner until 24 sts rem. Arrange the upper heel sts on 1 needle and the lower heel sts on a second needle. Graft (also known as Kitchener Stitch) these sts together. Darn in ends.

Work the left sock using the same instructions with the following changes: Reverse the motif patt charts and place the side motif on the opposite side of the sock. K

Circular Motif Knitting

Work the first patt row, carrying the unused yarn behind the knitting as required. Leave the contrasting yarn at the left of the motif and work the rem of the rnd in the background color. Redistribute the sts on the needles so that the motif sts are all on one needle.

Beg the second patt rnd by knitting the sts in the background color according to the second row of the chart and slipping the sts, which should be in the contrasting color. Now p back across the sts just worked, reading the chart in reverse, slipping the background sts and purling the contrasting sts of the second patt row.

To cont, pick up where you left the background yarn and k the rem of the rnd in the background color. Cont working the motif by carrying the yarn as you would in ordinary stranded knitting on odd-numbered rnds and working the even-numbered rnds in the two-step process.



These Bulgarian stockings with a large floral motif were knitted in the 1990s and are a modern variation of traditional constructions: They are cast-on at the cuff.

From a private collection. Photograph courtesy of Jeanne Hansen.

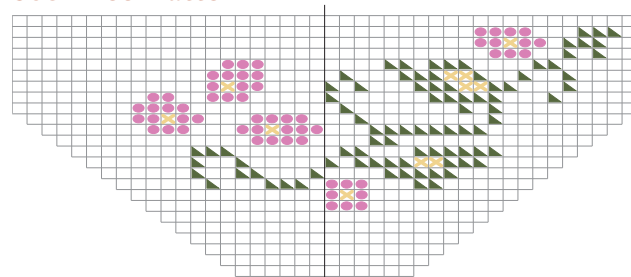
the scrap yarn for the heel of the sock on the last 42 sts of the rnd and then work the heel as for the right sock.

Finishing

Lay the completed socks on a flat surface and steam lightly on both sides by holding a steam iron close to, but not touching, the surface of the knitting. Make a twisted cord, knotted at each end, in pink and black and lace it through the eyelets. ❁

ABOUT THE AUTHOR AND DESIGNER. *Priscilla Gibson-Roberts has dedicated her life to empowering contemporary knitters with the skills of their ancestors. She is the author of numerous books, including Knitting in the Old Way: Designs and Techniques from Ethnic Sweaters (1985; revised and expanded edition, Fort Collins, Colorado: Nomad Press, 2005) and Simple Socks: Plain and Fancy (Fort Collins, Colorado: Nomad Press, 2001).*

Sock Heel Pattern



center line

Charts may be photocopied for personal use.

Elegant Socks

NANCY BUSH

A pair of stockings that did not have an elegant life inspired these elegant socks—they were not worn by royalty, but rather by a Norwegian immigrant. The original socks are now in the collection of Vesterheim Norwegian-American Museum in Decorah, Iowa.

Materials

Moco Yarns, 45% musk ox qiviut/45% merino wool/10% silk yarn, fingering weight, 220 yards (201.2 m)/1 ounce (28.4 g) skein, 2 skeins of Natural

Needles, set of 5 double pointed, size 0 (2 mm) or size needed to obtain gauge

Finished size: About 7½ inches (19 cm) around foot and 8½ inches (22 cm) long from heel to toe; to fit a lady's medium foot

Gauge: 20 sts and 26 rnds = 2 inches (5.1 cm) in circular St st



Luxurious yarns transform an old pattern for utilitarian socks into gift-worthy elegance. Photograph by Joe Coca.

Ole Jonsen Eide came from the island of Fogn, northeast of Stavanger, Norway. He traveled to America in 1825 on the sloop *Restoration*. Most of the people on this journey were Quakers seeking religious and economic freedom, and everyone on board, even the crew, was immigrating to America. In 1828, when Ole was thirty-one, he returned to Norway and married Malene Asbjørnsdatter Waage Franch, a twenty-nine-year-old widow with a seven-year-old son. Ole brought Malene and her son, Peder, back to America with him, along with the stockings. It is possible Malene made these stockings for her new husband, as it was the custom for sweethearts to make gifts for each other, and women often offered knitted items.

Malene died in 1836 and Ole remarried twice. His third wife died in 1851, and he was left to care for six daughters on his own. His stepson, Peder, and two other sons died as children.

This story of a simple pair of stockings sheds light on the value of collections. It is likely the stockings were saved because they were a special gift from a wife to her beloved, and it is especially meaningful that they were donated, along with the story of their owner, to be protected and shared by the Vesterheim Museum.

Instructions

Leg

CO 72 sts (over 2 needles to add stretch). Remove second needle carefully and divide sts evenly onto 4 needles so that there are 18 sts on each needle. Join in a rnd, being careful not to twist sts. Work k2, p1 ribbing for 16 rnds. Work St st for 6 rnds.

Begin Pattern

Rnd 1: *K2tog, yo; rep from * to end.

Rnds 2, 3, and 4: K.

Rep Rnds 1–4 five more times, then rep Rnd 1 once more—7 “hole” rnds. (*Note:* Keep an eye on the yarnovers at the ends of the needles so you don’t lose them.) Cont in St st until leg measures 8 inches (20.3 cm) or desired length to heel, ending ready to begin fourth needle (ready to work last 18 sts of rnd).

Heel Flap

Beg with first st on fourth needle, *sl 1, k1; rep from * across 36 sts (the sts on needles 4 and 1). Turn work. Sl 1, p35. These 36 sts form the heel flap. The rem 36 sts will be worked later for the instep. Rep the last 2 rows

on the heel sts only until a total of 36 rows have been worked, ending ready to begin a RS row—18 ch sts at each edge.

Turn Heel

K20, ssk, k1. Turn work. Sl 1, p5, p2tog, p1. Turn work. *Sl 1, k to 1 st from gap, ssk, k1. Turn work. Sl 1, p to 1 st from gap, p2tog, p1. Turn work. Rep from * until all heel sts have been worked—20 sts rem.

Heel Gussets

K20 heel sts, pick up and k 18 sts along right side of heel flap, k36 instep sts, pick up and k 18 sts along left side of heel flap and k10 from back of heel—92 sts. Arrange sts so that there are 28 sts each on needles 1 and 4, 18 instep sts each on needles 2 and 3, and rnd beg at back of heel.

Rnd 1: K to last 3 sts on needle 1, k2tog, k1; k all sts on needles 2 and 3 (instep); k1, ssk at the beg of needle 4, k to end.

Rnd 2: K.

Rep Rnds 1 and 2 until 72 sts rem—18 sts on each of 4 needles. Cont in St st until foot measures 6½ inches (16.5 cm) long or about 2 inches (5 cm) less than desired finished length.

Shape Toe

Rnd 1: *K to last 2 sts on needle 1, k2tog; rep from * for each needle—4 sts dec’d.

Rnd 2: K.

Rep Rnds 1 and 2 until 9 sts rem on each needle. Rep Rnd 1 only until 2 sts rem on each needle (8 sts total). Break yarn, thread tail through rem sts, pull up snug, and fasten off to inside.

Finishing

Weave in loose ends. Block on sock blockers or under a damp towel. 🌸

ABOUT THE DESIGNER. *Nancy Bush is a member of PieceWork magazine’s editorial advisory panel, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters. She lives in Salt Lake City, Utah, and is the author of numerous books, including Knitted Lace of Estonia: Techniques, Patterns, and Traditions (Loveland, Colorado: Interweave, 2008). She thanks Laurann Gilbertson, textile curator at Vesterheim Norwegian-American Museum, for her help with this project.*

Knitted and Crocheted Socks from Ellis Island

DIXIE FALLS

The intriguing combination of a knitted sock and crocheted cuff makes these socks especially interesting. This is an interpretation of socks that Henrietta Jatasciore brought with her from Italy to Ellis Island in 1892, which are now in the collection of the Ellis Island Immigration Museum. Our version features a practical anklet-length cuff worked onto an easily knitted basic sock.

Henrietta Jatasciore was one of about 22 million people who entered the United States at Ellis Island, located in New York Harbor, between 1892 and 1924. The Ellis Island Immigration Museum opened in 1990 and is part of the U.S. Department of the Interior's National Park Service. Among the hundreds of thousands of artifacts

Materials

JaggerSpun Zephyr, 50% merino wool/50% silk yarn, fingering weight, 5,040 yards (4.6 m) / 1 lb (.45 kg) cone; this project requires about 2 ounces (57 g) Vanilla (MC)

Needles, set of 4 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Crochet hook, steel, size 7 (1.5 mm)

Scrap yarn of similar weight in contrasting color (CC), about 4 yards (4 m)

Finished size: Women's medium

Gauge: 9 sts measured over 1 inch (2.5 cm) of St st; 11 double-crochet sts measured over 1 1/8 inches (2.9 cm)



Dixie Falls's knitted and crocheted socks. Photograph by Joe Coca.

in the museum's collection are objects that immigrants brought with them, including clothing and household items. Ellis Island is accessible via ferry from Liberty State Park in New Jersey and Battery Park in Manhattan and is open daily except December 25. Visit www.nps.gov/elis/index.htm for more information. The museum's website offers a series of interactive experiences, including a searchable database of passengers' names: www.ellisland.org/genealogy/ellis_island.asp.

Instructions

Note: Work crochet bobble as follows: 5 dc in next dc, pull lp on hook to 1/2 inch (1.3 cm), remove hook from lp, insert hook in first of 5 dc just made, catch the free lp on hook and pull through.

Leg

Use a double strand of yarn to work the knitted portion of the sock. With CC, CO 68 sts onto one needle. With a double strand of MC, k 17 sts with needle 1, 34 sts with needle 2, and 17 sts with needle 3. Join the work into a circle, being careful not to twist the sts. Work in the rnd in St st for 10 rnds.

Foot

K across needles 1 and 2; drop the yarn. With the spare needle and CC, k across needles 3 and 1 (34 sts marked for heel). Returning to the point at which you dropped it, pick up and k across needle 3. Cont working evenly in

the rnd with MC until the foot measures 5½ inches (14.0 cm) from the marked heel sts or required length of foot minus 2 inches (5.1 cm).

Toe

Rnd 1: Needle 1, k to last 3 sts, k2tog, k1. Needle 2, k1, sl 1, k1, pssso, k to last 3 sts, k2tog, k1. Needle 3, k1, sl 1, k1, pssso, k to end.

Rnd 2: K.

Rep Rnds 1 and 2 until 20 sts rem. Break off the yarn, leaving a tail of 18 inches (45.7 cm). Divide sts onto 2 needles with the top of the foot on one needle and the sole on the other. Graft the stitches tog, using the tail of yarn.

Heel

Pull out the contrasting yarn marking the heel sts. Sl the exposed heel sts onto needle 1 and divide the exposed sole sts evenly between needles 2 and 3. Using a double strand of MC, begin working in the rnd at needle 1 as follows.

Rnd 1: Pick up the horizontal thread between the last st on needle 3 and the first st on needle 1 and k into the back of it (1 st picked up), k across needle 1, pick up 2 sts, k across needle 2, k across needle 3, pick up 1 st.

Rnd 2: Needle 1, k1, k2tog, k to last 3 sts, sl 1, k1, pssso, k1. Needle 2, k1, k2tog, k to end. Needle 3, k to last 3 sts, sl 1, k1, pssso, k1.

Rnd 3: K.

Rep Rnds 2 and 3 eleven times more. Break off the yarn, leaving a tail of 18 inches (45.7 cm). Graft sts tog as you did for the toe.

Crocheting the Cuff

Remove the contrasting CO yarn from the first 12 sts of the CO edge. As you work Rnd 1 of the cuff, cont to remove the contrasting yarn a few sts ahead.

Rnd 1 (inc rnd): With a single strand of MC and starting at center back of leg, *(sc into next 2 k sts, 1 sc into each of the single strands making up the next st, sc into next 3 sts, 1 sc into each of the single strands making up the next st) 4 times, (sc into next 2 k st lps, 1 sc into each of the single strands making up the next st lp) twice; rep from * once more (88 sts).

Rnd 2: Ch 3 (counts as 1 dc), dc in each sc of prev rnd; join at top of ch 3.

Rnds 3 and 4: Ch 3, dc in next 3 dc, *ch 1, sk 1 dc, dc in next dc, ch 1, sk 1 dc, dc in next 8 dc*; rep from * to

* 7 times more, ending last rep with 4 dc; join to the top of ch 3.

Rnd 5: Ch 3, dc in next 2 dc, *ch 1, sk 1 dc, dc in next dc, bobble (see the Note on page 22) in next dc, dc in next dc, ch 1, sk 1 dc, dc in next 6 dc*; rep from * to * 7 times more, ending last rep with 3 dc; join to top of ch 3.

Rnd 6: Ch 3, dc in next 2 dc, *ch 1, sk 1 dc, dc in next 3 dc, ch 1, sk 1 dc, dc in next 6 dc*; rep from * to * 7 times more, ending last rep with 3 dc; join to top of ch 3.

Rnd 7: Ch 3, dc in next dc, *ch 1, sk 1 dc, (dc in next dc, bobble in next dc) twice, dc in next dc, ch 1, sk 1 dc, dc in next 4 dc*; rep from * to * 7 times more, ending last rep with 2 dc; join to top of ch 3.

Rnd 8: Ch 3, dc in next dc, *ch 1, sk 1 dc, dc in next 5 dc, ch 1, sk 1 dc, dc in next 4 dc*; rep from * to * 7 times more, ending last rep with 2 dc; join to top of ch 3.

Rnd 9: Ch 4, *sk 1 dc, (dc in next dc, bobble in next dc) 3 times, dc in next dc, ch 1, sk 1 dc, dc in next 2 dc*; rep from * to * 7 times more, ending last rep with 1 dc; join to 3rd ch of beg ch 4.

Rnd 10: Ch 4, *sk 1 dc, dc in next 7 dc, ch 1, sk 1 dc, dc in next 2 dc*; rep from * to * 7 times more, ending last rep with 1 dc; join to 3rd ch of beg ch 4.

Rnd 11: Rep Rnd 7.

Rnd 12: Rep Rnd 8.

Rnd 13: Rep Rnd 5.

Rnd 14: Rep Rnd 6.

Rnds 15 and 16: Rep Rnd 4.

Rnds 17–22: Rep Rnds 5–10.

Rnds 23 and 24: Rep Rnd 8.

Rnds 25 and 26: Rep Rnd 6.

Rnds 27 and 28: Rep Rnd 4.

Rnd 29: Ch 3, 1 dc in each dc around; join to top of ch 3 (88 dc).

Rnd 30: Ch 5, *sk 2 dc, sc in next dc, ch 4; rep from * around; join at base of ch 5.

Rnd 31: *2 sc, ch 3, 2 sc in lp; rep from * around; join and fasten off.

Finishing

Carefully darn in the yarn ends. Make a second sock the same. Place the finished socks on an ironing board and press into shape with your fingers. Cover the socks with a damp cloth and press lightly with an iron set at “silk.” ❁

ABOUT THE DESIGNER. *Dixie Falls* has been a frequent contributor to *PieceWork* magazine.

Party Socks

NANCY BUSH

These party socks were inspired by a number of historic socks I have been fortunate to see in various museums over the last ten years. Many European-style stockings for women knitted in the nineteenth century were decorated down the front of the leg only, where all the work would show to best advantage beneath a long skirt. I chose mock cables and a Lace Diamond pattern adapted from Estonian knitted lace to decorate the front of these socks. I used a round or French heel and complemented it with the French toe.



Nineteenth-century women's sock patterns inspired these luxurious socks with French heel and toe shaping. Photograph by Joe Coca.

Materials

Knit One Crochet Too Ambrosia, 70% baby alpaca/20% silk/10% cashmere yarn, fingering weight, 137 yards (125.3 m)/50 g (1.8 oz) ball, 3 balls of #521 Moss

Needles, set of 5 double pointed, size I (2.5 mm) or size needed to obtain gauge

Finished size: Woman's medium, about 7½ inches (19 cm) around foot and 9½ inches (24 cm) long from heel to toe

Gauge: 18 sts and 24 rnds = 2 inches (5.1 cm) in circular St st

Instructions

Note: Notation for LC2 = left cross over 2 sts (k into the back of the second st, k into the front of the first st and sl both sts off).

Leg

CO 65 sts (over 2 needles to add stretch). Remove second needle carefully and divide sts evenly onto 4 needles so that there are 16, 15, 17, 17 sts on each needle, in order. Join in a rnd, being careful not to twist sts. P one rnd.

Rnds 1 and 2: P1, *k2, p1, k1, p1, rep from *, end k2, p1, k1.

Rnd 3: P1, *LC2, p1, k1, p1, rep from *, end LC2, p1, k1.

Rnds 4, 5, and 6: P1, *k2, p1, k1, p1, rep from *, end k2, p1, k1.

Rnd 7: P1, *LC2, p1, k1, p1, rep from *, end LC2, p1, k1.

Rep Rnds 4–7 three times more.

Next Rnd: P16, *k2, p3, rep from * 6 times, k2, p15, p2tog—64 sts. Arrange sts so that there are 16 sts each on needles 1 and 4, 13 instep sts on needle 2, and 19 instep sts on needle 3. Rnd begins at back of leg.

Begin Pattern

Rnds 1 and 2: K16, *k2, p1, k6, p1, rep from * 2 times more, end k2, k16.

Rnd 3: K16, *LC2, p1, k2, yo, k2tog, k2, p1, rep from * 2 times more, end LC2, k16.

Rnd 4: As Rnd 1.

Rnd 5: K16, *LC2, p1, k1, yo, k2tog, yo, k2tog, k1, p1, rep from * 2 times more, end LC2, k16.

Rnd 6: Rep Rnd 1.

Rnd 7: K16, *LC2, p1, yo, k2tog, yo, k2tog, yo, k2tog, p1, rep from * 2 times more, end LC2, k16.

Rnds 8, 10, and 12: Rep Rnd 1.

Rnd 9: Rep Rnd 5.

Rnd 11: Rep Rnd 3.

Rep these 12 rnds for patt.

Cont in patt until leg measures 9 inches (22.9 cm) or desired length to heel, ending ready to begin fourth needle (ready to work last 16 sts of rnd).

Heel Flap

The 32 sts on needles 4 and 1 form the heel flap. The rem 32 sts will be worked later for the instep. Beg with first st on needle 4, *sl 1, k1; rep from * across 32 sts (the sts on needles 4 and 1). Turn work. Sl 1, p31. Turn work. Sl 1, *sl 1, k1, rep from * to last 2 sts, k2. Turn

work. Sl 1, p31. Rep the last 4 rows on the heel sts only until a total of 32 rows have been worked, ending ready to begin a RS row—16 ch sts at each edge.

Turn Heel

K18, ssk, k1. Turn work. Sl 1, p5, p2tog, p1. Turn work. *Sl 1, k to 1 st from gap, ssk, k1. Turn work. Sl 1, p to 1 st from gap, p2tog, p1. Turn work. Rep from * until all heel sts have been worked—18 sts rem.

Heel Gussets

K18 heel sts, pick up and k16 sts along right side of heel flap, k32 instep sts, keeping in patt as established, pick up and k16 sts along left side of heel flap—82 sts; k9 from back of heel. Arrange sts so that there are 25 sts each on needles 1 and 4, 13 instep sts on needle 2, and 19 instep sts on needle 3, and rnd beg at back of heel.

Rnd 1: K to last 3 sts on needle 1, k2tog, k1; k all sts on needles 2 and 3 (instep) in patt; k1, ssk at the beg of needle 4, k to end.

Rnd 2: K all sts on needles 1 and 4 and keep sts on instep needles in patt.

Rep Rnds 1 and 2 until 64 sts rem—16 sts on needles 1 and 4. Cont in patt until you have completed 12 Lace Diamond patt total. On last rnd, k2tog the last 2 sts on needle 3. Complete rnd. Cont in St st on 63 sts until foot measures 8 inches (20.3 cm) long or about 1½ inches (4 cm) less than desired finished length.

Shape Toe

Adjust sts onto 3 needles keeping beg of rnd at center back: Place 21 sts on each needle.

Rnd 1: *K1, ssk, k to last 3 sts on needle 1, k2tog, k1, rep from * on each needle—6 sts dec'd.

Rnd 2: K.

Rep Rnds 1 and 2 until 15 sts rem, 5 on each needle.

Next rnd: *K1, sl 1, k1, pss0, k1, rep from * on each needle—9 sts rem. Break yarn, thread tail through rem sts, pull up snug, and fasten off to inside.

Finishing

Weave in loose ends. Block. 🌸

Lace Diamond Pattern

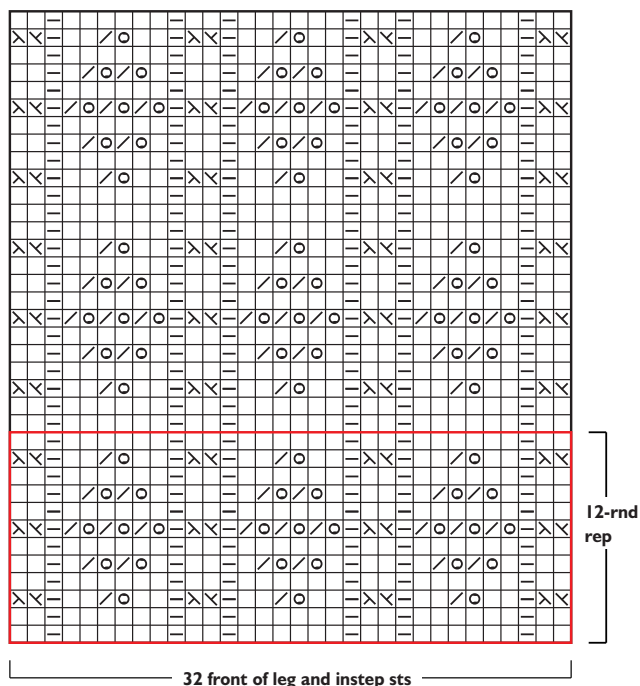


Chart may be photocopied for personal use.

Key

□ k

□ p

○ yo

⊗ k2tog

⊗⊗ LC2

Patt rep 7 times down leg and 5 times down foot for a total of 12 reps

Men's Merino Socks

NANCY BUSH

This pattern for spiral-ribbed socks, from *Weldon's Practical Needlework*, Volume 30, dates from 1914. The socks were designed to fit the feet of an average-size man. The foot, however, could be lengthened for a larger size; in this case, you will need three skeins of yarn. To make women's socks, reduce the needle size by one and shorten the leg a repeat or two.

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 g (1.8 oz) skein, 3 skeins of #104 Grecian Olive
Needles, set of 4 double pointed, size 2 (2.75 mm) or size needed to obtain gauge
Tapestry needle

Finished size: Leg, 11 inches (27.9 cm) from the cast-on edge to the top of the heel flap; foot, 10 inches (25.4 cm) from the back of the heel to the tip of the toe
Gauge: 16 sts and 19 rnds = 2 inches (5.1 cm) over St st



The pattern for these pre-World War I socks has been translated into contemporary instruction style. Photograph by Joe Coca.

Each volume of *Weldon's Practical Needlework*, published in England during the late nineteenth and early twentieth centuries, featured instructions and patterns for a multitude of techniques, including knitting, crochet, various forms of embroidery, and tatting. It was wildly popular with Victorian needleworkers.

Instructions

Leg

CO 60 sts. Divide sts on 3 needles, 20 on each needle. Join, being careful not to twist. Work k1, p1 ribbing for 3½ inches (8.9 cm).

Beg Spiral Rib patt (a rep of 5 sts). Work 4 rnds as follows: *K4, p1; rep from * to end. Work 3 rnds, working sts as they appear. Change the position of the rib by moving the p st one place forward, beg with the next rnd as follows: P1, *k4, p1; rep from * to last 4 sts, end k4. Work 3 more rnds, working sts as they appear. Cont in patt, moving the p st one place forward after every 4 rnds.

When leg measures 11 inches (27.9 cm) total, discontinue spiral rib. K 1 rnd. Place 30 sts on one needle for the heel flap and the rem 30 sts on two needles to be set aside for the instep.

Heel Flap

Row 1: *Sl 1, k1; rep from * to end.

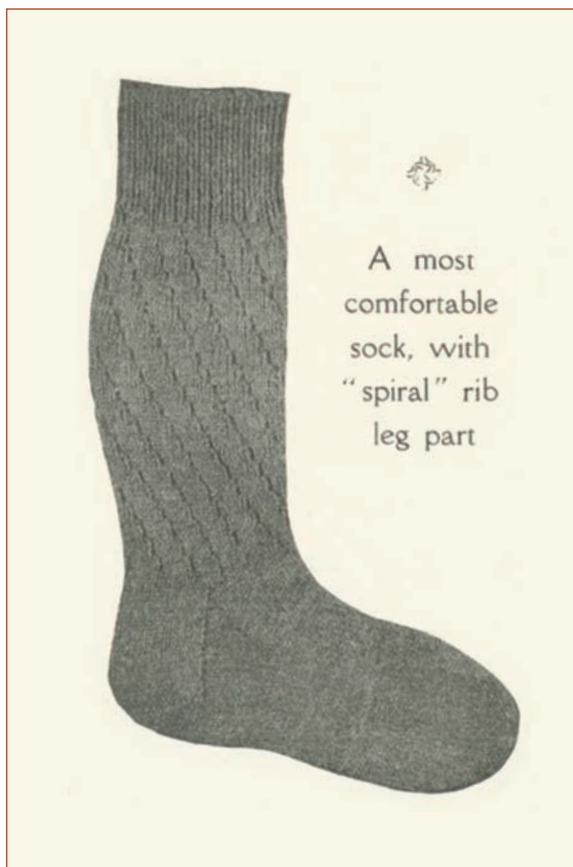
Row 2: Sl 1, p29.

Rep these 2 rows until the flap measures 3 inches (7.6 cm) with 16 chain sts at the heel-flap edge. End, ready to beg a WS row.

Turn Heel

P to the middle of the row (15 sts), p1, p2tog, p1, turn. Sl 1, k3, sl 1, k1, pssso, k1, turn. Sl 1, p to 1 st before the gap, p2tog, p1, turn. Sl 1, k to 1 st before the gap, sl

1, k1, pssso, k1, turn. Rep the last 2 rows until you have worked all of the rem sts. End having completed a RS row—16 sts rem.



"A Man's Sock" from Weldon's Practical Needlework, Volume 30.

Gussets

On the same needle, pick up and k17 down the right side of the heel flap. With a new needle, k across the 30 instep sts. Pick up and k17 down the left side of the heel flap and k8 from the heel—25 sts on each back needle and 30 instep sts on one needle for a total of 80 sts. All rnds beg at the back of the heel.

Beg shaping the gussets. K to 2 sts away from the end of needle 1, k2tog. Work across instep sts in St st. Sl 1, k1, pssso at the beg of needle 3 and k to the end of the rnd. K 1 rnd even. On the next rnd, dec at the end of needle 1 and beg of needle 3 as before. Cont in this manner, working one dec rnd and one even rnd until you have 60 sts total; 15 sts on needle 1, 30 sts on needle 2, and 15 sts on needle 3. Cont as established until the foot measures 8½ inches (21.6 cm) from

back of heel, or 1½ inches (3.8 cm) less than the desired finished length.

Shape Toe

Adjust sts so you have 20 sts on each needle and the beg of the rnd is centered at the back of the heel. On next rnd: *k1, sl 1, k1, pssso at the beg of the first needle, work to 3 sts from the end of this needle, k2tog, k1; rep from * on next 2 needles. K 1 rnd even. Rep these 2 rnds until 12 sts rem, 4 sts on each needle. Break yarn, and with the tapestry needle, draw yarn through the rem sts and pull up snugly to close end of toe.

Finishing

Weave in ends. Block on sock blockers or under a damp towel. ❀

Knitting Two Socks at Once— One Inside the Other

JACQUELINE FEE

Materials

Yarn, fingering-weight sock yarn,
about 100 to 120 grams for a pair of
women's socks

Shown here: J. Knits Superwash Me Sock, 75%
superwash wool/25% nylon, 420 yards (384 m)/113
g (4.0 oz) skein, Montana (lime) and Los Angeles
(lavender)

Note: If you have a single skein of yarn, you may find it
helpful to wind it into two separate balls for working
Needles, 2 sets of double pointed in size to produce a gauge
of about 16 sts and 20 rnds = 2 inches (5.1 cm) in
two-layer St st

Note: Needles shown are 5 inches (12.7 cm) long; 7- or
8-inch (17.8- or 20.3-cm) needles are recommended
to prevent the stitches from falling off the ends

Cable needle for working two-layer decreases

Safety pins or small stitch holders

Finished size: About 8 inches (20 cm) foot
circumference, with instructions for
customizing foot length

Several years ago, I received a photocopy of a page from
a 1918 issue of *Needlecraft Magazine* with Mrs. A. Reeder's
instructions for knitting two socks at once (one inside
the other). The photocopy came from a student, who
thought the technique could be adapted for working two
sleeves at once for "Sweater Workshop" sweaters (see
About the Designer on page 31), which it could be.

Though Mrs. Reeder does give directions for casting
on the stitches for both socks at once on one set
of double-pointed needles and working the ribbings



*Two socks knitted one inside the other, ready to
have the toes closed. Photograph by Joe Coca.*



The lime sample by Jacqueline Fee with gusset shaping completed and stitches redistributed 42 stitches on each needle for working the foot. Photograph by Joe Coca.

together, she also concedes that working them together might be too difficult and suggests working the sock ribbings separately. Working the ribbings separately is not only easier from the get-go, but establishing the separate sock layers makes it easier to feel between them for that errant stitch, or stitches, that would prevent the socks from being separated at the finish—a dreadful circumstance!

Therefore, and using Mrs. Reeder's numbers, which, noting the date of 1918, were most likely for Red Cross knitting for servicemen during World War I (1914–1918), CO 64 sts on appropriate needles for your yarn and work the sock ribbings separately for her suggested 4-inch (10.2-cm) length or your desired length; the lavender socks shown have 3 inches (7.6 cm) of ribbing;

the lime ones have 4 inches (10.2 cm).

Join the socks by putting one ribbing inside the other, matching tails of the CO yarns, and slipping the sts alternately, first from the outer needle, then from the inner needle, onto 1 set of dpns. The combined 128 sts are distributed 40 sts each on 2 needles, and 48 sts on the third needle. For future reference, the CO tails are the beg of the rnd and mark the center back of the sock leg, which will be aligned approximately with the center of the heel flap.

For the Leg

Having joined the ribbings, the straight leg sections are worked holding one yarn over the right forefinger as for the American or English style of knitting and the other yarn over the left forefinger as for continental knitting. The first yarn over the right forefinger is used to p the first st of the outer sock; the second yarn over the left forefinger is used to k the second st on the needle, the first st of the inner sock. Cont in this manner, purling 1 st with the right yarn, then knitting the next st with the left yarn; this will produce two separate layers of stockinette fabric worked with their knit sides touching and their purl sides visible to the knitter. Remember to alternate the yarns and sts, beg each needle with the right yarn if the preceding needle ended with the left yarn, and vice versa. To quote Mrs. Reeder, “. . . one must be careful not to get ‘mixed up’ in alternating the stitches.”

Work thusly in rnds, purling 1 st with the right yarn and knitting the next st with the left yarn, until the leg measures 11 inches (27.9 cm) from the CO, or your desired length from the top of the sock to the start of the heel, ending the last rnd 34 sts before the end of the rnd; the socks shown measure 8 inches (20.3 cm).

For the Heel Flap

Place the next 66 sts on 1 needle for heel—the last 34 sts of the leg rnd and the first 32 sts of the next rnd. Divide the rem 62 sts evenly on 2 spare needles or st holders to work later for instep. On the heel needle, sl the first outer p st pwise wyf, sl the first inner k st pwise wyb, then work in established alternating patt to end, turn. On the next row, the first st will be an inner layer st; reverse the yarns in your hands in order to cont working each layer with the correct yarn. Exchanging the yarns at the end of each row, and slipping the first st from each layer every row, work back and forth in rows



A sample by Jacqueline Fee showing a brown outer sock and a white inner sock for contrast. This sample was worked with a coarser gauge than the other two samples shown here to illustrate that the purl side faces the knitter.

alternating p and k sts as established on 66 heel sts until heel flap measures about 2½ inches (6 cm), ending with a row worked with outside project facing you.

To Turn the Heel

With inside of project facing you, sl 2 sts (1 st of each sock) as established, work across the next 36 sts, narrow (see the “Narrow” sidebar on page 31), then work 2 sts purling the first for inner sock and knitting the second for outer sock, turn—1 st dec’d from each layer.

Sl 2, work across 14 sts, narrow, work 2 sts, turn.

Sl 2, work across 16 sts, narrow, work 2 sts, turn.

Sl 2, work across 18 sts, narrow, work 2 sts, turn.

Sl 2, work across 20 sts, narrow, work 2 sts, turn.

Sl 2, work across 22 sts, narrow, work 2 sts, turn.

Sl 2, work across 24 sts, narrow, work 2 sts, turn.

Sl 2, work across 26 sts, narrow, work 2 sts, turn.

Sl 2, work across 28 sts, narrow, work 2 sts, turn.

Sl 2, work across 30 sts, narrow, work 2 sts, turn.

Sl 2, work across 32 sts, narrow, work 2 sts, turn.

Sl 2, work across 34 sts, narrow, work 2 sts, turn.

Sl 2, work across 36 sts, narrow, turn—40 heel sts rem; last row completed is an inside row.

Work even across the next outside row, do not turn at end of row.

To Shape the Gusset

With an empty needle (needle 1), alternately p up and k up 12 sts along the side of each heel flap, working the outer heel sts as purls with the outer yarn and the inner heel stitches as knits with the inner yarn, taking care to work through each layer separately—24 sts on needle 1.

Place 62 held instep sts onto 1 needle (needle 2) and

work across the sts as established.

With another empty needle (needle 3), work up 12 sts along the rem side of each heel flap alternately as before, then work the first 20 sts of the heel needle—44 sts on needle 3; 24 worked-up sts and the first 20 heel sts.

Sl the rem 20 heel sts to the beg of needle 1—150 sts total; 44 sts each on needles 1 and 3, 62 instep sts on needle 2.

Work 1 rnd even on all sts.

Dec rnd: Work to last 6 sts of needle 1, narrow, work 2 sts; work even across needle 2; on needle 3, work 2 sts, narrow, work to end—4 sts dec’d, 2 each from needles 1 and 3.

Rep the last 2 rnds 5 more times, ending with a dec rnd—126 sts total; 32 sts each on needles 1 and 3, 62 instep sts on needle 2. Rearrange the sts so there are 42 sts on each needle.

For the Foot

Work even until the foot measures 9 inches (22.9 cm) from the center back heel, or about 3 inches (8 cm) less than desired length.

To Shape the Toe

*Work 10 sts, narrow; rep from * around—108 sts. Work 5 rnds even.

*Work 8 sts, narrow; rep from * around—90 sts. Work 4 rnds even.

*Work 6 sts, narrow; rep from * around—72 sts. Work 3 rnds even.

*Work 4 sts, narrow; rep from * around—54 sts. Work 2 rnds even.

*Work 2 sts, narrow; rep from * around—36 sts.

Narrow

Sl the next p st to the right needle, sl the next k st to a cn, return the p st to the left needle and p it together with the next p st; return the k st from the cn to the left needle and k it tog with the next k st—2 sts dec'd total, 1 st dec'd from each layer.

Work 1 rnd even.

Rep the last 2 rnds once more—24 sts rem, 8 sts on each needle.

Work the first 4 sts of the rnd again so that the yarns will be properly positioned at the side of the foot to work Kitchener Stitch for toe.

Break the yarns leaving about a 2-foot (0.6-m) length of each for grafting.

Arrange the sts 12 sts each on 2 needles with the grafting yarns at the left end of 1 needle.

Carefully separate the socks by alternately slipping

12 outer sts onto 2 dpn (6 sts on each needle) at the same time slipping 12 inner sts onto 2 separate dpn (6 sts on each needle). Let the outer sock needles dangle to the outside while working Kitchener Stitch on the inner sock toe with the knit side of the inner sock facing out. Pull the inner sock out of the outer sock (Done!) and transfer the toe sts of the outer sock to 2 small safety pins or holders. Turn the outer sock inside-out so its knit side is facing you, return the toe sts to 2 dpn (6 sts on each needle) as before, and work Kitchener Stitch on the outer toe sts (Done!!). ❀

ABOUT THE DESIGNER. *Jacqueline Fee is the author of The Sweater Workshop: Knit Creative, Seam-Free Sweaters on Your Own with Any Yarn (Camden, Maine: Down East Books, 2002). In print for over twenty-five years, the book has enabled thousands of knitters to enjoy complete freedom to work their own gauge with any yarn, handspun or millspun, to create sweaters of their own design. Jacqueline splits her time between Hingham, Massachusetts, and Deer Isle, Maine, both sweater-weather locales for a good part of each year.*

War and Peace, 1875 U.S. Patent, and Two Socks at Once

While the instructions for our socks are from a 1918 publication, the technique certainly was known well before then. The Russian author Leo Tolstoy (1828–1910) wrote about it in his epic novel *War and Peace*, originally published in Russia in the 1860s:

"Come, Anna Makarovna," Pierre's voice was heard saying, "come here into the middle of the room and at the word of command, 'One, two,' and when I say 'three' . . . You stand here, and you in my arms – well now! One, two! . . ." said Pierre, and a silence followed: "three!" and a rapturously breathless cry of children's voices filled the room. "Two, two!" they shouted.

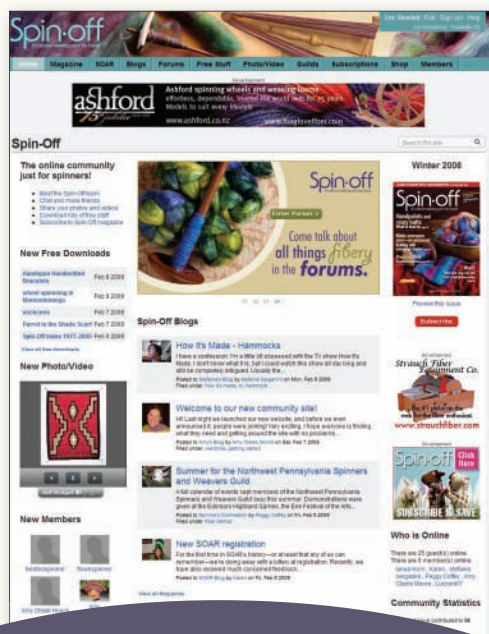
This meant two stockings, which by a secret process known only to herself Anna Makarovna used to knit at the same time on the same needles, and which, when they were ready, she always triumphantly drew, one out of the other, in the children's presence.

But there's more—in 1874, Frederich Polle, Louisa Keisker, and Sallie Polle from Port Gibson, Mississippi, applied for a patent for "Improvement in the Art of Knitting Stockings and Other Articles." U.S. Patent No. 167,563 was issued on September 7, 1875. The application stated: ". . . have invented a new and valuable improvement in the art of knitting several articles at one time upon the same set of needles. . . ." The drawings that accompanied the application may be seen at www.lib.muohio.edu/epub/govlaw/FemInv/patgifs/167563/01.jpg.

As with so much of knitting's history, we will probably never know the precise origin for this technique. To the enterprising knitter or knitters (most likely not Tolstoy) who devised it, thank you!

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✦ *A Mother's Care:*
The Knitting Madonnas ✦

RICHARD RUTT



DURING THE FOURTEENTH CENTURY, paintings of the Madonna and Child began to introduce imaginative suggestions of the domestic background of the Holy Family. A few of them show Mary knitting.

Ambrogio Lorenzetti (1290–1348) painted in Siena, Italy, from about 1319 to 1347. His knitting Madonna, (shown at left) now in the Abegg-Stiftung Collection in Riggisberg, Switzerland, shows Mary knitting in the round with four needles. The needles are held under the palm. She carries the yarn over her right forefinger, and yarns of various colors are wound on spools that stand upright on pegs on a circular board.

A second knitting Madonna is in the Poldi-Pezzoli Museum in Milan. The work of Vitale degli Equi (unknown–1361), it dates from the second quarter of the fourteenth century. Mary is shown knitting a floral pattern in two colors on three or more needles.

Another northern Italian painter of the same period, Tommaso da Modena (1325–1375), has left a knitting Madonna, probably painted in Bologna between 1345 and 1355 and now in the Pinacoteca Nazionale at Bologna. In the picture, Mary knits in the round on five needles held under her palms, carrying the light-colored yarn on the right hand. Yarn is on spools on a round board like the ones in the Lorenzetti picture, but here the board is on Mary's lap.

The best known of the knitting Madonnas is the one painted by Master Bertram of Minden (circa 1340–1415), probably a little before 1400, for the Benedictine nuns of Buxtehude. In this picture, Mary is knitting a crimson shirt on four needles. She is ready to cast off around the neck, and she is using two yarns, both carried over her right hand. This picture is an example of a “Madonna of the Passion.” It belongs to the same iconographic family as the Russian icon *Strástnaya* or the Greek *Kardiótissa*. This iconographic and theological background to the

picture explains the garment that Mary is knitting. Such a coat was frequently included among the “instruments of the Passion” by fourteenth-century artists. Here we have the earliest occurrence of the idea that the seamless robe may have been knitted.

“It shows that knitting was known in northern Italy before 1350, and that the Lorenzetti brothers knew how knitting was done.”

One other picture has been treated as a knitting Madonna. The engraving of the Holy Family that dates from 1480 by the German sculptor Veit Stoss (1440/50–1533) shows Mary dressing a child's vest on a cross-shaped frame. It is unclear whether the vest is knitted or woven.

These “knitting Madonnas” show that knitting was known in Italy and Germany during the fourteenth century. The pictures suggest that knitting was done in the round on at least four needles;

that the working needles were held under the palm of each hand; that the needles were not hooked; that the yarn was carried on the right hand; and that more than one yarn could be used. Beyond that, little can be said. ❁

ABOUT THE AUTHOR: *Richard Rutt was the Bishop of Leicester, a town which has played an important part in the British knitting industry. He served as a Japanese translator in the Navy during the Second World War and after studying medieval and modern languages at Cambridge, went to Korea as a missionary priest in 1954. His previous books have been about Korean and Chinese literature. Upon returning to England in 1974, he resumed his boyhood interest in knitting and became a considerable authority on the subject. Finding that there was no history of handknitting, he wrote A History of Hand Knitting (1987; reprint, Loveland, Colorado: Interweave, 2003) from which the above is excerpted.*

The Holy Family, attributed to Ambrogio Lorenzetti, circa 1345. Collection of Abegg-Stiftung, CH-3132 Riggisberg, Inv. Nr. 14.21.66. Mary calmly knits in the round in this painting. Photograph © Abegg-Stiftung, CH-3132 Riggisberg, 2008. Photograph by Christoph von Viräg.

✿ A Renaissance Silk Bag ✿

LIZA PRIOR LUCY

The flower or star motif in the main body of this bag is copied from a Swiss relic bag at Sion, with a minor change so that no row requires carrying more than two colors. The borders are adapted from those of the historic bag, and the picoted cast-off adds a decorative finish.

According to the preceding story, a Renaissance knitter most likely would have worked a bag such as this one in the round on four or more double-pointed needles. Because the yarn is so slippery and the diameter of the bag so small, we've knitted our version flat, working the color-stranded pattern on knit and purl rows alike, and carefully seaming it into a tube. If you prefer to work in the round, be careful to keep your stitches snug when changing needles. We suggest 4-inch (10.2-cm) double-pointed sock needles, instead of the more usual 8-inch (20.3-cm) lace needles, for easier handling.

Instructions

Notes: The bag is knitted in St st throughout. If working flat, k1 row, p1 row; if working in the round, k every row.

Using Purple, CO 96 sts if using dpn or 97 sts if using straight needles (1 extra st for seaming). Work 1 row in Purple, then begin the chart, starting at the bottom and reading left to right. The chart represents half the number of sts in the bag; work each row twice. If working flat, work the first st again at the end of the row.

When you've completed the chart, work 2 more rows in Purple.

Next row, make eyelets for silk cord: In Purple, k5, yo, k2tog, *k10, yo, k2tog*; rep between *s 6 more times, k to end of row. Work 7 more rows in Purple.

Change to Tan and work 2 or 3 rows ending ready to begin a WS row.

Working kwise, BO 2 sts, *sl st on right-hand needle back onto left-hand needle, CO 2 sts, BO 4 sts*; rep between *s to end.

Finishing

If you knitted the bag flat, seam sides tog, matching patt. Place the seam in the middle of back. If you knitted the bag in the rnd, place the jog sts in the middle of back. With RS tog, seam bottom with a backstitch. Turn right side out and steam press.

Silk Cord

Using Deep Red, measure 5 lengths 62 inches (157.5 cm) long, folding at the ends rather than cutting. Have a friend hold one end tightly while you pull the threads taut and twist to the right until the cord is very tightly twisted and begins to kink back on itself when you release tension slightly. Holding the center of the cord, fold it in half, still keeping it under tension. Let go of the center and let the cord twist onto itself. Tie an overhand knot 3 inches (7.6 cm) from each end and untwist and trim the ends to make tassels. Thread the cord through the holes, having the ends meet at center front. Tie in a bow. ✿

ABOUT THE DESIGNER. *Liza Prior Lucy worked the silk bag in the late 1980s when she was working for Crystal Palace Yarns and Rowan. She changed careers a few years later when she convinced Kaffe Fassett to do the book *Glorious Patchwork: More Than 25 Glorious Quilt Designs* (New York: Clarkson Potter, 1991) with her. She lives in New Hope, Pennsylvania, and continues to work with Kaffe. Their fourth book, *Simple Shapes, Spectacular Quilts* will be published in the spring of 2010 (New York: Stewart, Tabori & Chang).*

Renaissance Bag

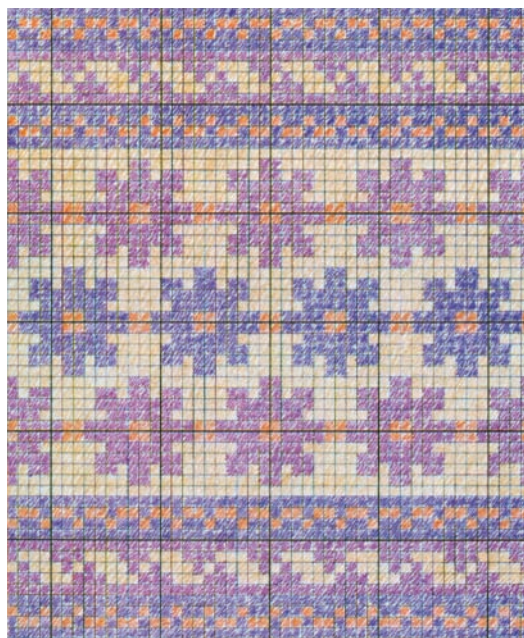


Chart may be photocopied for personal use.

12-st rep

Materials

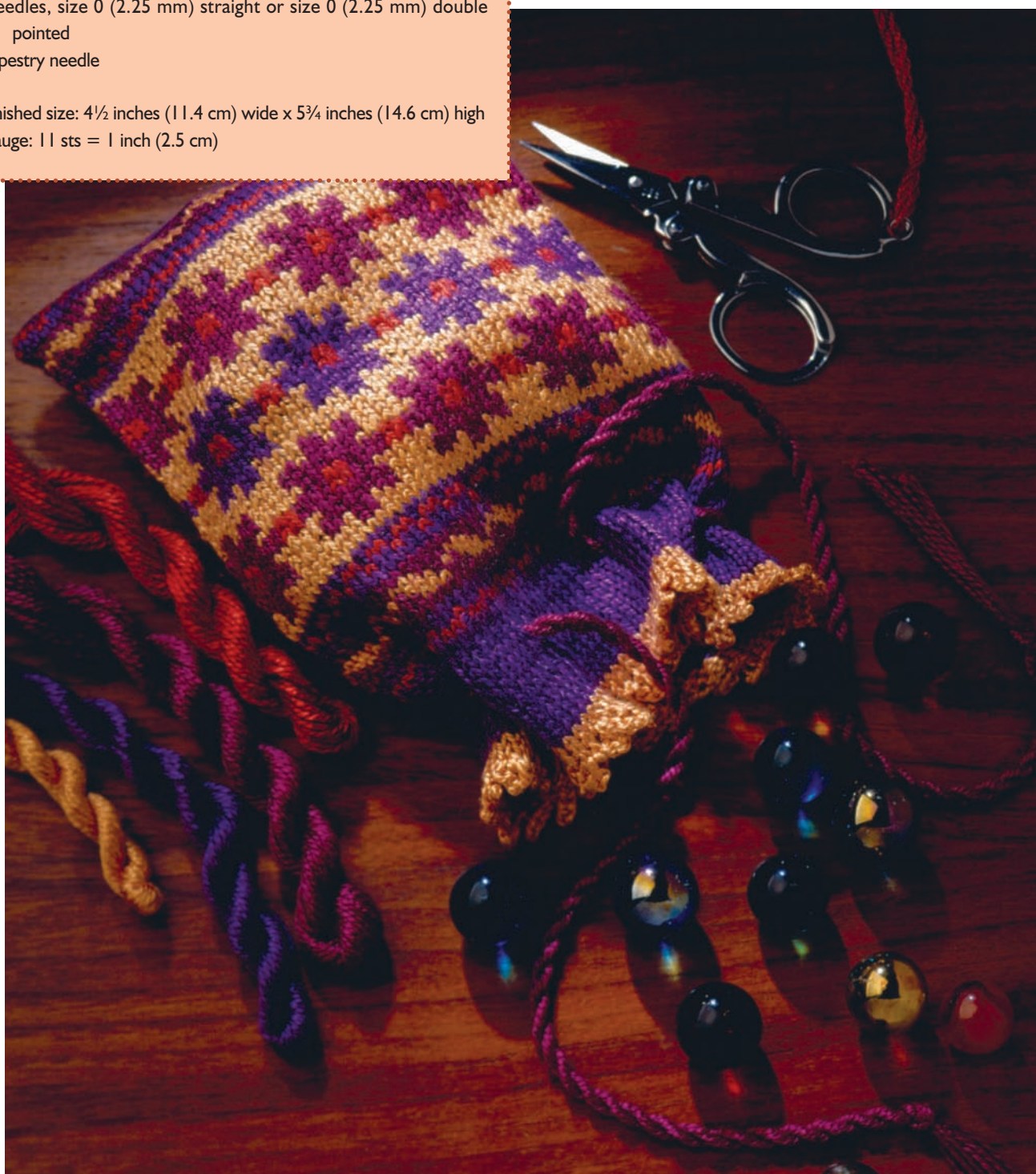
Halcyon 2/12 Gemstone Silk, 100% silk yarn, laceweight, 610 yards (557.8 m)/ 99 g (3½ oz) skein, 1 skein each of #103 Deep Red, #106 Tan, #112 Purple, and #116 Red

Needles, size 0 (2.25 mm) straight or size 0 (2.25 mm) double pointed

Tapestry needle

Finished size: 4½ inches (11.4 cm) wide x 5¾ inches (14.6 cm) high

Gauge: 11 sts = 1 inch (2.5 cm)



The rich colors of this small silk bag, suitable for gift-giving or storing special treasures, suggest stained glass. It is patterned after one of six fourteenth-century Swiss bags or purses knitted to hold the relics of saints. There are five such bags in the treasury of the ancient cathedral at Sion in western Switzerland and one in the cathedral in Chur in eastern Switzerland; all six probably came from one source, which is unknown. Photograph by Joe Coca.

✿ Shetland Lace Knitting in New Zealand ✿

MARGARET STOVE

SINCE AT LEAST THE SIXTEENTH CENTURY, the cottage industry of handknitting in the Shetland Islands has supplemented the meager island economy based on fishing and farming the small farms or “crofts.” The high quality of Shetland knitting clearly was recognized by 1790, when knitted stockings from the town of Unst sold in Edinburgh, Scotland, for higher than average prices.

Although they are isolated by an inhospitable ocean, their extensive trade in fish probably afforded the Shetland Islanders a look at knitted lace from Europe as early as the fourteenth century. Yet despite a well-developed woolen and knitting industry, there is no evidence that the islanders produced their own knitted lace earlier than 1830. In the relatively short time since lace knitting has been practiced in the islands, a wealth of patterns has been developed. Shetland knitting patterns and techniques were in danger of dying out as the number of lace knitters began to decline toward the end of the nineteenth century. Fortunately, a few interested outsiders had been recording the complex patterns since the late nineteenth century.

For as long as I can remember, the desire to knit has been a part of my life. When I was four years old, my maternal grandmother gave me my first knitting lessons. Her Danish mother had taught her the continental method of knitting that she passed on to me, in which the yarn is held in the left hand and the new stitch pulled through the old with the right-hand needle. This was in contrast to the English method practiced by most New Zealanders, in which the yarn is carried over the right forefinger and thrown around the right needle to form each stitch.

Eventually, my grandmother decided that I deserved to learn my first “fancy pattern.” That pattern was Feather and Fan, as she called it, or Old Shale, in the Shetland tradition. A chance reply my grandmother made to friends who commented that “she knitted back to front” led to my interest in Shetland lace. She defended herself by saying that her method was very fast, like that used by the Shetland Islanders, who could knit shawls that could be pulled through a wedding ring. The image set my imagination working.

I knitted my first “ring” shawl with a two-ply merino yarn. Knitting the shawl and talking about it with family members revealed a new connection: my husband’s family had originally come from North Mavine in the Shetland Islands. Had I discovered any Stove family patterns,



Delicate Shetland-style lace-knitted bonnet and booties were worked in the distinctive Rosebud and Leaf pattern. Photograph by Joe Coca.

I would have loved passing them along to my children, who have Shetland blood in their veins. Because I did not, I turned to designing patterns that reflect my own New Zealand heritage. I like to feel that these designs re-

flect the same spirit of observation and invention practiced by my predecessors, the knitters of Shetland, and that the work and traditions of those early island knitters will continue to be preserved and extended. ❀

❀ Shetland-Style Lace Bonnet and Booties ❀

MARGARET STOVE

These creamy Shetland-style lace-knitted bonnet and booties in the Rosebud and Leaf pattern make a wonderful gift for the new baby you know. The size and appearance of your lacy bonnet will depend on the yarn and needle size you choose. See the information in the Materials box at right.

Instructions

Notes: B notation = work through the back loop of the stitch; inc3 notation = (k1, p1, k1) into the next stitch; incB notation = knit into the front of the next stitch and knit into the back of the same stitch before letting it slip off the needle.

Rosebud and Leaf Pattern

Multiple of 26 sts plus 1.

Row 1: Ssk, *(yo, k2, k2tog, yo, k3, yo, ssk, k2tog, yo, k1, yo, ssk, k2tog, yo, k3, yo, ssk, k2, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 2: P1, *k4, p5, k7, p5, k4, p1; rep from * to end.

Row 3: Ssk, *(k1, k2tog, yo, k1, M1, k2tog, M1, k1, yo, ssk, k2tog, yo, k1, yo, ssk, k2tog, yo, k1, M1, ssk, M1, k1, yo, ssk, k1,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 4: P1, *k2, p7, k7, p7, k2, p1; rep from * to end.

Row 5: Ssk, *(k1, yo, k2, k2tog, M1, k1, ssk, yo, k2tog, yo, k3, yo, ssk, yo, k2tog, k1, M1, ssk, k2, yo, k1,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 6: P1, *k1, p8, k7, p8, k1, p1; rep from * to end.

Row 7: Ssk, *(yo, k2, k2tog, M1, k1, ssk, yo, k2tog, yo, k1, yo, sl 2, k1, p2sso, yo, k1, yo, ssk, yo, k2tog, k1, M1, ssk, k2, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 8: P1, *p8, k4, p1, k4, p9; rep from * to end.

Row 9: Ssk, *(yo, k1, k2tog, M1, k1, ssk, yo, k2tog, yo, k2, yo, sl 2, k1, p2sso, yo, k2, yo, ssk, yo, k2tog, k1, M1, ssk, k1, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 10: P1, *p7, k5, p1, k5, p8; rep from * to end.

Materials

Schoolhouse Press Cobweb (for smaller size), 100% wool yarn, featherweight, 380 yards (347.5 m)/25 g (.88 oz) ball, 4 balls of Natural Cream (for bonnet and booties)

Schoolhouse Press Shetland Lace Yarn (for larger size), 100% wool yarn, laceweight, 185 yards (169.2 m)/25 g (.88 oz) ball, 10 balls of Cream (for bonnet and booties)

Needles, size 0 (2 mm) for smaller size, size 2 (2.75 mm) for larger size

Finished size: Small bonnet, about 12 inches (30 cm) in circumference; large bonnet, about 14½ inches (37 cm)

Row 11: Ssk, *(yo, k2tog, M1, k1, ssk, yo, k2tog, yo, k3, yo, sl 2, k1, p2sso, yo, k3, yo, ssk, yo, k2tog, k1, M1, ssk, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 12: P1, *p6, k6, p1, k6, p7; rep from * to end.

Row 13: Ssk, *(yo, k2tog, M1, ssk, yo, k2tog, yo, k2, k2tog, yo, sl 2, inc3, p2sso 3inc sts, yo, ssk, k2, yo, ssk, yo, k2tog, M1, ssk, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 14: P1, *p5, k6, p3, k6, p6; rep from * to end.

Row 15: Ssk, *(yo, k1, ssk, yo, k2tog, yo, k4, yo, k2tog, k1, ssk, yo, k4, yo, ssk, yo, k2tog, k1, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 16: P1, *p4, k7, p3tog, k7, p5; rep from * to end.

Row 17: Ssk, *(yo, ssk, yo, k2tog, yo, k3, k2tog, yo, sl 2, inc3, p2sso 3inc sts, yo, ssk, k3, yo, ssk, yo, k2tog, yo,** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 18: P1, *k10, (p1, yo) twice, p1, k10, p1; rep from * to end.

Row 19: *K1, (k2tog, yo) twice, k3, k2tog, yo, incB in 2 sts tog, yo, k1B, k1, k1B, yo, incB in 2 sts tog, yo, ssk, k3, (yo, ssk) twice; rep from * to last st, k1.

Row 20: P1, *k9, p2, k1, p3, k1, p2, k9, p1; rep from * to end of row.

Row 21: K1, *yo, ssk, k2tog, yo, k2, k2tog, yo, sl 2, k1,



Detail of Shetland lace shawl made by a member of the Priest family in Unst, Shetland. Knitted. Wool. 1918.
Collection of the Shetland Museum and Archives. (TEX 7755).
Photograph courtesy of the Shetland Museum and Archives,
Lerwick, Shetland.

p2sso, yo, k2tog, M1, k1, M1, ssk, yo, sl 2, k1, p2sso, yo, ssk, k2, yo, ssk, k2tog, yo, k1; rep from * to end.

Row 22: P1, *k8, p1, k1, p5, k1, p1, k8, p1; rep from * to end.

Row 23: K1, *yo, ssk, k2, yo, k2tog, k1, (yo, k2tog) twice, M1, k3, (ssk, yo, ssk) twice, k1, ssk, yo, k2, k2tog, yo, k1; rep from * to end.

Row 24: P1, *p1, k7, p1, k1, p6, k1, p1, k7, p2; rep from * to end.

Row 25: Ssk, *[M1, yo, ssk, k1, yo, (k2tog, k1) twice, yo, k1, ssk, k2tog, k1, yo, k1, ssk) twice, yo, k1, k2tog, yo, M1, ** sl 2, k1, p2sso) 3 times]; rep from * to **, k2tog.

Row 26: P1, *p2, k8, p4, k8, p3; rep from * to end.

Row 27: Ssk, *(M1, k1, yo, ssk, k1, yo, k2tog, k3, yo, sl 1, k3, pssso 3 sts, yo, k3, ssk, yo, k1, k2tog, yo, k1, M1, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 28: P1, *p3, k8, p3, k8, p4; rep from * to end.

Row 29: Ssk, *(M1, k2, yo, ssk, k1, yo, k2tog, k1, k2tog, yo, k2tog, k1, yo, ssk, k1, ssk, yo, k1, k2tog, yo, k2, M1, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 30: P1, *p4, k7, k into next 2 sts tog then once into first st and once into second st (3 sts), k7, p5; rep from * to end.

Row 31: Ssk, *(M1, k3, yo, ssk, k1, yo, k2tog, k7, ssk, yo, k1, k2tog yo, k3, M1, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 32: P1, *p5, k15, p6; rep from * to end.

Row 33: Ssk, *(k3, yo, k1, yo, ssk, k1, yo, k2tog, k5, ssk, yo, k1, k2tog, yo, k1, yo, k3, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 34: P1, *p4, k17, p5; rep from * to end.

Row 35: Ssk, *(k2, yo, k3, yo, ssk, k1, yo, k2tog, k3, ssk, yo, k1, k2tog, yo, k3, yo, k2, ** sl 2, k1, p2sso); rep from * to **, k2tog.

Row 36: P1, *p3, k19, p4; rep from * to end.

Row 37: Ssk, *(k1, yo, k2, k2tog, yo, k1, yo, ssk, k1, yo, k2tog, k1, ssk, yo, k1, k2tog, yo, k1, yo, ssk, k2, yo, k1, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 38: P1, *p2, k21, p3; rep from * to end.

Bonnet

CO 112 sts and work 6 rows in St st, beg with a k row. At the same time, make a garter- st border on 4 sts at each end.

Row 7: K4, *yo, sl 1, k1, pssso; rep from * to last 4 sts, yo, k4.

Row 8: K4, p2tog, p to last 4 sts, k4.

Work 5 more rows in St st, keeping the border in garter st.

Make hem by taking a smaller-size needle and with WS facing and starting from left, pick up one lp of each CO st. K 1 st from each needle tog 4 times, then p 1 st from each needle tog. Rep this sequence until the last 4 sts on each needle, which are knitted tog.

Work 6 rows in garter st, then work Row 7. Work 5 more rows in garter st.

Keeping the 4 border sts at each end in garter st, work the 38 patt rows of the Rosebud and Leaf patt, then shape the crown as foll:

Row 1: K3, sl 2, k1, p2sso, *yo, k2, k2tog, yo, k3, yo, (sl 1, k2tog, pssso, yo) twice, k3tog, yo, k3, yo, ssk, k2, yo, sl 2, k1, p2sso; rep from * to last 3 sts, k3.

Row 2: K3, p1, *k4, p5, k5, p5, k4, p1; rep from * to last 3 sts, k3.

Row 3: K2, sl 2, k1, p2sso, *k1, k2tog, yo, k1, M1, k2tog, M1, k1, yo, k2tog, sl 1, k2tog, pssso, ssk, yo, k1, M1, ssk, M1, k1, yo, ssk, k1, sl 2, k1, p2sso; rep from * to end.

Row 4: K2, p1, *k2, p7, k3, p7, k2, p1; rep from * to last 2 sts, k2.

Row 5: K1, sl 2, k1, p2sso, *k1, yo, k2, k2tog, M1, k1, ssk, yo, sl 1, k2, p2sso, yo, k2tog, k1, M1, k2tog, k2, yo, k1, sl 2, k1, p2sso; rep from * to last st, k1.

Row 6: K1, p1, *k1, p8, k2, p8, k1, p1; rep from * to last st, k1.

Row 7: Sl 2, k1, p2sso, *yo, k2, k2tog, M1, k1, ssk, yo, k2tog, ssk, yo, k2tog, k1, M1, ssk, k2, yo, sl 2, k1, p2sso; rep from * to end.

Row 8: P1, *p8, k2, p9; rep from * to end.

Row 9: Ssk, *(yo, k1, k2tog, M1, k1, k2tog, yo, k2tog, ssk, yo, k2tog, k1, M1, ssk, k1, yo, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 10: P1, *p7, k2, p8; rep from * to end.

Row 11: Ssk, *[yo, k2tog, M1, k1, (ssk, yo, k2tog) twice, k1, M1, k2tog, yo, ** sl 2, k1, p2sso) 3 times; rep from

* to **, k2tog.

Row 12: P1, *p6, k2, p7; rep from * to end.

Row 13: Ssk, *(yo, k2tog, M1, ssk, yo, k2tog, ssk, yo, k2tog, M1, ssk, yo, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 14: P1, *p5, k2, p6; rep from * to end.

Row 15: Ssk, *(yo, k1, ssk, yo, k2tog, ssk, yo, k2tog, k1, yo, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 16: P1, *p4, k2, p5; rep from * to end.

Row 17: Ssk, *(yo, k2tog, yo, ssk, k2tog, yo, k2tog, yo, ** sl 2, k1, p2sso) 3 times; rep from * to **, k 2 tog.

Row 18: P1, *p3, k2, p4; rep from * to end.

Row 19: K1, *k2tog, yo, ssk, k2tog, yo, k2tog, k1; rep from * to end.

Row 20: P1, *p2, k2, p3; rep from * to end.

Row 21: Ssk, *(yo, ssk, k2tog, yo, ** sl 2, k1, p2sso) 3 times; rep from * to **, k2tog.

Row 22: P1, *p1, k2, p2; rep from * to end.

Row 23: K1, (k2tog) twice; rep to last st, k1.

Row 24: P2tog, (p3tog) twice, p2tog. Break thread and draw through rem sts.

Join the edges of the crown with a herringbone st. For each tie, cut 3 pieces of yarn 18 inches (45.7 cm) long. Group the strands together and thread them through one corner of the bonnet so that the ends are of equal length. Make twisted cord. Knot the cord at the length you prefer and trim the ends close to the knot. Make another cord in the same way for the other side.

Booties

Note: The number of sts does not stay consistent in every row.

CO 46 sts loosely and work 6 rows in St st, starting with a k row.

Row 7: K1, *yo, sl 1, k1, pssso; rep from * to last st, k1.

Work 6 more rows in St st, starting with a p row. Make hem as for bonnet. Work 6 rows in garter st; then rep Row 7. Work 9 more rows in garter st followed by 15 rows of k1, p1 ribbing. With WS of hem facing, k 2 rows.

Next row: *K1, yo, k2tog; rep from * to last st, k1.

Next row: K.

Shape instep: K31, turn. K17, turn. Work on these 17 sts as foll:

Row 1: K7, yo, sl 2, k1, p2sso, yo, k7.

Row 2: K8, p1, k8.

Row 3: K5, k2tog, yo, sl 2, inc3, p2sso 3inc sts, yo, ssk, k5.

Row 4: K7, p3, k7.

Row 5: K6, yo, k2tog, k1, ssk, yo, k6.

Row 6: K7, p3tog, k7.

Row 7: K4, k2tog, yo, sl 2, inc3, p2sso 3 inc, yo, ssk, k4.

Row 8: K6, (p1, yo) twice, p1, k6.

Row 9: K3, k2tog, yo, incB in 2 sts tog, yo, k1B, k1, k1B, yo, incB in 2 sts tog, yo, ssk, k3.

Row 10: K5, p2, k1, p3, k1, p2, k5.

Row 11: K2, k2tog, yo, sl 2, k1, p2sso, yo, k2tog, M1, k1, M1, ssk, yo, sl 2, k1, p2sso, yo, ssk, k2.

Row 12: K4, p1, k1, p5, k1, p1, k4.

Row 13: K3, yo, k2tog, yo, k2tog, M1, k3, ssk, yo, ssk, yo, k3.

Row 14: K4, p1, k1, p6, k1, p1, k4.

Row 15: K3, k2tog, k1, yo, k1, ssk, k2tog, k1, yo, k1, ssk, k3.

Row 16: K6, p4, k6.

Row 17: K6, yo, sl 1, k3, pssso 3 sts, yo, k6.

Row 18: K7, p3, k7.

Row 19: K5, k2tog, yo, k2tog, k1, yo, ssk, k5.

Row 20: K7, k into next 2 sts tog, then once into first st and once into second st (3 sts), k7.

Rows 21 and 22: K.

Break yarn and with RS facing, rejoin yarn and pick up and k 12 sts along RS of instep, k 17 sts from needle, and pick up and k 12 sts along left side of instep, then k rem sts from left-hand needle—70 sts.

Work 13 more rows in garter st, then shape sole as foll:

Row 1: K2tog, k31, k2tog, ssk, k31, ssk.

Rows 2 and 4: K.

Row 3: K2tog, k29, k2tog, ssk, k29, ssk.

Row 5: K2tog, k27, k2tog, ssk, k27, ssk.

Row 6: K2tog, k25, k2tog, ssk, k25, ssk.

Cont dec thus on every row until 46 sts rem. BO loosely.

Join sole and back seam with herringbone stitch. Make twisted cords and thread through holes at ankle. Fold cuff over ribbed band.

Finishing

Wash the finished bonnet and booties in warm water with a small amount of a mild detergent; rinse thoroughly in warm water. Pat in a towel to remove the excess water and lay the damp knitting on a cork-covered board or on a towel on the carpet. Gently pull and pat the pieces to the correct shape and size and secure with rustproof pins around the outside to keep the outlines smooth. Leave pins in until the pieces are completely dry. ❀

ABOUT THE AUTHOR AND DESIGNER. Well-known designer and teacher Margaret Stove lives in Lyttelton, New Zealand. She is the author of *Creating Original Hand-Knitted Lace* (Berkeley, California: Lacis, 1995).

A Pattern from the Past: Baby Socks

JUDE DAURELLE

A dainty knitted pair of baby socks decorated with pink and green tulips inspired this project and my admiration for their maker, Tamsen Dame McBride. Tamsen's socks are made from handspun singles yarn and demonstrate a great deal of skill in mastering color and purl-stitch patterning combined with sock-shaping techniques.

In November 1846, the Holbrook and Knight families, most likely bound from Illinois to the territory of Nebraska, became separated from the rest of the Emmit Miller Wagon Company. Janvrin and Sophia Andrews Dame, with their children, Phidelia, Laura, Wesley, Tamsen, and Margaret, volunteered to rescue the strayed families. Sophia was pregnant with her sixth child. They journeyed some 220 miles (365 km) and eventually found the families, sick and out of food. The Dames shared their provisions, and when all were well enough to travel, the group started out to rejoin the rest of their party, but win-



Baby socks inspired by those knitted by Tamsen Dame McBride for her sister Phidelia in 1871. Photograph by Joe Coca.

Materials

Brown Sheep Wildfoote Luxury Sock Yarn, 75% wool/25% nylon yarn, fingering weight, 215 yards (196.6 m)/50 g (1¾ oz) skein, 1 skein each of #SY10 Vanilla, #SY26 Blue Blood Red, and #SY27 Pine Tree
Needles, set of 5 double pointed, size 000 (1.5 mm) or size needed to obtain gauge
Tapestry needle

Finished size: Infant

Gauge: 10 stitches = 1 inch (2.5 cm) in St st

ter storms had arrived, which forced the group to spend the winter on the northern plains, probably somewhere in what is now North Dakota.

The food, only enough to last one family one winter, now had to be divided among three families. Several died of illness or starvation, and in January, Sophie died of complications following the birth of her son Simon Richard, who also died. In the spring, Janvrin guided the survivors back to join the main emigration. His brother and sister-in-law William and Lovinna Dame (Sophia's sister) eventually adopted his five surviving children. The family continued on to the Utah Territory, arriving in 1848.

Tamsen made the socks for her sister Phidelia's daughter, probably about the time of the child's birth in April 1871. Phidelia's daughter, Lovinna Farrer Bennett, donated the socks, along with other articles and several family documents, to the Museum of the Daughters of the Utah Pioneers in Salt Lake City.

Instructions

Right Sock

Cuff: CO 52 sts evenly on 4 needles. Join the knitting into a circle.

Ribbing: *K2, p2; rep from * to end of rnd. Work 4 rnds of ribbing.

Rnd 5: Cont in ribbing, inc 10 sts evenly as follows: (work 5 sts ribbing, m1) 10 times, p2 (62 sts).

Rnds 6–8: K until 2 sts rem, p2.

Work next 13 rnds from the Tulip patt chart, ending each rnd with p2. K 3 rnds more, ending each rnd with p2.

Dec for the Calf,

Rnd 1: Ssk, k4, p1, *k7, p1; rep from * until 7 sts rem, k3, k2tog, p2.

Rnd 2: K4, p1, k1, p1, *k5, p1, k1, p1; rep from * until 5 sts rem, k3, p2.

Rnd 3: Ssk, k3, p1, *k7, p1; rep from * until 6 sts rem, k2, k2tog, p2.

Rnd 4: K to last 2 sts, p2.

Rnd 5: Ssk, k to last 4 sts, k2tog, p2.

Rnd 6: K7, p1, *k7, p1; rep from * until 8 sts rem, k6, p2.

Rnd 7: Ssk, k4, p1, k1, p1, *k5, p1, k1, p1; rep from * until 7 sts rem, k3, k2tog, p2.

Rnd 8: K6, p1, *k7, p1, rep from * until 7 sts rem, k5, p2.

Rnd 9 (last dec rnd): Ssk, k to last 4 sts, k2tog, p2.

Rnd 10: K to last 2 sts, p2.

Rnd 11: K9, p1, *k7, p1; rep from * until 10 sts rem, k8, p2.

Rnd 12: K8, p1, k1, p1, *k5, p1, k1, p1; rep from * until 9 sts rem, k7, p2.

Rnd 13: Rep Rnd 11.

Rnds 14 and 15: K to last 2 sts, p2.

Rnd 16: K5, p1, *k7, p1; rep from * until 6 sts rem, k4, p2.

Rnd 17: K4, p1, k1, p1, *k5, p1, k1, p1; rep from * until 5 sts rem, k3, p2.

Rnd 18: Rep Rnd 16.

Rnds 19 and 20: Rep Rnds 14 and 15.

Rnds 21–25: Rep Rnds 11–15. Break yarn.

Heel: Redistribute the sts so that the first 12 sts of the rnd are on needle 1, the next 26 sts are on needle 2, and the final 14 sts are on needle 3. Move 1 st from needle 3 to needle 1 so that there are 13 sts on each. Rejoin the yarn at needle 3 and work the heel flap back and forth as follows:

Row 1 (with RS facing): Needle 3, sl 1, k to last st, p1. Needle 1, p 1, k to end of row, turn.

Row 2: Needle 1, sl 1 as if to p, p to last st, k1. Needle 3, k1, p to end of row.

Rep these 2 rows 13 times (a total of 28 rows).

Shape the Bottom of the Heel

Row 1: Needle 3, sl 1, k to last 2 sts, k2tog. Needle 1, ssk, k to end of row, turn.

Row 2: Needle 1, sl 1, p to end. Needle 3, p.

Rep these 2 rows 4 times, until 8 sts rem on each needle. Graft remaining sts from the 2 needles tog.

Heel Gusset: Starting at the bottom of the heel, pick up and k 18 sts along the slip-stitched edge of the right-hand side of the heel flap on needle 1. Work across the instep sts, cont purl diamond patt on needle 2: k9, p1, k7, p1, k8. Pick up and k 18 sts from the left-hand side of heel flap on needle 3 (62 sts).

Rnd 1: Needle 1, k to last 2 sts, k2tog. Needle 2, cont the

purl diamond patt across the instep. Needle 3, ssk, k to end of rnd.

Rnd 2: Work in St st, cont the purl diamond patt across instep.

Rep these 2 rnds 4 times, until 13 sts rem on each heel needle (52 sts total). Work even in St st for 21 rnds, or 2 inches (5.1 cm).

Shape the Toe: Divide the instep sts evenly on 2 needles (4 needles each with 13 sts). Cont in St st and dec as follows:

Dec rnd: (Ssk, k to end of needle) 4 times.

K 4 rnds straight, work dec rnd, work 3 rnds straight, work dec rnd, work 2 rnds straight, work dec rnd, work 1 rnd straight, then rep dec rnd until 3 sts rem on each needle. Break yarn, leaving a 5-inch (12.7-cm) tail. Thread the tapestry needle with the tail, pull the tail through all the remaining stitches, draw them up tightly, and fasten off.

Left Sock

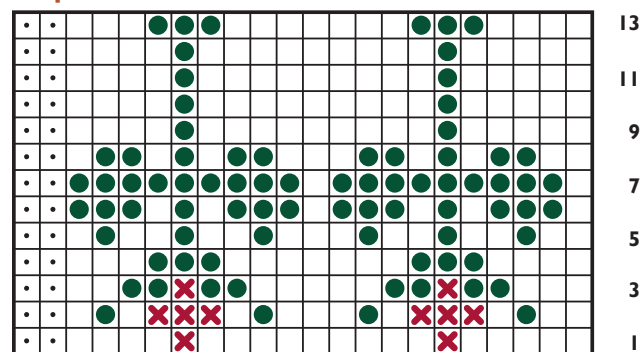
Work the same as for right sock.

Finishing

Darn in all loose ends of yarn. Lightly press the finished socks with a steam iron set on “wool.” 🧺

ABOUT THE DESIGNER. *Jude Daurelle of Tacoma, Washington, has been a frequent contributor to PieceWork magazine. She thanks the International Society of the Daughters of the Utah Pioneers and Nancy Bush for her help in deciphering the pattern and techniques used in the 1871 socks.*

Tulip Pattern



5 times

Key
 ☒ #SY26 Blue Blood Red
 ● #SY27 Pine Tree
 □ purl

Chart may be photocopied for personal use.

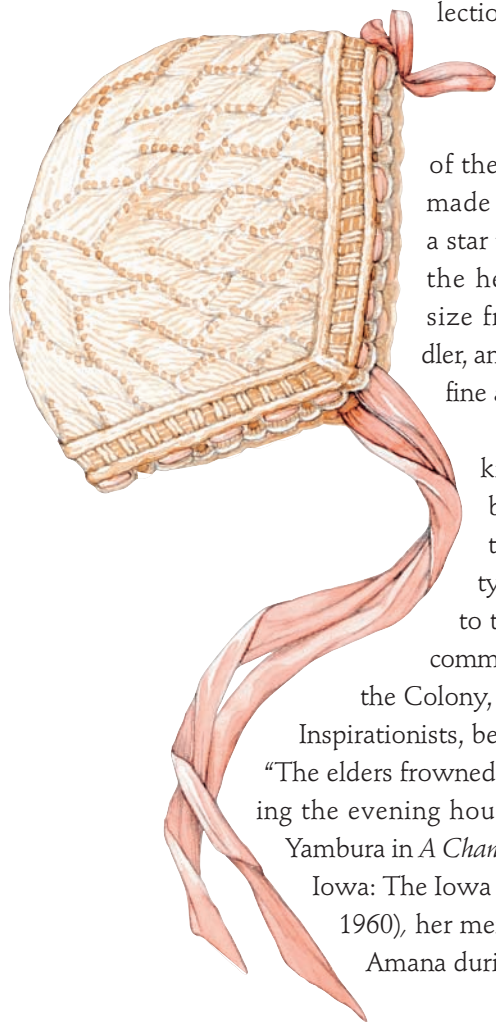
✿ Especially for the Baby: ✿

Amana Star-Pattern Knitted Bonnets

S U S A N S T R A W N

“Put a bonnet on that baby. Do you want his ears to stick out when he grows up?” This childhood recollection of an Amana Colony knitter provides one possible explanation as to why all the babies in old Amana photographs wear bonnets, even in summer.

But not just any bonnet. Amana babies wore exquisite bonnets of handknitted white cotton lace—exotic confections among the otherwise austere clothing and other accoutrements of this religious society. Today, the collections of the museums of



the Amana Heritage Society in Amana, Iowa, contain forty of these fragile bonnets, all made circa 1900, each with a star pattern on the back of the head. Bonnets vary in size from newborn to toddler, and some have gauges as fine as 20 stitches per inch.

Bonnets not only let knitters dote on their babies, they permitted a blend of creativity and utility acceptable to the elders who led the communal Amana villages of the Colony, or the Society of True Inspirationists, between 1855 and 1932. “The elders frowned on idleness, even during the evening hours,” writes Barbara S. Yambura in *A Change and a Parting* (Ames, Iowa: The Iowa State University Press, 1960), her memoir of growing up in Amana during the 1920s.

Susan Strawn's watercolor painting based on a knitted baby bonnet in the collection of the Museum of Amana History, Amana, Iowa.

They emphasized that idleness in all forms was sinful. . . . [E]ven recreational activities were supposed to turn time to producing or creating something useful. The work assigned by the elders and attendance at all the church services kept people busy most of their waking hours. For the small fringes of time remaining, everyone developed some particular hobby or craft.

These activities included furniture and clock making, gardening, metalsmithing, and needlework, especially tatting, quilting, crochet, and knitting. Always practical, an Amana gardener would favor grapevines for shade because they also produced fruit for wine and jelly. A baker in the communal kitchen could decorate elaborate wedding cakes knowing that the congregation would eat them after the ceremony. A knitter could lavish fine yarn and intricate patterns on a bonnet that might also keep her baby's ears from sticking out.

Although both boys and girls in pre-1932 Amana learned to knit in school, it was principally women who continued to knit later on. Making their plain clothing and household linens called for little ingenuity, and so knitters engaged their minds and hands in crafting lacy table coverings and elaborate bonnets.

To begin a bonnet, an Amana knitter cast on eight stitches at the center back and knitted around, expanding the stitches into an eight-pointed star. She then changed to lace patterns for the rest of the bonnet either after working four rows of garter stitch or, with greater skill, by blending the star into the lace pattern. Often, she crocheted a frilly border with eyelets into which she wove silky pink or blue ribbon ties. All the knitted bonnets in the Museum of Amana History's collection follow one of these two basic designs, but no two are identical. A knitter might add openwork or a tighter twist to the star



Susan Strawn's watercolor paintings of star patterns found on knitted baby bonnets in the collection of the Museum of Amana History, Amana, Iowa.

pattern. She might embed one star within another. She might choose lace patterns from those handed down in her family or adapt any of the hundreds of patterns found in knitting books.

Mary Thomas's Knitting Book (New York: Dover, 1972) refers to the "famous" star pattern and to the craze for white cotton knitting that swept eighteenth- and nineteenth-century Germany. It appears that the German immigrant founders of the Amana Colony brought both the pattern and white knitting with them to their new home in Iowa.

To purchase the fine cotton thread and ribbons they needed for making bonnets, Amana knitters saved credits from their communal store or budgeted money allotted to each family by the elders with profits from Amana's commercial woolen mill. Blacksmiths in the community forged sets of five double-pointed metal needles known

as "wires," some no thicker than sewing needles.

The knitted star pattern followed both men and women beyond babyhood. Little girls beginning religious school covered their heads with black handknitted bonnets embellished with the star. At age ten, they graduated to black net caps, without the star pattern, trimmed with tating, a style made and worn to church today by many Amana women, who hand down their bonnets and caps to daughters and nieces. Until the 1960s, Amana's hand-made traditional burial clothing also included the star pattern, handknitted into the top of a man's white stocking cap or into the back of a woman's white bonnet.

Useful from cradle to grave, Amana knitted star-pattern bonnets kept beloved babies' tiny ears tucked close to their heads, enriched the creative lives of knitters, and even accompanied the people of the Amanas as they worked their way through eternity. ❁

❁ Amana Star-Pattern Baby Bonnet ❁

S U S A N S T R A W N

Welcome a new baby with this knitted star-and-lace-pattern bonnet adapted from a turn-of-the-century bonnet from the Amana Heritage Society in Amana, Iowa. A shell-stitch border trims the edge.

Instructions

Star Pattern

CO 8 sts and divide sts equally onto 4 needles. Pm and join, being careful not to twist sts. K 8 sts.

Rnd 1: *yo, k1; rep from *—4 sts on each needle.

Rnd 2 and all even rnds: K.

Rnd 3: *yo, k2; rep from *—6 sts on each needle.

Materials

Dale of Norway Baby Ull, 100% wool yarn, fingering weight, 180 yards (165 m)/50 g (1¾ oz) ball, 1 ball of #0020 Off-White

Needles, set of 5 4-inch (10.2-cm) metal double pointed and

1 6-inch (40.6-cm) circular, size 0 (2 mm) or size needed to

obtain gauge

Steel crochet hook, size 7

Satin ribbon, ⅝ inch wide (1.6 cm), 1 yard (91.4 cm)

Sewing needle and matching thread to stitch ribbon to bonnet

Finished size: Newborn to six months, 13 inches (33.0 cm) in circumference

Gauge: 10 sts = 1 inch (2.5 cm)



Susan Strawn's completed Amana Star baby bonnet with another one in progress. Photograph by Joe Coca.

Rnd 5: *yo, k3; rep from *—8 sts on each needle.
 Rnd 7: *yo, k4; rep from *—10 sts on each needle.
 Rnd 9: *yo, k5; rep from *—12 sts on each needle.
 Rnd 11: *yo, k6; rep from *—14 sts on each needle.
 Rnd 13: *yo, k7; rep from *—16 sts on each needle.
 Rnd 15: *yo, k8; rep from *—18 sts on each needle.
 Rnd 17: *yo, k1, yo, k6, k2tog; rep from *—20 sts on each needle.
 Rnd 19: *yo, k3, yo, k5, k2tog; rep from *—22 sts on each needle.
 Rnd 21: *yo, k5, yo, k4, k2tog; rep from *—24 sts on each needle.
 Rnd 23: *yo, k7, yo, k3, k2tog; rep from *—26 sts on each needle.
 Rnd 25: *yo, k9, yo, k2, k2tog; rep from *—28 sts on each needle.
 Rnd 27: *yo, k11, yo, k1, k2tog; rep from *—30 sts on each needle.
 Rnd 29: *yo, k13, yo, k2tog; rep from *—32 sts on each needle.
 Rnd 30: K.

Begin Lace Pattern

Rnd 1: [p4, k2, k2tog, k3, p4, yo, k1, yo] 6 times; end p4, k2, k2tog, k3, p4, k1—133 sts on needles.
 Rnd 2: [p4, k6, p4, k3] 6 times; end p4, k6, p4. K1, BO 15 sts, place rem st from BO on left needle. Change to cir needle.
 Row 3: K1, *p4, k2, k2tog, k2, p4, k1, [yo, k1] 2 times; rep from *. End p4, k2, k2tog, k2, p4, k1.
 Row 4 and all even numbered rows: K the knits and p the

purls. P all yarnovers of prev row.

Row 5: K1, *p4, k2, k2tog, k1, p4, k2, yo, k1, yo, k2; rep from *. End p4, k2, k2tog, k1, p4, k1.
 Row 7: K1, *p4, k2, k2tog, p4, k3, yo, k1, yo, k3; rep from *. End p4, k2, k2tog, p4, k1.
 Row 9: K1, *p4, k1, k2tog, p4, k2, k2tog, k5; rep from *. End p4, k1, k2tog, p4, k1.
 Row 11: K1, *p4, k2tog, p4, k2, k2tog, k4; rep from *. End p4, k2tog, p4, k1.
 Row 13: K1, *p4, yo, k1, yo, p4, k2, k2tog, k3; rep from *. End p4, yo, k1, yo, p4, k1.
 Row 15: K1, *p4, [k1, yo] 2 times, k1, p4, k2, k2tog, k2; rep from *. End p4, [k1, yo] 2 times, k1, p4, k1.
 Row 17: K1, *p4, k2, yo, k1, yo, k2, p4, k2, k2tog, k1; rep from *. End p4, k2, yo, k1, yo, k2, p4, k1.
 Row 19: K1, *p4, k3, yo, k1, yo, k3, p4, k2, k2tog; rep from *. End last rep p1.
 Row 21: K1, *p4, k2, k2tog, k5, p4, k1, k2tog; rep from *. End p4, k2, k2tog, k5, p4, k1.
 Row 23: K1, *p4, k2, k2tog, k4, p4, k2tog; rep from *. End last rep k1.
 Row 25: K1, *p4, k2, k2tog, k3, p4, yo, k1, yo; rep from *. End p4, k2, k2tog, k3, p4, k1.
 Row 26: P1, *k4, p6, k4, p3; rep from *. End last rep p1.
 Rep Rows 3–26 once. Rep Rows 3–12 once. BO loosely. Do not cut thread.

Crochet Edging

Place rem lp on crochet hook.

Rnd 1: Ch 2, dc in each bound-off st and k edge st around, working 3 dc in each corner st. Join with sl st at end of rnd.
 Rnd 2: Ch 3, work 3 dc in top of first dc. *Ch 3, sk 4 dc, work 4 dc in top of every fifth dc of Rnd 1. Join with sl st at end of rnd.

Finishing

Block to shape. Cut ribbon length in half and sew one piece to each side of bonnet. 🌸

ABOUT THE AUTHOR AND DESIGNER. *Susan Strawn, an associate professor at Dominican University in River Forest, Illinois, teaches classes about textiles, including the history of costume and cultural perspectives of dress. She is the author of Knitting America: A Glorious Heritage from Warm Socks to High Art (Minneapolis, Minnesota: Voyageur Press, 2007) and a member of PieceWork magazine's editorial advisory panel. She was formerly an illustrator and photostylist for Interweave.*

Baby's Bootikins

DEE LOCKWOOD

Victorian England's *Weldon's Practical Needlework*, Volume 3, suggests that these bootikins are suitable for "drawing on over a child's white cotton socks and slippers for extra warmth in a perambulator or when traveling." But baby will love them over bare feet—they are worked in a luscious blend of baby alpaca, silk, and cashmere.

Materials

Knit One Crochet Too Ambrosia, 70% baby alpaca/20% silk/10% cashmere yarn, fingering weight, 137 yards (125.3 m)/50 gram (17.6 oz) ball, 1 ball of #249 Garnet

Needles, size 2 (2.5 mm) or size needed to obtain gauge

Tapstry needle

Finished size: length of foot, 4 inches (10.2 cm); height from sole to top of leg, 5¾ inches (14.6 cm)

Gauge: 32 sts and 40 rows = 4 inches (10.2 cm) in St st



These sweet socks for a baby were called "bootikins" in Victorian England. Antique needle guards courtesy of Loene McIntyre, Fort Collins, Colorado; wooden knitting needles courtesy of Lambspun, Fort Collins, Colorado. Photograph by Joe Coca.

Instructions

Notes: The bootikins are knitted flat on two needles and then sewn up the bottom and the back. Knitting short-rows creates the instep. To k short-rows, k only part of the sts on the needle: the unknitted sts are left on the needle until a later time. Upon reaching the end of the short-row, turn the knitting around and k the short-row sts back, ignoring the other sts. When turning for the short-rows, do not wrap the yarn around the adjacent unknitted sts.

Lace Edging

Row 1: Sl 1, *yo, k2, sl 1, k2tog, pssso, k2, yo, k1; rep from * to end of row.

Row 2: P.

Row 3: Rep Row 1.

Row 4: K.

Leg

Beg at the top of the leg, CO 57 sts.

Row 1 (WS): K.

Rows 2–13: Work 3 reps of the lace-edging patt.

Row 14: Work Row 1 of the lace-edging patt.

Row 15: P.

Row 16: Sl 1, k2, *sl 1, k2tog, pssso, k5; rep from * until the last 6 sts, k2tog, k4—44 sts.

Row 17: K.

Row 18: Sl 1, *k2, p2; rep from * until the last st, p1.

Row 19: K.

Rows 20–29: Rep Rows 18 and 19 five times.

Row 30: Sl 1, k2tog, p2, *k2, p2; rep from * until the last 3 sts, k2tog, k1—42 sts.

Row 31 and all subsequent odd rows: K.

Row 32: Sl 1, k1, *p2, k2; rep from * to the end of the row.

Row 34: Sl 1, k1, p2tog, k2, *p2, k2; rep from * until the last 4 sts, p2tog, k2—40 sts.

Row 36: Sl 1, k1, p1, k2, *p2, k2; rep from * until the last 3 sts, p1, k2.

Row 38: Sl 1, p2tog, k2, *p2, k2; rep from * until the last 3 sts, p2tog, k1—38 sts.

Row 40: Sl 1, p1, *k2, p2; rep from * to the end of the row.

Rows 42–53: Rep Rows 40 and 41 six times.

Instep

Row 1 (RS): Sl 1, k15, p2, k2, p2, k3, turn (leaving 13 sts unknitted on the left needle).

Row 2: Sl 1, k11, turn.

Row 3: Sl 1, k2, p2, k2, p2, k3, turn.

Row 4: Rep Row 2.

Rows 5–16: Rep Rows 3 and 4 six times.

Row 17: Sl 1, k2tog, k6, k2tog, k1, turn.

Rows 18–22: Sl 1, k9, turn.

Row 23: Sl 1, k1, k2tog, k2, k2tog, k2, turn.

Rows 24–28: Sl 1, k7, turn.

Row 29: Sl 1, k2tog, k2, k2tog, k1, turn.

Rows 30–32: Sl 1, k5.

Row 33 (RS): K6, pick up 16 sts along the side of the instep, k the 13 sts that have remained on the left needle.

Row 34: Sl 1, k34, pick up 16 sts along the side of the instep, k 13—64 sts.

Foot

Row 1 (RS): Sl 1, k28, M1, k6, M1, k29—66 sts.

Row 2 and all even rows: K.

Row 3: Sl 1, k28, M1, k8, M1, k29—68 sts.

Row 5: Sl 1, k28, M1, k10, M1, k29—70 sts.

Row 7: Sl 1, k69.

Row 9: Sl 1, k33, k2tog, k34—69 sts.

Row 11: Sl 1, k32, k2tog, k34—68 sts.

Row 13: Sl 1, k32, k2tog, k33—67 sts.

Row 15: Sl 1, k1, k2tog, k28, k2tog, k29, k2tog, k2—64 sts.

Row 17: Sl 1, k1, k2tog, k27, k2tog, k27, k2tog, k2—61 sts.

Row 19: Sl 1, k1, k2tog, k21, (k2tog) 5 times, k22, k2tog, k2—54 sts.

Row 20: CO all sts.

Finishing

With the tapestry needle, sew up the bootikin, making the rows meet neatly at the back of the leg and rounding the toe. 🌸

ABOUT THE DESIGNER. *Dee Lockwood, former CFO of Interweave, lives in Fort Collins, Colorado.*

A Sweater and Bonnet for Baby

S U S A N L E V I N

The sweater and bonnet were inspired by the miniature sample sweater and matching bonnet made by Magdalene Spöcker shown in the photograph at right. Magdalene was born in 1892 in Memmingen, Germany, to a family of modest means. As one of the older of the ten children in the family, she had little hope of receiving anything but the most basic education. A sad but fortuitous event changed her destiny at the age of ten: When her aunt and uncle's only child died, the bereft parents adopted Magdalene. They paid for her schooling, and after completing her basic education at sixteen, she entered the Lehrerseminar in Memmingen to train for a career as an elementary school teacher. One of the school's requirements was proficiency in knitting, crochet, embroidery, and mending.

Magdalene married Adolf Knauer in 1925. After she died in 1997 at the age of 105, her daughter-in-law Hedy Knauer found the sample garments.

Like the original, the project sweater is made from side to side in one piece. The four-row pattern of alternating stockinette and reverse stockinette makes a very stretchy, fluffy fabric that will fit baby for quite awhile.



Miniature items knitted by Magdalene Spöcker. Cotton. Germany. Early twentieth century. Items courtesy of Wolfgang and Hedy Knauer. Photograph by Joe Coca.

Materials

Knit One, Crochet Too Ambrosia, 70% baby alpaca/20% silk/10% cashmere yarn, fingering weight, 137 yards (125 m)/50 g skein, 5 skeins of #100 Snow (to make both sweater and bonnet)

Needles, size 3 (3.25 mm) or size needed to obtain gauge

Crochet hook, size D/3 (3.25 mm)

Rainbow Elastic thread, 3 mm, 25 yards (23 m)/card, 1 card of #79 Natural

Tapestry needle

Satin flowers, cream buds with green leaves, 34 small

Hook and eyes, white, 3 sets

Finished size: 20 inches (50.8 cm) chest circumference and 10 inches (25.4 cm) long from lower edge to shoulders, including crochet edging; to fit a three- to nine-month-old baby; sweater may be blocked slightly larger or smaller for a custom fit

Gauge: 25 sts and 56 rows = 4 inches (10.2 cm) in pattern of St st and rev St st ridges, not stretched and unblocked

Instructions

Sweater Body

Sweater is made from side to side in one piece, beg at right front opening and ending at left front opening (see Figure 1).

CO 50 sts.

Row 1 (RS): P.

Rows 2 and 3: K.

Row 4: P.

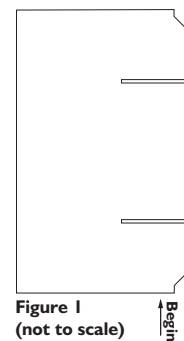
These four rows (two rows of rev St st followed by two rows of St st) make up one rep of the 4-row patt. Inc 1 st at the beg of Row 5 (neck edge) and at beg of each odd-numbered RS row a total of 10 times—60 sts.

Work even until $17\frac{1}{2}$ reps of patt have been completed from CO, ending with Row 2 of patt—piece measures about 5 inches (13 cm) from CO.

Next row (RS; Row 3 of patt): Create armhole by BO 24 sts at beg of row, k to end—36 sts.

Next row (WS; Row 4 of patt): P36, CO 24 sts—60 sts.

Work even in patt until $34\frac{1}{2}$ reps have been completed after the armhole CO, ending with Row 2 of patt—piece measures about 15 inches (38 cm) from CO. Work second armhole same as the first armhole by BO 24 sts





Susan Levin's knitted baby sweater and bonnet inspired by the miniature sample garments made by Magdalene Spöcker.
Photograph by Joe Coca.

at beg of next RS row, and CO 24 sts at end of following WS row.

Work even in patt until $11\frac{1}{2}$ reps have been completed after the second armhole CO, ending with Row 2 of patt. Dec 1 st at beg of next RS row (neck edge) and at beg of each RS row a total of 10 times—50 sts rem. Work even in patt for 4 more rows, ending with Row 2 of patt—piece measures about 20 inches (51 cm) from CO. BO all sts in patt.

Sleeves

Sleeves are made on the diagonal, from corner to corner (see Figure 2).

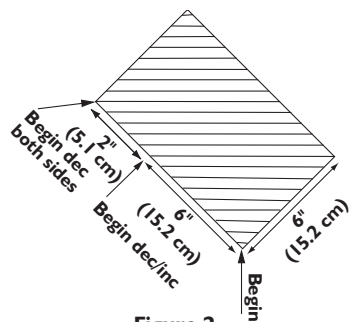


Figure 2
(not to scale)

CO 2 sts. Work in 4-row patt of ridges as for sweater body, and *at the same time*, inc 1 st at the beg of every row for 13 reps of patt, ending with Row 4—54 sts; piece measures about 6 inches (15 cm) along each selvedge. Beg with the next row, dec 1 st at beg of every odd-numbered RS row and inc 1 st at

beg of every even-numbered WS row for 5 reps of patt, ending with Row 4—piece measures 8 inches (20.3 cm) from CO along longest selvedge. Beg with the next RS row, dec 1 st at beg of every row for 13 reps of patt, ending with Row 4—2 sts rem; 31 total patt reps completed; piece measures about 6 by 8 inches (15 by 20 cm) when laid flat as a rectangle. BO all sts.

Sew shoulder seams of sweater, matching patt ridges. Sew short sides of each sleeve tog. With RS tog and each sleeve seam aligned with bottom of armhole, sew sleeves into armholes. Weave in all ends.

Bonnet

CO 24 sts. Work 4-row patt of ridges as for sweater body for 14 reps, ending with Row 4.

Next Row (RS; Row 1 of patt): With RS facing, CO 24 sts at beg of row, work across all sts in patt—48 sts; piece measures about 4 inches (10 cm) from starting CO. Cont in patt until $27\frac{1}{2}$ reps total have been completed from beg, ending with Row 2—piece measures about $7\frac{3}{4}$ inches (20 cm) from starting CO.

Next row (RS; Row 3 of patt): BO 24 sts at beg of row, work in patt to end—24 sts.

Cont in patt until a total of $41\frac{1}{2}$ reps have been com-

pleted from beg—piece measures about $11\frac{3}{4}$ inches (30 cm) from starting CO. BO all sts in patt.

Sew bonnet seams together. Weave in all ends.

Crocheted Edging

Special Pattern Stitch—Picot Single Crochet (abbreviated as psc): Insert hook into edge of sweater, yo, draw lp through [yo, draw through 1 lp] three times, yo, draw through both loops on hook, insert hook back into same st, yo, draw through both loops—1 psc complete.

Beg in center of lower back with WS facing, *psc, ch1; rep from * placing psc sts close together so edges of sweater do not flare. Continue psc around entire edge of sweater. End with ch and sl st into first psc. Fasten off last st. Work a row of crochet edging in the same manner around both sleeve cuffs and around the entire edge of the bonnet. Weave in ends.

Gather Sleeve Edges

With Rainbow Elastic thread and tapestry needle, gather the sleeve cuffs just above the crocheted edging by weaving elastic over 1 st, under 1 st all the way around each cuff. Pull up ends of elastic to fit, and tie off. Weave in ends.

Bonnet Ties

Ch 51. Insert hook into 2nd chain from hook, work 1 sc in 2nd ch from hook and every ch to end, cut yarn leaving an 8-inch (20.3-cm) tail, and fasten off last st. Use tail to sew tie to front corner of bonnet; the sc tie will naturally twist into a spiral as shown. Rep for other tie.

Finishing

Sew 1 satin bud to the end of each tie. Sew a cluster of 3 buds to each front corner of bonnet as shown. On sweater, sew a cluster of 3 buds to the lower edge of each sleeve opposite the sleeve seam. Sew 4 buds on each side of front opening, the highest bud at the beg of neck shaping, and the rem 3 buds 1 inch (2.5 cm) apart. Sew rem 12 buds evenly spaced around neck opening. Sew hook and eyes to the sweater front beg 1 inch (2.5 cm) down from the neck edge, and spacing them 1 inch (2.5 cm) apart to line up with the 3 lowest buds on each front. ❁

ABOUT THE DESIGNER. Susan Levin is a knitting and crochet designer, author, educator, and owner of K1C2, a company that develops new products for the craft market. Her latest book is *ColorSense: Creative Color Combinations for Crafters* (New York: Sixth & Spring, 2008).

Colorful Maquitos

PRISCILLA GIBSON-ROBERTS



Displaying all the brilliance of Andean knitting, these maquitos are knitted in the round using the zigzag intarsia method to work the small spots of bright color that give them their character. Photograph by Joe Coca.

Materials

Rauma Finullgarn, 100% wool yarn, fingering weight, 180 yards (164.6 m)/50 g (1.8 oz) balls, 1 ball each of #436 Black, #488 Burgundy, #401 White, #412 Light Yellow, #450 Gold Yellow, #461 Pumpkin Orange, #424 Scarlet Red, #466 Dusty Rose, #465 Raspberry, #438 Dusty Blue, #482 Royal Blue, #455 Lime Green, #494 Tropical Green, #432 Dark Green, #441 Violet, and #474 Dark Purple

Needles, set of 5 double pointed, size I (2.5 mm) or size needed to obtain gauge

Tapestry needle

Finished size: 15¾ inches (40.0 cm) long, with a circumference of 8 inches (20.3 cm) at the cuff and 13½ inches (34.3 cm) at the upper arm; to fit an average adult woman

Gauge: 9 sts and 10 rows = 1 inch (2.5 cm); 36 stitches and 40 rows = 10 cm

Traditional *maquitos* (knitted sleeves worn by men in central Peru) feature intricate knitted patterns and shaping. Use them for added warmth or for their festive appearance. A challenging project intended for knitters with some experience in multicolored knitting and knitting in the round, the *maquitos* are worked on five needles using stranded and zigzag intarsia color knitting techniques (see the illustrations at right and the sidebar on pages 54 and 55). If you'd like to sample the techniques without undertaking a whole pair of *maquitos*, try using portions of the pattern to knit a warm earband or to make the cuffs for a pair of mittens. If you're feeling adventurous, add another pattern band and make spectacular sleeves for a drop-shouldered sweater or jacket.

Instructions

With Black, CO 60 sts evenly on 4 needles. Taking care not to twist the CO edge, join the ends to form a circle and cont working in the rnd with RS facing. With Dusty Rose, k 1 rnd, then p 1 rnd. With Dusty Blue, k 1 rnd, then p 1 rnd.

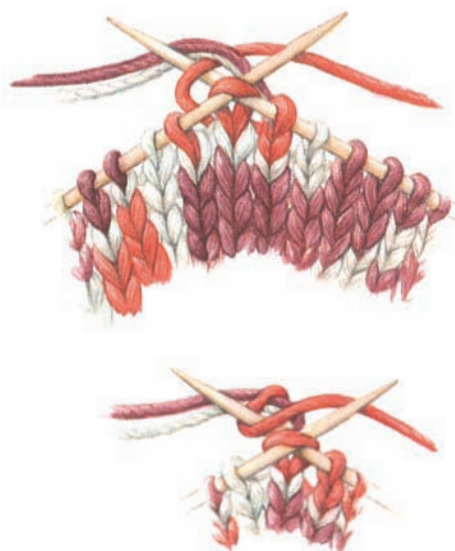
Beg working from the chart, starting at the bottom and working M1 incs where indicated. (See "Working the Patterns" below for hints to help you knit the charted pattern.) In the first, second, and fourth patt bands, the vertical white columns between motifs are embellished with stitched cable spirals. K these sections in White and work the contrasting colors in ch st after the knitting is completed.

Work the last rnd of the chart, then cont in Violet as foll: (p 1 rnd, k 1 rnd) twice. K2tog, drawing up the re-

sulting st into a lp twice the length of a regular st, *k2tog, drawing up the resulting st into a lp twice the length of a regular st, pass first lp over second lp to BO, rep from * around. Break off the yarn and with the tapestry needle, join the last lp into first lp and fasten off.

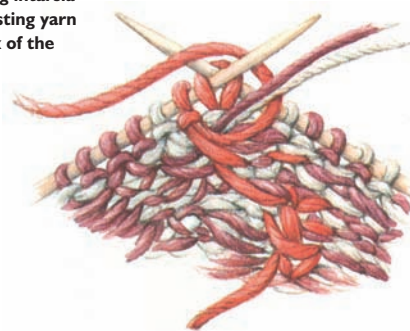
Working the Patterns

The chart consists of 5 multicolored patt bands separated by two-colored sawtooth patt. Work the sawtooth patt in stranded two-color knitting, carrying the unused color loosely across the back of the work until it is needed again. Each of the patt bands has a ground color and a secondary color (Black, Burgundy, or White), both of which are used throughout each rnd. The knitting will be most efficient if you hold the ground color in your left hand and the secondary color in your right hand. If you wrap the right-hand yarn English style and scoop the left-hand yarn continental style, you can change colors without dropping and picking up yarns. To avoid long floats, which may cause puckering in the knitted fabric, weave the unused color into the back of the knitting every 2 or 3 sts. To weave the left-hand yarn under



Working a zigzag intarsia design, weaving the ground color into the back of the fabric.

The purl side of the zigzag intarsia section shows the contrasting yarn stranding across the back of the design on every round.



the right-hand yarn, pass the tip of the working needle through the next st to be knitted and over the left-hand yarn. Wrap the right-hand yarn and complete the st. On the next st pass the tip of the working needle through the next st to be knitted and under the left-hand yarn and complete the st. To weave the right-hand yarn under the left, enter the next st as if to k, wrap the right-hand yarn around the needle, then wrap the left-hand yarn.

Unwrap the right-hand yarn, taking it behind the working needle. Cont the st with the left-hand yarn.

Within the ground and secondary colors are small discontinuous areas of contrasting color that are knitted using a technique called zigzag intarsia. Cut a piece of yarn about 3 feet (0.9 m) long for each section of contrasting color. Work the contrasting sts according to the patt, drop the yarn, and cont the rnd. When you return

Multicolored Knitting Techniques of the Central Andes



Peruvian woman knitting in the round with the purl side facing and the yarns tensioned around her neck. All photographs courtesy of Cynthia Gravelle LeCount.

The intricately patterned knitted folkwear of the central Andean region of South America is worked in stockinette stitch, in the round, usually on a set of five needles. The needles, many of which have been made from bicycle spokes, are hooked at one end and pointed at the other. Most of the ordinary circular knitting is worked from the purl side with the yarns looped around the knitter's neck to tension them. With this arrangement, it takes only a flip of the thumb to position the yarn and needles so that the hooked

end of the needle can quickly and easily draw the new stitch through the old.

Where colors are repeated throughout the round, the unused yarns are stranded across the purl side of the work until they are needed again. The stranded yarns are usually caught up by the working yarn and woven into the back of the fabric rather than being allowed to float freely, making the knitted fabric firm and relatively inelastic. Among the stranded colors, there often are small discontinuous areas of contrasting colors, usually called intarsia designs. Because circular knitting proceeds only in one direction with either all purl or all knit rows to produce stockinette stitch, the intarsia yarn is always dropped at the left edge of the design but will be needed at the right edge for the next round.

Andean knitters have two solutions for this problem in tubular knitted garments. Either they knit back and forth using five needles, alternating knit and purl rows and joining the beginning and end of every row to form a tube, or they knit in the round and work the discontinuous colors in a technique called zigzag intarsia. There are three different methods commonly used to join the beginning and end of rows that have been knitted back and forth: the corded join, the knitted join, and the twisted join.

The corded join employs a supplementary strand of yarn, around which the

knitter wraps the working yarn at the end of each row, lacing the edges of the knitting together to form a tube. The supplementary yarn is anchored to the edge of the knitting where the corded join is to begin and stretches vertically through the knitting. If the supplementary yarn is withdrawn, the cylinder becomes a piece of flat knitting. This join is nearly invisible when the knitter controls the tension of the edge stitches carefully.

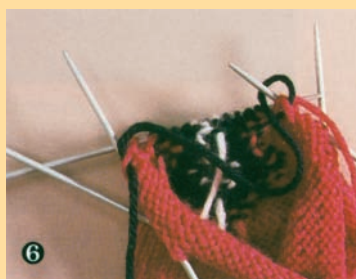
The knitted join unites the turning strand at the beginning of the row with the last stitch of the row. Every row begins with a yarnover that is just an extension of the strand of yarn turning from the end of the previous row to the beginning of the current row. At the end of every row, the last stitch is knitted together with the yarnover from the beginning of the row, using slip, slip, knit slipped stitches together on the knit rows and purl two together on the purl rows. Because the beginning and end of the rows are firmly knitted together, this join is sturdier and more stable than the corded join.

The twisted join usually is used only when most of the pattern is made up of discontinuous color areas and there are no ground colors stranded across the entire row. The stitches are arranged so that the beginning and end of the row fall at a color change in the pattern. The row proceeds toward the left, and each color is knitted according to the pattern,

to the same contrasting section on the next rnd, draw up the contrasting yarn, carry it loosely from the left side of the section across the back of the work, and k the contrasting sts according to the patt. Drop the contrasting yarn and cont the rnd. Weave in the ground yarn on every st as you k the contrasting section to avoid distortion of the sts where the contrasting section meets the ground color.

Finishing

Darn in all the ends. Work the ch st on patt bands 1, 2, and 4, according to the chart. Knit another maquitos to match. Lay the completed maquitos on a flat surface and steam lightly on both sides by holding a steam iron close to, but not touching, the surface of the knitting. Pat the maquitos into shape and allow to dry flat. 🌸



1. Corded join. Wrapping the working yarn around the contrasting white “cord” at the beginning of a knit row.
2. Wrapping the working yarn around the “cord” at the beginning of a purl row.
3. Knitted join. Knitting a yarnover made at the beginning of the row together with the last stitch of the row.
4. Knitted join seen from the purl side of the fabric.
5. Twisted join. The first color of the row is stranded across the back of the work and twisted with the last color of the row.
6. At the end of the following purl row, the knitter pulls the loose strand from the previous row into a large loop and uses it to knit the last stitches of the row.

twisted with the next color to prevent a hole from forming at the junction, and dropped at the left of the motif. At the end of the row, the first color of the row must be loosely stranded to the left across the back of the knitting to twist with the last color of the row. The knitter turns the work and works the next row as before, twisting the yarns at each color change. When the last color of the row (which was the first color of the previous row) is reached, the knitter draws the strand created at the end of the previous row into a large loop and uses it to knit the final stitches of the current row. When the color change at the edge of the row shifts position, the knitter slips the intervening stitches, stranding the yarn across

the back so that the row begins at the change. If more than a stitch or two must be slipped, the stranded yarn is woven into the back to eliminate the float. Because it matches the edge of a motif and stranded yarns are woven into the back of the knitting, this join is virtually invisible on the front and back.

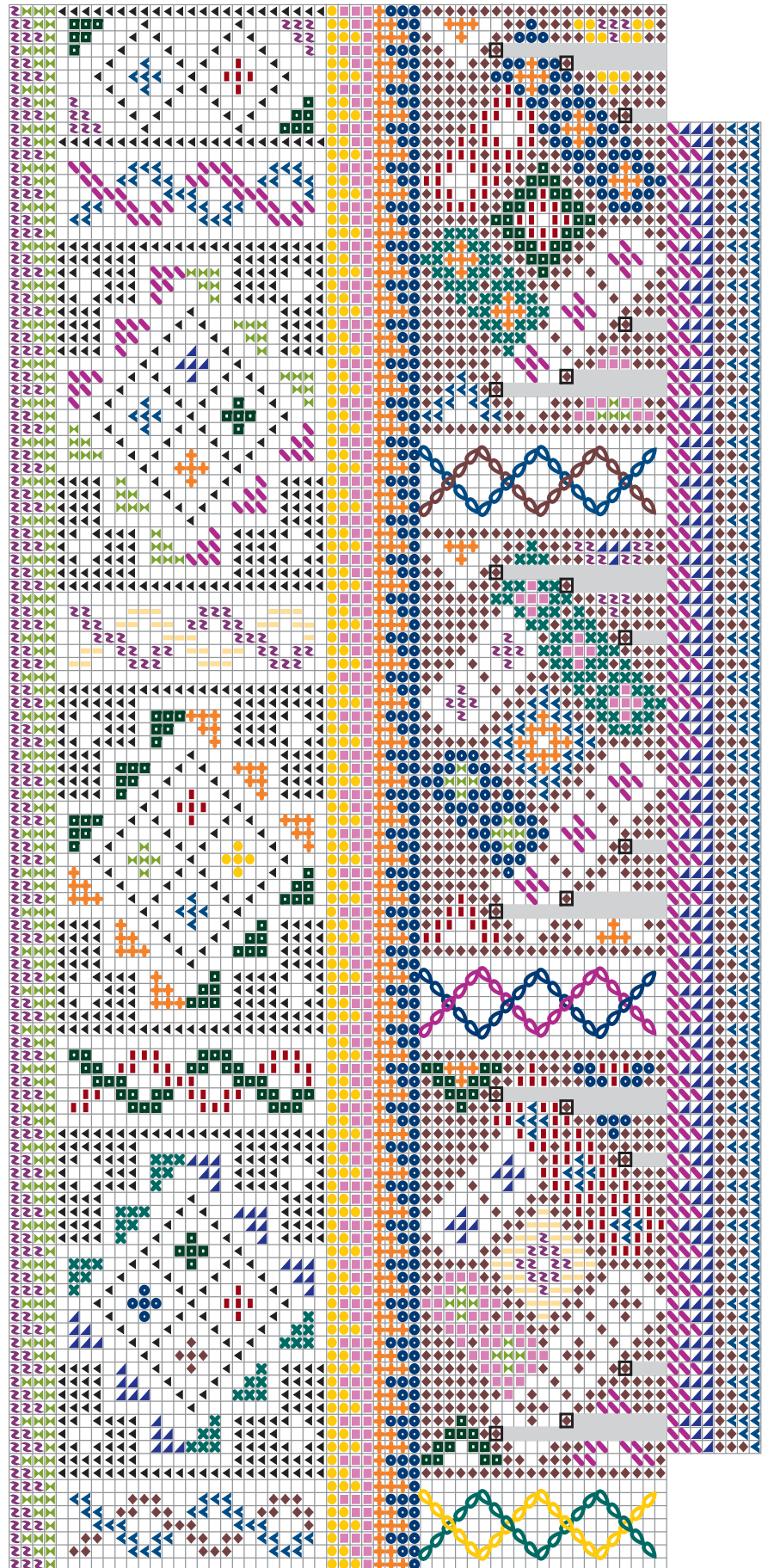
The second solution, zigzag intarsia, is the technique used in the maquitos featured here. It is commonly used in South American and Middle Eastern knitting (see “Bulgarian Stockings: Vivid Floral Designs and Circular Motif Knitting,” on page 15) to work small isolated colored patterns into stranded-knitted garments. The small intarsia patterns are usually worked among

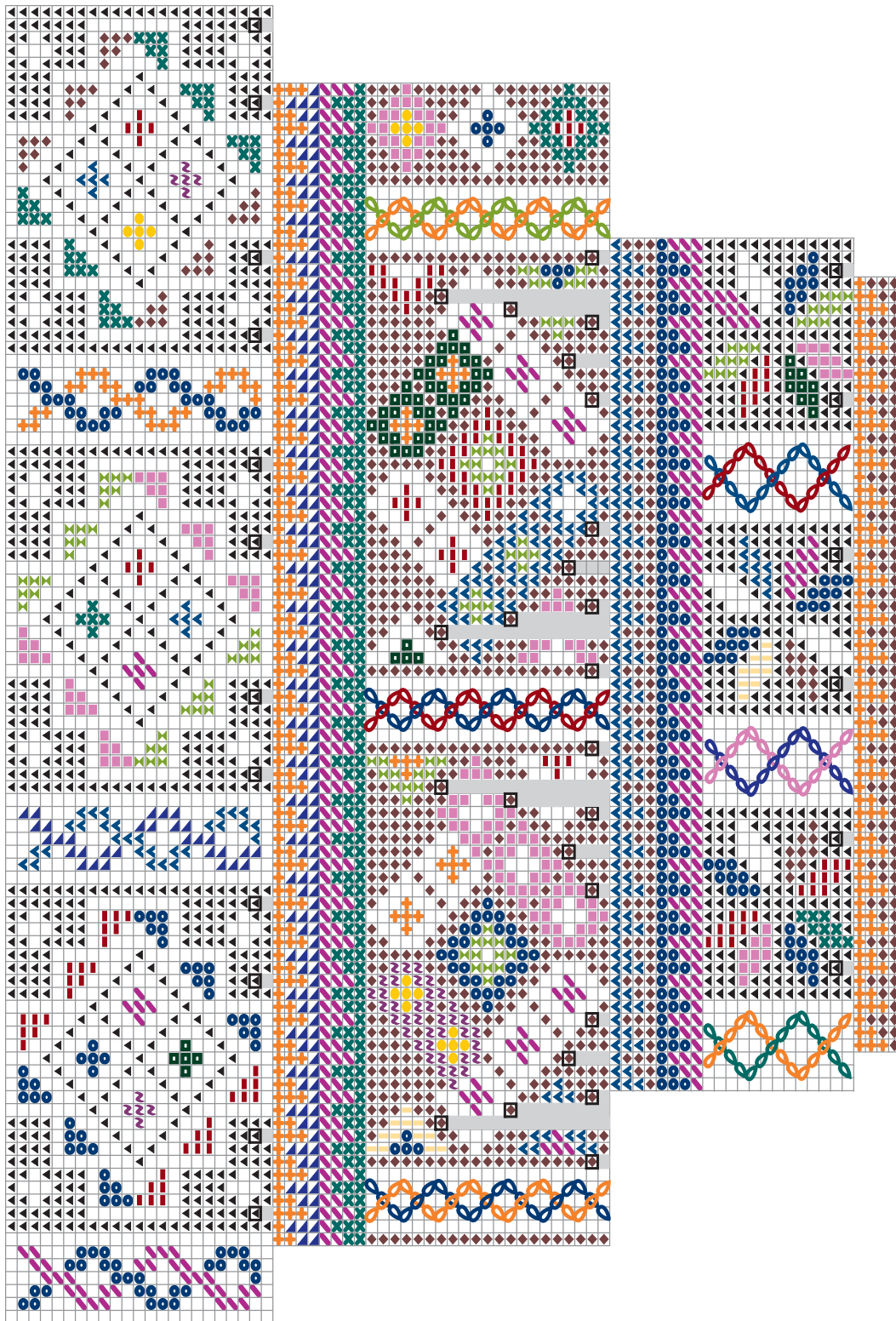
a base of two-color stranded knitting, using short pieces of yarn for the intarsia sections. This is a modified form of intarsia in which the ground color is woven in behind the discontinuous color block of the motif. After each round, the intarsia yarn is dropped at the left side of the design, and on the subsequent round it must be carried over to the right side to knit the design stitches. This is the simplest technique for working designs with discontinuous color units, but it is usually limited to small motifs. The zigzag intarsia designs will appear padded because there are at least two additional yarns underneath: the intarsia yarn carried from left to right and the stranding yarn woven in from right to left. 🌸

Maquito

Key

	#436 Black
	#488 Burgundy
	#401 White
	#412 Light Yellow
	#450 Gold Yellow
	#461 Pumpkin Orange
	#424 Scarlet Red
	#466 Dusty Rose
	#465 Raspberry
	#438 Dusty Blue
	#482 Royal Blue
	#455 Lime Green
	#494 Tropical Green
	#432 Dark Green
	#441 Violet
	#474 Dark Purple
	MI inc
	ch st





Charts may be photocopied for personal use.

✿ The Symbolism of Gloves ✿

NANCY BUSH

THE HISTORY OF GLOVES is a long and rich tale of romance and intrigue, honor and chivalry, daring and deceit, but long before it acquired these associations, someone had devised gloves to provide warmth and protection to the hands from cold, heat, dirt, and other environmental insults. Well-formed gloves, made of linen and decorated with a drawstring closure at the wrist, were found in the tomb of the Egyptian ruler Tutankhamen (circa 1370–1352 B.C.). Wall paintings from Thebes, a city in ancient Egypt, depict ambassadors bearing presents of gloves, suggesting that even then they had symbolic value beyond their utility.



A seventeenth-century English glove of leather with extravagantly embellished gauntlet. Circa 1610–1630. (GM 23343). Photograph courtesy of the Museum of Costume, Bath, England. ©The Gloves' Collections Trust.

The Greek historian Xenophon (circa 431–circa 352 B.C.) reported that “not only did [the Persians] have umbrellas borne over them in summer . . . but in winter it is not sufficient for them to clothe their heads and their bodies and their feet, but they have coverings made of hair for their hands and fingers.” Gloves are mentioned in the Old English epic poem *Beowulf*, and German merchants doing business in England had to pay a duty of five pairs of gloves to King Ethelred the Unready (A.D. 968?–1016).

Until the sixteenth century, when the use of forks gained wide acceptance in Europe, gloves were often worn by upper-class men and women while eating to keep food off the fingers. By the fourteenth century, gloves had become an important clothing accessory for European men of the upper classes; the wearing of gloves by Catherine de Médicis (1519–1589), queen of Henry II of France, set the fashion for women two centuries later.

The glove, as a symbol of good faith, played a major role in business dealings in early medieval English history. “Glove-barter” or “throwing the glove” was an act performed by a merchant or even a simple peddler before his customer as proof of honesty in the dealings.

In sixteenth-century English villages and towns, merchants came from far and wide to trade with the local people at fairs established by virtue of the King’s glove: his honor, symbolized by a glove placed at the entrance to the market, was given as a token of security that trade might occur uninterrupted and in freedom. Gloves also were sworn upon as representing truth and trust. Such oaths appear in several of Shakespeare’s plays.

Gloves were exchanged as a sign of a binding contract in land deals. When, in 1063, the Earl of Arundel and Shrewsbury vowed to construct an abbey to Saint Peter at Shrewsbury, he placed his glove on the altar of the monastery as a pledge of his word.

In Europe throughout the Middle Ages, gloves also stood for friendship and loyalty; they might be messengers of good will or remembrances of memorable occasions. Gloves might be given before requesting a favor or to dissuade hostility. A master might offer gloves to his servants as payment for their labor; when gloves were difficult or impossible to obtain, he would give “glove money” or “glove silver” instead. Beginning in the Middle Ages, a maiden’s acceptance of a gift of gloves from her suitor acknowledged her agreement and was a binding pledge to the engagement.

In the days of chivalry (the twelfth and most of the thirteenth centuries), a knight would often wear a glove or other token given by his lady on his helmet or shield as a sign of his devotion and purity of heart as well as of his worship of and affection for his beloved. The glove token served to give him courage and to remind him that if he survived in battle, he would win the hand of his beloved; if he died, he would do so defending the honor entrusted to him.

This tradition of the glove as token continued beyond the age of chivalry. Richard Rutt in *The History of Hand-knitting* (1987; reprint, Loveland, Colorado: Interweave, 2003) tells of Captain Sten Svantesson Sture, a twenty-one-year-old Swede who died in 1565 in a sea battle against the Danes and their allies. Sture left a black felt hat to which was fastened a small glove (shown at right) of gold thread and colored silks knitted to a gauge of about 24 stitches per inch. The thumb has no gusset shaping, and the fingers are tapered to the tips. Rings are knitted around three of the fingers and the thumb, and the hand is patterned with a striped design. The words *Frevchen Sofia* are worked in knitting across the palm. Textile historians had thought that Sture was engaged to a German girl, that the glove very likely was hers, worn as her favor in battle, and that the word *frevchen* meant “miss” in Middle Low German. Recent research by Dan-



The sixteenth-century Sture glove from Uppsala, Sweden, knitted at 24 stitches per inch. Photograph ©Antikvarisk-Topografiska Arkivet, Stockholm, Sweden. Photograph by Gabriel Hildebrand.

ish textile historian Lise Warburg has shown that *frevchen* was sixteenth-century Swedish for “princess.” Princess Sofia (born in 1547) was the daughter of King Gustav Vasa of Sweden (ruled from 1523–1560), and it is now believed that she was engaged to Sten Svantesson Sture. She most likely knitted the glove herself, because it is not the work of a professional, and made it for Sten to carry with him into battle.

Gloves throughout the ages have been made from the skin of deer, kid goats, or sheep, or from linen, silk, cotton, or wool. They have been cut and sewn, thread-woven, knotted, and knitted. In addition to their primary function as hand protectors, gloves became symbols of loyalty, honor, and integrity, as well as bonds of security. Perhaps some of these old ways are worth preserving in our own cyber-whelmed lives. ❁

❁ Romantic Gloves ❁

NANCY BUSH

I based these gloves on the one attached to Sten Svantesson Sture's hat (see the preceding article and the glove shown on page 59). I even included the "rings," but they are optional. Make these elegant gloves for yourself or give them as a token to a favorite person.

Instructions

Left Hand

CO 72 sts using Continental method. Following the illustrations below, work double-start CO. The slipknot counts as the first st. Work the second part of a double-start CO (Figure 3) for the second st, cont working each pair as usual (Figure 4). Divide sts evenly onto 4 needles—18 on each needle, and join in a rnd, using a crossover join (see illustration below), being careful not to twist sts.

K1 rnd, p1 rnd, k2 rnds, p1 rnd, k1 rnd. Beg patt according to chart. After completing Rnd 24 of the second patt rep, insert left thumb waste yarn. Work across needle 1. On needle 2, k2, k15 sts with waste yarn, sl these 15 sts back to left-hand needle and work across sts in St st with MC. Finish rnd. Cont in patt as established until you have worked Rnd 23 of 3rd patt rep.

Beg little finger: Place the last 9 sts and the first 9 sts of the rnd onto dpns (you may use the short ones here, if desired). Place all rem sts onto a length of yarn. With MC, work across the first 9 (palm side) sts, then CO 7 new sts. Work across last 9 sts. Divide these 25 sts onto dpns, join into a rnd and work 1 rnd. On next rnd, dec the 7 CO sts to 5 by sl 1, k1, psso, k3, and k2tog—23 sts total. Work 2 rnds. (For optional ring, change to Royal Purple and work 2 rnds.) Cont with MC until finger measures $\frac{3}{4}$ inch (1.9 cm) less than desired total

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 g (1.8 oz) skein, 2 skeins of #N91 Aran (MC); 1 skein each of #N42 Royal Purple, #522 Nervous Green, and #308 Sunburst Gold

Small amount of contrasting waste yarn

Needles, set of 5 double point, size 0 (2 mm) in 8- (20.3-cm) and 4- (10.2-cm) or 5-inch (12.7-cm) length (the short needles are optional for the thumb and fingers) or size needed to obtain gauge

Finished size: To fit a woman's hand, size medium; about 8 inches (20 cm) around and 10 inches (25 cm) long

Gauge: 18 sts and 22 rnds = 2 inches (5.1 cm) in St st

length. Shape top: k2tog, *k1, k2tog; rep from *. Work 1 rnd even.

Next rnd: *K2tog; rep from *.

Break yarn. Close top by threading yarn onto a needle and pulling it through all the rem live sts. Snug up.

Cont on hand: Replace held sts back onto long dpns. Attach MC to the left of little finger (palm side); pm. Work all sts to the end. When you reach the base of the little finger (back side) on the first rnd, pick up and k7 sts in the CO sts. On next rnd, dec these 7 sts to 5 by sl 1, k1, psso, k3, k2tog. Cont to work in established patt for 5 more rnds.

Ring finger: Beg at m, place first 8 and last 8 sts of rnd plus the 5 rem picked-up sts onto dpns. Place rem sts on a length of yarn. Attach MC to the left of little finger (palm side). K8, CO 7 sts, work the rem sts—28 sts total. Adjust these sts onto dpns and work 1 rnd. On next rnd, dec the 7 CO sts to 5 as before—26 sts. Work 2 rnds. (For optional

Double-Start Cast-On

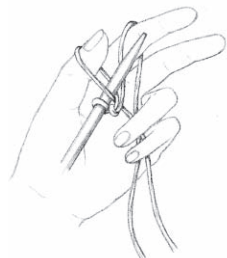


Figure 1

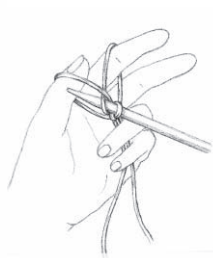


Figure 2

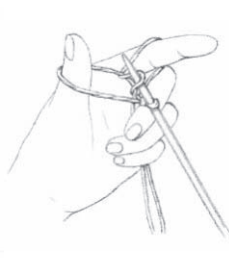


Figure 3

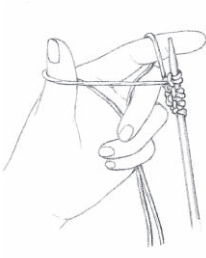
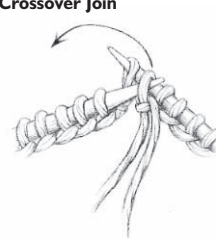


Figure 4

Crossover Join



ring, change to Royal Purple and work 2 rnds.) Change to MC and work 1 rnd. (For optional ring, change to Royal Purple and work 2 rnds.) Cont with MC until finger measures $\frac{3}{4}$ inch (1.9 cm) less than desired total length. Shape top as for little finger.

Middle finger: Place next 8 sts from each end of yarn onto dpns. Attach yarn to the left of ring finger, work across 8 sts, CO 7, work 8, pick up and k7 sts into the CO sts at base of ring finger. Work 1 rnd. On next rnd, dec the 7 picked up sts and the 7 CO sts to 5 by sl 1, k1, psso, k3, k2tog—26 sts total. Cont working as for ring finger. Cont with MC until finger measures $\frac{3}{4}$ inch (1.9 cm) less than desired total length. Shape top as for little finger.

Index finger: Place the rem 22 sts onto dpns. Work across sts, pick up and k7 sts into the CO sts at the base of the middle finger. On next rnd, dec these 7 sts to 5 by sl 1 k1, psso, k3, k2tog—27 sts. Cont working as for middle finger. Shape top as for little finger.

Thumb: Remove waste yarn for thumb opening. There will be 15 sts on front and 14 on the back. Divide sts so front 15 are on one needle and back 14 are divided onto 2 needles. Attach yarn at right side of thumb, pick up and k1 new st, work across 15 sts on front—16 sts. Pick up and k2 new sts at beg of back needle sts—32 sts total. On next rnd, sl 1, k1, psso on the front needle and rep this dec at the beg of back needle sts—30 sts total. Cont on these sts, until thumb measures $\frac{3}{4}$ inch (1.9 cm) less than desired total length. Shape top as for other fingers.

Right Hand

Make right-hand glove to match; work as for left glove.

Insert right thumb waste yarn: Work across needles 1 and 2. On needle 3, k1, k15 sts with waste yarn. Sl these 15 sts back to left-hand needle, work across sts in St st and k rem 2 sts on needle 3 with MC. Finish rnd. Cont as for left glove.



These gloves are based on the sixteenth-century Sture glove shown on page 59. It is believed that a Swedish princess knitted the original for her fiancé. Photograph by Mary Staley Pridgen.

Make fingers and thumb as for left glove (adding optional rings, if desired).

Finishing

Weave in all ends. Block gloves. ✨

Romantic Gloves

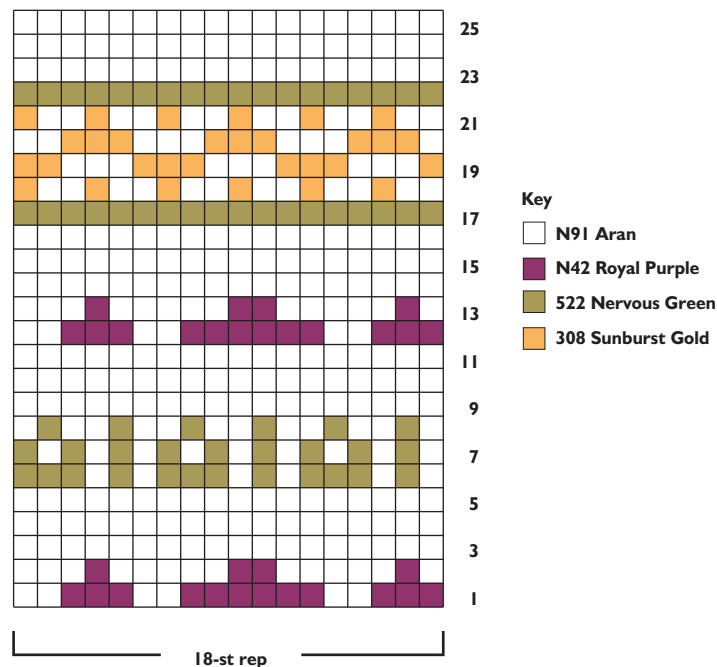


Chart may be photocopied for personal use.

✧ Tvåändsstickning: ✧ Sweden's Two-End Knitting

NANCY BUSH

A TWENTY-FIRST-CENTURY traveler to Sweden's urban areas is presented with a blend of modern glass and steel buildings, fast cars, and exotic cuisine from around the world. Travelers who venture into the countryside see a more traditional life of grazing sheep, birch woods, red-and-white farmhouses, and Midsummer poles left decorated throughout the year with leaves and flowers as a memory of summer past and a promise of one to come.



Two-end mittens knitted with a special Z-twist yarn. Photograph by Joe Coca.

The traditional knitting technique of *tvåändsstickning* (two-end knitting, also called twined knitting) has been practiced since at least the middle of the seventeenth century in Dalarna and other rural provinces where there was a need for functional warm winter clothing. The resulting fabric, in fact, is perfect for the Scandinavian climate—it is dense, warm, sturdy, somewhat waterproof, and doesn't lose its shape when wet.

Two-end knitting was once the sole method of knitting in the forested areas of Sweden and neighboring Norway. Toward the end of the nineteenth century, however, the Swedish school system began teaching knitting skills using the left-hand-carry method (also called continental or “picking”). As a result of the adoption of the new technique, the skill of two-end knitting was nearly lost. It took the discovery of an ancient glove in a slag heap during a 1974 archeological investigation in the mining town of Falun in Dalarna to rekindle interest outside rural Sweden in the technique and the garments made with it.

Examination of the glove, knitted in a fine wool yarn,

indicated that the fabric differed from that produced by other textile techniques, including ordinary knitting and nålbinding. At the Nordiska Museum [Nordic Museum] in Stockholm, researchers discovered that not only the glove but more than 95 percent of the other knitted objects collected in Dalarna and nearby regions had been made using the two-end method of knitting. Further, they learned that some women in Dalarna and surrounding areas were still knitting gloves, mittens, socks, caps, and sleeves for their traditional clothing using the two-end method.

The need for warm useful clothing was the foremost factor influencing the utilization of the technique of two-end knitting in Sweden, but the desire for beautiful and interesting clothing was also strong. Many of the motifs used on earlier garments made with this technique were borrowed from weaving, embroidery, and other crafts. Since the technique's rediscovery, two-end knitting has enjoyed wider popularity outside Dalarna, and it continues to produce warm and beautiful objects. ❁

❁ Mittens with the ❁ Two-End Knitting Technique

NANCY BUSH

T*våändsstickning* is translated as “two-end knitting,” which describes what happens to the yarn more than the actual materials used in the technique. Two-end knitting might lead one to think of the wonderful two-color knitting from the Shetland Islands and Scandinavia, but it is a technique often done in one color but always with two ends of yarn. Usually the two ends come from one ball of yarn, one from the outside and one from the inside; these two ends, both held in the right hand, are worked alternately and are twined or twisted around each other as you switch from one end to the other. The result is a hardy fabric that resembles ordinary knitting on the right side but has a ridged appearance on the wrong side created by the twining of the two working yarns. The fabric, less elastic than ordinary knitting, is thick and very warm. Elegant damask patterns also may be made using combinations of purls or knits and purls in various ways, as in the *krokvarv*

Materials

Mora, 100% Z-ply wool yarn, heavy fingering weight, 328 yards (299.9 m)/100 g (3.5 oz) skein, 1 skein of Natural Sheep's White (MC)

Yarn, 100% S-ply or Z-ply wool, heavy fingering weight, 2 yards (1.8 m), Black (CC)

Needles, set of 5 double pointed, size 2 (2.75 mm), 8 inches (20.3 cm) long and set of 4 double pointed, size 2 (2.75 mm), 4 inches (10.2 cm) long for thumb or sizes needed to obtain gauge

Waste yarn (for holding stitches)

Finished size: 8½ inches (21.6 cm) hand circumference and 9½ inches (24.1 cm) long from cast-on edge to tip of hand, after blocking; to fit a woman's size small

Gauge: 18 sts and 17 rnds = 2 inches (5.1 cm) in twined St st, before blocking



A two-end knitted wool glove, discovered in 1974 during an excavation in Falun, Dalarna, Sweden. Before 1680. Collection of the Dalarnas Museum. The example is one of the oldest of this technique so far recorded. Photograph © the Dalarnas Museum, Falun, Dalarna, Sweden. Photograph by K. G. Svensson.

(hook round) and *kjedjegång* (chain path) techniques described below.

The yarn used in traditional garments and what is preferred for the technique is a Z-ply, made up of two single threads, tightly plied. Most commercial yarns are S-ply, meaning that the single is spun clockwise and the two singles are plied counterclockwise. For a Z-ply, the single is spun counterclockwise and the two singles are plied clockwise. In working this technique, the two yarns, as you twine them, tend to loosen or tighten, depending on how they are spun. If you use a loosely plied Z-ply, the yarn will probably become unspun as you work; a tightly plied Z-ply will slightly unply as you work but still be stable as a yarn. If using tightly plied S-ply, each yarn will twist so tightly as you work that knitting will become very difficult; a loosely plied S-ply will tighten up slightly as you work but not enough to be difficult. The best way to tell if your yarn is a Z-ply or an S-ply is to lay a strand flat and examine the angle of the ply; it will follow the central line of a Z or an S.

The yarn for this technique should be from one ball, rolled into a center-pull ball (you can achieve this with a ball winder or roll it by hand), so one end comes from

the outside and the other from the center. Pull out about 3 feet (1 m) of yarn from both ends and anchor the base of the two ends securely against the ball with a large safety pin or by putting a double-pointed needle through the top of the ball of yarn. Wrap both ends in a figure eight around the needle, leaving the 3-foot (1-m) working ends free. As you work, the two yarns will twist around each other; to untwist them, suspend the ball, allowing it to spin and untwist the yarns. When the initial lengths of yarn are used, unfasten the ends, let out more yarn, and refasten the pin or rewind the figure eight to secure the yarn again.

Instructions

Note: All sts are twined, alternating the two yarns, throughout this project (see the “Techniques” sidebar on page 65).

Cuff

CO 60 sts using the Two-End Cast On (see the “Techniques” sidebar on page 65) with 2 strands of MC and 1 strand of CC. Divide sts evenly onto 4 needles, 15 sts on each needle. Join for working in the rnd, being careful not to twist sts. P 1 rnd, then k 1 rnd. Work 7 rnds twined St st (k all sts every rnd).

Work Rnds 1–6 of Cuff chart.

K 2 rnds, inc 1 st (see the “Techniques” sidebar on page 65) at the end of needle 1 in second rnd—61 sts.

Work Rnds 1 and 2 of *Kjedjegång* (see the “Techniques” sidebar on page 65).

Next rnd: K 1 rnd, inc 1 st at the end of needles 2, 3, and 4—64 sts total, 16 sts on each needle.

K 3 rnds—piece measures about 2½ inches (6 cm) from CO.

Thumb Gussets

Work thumb gusset for either right or left hand as given below.

Right-hand thumb gusset: K29; work Rnd 1 of *Mönsterformen “O”* (see the “Techniques” sidebar on page 65) over last 3 sts of needle 2; at beg of needle 3, k1, inc 1 in next st, pm, k to end of rnd—65 sts total, 17 sts on needle 3 with 3 marked gusset sts at beg of needle, 16 sts each on rem 3 needles. Next 17 rnds, k29, work 3 sts in *Mönsterformen “O”* patt as established, k to 1 st before gusset m, inc 1 in next st, sl m, k to end. After completing the last gusset rnd, there will be 20 sts in the marked section at beg of needle 3.

Techniques

Two-End Cast-On

Three ends are required for this CO, 2 of the MC and 1 of a CC. Make a slipknot with the 3 ends; place the slipknot on the right-hand needle. Place the CC over the thumb of your left hand and hold the 2 MC strands in your right hand. This method is worked similarly to the long-tail CO, except that you alternate the 2 strands in the right hand as you work, instead of working with a single strand over your left finger. Lp the CC clockwise around the thumb and insert the right-hand needle tip into this lp as for the long-tail CO. Bring the strand of MC farthest away from the right-hand needle tip over the other strand, wrap it around the right-hand needle as if to k to create a new st, then drop the CC loop from the needle and tighten. *Lp the CC clockwise around the thumb and insert the right-hand needle point into it, bring the strand of MC farthest away from the right-hand needle tip over the other (just used) strand and wrap it around the right-hand needle, drop the CC lp from the needle and tighten. Rep from * until all sts are CO. Cut CC.

Knit and Purl

K and p sts are worked with 2 ends of yarn, alternating the 2 ends of yarn as you work. The yarns are carried in the right hand at all times.

To k: With both yarns in back of the work, insert the right-hand needle into the st on the left-hand needle as if to k, bring the working yarn farthest from the right-hand needle tip over the other working yarn, and k the st. To k the next st, bring the other strand of working yarn over the strand you just used. Cont in this manner, always alternating the 2 yarns, and bringing each strand over the previously used strand.

To p: Bring both yarns to the front of the work between the 2 needles, insert the right-hand needle into the st on the left-hand needle as if to p. Bring the working yarn farthest from the right-hand needle tip under the other working yarn and p the st. To p the next st, bring the other strand of working yarn under the strand you just used. Cont in this manner, always alternating the 2 yarns, and bringing each strand under the previously used strand.

Decrease and Increase

To dec: Work k2tog or sl 1, k1, pss0 as for ordinary knitting, using the appropriate strand of yarn in order to maintain the alternation of the strands.

To inc: K into the next st with the appropriate strand, bringing it over the yarn you just used, and stop after you have wrapped the working strand around the needle. Bring

the other working strand over the strand you just used, wrap it around the needle, and pull both strands through to finish the stitch, creating 2 stitches from 1. On the next rnd, work into each of these sts individually.

Damask Patterns

Krokvarv (Hook Round) is made by bringing 1 working strand to the front and leaving the other one at the back of the work. The rnd is worked by alternating k and p sts, keeping the strand in front always in front and the strand in back always in back. The yarn you p with will pass in front of the previous k st on its way to the next p st, making a small lp in front of the k st.

Kjedjegång (Chain Path) is a motif best worked over an odd number of sts, which gives a neater transition between rnds. It is made by working 1 rnd of *Krokvarv* followed by a second rnd of *Krokvarv* with the k sts of the second rnd worked above the p sts of the first rnd, and vice versa. For the mittens shown, work as follows,

Rnd 1: Bring strand farthest from the right-hand needle tip to front where it will remain throughout. Work first *Krokvarv* rnd as *p1 with front strand, k1 with back strand; rep from * to last st, p1 with back strand.

Rnd 2: Work second *Krokvarv* rnd as *k1 with back strand, p1 with front strand; rep from * to last st, k1 with back strand.

After completing *Rnd 2*, bring both strands of yarn to the back again between the needles in preparation for cont in *St st*.

“O” Pattern

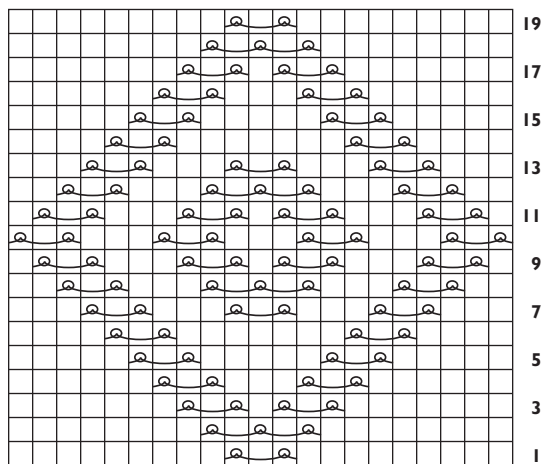
Mönsterformen “O” (Pattern “O”) is created using a series of hook sts. By alternating sts p1, k1 on 1 rnd and offsetting them on the next rnd as k1, p1, you can build up a vertical pattern. For the mittens shown, a 3-st version of this technique is worked at the side of the thumb gussets to create the small O figure on the fabric as follows:

Rnd 1: Bring strand farthest from the right-hand needle tip to the front, p1 with front strand, k1 with back strand, p1 with front strand, bring front strand to back of work between needles.




Rnd 2: Bring strand closest to the right-hand needle tip to front and drop it there, k1 with back strand (strand farthest from right-hand needle tip), p1 with front strand, k1 with back strand, bring front strand to back of work between needles.


Rep these 2 rnds for pattern.


Diamond Medallion



Key

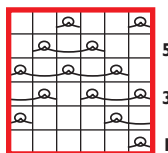
-  twined k st worked with both yarns in back
-  twined k st worked with 1 strand carried in front
-  bring farthest strand to front, p1 with front strand, bring front strand to back

 bring farthest strand to front, p1 with front strand, k1 with back strand, p1 with front strand, bring front strand to back

 bring farthest strand to front, [p1 with front strand, k1 with back strand] 2 times, p1 with front strand, bring front strand to back

 patt rep

Cuff



Charts may be photocopied for personal use.

Left-hand thumb gusset: K30; pm, inc 1 st in next st, k1 (last st on needle 2); work Rnd 1 of Mönsterformen “O” over first 3 sts on needle 3, k to end of rnd—65 sts total, 17 sts on needle 2 with 3 marked gusset sts at end of needle, 16 sts each on rem 3 needles. Next 17 rnds, k to gusset m, sl m, inc 1 in next st, k to end of gusset sts, work 3 sts in Mönsterformen “O” patt as established, k to end. After completing the last gusset, there will be 20 sts in the marked section at end of needle 2.

For both hands: Place 20 marked gusset sts on hold on a piece of waste yarn. Next rnd, discontinue Mönsterformen “O” patt, k to thumb gap, use a backward-loop CO to CO 8 sts over gap, twining and alternating the working strands as you CO, k to end—70 sts total. Rearrange sts so there are 17 sts each on needles 1 and 3, and 18 sts each on needles 2 and 4.

Hand

Establish position for Diamond Medallion patt on back of hand as follows: For right hand, k7, pm, work Rnd 1 of Diamond Medallion chart over next 21 sts (3 patt sts of Rnd 1 will be sts 17–19 of rnd), pm, k42 to end. For left hand, k42, pm, work Rnd 1 of Diamond Medallion chart over next 21 sts (3 pattern sts of Rnd 1 will be sts 52–54), pm, k7 to end. Working 21 marked sts in patt from chart and sts outside chart in twined St st, work even until Rnd 19 of chart has been completed. Work even in twined St st until mitten measures $7\frac{3}{4}$ inches (19.7 cm) from CO or mitten hand reaches to the tip of wearer’s little finger.

Shape Top

Dec rnd (see the “Techniques” sidebar on page 65): On needle 1, *k1, sl 1, k1, pss0; on next needle, work to last 3 sts, k2tog, k1; rep from * over needles 3 and 4—4 sts dec’d.

Rep the dec rnd every rnd 13 more times—14 sts rem. Place 14 sts onto 2 needles with 7 sts on each needle for palm and back of hand, and use the Kitchener Stitch and only 1 working strand of yarn to graft top of mitten closed.

Thumb

Place 20 held sts for the thumb on 2 needles and attach working yarn to beg of first needle. K20, then with 3rd needle pick up and k10 sts from base of sts CO across thumb gap—30 sts total.

Work even in St st until the thumb measures $1\frac{1}{4}$ inches (3.2 cm) or to the middle of the wearer’s thumbnail. Rearrange sts so there are 15 sts on needle 1, 7 sts on needle 2, and 8 sts on needle 3.

Dec rnd: On needle 1, *k1, sl 1, k1, pss0, k9, k2tog, k1; rep from * over needles 2 and 3—4 sts dec’d. Rep the dec rnd every rnd 4 more times—10 sts rem.

Next rnd: *K1, sl 1, k1, pss0, k2; rep from * to end of rnd—8 sts rem. Break yarn, thread 1 working strand through rem sts, and draw tip of thumb closed.

Make other mitten to match, following the placement of the thumb gusset and Diamond Medallion for the appropriate hand. Weave in all ends.

Finishing

Block mittens under a damp towel. 🌸



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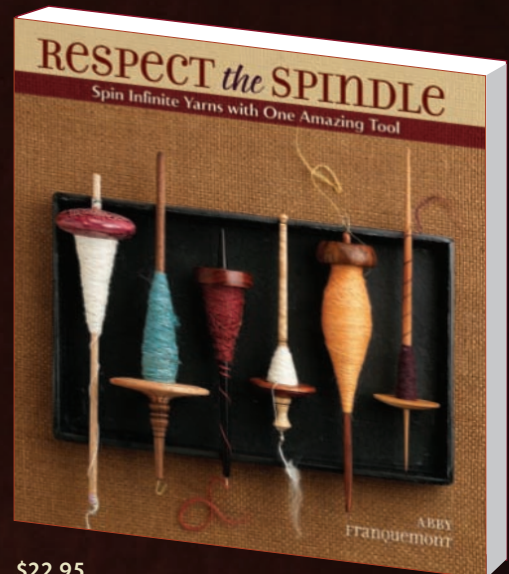
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A Riot of Color: Swedish Mittens

ULRIKA BOS KERTTU

TRANSLATED FROM THE SWEDISH BY
CAROL HUEBSCHER RHOADES

Coverlets knitted by Swedish master knitter Märta Stina (see the “Märta Stina Abrahamsdotter and Her Knitting” sidebar on page 69) served as the inspiration for these striking mittens. They feature typical Märta Stina floral motifs. The instructions are for the mittens in red and lime green, but several additional colorways are shown as well. Let your own imagination choose your color combinations.

Materials

Rauma Finullgarn, 100% wool yarn, fingering weight, 191 yards (174.7 m)/50 g ball, 1 ball each of #435 Red (MC) and #455 Lime Green (CC)

Needles, set of 5 double pointed, size 1 (2.5 mm) or size needed to obtain gauge

Tapestry needle

Short lengths of smooth contrasting waste yarn

Finished size: 8¾ inches (22.2 cm) hand circumference and 10½ inches (26.7 cm) long from lower edge to tip of fingers; to fit a woman's medium

Gauge: 28 sts and 35 rnds = 4 inches (10.2 cm) in patt from charts



Ulrika Bos Kerttu's knitted mittens in a variety of colorways with motifs inspired by those used by Märta Stina Abrahamsdotter on her coverlets. Photograph by Joe Coca.

Instructions

Left Mitten

Work a gauge swatch in the Märta Stina technique (see “Märta Stina’s Knitting Technique on page 70). With CC, CO 60 sts and divide sts evenly onto 4 dpn (15 sts per needle); join, being careful not to twist CO row. Work Rnds 1–24 of Mitten chart (the first 4 single-color rnds are worked in regular knitting, not Märta Stina technique). On Rnd 25, inc 1 st at beg of rnd using MC as shown—61 sts. Work Rnds 26–46 of chart. On Rnd 47, work in 20 sts in patt to sts outlined in purple for left thumb, use waste yarn to k the 11 sts marked for the thumb, return these 11 sts to the left needle, k them again in the patt as shown, then work in patt to end of rnd. Work even in patt until Rnd 78 has been completed. For Rnds 79–91, dec 4 sts every rnd, then dec 2 sts in Rnd 92, working dec in MC as shown on chart—7 sts rem. Cut yarn and pull through rem sts (drawstring-fashion) to close tip of mitten.



The striking lime green and red project mittens will keep hands toasty while preserving an honored tradition.

Photograph by Joe Coca.

Märta Stina Abrahamsdotter and Her Knitting

The work of master knitter Märta Stina Abrahamsdotter (1825–1903) only recently has begun to receive the acclamation it so richly deserves. Märta Stina, who lived in Anundsjö, Ångermanland, in northern Sweden, knitted bed coverlets at a time when woven coverlets were the norm. She knitted with two strands, catching the strands on every stitch to avoid creating long floats on the back of the piece (see “Märta Stina’s Knitting Technique” on page 70); repeats of more than forty stitches were common in her motifs.

Märta Stina was an uncommon woman for her time: In the 1870s and 1880s, she lived with a man from a neighboring village. She could till a potato field and build a brick oven. She wore her hair short when any respectable woman wore a bun knotted at the nape of her neck. Nevertheless, she was the last to wear the *bindmössa* (traditional woman’s small cap) to church.

Ten of Märta Stina’s coverlets have been preserved (nine in Swedish museum collections and one in a private collection), including two, perhaps the earliest made, intended for a baby’s cradle. The larger coverlets are between 250 and 270 stitches wide. In adjusting the stitch count needed for a particular pattern, Märta Stina carefully placed decreases or increases so they wouldn’t be visible. She created freely as she knitted: no coverlet or border is just like another.

Märta Stina used knitting needles whittled from thin branches of mountain ash. Her yarn was a thick two-ply handspun from sheep’s wool and knitted together with a linen or cotton thread to add stability, presumably. After spinning and dyeing the wool, it took her one-and-a-half to two months to knit a coverlet.

One of the large coverlets has borders inspired by the Rose Path pattern, then in common use on woven coverlets, and soft yellow-green nuances from the use of plant-dyed yarns. Motifs in the others include positive and negative heart forms, rhomboids, and highly stylized flowers and branches. Those with geometric patterns used yarns dyed with madder and aniline dyes. Because of the weight of the knitted fabric, Märta Stina knitted the coverlets in three or four sections, each about 12 inches (30 cm) wide, which she then joined lengthwise. She strengthened the outer edges of the coverlets with a narrow knitted border and covered the seamed edges on the back with a lining of shirt fabric handwoven of wool or wool and cotton.

Still, perhaps because her designs were seen as too revolutionary, it wasn’t until the end of the twentieth century that Märta Stina’s creations received much attention. Today, however, many handworkers and artists take inspiration from Märta Stina’s designs.

Märta Stina's Knitting Technique

Märta Stina's knitting technique allows one to knit small motifs against a large background in the round without long strands on the back. For best results, use the Continental method of knitting and hold both yarns in the left hand. The color you are knitting with, the dominant strand, is placed over the index and middle fingers, near the fingernails. The other strand, or float, lies only over the index finger and closer to the knuckle, "inside" the dominant yarn. When more than two stitches of the same color are worked, pick up the dominant color from under the float for the first stitch and over the float on the next stitch. When changing colors or working patterns with more than two stitches of the same color, reverse the positions of the yarns on your fingers so that the float becomes the dominant yarn. For a smooth surface without any floats showing through to the right side, follow these tips: If the stitch on the previous round is over the float, knit the corresponding stitch on the next round under the float; if the stitch is under the float on the previous round, knit that stitch over the float on the next round.

Thumb

Carefully remove waste yarn from thumb hole and place 11 live sts each from top and bottom of thumb opening on separate dpn. At the end of each needle, pick up 1 st from side of thumb opening; these sts are just picked up and placed on the needle, not picked up and k—24 sts. With RS facing, join yarns to beg of original marked 11 sts, and divide sts evenly onto 4 dpn (6 sts per needle). Work Rnds 1–17 of Thumb chart. Beg with Rnd 18, dec 4 sts each rnd as shown on chart—4 sts rem when Rnd 22 has been completed. Cut yarn and close tip of thumb as for top of mitten.

Right Mitten

Work as for left mitten until Rnd 46. On Rnd 47, use waste yarn to k the first 11 sts outlined in blue for right thumb, return these 11 sts to the left needle, k them again in the patt as shown, then work in patt to end of rnd. Complete right mitten and right thumb same as for left mitten and thumb.

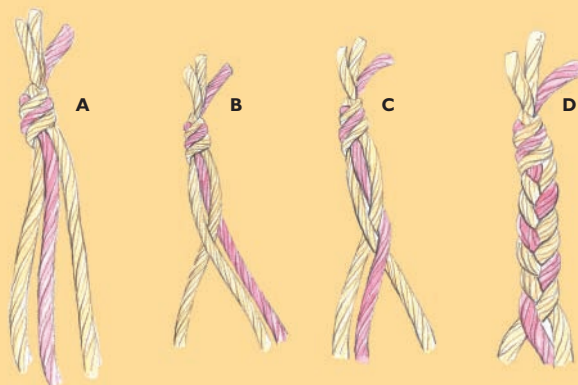
Finishing

Weave tails in neatly on WS. Make two 3-inch (7.6-cm) 3-strand braids (see the Three-Strand Braid sidebar below) with 2 strands with CC tripled, and 1 strand with MC tripled and attach 1 braid to the lower edge of each mitten on the pinky side of the hand as shown. Handwash in lukewarm water with a small amount of mild wool-wash product. Rinse in same temperature water; gently squeeze out excess water (do not wring). Smooth mittens into shape and dry flat. 🌸

ABOUT THE AUTHOR AND DESIGNER. *Ulrika Bos Kerttu, county handcraft consultant in Västernorrland since 1989, works at the County Museum of Västernorrland, where she "discovered" Märta Stina Abrahamsdotter's knitted coverlets in the early 1990s. She has since arranged two conferences in Härnösand focusing on Märta Stina's knitted coverlets and used inspiration from the coverlets in designing woven blankets, towels, and tablecloths and knitted sweaters, mittens, and hats.*

Three-Strand Braid

- Begin with three strands or three groups of strands. Tie an overhand knot at one end (Figure A).
- Lay the right strand over the middle strand. The right strand becomes the new middle strand (Figure B).
- Lay the left strand over the new middle strand (Figure C).
- Repeat Steps 2 (Figure C) and 3 (Figure D) to desired length.



Mitten

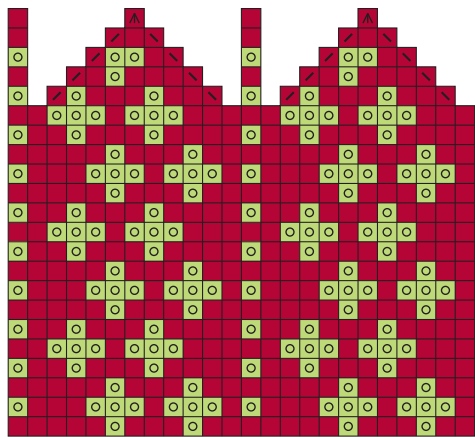


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Key

- k with MC
- k with CC
- p with CC
- k2tog with MC
- ssk with MC
- sl 2 as if to k2tog, k1 p2sso with MC
- left thumb sts
- right thumb sts

Thumb



21
19
17
15
13
11
9
7
5
3
1

Charts may be photocopied for personal use.

Special Knits for Special Occasions: Wedding Gloves

NANCY BUSH

The pattern for these gloves comes from the pair now in the collection of Vesterheim Norwegian-American Museum in Decorah, Iowa, and shown on page 74. The gloves, originally owned by Ingeborg Rogndokken Breiseth (1827–1916) who immigrated to America from Norway in 1857, are made of a fine single-ply wool. Sized for a small woman's hand, the gloves are 7¾ inches (19.7 cm) long and 3¾ inches (9.5 cm) wide; the gauge is about 12 stitches per inch.

During the nineteenth century throughout northern Europe, both the bride and groom often wore gloves for their wedding. Gloves knitted with cotton yarn were the choice of those who could afford this imported and costly fiber. Others used fine two-ply handspun wool, which was readily available. Typically, the gloves were of a single color and knitted with intricate openwork patterns.

Although Ingeborg's gloves were made of wool, I chose to make my gloves from a modern yarn—a bamboo, merino, and silk blend. Due to my choice of materials, my gauge is larger than the original, so I changed the pattern on the hand to accommodate this.

Instructions

Notes: The 31 sts on needle 1 for the right glove and needle 3 for the left glove are the sts for the back of the hand, the decorative part of the gloves. When you attach yarn to work the fingers, leave long enough tails so you can use them to close up any errant holes at the base of the fingers, if necessary. The instruction to pm will come at the beg of a needle. Use a removable m that attaches in

the knitting, such as a coil-less pin, so you don't lose it. You may wish to make the cuff longer; if so, you will need another skein of yarn. If you need to lengthen the fingers, add a few rnds of St st after the V patt is complete.

Right Glove Cuff

CO 46 sts over 2 needles held parallel. Divide sts evenly onto 3 needles, pm, and join for working in rnds, being careful not to twist sts. P 1 rnd, k 1 rnd. Cuff patt:

Rnd 1: *K2tog, yo; rep from * to end of rnd.

Rnd 2: K.

Rep these last 2 rnds 6 more times.

P 1 rnd. K 1 rnd, inc 15 sts evenly spaced—61 sts.

Hand

Adjust sts so there are 31 sts on needle 1, 15 sts on needle 2, and 15 sts on needle 3. Work Rows 1–35 of



These elegant gloves feature an intriguing V pattern on the fingers.
Photograph by Joe Coca.

Materials

Crystal Palace Panda Silk, 52% bamboo/43% merino wool/
5% silk yarn, fingering weight, 204 yards (187 m)/50 g (1.8 oz)
skein, 1 skein of #3204 Natural Ecru

Needles, set of 5 double pointed, size 0 (2 mm) or size needed to
obtain gauge

Removable markers

Waste yarn to be used as stitch holders

Tapestry needle

Finished size: 8½ inches (21.6 cm) long and 3¾ inches (9.5 cm)
wide

Gauge: 17 sts and 24 rnds = 2 inches (5.1 cm) in St st worked in rnds

Right Hand chart.

Rnd 36: Work 31 sts of needle 1 and first st of needle
2 according to chart; place next 13 sts onto waste
yarn, CO 9 sts as shown on chart, work to end of rnd
according to chart—70 sts.

Work Rows 37–50 of chart—62 sts rem.

Little Finger

Next rnd: Work 7 sts according to Little Finger chart, place
next 48 sts onto waste yarn, CO 4 sts, k7, pm for beg
of rnd—18 sts rem.

Next rnd: Work 7 sts according to chart, k11. Rep last rnd
until Rows 1–6 of chart have been worked 4 times.
Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 3 more times, k2—14 sts
rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 3 more times, k2—10 sts
rem.

Rnd 4: *K2tog; rep from * to end—5 sts rem.

Cut yarn leaving an 8-inch (20.3-cm) tail, thread
tail through rem sts, pull snug to close end of finger;
fasten off.

Top of Hand

Place 48 held sts onto needles: 24 sts on needle 1 and
12 sts each on needles 2 and 3. Rejoin yarn at base of
little finger, with finger to your right. Pm for beg of rnd.
Work first 24 sts according to Fingers chart, k24, then
pick up and k 4 sts in CO sts at base of little finger—52
sts.

Next rnd: Work 24 sts according to chart, k28. Rep last
rnd until Row 6 of chart is complete.

Ring Finger

Next rnd: Work first 8 sts according to Row 1 of Fingers
chart; place next 32 sts onto waste yarn, CO 4 sts, k12
rem sts, pm for beg of rnd—24 sts.

Next rnd: Work 8 sts according to Row 2 of chart, k16.

Next rnd: Work 8 sts according to Row 3 of chart, sl 1,
k1, pss0, k2tog, k12—22 sts rem.

Next rnd: Work 8 sts according to chart, k14. Rep last rnd
26 more times—a total of 6 V-shaped figures are com-
plete (including the one at the base of the finger, be-
fore finger was divided from hand). Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 4 more times, k2—17 sts
rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 4 more times, k2—12 sts
rem.

Rnd 4: *K2tog; rep from * to end—6 sts rem.

Finish as for little finger.

Middle Finger

Place first 8 held sts onto needle. Work 8 sts accord-
ing to Row 1 of Fingers chart, CO 4 sts, place last 8 held
sts onto needle and k them, pick up and k 4 sts in CO sts
at base of ring finger, pm for beg of rnd—24 sts. Work as
for ring finger, working until 7 V-shaped figures are com-
plete (including the one at the base of the finger, before
finger was divided from hand). Shape tip and finish as
for ring finger.

Index Finger

Place rem 16 held sts onto 2 needles. Join yarn at base
of middle finger. Work 8 sts according to Row 1 of Fin-
gers chart, k8, pick up and k 4 sts in CO sts at base of
middle finger, pm for beg of rnd—20 sts.

Next rnd: Work 8 sts according to chart, k12. Rep last
rnd 28 more times—6 V-shaped figures are complete
(including the one at the base of the finger, before
finger was divided from hand). Shape tip as foll:

Rnd 1: *K2, k2tog; rep from * 4 more times—15 sts rem.

Rnd 2: K.

Rnd 3: *K1, k2tog; rep from * 4 more times—10 sts rem.

Rnd 4: *K2tog; rep from * to end—5 sts rem.

Finish as for little finger.

Thumb

Place 13 held thumb sts onto needle. Work 13 sts ac-
cording to Row 1 of Thumb chart, pick up and k 11 sts
across crook of thumb, pm for beg of rnd—24 sts.



These undated Norwegian lace gloves provided the inspiration for Nancy Bush's wedding gloves. The gloves belonged to Ingeborg Knudsdatter Rogndokken (1827–1916). Probably worn for her wedding (date unknown) to Ole Arneson Breiseth. Collection of Vesterheim Norwegian-American Museum. (1981.041.002). Photograph courtesy of Vesterheim Norwegian-American Museum, Decorah, Iowa.

Next rnd: Work 13 sts according to chart, k2tog, k7, sl 1, k1, pss0—22 sts rem.

Next rnd: Work 13 sts according to chart, k9. Rep last rnd until chart is complete. K 3 rnds. Shape tip and finish as for ring finger.

Left Glove

CO and work cuff as for right glove.

Hand

Adjust sts so there are 15 sts on needle 1, 15 sts on needle 2, and 31 sts on needle 3. Work Rows 1–35 of Left Hand chart.

Rnd 36: Work 15 sts of needle 1 and first 14 sts of needle 2 according to chart; place next 13 sts onto waste yarn, CO 9 sts as shown on chart, work to end of rnd according to chart—70 sts.

Work Rows 37–50 of chart—62 sts rem.

Little Finger

Next rnd: K7, place next 48 sts onto waste yarn, CO 4 sts, work last 7 sts according to Little Finger chart, pm for beg of rnd—18 sts rem.

Next rnd: K11, work 7 sts according to chart. Rep last rnd until Rows 1–6 of chart have been worked 4 times. Shape tip and finish as for right little finger.

Top of Hand

Place 48 held sts onto needles: 12 sts each on needles 1 and 2, and 24 sts on needle 3. Rejoin yarn at base of little finger, with finger to your right. K24, work next 24 sts according to Fingers chart, pick up and k 4 sts in CO sts at base of little finger, pm for beg of rnd—52 sts.

Next rnd: K24, work 24 sts according to chart, k4. Rep last rnd until Row 6 of chart is complete.

Ring Finger

Next rnd: K8, place next 32 sts onto waste yarn, CO 4 sts, work next 8 sts according to Row 1 of Fingers chart, k4, pm for beg of rnd—24 sts.

Next rnd: K12, work 8 sts according to Row 2 of chart, k4.

Next rnd: K8, sl 1, k1, pss0, k2tog, work 8 sts according to Row 3 of chart, k4—22 sts rem.

Next rnd: K10, work 8 sts according to chart, k4. Rep last rnd 26 more times—a total of 6 V-shaped figures are complete. Shape tip and finish as for right ring finger.

Middle Finger

Place first 8 held sts onto needle. K8, CO 4 sts, place last 8 held sts onto needle and work them according to Row 1 of Fingers chart, pick up and k 4 sts in CO sts at base of ring finger, pm for beg of rnd—24 sts. Work as for left ring finger, working until 7 V-shaped figures are complete. Shape tip and finish as for ring finger.

Index Finger

Place rem 16 held sts onto 2 needles. Join yarn at base of middle finger. K8, work 8 sts according to Row 1 of Fingers chart, pick up and k 4 sts in CO sts at base of middle finger, pm for beg of rnd—20 sts.

Next rnd: K8, work 8 sts according to chart, k4. Rep last rnd 28 more times—6 V-shaped figures are complete. Shape tip and finish as for right index finger.

Thumb

Work as for right thumb.

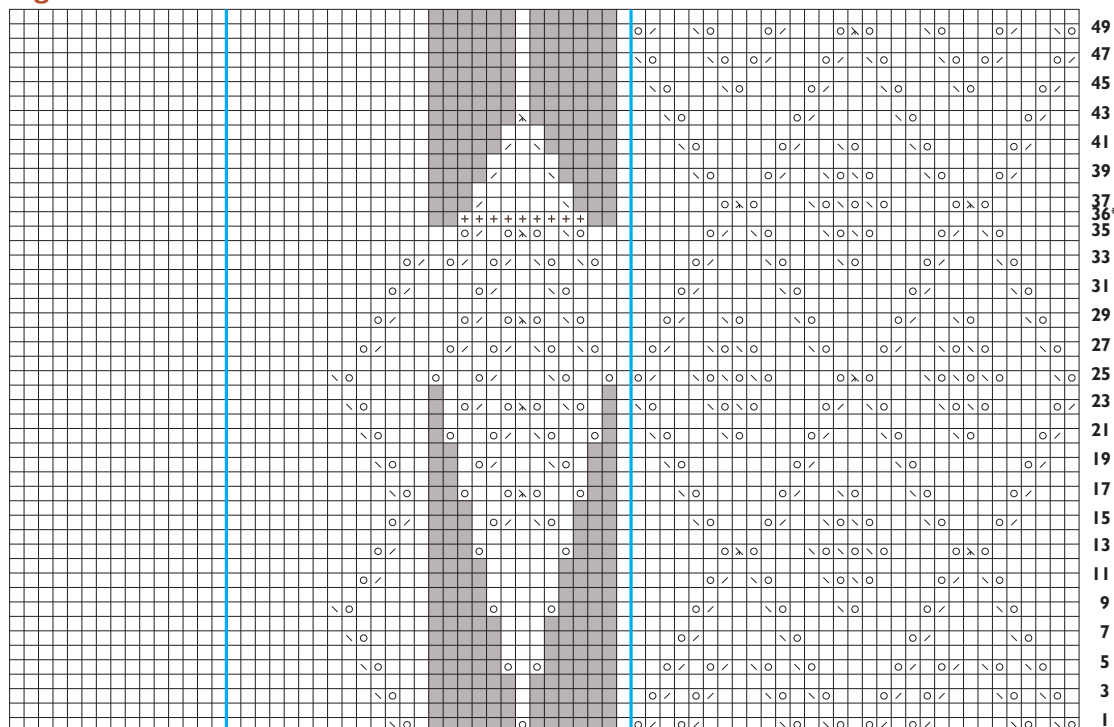
Finishing

Weave in loose ends. Wash gloves and place under a towel to block. 🌸

Key

- k
- yo
- / k2tog
- \ sl 1, k1, pss0
- λ sl 1, k2tog, pss0
- no st
- + CO 1 st
- patt rep
- end of needle

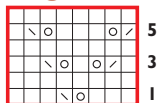
Right Hand



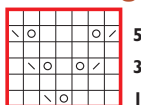
*work as given in directions

Charts may be photocopied for personal use.

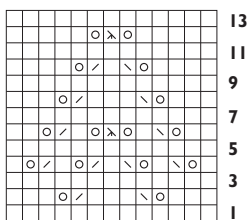
Fingers



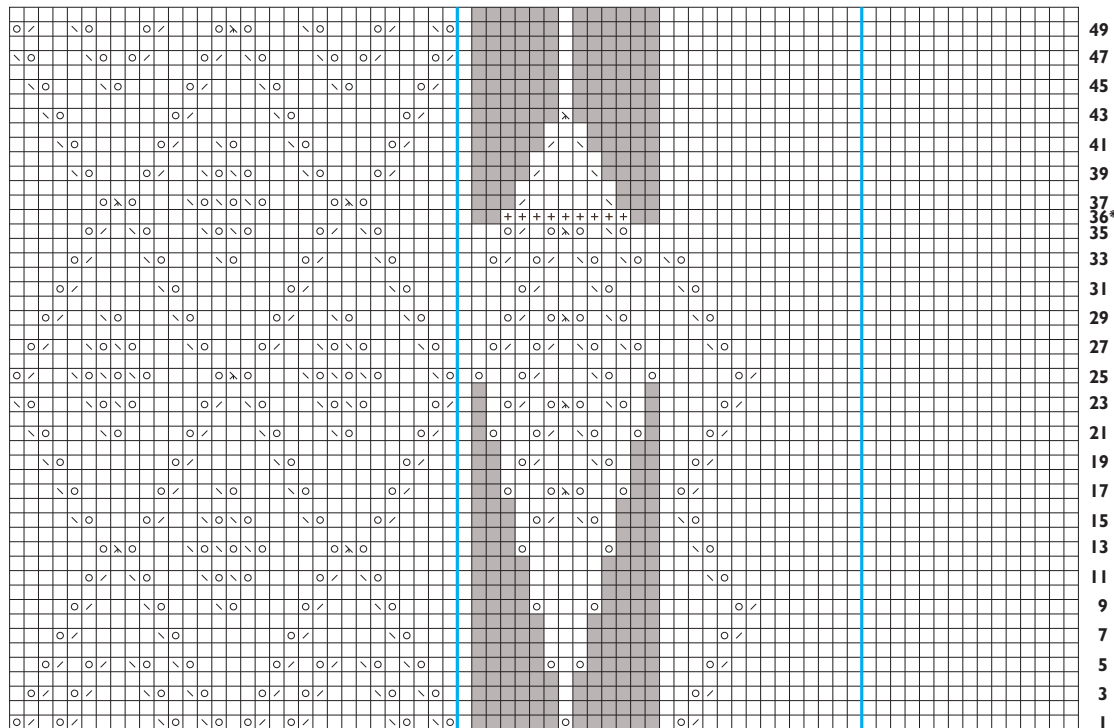
Little Finger



Thumb



Left Hand



*work as given in directions

Fancy Silk Mittens

ANN FEITELSON

Materials

Treenway Silks, spun bombyx silk 20/6 yarn, 300 yards (274.3 m)/3½ oz (99.2 g) skein, 2 skeins #20 Bordello
Needles, sets of 4 double pointed, size 1 (2.25 mm) for the body of the mitten and size 0 (2 mm) and size 3 (3.25 mm) for the hem or size(s) needed to obtain gauge

John James Needle, crewel or sharps, size 10

Matching thread

Small stitch holder

Finished sizes: Women's small/medium measures 6½ inches (16.5 cm) around the palm; women's medium/large measures 7½ inches (19 cm); both sizes measure 10½ inches (26.7 cm) from cuff to tip

Gauge: 9 sts and 13 rows = 1 inch (2.5 cm) in St st on body of mitten



Our project red silk mittens, along with a pair in white, are shown with the instructions for the original pattern from the 1885 Nonotuck Silk Company pattern book. Photograph by Joe Coca.

Beginning about 1880, the Nonotuck Silk Company of Northampton, Massachusetts, published annual booklets titled *How to Use Florence Knitting Silk and Florence Home Needle-Work*, which included instructions for knitting mittens, gloves, wristers (ribbed cuffs), hosiery, purses, baby booties and hats, and edgings. Knitting silk was manufactured in a fine weight at 500 yards (457.2 m) to the half ounce (14.2 g) and a “coarse” weight at 300 yards (274.3 m) per half ounce (14.2 g). The coarse yarn was knitted at 16 stitches to the inch on size 19 needles, equivalent to today’s size 00000 needles. The fine yarn, used for socks and stockings, was worked with size 22 needles (even smaller than size 19).

Nonotuck’s “Ladies’ Fancy Silk Mittens,” with lace-patterned cuffs and backs, displayed a knitter’s skill as they concealed work-chapped hands. They were worn for dress-up occasions. One booklet touts the virtues of a silk mitten: “Made without seams, consequently [they] cannot rip. They take up little room in the pocket when not in use and for walking and driving are superior to mittens made of leather as protection from cold.” I modified the original 1885 Nonotuck Silk Company pattern by knitting a ribbed cuff on the inner wrist of the mittens to make them fit more snugly.

Instructions

With size 3 (3.25 mm) dpns, CO 13 (15) sts using a knitted CO.

Row 1: K.

Rows 2 and 4: P.

Row 3: Change to size 0 (2 mm) needles. *K1, M1; rep from * 13 (15) times—26 (30) sts; end by knitting into the front and back of the last st—26 (30)sts.

Row 5: (Turning row) Change to size 1 (2.25 mm) needles. K1, *yo, k2tog; rep from * 11 (13) times, end k1. CO 28 (32) sts for inner wrist—54 (62) sts. Place 26 (30) sts for back of the hand on needle 1 and divide the 28 (32) CO sts between needles 2 and 3. Pm to mark beg of rnd and join, being careful not to twist sts.

Rnds 1–6: K26 (30) on needle 1; beg ribbing on needles 2 and 3: k1, *p2, k2; rep from * to last 3 sts of rnd, end p2, k1.

Rnd 7: K0 (2), beg lace patt from chart on needle 1, k0 (2); cont ribbing on needles 2 and 3.

Work lace patt 3 times on needle 1 while cont ribbing on needles 2 and 3 (30 rnds).

Lace Pattern (multiple of 13 sts):

Rnd 1: *Ssk, k4, yo, k1, yo, k4, k2tog; rep from *.

Rnds 2, 4, 6, 8, and 10: K.

Rnd 3: *Ssk, k3, yo, k3, yo, k3, k2tog; rep from *.

Rnd 5: *Ssk, k2, yo, k5, yo, k2, k2tog; rep from *.

Rnd 7: *Ssk, k1, yo, k7, yo, k1, k2tog; rep from *.

Rnd 9: *Ssk, yo, k9, yo, k2tog; rep from *.

Rep Rnds 1–10 for patt.

Notes: The number of sts between yarnovers corresponds to the rnd number. For the medium/large mitten cont to k2 at the beg and end of the patt.

Thumb Gore

While cont lace patt on back of hand on needle 1, beg St st on palm and incs for thumb gore on needles 2 and 3 as foll.

Right mitten: K1, pm for beg of gore, M1, k3, M1, pm for end of gore (5 sts in gore); k24 (28).

Left mitten: K24 (28) sts, pm for beg of gore, M1, k3, M1, pm for end of gore (5 sts in gore), k1.

Silk Facts of Life

The life span of the silk moth (*Bombyx mori*) is only about six weeks. According to J. H. Cobb’s “Manual Containing Information Respecting the Growth of the Mulberry Tree, with Suitable Directions for the Culture of Silk” (1831), thirty-two days elapse as a silkworm (actually a caterpillar) grows from less than 1/8 inch (3 mm) to 3 inches (7.6 cm) in length, molting four times in the process. At this point, it weighs 10,000 times as much as it did when newly hatched. It takes three days to spin a cocoon. One to two weeks later, the adult moth emerges, mates, lays 300 to 400 eggs (if female), and dies.

A cocoon consists of a single filament 300 to 700 yards (274.3 to 640.1 m) long. As a moth emerges from its cocoon, it makes a large hole, breaking the filament and decreasing the value to a manufacturer of reeled thread. Silk workers therefore place intact cocoons in ovens to kill the pupae inside and then unwind, or reel, the filament. Silk made from continuous filaments is known as reeled silk; yarn made from broken filaments is known as spun silk.

Silk fiber, and therefore silk yarn, is strong and has a high gloss. Yarn spun from filament fragments is as strong and inelastic as reeled silk but appears somewhat lustrous rather than glossy.



Pattern books from Nonotuck (1881 and 1885) and silk cocoons. Cocoons courtesy of Lambspun, Fort Collins, Colorado; 1881 book courtesy of the designer, 1885 book courtesy of PieceWork magazine. Photograph by Joe Coca.

Work incs after first m and before second m every 4 rnds until there are 21 (23) sts in thumb gore. Work 2 more rnds even. Place 21 (23) thumb sts on holder. CO 3 sts and rejoin—54 (62) sts.

Cont to work lace patt on back of hand and St st on palm for a total of 10 reps of the lace patt or to desired length, ending with Rnd 10.

Shape Tip of Mitten

Rnd 1: On needle 1, k7 (9), yo, k4, k2tog, ssk, k4, yo, k7 (9); on needles 2 and 3, k28 (32).

Rnds 2, 4, 8, 10, 12, 14, and 16: K.

Rnd 3: Ssk, k6 (8), yo, k3, k2tog, ssk, k3, yo, k6 (8), k2tog; ssk, k24 (28), k2tog—50 (58) sts.

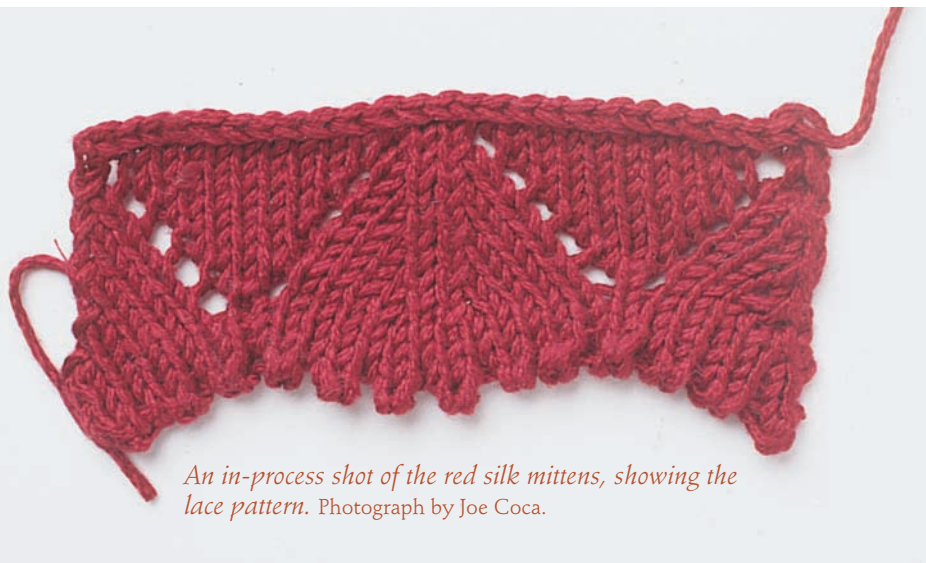
Rnd 5: K8 (10), yo, k2, k2tog, ssk, k2, yo, k8 (10); k26 (30).

Rnd 6: Ssk, k20 (24), k2tog; ssk, k22 (26), k2tog—46 (54) sts.

Rnd 7: K8 (10), yo, k1, k2tog, ssk, k1, yo, k8 (10); k24 (28).

Rnd 9: Ssk, k7 (9), yo, k2tog, ssk, yo, k7 (9), k2tog, ssk; k20 (24), k2tog—42 (50) sts.

Rnd 11: Ssk, k16 (20), k2tog; ssk, k18 (22), k2tog—38 (46) sts.



An in-process shot of the red silk mittens, showing the lace pattern. Photograph by Joe Coca.

- Rnd 13: Ssk, k14 (18), k2tog; ssk, k16 (20), k2tog—34 (42) sts.
 Rnd 15: Ssk, k12 (16), k2tog; ssk, k14 (18), k2tog—30 (38) sts.
 Rnd 17: Ssk, k10 (14), k2tog; ssk, k12 (16), k2tog—26 (34) sts.
 Rnd 18: Ssk, k8 (12), k2tog; ssk, k10 (14), k2tog—22 (30) sts.
 Rnd 19: Ssk, k6 (10), k2tog; ssk, k8 (12), k2tog—18 (26) sts.
 Rnd 20: Ssk, k4 (8), k2tog; ssk, k6 (10), k2tog—14 (22) sts.
 Rnd 21 (small/medium size): Ssk, k2, k2tog; ssk, ssk, k2tog, k2tog—8 sts. Draw yarn through rem sts and fasten off.
 Rnd 21 (medium/large size): Ssk, k6, k2tog; ssk, k8, k2tog—18 sts.
 Rnd 22: Ssk, k4, k2tog; ssk, k6, k2tog—14 sts.
 Rnd 23: Ssk, k2, k2tog; ssk, ssk, k2tog, k2tog—8 sts.
 Draw yarn through rem sts and fasten off.

Lace Pattern

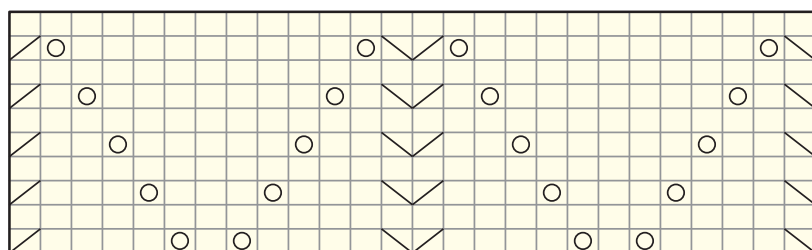


Chart may be photocopied for personal use.

Thumb

Place 21 (23) held sts on size 1 (2.25 mm) needles. Join yarn. With needle 1, beg at left of held sts, pick up and k 1 st in gap between thumb and hand sts, pick up and k 3 CO sts, pick up and k 1 st in gap between thumb and hand sts, k3 held sts. K9 (10) held sts onto needle 2 and the rem 9 (10) sts onto needle 3—26 (28) sts.

Rnd 1: K.

Rnds 2–6: K3, k2tog, k to end of rnd—21 (23) sts rem after Rnd 6. Adjust sts evenly on needles and work 1½ inches (3.8 cm) or to middle of thumbnail.

Shape Tip of Thumb

Rnd 1: *K5, k2tog; rep from *—end k0 (2)—18 (20) sts.

Rnds 2, 4, and 6: K.

Rnd 3: *K4, k2tog; rep from *—end k0 (2)—15 (17) sts.

Rnd 5: *K3, k2tog; rep from *—end k0 (2)—12 (14) sts.

Rnd 7: *K2tog; rep from *—6 (7) sts. Draw yarn through rem 6 (7) sts and fasten off.

Finishing

Fold the hem to the inside of the mitten along the turning row and sew it to the inside of the mitten, using the sewing needle and the matching thread.

Wash the mittens with mild soap, rinse well, press out excess moisture by rolling them in a terry towel. Shape while wet and lay flat to dry. 🌸

ABOUT THE DESIGNER. Ann Feitelson is the author of *The Art of Fair Isle Knitting (Loveland, Colorado: Interweave, 1996)*.

Key

-  ssk
-  k2tog
-  yo
-  k

❖ From the Arctic Circle: ❖ Sawtooth Mittens

LEENA KARINIEMI-ALVE

I'm a knitter from Rovaniemi, a small but modern and busy town in northern Finland on the Arctic Circle, and the gateway to Finnish Lapland, which attracts tourists from all over the world. My mother and grandmothers were all knitters: making simple knit and purl stitches must be burnt into the biological memory of northern women. Before I could knit myself, I used to wind yarn for my mother or hold the skeins as she wound them.

In this arctic climate, warm clothing is essential for survival. During the winter nights of my childhood, there were always plain and patterned handknitted mittens drying on the radiator. Sometimes among them was a pair of brightly colored mittens with a Sawtooth pattern only on the backs. I never saw my mother or my grand-

mothers knit this type of mitten; they must have been either bought or received as gifts.

The Samí people, from whom the Sawtooth-patterned mittens originated, are the indigenous inhabitants of the north. They used to roam freely with their reindeer over a vast open area that encompasses part of modern-day Sweden, Norway, Russia, and Finland. The Samí are known for their colorful dress. Bright blues, reds, greens, and yellows dance on the handwoven bands and store-bought ribbons that they sew on their dresses. For cold-weather wear, the Samí used to wear hand coverings of reindeer skin that they filled with a special type of hay for insulation. Handknitted wool mittens were worn only in milder weather or when more precise hand movements were needed. Everyday mittens were plain, knitted with natural whites and grays from coarse handspun yarns; highly patterned and colorful mittens were saved for special occasions such as weddings and church.

When I was first introduced to the technique of Sawtooth-patterned mittens from knitting designer Desiree Kantola, who had learned the technique from an elderly woman in southern Finland, I soon realized that to execute it successfully requires great skill. The mittens are knitted in the round, but the pattern colors, found only on the backs, are not carried around, nor are they worked in intarsia, in which the different yarns are wrapped around each other to prevent holes. Rather, the technique is a combination of both, with a twist—a technique utterly its own. ❖



These Sawtooth mittens were acquired by the National Museum of Finland in the 1920s; a note pinned to one of them stated that Iida Palsanen (dates unknown) had knitted them using handspun yarn and that the pattern came from Inari, Finland.

Collection of the National Museum of Finland. (7199-34). Photograph © the National Board of Antiquities Archives for Prints and Photographs, Helsinki, Finland.

❁ Fingerless Sawtooth Mittens ❁

LEENA KARINIEMI-ALVE

This project is the result of my desire to create hand coverings with the traditional Sawtooth pattern that my teenage daughters will wear. I hope you will enjoy making and wearing your own Sawtooth-patterned mittens!

Instructions

Notes

- Mitts shown use about 180 yards (165 m) of MC, 32 yards (29 m) each of colors A and B, and 24 yards (22 m) of Color C for the knitting. If making optional ties and tassels, plan on extra yardage for the color(s) used.
- Each mitt begins with sts divided over 4 needles, using the fifth needle to work. When the Sawtooth patt beg, sts for the patterned back of the hand are arranged on a single needle and the sts are divided over only 3 needles. After the Sawtooth patt has been completed, the sts can be arranged on 4 needles again, if desired.
- Each patt color section of the Sawtooth chart is worked using its own skein of yarn in the order they are arranged on the long straight needle (see Yarn Preparation on page 82). Use a single ball of MC for each rnd. On the first patt rnd (Rnd 19 of Sawtooth chart) you will use only 8



Leena Kariniemi-Alve's fingerless Sawtooth mittens are knitted in the round, but the pattern colors, found only on the backs, are not carried around, nor are they worked in intarsia. Rather, the technique is a combination of both, with a twist—a technique utterly its own. Photograph by Joe Coca.

Materials

Vuorelma Satakieli, 100% wool yarn, fingering weight, 360 yards (329.2 m)/100 g (3.5 oz) skein, 1 skein each of #003 Natural (MC), #673 Light Blue (A), #288 Rust (B), and #805 Sage Green (C); see Notes

Needles, set of five double pointed, size 00 (1.75 mm) or size needed to obtain gauge; one long straight needle, size 0 to 3 (2 to 3.5 mm) for holding yarn skeins; see Yarn Preparation

Point protector to fit straight needle

Stitch markers

Smooth contrasting scrap yarn for stitch holders

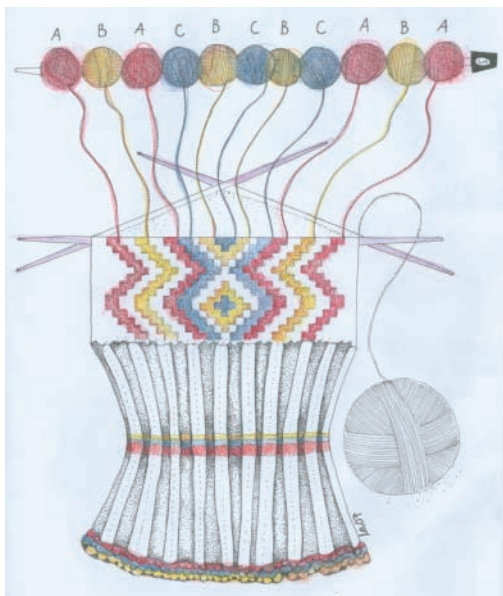
Tapestry needle

Finished size: 7 inches (17.8 cm) hand circumference and 6½ inches (16.5 cm) long, about a woman's size small

Gauge: 20 sts and 24 rnds = 2 inches (5.1 cm) in solid-color St st in the rnd; center 33 sts in color patt from Sawtooth chart = about 3 inches (8 cm) wide

of the 11 skeins of yarn on the long straight needle, the 4 at each end of the needle. None of the middle 3 skeins (B, C, B) are used in Rnd 19, and center skein C is not used until Rnd 22.

- As you add each color to the Sawtooth patt, leave a 4- to 5-inch (10.2- to 12.7-cm) tail. Once all 11 skeins of yarn are in use for the patt, tie the tails into a knot at the base of the patt to avoid tangles.
- Bring each patt color up from the rnd below to where it is needed each rnd. The patt color “floats” (if you can call them that) are vertical, and they are never stranded (the only true float, is the vertical float of the very center skein). The main color is stranded across the back of the work on the outside of the patt colors.
- It is easier to position the yarns correctly if you place the yarns on a table with the main color to your right and the needle holding the patt colors directly in front of you. Work using the main color until you need to use a patt color. Drop the main color and place it on the table to your right. Select the correct patt color from the skeins arranged on the needle and work the patt color sts, drop the patt color, and then pick up the main color when you need it again. On the following rnd, any long floats of the main color will be trapped against the back side of the work when the patt colors are brought up into position to work the next rnd.



Drawing by the author showing the yarn arranged on the long needle. In this technique, the mittens are worked in the round, but only the main color completes the rounds. The three pattern colors, divided into eleven small balls, are arranged on a long needle to prevent tangling, and each color follows its own narrow path upward. The main color travels over the pattern colors, leaving the inside of the mitten very neat. After completion of one round, the knitting is lifted to allow the long needle holding the pattern colors to turn; the pattern colors are again in the correct order for the next round.

Before working with each strand, tug on it gently to tighten the last st made with that color, matching the tension of the surrounding fabric to keep the patt tidy.

- When working [k2tog tbl, sl first st from needle, k1tbl in second st], the 2 sts worked tog are always different colors, and are always worked using the color of the second st. Be sure to remember to work the second st again after the k2tog tbl in order to keep the stitch count correct. This technique prevents holes from forming, so it is not necessary to twist the yarns at the color changes. When working [k2tog tbl, sl first st from needle, k1tbl in second st], try to keep the size of the 2 sts the same and the tension balanced so the first st does not dominate the second.
- All of the sts in the Sawtooth patt moving to the right are worked by knitting 2 sts tog tbl, then dropping off the first st from the needle and knitting the second st again, and only then dropping the st off the needle.

Yarn Preparation

Wind 8 small skeins of colors A and B about 4 yards (3 m) each, and 6 small skeins of color C about 4 yards (3 m) each

as follows: Leaving a 15-inch (38.1-cm) tail, wind the yarn into a figure-eight butterfly until there are about 6 inches (15 cm) rem, then wrap the rem yarn tightly around the center of the butterfly and tuck in the end to secure it. Set aside half the skeins of each color for the second mitt. Place the rem skeins on the long straight needle in the foll order by inserting the needle in between the butterfly and the final center wrapping (be careful not to split the yarn): A, B, A, C, B, C (center skein), B, C, A, B, A. Place the point protector on the end of the needle to keep the skeins from falling off. Use the 15-inch (38.1-cm) tails to work with so the yarn releases easily from each butterfly, eventually leaving just the center wrappings on the needle. The patt color skeins can be removed from the long needle and rewound as necessary. As you complete each chart rnd, lift the mitten and let the long needle dangle and rotate to untwist the yarns.

Left Mitt

Cuff

With MC, CO 73 sts using a long-tail CO. Divide sts onto 4 needles, 18 sts each on needles 1, 2, and 3, and 19 sts on needle 4.

Rnd 1: Sl last st on needle 4 to the beg of needle 1; on needle 1, k the first 2 sts tog tbl to join the rnd, k to end of rnd—72 sts; 18 sts on each needle.

Rnds 2–16: *K1tbl, p1; rep from * to end—after completing Rnd 16 piece measures about 1½ inches (4 cm) from beg. For a longer cuff, work additional rnds of rib here until piece is desired length.

Hand

Rnd 17: K the first st from needle 1 onto the end of needle 4. On needle 1, p17 rem sts; on needle 2, p12, k1tbl, p5; on needle 3, p rem 37 sts onto one needle—17 sts on needle 1, 18 sts on needle 2, 37 sts on needle 3.

Rnd 18: On needle 1, k; on needle 2, k11, pm for thumb gusset, p1, k1tbl, p1, pm, k4; on needle 3, k.

Rnd 19: On needles 1 and 2, k to first thumb gusset m, sl m, p1, k1tbl, p1, sl m, k to end; on needle 3, work in patt according to Rnd 19 of Sawtooth chart (see Notes above).

Rnd 20: On needles 1 and 2, k to first thumb gusset m, sl m, p1, k1tbl, p1, sl m, k to end; on needle 3, work Rnd 20 of Sawtooth chart.

Rnd 21: On needle 1, k; on needle 2, k to first thumb gusset m, sl m, work Rnd 21 of Left Thumb chart over next 3 sts, inc them to 4 sts as shown on chart, sl m, k to end; on needle 3, work Rnd 21 of Sawtooth chart.

Rnds 22–57: On needle 1, k; on needle 2, k to gusset sts, sl m, work in patt from Left Thumb chart, sl m, k to end; on needle 3, work Rnds 22–37 of Sawtooth chart once, rep Rnds 29–37 twice, then work Rnds 29 and 30 once more—90 sts total after completing Rnd 57; 36 sts on needle 2 with 21 sts between gusset ms; piece measures about 4¾ inches (12 cm) from beg.
Note: From here to end of Sawtooth patt, work Rnds 31–37 once, then rep Rnds 29–37 once more.

Rnd 58: On needle 1, k; on needle 2, k to first gusset m, remove m, place next 21 sts on scrap yarn, remove second m, use the backward-loop method to CO 7 across the thumb gap using MC, k to end; on needle 3, cont in patt from Sawtooth chart—76 sts total; 22 sts on needle 2.

Rnds 59, 61, 63, and 65: On needles 1 and 2, k; on needle 3, cont in patt from Sawtooth chart.

Rnds 60, 62, 64, and 66: On needle 1, k; on needle 2, k to last 6 sts, ssk, k4; on needle 3, cont in patt from Sawtooth chart—1 st dec on needle 2 each rnd; 72 sts total after completing Rnd 66, 18 sts on needle 2.

Rnds 67–73: On needles 1 and 2, k; on needle 3, cont in patt from Sawtooth chart, ending with chart Rnd 37 on Rnd 73 of mitt—55 chart rnds and 6 sawtooth zigzags completed after Rnd 73; piece measures about 6 inches (15 cm) from beg. Cut colors A, B, and C, leaving 4- to 5-inch (10.2- to 12.7-cm) tails for weaving in later.

Rnd 74: With MC, k all sts, dividing sts evenly on 4 needles again if desired.

Rnd 75: P.

Rnds 76–83: *K1tbl, p1; rep from * to end.

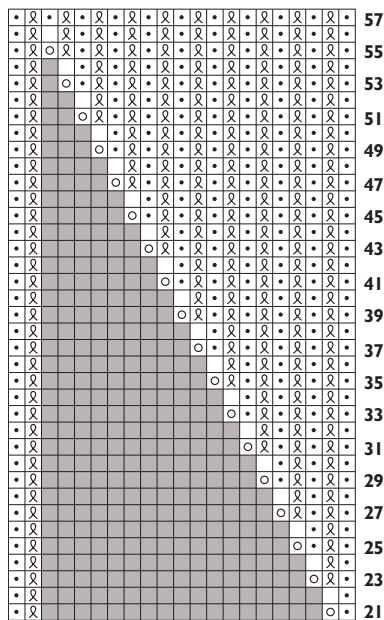
Rnd 84: K—piece measures about 7 inches (18 cm) from beg. For a longer mitt, work additional rnds of rib until piece is desired length before knitting Rnd 84.

BO all sts, but not too loosely to prevent rib from flaring outward at top of mitt.

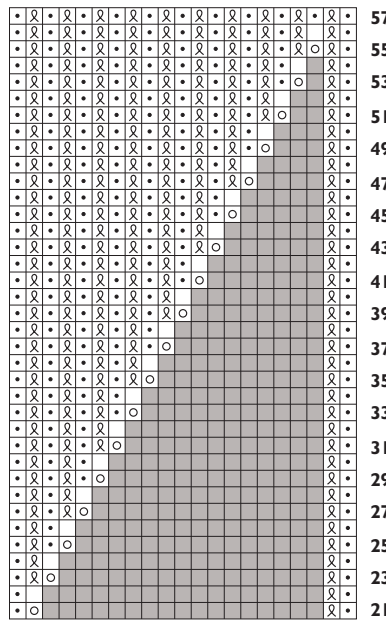
Thumb

Return 21 held thumb gusset sts to needles and rejoin MC with RS facing. Dividing sts on 3 needles as evenly as possible, work across 21 gusset sts as [p1, k1tbl]

Left Thumb



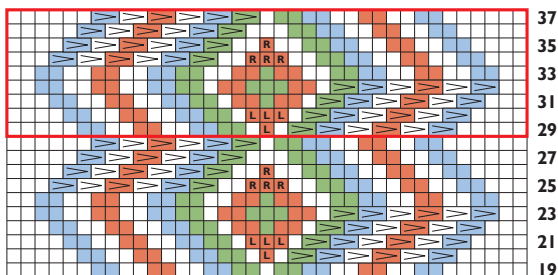
Right Thumb



Key

- k with MC
- x k1tbl with MC
- o p with MC
- k with A
- k with B
- R k with B using ball to right of center
- L k with B using ball to left of center
- k with C
- o yo
- no st
- patt rep
- / k2togtbl, sl first st from needle, k second st tbl with color shown

Sawtooth



Charts may be photocopied for personal use.

10 times, p1, then pick up and k 8 sts from base of sts CO over thumb gap—29 sts total. Join for working in the rnd. Cont twisted rib patt as established on first 21 sts, and working rem sts in St st, work even until thumb measures about 1 inch (2 cm) from pickup rnd, or desired length. K 1 rnd, then BO all sts.

Right Mitt Cuff

Work as for left mitt—72 sts; 18 sts on each needle; piece measures about 1½ inches (4 cm) from beg. Arrange 11 rem skeins of colors A, B, and C on long straight needle as for left mitt.

Hand

Rnd 17: On needle 1, p37 (sts of first 2 needles, plus 1 st from next needle); on needle 2, p5, k1tbl, p12 (rem 17 sts, plus 1 st from next needle); on needle 3, p18—37 sts on needle 1, 18 sts on needle 2, 17 sts on needle 3.

Rnd 18: On needle 1, k; on needle 2, k4, pm for thumb gusset, p1, k1tbl, p1, pm, k11; on needle 3, k.

Rnd 19: On needle 1, work in patt according to Rnd 19 of Sawtooth chart, on needle 2, k to first thumb gusset m, sl m, p1, k1tbl, p1, sl m, k to end; on needle 3, k.

Rnd 20: On needle 1, work Rnd 20 of Sawtooth chart; on needle 2, k to first thumb gusset m, sl m, p1, k1tbl, p1, sl m, k to end; on Needle 3, k.

Rnd 21: On needle 1, work Rnd 21 of Sawtooth chart; on needle 2, k to first thumb gusset m, sl m, work Rnd 21 of Right Thumb chart over next 3 sts, inc them to 4 sts as shown on chart, sl m, k to end; on needle 3, k.

Rnds 22–57: On needle 1, cont in Sawtooth patt as for left mitt; on needle 2, k to gusset sts, sl m, work in patt from Right Thumb chart, sl m, k to end; on needle 3, k—90 sts total after completing Rnd 57; 36 sts on needle 2 with 21 sts between gusset ms; piece measures about 4¾ inches (12 cm) from beg.

Rnd 58: On needle 1, cont in patt from Sawtooth chart; on needle 2, k to first gusset m, remove m, place next 21 sts on scrap yarn, remove second m, use the backward-loop method to CO 7 across the thumb gap using MC, k to end; on needle 3, k—76 sts total; 22 sts on needle 2.

Rnds 59, 61, 63, and 65: On needle 1, cont in patt from Sawtooth chart; on needles 2 and 3, k.

Rnds 60, 62, 64, and 66: On needle 1, cont in patt from Sawtooth chart; on needle 2, k4, k2tog, k to end; on

needle 3, k—1 st dec on needle 2 each rnd; 72 sts total after completing Rnd 66, 18 sts on needle 2.

Rnds 67–73: On needle 1, cont in patt from Sawtooth chart, ending with chart Rnd 37 on Rnd 73 of mitt; on needles 2 and 3, k—55 chart rnds and 6 sawtooth zigzags completed after Rnd 73; piece measures about 6 inches (15 cm) from beg. Cut colors A, B, and C, leaving 4- to 5-inch (10.2- to 12.7-cm) tails for weaving in later.

Rnds 74–84: Work as for left mitt—piece measures about 7 inches (18 cm) from beg. For a longer mitt, work additional rnds of rib until piece is desired length before knitting Rnd 84.

BO all sts, but not too loosely to prevent rib from flaring outward at top of mitt.

Thumb

Work as for left mitt thumb, reversing shaping and following chart.

Finishing

Weave in ends.

Ties and Tassels

With color B, work 2 braided finger crochet ties about 18 inches (46 cm) long as follows: Cut 2 strands of yarn about 8 times the desired length of the finished tie. With both strands held tog, make a slipknot in the center and place the lp on your right index finger so that tugging on the right 2-strand group tightens the lp. *Reach your left index finger through the lp, hook the left 2-strand group, draw through a new doubled lp, and pull gently on the right 2-strand group to tighten; reach your right index finger through the doubled lp, hook the right 2-strand group, draw up a new doubled lp, and pull gently on the left 2-strand group to tighten; rep from * until tie is desired length, making sure to alternate between the right and left strands when drawing up each new lp. Pass all ends through final lp and pull tight to fasten off.

With color B, make 4 tassels 2 inches (5.1 cm) long. Attach a tassel to each end of both ties, then sew the center of each tie to the pinky side of each mitt, just above the Rnd 17 purl ridge as shown, and tie into bows. 🌸

ABOUT THE AUTHOR AND DESIGNER. *Leena Kariniemi-Alve is a knitter who lives with her family in northern Finland. She writes about her life and crafts in her blog *Dances With Wool* at <http://lenealve.blogspot.com>.*

Colorful Cuffs

NANCY BUSH

The simplest, most traditional examples of the pattern in these knitted cuffs would have been worked in a single color. It may be seen on the cuffs of mittens from Norway and Estonia, as a lace pattern called Plowed Acre in Shetland, and as an edging on Estonian shawls.

Materials

Hand Jive Knits Nature's Palette, 100% hand-dyed merino wool, fingering weight, 185 yards (169 m)/50 g (1.8 oz) skein, 1 skein each #NP-100 Cream, #NP-136 Autumn Leaf, #NP-122 Spring Grass, #NP-135 Lilacs, and #NP-137 Spruce

Needles, set of 4 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Tapestry needle

Stitch marker

Finished size: 6 inches (15.2 cm) in circumference (unstretched), 4 inches (10.2 cm) long for Cuff 1 and 4½ inches (11.4 cm) long for Cuff 2

Gauge: 10 sts and 10 rnds = 1 inch (2.5 cm) in basic patt, after blocking



A simple two-row knitting pattern produces kaleidoscopes of color in these cozy cuffs. Photograph by Joe Coca.

But add another color, and the zigzag effect of this easy two-round stitch pattern is emphasized. Add more colors to selected stitches and you get “bursts” of color and pattern—traditional handknitting generally aimed to be both decorative *and* useful. I thought about that as I played with color placement in these simple cuffs.

Instructions

Basic Pattern (multiple of 12 sts)

Rnd 1: *P1, sl 1, k1, pssso, k3, yo, k1, yo, k3, k2tog; rep from * to end.

Rnd 2: *P1, k11; rep from * to end.

Rep these 2 rnds for pattern.

Notes: When working the patt, carry the yarn you are not using but will use again within a few rnds up along the inside of the work, catching it in every so often to avoid long vertical floats. On rnds worked with two colors, catch the unused color on the back of the work to avoid long horizontal floats. The notation sl 1, k1, pssso = slip 1 stitch as if to knit, knit 1, pass slipped stitch over (1 stitch decreased).

Cuff 1

With Cream and Spruce, CO 60 sts with Liidia’s Braid CO. Divide sts so that there are 24 sts on needle 1, 24 sts on needle 2, and 12 sts on needle 3. Pm and join for working in the rnd, being careful not to twist sts. Work 1 rnd *p1, k11; rep from * to end. Cont in basic patt, working color changes as shown on Cuff 1 chart, until Rnd 36 of chart has been completed. With Cream only, work 4 rnds k2, p2 ribbing. BO in ribbing.

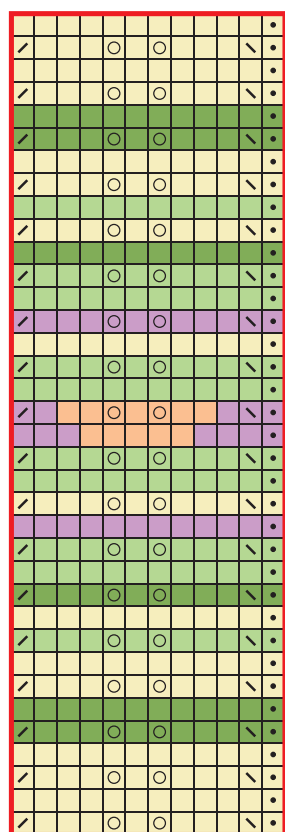
Cuff 2

With Spruce, CO 60 sts with a long-tail CO. Join, being careful not to twist sts. Divide sts so that there are 24 sts on needle 1, 24 sts on needle 2, and 12 sts on needle 3. Work 1 rnd *p1, k11; rep from * to end. Cont in basic patt, working color changes as shown on Cuff 2 chart, until Rnd 40 of chart has been completed. With Spruce only, work 4 rnds k2, p2 ribbing. BO in ribbing. Make second cuff to match.

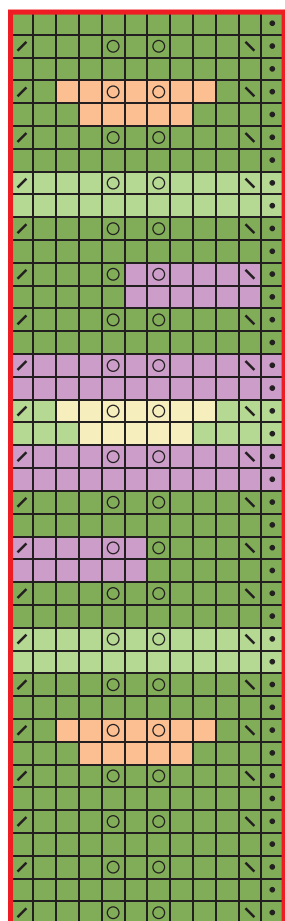
Finishing

Using the tapestry needle, weave in all ends. Block cuffs under a damp towel. 🌸

Cuff 1



Cuff 2



Key

□ k

◦ p

⧘ k2tog

⧚ sl 1, k1, pssso

○ yo

■ Cream

■ Autumn Leaf

■ Spring Grass

■ Lilacs

■ Spruce

□ patt rep

Charts may be photocopied for personal use.



Beaded Cuffs

CAROL HUEBSCHER RHOADES

Bead-knitted cuffs (also called “wrist warmers” as they are designed for warmth) are once again in style, and the beading ranges from large rough-cut beads to small beads arranged in geometric patterns. I originally designed these wrist warmers for Annemor Sundbø, who lives in Setesdal, Norway. Her book, *Setesdal Sweaters, The History of the Norwegian Lice Pattern* (Setesdal, Norway: Torridal Tweed, 2001), charts motifs from Setesdal sweaters found in the rag pile at the wool recycling factory she owned. I was pleased to learn that Annemor wore her pair while writing her book, *Usynlege trådar i Strikkekunsten* [Invisible Threads in Knitting] (Oslo: Det Norske Samlaget, 2005).

Instructions

Notes: Beads are placed on WS rows but show on the RS. To place a bead, k the st before the bead symbol on the chart, slide a bead close to the right-hand needle next

Materials

Knit One Crochet Too Ambrosia, 70% baby alpaca/20% silk/10% cashmere yarn, fingering weight, 137 yards (125.3 m)/50 g (1.8 oz) ball, 1 ball of #900 Jet

Needles, 2 double pointed, size 00 (1.75 mm) or size needed to obtain gauge

Gütermann Rocaille Beads, size 9/0, 1¼ ounces/28 g tube, 1 tube of #6575 Sky Blue

Beading needle, size 10, threaded with short length of sewing thread
Tapestry needle

Finished size (blocked and assembled): 4 inches (10.2 cm) long and 6¼ inches (15.9 cm) in circumference

Gauge (blocked): 9 sts and 19¼ rows = 1 inch (2.5 cm) in beaded garter st

to the base of the st just knitted, then k the next st, making sure that the bead stays in the correct position on



Knitted cuffs are a traditional accessory in Scandinavian countries. The beaded motif in this pair is taken from a Norwegian “lice” pattern. Photograph by Joe Coca.

Wedding Cuffs

NANCY BUSH



Traveling stitches in traditional Estonian patterns make a lovely bridal accessory. Photograph by Joe Coca.

Materials

Hand Jive Knits Nature's Palette, 100% hand-dyed merino yarn, fingering weight, 185 yards (169 m)/50 g (1.8 oz) skein, 1 skein of #NP-100 Cream

Needles, set of 5 double pointed, size 1 (2.5 mm) or size needed to obtain gauge

Tapestry needle

Finished size: 6 inches (15.2 cm) in circumference (unstretched), 3¾ inches (9.5 cm) long

Gauge: 9 sts and 11 rnds = 1 inch (2.5 cm) in patt from chart

Among my favorite knitting techniques is simple traveling stitches. I have seen the technique used in many places over the years but was drawn particularly to its use in clocks on women's stockings from the Estonian island of Kihnu and as decoration on gloves from the Estonian island of Muhu.

In studying the traveling-stitch patterns from many Estonian knitted items, I have found they use several geometric elements, such as the diamond, zigzag, and cross. For these cuffs, I chose to put the elements of the diamond and cross together to resemble the letters X and O and incorporated a small zigzag to break up the larger figures.

These design decisions were inspired by a wide variety of ancient symbols found on textiles worldwide. The small zigzag represents marriage lines, the "ups and downs" of marriage, found on British coastal sweaters or ganseys. The X and O pattern needs no explanation—hugs and kisses always come in handy! I chose natural white, as it shows the texture well and is traditional for a bride. The yarn also comes in numerous colors, perfect for knitting cuffs with this pattern for the bridesmaids.

Stitch Guide

Right Cross: K2tog, leaving both sts on needle, then k first st again. Sl both sts off.

Left Cross: K second st tbl, leaving st on needle, then k first st. Sl both sts off.

Instructions

CO 56 sts using a long-tail CO over 2 needles held parallel. Carefully remove 1 needle and divide sts so there

are 22 sts on needle 1, 11 sts on needle 2, 11 sts on needle 3, and 12 sts on needle 4. Join into a rnd, being careful not to twist sts.

Rnd 1: P.

Rnd 2: *K2, p2; rep from * to end.

Rnds 3 and 4: Rep Rnd 2.

Rnd 5: P.

Rnd 6: K, dec 1 st—55 sts.

Rnds 7–39: Work in patt from chart.

Rnd 40: K, inc 1 st—56 sts.

Rnds 41–45: Rep Rnds 1–5.

BO as to k.

Finishing

Using the tapestry needle, weave in all ends. Block cuffs under a damp towel. 🌸

Wedding Cuff

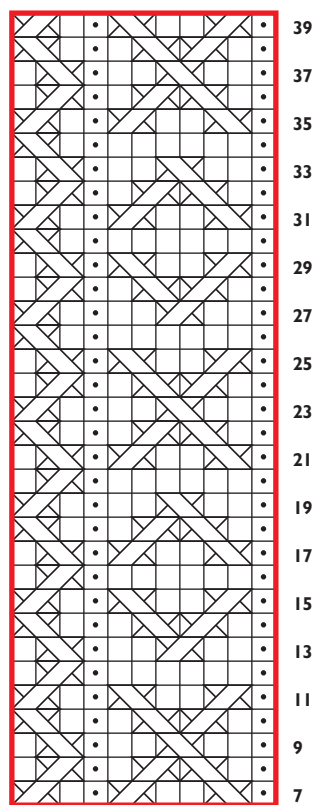







Chart may be photocopied for personal use.

Key

-  k
-  p
-  right cross (see Stitch Guide)
-  left cross (see Stitch Guide)
-  patt rep





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Anatomy of a Cowichan Sweater

PRISCILLA GIBSON-ROBERTS

Cowichan sweaters, the traditional distinctive bulky sweaters produced by the Cowichan Band on Vancouver Island, off the coast of British Columbia, are knitted in the round, from the bottom up. The work is divided at the underarms and the upper fronts and back worked flat. The shoulders are joined and sleeve stitches picked up around the armhole and worked down to the cuffs. This method is much the same as that used in most folk sweaters from around the world, but the robust handspun yarns and strong motifs make Cowichan sweaters distinctive.

The following notes describe how a basic pullover with shawl collar is made.

Lower Body

With longer cir needle, CO 108 sts. Join into a rnd and work k2, p2 ribbing for 2½ to 3 inches (6.4 to 7.6 cm). Change to St st (k every round), inc 12 sts evenly spaced in

Project Details

Size: Medium, 40 inches (101.6 cm) around chest

Gauge: 12 sts and 16 rows = 4 inches (10.2 cm) in patt st

Needles, size 8 (5 mm) 32-inch (81.3-cm) and 16-inch (40.6 cm) circular and double pointed or size required to achieve gauge

the first rnd—120 sts. Cont even until piece measures 16 inches (40.6 cm) or desired length to armhole. From this point on, the front and back will be worked separately.

Upper Back

Working back and forth in St st (k 1 row, p 1 row) on the back 60 sts, place 3 sts on holder at the beg of the next 2 rows to shape armhole—54 sts rem. Cont even until upper back measures 8 inches (20.3 cm) from beg of armhole. Place sts on 3 holders as follows: 21 sts for each shoulder, 12 sts for back neck.

Upper Front

Working back and forth in St st on the front 60 sts, place 3 sts on holder at the beg of the next 2 rows to shape armhole—54 sts rem. Cont even until upper front measures 2 inches (5.1 cm) from beg of armhole, ending with a WS row. Work across 25 sts for left front, place next 4 sts on a holder for front neck, join new yarn and work rem 25 sts for right front. Working each side separately, dec 1 st at each neck edge every 4 rows 4 times—21 sts each side. Cont even until fronts measure 8 inches (20.3 cm) from beg of armhole. The front and back shoulder sts are bound off together.

Sleeves (Make 2)

With shorter cir needle and RS facing up, begin at base of armhole and pick up and k 48 sts around armhole. Pm and join into a rnd. Work in St st, dec 1 st each side of m every 16 rows 4 times—40 sts rem. Cont even until sleeve measures 17 to 17½ inches (43.2 to 44.5 cm) from pick-up rnd, or 2½ to 3 inches (6.4 to 7.6 cm) less than desired total length (changing to dpn when necessary), 4 sts evenly spaced on the last rnd—36 sts rem.

Cuff

Work k2, p2 ribbing for 2½ to 3 inches (6.4 to 7.6 cm). BO all sts loosely.



Watercolor illustrations by Susan Strawn



The simple shaping of a Cowichan sweater makes it an ideal canvas for stylized natural motifs and geometric borders. The illustrations show how to work the inventive and practical shawl collar that is typical of the style.

Shawl Collar Right Front

Place 4 held front neck sts on a dpn. Working back and forth in garter st (k every row), pick up 1 st at the right neck edge at the end of every RS row (the collar widens by 1 st every other row). Cont in this manner to the shoulder—20 sts. Leave sts on needle.

Shawl Collar Left Front

Pick up and k into each of the 4 previously held front neck sts. (Left front will overlap right front.) Work as for right front, reversing shaping.

Shawl Collar Back

Place the 12 back neck sts on another dpn. Working back and forth in garter st, work 1 st from each collar front needle at the end of every row until all the collar front sts have been used. BO rem 12 sts loosely. ❁

Adapted with permission from *Cowichan Indian Sweaters: A Pacific Northwest Tradition*, by Priscilla Gibson-Roberts (1989; revised edition, Fort Collins, Colorado: Nomad Press, forthcoming).

Bird Motif

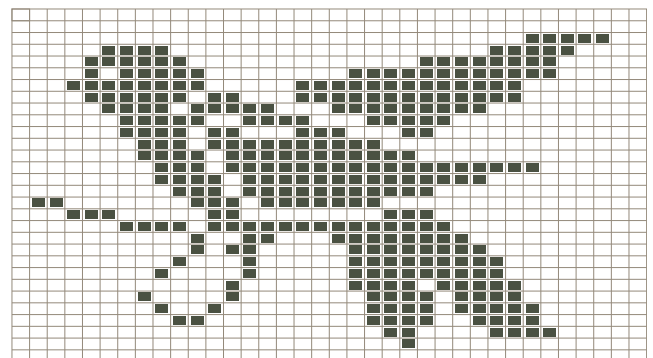
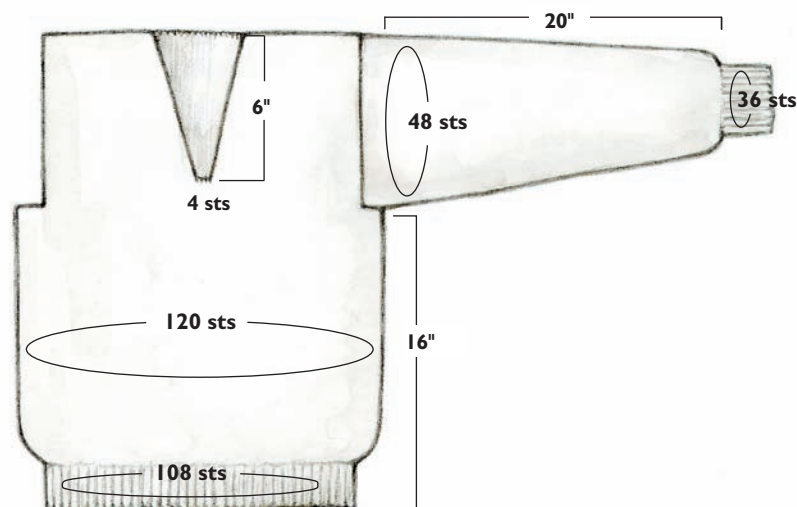


Chart may be photocopied for personal use.



A Child's Gansey Sweater

BETH BROWN-REINSEL



Beth Brown-Reinsel's traditional gansey worked in traditional Guernsey wool will be a favorite with child and parents alike.
Photograph by Joe Coca.

In the nineteenth century, England's Cornwall and the Channel Islands were well known for their fishermen's blue guernsey (also called "gansey") sweaters. Warm, durable, and comfortable to work in, it was also handsome. Traditional styling and yarn make a child's gansey that is as practical as it is attractive. Knitted in the round with underarm gussets, it will stand up to the most rugged play and frequent washing. It was made with traditional high-twist guernsey wool yarn, but you could also use a sportweight yarn for a slightly softer sweater.

Instructions

Notes: The row gauge varies for the patt because garter st draws up more than St st. The sequence of Patterns A through E measures 6½ inches (16.5 cm) long. Pattern F measures 3 (3, 3, 3½, 3½, 3½) inches (7.6 [7.6, 7.6, 8.9, 8.9, 8.9] cm) long. Sportweight yarn may have a slightly different gauge. Adjustments to the length of the sweater should be made in the St st area above the ribbing.

Ribbing

With size 1 (2.25 mm) cir needle and 2 balls of yarn, work the multistrand CO (see the sidebar on page 98) for 122 (134, 144, 154, 166, 176) sts. Join work, pm at beg of rnd, and work k1, p1 ribbing with both strands for 4 (4, 4, 4, 6, 6) rnds. Break off 1 strand and cont the ribbing with size 2 (2.75 mm) cir needle until ribbing measures 1 (1, 1½, 1½, 2, 2) inches (2.5 [2.5, 3.8, 3.8, 5.1, 5.1] cm).

Lower Body

Change to size 4 (3.5 mm) cir needle and work St st, but p a single seam st at the beg and midpoint of each rnd, centering it over a p rib. Inc 14 (14, 16, 18, 18, 20) sts evenly in the first rnd—136 (148, 160, 172, 184, 196) sts.

Cont in St st until the garment measures 2¼ (2½, 3½, 4½, 7, 8½) inches (5.7 [6.4, 8.9, 11.4, 17.8, 21.6] cm) from the CO edge. Work Patterns A through E from the chart, keeping track of the garment length for gusset placement. Omit Pattern B for the smallest size (22½ inches [57.2 cm]). When the garment measures 5 (5½, 5½, 6½, 8, 9) inches (12.4 [14.0, 14.0, 16.5, 20.3, 22.9] cm) from the CO edge, beg the gussets.

Gussets

Work a raised inc on each side of the p seam sts. Cont to inc 1 st to both outer edges of the gussets every third rnd, keeping the bisecting seam st in p. When the gussets are 11 (11, 13, 13, 15, 15) sts wide, including the seam st, put them on holders.

Upper Body

Work the 67 (73, 79, 85, 91, 97) sts that make up the back of the garment back and forth according to the patt chart. When Pattern F has been completed and back mea-

Materials

Schoolhouse Press Guernsey Wool, 100% wool yarn, worsted weight, 245 yards (224.0 m)/3½ oz (99.2 g) skein, 3 (3, 3, 4, 4, 5) skeins of Navy

Needles, set of 4 or 5 double pointed, size 2 (2.75 mm) and size 4 (3.5 mm); circular 16 inch (40.6 cm), sizes 1 (2.25 mm), 2 (2.75 mm), and 4 (3.5 mm); or sizes needed to obtain gauge (you may use 24-inch [61.0-cm] needles for the larger sizes)

Stitch holders, 2 small (15 stitches each) and 2 large (97 and 35 stitches)

Stitch markers

Tapestry needle

Finished size: Chest measurement: 20 (22, 24, 26, 28, 30) inches (50.8 [55.9, 61.0, 66.0, 71.1, 76.2] cm); finished garment chest measurement: 22½ (24½, 26½, 28½, 30½, 32½) inches (57.1 [62.2, 67.3, 72.4, 77.5, 82.6] cm)

Gauge: 6 sts and 8 rows or rnds = 1 inch (2.5 cm) in St st; 24 sts and 32 rows or rnds = 10 cm, on size 4 (3.5mm) needles

sures 10½ (12, 13, 14½, 17, 18½) inches (26.7 [30.5, 33.0, 36.8, 43.2, 47.0] cm), put sts on holder and break yarn.

Attach yarn to the rem 67 (73, 79, 85, 91, 97) sts that make up the front of the garment and work back and forth according to the chart until front measures 2 inches (5.1 cm) less than back. You'll be partway through Pattern F.

Shoulder Extensions

Cont in Pattern F, work across 19 (21, 23, 25, 28, 31) sts, put 29 (31, 33, 35, 35, 35) sts on a holder for the neck, and join a second ball of yarn to work across the remaining 19 (21, 23, 25, 28, 31) sts. Cont working both shoulders at the same time until you finish Pattern F.

Joining the Shoulders

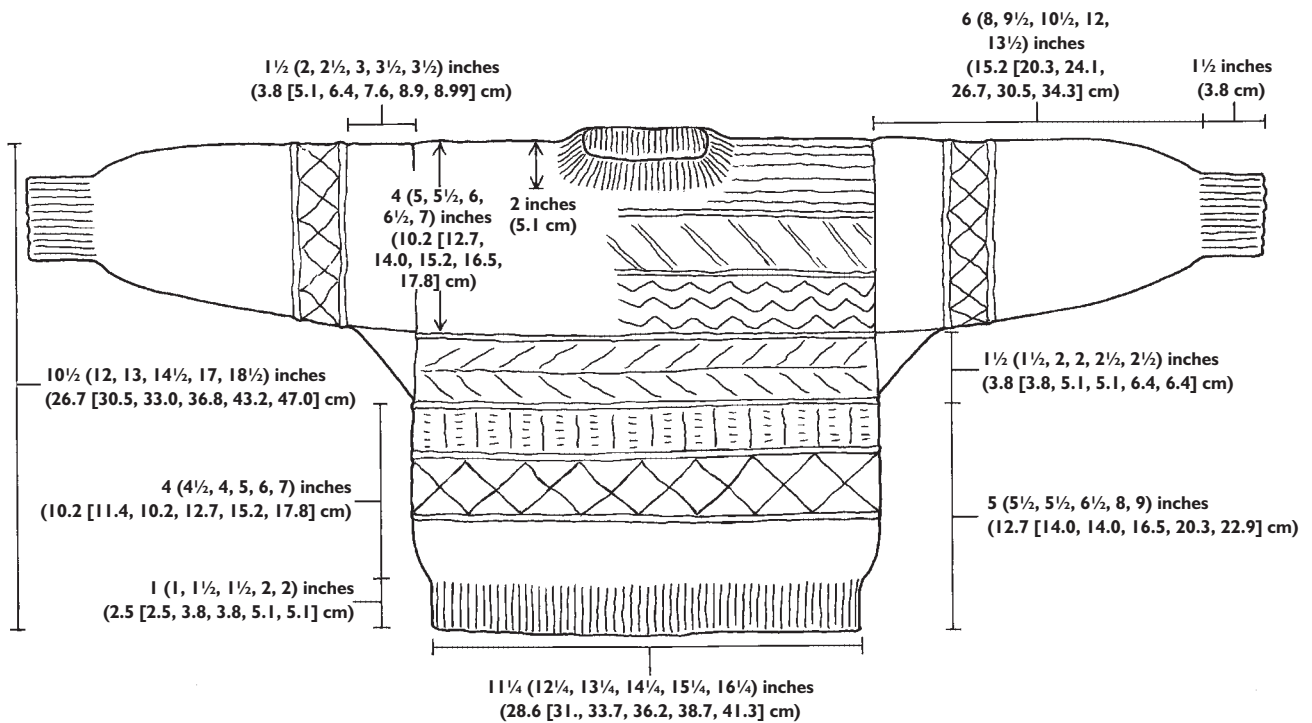
Sl the sts of one front shoulder to a size 4 (3.5 mm) dpn. Sl the same number of sts from the corresponding back shoulder to a second dpn. Thread tapestry needle with yarn and graft (also known as Kitchener Stitch) the shoulder stitches with wrong sides together. Rep for other shoulder.

Sleeves

Sl the gusset and seam sts onto a size 4 dpn. Join the yarn and work across these sts. With other needles, pick up 45 (57, 65, 72, 78, 84) sts evenly around the armhole—56 (68, 78, 85, 93, 99) sts. To calculate the spacing of the



Mary Jane Langmaid and Ann Elizabeth Jolliff from the coastal town of Polperro, Cornwall, England, where the girls began to knit at a young age. Photograph by Lewis Harding, 1860. In the 1851 census of Polperro, twenty-nine women, most between the ages of sixteen and thirty, were recorded as being contract knitters, although these numbers probably do not include all the knitters in the surrounding areas. Photograph © the Royal Institution of Cornwall, Royal Cornwall Museum.



picked-up sts around the armhole, divide the number of sts to be picked up by the number of rows in the armhole.

Work the sleeve in St st, at the same time dec the gusset every third rnd as follows: ssk the first 2 sts of the gusset, work across the gusset, keeping the p seam st, until 2 gusset sts rem, k2tog. When the gusset consists of 3 sts, p 3 gusset sts tog on the next dec rnd, leaving the single p seam st. Dec the first and last st of the sleeve (that is, the st on either side of the seam st) every 10 (6, 5, 5, 5, 5) rnds, maintaining the p seam st and keeping track of the sleeve length for patt placement.

At the same time, when the sleeve measures 1 1/2 (2, 2 1/2, 3, 3 1/2, 3 1/2) inches (3.8 [5.1, 6.4, 7.6, 8.9, 8.9] cm), work Pattern A for sleeve from the patt chart, then cont in St st, dec until there are 40 (42, 46, 49, 53, 55) sts. Work even until sleeve measures 6 (8, 9 1/2, 10 1/2, 12, 13 1/2) inches (15.2 [20.3, 24.1, 26.7, 30.5, 34.3] cm). Change to size 2 (2.75 mm) dpn and work in kl, pl ribbing, dec 6 (4, 6, 7, 7, 7) sts evenly in the first rnd—34 (38, 40, 42, 46, 48) sts and centering the seam st over a p rib. Work cuff ribbing for 1 1/2 inches (3.8 cm), or to desired length. BO loosely in ribbing.

Neckband

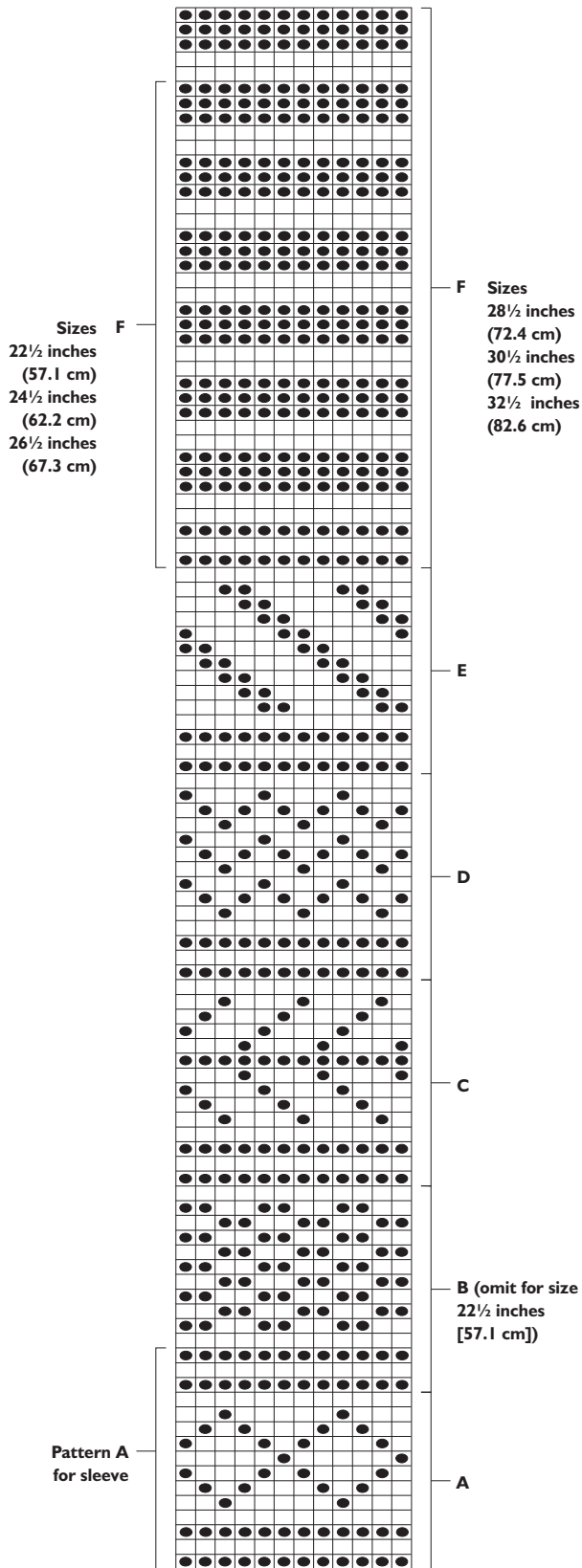
With size 2 (2.75 mm) dpn, sl the rem 29 (31, 33, 35, 35, 35) front neck and 29 (31, 33, 35, 35, 35) back neck sts from the holders onto the needles and pick up a total of 24 sts spaced evenly from the two sides of the neck to total 82 (86, 90, 94, 94, 94) sts. Work kl, pl ribbing for 1 inch (2.5 cm). BO loosely in ribbing. If the bound-off edge isn't stretchy enough, try binding off with a size 4 (3.5 mm) needle.

Finishing

Sew in ends. Lay the gansey flat and pat into shape. Pass a steam iron over the surface of the knitting without actually touching it. Rep on the other side. Lay flat to dry. ❁

ABOUT THE AUTHOR. *Beth Brown-Reinsel, author of the book Knitting Ganseys (Loveland, Colorado: Interweave, 1993), is a knitting designer and teacher.*

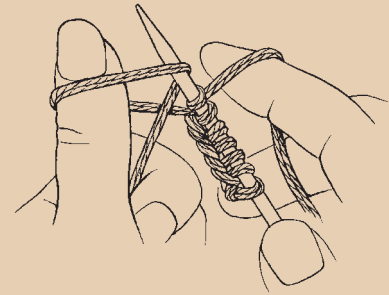
Gansey



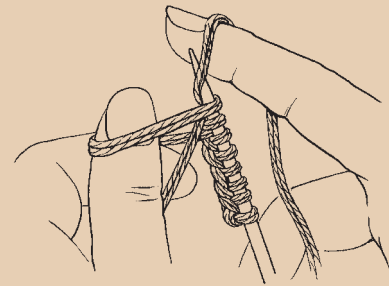
Charts may be photocopied for personal use.

Multistrand Cast-On

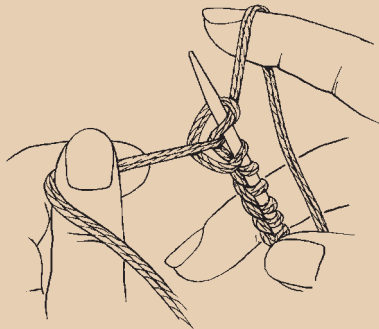
1. Using 2 strands of yarn tog, make a slipknot, leaving a tail of 1 inch (2.5 cm) of yarn per CO st. Place the slipknot on the knitting needle. Hold the needle in your right hand along with the double strand attached to the ball. With the double-strand tail, make a lp around your left thumb, from front to back, and place needle in the lp as if to k.



2. Throw the right-hand yarn.



3. Cont to k the lp off your left thumb and rep from *.



❖ Emma Jacobsson ❖ and Bohus Knitting

W E N D Y K E E L E

UNHAPPY WITH HIS DAUGHTER'S DECISION to study botany at the university and wanting her to pursue a more traditional female field, Emma Stiasny's father took her to see the psychoanalyst Sigmund Freud, a personal friend. Rather than "correcting" Emma's career choice, Freud told Emma's father that she had a very strong personality that was not easily influenced, and she should be allowed to follow the course of her choice. Her father could not have predicted that a series of decisions and circumstances would lead to an unusual business that birthed a distinctive style of knitting.

Emma was born in 1883 in Vienna, the daughter of a respected Jewish glove maker. As a young adult, she studied fine arts in school and dreamed of being an artist. However, feeling that she would be unable to support herself by her artistic talents, she chose to explore her interest in nature and earned a doctorate in botany.

Emma was working at a botanical institute near Berlin when she met Malte Jacobsson, a Swedish student

who was studying philosophy. The decision to marry Malte in 1912 meant leaving relatives, friends, and work and moving to Sweden, where Malte had been hired as a professor at Göteborg University, in the province of Bohuslän.

The widespread depression of the 1930s had devastated the families of stonecutters in Bohuslän's rural areas. Searching for ways to make money to help support



The Blue Shimmer, Bohus Stickning's most popular sweater, designed by Anna-Lisa Mannheimer Lunn, a Bohus Stickning designer. Photograph by Joe Coca.

their households, a group of women came to Emma in 1937, asking her to help them start a home-based industry. She was sympathetic to the women's needs and agreed to work with them in their experiments with different cottage industries.

They tried various crafts but eventually settled on handknitting, a time-honored tradition throughout Sweden. Because a regional knitting style had not evolved in the province, the women decided to create their own. Emma's fine-arts training and knitting skills provided her with the tools to develop many of the first designs produced by Bohus Stickning, which opened officially on September 12, 1939. During its thirty-year existence, Bohus Stickning offered more than 400 designs, which were sold in Sweden and internationally.

Emma's sketchbooks contain motifs that were influenced by displays at London's Victoria and Albert Museum as well as designs inspired by Peruvian weavings, Chinese ornaments, and a French art exhibit. Repeating motifs formed distinctive sweater designs with descriptive names such as the Large Carnation, the Flying Fence, the Lamb, the Chinese, the Turning Edge, and the Snake.

An efficient and quality-oriented system of knitter education characterized Bohus Stickning. Emma's insistence

on high standards for all phases of production, from sorting the raw wool to teaching the knitters to critiquing the finished products to having mother-of-pearl buttons specially dyed to match the yarns, enabled the company to maintain the high quality of its products.

After World War II, as economies recovered and tourists flocked to Sweden for vacations, Bohus Stickning launched its products into the international market while maintaining its presence in specialty shops and upscale department stores. Sales soared from the combined markets.

Bohus Stickning closed on April 30, 1969. In a letter to the company's knitters, Emma detailed difficulties with marketing and the high cost of producing quality handknitting. Emma Jacobsson died in 1977 when she was ninety-three years old. As a tribute to her, mourners at her funeral wore black Bohus sweaters. ❁

ABOUT THE AUTHOR. *Wendy Keele is the author of Poems of Color: Knitting in the Bohus Tradition (Loveland, Colorado: Interweave, 1995). This article and the project that follows, which was designed by Kerstin Olsson, a Bohus Stickning designer, with directions expanded by Wendy Keele, are adapted from Poems of Color.*

❁ A Bohus Sweater ❁

W E N D Y K E E L E

The vivid Wild Apple pullover sweater, an authentic Bohus Stickning design by Kerstin Olsson, has an intricately patterned yoke that uses as many as four colors in a single round. It is knitted from the neck down in a blended wool-and-angora yarn that closely resembles the yarns used by Bohus Stickning. Fifteen shades of orange, red, yellow, and green yarn give the Wild Apple sweater its subtle radiance.

Instructions

Yoke (All sizes)

With Dark Olive and smallest 16-inch (40.6-mm) needle, CO 120 sts using the invisible provisional CO. Pm at beg of rnd (to mark the back of the sweater's left shoulder when worn). Join, being careful not to twist sts, and work in the rnd. With MC, work 2 inches (5.1 cm) in k1, p1 rib. Change to next-larger needle. K 1 rnd, inc 24 sts evenly: 144 sts. Beg working from the chart, chang-

Materials

Kimmet Croft Fibers, 60% Rambouillet wool/40% angora yarn, fingering weight, 300 yards (274.3 m)/1 oz (28.4 g) ball; see the Yarn Chart on page 102 for colors and quantities

Needles, 29 inch (73.7 cm) circular, 1 each of sizes 1 (2.25 mm), 2 (2.75 mm), and 3 (3.25 mm); 16-inch (40.6 cm) circular, 1 each of sizes 1 (2.25 mm), 2 (2.75 mm), and 3 (3.25 mm); 2 sets of 4 or 5 double pointed, sizes 1 (2.25 mm) and 3 (3.25 mm)

Stitch markers

Scrap yarn for casting on

Finished size: About 40 (44, 48) inches (102 [112, 122] cm) in circumference

Gauge: 7 sts and 10 rows = 1 inch (2.5 cm) in St st

ing to 29-inch (73.7-cm) needles when necessary and inc on Rnds 2, 6, 24, and 45 as follows:

Rnd 2: 1nc 1 st—145 sts.



Wendy Keele knitted the Wild Apple pullover sweater, which was designed by Bohus Stickning designer Kerstin Olsson. It is representative of the quality of design produced by Bohus Stickning. Photograph by Joe Coca.

Rnd 6: 1nc 75 sts evenly—220 sts.

Rnd 24: 1nc 79 (92, 105) sts evenly—299 (312, 325) sts.

Rnd 45: 1nc 78 (91, 104) sts evenly—377 (403, 429) sts.

When chart is complete, work in Dark Olive and inc 1(3, 5) sts evenly in the next rnd—378 (406, 434) sts.

Mark the Body and Sleeves

Starting at the beg of the rnd, k116 (126, 136) sts for back, pm, k73 (77, 81) sts for right sleeve, pm, k116 (126, 136) sts for front, pm, k73 (77, 81) sts for left sleeve, pm: 4 ms in place. Break yarn.

Short-Rows

Short-rows are worked back and forth on the back and sides of the sweater to shape the front neck. Starting at beg of rnd (back of the left shoulder), sl sts of left sleeve, left front m, and 6 sts of left front to left-hand

side of needle. With RS facing, join yarn. Keeping tail at back of work, bring yarn from back to front between needle tips, sl first st on left-hand side of needle to right-hand side, yarn back (wrapped st). K5 sts of left front, sl m, work to 5 sts beyond last m: 5 sts of right front worked. Cont with short-rows: *Yarn forward, sl next st pwise to right-hand needle, yarn back, turn. Sl first st back to right-hand needle (wrapped st). With WS facing, p to wrapped st of left front, p the wrap tog with the wrapped st on the needle, p5 more sts of left front, sl next st pwise to right-hand needle. Yarn back, turn. Sl first st back to right-hand needle. Yarn back (wrapped st). K to wrapped st of right front. K the wrap tog with the wrapped st on the needle, then k5 more sts of right front. Rep from *. Work 5 sts farther into the front sts of the sweater on each side 4 times total (40 sts or 8 short rows), ending at right front. Beg working in the rnd

Yarn Chart

Color	Number	Ounces	Grams
Dark Olive	FF132	8 (9, 10)	227 (256, 284)
Olive	FF130	1/2	14.2
Yellow Green	FF116	1/2	14.2
Gray Green	FF117	1/3	9.5
Forest Green	FF124	1/3	9.5
Gold Olive	FF127	1/3	9.5
Light Olive	FF129	1/3	9.5
Turquoise	FF119	1/4	7.1
Dark Forest Green	FF122	1/4	7.1
Burgundy	FF115	1/4	7.1
Dark Red	FF114	1/4	7.1
Red	FF113	1/4	7.1
Light Red	FF112	1/4	7.1
Orange	FF90	1/4	7.1
Light Yellow Green	FF74	1/4	7.1

Wild Apple

Key

FF115
FF114
FF113
FF112
FF90
FF74
FF116
FF127
FF129
FF132
FF130
FF117
FF119
FF124
FF122
— p on RS; k on WS

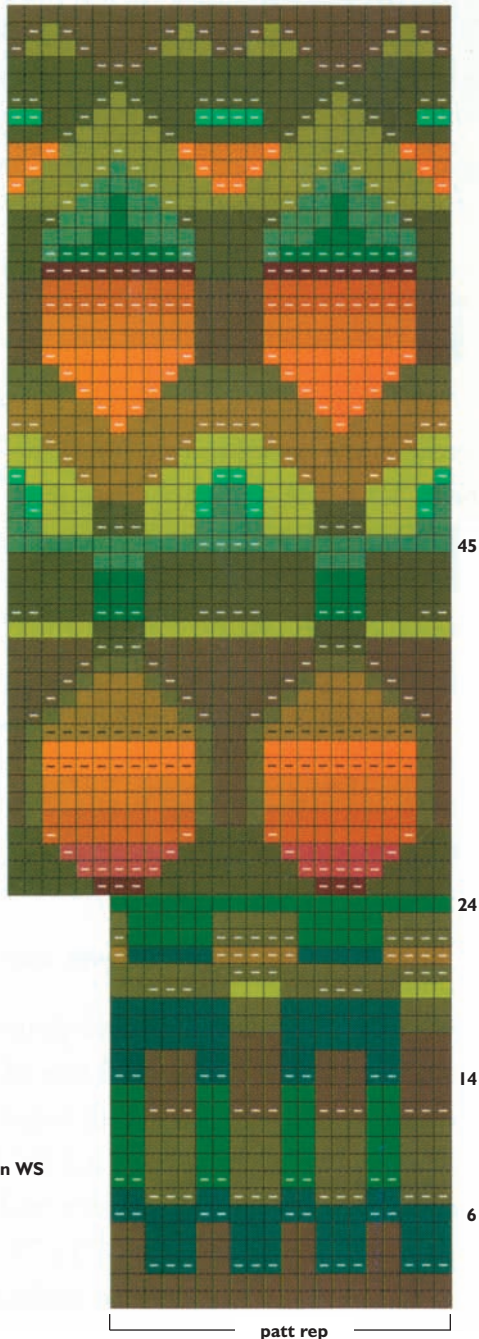


Chart may be photocopied for personal use.

again until yoke at center front measures 8 (9, 10) inches (20.3 [22.9, 25.4] cm) straight down or desired length from the beg of the multicolored patt below the ribbing. End at m at back of left shoulder.

Divide Sleeves and Body

Sleeves: With larger dpn and invisible provisional CO, CO 2 sets of 24 (28, 32) sts for the underarms and set aside. With larger 29-inch (73.7-cm) cir needle, k across 116 (126, 136) back sts, drop yarn and needle. **Join new ball of yarn and largest 16-inch (40.6-cm) cir needle. K across 73 (77, 81) sts of right sleeve, then across 1 set of CO underarm sts, pm after 12th (14th, 16th) st—97 (105, 113) sts. Join and work even for a total of 20 rnds, ending at m.

Dec rnd: *K1, k2tog, work until 3 sts are left before m, ssk, k1. Work 6 rnds even. Rep from * 16 (17, 18) more times—63 (69, 75) sts rem. The sleeve is about 14½ (15¼, 16) inches (37 [39, 41] cm) long. Change to larger dpn when necessary. Work 6 rnds even after this last dec rnd.

Next dec rnd: *K1, k2tog; rep from *—42 (46, 50) sts.

Change to smaller dpn. Work k1, p1 rib for 2 to 3 inches (5.1 to 7.6 cm). BO in ribbing.

At right underarm, pick up larger 29-inch (73.7-cm) cir needle with yarn attached, remove the scrap yarn from right underarm sts, k 24 (28, 32) sts, k across 116 (126, 136) front sts, then drop yarn and needle. Rep from ** for left sleeve.

Body

At left underarm, pick up larger 29-inch (73.7-cm) cir needle with yarn attached, remove the scrap yarn from left underarm sts, k24 (28, 32) sts—280 (308, 336) sts. Cont working in the rnd until sweater is desired length from neck less body ribbing. Change to smallest 29-inch (73.7-cm) circ needle. Work k1, p1 rib for 2 to 3 inches (5.1 to 7.6 cm). BO in ribbing.

Finishing

Weave in underarm seams. Sew in ends. Fold neck ribbing in half to inside, remove scrap yarn, and stitch in place. ❁



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A Faroe Island Shawl

MARILYN VAN KEPPEL

Elsa Maria Bærentsen, who was devoted to conserving traditional Faroese handwork (see the sidebar on page 105), designed this shawl. Worked in garter stitch on two needles, the shawl is knitted, like most Faroese shawls, from the lower edge toward the neck and shoulders. The lace pattern is formed by yarnover increases paired with decreases made by knitting two stitches together. Decreases inside the edge bands, on either side of the central panel and in the body of the shawl where it fits over the shoulders, give the shawl its distinctive shape. The edge is finished with a crocheted scalloped edging.

Materials

Icelandic Laceweight, 100% wool yarn, 250 yards (228.6 m)/50 g (1.8 oz) ball, 2 balls of #0867 Brown

Needles, size 8 (5 mm) or size needed to obtain gauge

Stitch markers, 2

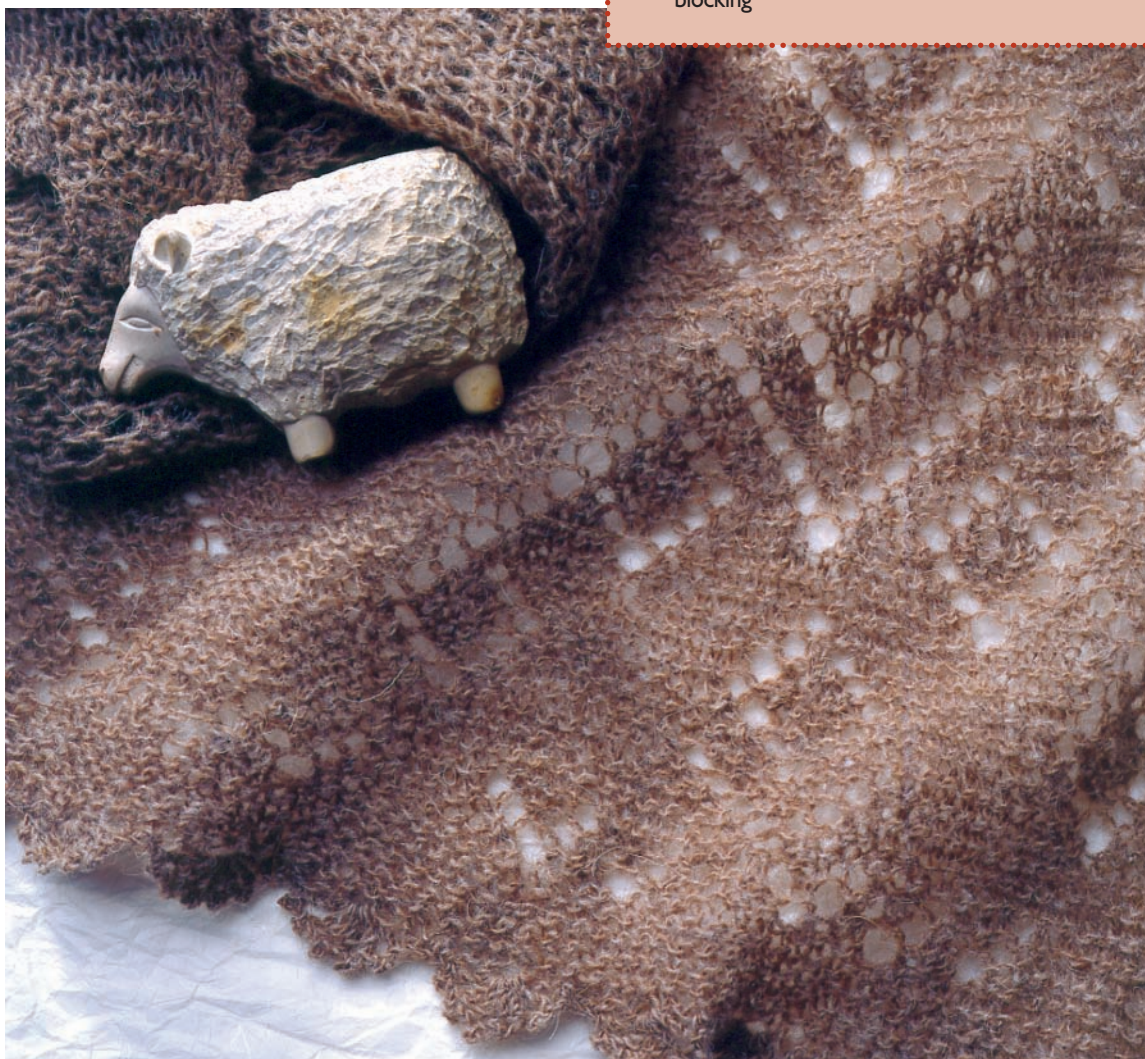
Crochet hook, aluminum, size C

Tapestry needle

Rustproof pins

Finished size: 23 inches (58.4 cm) deep at the center back and 33 inches (83.8 cm) from the center to the front along the neck edge

Gauge: 11 sts and 9 rows = 2 inches (5.1 cm) in garter st, after blocking



Marilyn van Keppel adapted Elsa Bærentsen's traditional Faroe Island pattern for this sumptuous shawl. Photograph by Joe Coca.

Like the shawls knitted in the Faroe Islands, this adaptation of a traditional pattern is knitted of naturally colored handspun yarn. A commercially available yarn close in character to that of Faroese handspun is Icelandic singles laceweight yarn.

Instructions

CO 479 sts (5 for the left edge, 215 for the left body, 39 for the center panel, 215 for the right body, and 5 for the right edge).

Row 1 (RS facing): K220, pm, k39, pm, k220.

Row 2: K.

Row 3: K5, k2tog, k to 2 sts before the next st m, ssk, k to next st m, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 4: K.

Rows 5–8: Rep Rows 3 and 4.

Work Rows 9–93 from the chart, cont to k the 5 edge sts at the beg and end of each row and to dec 4 sts on every RS row as for Row 3 until there are 130 sts (including the 5 edge sts) on each side of the center panel, ending with a WS row. Cont to work in garter st, dec 4 sts on every RS row and shaping the center panel and shoulders in the foll rows:

Row 95 (128 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, (k8, k2tog) 3 times, k9, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 105 (118 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, k8, (k2tog, k7)

twice, k2tog, k8, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 117 (106 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, k6, (k2tog, k7) 3 times, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 129 (94 sts on each side of center panel): K5, k2tog, (k9, k2tog) 7 times, k8, ssk, k6, (k2tog, k6) 3 times, k2tog, k8, (k2tog, k9) 7 times, ssk, k5.

Row 143 (73 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, (k5, k2tog) 3 times, k6, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 155 (61 sts on each side of center panel): K5, k2tog, (k7, k2tog) 5 times, k7, ssk, k4, (k2tog, k5) twice, k2tog, k4, k2tog, (k7, k2tog) 5 times, k7, ssk, k5.

Row 169 (42 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, k3, (k2tog, k4) 3 times, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 179 (32 sts on each side of center panel): K5, k2tog, (k3, k2tog) 4 times, k3, ssk, (k3, k2tog) 3 times, k3, k2tog, (k3, k2tog) 4 times, k3, ssk, k5.

Row 191 (16 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, k4, k2tog, k3, k2tog, k4, k2tog, k until 7 sts rem, ssk, k to end of row.

Row 197 (10 sts on each side of center panel): K5, k2tog, k to 2 sts before the next st m, ssk, (k3, k2tog) twice, k3, k2tog, k until 7 sts rem, ssk, k to end of row.

Cont dec 4 sts on every RS row until there are 6 sts on each side of the center panel.

Next row: K4, k2tog, sl 1, turn.

Elsa Bærentsen

Elsa Maria Jensen was born on April 15, 1919, in Kvívík, a village on the northern end of Streymoy, one of the eighteen Faroe Islands. She was born at a time of a “nationalistic Renaissance” that had swept throughout Europe beginning in the 1880s, when islanders were eager to rediscover and preserve the Faroese language and culture.

On September 8, 1946, Elsa married Dánjal Bærentsen. When their first child was born in 1950, Elsa retired from her nursing career and pursued her interests. She traced her family genealogy back several hundred years and documented the old Faroese rituals related to churchgoing and weddings, children’s games, as well as anecdotes of everyday life. She kept a book of sketches of nature and old Faroese church symbols, as well as old knitting and weaving patterns. Elsa became devoted to conserving traditional Faroese handwork, and she decided to breathe new life into the *bundnaturriklaedid*, the “knitted shawl,” which was then out of fashion.

Everyone recognized the shawl, of course, but no patterns existed. Elsa asked women to collect old shawls from all over the Faroes. She asked others to knit the old shawls that they remembered. She herself knitted copies of shawls from old photographs and from her own collection. She also devised new patterns and designs that remained true to the basic form of the traditional shawl.

In 1983, the Faroese Home Industries Council published nineteen of these traditional Faroese shawl patterns in the book *Foroysk Bindingarmynstur* [Faroese Knitting Patterns]. Each shawl, unique in design, is named either for the person who designed the shawl, the recipient of the shawl, or some other person associated with it.

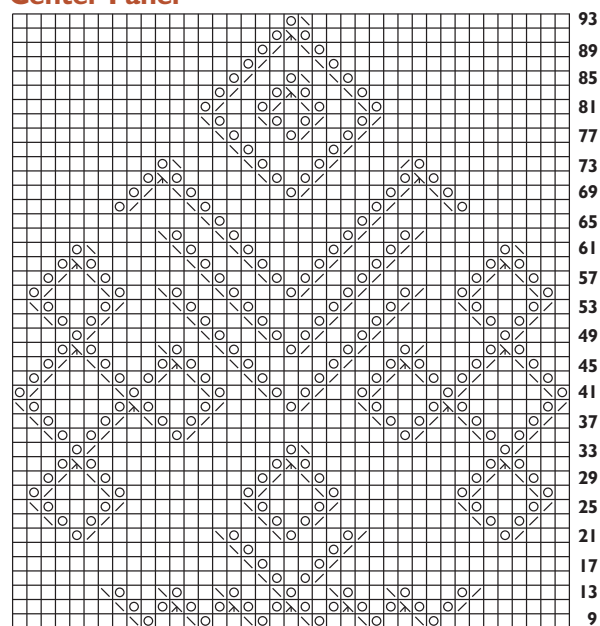
Next row: K2tog, k4.

Rep these 2 rows until you've used up the center sts and the 10 edges sts rem. Graft the two edge strips tog end to end.

Crocheted Edging

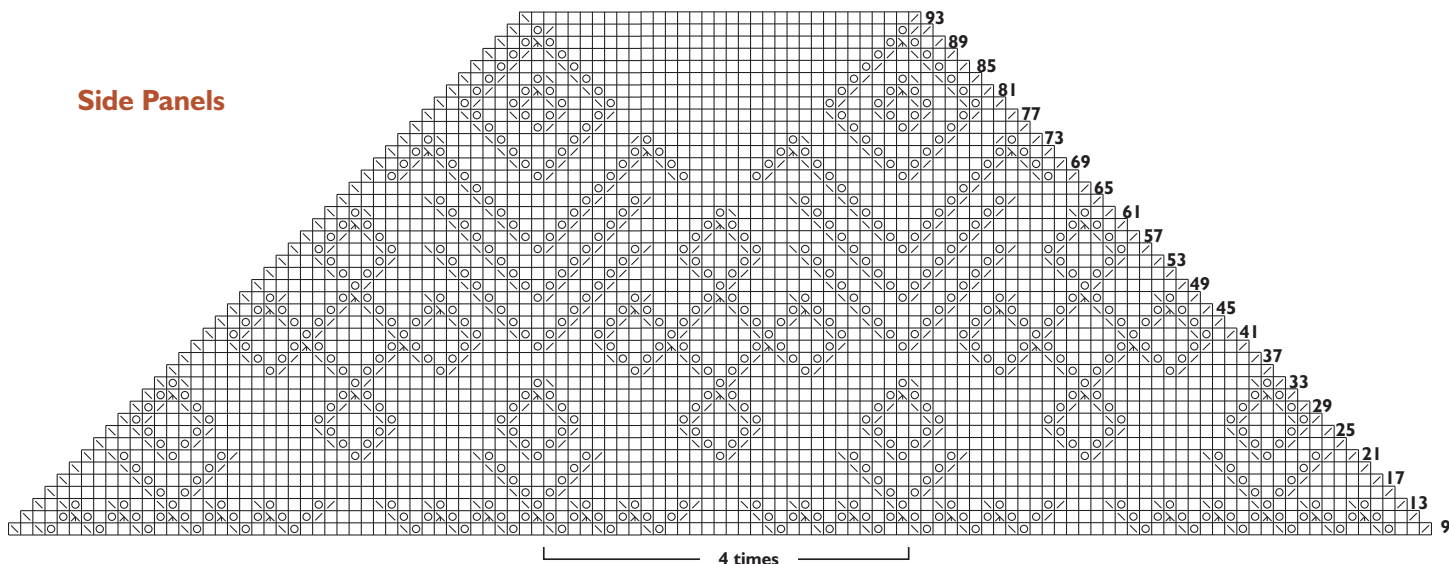
Join the yarn at one of the sides of the shawl where it joins the lower edge. Work the edging along the lower edge of the shawl as follows: Sc in corner st, *sk 2 sts, tr in next st, (ch 3, sl st in 1st ch just made, tr in same st as last tr) 4 times, sk 2 sts, sc in next 3 sts; rep from * along the lower edge of the shawl. Work a row of sc along the neck and front edge.

Center Panel



Charts may be photocopied for personal use.

Side Panels



Finishing

Wash the finished shawl in warm water and mild detergent. Rinse it thoroughly and roll it in a terry towel to remove the excess water. Lay the shawl flat on a soft surface into which you can place pins. Block the shawl into shape with pins placed through the edges of the fabric. When it is completely dry, remove the pins. 🌸

ABOUT THE AUTHOR. Marilyn van Keppel is a retired professor of mathematics, who pursues her passion for knitting. She translated *Foroyrk Bindingarmynstur* [Faroese Knitting Patterns] originally published in Faroese by the Faroese Home Industries Council in 1983 (Pittsville, Wisconsin: Schoolhouse Press, 1997).

Work the side panel chart from right to left for the right-hand side of the shawl, work the center panel chart from right to left for the center back of the shawl, and work the side panel chart from right to left again for the left-hand side of the shawl. K all even-numbered rows.

Key

-  k
-  yo
-  k2tog
-  ssk
-  sl 1, k2tog, pss0

❖ Orenburg Gossamer ❖ and Warm Shawls from Russia

GALINA A. KHMELEVA AND CAROL R. NOBLE

ORENBURG SHAWLS ALWAYS HAVE BEEN the stuff of legend with a very special, very Russian emotional appeal. The origins of down knitting in Russia are shrouded in the mystery that permeates the Russian steppes themselves, a windswept, wide-sky expanse of great distances; of hills and mirror-surface lakes; with the Ural Mountains, blue, floating on the horizon. It is a natural world that dwarfs the small villages dotted across it.



Orenburg gossamer and warm shawls from the collection of Galina Khmeleva. Photograph by Joe Coca.

According to a popular legend, the first gossamer shawl was knitted by a Cossack woman and sent to the Russian Czarina, Catherine the Great (1729–1796). The Czarina so loved this unique shawl that she paid the woman more than enough money for the woman to live on for the rest of her life. But, because the Czarina wanted no other woman to ever wear the same shawl; she also had the woman blinded. The Czarina’s plan backfired, however, because the woman had a daughter, also an excellent knitter, who could duplicate the design. It is said that all Orenburg shawls originate from this one Cossack family.

Actually, Russian historian and scientist Peter Ritchkov (1712–1777) documented that shawl knitting first arose in the seventeenth century, at a time when Russian Cossacks were consolidating their hold on the steppes and beginning to trade with the local nomadic population. The Cossacks found their fur coats inadequate for the harsh winters, so they borrowed the habit of wearing lightweight but extremely warm handknitted shawls of goat down.

By the middle of the nineteenth century, Orenburg shawls were better known and more widely recognized as an art form outside of Russia. The finest examples were shown at international exhibitions such as the London Exposition of 1862, in which M. A. Uskova, an Orenburg Cossack, won the gold medal and 125 silver rubles for her six gossamer shawls; Orenburg women also received six medals for their shawls at the World’s Columbian Exposition in 1893 in Chicago. By the beginning of the twentieth century, according to researcher and sociologist S. A. Davidova (who conducted extensive research on the knitting industry in Russia

from 1890 through 1913), Orenburg had 12,470 women knitting 35,880 shawls annually. By the time of the 1917 Revolution, however, the industry was barely alive.

In 1918, Lenin signed a decree elevating folk handicrafts to the level of state industry. The Orenburg knitters were included in a general plan for subsidy, and their shawls were supplied to department stores and produced for exhibition outside the country. But down knitting did not really become a recognized industry again until 1926, when the government established artels (similar to cooperatives) in the villages of the Orenburg region. In 1938, the artels gave way to the Orenburg Down Center, later known as the Kombinat. The Kombinat folded at the end of 1995, setting knitters adrift. Many moved from their villages to Orenburg itself—a heavily industrialized city of about 600,000.

Although knitters in the Orenburg region have been producing pieces of exquisite beauty and delicacy since the seventeenth century, it always was considered a peasant craft in Russia. The shawl as an art form was not recognized until 1981 when an article by Ludmila Beslieva, a well-known art researcher living in Moscow, was published in *RSFSR Artist* and elevated the craft of gossamer shawl knitting to an art in the eyes of the Russian intellectual community.

There is another handknitted goat-down shawl made in the area and famous all across Russia—the luxurious warm shawl made from a heavier yarn, plied with three strands of cotton batiste. A warm shawl is everyday wear for Russian winters, and although not as elaborate as a gossamer, the warm shawl possesses the warmth and luxury of Orenburg down and has a beauty all its own. ❁

❁ An Orenburg Warm Shawl ❁

GALINA A. KHMELEVA

A typical Orenburg warm shawl is usually knitted from dark yarn (because they are for everyday use) and in sections. The warm shawl shown in the photograph on page 109 was made with white handspun down from Russia in the same style as a gossamer shawl; i.e., one piece. The project shawl was made with commercially available baby mohair and silk yarn. This luxurious shawl is a perfect wrap for chilly nights or a cozy blanket for baby.

Instructions

Note: Sl the first st of every row pwise with yarn in front.

Bottom Border

CO 7 sts, following chart, work 2 set-up rows (gray on chart) then work Rows 1–16 a total of 24 times—384 rows. Place original 7 CO sts on st holder.

Materials

Knit One Crochet Too Douceur et Soie, 65% baby mohair/35% silk yarn, DK weight, 225 yards (205.7 m)/25 g (.88 oz) ball, 6 balls #8100 Snow

Needles, size I (2.25 mm) or size needed to obtain gauge

Finished size: 35 inches (88.9 cm) square

Gauge: 22 sts = 4 inches (10.2 cm) in patt st

Turn Corner One

Row 1: Sl 1, k1, yo, k2, yo, k2tog, k1 and place back on left needle, do not work last st.

Rows 2, 4, 6, and 8: K.

Row 3: Sl 1, k1, yo, k3, yo, k2tog, k1 and place back on left needle, do not work last st.

Row 5: Sl 1, k1, yo, k4, yo, k2tog, k1, k last st and place back on left needle.

Row 7: Sl 1, k1, yo, k5, yo, k2tog, k1 and place back on left needle, do not work last st.

Row 9: Sl 1, k2, yo, k2tog, k3, yo, k2tog, k2, pm. With empty needle and working from beg of border, pick up 192 sl edge sts along straight side of border to m by placing needle through front of each lp. K 1 row in back of each picked-up lp plus 1 st (x) in CO sts—193 sts total. Pm.

Turn Corner Two

Note: For both the lower right corner and right border, odd rows of the chart are RS rows and even rows are WS rows. For the lower left corner and left border, odd rows of chart are WS rows and even rows are RS rows. The patt is the same on both side borders but is offset by 1 row. From this point forward, sl the first st of the border at the beg of each row.

With empty needle and still working on RS, pick up 7 sts from st holder. K and inc 1 st—8 sts.

Rep Rows 1–8 as for Turn Corner One.

Row 9: Sl 1, k2, yo, k2tog, k3, yo, k2tog, k2.

Row 10: K to last 2 sts, k2tog.

Foll chart and beg on Row 1 (Right Border), work 16-row border patt, 20-row inner zigzag patt, and 166-st center patt through Row 44.

Row 45: Work border patt, inner zigzag patt, 14 center patt sts, pm, k138, pm, work 14 center patt sts. Foll patt rep to Row 368. Cont in patts working center patt across 166 sts. Cont established patts to Row 414. Foll chart, turn Corner Three using short-rows as for Corner



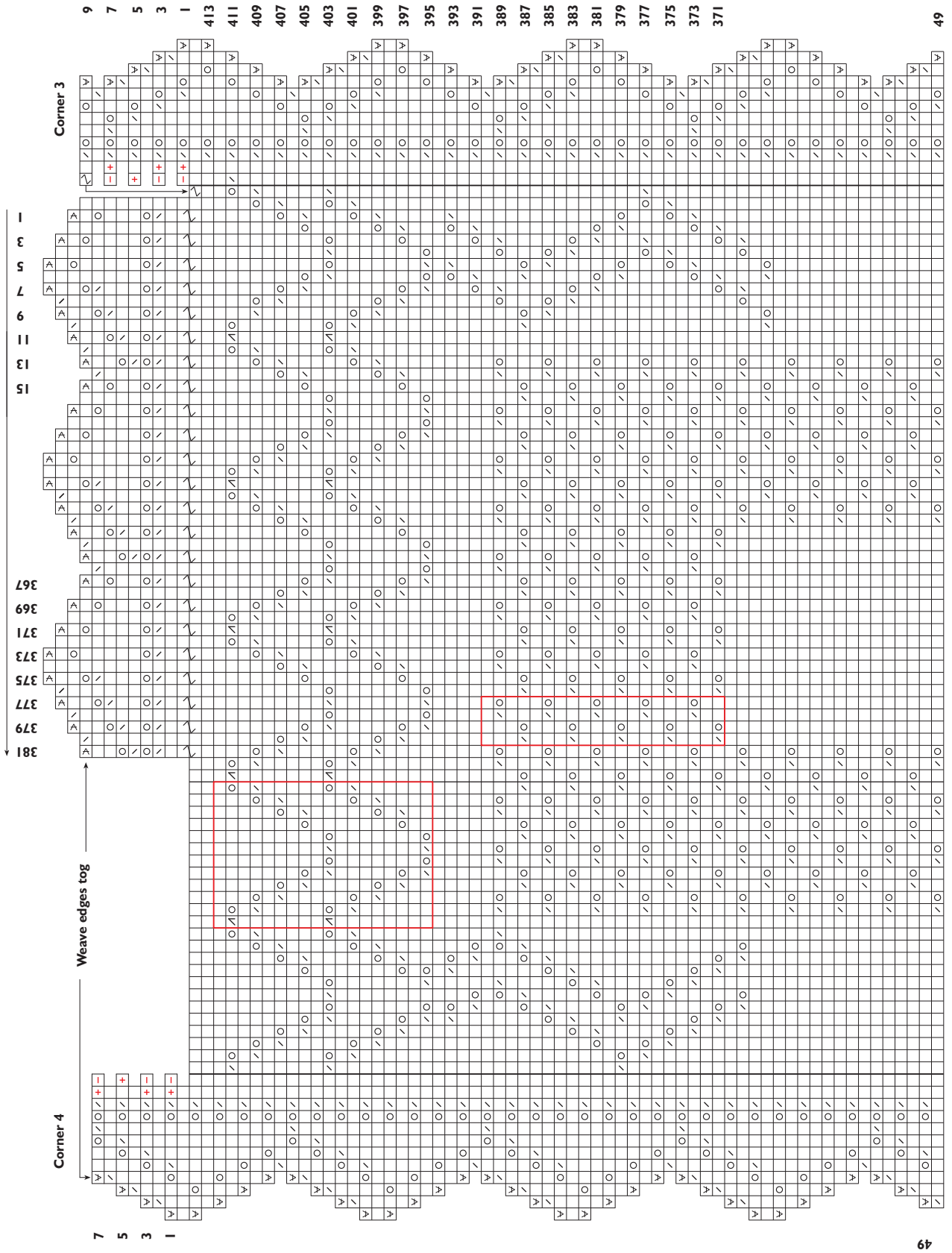
An Orenburg warm shawl made with handspun Russian down; an Orenburg gossamer shawl is in the background. Russian pitcher, spindles, and gossamer shawl from the collection of the designer. Photograph by Joe Coca.

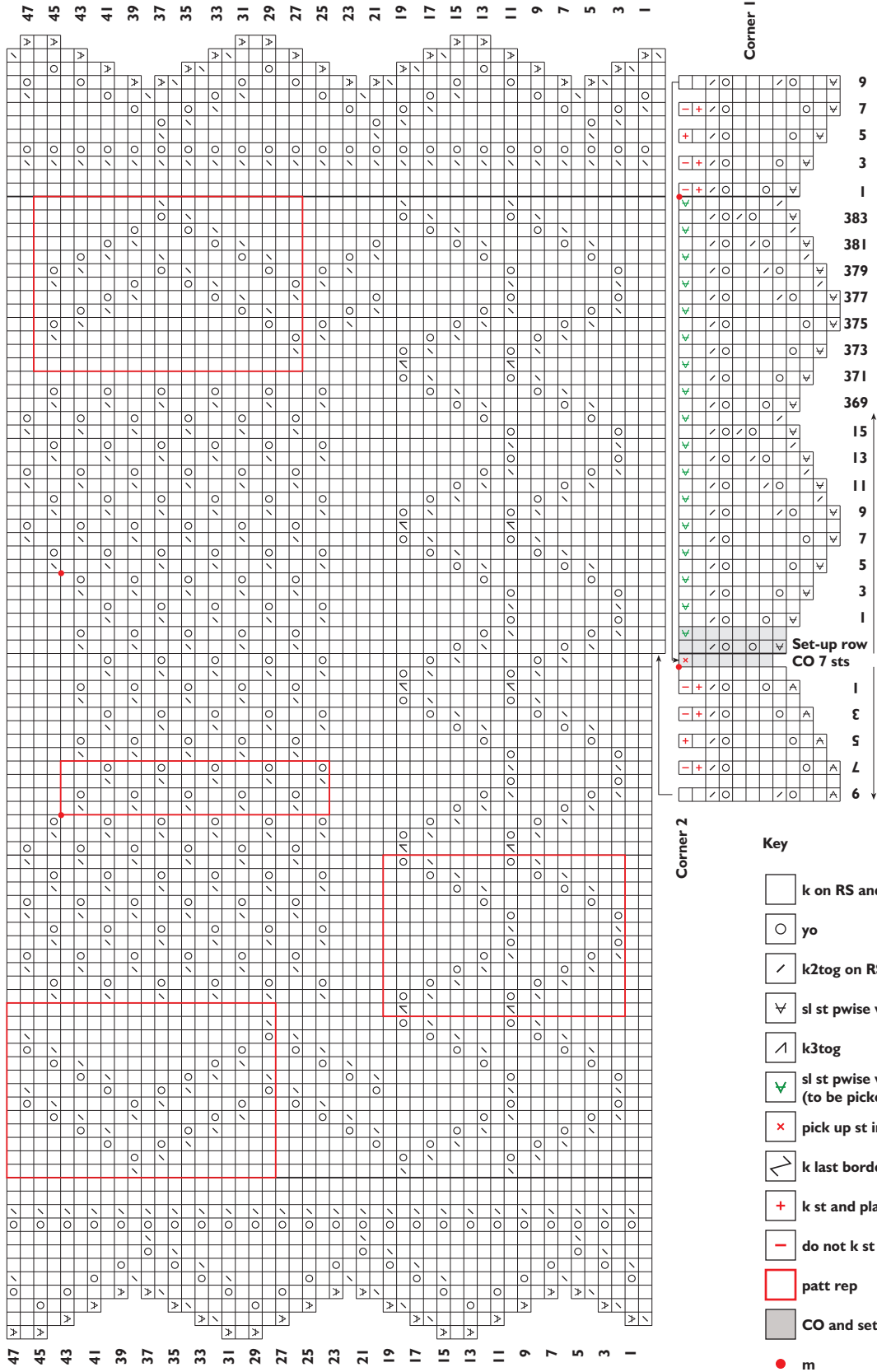
One and Two. Begin working upper border as follows: work in patt to last st, k2tog (the last border st and first body st). Sl this st back to left needle, turn. K to end in patt. Rep last 2 rows to last 2 body sts. K last 2 sts from body of shawl with last st from border. Foll chart, turn Corner Four using short-rows (1–7) as for Corner One, Two, and Three. Weave rem 9 sts tog.

Finishing

Weave in loose ends. Block to finished measurements using your preferred blocking method. ❁

ABOUT THE AUTHORS AND DESIGNER. Galina A. Khmeleva, owner of Skaska Designs, is the coauthor of *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls (Loveland, Colorado: Interweave, 1998)* and author of *The Gossamer Webs Design Collection (Loveland, Colorado: Interweave, 2000)*. She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Carol R. Nobel is an avid textile collector, knitter, and coauthor of *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls*.





First (Rows 1–16) and twenty-fourth (Rows 369–384) teeth shown. Turn Corner 1 using short-rows. Pick up 192 sl lps to m. K 1 row in back of each picked-up lp plus 1 st (x) in CO sts—193 sts. Pick up 7 sts along CO edge. K and inc 1 st—8 sts. Work Corner 2 using short-rows.

An Old Shale Shawl

EVELYN A. CLARK

This garter-stitch lace shoulder shawl is versatile enough to warm your neck under a winter coat or wrap around your shoulders while reading in bed. Inspired by a small shawl knitted in the 1950s, the shawl is bordered in gently scalloping Old Shale lace, a traditional pattern from the Shetland Islands. Also known as Feather and Fan, this is an easy pattern to work, and thus suitable for beginning lace knitters.

Instructions

Notes: You may find it helpful to use a small safety pin to mark the edge at the beg of odd-numbered rows. The center st is indicated by placing a m before it. If desired, additional st m in a different color from the center m may be used to set off each 17-st rep of the Old Shale Lace border; place a m between each group of 3 ssk and the group of 3 k2togs that follows it, adding ms as new reps are created.

Top Edge

Beg at center back neck and using backward-loop CO, CO 2 sts.

Rows 1–7: K.

Row 8: K2, pick up and k1 in each of the 3 garter ridges along the side edge, then pick up and k2 from the CO edge—7 sts.

Body

Row 1: K2, (yo, k1) 4 times, k1—11 sts.

Row 2 and all even-numbered rows: K.

Row 3: K2, yo, k3, yo, pm, k1 (center st), yo, k3, yo, k2—15 sts.

Row 5: K2, yo, k5, yo, sl center m, k1, yo, k5, yo, k2—19 sts.

Row 7: K2, yo, k to center m, yo, sl m, k1, yo, k to last 2 sts, yo, k2—23 sts.

Rows 9–92: Rep Rows 7 and 8 forty-two more times—191 sts.

Border

Note: Before beg Border Row 1, there will be 191 sts on needles—95 sts before the m and 96 sts after the m and including the center st.

Materials

Misti Alpaca Lace, 100% baby alpaca yarn, fingering weight, 437 yards (400 m)/50 g ball, 1 ball #VD-8501 Green Meadow
Needles, size 6 (4 mm) 24-inch (61.0-cm) circular or size needed to obtain gauge

Stitch markers

Crochet hook, size D (3.25 mm)

Tapestry needle

Finished size (blocked): 27 inches (68.6 cm) deep and 58 inches (147.3 cm) across the top edge

Gauge (unblocked): 16 sts = 4 inches (10.2 cm) in garter st

Row 1: K2, yo, k4, *ssk [sl 1 st kwise, sl next st kwise, slide those 2 sts back onto holding needle and k them tog through the back lps=1 st dec'd] 3 times, (yo, k1) 5 times, yo, k2tog 3 times* to 4 sts before m; k4, yo; sl m; k1 [center st]; yo; k4; rep between *s to last 6 sts; k4; yo; k2.

Row 2 and all even-numbered rows: K.

Row 3: K2, yo, k to center m, yo, sl m, k1, yo, k to last 2 sts, yo, k2—199 sts.



Old Shale or Feather and Fan is an easy-to-knit border on this graceful shawl. Photograph by Joe Coca.

Row 5: (K2, yo) 2 times, k2, k2tog, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 6 sts before center m, ssk, (k2, yo) 2 times, sl m, k1, (yo, k2) 2 times, k2tog; rep between *s to last 8 sts, ssk, (k2, yo) 2 times, k2—203 sts.

Row 7: Rep Row 3—207 sts.

Row 9: (K2, yo) 2 times, k1, yo, k1, k2tog 2 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 8 sts before center m, ssk 2 times, (k1, yo) 2 times, k2, yo, sl m, k1, yo, k2, (yo, k1) 2 times, k2tog 2 times; rep between *s to last 10 sts, ssk 2 times, (k1, yo) 2 times, k2, yo, k2—211 sts.

Row 11: Rep Row 3—215 sts.

Row 13: K2, yo, k2, (yo, k1) 2 times, yo, k2tog 3 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 10 sts before center m, ssk 3 times, (yo, k1) 3 times, k1, yo, sl m, k1, yo, k2, (yo, k1) 2 times, yo, k2tog 3 times; rep between *s to last 12 sts, ssk 3 times, (yo, k1) 3 times, k1, yo, k2—219 sts.

Row 15: Rep Row 3—223 sts.

Row 17: K2, yo, ssk, (k1, yo) 4 times, k2tog 3 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 12 sts before center m, ssk 3 times, (yo, k1) 4 times, k2tog, yo, sl m, k1, yo, ssk, (k1, yo) 4 times, k2tog 3 times; rep between *s to last 14 sts, ssk 3 times, (yo, k1) 4 times, k2tog, yo, k2—227 sts.

Row 19: Rep Row 3—231 sts.

Row 21: K2, yo, ssk 2 times, (yo, k1) 4 times, yo, k2tog 3 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 14 sts before center m, ssk 3 times, (yo, k1) 4 times, yo, k2tog 2 times, yo, sl m, k1, yo, k2tog 2 times, (yo, k1) 4 times, yo, k2tog 3 times; rep between *s to last 16 sts, ssk 3 times, (yo, k1) 4 times, yo, k2tog 2 times, yo, k2—235 sts.

Row 23: Rep Row 3—239 sts.

Row 25: K2, yo, ssk 2 times, k2, (yo, k1) 4 times, yo, k2tog 3 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 16 sts before center m, ssk 3 times, (yo, k1) 5 times, k1, k2tog 2 times, yo, sl m, k1, yo, ssk 2 times, k2, (yo, k1) 4 times, yo, k2tog 3 times; rep between *s to last 18 sts, ssk 3 times, (yo, k1) 5 times, k1, k2tog 2 times, yo, k2—243 sts.

Row 27: Rep Row 3—247 sts.

Row 29: K2, yo, k1, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 1 st before center m, k1, yo, sl m, k1, yo, k1; rep between *s to last 3 sts, k1, yo, k2—251 sts.

Row 31: Rep Row 3—255 sts.

Row 33: K2, yo, k3, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 3 sts before center m, k3, yo, sl marker, k1, yo, k3; rep between *s, to last 5 sts, k3, yo, k2—259 sts.

Row 35: Rep Row 3—263 sts.

Row 37: K2, (yo, k1) 2 times, k1, k2tog, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 5 sts before center m, ssk, k2, yo, k1, yo, sl m, (k1, yo) 2 times, k2, k2tog; rep between *s to last 7 sts, ssk, k2, (yo, k1) 2 times, k1—267 sts.

Row 39: Rep Row 3—271 sts.

Row 41: K2, (yo, k1) 3 times, k2tog 2 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 7 sts before center m, ssk 2 times, (k1, yo) 3 times, sl m, k1, (yo, k1) 3 times, k2tog 2 times; rep between *s to last 9 sts, ssk 2 times, (k1, yo) 3 times, k2—275 sts.

Row 43: Rep Row 3—279 sts.

Row 45: K2, (yo, k1) 3 times, yo, k2tog 3 times, *ssk 3 times, (yo, k1) 5 times, yo, k2tog 3 times*, rep between *s to 9 sts before center m, k2tog 3 times, (yo, k1) 3 times, yo, sl m, (k1, yo) 4 times, k2tog 3 times; rep between *s, to last 11 sts, k2tog 3 times, (yo, k1) 4 times, k1—283 sts.

Row 47: Rep Row 3—287 sts.

Row 48: K.

BO with crochet hook as follows: *(sl st 3 sts tog, ch 6) 3 times, sl st 4 sts tog, ch 4, sl st 4 sts tog, ch 6*, rep between *s to 7 sts before center m, (sl st 3 sts tog, ch 6) 2 times; rep between *s (center st will be second st in first set of sl st 3 sts tog when you resume rep between the *s) to last 9 sts, (sl st 3 sts tog, ch 6) 2 times, sl st 3 sts tog. Cut yarn and fasten off last st.

Finishing

Using the tapestry needle, weave in ends. Block the shawl by soaking in lukewarm water for 20 minutes to allow piece to become completely wet and then blotting out excess water. If using blocking wires, run the wires through the top edge eyelets and pin; pin out ch-6 loops in scallops along the side edges. Allow to dry thoroughly. 🌸

ABOUT THE DESIGNER. Evelyn A. Clark is a professional writer, designer, and teacher whose knitting patterns have been widely published. Her passion is lace knitting, and she enjoys teaching others how easy it is to add lace to their knitting repertoire.

A Stork's Nest Scarf

NANCY BUSH

Materials

Jojoband Cashmere, 100% cashmere yarn, laceweight, 400 yards (366 m)/2 oz (56 g) skein, 1 skein of #C244 Ice Green

Needles, 10-inch (25.4-cm) single point, size 4 (3.5 mm) or size needed to obtain gauge

Markers

Tapestry needle

Finished size: About 9½ inches (24 cm) wide and 70 inches (178 cm) long after blocking

Gauge: 19 stitches and 24 rows = 4 inches (10.2 cm) in lace pattern

In Estonia, storks and their huge nests (*keurepesa*) are a part of the springtime landscape. One often sees nests built on chimneys of farm buildings or on platforms constructed especially for these stately birds. I worked this lace scarf in the traditional Estonian Stork's Nest pattern.



A traditional Estonian motif gives this lacy scarf cultural resonance. Photograph by Joe Coca.

Instructions

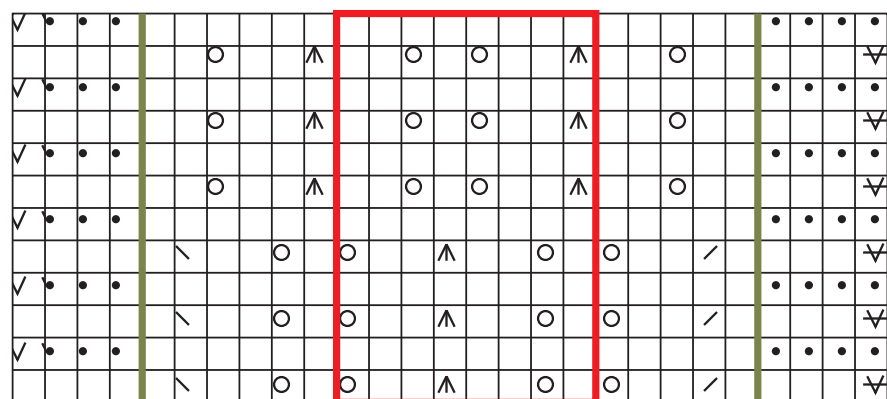
Using the knitted method, CO 43 sts. Sl the first st of every row pwise wyf throughout. K 6 rows—3 garter ridges. Work Rows 1–12 of chart, pm for the garter edges as indicated. Rep these 12 rows 30 more times. Rep Rows 1–11 of chart once more. Work 6 rows in garter st. With WS facing, BO as follows: sl 1, *k1, k these 2 sts tog (as for ssk); rep from * until 1 st rem. Break yarn and pull it to fasten off.

Finishing

Pin to desired shape. Place a damp towel over the scarf to block. When dry, weave in loose ends. 🌸

Nancy Bush thanks Juta Kurman for permission to use the traditional Stork's Nest pattern, which originally appeared in Haapsalu Rätik [Haapsalu Scarf] (New York: Federated Estonian Women's Clubs, 1972).

Stork's Nest



Key

□ k on RS; p on WS

• p on RS; k on WS

○ yo

/ k2tog

\ sl 1, k1, p2sso

∧ sl 2 as if to k2tog, k1, p2sso

∇ sl 1 pwise wyf on RS

∨ sl 1 pwise wyf on WS

□ patt rep

| marker position

Chart may be photocopied for personal use.

Lace Knitting in Estonia

Estonia has a long history of knitting and is home to some of the oldest knitted artifacts in Northern Europe, dating from the end of the thirteenth century. Knitting has played a major role in Estonia's customs and traditions for hundreds of years.

I discovered the lace knitting on my first visit to Estonia in 1995. When I began to ask questions, I was told about the town of Haapsalu on the west coast of Estonia, and how knitted shawls were connected with the history of the town. Although it began as a cottage industry rather than a folk tradition, the lace knitting of Haapsalu and Estonia in general has become a cherished tradition in its own right.

Most Haapsalu lace patterns are created on a stockinette-stitch ground. Shetland lace, in contrast, usually is worked on a garter ground, though sometimes a stockinette-stitch ground is used. Orenburg lace patterns generally are worked on a garter-stitch ground. The Estonian lace patterns can be classified as “lace knitting;” knitted fabric that has a row of plain knitting (or purling) after every pattern row—the pattern is worked on right-side rows only. “Knitted lace,” by contrast, is knitted fabric in which the pattern is worked on every (both right side and wrong side) rows. Shetland and Orenburg patterns contain examples of both.

One of the knitters in Haapsalu told me, “[I]f you visit Haapsalu and see smoke coming from the chimney of a house, there will be a woman inside, knitting lace.” I love the image of a woman knitting by the fire, keeping a tradition alive.

Adapted from Knitted Lace of Estonia: Techniques, Patterns, and Traditions by Nancy Bush (Loveland, Colorado: Interweave, 2008). 🌸

A Qiviut Cap

WENDY CHAMBERS



Knitted of qiviut, the soft undercoat of musk oxen, this cap with a musk ox motif captures the silky warmth and soft coloring of the unusual fiber. Photograph by Joe Coca.

Once nearly exterminated from North America by overhunting, musk oxen have been reintroduced into Alaska and the Canadian Arctic in sufficient numbers to support a small but thriving textile fiber industry. Qiviut, the soft, fine underwool of the musk ox, is softer and warmer than wool and has a silky feel. The two shades of soft brown in the patterning around this cap are the natural colors of qiviut; the rich black is the result of overdyeing the natural brown with black. Lightweight but extremely warm, the cap is knitted in the round. You need to know how to work with two colors in a round, but otherwise the cap requires only basic knitting skills to complete.

Instructions

With B, CO 124 (132) sts. Join in a circle, being careful not to twist sts.

K 1 rnd.

Join L and work in checkerboard patt as foll, stranding the yarn you're not knitting with loosely across the back of the work:

Rnd 1: * K2 B, k2 L; rep from * to end of rnd.

Rnds 2 and 3: * P2 B, p2 L; rep from * to end of rnd.

Rnd 4: Join N, k.

Rnd 5: * K2 L, k2 B; rep from * to end of rnd.

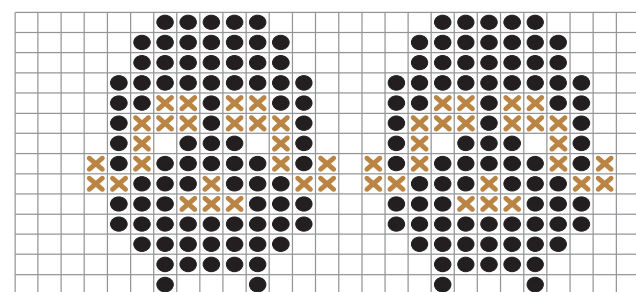
Rnds 6 and 7: * P2 L, p2 B; rep from * to end of rnd.

Rnd 8: K with N.

Rnds 9–11: Rep Rnds 1–3.

Rnd 12: K with N, inc 1 (3) st(s) evenly in the rnd (125 [135] sts).

Musk Ox



↑
large
↑
medium

Key

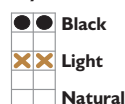


Chart may be photocopied for personal use.

Materials

Folkknits Qiviut, 100% qiviut yarn, sportweight, 130 yards (118.9 m)/25 g (.88 oz) skein, 2 skeins of Natural (N) and 1 skein Black (B); 65 yards (59.4 m)/15 g (.53 oz) skein, 2 skeins Light (L)
Needles, circular, 16 inch (40.6 cm), size 5 (3.75 mm), and set of 4 or 5 double pointed, size 5 (3.75 mm) or size needed to obtain gauge

Tapestry needle

Sizes: 20 inches (50.8 cm) medium size and 21 inches (53.3 cm) large size around the lower edge

Gauge: 26 sts = 4 inches (10.2 cm)

Rnds 13–26: K according to patt chart.

When the last rnd of the chart is finished, k 3 (7) rnds with N.

Shape the crown:

Rnd 30 (34): With N, *k23 (25), k2tog; rep from * to end of rnd.

Rnd 31 (35): K.

Rnd 32 (36): *K22 (24), k2tog; rep from * to end of rnd.

Rnd 33 (37): K.

Cont to dec 5 sts every other rnd until 60 sts rem.

Transfer the rem sts to 3 or 4 dpn and dec 5 sts on every rnd until 5 sts rem.

Next rnd: K2tog, k1, k2tog.

Slide the 3 rem sts onto 1 short dpn. K an I-cord as follows: K3, *slide to opposite end of needle, pull yarn across the back and k3; rep from * until the cord is 2 inches (5.1 cm) long. Sl 1, k2tog, pssso, break yarn and pull it through the rem st.

Tie the cord in a loose overhand knot. Fold the end of the cord over the outside of the knot and thread the yarn tail to the inside through the center of the cap. Secure the yarn on the inside.

Finishing

Weave in ends. Gently handwash the finished cap and roll it in a towel to remove the excess moisture. Lay the damp cap flat, pat it into shape, and leave it undisturbed until it is dry. 🧶

ABOUT THE DESIGNER. Wendy Chambers, a knitting designer, author, and teacher, began working in 1985 with the Inuvialuit people of the Western Canadian Arctic to develop qiviut as a textile fiber.

A Luxurious Red Cap

GALINA A. KHMELEVA

Brighten up someone's winter with this cap made of qiviut, merino, and silk yarn. Its classic look, reminiscent of the 1920s, is elegant and contemporary—perfect for today.

Materials

Windy Valley Muskox Qiviut Luxury Blend, 45% qiviut/45% merino/10% silk yarn, fingering weight, 218 yards (199 m) / 1 ounce (28 g) ball, 1 ball of #2016 Autumn Crimson

Knit Picks Harmony Wood Needles, set of 6 double pointed, size 2 (2.75 mm) or size needed to obtain gauge

Stitch marker

Tapestry needle

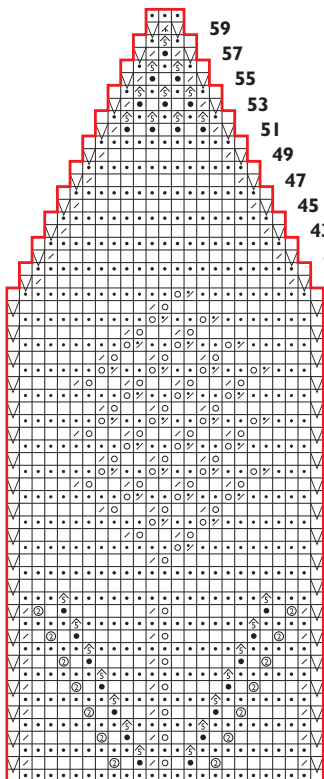
Finished size: 21 inch (53.3 cm) circumference

Gauge: 24 sts and 46 rnds = 4 inches (10.2 cm) in St st

Stitch Guide

Brioche Stitch (K1 Below): Insert needle into center of st below next st on left needle and k, dropping st above off left needle.

Red Cap



Key

- k
- p
- yo
- k2tog
- k3tog
- k5tog
- p2tog on even rows
- k1 below (see Stitch Guide)
- bobble (see Stitch Guide)
- ⊙ [yo] 2 times; drop extra wrap on next row
- patt rep

Chart may be photocopied for personal use.



Galina A. Khmeleva's knitted red cap. Photograph by Joe Coca.

Bobble: (K1, yo, k1, yo, k1) in same st. To make k5tog on next row easier, work bobble very loosely (about 2½ times larger than normal).

Instructions

Note: Use a tail about 56 inches (142 cm) long for the cast-on tail.

Using the long-tail method, CO 125 sts over 2 needles held tog. Divide sts evenly onto 5 needles (25 sts per needle), pm, and join for working in rnds, being careful not to twist sts. K 25 rnds for rolled edge. K and p 4 set-up rnds. Work Rows 1–60 of chart—15 sts rem. Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread tail through rem sts, pull to gather, and fasten off.

Finishing

Weave in loose ends. Steam or handwash and dry flat. 🌸

Squares and an Edging

MARY WALKER PHILLIPS

When knitted cotton coverlets were at the height of their popularity in the nineteenth century, patterns in knitting magazines of the time were abundant. Through her research into knitted coverlets, Mary Walker Phillips unearthed many of these old patterns and adapted them to modern knitting practices and notations. She discovered the original of

the Lace Square pattern in an edition of Leach's *Penny Knitter* from the late nineteenth or early twentieth century; the edging pattern is from *Weldon's Practical Knitter*, Volume 10, published in 1895. Little is known about the publishing firm Leach other than they published knitting, crochet, and needlework patterns at the turn of the twentieth century as did their counterpart Weldon's, a



Whether you prefer to knit on five needles or two, either the Lace Square (left) or the Coverlet Square on Two Needles (right) can be the starting point for an entire coverlet or a smaller accessory. Photograph by Joe Coca.

Materials

Skacel Baby Cotton, 100% cotton yarn, fingering weight, 98 yards (9.6 m)/25 g (.88 oz) skein, 4301 White; allow about 1 ounce (28 g) for each lace square and 1 1/2 ounces (43 g) for 4 two-needle triangles, which will make 1 square

Needles, set of 5 double pointed and 1 extra needle, size 2 (2.75 mm) or size needed to obtain gauge for the Lace Square; pair of needles, size 2 (2.75 mm) or size needed to obtain gauge for the Coverlet Square on Two Needles

Tapestry needle

Crochet hook (optional)

Finished size: 1 Lace Square measures about 8 1/2 inches (22 cm) square; 4 triangles of Coverlet Square stitched together measure about 8 1/4 inches (21 cm) square

Gauge: 7 1/2 sts and 10 rows = 1 inch (2.5 cm) in St st (for both squares)

staple for the Victorian needleworker.

If an entire coverlet or blanket seems a bit ambitious, consider knitting sufficient squares for a pillow, crib coverlet, shawl, afghan, tablecloth, or centerpiece. Even a single square makes an elegant and absorbent washcloth.

Many cotton yarns are suitable for coverlet squares, for example, bedspread cotton, size 3 and size 5 pearl cotton, or any smooth, moderately firmly twisted cotton knitting yarn. In experimenting with different yarns, knit sample swatches to find the best needle size for the yarn and pattern.

The Lace Square, knitted on five needles, is a moderately challenging pattern best for knitters with some experience.

The Coverlet Square on Two Needles, consisting of four easily knitted triangles sewn together, is much easier.

Instructions

Note: cl3 = cluster 3: k next 3 sts onto a spare dpn, wind yarn counterclockwise 6 times around these sts, then sl them onto the right-hand needle; prd= p1, sl the next st kwise then transfer back to the left needle, return purled st to left needle, pssso purled st on left needle and return purled st to the right needle.

Lace Square

CO 8 sts evenly on 4 needles. Join in a circle, taking care not to twist sts. Work the instructions for each rnd 4 times, that is, once for each needle.

Rnd 1: With the beg tail and the ball yarn together, k.

From this point forward, use ball yarn only. Pm at beg of rnd.

Rnd 2: (K1, yo) twice (4 sts).

Rnd 3 and all other odd-numbered rnds through Rnd 35: K.

Rnd 4: K1, yo, k3, yo (6 sts).

Rnd 6: K1, yo, k5, yo (8 sts).

Rnd 8: K1, yo, k2, cl3, k2, yo (10 sts).

Rnd 10: K1, yo, k9, yo (12 sts).

Rnd 12: K1, yo, k2, cl3, k1, cl3, k2, yo (14 sts).

Rnd 14: K1, yo, k13, yo (16 sts).

Rnd 16: K1, yo, k2, cl3, k1, cl3, k1, cl3, k2, yo (18 sts).

Rnd 18: K1, yo, k1, yo, ssk, k11, k2tog, yo, k1, yo (20 sts).

Rnd 20: K1, yo, k1, (yo, ssk) twice, k9 (k2tog, yo) twice, k1, yo (22 sts).

Rnd 22: K1, yo, k1, (yo, ssk) 3 times, k7, (k2tog, yo) 3 times, k1, yo (24 sts).

Rnd 24: K1, yo, k3, (yo, ssk) 3 times, k5, (k2tog, yo) 3 times, k3, yo (26 sts).

Rnd 26: K1, yo, k5, (yo, ssk) 3 times, cl3, (k2tog, yo) 3 times, k5, yo (28 sts).

Rnd 28: K1, yo, k2, cl3, k2, (yo, ssk) 3 times, k1, (k2tog, yo) 3 times, k2, cl3, k2, yo (30 sts).

Rnd 30: K1, yo, k1, yo, ssk, k3, k2tog, yo, k1, (yo, ssk) twice, yo, sl2tog kwise, k1, p2sso, (yo, k2tog) twice, yo, k1, yo, ssk, k3, k2tog, yo, k1, yo (32 sts).

Rnd 32: K1, yo, k3, yo, ssk, k1, k2tog, yo, k3, (yo, ssk) twice, yo, k1, (yo, k2tog) twice, yo, k3, yo, ssk, k1, k2tog, yo, k3, yo (36 sts).

Rnd 34: K1, yo, k5, yo, sl2tog kwise, k1, p2sso, yo, k19, yo, sl2tog kwise, k1, p2sso, yo, k5, yo (38 sts).

Rnd 36: K1, yo, p37, yo (40 sts).

Rnd 37: K1, p39.

Rnd 38: K1, yo, p39, yo (42 sts).

Rnds 39, 41, 43, and 45: K.

Rnds 40, 42, and 44: K1, yo, k1, *yo, ssk; rep from * to end, yo.

Rnd 46: K1, yo, p47, yo (50 sts).

Rnd 47: K1, p49.

Rnd 48: K1, yo, p49, yo (52 sts).

Rnd 49: K1, p51.

BO in k. Leave a tail about 18 inches (46 cm) long.

Coverlet Square on Two Needles

Note: The yo beg each row of this patt creates a ch of lps along the sides of the triangle that makes a lacy seam when 4 triangles are sewn together to make the square.

Leaving a tail of about 18 inches (46 cm), CO 1 st.

Row 1: K1, p1, k1 into same st.

Row 2: Yo, k1, (k1, p1, k1) into next st, k1.

Row 3: Yo, k1, p3, k2.

Row 4: Yo, k3, yo, k1, yo, k3.

Row 5: Yo, k2, p5, k3.

Row 6: Yo, k5, yo, k1, yo, k5.
 Row 7: Yo, k3, p7, k4.
 Row 8: Yo, k7, yo, k1, yo, k7.
 Row 9: Yo, k4, p9, k5.
 Row 10: Yo, k9, yo, k1, yo, k9.
 Row 11: Yo, k5, p11, k6.
 Row 12: Yo, k11, yo, k1, yo, k11.
 Row 13: Yo, k6, p13, k7.
 Row 14: Yo, k13, yo, k1, yo, k13.
 Row 15: Yo, k7, p15, k8.
 Row 16: Yo, k15, yo, k1, yo, k15.
 Row 17: Yo, k8, p17, k9.
 Row 18: Yo, k9, ssk, k13, k2tog, k9.
 Row 19: Yo, k9, p15, k10.
 Row 20: Yo, k10, ssk, k11, k2tog, k10.
 Row 21: Yo, k10, p13, k11.
 Row 22: Yo, k11, ssk, k9, k2tog, k11.
 Row 23: Yo, k11, p11, k12.
 Row 24: Yo, k12, ssk, k7, k2tog, k12.
 Row 25: Yo, k12, p9, k13.
 Row 26: Yo, k13, ssk, k5, k2tog, k13.
 Row 27: Yo, k13, p7, k14.
 Row 28: Yo, k14, ssk, k3, k2tog, k14.
 Row 29: Yo, k14, p5, k15.
 Row 30: Yo, k15, ssk, k1, k2tog, k15.
 Row 31: Yo, k15, p3, k16.
 Row 32: Yo, k16, sl 1, k2tog, psso, k16.
 Row 33: Yo, k16, p1, k17.
 Rows 34, 35, and 36: Yo, k to end.
 Row 37: Yo, p38.
 Row 38: Yo, k2, (yo, k2tog) 18 times, k1.
 Row 39: Yo, p40.
 Rows 40 and 41: Yo, k to end.
 Row 42: Yo, p43.
 Rows 43 and 44: Yo, k to end.
 Row 45: Yo, p46.
 Rows 46, 48, 50, and 52: Yo, k2, *yo, k2tog; rep from * until 1 st rem, k1.
 Rows 47, 49, 51, and 53: Yo, p to end.
 Rows 54 and 55: Yo, k to end.
 Row 56: Yo, p57.
 Row 57: Yo, k58.

BO in k. Leave a tail about 18 inches (46 cm) long.

K 3 more triangles the same. Using the photograph as a guide, assemble 4 triangles, WS up, into a square. With the beg tails of yarn, overcast the triangles tog through the yo lps.

Assembling the Squares

Use the tapestry needle and the tails of yarn from the bound-off edges to st the knitted squares tog. Align the pieces to be joined with their RS tog. Make an overcast seam by stitching the inside rows of lps of the bound-off edges of both pieces. Make the seam firm but not tight. Dam in and trim the end. Alternatively, you may crochet squares together by making a row of sc through both lps of the bound-off edges on both squares.

Edging

CO 15 sts.

Row 1: K.
 Row 2: Sl 1p, k3, yo, ssk, p5, k2, yo 6 times, k2.
 Row 3: K2, (k1, p1) 3 times, p2, k4, prd, yo, K1, p3, k1.
 Row 4: Sl 1p, k3, p2, yo, ssk, p3, k10.
 Row 5: K8, p2, k2, prd, yo, k3, p3, k1.
 Row 6: Sl 1p, k3, p4, yo, ssk, p1, k2, (yo, k2tog) 4 times.
 Row 7: K8, p2, prd, yo, k5, p3, k1.
 Row 8: Sl 1p, k3, yo, ssk, p5, k10.
 Row 9: CO 6 sts in p, k1, p2, k4, prd, yo, k1, p3, k1.
 Row 10: Sl 1p, k3, p2, yo, ssk, p3, k2, yo 6 times, k2.
 Row 11: K2, (k1, p1) 3 times, p2, k2, prd, yo, k3, p3, k1.
 Row 12: Sl 1p, k3, p4, yo, ssk, p1, k10.
 Row 13: K8, p2, prd, yo, k5, p3, k1.
 Row 14: Sl 1p, k3, yo, ssk, p5, k2, (yo, k2tog) 4 times.
 Row 15: K8, p2, k4, prd, yo, k1, p3, k1.
 Row 16: Sl 1p, k3, p2, yo, ssk, p3, k10.
 Row 17: BO 6 sts in p, k1, p2, k2, prd, yo, k3, p3, k1.
 Row 18: Sl 1p, k3, p4, yo, ssk, p1, k2, yo 6 times, k2.
 Row 19: K2, (k1, p1) 3 times, p2, prd, yo, k5, p3, k1.
 Row 20: Sl 1p, k3, yo, ssk, p5, k10.
 Row 21: K8, p2, k4, prd, yo, k1, p3, k1.
 Row 22: Sl 1p, k3, p2, yo, ssk, p3, k2, (yo, k2tog) 4 times.
 Row 23: K8, p2, k2, prd, yo, k3, p3, k1.
 Row 24: Sl 1p, k3, p4, yo, ssk, p1, k10.
 Row 25: BO 6 sts in p, k1, p2, prd, yo, k5, p3, k1.

Rep Rows 2–25 until the edging is the length needed. BO in k. ❀

ABOUT THE DESIGNER. *Mary Walker Phillips was a preeminent weaver, knitter, author, designer, and teacher. She died in 2007.*

Leaf and Diamond Edging

JANE FOURNIER

This design was adapted from lace edgings made by Utah pioneers and now in the collection of Pioneer Memorial Museum in Salt Lake City, Utah. Seemingly at odds with the rigors of their journey and the sparseness of the life that awaited them, the decorated bed linens of pioneer women in Utah were probably a source of pride and a comfort to their owners. This knitted-lace edging may be added to pillowcases, sheets, dresser scarves, and other bedroom linens.

Instructions

CO 35 sts and k 1 row.

Row 1: Sl 1, k1, (yo, k2tog) twice, k1, yo, k1, ssk, p1, k2tog, k1, yo, p1, ssk, p1, k2tog, (yo, k1) twice, k2tog, yo, k1, k2tog, yo, k1, yo, k3, yo twice, k2tog, yo twice, k2.

Row 2: Sl 1, k2, yo, k2tog, k1, yo, k2tog, p7, k2, p5, k1, p1, k1, p3, k1, p4, (k1, p1) twice, k2.

Row 3: Sl 1, k1, (yo, k2tog) twice, k1, yo, k1, ssk, p1, k2tog, k1, p1, sl 1, k2tog, pssso, yo, k3, yo, k1, k2tog, yo, k2tog, yo, k3, yo, sl 1, k1, pssso, k8.

Row 4: Sl 1, k7, p7, k2, p7, k1, p2, k1, p4, (k1, p1) twice, k2.

Materials

Bockens, 40/3 100% linen lace thread, one ⅞-ounce (25-g) spool of Off-White

Needles, size 000 (1.5 mm)

Rust-proof common pins

Row 5: Sl 1, k1, (yo, k2tog) twice, (k1, yo) twice, ssk, p1, k2tog twice, yo, k5, yo, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k4, (yo twice, k2tog) twice, k1.

Row 6: Sl 1, k2, yo, k2tog, k1, yo, k2tog, k2, p7, k2, p8, k1, p1, k1, p5, (k1, p1) twice, k2.

Row 7: Sl 1, k1 (yo, k2tog) twice, k1, yo, k3, yo, sl 1, k2tog, pssso, p1, yo, k1, ssk, p1, k2tog, k1, yo, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k11.

Row 8: BO 6, k3, p7, k2, p4, k1, p3, k1, p7, (k1, p1) twice, k2.

Row 9: Sl 1, k1, (yo, k2tog) twice, k1, yo, k5, yo, ssk, k1, ssk, p1, k2tog, k1, yo, k1, k2tog, yo, k2, yo, sl 1, k2tog, pssso, yo, k6.

Row 10: Sl 1, k3, p7, k2, p4, k1, p2, k1, p8, (k1, p1) twice, k2.

Rep Rows 1–10 until the edging measures 40 inches (101.6 cm) when stretched slightly. BO all sts and fasten off, leaving an 18-inch (45.7-cm) tail of yarn. Using this tail and small sts, overcast the beg and ending edges tog.

Finishing

Handwash the edging in warm water and mild detergent and roll it in a towel to remove the excess water. Place the edging flat on a towel laid over carpet. Gently pull the edging straight to its doubled 20-inch (50.8-cm) length and pin it in place along the straight edges. Pin the point of each diamond, stretching the lace slightly to open the lace pattern. Remove the pins when the lace is completely dry. ❀

ABOUT THE DESIGNER. Jane Fournier was the craft editor for *PieceWork* magazine from 1994 until 1998.



The Leaf and Diamond edging sewn to a pillowcase. Photograph by Joe Coca. Edging knitted by Sue Cathey.

Knitted Lace, Fluted Design with Eyelets

This pattern is from the September 1931 issue of *Needlecraft Magazine*. *Needlecraft*, along with *The Modern Priscilla* and others, was a hugely popular women's magazine published between 1909 and 1941 in Augusta, Maine, and New York. The magazine changed its name in 1935 to *Home Arts—Needlecraft*. The instructions below are worded exactly as they appeared in the original publication; materials were not specified in the original. Worked in thread, this makes an attractive trim for centerpieces, pillowcases, scarfs, and other articles for household use. It also can be worked with yarn, and it may easily be made narrower, or wider, as liked.

Instructions

Note: Over = yarn over; narrow = knit 2 together.

Cast on 28 stitches, and knit once across plain.

1. Knit 18, * (over, narrow) 4 times, over, knit 2.

2. Knit 13, purl 12, turn, leaving 4 stitches on needle.
3. Knit 15, then like 1st row from * to end.
4. Knit 14, purl 12.
5. Knit 6, like 1st row from *.
6. Knit plain, including the 4 stitches left at end of 2d row, 31 stitches in all.
7. Knit 4, purl 12, knit 5, like 1st row from *.
8. Knit plain, 32 stitches.
9. Knit 4, (over, narrow) 6 times, knit 6, like 1st row from *.
10. Knit plain, 33 stitches.
11. Knit 4, purl 12, knit 17.
12. Bind off 5, knit across plain. Having again 28 stitches on the needle repeat from 1st row to the length desired. ❀



This charming edging is crisp and delicate worked in cotton thread. Worked in laceweight wool yarn, it would be a lovely shawl or scarf border.
Photograph by Joe Coca.

A Wheat-Ear Border

ANN BUDD

This elegant lace edging originally was published in Volume 2 of *Weldon's Practical Needlework*, a multiple-volume series of needlework books, which were a popular source for patterns in Victorian England. We attached the edging to a pair of pillowcases.

Instructions

CO 20 sts. P 1 row. Work Rows 1–16 until piece is desired length. BO all sts.

Row 1: (RS) Sl 1, k1, yo, k2tog, yo, (k2tog) 3 times, k2, yo, k3, yo, k2tog, yo, k1, (yo) twice, k2—22 sts.

Row 2: K3, p1, k3, p13, k2.

Row 3: Sl 1, k1, yo, k2tog, (k3tog) twice, yo, k1, yo, k2, (k2tog, yo) twice, k5—20 sts.

Row 4: BO 2 sts, k4, p8, p2tog, p1, k2—17 sts.

Row 5: Sl 1, k1, yo, k3tog, yo, k3, yo, k2, (k2tog, yo) twice, k1, (yo) twice, k2—20 sts.

Row 6: K3, p1, k3, p11, k2.

Row 7: Sl 1, k1, yo, k2tog, yo, k1, yo, (k2, k2tog, yo) twice, k2tog, yo, k5—22 sts.

Row 8: BO 2 sts, k4, p13, k2.

Row 9: Sl 1, k1, yo, k2tog, yo, k3, yo, k2, k2tog, yo, (ssk) twice, yo, k2tog, yo, k1, (yo) twice, k2—23 sts.

Row 10: K3, p1, k3, p14, k2.

Row 11: Sl 1, k1, (yo, k2tog) twice, k2, yo, k1, yo, (ssk) twice, sl 1, k2tog, pssso, yo, k2tog, yo, k5—22 sts.

Row 12: BO 2 sts, k3, p3tog, p2tog, p9, k2—17 sts.

Row 13: Sl 1, k1, (yo, k2tog) twice, k2, yo, k3, yo, sl 1, k2tog, pssso, yo, k1, (yo) twice, k2—20 sts.

Row 14: K3, p1, k3, p11, k2.

Row 15: Sl 1, k1, (yo, k2tog) twice, k2, yo, k2tog, k2, yo, k1, yo, k2tog, yo, k5—22 sts.

Row 16: BO 2 sts, k4, p13, k2—20 sts.

Finishing

Wet-block edging to open up and set lace pattern. To attach the edging to a pillowcase: With matching sewing thread and beginning at side seam on pillowcase, stitch edging in place; sew CO edge to BO edge of edging. ❀

ABOUT THE DESIGNER. *Ann Budd's latest book is Interweave Presents Knitted Gifts: Irresistible Projects to Make and Give (Loveland, Colorado: Interweave, 2009).*

Materials

Presencia Finca Perle Cotton, 100% cotton thread, size 8, 77 yards (70 m)/10 g (0.4 oz) ball, 2 balls of #8069 Light Topaz per pillowcase
Needles, size 0000 (1.3 mm)

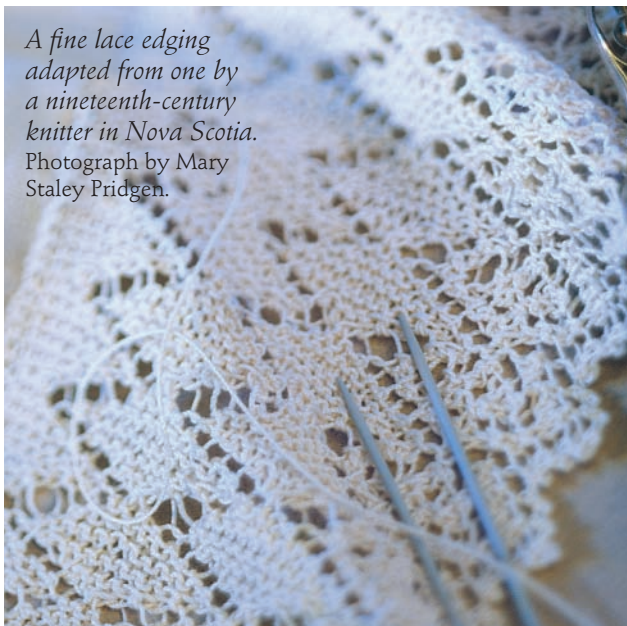


Ann Budd's "Wheat-Ear Border." Photograph by Joe Coca.

Diamond Normandy Lace

JUDITH DURANT

Patricia Bowley of Guelph, Ontario, Canada, a freelance historian and writer specializing in agricultural history and technology, came across the original directions for Diamond Normandy Lace while researching a paper on and needlework at nineteenth-century Canadian agricultural fairs. “Fine Knitting Pattern in Cotton” was the headline for the Diamond Normandy Lace pattern in the October 1892 edition of *The Farmer’s Advocate*. Miss Lizzie May Miller of Nova Scotia was the creator of the pattern.



A fine lace edging adapted from one by a nineteenth-century knitter in Nova Scotia. Photograph by Mary Staley Pridgen.

Instructions

Note: We adapted Miss Lizzie May Miller’s pattern for our knitted lace edging and sewed it onto an antique linen table runner.

CO 31 sts loosely and k 1 row.

Row 1: K8, k2tog, yo, k3, yo, k2tog, k9, k2tog, yo, k3, p1, yo, k1—32 sts.

Row 2: K2, yo, k5, yo, k2tog, k7, k2tog, yo, k5, yo, k2tog, k7—33 sts.

Row 3: K6, k2tog, yo, k7, yo, k2tog, k5, [k2tog, yo, k1] 2 times, yo, k2tog, k1, p1, yo, k1—34 sts.

Row 4: K2, yo, k1, k2tog, yo, k3, yo, k2tog, k1, yo, k2tog, k3, k2tog, yo, k9, yo, k2tog, k5—35 sts.

Row 5: K4, k2tog, yo, k11, yo, k2tog, [k1, k2tog, yo] 2 times, k5, yo, k2tog, k1, p1, yo, k1—36 sts.

Materials

DMC Traditions, 100% cotton thread, size 10, 400 yards (365 m)/ball, 1 ball of #5712 Ecru

Needles, size 0 (2 mm) or size needed to obtain gauge

Finished size: 18½ inches (47.0 cm) long and 4¼ inches (10.8 cm) wide at widest point

Gauge: 22 sts and 32 rows = 2 inches (5.1 cm) in St st

Row 6: K2, yo, k1, k2tog, yo, k3, yo, k2tog, k2, yo, k2tog, k1, yo, k3tog, yo, k13, yo, k2tog, k3—37 sts.

Row 7: K5, yo, k2tog, k9, k2tog, yo, k3, yo, k2tog, k1, yo, k2tog, k3, [k2tog, yo, k1] 2 times, k2tog—36 sts.

Row 8: BO 1, [k1, yo, k2tog] 2 times, [k1, k2tog, yo] 2 times, k5, yo, k2tog, k7, k2tog, yo, k6—35 sts.

Row 9: K7, yo, k2tog, k5, k2tog, yo, k7, yo, k2tog, k1, yo, sl 1, k2tog, psso, [yo, k1, k2tog] 2 times—34 sts.

Row 10: BO 1, k1, yo, k2tog, k3, k2tog, yo, k9, yo, k2tog, k3, k2tog, yo, k8—33 sts.

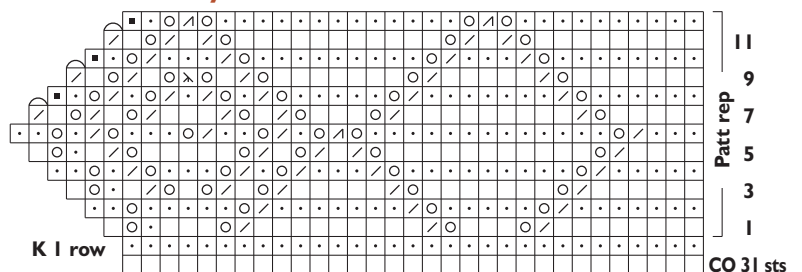
Row 11: K9, yo, k2tog, k1, k2tog, yo, k11, yo, k2tog, k1, k2tog, yo, k1, k2tog—32 sts.

Row 12: BO 1, k1, yo, k3tog, yo, k13, yo, k3tog, yo, k10—31 sts.

Rep Rows 1–12 to desired length. ❁

ABOUT THE DESIGNER. *Judith Durant is a freelance editor and the author of numerous books, including Knit One, Bead Too: Essential Techniques for Knitting with Beads (North Adams, Massachusetts: Storey, 2009).*

Normandy Lace



Key

- k on RS
- p on RS; k on WS
- yo
- k2tog on RS; k2tog on WS
- k3tog
- sl 1, k2tog, psso
- BO
- st rem on needle after BO

Chart may be photocopied for personal use.

Christine Duchrow and Art Pattern Knitting

CHARLENE SCHURCH

IN GERMANY, where all lace knitting is considered a fine art (*kunststrickerei* literally means “art knitting”), the lace-knitting tradition seems to have begun in the late eighteenth or early nineteenth century. Lace socks and stockings were knitted throughout eastern Europe, and the transition from socks to circular doilies and tablecloths, which are among the most sophisticated knitted forms, was a simple one.

In German schools established for girls during the Industrial Revolution, the students were taught academic subjects as well as needle arts including knitting, needlepoint, and cross-stitch. Teachers would read row-by-row instructions for knitted samplers to their students, some of whom were able to remember the instructions and complete the rows of the sampler; others needed to take notes and wrote down a shorthand version of the instructions. German designer and teacher Christine Duchrow may have been the first knitter to convert this shorthand into a chart.

Little is known about Christine Duchrow. We do know that she worked in Berlin in the early twentieth century. She published her early pattern leaflets herself, and it is her home address that appears on them. Later, she sold the pattern leaflets through shops. In all, Duchrow produced about 100 leaflets between 1920 and 1940. They are numbered consecutively, but in some cases a second edition of a leaflet seems to have been issued, sometimes containing entirely different patterns from the original but bearing the original number.

Instructions in the leaflets are presented almost entirely in chart form with minimal notes and a legend for the symbols used in the charts. In most cases, the symbols



Three of Christine Duchrow's leaflets, numbers 65, 87, and 31, with doilies knitted from patterns in leaflet 73 (top) and 87 (lower right) by Analise Schad, who introduced the author to Christine Duchrow's designs. Leaflets and doilies courtesy of Charlene Tompkins Schurch. Photograph by Joe Coca.

are the letter of the first word (in German) of instruction: For example, the symbol for knit is r (*rechts*), the symbol for purl is l (*links*), and the symbol for knit two together is g (*gegenabnehmen*).

Duchrow's designs mirror other lace knitting patterns of the time. Most of the patterns are for lace edgings and doilies. The rest are for articles of clothing and decorative trims such as shaped lace edgings for nightgowns, purses, and lace collars. Three leaflets have patterns for baby bonnets and jackets. Several offer curtains, and there are three patterns for opera gloves. The early leaflets contain garter-stitch lace patterns knitted on two needles, but later ones contain more difficult and elaborate

patterns for medallions worked in the round on four needles in sizes ranging from thirty-five rounds to hundreds of rounds.

To me, Duchrow's designs, particularly her medallion designs, are kaleidoscopic; the designs seem to move and change as one's position and perspective change. Her talent as a designer keeps me coming back to her patterns. Three volumes of Christine Duchrow's work, comprising facsimiles of all of her published leaflets, are available from Lacis (3163 Adeline St., Berkeley, CA 94703; [510] 843-7178; www.lacis.com). 🌸

A Christine Duchrow Lace Centerpiece

CHARLENE SCHURCH

Materials

40/2 Linen, 100% linen thread, 220 yards (201-m)/spool, 1 spool of Dusty Rose

Needles, set of 5 double pointed, size 000 (1.5 mm)

Cable needle

Crochet hook, steel, size 10 (1.15 mm)

Stitch markers, 8

T pins, at least 200 for blocking

Compass capable of drawing a circle 11½ inches (29.2 cm) in diameter or a pencil, length of string, and pushpin

Pencil, #2

Kraft paper, 1 piece 18 inches (45.7 cm) square

Corkboard or scrap of carpet at least 12 inches (30.5 cm) square (larger if you use alternative yarns)

Fine emery board (optional)

Finished size: About 11½ inches (29 cm) in diameter

Alternative Materials

20/2 linen and size 0 (2 mm) needles (finished size: about 17 inches [43 cm] in diameter)

Size 10 crochet cotton and size 3 (3.25 mm) needles (finished size: about 25 inches [63 cm] in diameter)

Knitted in the round, Christine Duchrow's lace centerpiece is a moderately challenging project because of the complexity of the pattern and the fine gauge (suggestions for alternative yarns and needles are at left). This is an excellent opportunity to experience what earlier readers of Christine Duchrow's charts discovered—charted lace patterns are often easier for the eye to follow than written directions.

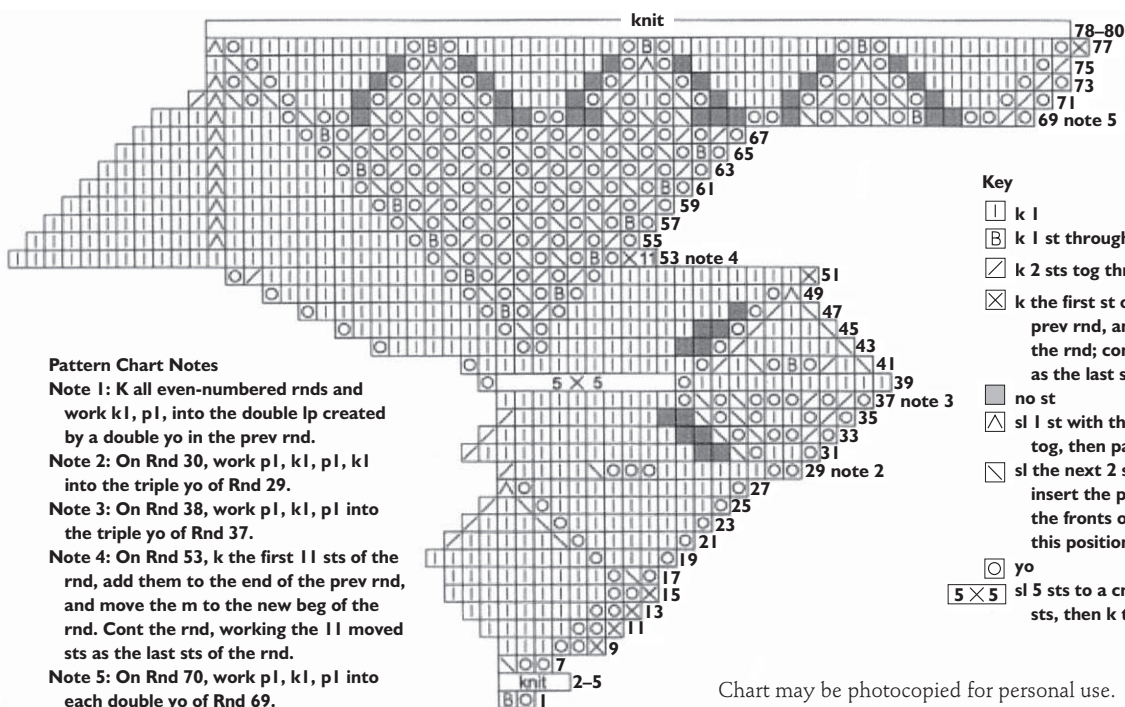
Instructions

CO 8 sts evenly on 3 needles. Taking care not to twist sts, join them into a circle and k 1 rnd. Work rnds 1 through 80 of the chart, knitting all the even-numbered rnds. After the first 8 rnds, redistribute the sts onto 4 needles with a m between reps for the rem of the work. Work all double yarnovers as 2 sts (k1, p1) on the subsequent even-numbered rnd.

Finishing

Crochet off: *Insert the crochet hook into the next 2 sts on the left-hand needle as if knitting them tog through the back of the sts (Figure 1). With the sts still

Lace Pattern



Pattern Chart Notes

Note 1: K all even-numbered rnds and work k1, p1, into the double lp created by a double yo in the prev rnd.

Note 2: On Rnd 30, work p1, k1, p1, k1 into the triple yo of Rnd 29.

Note 3: On Rnd 38, work p1, k1, p1 into the triple yo of Rnd 37.

Note 4: On Rnd 53, k the first 11 sts of the rnd, add them to the end of the prev rnd, and move the m to the new beg of the rnd. Cont the rnd, working the 11 moved sts as the last sts of the rnd.

Note 5: On Rnd 70, work p1, k1, p1 into each double yo of Rnd 69.

Key

- k 1
- k 1 st through the back of the st
- k 2 sts tog through the front lps as 1 st
- k the first st of the rnd, add it to the end of prev rnd, and move the m to the new beg of the rnd; cont the rnd, working the moved st as the last st of the rnd
- no st
- sl 1 st with thread in back, k the next 2 sts tog, then pass the sl st over the knitted st
- sl the next 2 sts, one at a time, as if to k, then insert the point of the left-hand needle into the fronts of these sts and k them tog from this position
- yo
- sl 5 sts to a cn and hold in front, k the next 5 sts, then k the 5 sts from the cn

Chart may be photocopied for personal use.



Fine linen thread enhances the detail and delicacy of Christine Duchrow's lace centerpiece pattern. Photograph by Joe Coca.

on the needle, make a sc (Figure 2), slipping the sts off the needle when the sc is completed. Ch 7. Rep from * around until all the sts have been used. Ch 7, then sc into beg sc. Fasten off and darn in any loose ends.

On the kraft paper and using the compass (or pencil, string, and pushpin), lightly draw 2 concentric circles, one 9½ inches (24.1 cm) in diameter and one 11½ inches (29.2 cm) in diameter. Divide the circles into 8 equal segments and place the paper on the corkboard or the back of the piece of carpet.

Handwash the finished piece in warm water and mild soap. Rinse thoroughly and roll it in a towel to remove the excess water. Holding onto the center of the

lace with one hand, gently pull the outside edge away from the center, working around the entire edge. Pin the center to the center of the circles drawn on the kraft paper. Use the emery board to remove any burrs on the points of the T pins. Pin the points of each of the outer petals to the intersections of the radial lines and the inner circle. The tips of the petals should be gently rounded. If you must stretch the knitting so that the petals are sharply pointed, unpin the piece, redraw the circles slightly smaller, and begin the blocking again. The blocking should stretch the fabric until it lies flat. On the outer edge of the lace, pin the eight crocheted lps that lie in the middle of the background lace between the petals on the outer circle. Pin the intervening crocheted lps into a series of arches between the petals. Adjust the pins as you work to achieve even spacing and a smooth outline. When the centerpiece is

completely dry, remove the pins. ❁

ABOUT THE AUTHOR AND DESIGNER. *Charlene Schurch researches, writes, and teaches about knitted lace and Central and Eastern European historic knitting. Her most recent book is Mostly Mittens: Ethnic Knitting Designs from Russia (revised edition, Woodinville, Washington: Martingale, 2009).*

Crocheting Off

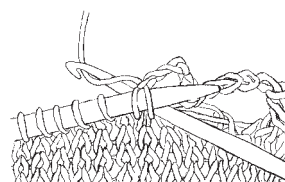


Figure 1

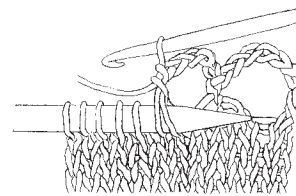


Figure 2

✧ Where Sand Falls Like Rain: ✧ Needleknitting from Ancient Peru

KAX WILSON



Children of all ages will adore these whimsical finger puppets, created with a 2,000-year-old needlework technique used in ancient Peru. Photograph by Joe Coca.

THE BURIAL GROUND ON THE PARACAS PENINSULA on the south coast of Peru is a hill of gritty rose-colored sand that sifts into their shoes as searchers glean 2,000-year-old textile fragments that may have worked to the surface. The name Paracas is derived from the Quechua word for the late-afternoon sand-laden winds that scour the surface of the peninsula. It is difficult to imagine that the living could survive in this desolate arid region that preserves the dead so well, but water from Andean torrents directed via irrigation ditches once supported flourishing agriculture here.

Extensive cotton crops provided fiber for use in a wealth of textiles. The people of Paracas traded cotton and other goods for fibers from highland llama, alpaca, and vicuña. Successful agriculture allowed them time to produce not only utilitarian cloth to meet daily needs but also fabrics that represented the relationships between the people, their environment, and the supernatural. In few cultures have textiles been such a profound focus of activity, such a dominant measure of wealth.

In addition to exquisite woven pieces, some of the textiles recovered from the sand and from excavated graves sites bear tiny, intricate three-dimensional plants, birds, animals, demons, and human figures. Early inhabitants of what is now Peru, using cactus thorns as needles, worked unbelievable details into figures often less than 3 inches (7.6 cm) high and having as many as 40 stitches per inch. These rare old pieces of needleknitting (also known as cross looping and looped needle-netting), a precursor to

knitting, are time capsules that embody the intelligence, imagination, ingenuity, and wit of their makers.

Most examples have come from mummy bundles found on the south coast of Peru and have been dated to the Late Paracas and Early Nasca periods, roughly 500 B.C. to A.D. 300. The term “proto-Nasca” is used specifically to refer to textiles produced between 200 B.C. to A.D. 200.

The archaeological discoveries made at Paracas in the 1920s stunned Peru and the world; the exquisite textiles still captivate us today. We have only some simple spindles, needles, bits of yarn, and astonishing tiny works of art by which to remember these ancient needlework artists. ✨

ABOUT THE AUTHOR. *Kax Wilson is the author of A History of Textiles (Boulder, Colorado: Westview Press, 1979) and numerous articles on textile history.*



Detail of a needleknitted proto-Nasca (200 B.C. to A.D. 200) bird and flower plant frieze. About 3½ inches (8.9 cm) high. Private collection. Photograph by Joe Coca.

✿ Finger Puppets to Needleknit ✿

JEAN SCORGIE

Materials

Presencia Finca Perle Cotton, 100% mercerized Egyptian cotton thread, size 3, 30 yards (27.4 m)/10 g (.35 oz) ball, 1 ball each of #1220 Lemon, #1227 Medium Gold, #1490 Red, #3305 Pale Delft Blue, #3396 Medium Delft Blue, #4379 Light Nile Green, #4396 Dark Nile Green, #8080 Coffee Brown

Scrap of felt, 2½ inches (6.4 cm) square, for each puppet

John James Needle, tapestry, size 18

Forms; use a smooth form to work the stitches over that's a little larger than the puppet will be when finished; a large felt-tip marker can be used for the body, and a straight-sided ballpoint pen or a knitting needle will work for the tail pieces

Inspired by figures on ancient Peruvian needleknitted fringes, a masked figure with plied hair accompanies two birds, possibly a bluebird and a quail, and a cactus in bloom. These sprightly finger puppets require only the simplest materials to make: thread, needles, and felt.

Instructions

Making a felt liner: Trim the felt square to fit exactly around the body form. Fold the square in half and cut off the upper corners to round them. With pearl cotton,



whipstitch around the sides and top of the felt liner. Slide the felt liner over one end of the form.

Working the first rounds: Choose a pattern from the charts and thread a needle with pearl cotton in the color you are using for the base of the puppet. Leaving a 15-inch (38.1-cm) tail, wrap the yarn around the felt liner near the lower edge. Make 18 stitches evenly spaced around.

Use the edge stitch to finish the lower edge and join the stitches to the liner. Push the rows you have made down until they are even with the edge of the felt. Thread a needle with the 15-inch (38.1-cm) tail you left at the beginning. Remove the form and place the felt liner over the index finger of your left hand (assuming that you're right-handed). With your palm facing you, curl your finger into your hand so that the puppet is upside down. Bring your thread through to the inside of the felt liner. On each of the following stitches, the needle will enter the fabric from the outside. Working toward the right, take a stitch by pushing your needle through both the holding-cord stitch and the felt liner. Next, take a stitch from left to right under the stitch you have just taken over the edge (subsequent stitches will form a cross with 2 stitches at the edge, but this first stitch has only a single strand). Stitch through the holding-cord stitch and felt liner as before. Take a stitch beneath the cross on the edge made by the first 2 stitches. Continue these last two steps around the edge. Continue upward for 3 to 4 rows, working in pattern from the chart, before finishing the lower edge.

Change colors by holding the strand of the old color out of the way to the right and the tail of the new color out of the way to the left. Take a stitch with the new color as if it were a continuation of the old color; don't worry about the area between the stitches. Carry the unused colors around the felt liner, and when one of them is needed again, bring it down over the strand of the old color.

Finishing the top: To make a round top for the cactus, reduce the number of stitches in the last row by placing one loop over the next and working them as one. Then slip the needle through each loop at the edge and pull tight to close. Take a stitch across the top before burying

the end of the thread between the stitches and the felt liner. To make a square top for the birds or mask, work the edge stitch across the top. Begin the stitch through both a loop on the front and a loop from the back to bring the two sides together. Complete the stitch by going under the cross at the top edge.

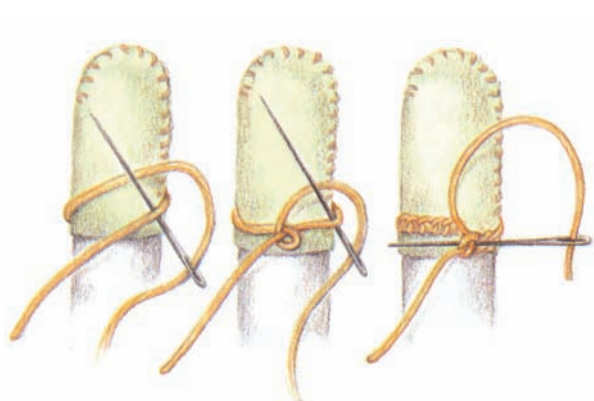
Making tails: Mount a holding cord on a slender form and work 6 stitches around. Work in rounds until the tail is long enough. Remove the work from the form, slip the needle through each loop at the top, and pull tight to close. Take a stitch across the top and then stitch the tail to the lower edge of the body. At the other end of the tail, pull the holding cord tight, take a stitch across the top, and bury the end inside the tube.

Adding beaks, arms, and flowers: Stitch a small circle of 6 loops as you did on the holding cord, but go

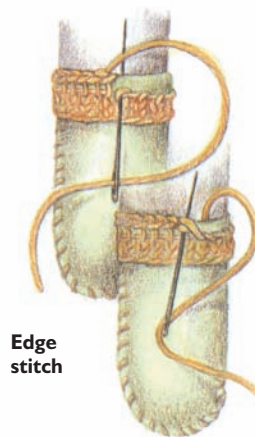
through the body fabric instead. Work stitches away from the body. When the appendage is long enough, slip the needle through each loop at the top and pull tight to close. For the cactus blossoms, work a few rows of loose stitches. The stitches will tend to curl into a rosette.

Making plied hair: Thread a needle with a long length of thread and bring the thread out where you want the line of hair to begin. Twist about 6 inches (15 cm) of the thread tightly clockwise until it kinks. Fold the twisted thread in half, letting it twist back on itself. Take a stitch starting where the last stitch emerged. Repeat the twist for each strand, adding new lengths of thread as needed. *

ABOUT THE DESIGNER. *Jean Scorgie is the former editor of Interweave's Handwoven magazine.*



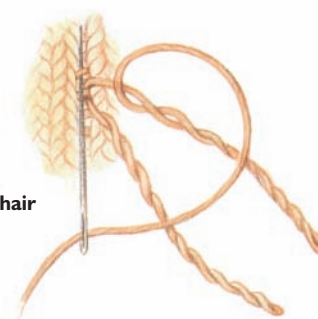
Working the first rounds



Edge stitch

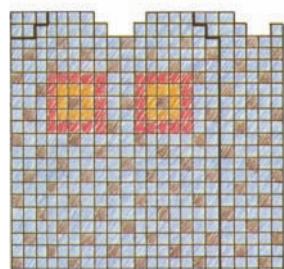


Making tails

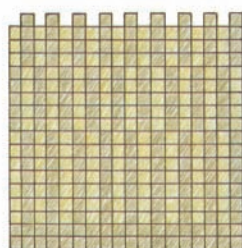


Making plied hair

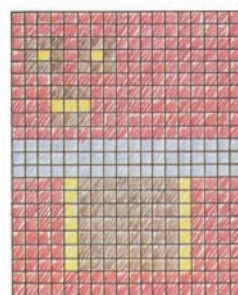
Masked Figure



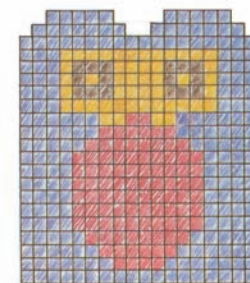
Cactus



Bird



Bird



Charts may be photocopied for personal use.

✿ Sources for Supplies ✿

Contact these companies if you need the name of a local retailer or online source for the yarns and threads used in this issue.

Bockens Linen

L&A Lacemaking Supplies
(650) 855-4344
www.lacemaking.com

Brown Sheep

Nature Spun
Wildfoote Luxury Sock
(308) 635-2198
www.brownsheep.com

Crystal Palace

Panda Silk
(510) 237-9988
www.straw.com

DMC

Traditions Cotton
(973) 589-0606
www.dmc-usa.com

Dale of Norway

Baby Ull
(802) 383-0132
www.daleofnorway.com

Folkknits

Qiviut
(867) 456-4192
www.folkknits.com

Halcyon

Gemstone Silk
(207) 442-7909
www.halcyonyarn.com

Hand Jive Knits

Nature's Palette
(916) 806-8063
www.handjiveknits.com

Harrisville Designs

New England Shetland
(603) 827-3333
www.harrisville.com

Icelandic Laceweight

Schoolhouse Press
(715) 884-2799
www.schoolhousepress.com

J. Knits

Superwash Me Sock
(978) 388-5789
www.j-knits.com

JaggerSpun

Zephyr
(207) 324-5622
www.jaggerspun.com

Jojoland

Cashmere
(972) 624-8990
www.jojoland.com

Kimmet Croft Fibers

Rambouillet/Angora
(715) 421-0121
kimmetcroft@solarus.net

Knit One Crochet Too

Ambrosia Yarn
Douceur et Soie
(207) 892-9625
www.knitonecrochettoo.com/

Misti Alpaca

Lace
(888) 776-9276
www.mistialpaca.com

Moco Yarns

Qiviut/Merino/Silk
(208) 756-4702
www.carylldesigns.com/
MOCO_qiviut.htm

Mora

The Wooly West
(801) 581-9812
www.woolywest.com

Presencia

Finca Perle Cotton
(303) 679-2891
www.presenciausa.com

Rauma Finullgarn

Arnchild's Knitting Studio
(515) 451-0584
www.arnchild.com

Schoolhouse Press

Cobweb
Guernsey Wool
(715) 884-2799
www.schoolhousepress.com

Skacel Collection

Baby Cotton
(425) 291-9600
www.skacelknitting.com

Treenway Silks

Spun Bombyx Silk
(250) 653-2345
www.treenwaysilks.com

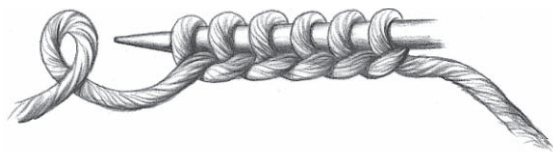
Vuorelma Satakieli

Schoolhouse Press
(715) 884-2799
www.schoolhousepress.com

Windy Valley MuskoX

Qiviut Luxury Blend
(907) 745-1005
www.windyvalleymuskox.net

Techniques



Backward-Loop Cast-On

Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from.

Invisible (Provisional) Cast-On

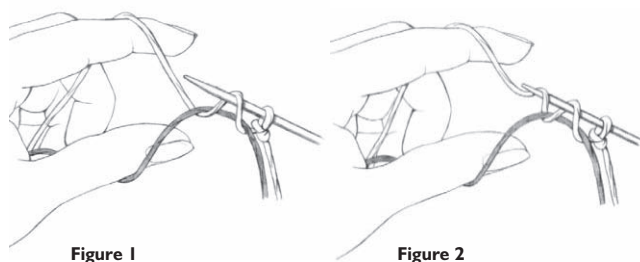


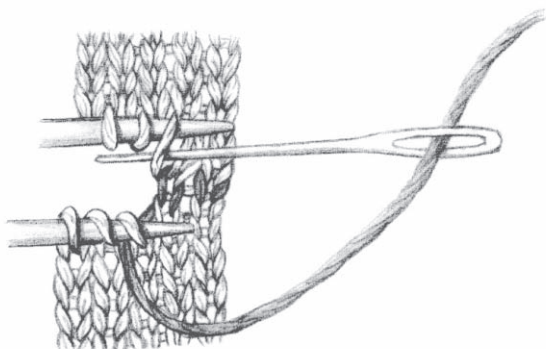
Figure 1

Figure 2

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.

Kitchener Stitch

You will need the same number of stitches on each needle. You may divide the stitches so that those from needles 1 and 4 are together either on 1 needle and those from needles 2 and 3 are on the other needle. You may use this technique top to bottom or side to side.



Hold the 2 needles parallel. Thread the yarn in a tapestry needle. If the yarn is coming from the right stitch on the back needle, begin by inserting the tapestry needle into the first stitch on the *front* needle as if to *knit* and slip this stitch off. Go into the second stitch on the front needle as if to *purl* and leave this stitch on the needle. Insert the tapestry needle into the first stitch on the *back* needle as if to *purl* and slip this stitch off the needle. Go into the second stitch on the back needle as if to *knit* and leave this stitch on the needle. Repeat this process by going into the first stitch on the front needle (the one you left on the needle) as if to *knit* and slide

it off the needle, then go into the second stitch on the front needle as if to *purl* and leave it on the needle. Go into the first stitch on the back needle as if to *purl* and slide it off the needle, then go into next stitch on the back needle as if to *knit* and leave it on the needle. Work in this manner until all stitches are joined. Weave in the ends.

If the yarn is coming from the front needle, go into the first stitch on the back needle as if to *purl* and slide it off the needle, then go into the next stitch as if to *knit* and leave it on the needle. Take the tapestry needle into the first stitch on the front needle as if *knit* and slide it off the needle, go into the next stitch as if to *purl* and leave it on the needle. Continue in this manner, alternating between front and back needles, until all stitches are joined.

*From Knitting on the Road: Sock Patterns for the Traveling Knitter
by Nancy Bush (Loveland, Colorado: Interweave, 2001)*

Knitted Cast-On

Place slipknot on left needle if there are no established stitches. *With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.

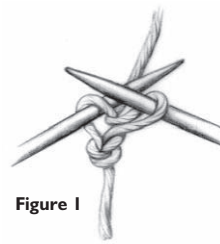


Figure 1

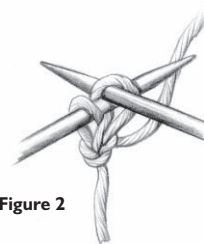


Figure 2

Liidia's Braid Cast-On

Start with a slipknot made from two colors of yarn. This slipknot does not figure in the stitch count and will be dropped before the stitches are joined. Hold the two ends of yarn with the dark yarn over your index finger and the light yarn over your thumb (Figure 1). Cast on one stitch (Figure 2). Bring the dark yarn to the front and into position around your thumb, passing it over the light yarn, and put the light yarn to the back in position around your index finger (Figure 3). Repeat the cast-on process with the dark yarn in front and the light yarn in back (Figure 4). Continue in this manner, switching the colors with every new stitch, always bringing the yarn from the back over the top of the other yarn. Cast on an even number of stitches plus one (this will be the same color as the first stitch cast). Divide the stitches onto double-pointed needles and join by slipping the extra stitch onto the left needle and knitting it together with the first stitch cast on.

—From *Folk Knitting in Estonia: A Garland of Symbolism, Tradition and Technique* by Nancy Bush (Loveland, Colorado: Interweave, 1999)

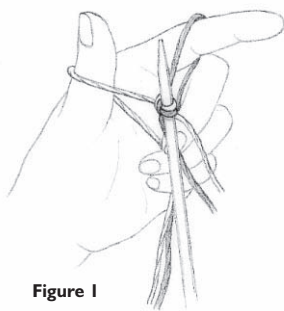


Figure 1

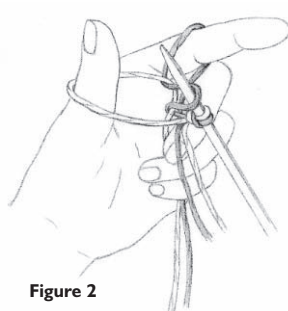


Figure 2

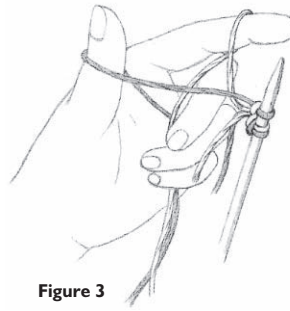


Figure 3

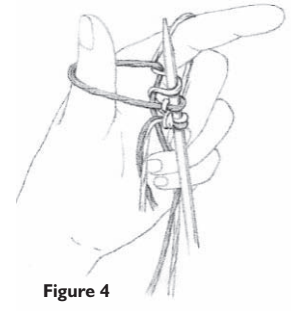


Figure 4

Long-Tail Cast-On

Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upward making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).

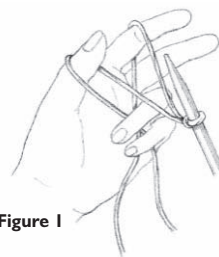


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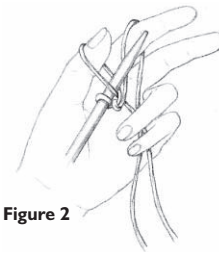


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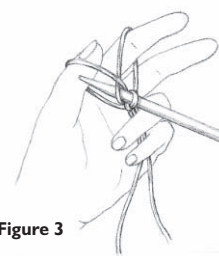


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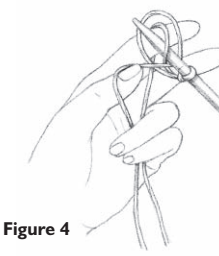


Figure 4

Abbreviations

beg—begin(s); beginning	base of the stitch on the left-hand needle and the base of the stitch on the right-hand needle onto the left-hand needle, inserting it from front to back, knit into the back of the loose strand	draw yarn through all 3 loops on hook; completed sc2tog—1 stitch decreased
BO—bind off		sk—skip
CC—contrasting color		sl—slip
ch—chain		sl st—slip(ped) stitch
cir—circular		sp(s)—space(s)
cn—cable needle		ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)
CO—cast on	p—purl	ssp—slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
cont—continue(s); continuing	p2tog—purl 2 stitches together	st(s)—stitch(es)
dec(s) ('d)—decrease(s); decreased; decreasing	p3tog—purl 3 stitches together	St st—stockinette stitch
dc—double crochet	p7tog—purl 7 stitches together	tbl—through back loop
dpn—double-pointed needle(s)	patt—pattern(s)	tog—together
fol—follow(s); following	pm—place marker	WS—wrong side
inc(s) ('d)—increase(s); increased; increasing	prev—previous	wyb—with yarn in back
k—knit	psso—pass slipped stitch over	wyf—with yarn in front
k1f&b—knit into the front and back of the same stitch—1 stitch increased	p2sso—pass 2 slipped stitches over	yo—yarn over
kwise—knitwise; as if to knit	pwise—purlwise; as if to purl	*—repeat starting point
k2tog—knit 2 stitches together	rem—remain(s); remaining	()—alternate measurements and/or instructions
k3tog—knit 3 stitches together	rep(s)—repeat(s); repeating	[]—work bracketed instructions a specified number of times
k5tog—knit 5 stitches together	rev St st—reverse stockinette stitch	
lp(s)—loop(s)	rnd(s)—round(s)	
m(s)—marker(s)	RS—right side	
MC—main color	sc—single crochet	
M1—make one (increase); pick up the thread running between the	sc2tog—insert hook in next stitch, yarn over, pull loop through stitch (2 loops on hook); insert hook in next stitch, yarn over, pull loop through stitch (3 loops on hook); yarn over and	

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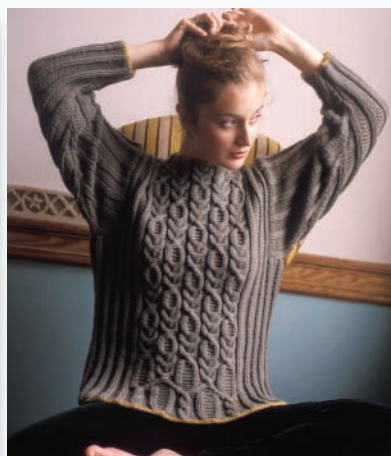
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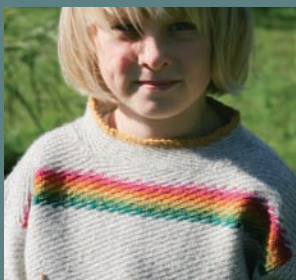


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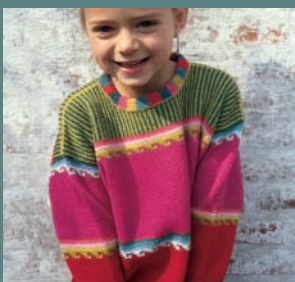
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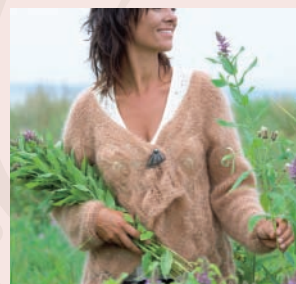
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