

Knitting Traditions

A woman with blonde hair styled in a braid, wearing a vibrant, multi-colored knit sweater with geometric patterns in red, green, yellow, and white. She is looking to the left against a soft green background.

Worldwide Knitting

A **Gift of Love**
from **Finland:**
A Korsnäs Sweater

KNIT GOBI
DESERT
Socks

Discover **Buff**
Mittens

A Treasury
of Techniques

MEET JANE
GAUGAIN—
19th-Century
Designer

Spin Knit

Is back and bigger than before!

Be transported around the world on a tour of fiber: Journey to Forks, Washington and learn the secrets of the Makah and Quileute people's textiles. Discover the cherished sheep of Chiapas, Mexico. Learn the fascinating story of the Bond sheep in the Rocky Mountain region. Cross the ocean to the Orkney Islands and learn about the rare wool of North Ronaldsay sheep. You'll find so many more adventures and tales of fiber to explore with SpinKnit!



Don't just read it, experience it with:

- ▶ Interactive video tours and interviews
- ▶ Stunning slideshows with zoom capabilities
- ▶ Downloadable knitting patterns
- ▶ Web resources so you can dig deeper

Gain an experience that is nothing short of extraordinary with SpinKnit!

— SPONSORED BY —

spinning daily  Shop
shop.spinningdaily.com

866-949-1646

l o u e t
north america

aShford
WHEELS & LOOMS

Knitting Traditions contents

Stories, Projects & Techniques

UNITED KINGDOM

- 8** A Tale of Scottish Kilt Hose—*Galer Britton Barnes*
Borreraig Park Kilt Hose—*Audrey Manwaring-Spencer*
- 13** Britain's Mrs. Jane Gaugain: Beyond the Knitting Books—*Naomi E. A. Tarrant*
Pyrenees Scarf

- 18** Knitting in Cumbria: The Old and the New—*Rachael Matthews*
- 22** Unraveling the Knitting Pattern—*Jennie Atkinson*
A Boa and Muff—*Jennie Atkinson*

WESTERN EUROPE

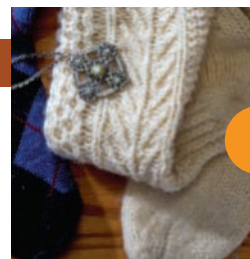
- 28** The Common Heel—*Chris Laning*
Common Heel Stockings—*Chris Laning*
- 32** Icelandic Three-Cornered Lace Shawls—*Evelyn A. Clark*
Sigríður Shawl: A Triangular Shawl from Iceland—*Evelyn A. Clark*
- 37** Norwegian Knitting History and the Eskimo Sweater—*Terri Shea*
- 41** "Toasty"—Twined-Knitted Gloves from Sweden—*Beth Brown-Reinsel*
- 46** Textile Treasures in Geneva's Plainpalais Market—*Donna Druchunas*
Geneva Lace Gloves—*Donna Druchunas*

EASTERN EUROPE

- 52** Korsnäs Sweaters: Gifts of Love—*Carol Huebscher Rhoades*
Korsnäs-Inspired Mittens—*Carol Huebscher Rhoades*
A Korsnäs Sweater—*Färg och flärd med virkat-Koreaa virkeamalla*
- 59** Traditional Mittens and Gloves from Kihnu, Estonia—*Nancy Bush*
Kihnu Gloves—*Nancy Bush*



52



8



32



59



46



69



37



130

contents

- 64 Messages in Mittens: The Story of a Latvian Knitter—*Sandra Messinger De Master*
Irma's Christmas Stocking—*Mary Germain*
- 69 A Russian Lace Scarf—*Galina A. Khmeleva*
- 73 Lydia Gladstone: Knitting from Ukraine to Oregon—*Maureen McGinnis Patterson*
Lydia's Stockings

ASIA

- 78 Gobi Desert Socks—*Donna Druchunas*
Camels Rule—*Linda Ligon*

- 81 Bopoluchi Socks—*Gryphon Perkins*

OCEANIA

- 88 The Randolph Counterpane—*Margaret Stove*
Randolph Pillow—*Margaret Stove*

SOUTH AMERICA

- 94 The Rich Tradition of Andean Knitting—*Cynthia LeCount Samaké*
An Andean Cap

NORTH AMERICA

- 99 Annis Holmes's Buff Knitting: Preserving and Updating a North Country Tradition—*Joanna Johnson*
Annis Holmes's Buff Knitting Technique—*Joanna Johnson*
- 103 Lacy Little House Stockings from the American Prairie—*Lauren A. Ramsey*
- 105 Anna Marie Jensen, Colorado Nursing Sister and Knitter—*Ava T. Coleman*
The Kathrine Doily—*Ava T. Coleman*
- 108 The Knitted Snowsuit: Keeping American Snow Babies Warm and Cozy since 1920—*Susan Strawn*
The Baby Bunting Snowsuit—*Susan Strawn*

GIFTS

- 114 An Orenburg Warm Shawl—*Galina A. Khmeleva*
- 118 Knitting to Save One-Room Schools in Texas: A Lot of Tiny Mittens Make a Big Impact—*Bobbi Ravicz*
Friends' Lend-a-Hand Miniature Mittens and Socks—*Jane Woellhof*
- 124 Christening Gowns—*Ava T. Coleman*
Create Your Own Christening Gown—*Ava T. Coleman*
- 127 French Bath Mitts—*Nancy Bush*
- 129 Tiny Holiday Stockings—*Sally Melville*
- 130 Anu Raud's Animals—*Nancy Bush*
A Flock of Sheep—*Nancy Bush*



81



88



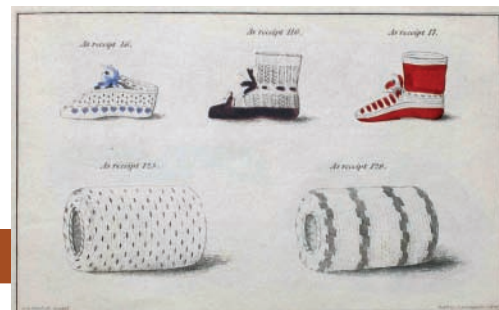
94



103



124



13

Departments

- 4 From the Editor
- 135 Techniques & Abbreviations
- 140 Sources for Supplies



LANTERN
MOON
HANDCRAFTED

Timeless tools for generations...

lanternmoon.com/pkt.html



bliss; (noun) 1. utter joy or contentment; heaven; paradise; 2. a cause of great joy or happiness.

YEAH, THAT'S WHAT WE SAID.

Known for her fresh sensibility and modern designs, we think Debbie Bliss is someone everyone should know.
(Order something fantastic today!)

jimmy beans wool 

YOUR LOCAL YARN STORE...ONLINE!
WWW.JIMMYBEANSWOOL.COM (877) JBW - KNIT (529-5648)
VISIT OUR SHOP IN RENO, NV FOLLOW US   

From the Editor

Do you crave travel? Reading *PieceWork*'s third edition of *Knitting Traditions* may temper your urge to be off and away—or possibly make it even stronger.

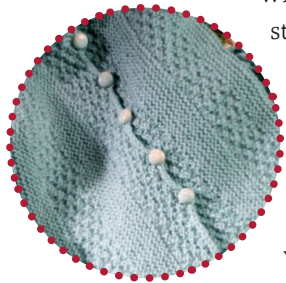
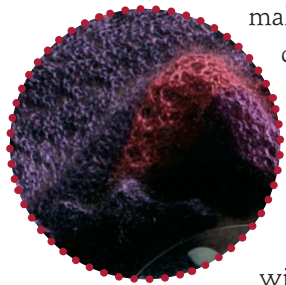
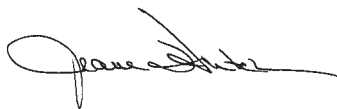
The journey begins in the United Kingdom and travels through continental Europe, Asia, Oceania, South America, and North America for a global view of knitting's glorious past and present. Along the way, you'll meet the "terrible [formidable] knitters e' [of] Dent," women and men who produced prodigious quantities of intricate knitting in mid-nineteenth-century England; the knitters of Estonia's Kihnu Island, where knitting incorporating traditional motifs is still the main handcraft; Lydia Gladstone from Bukovina, Ukraine, who knitted beautiful stockings while in the care of Catholic nuns in Germany during World War II; Andean male knitters noted for their superior workmanship and complex designs; and many more. Their stories are rich; their work, exquisite and inspiring.

You'll find information on the history and application of several techniques. Two examples: the development of the common heel from its origin in sixteenth-century European knitted stockings along with the step-by-step instructions to make your own stockings and "Toasty" gloves that take you through the basics of Sweden's twined knitting. And then there are the Mongolian Gobi Desert Socks. The traditional socks are made with plied heels and toes because traditional camel- or yak-hide boots often don't have a right and a left, "making that extra bit of padding most welcome." Believing that most readers will not need the extra padding inside their non-Mongolian footwear, we opted to use a uniform camel yarn in two colors in our version. (Gobi Desert camels are amazing; see the photograph on page 79!)

We've also included a gift section. Highlights are an Orenburg warm shawl, "the ultimate expression of love and respect for a Russian woman"; a delightful flock of Estonian sheep; and miniature mittens for holiday decorations or package ties.

Although several of the articles and projects originally appeared in *PieceWork* magazine, most were written expressly for this issue by some of today's preeminent knitting historians and designers. Each of them is a champion of knitting's vibrant traditions.

I hope that this edition of *Knitting Traditions* feeds your own wanderlust and provides you with all the tools you'll need for your own knitting journey. Bon voyage!



INTERWEAVE. Knitting Traditions

EDITOR Jeane Hutchins
EDITORIAL DIRECTOR Linda Ligon
ASSISTANT EDITORS Betsy Strauch,
Karen Brock
COPY EDITOR Veronica Patterson
TECHNICAL EDITORS Tracey Davidson,
Karen Frisa, Lori Gayle,
Carol Huebscher Rhoades
EDITORIAL ASSISTANT Kathy Mallo
DESIGNER Jason Reid
PRODUCTION DIRECTOR Trish Faubion
SR. PRODUCTION COORDINATOR
Marc McCoy Owens
PRODUCTION EDITOR Nancy Arndt
PHOTOSTYLING Ann Swanson

PUBLISHER John P. Bolton
ADVERTISING MANAGER Sarah Rovelli
CLASSIFIED ADVERTISING Stephanie Griess
MARKETING SPECIALIST Whitney Dorband

.....
Knitting Traditions is a special issue of *PieceWork* magazine. *PieceWork* (ISSN 1067-2249) is published bimonthly by Interweave Press LLC, 201 E. 4th St., Loveland, CO 80537. (970) 669-7672. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices. All contents of this issue of *Knitting Traditions* © Interweave Press LLC, 2011. Reproduction in whole or in part is prohibited, except by permission of the publisher. Printed in the U.S.A.

CONTACT PIECEWORK
Subscriptions: (800) 340-7496, email piecework@pcspublink.com, or visit pieceworkmagazine.com.

Advertising: Sarah Rovelli (770) 683-4714, srovelli@interweave.com; Stephanie Griess (877) 613-4630, sgriess@interweave.com; or visit pieceworkmagazine.com.

Retailers: If you are interested in carrying this magazine in your store please contact us at
Toll free: (866) 949-1646
Email: sales@interweave.com
Web: interweaveretailer.com

Editorial inquiries: (970) 776-1436, piecework@interweave.com.

pieceworkmagazine.com

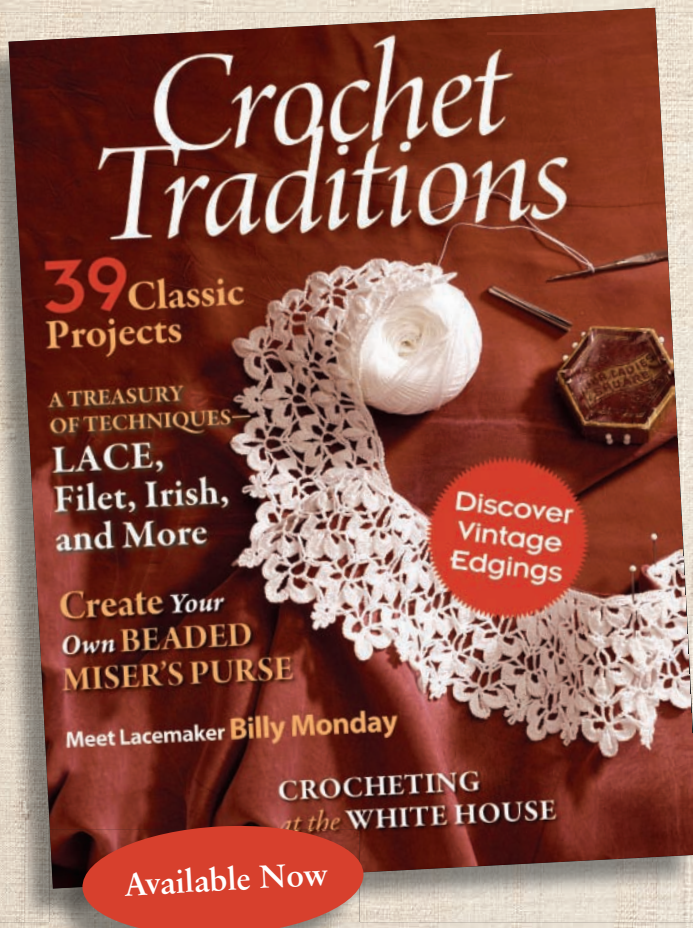
Interweave
201 E. 4th St.
Loveland, CO 80537
(970) 669-7672

An Aspire Media Company



— INTRODUCING —

Crochet Traditions



PieceWork is proud to present its new special issue publication, *Crochet Traditions*. This 148-page issue contains techniques, tips, and projects that will delight crocheters of every level from novice to advanced.

Inside you'll find:

- Over 35 projects ranging from buttons to edgings, purses to pillows, mitts to baby caps, and more.
- Techniques from basic to lace, tapestry, and filet crochet.
- Cultural and historical context for projects.
- Resources to help beginners and advance the experienced.



INTERWEAVE
interweavestore.com

866.949.1646

 **INTERWEAVE.**

FOUNDER Linda Ligon

CEO Clay B. Hall

CFO Troy Wells

SENIOR VPs John P. Bolton, Bob Kaslik, Stephen Koenig

VP, EVENTS AND EDUCATION Sara Dumford

VP, PRODUCTION Trish Faubion

VP, TECHNOLOGY T. J. Harty

VP, PEOPLE OPERATIONS Aaron Wilmot

BOOKS

PUBLISHER Stephen Koenig

EDITORIAL DIRECTOR Marlene Blessing

ACQUISITIONS EDITOR Allison Korleski

ART DIRECTOR Liz Quan

PRODUCTION DIRECTOR Kristen Heller

MAGAZINES

FIBER DIVISION: *Cloth Paper Scissors, Handwoven, Interweave Crochet, Interweave Knits, PieceWork, Quilting Arts, Spin-Off*

ART AND JEWELRY DIVISION: *American Artist, Beadwork, Drawing, Jewelry Artist, Step by Step Wire Jewelry, Stringing, Watercolor*

Interweave Press LLC Main Office

201 E. 4th St.

Loveland, CO 80537

(970) 669-7672

AN ASPIRE MEDIA COMPANY



ASPIRE
MEDIA

Visit our website at interweave.com

Picture-perfect Hats



Rejoice in knitted hats no matter what day it is! Discover the best in designer patterns with 25 clever and comfortable variations of the best head-turning, want-to-wear accessory.



Weekend Hats 25 Knitted Caps, Berets, Cloches, and More

Cecily Glowik MacDonald,
Melissa LaBarre
128 pages, 8½ × 9, \$22.95
ISBN: 978-1-59668-438-6

 **INTERWEAVE.**
interweavestore.com



Save up to **25% off** with WEBS' yarn & book discount!

WEBS is your complete source for name brand, high-quality yarn and supplies for knitting enthusiasts of all levels.

- Join our email list for special deals
- Shop our catalogs
- FREE patterns
- Closeouts up to 70% off


#387 Sunny Day Socks knit in Valley Yarns Huntington. Download Pattern Now! \$2.99



America's Yarn Store®

yarn.com

visit our store: 75 Service Center Rd., Northampton, MA | 1.800.367.9327



For over 150 years, **Briggs & Little** have been producing wool yarns, made entirely from domestic wool, at our woolen mill in Harvey, New Brunswick.

For generations our wools have been used for sweaters, hats, scarves, mittens, socks, slippers and vests. With so many different yarns and color choices available, there's a **Briggs & Little** wool for everyone.

Briggs & Little – 100% Domestic – helping to reduce the carbon footprint. *Ask for it by name at your local wool shop.*

WWW.BRIGGSANDLITTLE.COM

Strauch Fiber Equipment Co.

We Handcraft It All . . . With You In Mind

2011 SFE Show Schedule


New York Sheep & Wool
October 15, 16 & 17th, 2011

SAFF - North Carolina
October 21, 22 & 23rd, 2011

*Please check our website for complete show schedule


WWW.STRAUCHFIBER.COM

NEW!! Our Exclusive **Rotation Counter** makes it easy to calculate yarn yardage. Custom built for the Strauch Swift/Skeinwinder. This hi-tech electronic/magnetic device has no parts to wear out and NO noise! See our website for complete details on this and other Strauch products.



Swift/Skeinwinder
(Table Model)

Easily wind skeins on or off with our **Swift/Skeinwinder**. Available with a Floor base, a Table base, or both. Umbrella section fits either base. Adjustable from 1 to 2 yds. Winders are interchangeable, collapsible & easily portable. Your choice of solid hardwood: Oak, Cherry, Walnut or Birch.



Jumbo Ball Winder

Wind your skeins into big, beautiful, center pull balls with the **Jumbo Ball Winder**. Winds up to 1 lb of yarn. Great for winding large skeins or bulky yarns. Longer clamp prevents wobbling. Mounts either right or left handed.

Try the Strauch Swift/Skeinwinder and Jumbo Ball Winder together for great results.

Otto & Joanne Strauch • 10319 Johns Creek Road, New Castle, VA 24127
540-864-8869 • ors@strauchfiber.com

A Tale of Scottish Kilt Hose

GALER BRITTON BARNES

The water beneath the ferry was dark, almost black. Mist lifted from the water as we approached the islands. Here and there, we could see rolling hills covered with heather, thistle, and foxglove rising toward rocky hilltops where clouds swirled.

The Scottish islands of the Inner and Outer Hebrides are linked by ferry. Everyone travels by ferry: students crossing to and from high school, farmers with their loyal border collies, and we, the ubiquitous tourists. As we disembarked from a trip to the Isle of Mull, a single passenger captured my attention.



In this nineteenth-century painting by Kenneth Macleay (1802–1878), the figure on the left is dressed in the 1867 kilt and plaid of the tartan MacDonald of the Isles and Sleat; the figure on the right is dressed in the kilt of the MacDonald tartan. The kilt hose are “diced” in coordinated colors. Photograph The Royal Collection © 2011 Her Majesty Queen Elizabeth II.

The embodiment of Scotland’s romantic image, he had a rugged face weathered by wind, rain, and sun. He was clad in a well-worn plaid kilt of greens and deep blue and wool knee-high socks in the soft medium brown that the Scots call moorit, plainly knitted in a simple rib design of a handspun fuzzy wool yarn. Topping the kilt was a handknitted fisherman’s sweater of undyed wool, which had clearly kept out the mist for many a year. On his back, he carried a large backpack with a walking stick thrust through the side rings. His comfortable national dress made my heart glad, for what is better than traditional dress that can be worn now as then?

What we know today as Scottish ethnic dress is based on Scottish Highlanders’ dress, refined in the nineteenth century with the support of Queen Victoria (1819–1901), who encouraged the wearing of tartans and kilts by the British military units formed in Scotland of

The Highlanders

Their dress is very remarkable. It consists in a military jacket, with sleeves and facings of a woollen stuff, in which the colours cross each other, so as to form large squares of red, green, blue and white; in a mantle of the same stuff, tucked up and pinned on the left shoulder, called the plaid; and in a kind of petticoat, short and plaited . . . This last serves them instead of breeches, but it does not descend much lower than the middle of the thigh. Their legs also are partly naked, being covered only with woollen half-stockings of vivid colors . . .

—French professor of geology
Faujas de Saint-Fond describing the
Highlanders whom he saw on a visit
to Argyll, Scotland, about 1784

Scotsmen. These nineteenth-century tartans and their clan identifications, which became popular throughout the British Empire, nonetheless have their roots in the ancient costume of the Scottish Highlanders.

From some time after the advent of weaving in Scotland, certainly as early as the thirteenth century, clansmen wrapped themselves in plaids: woven blankets of dyed and natural wools in varying hues, often in stripes. The word “plaid” comes from *plaidie*, the Gaelic word for “blanket” or “wrap.” The stripes probably gradually became checks and plaids and the word “tartan,” which means “checked” or “with stripes crossing at right angles,” came to refer to the plaids associated with individual clans.

The warrior and the clan chief of the early eighteenth century wore hose held up by a garter, a small sheathed knife called a *sgian dubh* (worn stuck in the garter or stocking top), and a plaid kilt, woven in colors that identified clan allegiance. The kilt was belted with a loose leather sash from which hung a pouch, often of leather, called a sporran (*sporan* in Gaelic). Leather shoes evolved from the skin shoes of the mid-sixteenth century, and a plain black wool or tartan jacket had been added to the costume by the mid-eighteenth century.

When Bonnie Prince Charlie (Charles Edward Stuart, 1720–1788) and the Scottish forces were defeated in the Battle of Culloden (April 16, 1746), ending the Jacobite attempt to gain the throne of England, the Highland clansmen’s dress set them apart from lowland Scots (more likely to wear district checks or “English” dress) who were loyal to the Protestant English crown. At that time, the wearing of tartans was banned; when those restrictions were eventually lifted, thirty-five years later, the Highland dress became the national dress.

The woven stockings (*trews*) of Scottish medieval dress were seamed, woven, and often patterned in what was then called “diced” patterning—its counterpart being the



The kilt hose were knitted for Alexa Johnson by her Scottish grandmother to be part of the costume for Alexa’s pipe-and-drum unit. The waistcoat, purchased argyles, sporran, shoes, and pendant with Celtic knotwork designs belong to Margaret Wahlin, who was born and grew up in Scotland. Photograph by Joe Coca.

multicolored “argyle” (originally “argyll,” after the city) of twentieth-century men’s dress hose. Some thought the term “trews” referred to the combination of stockings plus breeches and others to the stockings alone.

When knitting appeared in Scotland by the sixteenth century, arriving perhaps through trade with Asia, stockings were among the first articles of clothing knitted. The shift from trews to knitted stockings was probably gradual. Portraits of Scottish royalty and landed gentry of the late seventeenth and eighteenth centuries show that the formal dress of the Scottish gentlemen most often included color-patterned stockings worn with their kilts. Some of these seem to still be woven and seamed; the paintings aren’t always detailed enough to make the stockings’ construction clear. The “argyle” style was meant to resemble the woven stockings.

The Scottish knitter Veronica Gainford collected and published patterns for kilt hose in *Designs for Knitting Kilt Hose and Knickerbocker Stockings*, a small book first printed in 1978 and later reprinted (Pittsville, Wisconsin: Schoolhouse Press, 1994). In it, she recounts some of the evocative pattern names: Spider Net, Stag's Head, Ploughed Field, Links of Love, Midge and Fly, Bride's Bouquet, Thistle, Horseshoe, Marriage Lines, Ridge and Furrow, Ropes, and Anchors.

Most combinations of knit and purl stitches that make up these patterns of vertical and diagonal lines have the same names in Scotland as their Irish Aran counterparts, with only slight regional variations. The hose are either patterned of knit-and-purl-stitch combinations in a single-color wool or with two- or three-colored designs. (Knitted tartan patterns are rare, probably because of the interior bulk and the tendency to snag created by carrying many colors of yarn.)

Although there are no formal clan single-color knitted kilt hose designs, many families created their own. A woman's composition of cables, moss stitch, ridges, and honeycomb—her favorite stocking design—would be passed down from generation to generation.

In Scotland today, the kilt and its accompanying hose are a common sight on formal occasions and not just a part of the costumed tourist trade or historical reenactment. Traditional dress is a statement of Scottish pride and political independence. ❀

ABOUT THE AUTHOR. *Galer Britton Barnes* currently writes under the pen name, *Jane Galer*; her most recent publications include the memoir, *How I Learned to Smoke: An American Girl in Iran* (*iUniverse.com*, 2009), the poetry collection *Too Deep for Tears* (*iUniverse.com*, 2007), and *Becoming Hummingbird: Charting Your Life Journey the Shaman's Way* (*Poiêsis Press: Mendocino, California*, 2011).

Borreraig Park Kilt Hose

AUDREY MANWARING - SPENCER

Knitted in the round of wool yarn, these kilt hose are as sturdy and warm as they are decorative. The pattern is not a difficult one, but you will need to take care to coordinate the patterned areas with the shaping of the sock. The hose are knitted from the cuff to the toe and use a waste-yarn cast-on method that leaves a neat and elastic edge.

Instructions

Note: See Special Abbreviations in the Materials box.

Hose

Turnover cuff,

With waste yarn, CO 28 sts loosely onto 1 needle. K 1 row with ravel cord or waxed crochet cotton and divide sts evenly onto 4 needles. Pm on the end of the last needle to mark the end of the rnd.

Change to wool yarn, * k1, yo; rep from * to end—56 sts. Join into a circle and cont knitting in the rnd.

Rnd 1: *K1, yarn forward, sl 1 pwise, yarn back; rep from * to m.

Materials

Briggs and Little Regal, 100% wool yarn, worsted weight, 272 yards (248.7 m) / 4 ounce (113.4 g) skein, 3 skeins of Natural White
 Needles, set of 5 double pointed, size 6 (4 mm) or size needed to obtain gauge
 Heel-and-toe reinforcing yarn, 1 spool to match wool yarn
 Ravel cord or mercerized cotton crochet thread size 10, waxed with beeswax, 30 inches (76.2 cm)
 Waste yarn for cast-on, 30 inches (76.2 cm)
 Stitch marker

Finished size: 10 inches (25.4 cm) from heel to toe, 19 inches (48.3 cm) from the folded edge of the cuff to the bottom of the heel

Gauge: 11 sts and 15 rows = 2 inches (5.1 cm) in St st

See pages 135–138 for Techniques and Abbreviations

Special Abbreviations

TB (twist back)—with the right needle, reach behind the first stitch on the left needle and knit into the second stitch, without slipping it off the needle (see Figures 1 and 2); knit the first stitch and slip both stitches off the left needle together

TF (twist front)—with the right needle, reach in front of the first stitch on the left needle and knit into the second stitch, without slipping it off the needle (see Figure 3); knit the first stitch and slip both stitches off the left needle together

Rnd 2: *Sl 1 pwise, p1; rep from * to m.

Rnd 3: *K1, p1; rep from * to m.

Work 6 more rnds in k1, p1 ribbing.

Cuff pattern: Because the cuff turns over, the wrong side will be facing out as you knit.

Rnd 1: (K7, p1, k6) 4 times.

Rnd 2 and All Even-Numbered Rnds: K the knit sts and p the purl sts.

Rnd 3: (K6, p1, k1, p1, k5) 4 times.

Rnd 5: (K5 (p1, k1) twice, p1, k4) 4 times.

Rnd 7: (K4 (p1, k1) 3 times, p1, k3) 4 times.

Rnd 9: (K3 (p1, k1) 4 times, p1, k2) 4 times.

Rnd 11: (K2 (p1, k1) 6 times) 4 times.

Rnd 13: Rep Rnd 9.

Rnd 15: Rep Rnd 7.

Rnd 17: Rep Rnd 5.

Rnd 19: Rep Rnd 3.

Rnd 21: Rep Rnd 1.

Work k1, p1 ribbing until cuff measures 10 inches (25.4 cm) from the CO edge.

Leg,

Divide sts as foll: Needle 1, 12 sts; Needle 2, 15 sts; Needle 3, 11 sts; Needle 4, 18 sts.

Rnd 1: K4, p1, k3, M1, k3; p7, k2, M1, k4, p1; k3, p1, k3, M1, k3; p7, k2, M1, k4, p1, k3—60 sts.

Rnd 2: K4, p1, TF, TB, p1, k3; p3, k1, p3, k3, p1, TF, TB, p1; k3, p1, TF, TB, p1, k3; p3, k1, p3, k3, p1, TF, TB, p1, k3.

Rnd 3 and All Odd-Numbered Rnds: K the knit sts and p the purl sts.

Rnd 4: K4, p1, TB, TF, p1, k3; p2 (k1, p1) twice, p1, k3, p1, TB, TF, p1; k3, p1, TB, TF, p1, k3; p2 (k1, p1) twice, p1, k3, p1, TB, TF, p1, k3.

Rnd 6: K4, p1, TF, TB, p1, k3; (p1, k1) 3 times, p1, k3, p1, TF, TB, p1; k3, p1, TF, TB, p1, k3; (p1, k1) 3 times, p1, k3, p1, TF, TB, p1, k3.

Rnd 8: Rep Rnd 4.

Rnd 10: Rep Rnd 2.

Rnd 12: K4, p1, TB, TF, p1, k3; p7, k3, p1, TB, TF, p1; k3, p1, TB, TF, p1, k3; p7, k3, p1, TB, TF, p1, k3.

Rnd 13: K the knit sts and p the purl sts.

Rep Rnds 2–13 twice more (for a total of 37 rnds from the beg of the leg).

Shape leg,

Cont working the patt Rnds 2–13 and shape the leg as foll,



As sturdy as they are ornamental, these Scottish kilt hose are one of several types of patterned socks worn with a man's kilt. Photograph by Joe Coca.



Figure 1
Twist Back A



Figure 2
Twist Back B



Figure 3
Twist Front

Next Rnd: K2, sl 1 kwise, k1, pssso, cont in patt to last 3 sts, k2tog, k1.

Patt 7 rnds.

Next Rnd: K1, sl 1 kwise, k1, pssso, cont in patt to last 2 sts, k2tog.

Patt 7 rnds, working up to last st on last rnd.

Sl last unworked st on Needle 4 onto Needle 1, moving m to end of Needle 4.

Next Rnd: Sl 2 kwise, k1, p2sso, cont in patt.

Patt 7 rnds.

Next Rnd: Patt 7 sts, k2tog, patt to last 8 sts, sl 1 kwise, k1, pssso, patt to m—52 sts.

Cont on these 52 sts for 18 more rnds. Lengthen or shorten the leg here by working more or fewer than 18 rnds.

Heel,

K13, then rearrange sts as foll: Last 12 sts and 1st 13 sts (just knitted) of the rnd onto Needle 1; next 27 sts onto Needle 3 for instep. (Needles 2 and 4 are not used to knit heel flap.) Knitting the reinforcing and wool yarns tog as 1 yarn, work the sts on Needle 1 back and forth as foll,

Row 1 (WS): K3, p19, k3.

Row 2: K—25 sts.

Rep Rows 1 and 2 until 23 rows of heel flap have been knitted, ending with WS.

Turn heel,

Next Row: K17, sl 1 kwise, k1, pssso, turn.

Row 1: Sl 1 plwise, p9, p2tog, turn.

Row 2: Sl 1 kwise, k9, sl 1 kwise, k1, pssso, turn.

Rep Rows 1 and 2 until 1 st rem on heel flap, ending with RS.

Heel gusset,

Sl 1 kwise, k10. Break off reinforcing yarn and cont in wool yarn only. With Needle 2, pick up and k 12 sts along side of heel flap; with Needle 3, work 27 sts, cont the patt established on the leg across instep (start and end with p3); with needle 4, pick up and k 12 sts along other side of heel flap—62 sts.

Working the instep stitches in patt, work 3 rnds without shaping.

Rnd 4: K11; k9, k2tog, k1; patt 27 instep sts; k1, sl 1, k1, pssso, k9.

Patt 3 rnds.

Rnd 8: K11; k8, k2tog, k1; patt 27 instep sts; k1, sl 1, k1, pssso, k8.

Patt 3 rnds.

Rnd 12: K11; k7, k2tog, k1; patt 27 instep sts; k1, sl 1, k1, pssso, k7.

Patt 3 rnds.

Rnd 16: K11; k6, k2tog, k1; patt 27 instep sts; k1, sl 1, k1, pssso, k6.

Patt 3 rnds.

Rnd 20: K11; k5, k2tog, k1; patt 27 instep sts; k1, sl 1, k1, pssso, k5.

Cont in patt on these 52 sts for a total of 44 rnds from beg of gusset. Lengthen or shorten the foot here by working more or fewer than 44 rnds.

Toe,

Knitting the reinforcing and wool yarns tog as 1 yarn, work the toe as foll,

Sl 1st st of Needle 3 onto end of Needle 2 and sl 1st st of Needle 1 onto end of Needle 4.

Rnd 1: K10; k6, k2tog; sl 1 kwise, k1, pssso, k22, k2tog; sl 1 kwise, k1, pssso, k6.

Alternate Rnds: K.

Cont shaping every other rnd with k2tog at end of Needles 2 and 3 and sl 1, k1, pssso at beg of Needles 3 and 4 until 20 sts rem.

Break off yarn, leaving a tail 18 inches (45.7 cm) long, and graft the remaining sts tog across the end of the toe.

Finishing

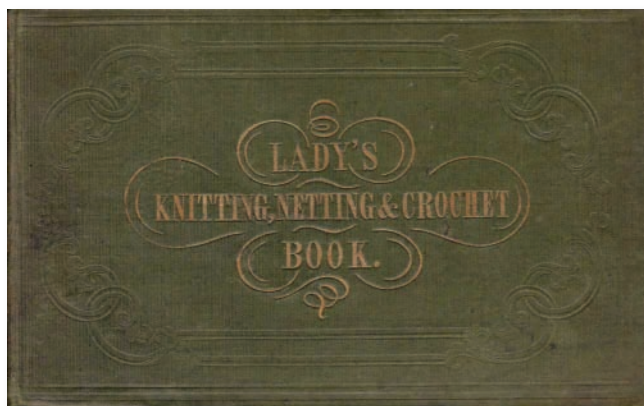
Darn in the loose ends of yarn. Place the finished hose on sock blockers or press lightly. Remove the cast-on waste yarn by pulling out the ravel cord or waxed crochet cotton. ❀

ABOUT THE DESIGNER. Audrey Manwaring-Spencer first started knitting when she was eight years old. Her family manages the Borreraig Park Crofti Museum and Shop on the Isle of Skye, Scotland.

✦ Britain's Mrs. Jane Gaugain: ✦ Beyond the Knitting Books

NAOMI E. A. TARRANT

Mrs. Jane Gaugain was the author of some of the earliest printed books on knitting in Britain. One of nine children, she was born in 1804 in Dalkeith, a small town just outside Edinburgh, Scotland. Her parents were James Alison, tailor, and his wife, Elizabeth Maclaren. James Alison appears for the first time in Edinburgh as a merchant tailor in the 1810 trade directory, and over the next few years he moved regularly around the old town. In 1818, he was at New Buildings, North Bridge, where the Balmoral Hotel now stands, and here he remained until 1842, after which the directories no longer mention him. In 1832, James is listed as Tailor to the King; the king being William IV (1765–1837), who was not noted for his sartorial elegance.



Cover of Jane Gaugain's The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book. 1840. The Pyrenees Knit Scarf pattern was first published in this edition. Collection of the author. Photograph by the author.



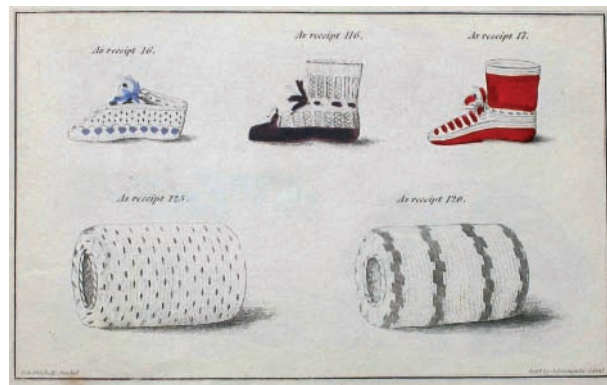
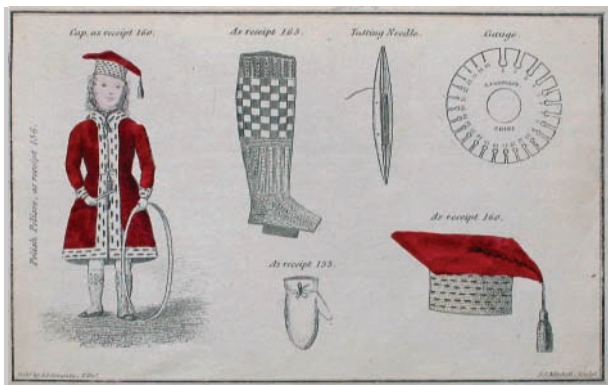
Cover of The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book, second edition by Jane Gaugain. 1842. Collection of the author. Photograph by the author.

One of the other shop owners on North Bridge was John James Gaugain at number 63, and it was probably the proximity of Gaugain's shop to Alison's that led to the meeting and marriage of John James Gaugain and Jane Alison in 1823. Gaugain's death certificate reveals that he was the son of John Thomas Gaugain, ingénieur [engineer], and Mary Laquaint [correctly, Lecoïnte], who were married in London in 1787. The 1851 census gives John's age as fifty-eight, which would mean that he was born about 1793. When and why he came to Edinburgh is unknown, but he had a fancy-goods warehouse on North Bridge, an advantageous location, suggesting that

he may have had some financial backing, perhaps from his father.

Of all the buildings associated with the Gaugains and James Alison, the only one still surviving is 14 Waterloo Place, where John James lived at the time he had a shop on North Bridge. The Thomas Gaugain, engraver, recorded as living here in 1824–1825 may have been a brother.

The Gaugain shop is listed as a "fancy warehouse," later a "French Blondflower and Foreign fancy warehouse." In 1825, John James moved to 2 George Street, then a very fashionable street. Later he is listed in



LEFT: Plate 1 from Jane Gaugain's *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book*, second edition, showing color illustrations for various receipts (patterns). 1842. Collection of the author. RIGHT: Plate 2 from Jane Gaugain's *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book*, second edition, showing color illustrations for various receipts (patterns). 1842. Collection of the author. Photographs by the author.

Frederick Street as “an importer of French blond lace, flowers etc. and manufacturer of braids.” In 1839, he moved to 63 George Street and is listed as a “stationer and depot of materials for ladies fancywork.” Between 1853 and 1857, there is no entry for John James, but in 1857–1858 he is at 5 Blenheim Place. He died in 1858.

In the 1841–1842 directory is an advertisement for “The Edinburgh New Town Agency Office and Auction Mart,” where “At the suggestion of many friends Mr Gaugain has opened his Great Rooms for the Disposal of Property by Private Sale and Public Auction.” The property includes “Articles of Vertu [objets d’art], Pictures, Books, Plate, Jewellery, Wines, Mercery [textiles] and Fancy Articles of every description.” He also had several lockfast rooms and cellars, and a “back entrance where a cart can be loaded and unloaded under cover.” At the bottom of the advertisement is the following note:

NB. In making the above arrangement, Mr G. begs respectfully to inform the Ladies who have so long patronised his Berlin Trade, that it will be Removed to his Front Shop, where it used to be, and continue under the Management of Mrs Gaugain as usual.

Obviously, Jane Gaugain’s knitting books fitted in with the shop that her husband owned and the wares that were sold there. Clients would have been able to buy wools and needles at the shop or have them sent to their homes. It appears that Jane first produced patterns privately, perhaps requested by the ladies who patronized the shop, and only later did she publish the books being produced by her husband. Presumably, Jane learned to knit as a child, although until the 1840s, women’s magazines of the period seldom mention knitting. It and the other crafts that she covers in her books

must have been undergoing a surge in popularity, which made it practical for her to publish.

Jane Gaugain’s most important book is *The Lady's Assistant in Knitting, Netting and Crochet Work*, whose title is sometimes extended with an *Appendix containing Directions and Remarks for Working Embroidery or Worsted Work, Raised Cut Work, Tatting etc.* She invented her own system of abbreviating the stitch names used in her knitting patterns, and her books include many patterns for small accessories such as smoking caps, muffs, tidies, and gentlemen’s braces that were popular at the time. All of the books measure roughly 4 inches (10 cm) high by 6½ inches (16 cm) across; those in a publisher’s binding of red or green with gilt lettering on the front typically have advertisements on the front papers listing Mrs. Gaugain’s works and the number of each sold at the last accounting. Books in their owner’s preferred binding lack this information and often also the title page. Most books contain only a few pages of illustrations of patterns or garments.

The first volume of *The Lady's Assistant* was published in 1840. My copy, which is described in the preface as the 4th edition, has no title page, but the pages inside are headed “The Lady’s Work Book,” which appears to be the usual title given to those copies not in the publisher’s binding. The book contains 151 patterns for knitting, netting, and tambour or crochet. At the back is a list of about 500 patronesses and subscribers, headed by the Queen Dowager, Queen Adelaide (1792–1849), widow of William IV, and so Jane’s father’s connection with the king may have been useful in securing this royal patronage. Virtually all the names are of Scots.

Volume II is a much larger affair although it keeps the same format. It is described in the preface as the Second Series and has an additional hundred subscrib-

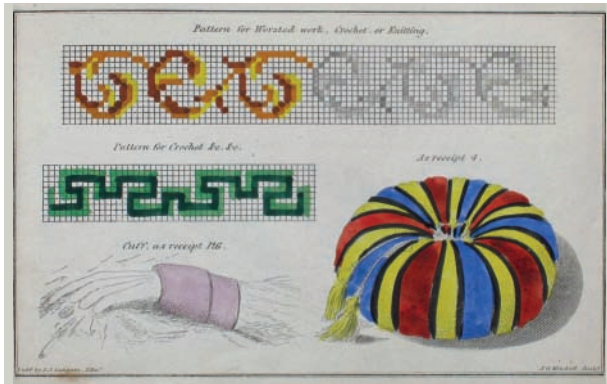


Plate 3 from Jane Gaugain's *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book, second edition, showing color illustrations for various receipts (patterns). 1842. Collection of the author. Photograph by the author.*

ers. It appears to have been first published in 1842. At the front of a copy dated 1845 is a statement that 7,000 copies of Volume I had been printed, costing “5s 6d” each and 4,000 of Volume II at “10s 6d,” so these books were popular; indeed, of all the mid-nineteenth-century knitting books, Jane Gaugain’s are the most frequently found titles in secondhand booksellers’ catalogs. To accompany Volume II is a book of prints “illustrating all the open stitches described in Vol. II; with a number of New and Beautiful Specimens of Knitting”; 3,000 were printed, costing 2s 6d each.

Other books that Jane wrote in the 1840s include *Mrs. Gaugain's Miniature Knitting, Netting and Crochet Book*; *The Knitter's Friend*; and *Pyrenees and Shetland Knit Shawl and Scarf Book*. Other publishers reprinted some of these titles in the 1860s and 1870s after her death.

Fleeting glimpses can be seen of the Gaugains apart from the knitting books. There is, for example, evidence (found in letters in the Duke of Buccleuch’s archives) that Jane helped in disputes between professional embroiderers and their clients and was obviously considered the leading authority on such matters. The National Museums of Scotland have a Berlin woolwork pattern from one of the major German firms at the bottom of which John James Gaugain has inscribed his name and address as the seller. Unfortunately, although the pattern has been worked, all that remains is a small section cut from the center. A few years ago, by sheer chance, I found a signed receipt in a bundle of bills:

Mrs Leckie, Stafford St [Edinburgh]
 11 August 1840
 To 1 Bead Purse 3/6 Cord 3d £,,3,,9
 Paid
 Jane Gaugain

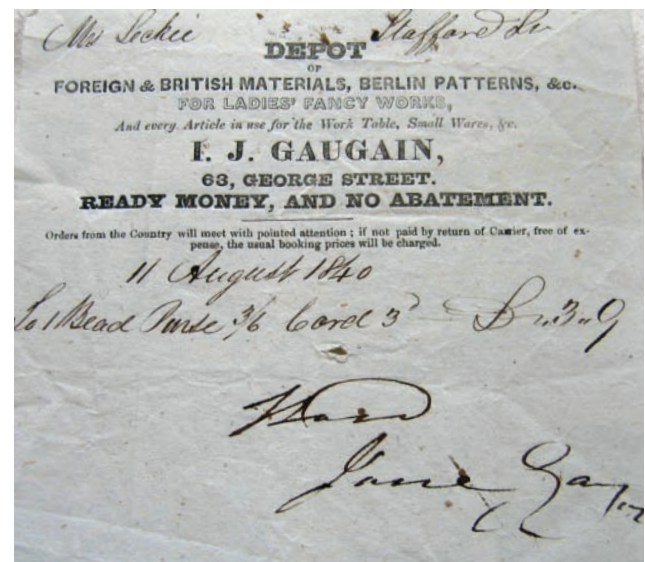
The 1851 census hints at a strain in the Gaugains’ marriage: She is residing in one house in George Street with two daughters, and John James and their son Charles are living at the business address. There is also an intriguing document in the National Records of Scotland in which John James declares that all the money made from the books is hers, an arrangement that would have been highly unusual at the time.

Of the Gaugains’ two sons and four daughters, all but the youngest daughter appear to have died young. She married, but I find no record of children and indeed no trace of her until her death in the workhouse as a widow. Jane, two of her sisters, and at least one son and daughter died of tuberculosis; Jane’s death certificate states that she had suffered from it for ten years.

Jane died May 20, 1860, and is buried in Section H of the Dean Cemetery in Edinburgh, a lovely green space on the edge of the fashionable New Town. There is no gravestone, but the lair books—that is, the books that record who is buried in which grave—survive, and so it is possible to say which section she is buried in.

This is the basic outline of Jane’s life, and although odd bits may yet surface as more documents are cataloged in archives, she apparently left no business or personal papers to help fill out the story. All that we have are her books with their meticulously compiled patterns. ❀

ABOUT THE AUTHOR. Naomi E. A. Tarrant’s current research is on samplers made in Scotland which, like her interest in Jane Gaugain, stems from her former job as curator of Costume and Textiles at the National Museums of Scotland in Edinburgh. She is a social historian who has done all kinds of textile craftwork.



The receipt from John Gaugain’s shop that the author found in a friend’s collection of antique bills. Photograph by the author.

Pyrenees Scarf

The instructions for the Pyrenees Knit Scarf from Jane Gaugain's *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book* originally published in 1840 are included exactly as they appeared in the original, including the

"Explanation of Terms." No illustrations of the scarf were included. Take a step back in time to Britain in the 1840s and try your hand at this "receipt"!

Debbie O'Neill knitted the scarf from the original instructions, using three skeins of Cornflower and two

THE LADY'S WORK BOOK.

XIV.—PYRENEES KNIT SCARF.

Foundation, six vandykes of blue; 24 rows of white, and 20 of blue alternately; the white and blue form a wave stripe; the stitch resembles rows of chain work. The Scarf is about two yards and a half long; finished by drawing up at both ends, and attaching a tassel thereto. It requires 2½ oz. of each of the wools.

Work with two pins [needles] of No. 9. Cast on, with blue Berlin wool, 125 loops.

1st Row,	Plain.	
2nd Row, P ³ edge,	O, Tr, P ¹⁵ , T, O, P, repeated 6 more times.*	P ² edge.
3rd Row, B ³ edge,	B, O, L, B ¹³ , Lr, O, B ² , do. each line to end.	B ² edge.
4th Row, P ³ edge,	O, Ti, O, Tr, P ¹¹ , T, O, T, O, P,	P ² edge.
5th Row, B ³ edge,	B, O, L, O, L, B ⁹ , Lr, O, Lr, O, B ² ,	B ² edge.
6th Row, P ³ edge,	O, Ti, O, Ti, O, Tr, P ⁷ , T, O, T, O, T, O, P,	P ² edge.
7th Row, B ³ edge,	B, O, L, O, L, O, L, B ⁵ , Lr, O, Lr, O, Lr, O, B ²	B ² edge.
8th Row, P ³ edge,	O, Ti, O, Ti, O, Ti, O, Tr, P ³ , T, O, T, O, T, O, T, O, P,	P ² edge.
9th Row, B ³ edge,	B, O, L, O, L, O, L, O, L, B, Lr, O, Lr, O, Lr, O, Lr, O, B ² ,	B ² edge.
10th Row, P ³ edge,	O, Ti, O, Ti, O, Ti, O, Ti, O, Ar, O, T, O, T, O, T, O, T, O, P,	P ² edge.

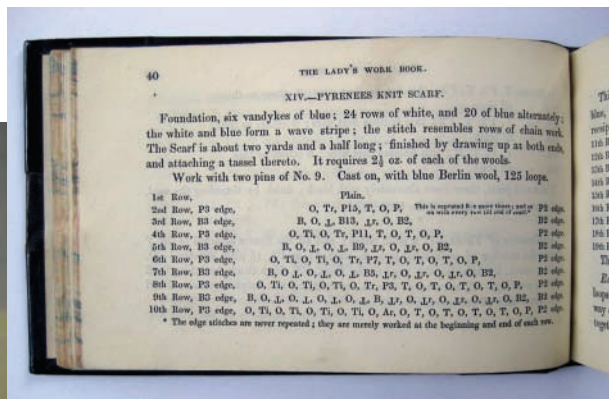
*The edge stitches are never repeated; they are merely worked at the beginning and end of the row.

This finishes the vandyke; continue repeating the two last rows 24 times with blue, and 20 with white, till the scarf is the proper length; then knit as following receipt, beginning on front row:—

11th Row, P ³ edge,	P ² , O, Ti, O, Ti, O, Ti, O, Ar, O, T, O, T, O, T, O, P ³ ,	P ² edge.
12th Row, B ³ edge,	B ³ , O, L, O, L, O, L, B, Lr, O, Lr, O, Lr, O, B ⁴ ,	B ² edge.
13th Row, P ³ edge,	P ⁴ , O, Ti, O, Ti, O, Ar, O, T, O, T, O, P ⁵ ,	P ² edge.
14th Row, B ³ edge,	B ⁵ , O, L, O, L, O, Lr, O, Lr, O, B ⁶ ,	B ² edge.
15th Row, P ³ edge,	P ⁶ , O, Ti, O, Ar, O, T, O, P ⁷ ,	P ² edge.
16th Row, B ³ edge,	B ⁷ , O, L, B, Lr, O, B ⁸ ,	B ² edge.
17th Row, P ³ edge,	P ⁸ , O, Ar, O, P ⁹ ,	P ² edge.
18th Row, B ³ edge,	Pearl row,	B ² edge.
19th Row,	Cast off.	

This scarf is very handsome when done with glover's silk.

Explanation of Terms.—O, make a stitch.—Tr, take in, reversed, by knitting two loops together from back part of loops, which throws the taken-in stitch the reverse way of the plain take-in.—P¹⁵, fifteen plain stitches.—T, take in, by knitting two together.—P, a plain stitch.—B³, three back stitches.—B, a back stitch.—L, take in back stitch, by purling two together.—Lr, take in back stitch reversed, by purling first stitch, and slipping it on to the left wire, then slip the next to it (on the left wire) over it; lift back the stitch that was purling on to the right wire again.—Ti, take in, as described in index.—Ar, take in three, as per index.



The first of three pages containing the pattern for the Pyrenees Knit Scarf from the pages of Jane Gauguin's The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book. 1840. Photograph by the author.

skeins of Natural White of Shelridge Farm's Soft Touch Ultra 3-ply fingering-weight merino wool yarn and size 4 (3.5 mm) needles.

The following are from the "Index of Signs Used in the Receipts [Patterns]" for Ti and Ar as referenced above:

A, take in three loops into one, by slipping the first loop off backwards, without knitting; knit the second and third loops together, then life the first over the taken-in loop.

Ar, take in three loops into one, (laying reversed to the take-in three,) by knitting the first two off from the back part of loops; slip it on to the left wire [needle], and with the third loop, which is the next to it on the left wire, life it over the loop that was taken in, then slip the taken-in loop on to the right wire again.

Ti, Take in, by inserting the wire as if you were going to pearl the first loop, and catch in the other as if you were knitting a plain one; knit them both off together. ❀

The Pyrenees Knit Scarf from Jane Gauguin's The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, & Crochet Book. 1840. Debbie O'Neill used the original 1840 instructions to knit the scarf; no illustrations for the scarf were included in the original book, so the process was an adventure. Photograph by Joe Coca.

✿ Knitting in Cumbria ✿ The Old and the New

RACHAEL MATTHEWS

Time passes with most contentment when I'm knitting among kin. Static in our comfort stations and unable to retire to bed, we keep knitting as the conversation gallops from gossip to the depths of the heart. "Striving needles" (competing to see who can finish a row first) gives us purpose because we can give our finished work away, sell it, or sport a new look ourselves.



Knitting sheaths vary in shape depending on where they were made. This Dentedale sheath (front shown at left; back, at right) has a pronounced ledge or step running diagonally across the front face. The blades are quite short and broad, and the hafts are lathe-turned or carved cylindrically to look lathe turned. Collection of the author. Photograph courtesy of the author.

As a child I quickly developed a love of color and fashion and a fetish for the smell and potential of yarn, but in adult life it was the memory of meditative communal creativity that led me to concentrate on handknitting as a career. I grew up in rural old Westmorland, now part of the county of Cumbria, in the north of England. Our biggest local town was Kendal, a wool town that proudly displayed tenterhooks (hooked nails for stretching fleece, yarn, or fabric to dry) on its crest but was sadly lacking in yarn shops. Much of my yarn came from my great-grandmother's stash. Knitting filled long winter evenings and car journeys. I dreamed of going to art college in London, where creative people would welcome me to "merry meets" (social gatherings) like those I had with my family, except that we would play loud pop music and knit fashions like those of the British avant-garde designer Vivienne Westwood. I did eventually move to London, but handknitting in the nineties in Britain was dead, and the other students preferred shopping and bars to staying up all night making clothes. It wasn't until I left college and moved to East London that I found friends to "click" with. We formed the Cast Off Knitting Club, London's first group to encourage knitting in public. At last I was part of a creative family who didn't want to go to bed. We knitted in nightclubs and at political rallies, on the "tube," and our exploits were written up in the newspapers. Stories of my antics reached my hometown, and I started receiving stories, tips, and most excitingly, tools. With a wink and a smirk, people would ask, "Do you know about the knitting sheath, Rachael?"

I knew that Cumbria and the Yorkshire Dales had a knitting tradition, but the folk art of carving wooden knitting sheaths, or sticks, had been hidden from me until now. The sheath is worn through a leather belt on



LEFT: In 1826, Miss M. Bolton was the lucky recipient of a square sectioned sheath where the lower part of the shaft was divided into a fork to be hooked onto the leather band (front shown at left; back, middle; side, right). Her good fortune came because the maker grew up in Eskdale in Cumbria, where he learned to cut V-shaped grooves and complete his decoration with a ball-cage and a little heart next to her name. Collection of the author. Photograph courtesy of the author. RIGHT: What one really wanted was a lover from Teesdale in the county of Durham. These chaps could impress with flat-faced blades, simple curved outlines with decoration of little triangles, carved rosettes, lozenges, X and plant motifs, snakes, names or initials, and inlaid glass panels covering printed paper inscriptions (front shown at far left; side, at left; front, at right; side, at far right). Sadly, the inlay on this example has disappeared, but it is still a beautiful piece. Collection of the author. Photograph courtesy of the author.

the right-hand side with one prick (knitting pin or needle) inserted into the hole at the top. The right hand is held on top of the prick with the thumb and forefinger either side. The yarn is wrapped around the first finger, which plies it over the prick. The left prick is held firmly in the left hand, and a finger pushes off the loops. The rhythmic up-and-down movements of the arms are performed so that the right prick “strikes the loop” without the least hesitation. As the body rocked, so did the heavy clogs. Your clue of garn (ball of yarn) could be wound around a stick and inserted into the side of your clog, or nailed to the end of your shoe for walking along, or it might sit on a clip hung from your belt, along with knitting weights to create good tension.

When I was in my late twenties, the Yorkshire artist Simon Thackeray gave me a copy of *The Old Hand-Knitters of the Dales* by Marie Hartley and Joan Ingilby, and I started making trips to the remote village of Dent, the home of the legendary “terrible [formidable] knitters e’ [of] Dent. As the British author William Howitt reported in 1844:

Their knitting goes on with unremitting speed, they

sit rocking to and fro like so many weird wizards. And this rocking motion is connected with a mode of knitting . . . called swaving, or weaving, using a single uniform tossing motion of both hands at once, and the body accompanying it with a sort of sympathetic action. They knit with crooked pins called pricks; and use a knitting sheath consisting commonly of a hollow piece of wood, as large as the sheath of a dagger, curved to the side of the knitter and fixed by a belt called a cowband. The women of the north, in fact, often sport very curious knitting sheaths which are often presented from their lovers to the young women.

Although there were no terrible knitters left when I visited, their ghosts seemed quite active. For more than three centuries, knitting had been extra employment every day during all the working hours of many men, women, and children throughout the Dales, continuing even on Christmas Day. Folk clicked needles as they drove cattle to the fields, walked to market, gossiped round the fire, or sat at their cottage doors on summer evenings. It is said that in Dentedale, wool and knitting brought in enough wealth to build many stone farmhouses with their carved



LEFT: *The lucky recipient of this Dentdale sheath (front shown at left; back, at right) had her initials embossed with little metal tacks, haphazardly hammered in and sanded down.* RIGHT: *Along the banks of the River Eden in Cumbria, Mr. A or T made a good effort for Miss. A or T, by carving this typical flat-faced sheath broad at the head and tapering toward the foot, with imitation turning on the haft and large grooves for the leather belt to slip through. A young lad possibly made the sheath, as the Eden Valley was famous for elaborate carved floral designs and even panels of bone carved with portraits picked out in black ink.* Collection of the author. Photographs courtesy of the author.

door heads and windows facing the fells, standing today, according to authors Hartley and Ingilby, as “symbols of man’s trust in nature and faith in the future.” The production of the knitting circles was extraordinary; in 1886, six elderly women from Orton, whose combined ages totaled 478 years, supplied 72 pairs of stockings a month to a firm in Kendal.

The Dale’s knitters were busy from the end of the reign of Elizabeth I (1553–1603) to the turn of the twentieth century. Latterly, most of the stocking trade was with London or the Army, and when men went from breeches into long trousers, and thus required shorter stockings, it was a huge blow to the knitting industry.

Moved by these anecdotes, I set about trying to discover the secret of the merry meets. When “going a sitting” (participating in a knitting circle), what was it that kept the pricks striking? As one Dalesman said, “Knitting’s like stone-breaking, you have to carry on to make owt [anything].”

Back in London, as we banged out rows in time to the disco, I became obsessed with the atmosphere of north-country knitting circles during the period from 1600 to 1900. Mrs. Crabtree of Flintergill in Dent remembered

how her mother’s needles “fair made music.” Mary Kirkbride of Gayle, otherwise known as “old Molly i’ t’ Wynd” (died 1922), could “wap” so quickly that the click of her needles sounded across the street. As their bodies swayed up and down in sympathy with the knitting, they made a noise sounding something like the beating of a drum. They sang ditties to count rows and keep up speed.

The scene was coming alive to me, and it wasn’t so much that I wanted to travel back in time but that I wanted to experience the collective love that kept this industry going. How did they constantly produce vast quantities of two- or three-ply goods to the highest quality with no electric light while at the same time attending to their day jobs as farmers or miners or mothers?

Martha Dinsdale, a knitter in Apperset, who lived long enough to be interviewed for *The Old Hand-Knitters of the Dales*, was asked how long it took her to knit a jersey (pullover). She replied, “Ye’ed to be a treble good knitter to deu yan [one] i’ a day.”

When visitors said how much slower they were at knitting, her response was, “They ought to ‘a’ larned ye better.”

I wanted to try to reenact the scene. I needed the songs, the

Places to Visit

Dales Countryside Museum, Station Yard, Hawes, North Yorkshire DL8 3NT, U.K.; 44 01969 666210; hawes@yorkshiredales.org.uk

Dent Village Heritage Centre, Dent, Nr. Sedbergh, Cumbria LA10 5Q, U.K.; 44 015396. 25800; www.dentvillageheritagecentre.com

Yorkshire Dales National Park Authority, Yoredale, Bainbridge, Leyburn, North Yorkshire DL8 3EL, U.K.; 44 0300 456 0030; info@yorkshiredales.org.uk

equipment, the knitters, and a north-country fireside. I met a knitter in Dent who had a collection of knitting sheaths and an antiques dealer who also had a few, but neither collector was keen on my playing with them, and they weren't for sale. One Christmas, my mother gave me several sheaths that she had found, after years of searching, at a local auction. They are both spooky and touching, and I could not put them down. I was able to identify the knitting sheaths in my collection by the information in Peter Brears's *North Country Folk Art*. "Sticks," "pricks," and "clues of garn" were all you needed to get started, although a goose thropple rattle placed in the middle of your clue of garn would come in handy to locate it if it should roll off into a dark corner. It's not easy to get hold of goose thropples (windpipes) these days, and Mr. Richardson, our local butcher, obliged us only after much persuasion. We threaded a piece of string through the windpipe, tied the ends together, and immersed it in salt for about three months, turning occasionally with a delicate touch. Then we removed the string and stuffed the windpipe loosely with dried peas.

By a stroke of luck, I met Carolyn, a folk guitar player from Dent, who noticed that the local riffs from the Dales fit the knitting tunes we'd found perfectly. With her fiddle-playing friend and a gang of knitters and spinners, we descended on William Wordsworth's Dove Cottage in Grasmere, another of Cumbria's attractions. Dove Cottage is a small authentic Lake District cottage with flagstone floors, dark wood paneling, and rag rugs. It was dark inside as we had expected, and as the knitters of Dent would have done, we occasionally poked the fire to make enough light to see to pick up stitches. We stamped our feet, struck our pricks, and spun our squeaky wheels to appropriate songs, readings, and poems.

First we sang "Tarry Woo" [Wool]. Luckily, our own woo' wasn't tarry; we assumed that any tarry bits would have been the residue left from the tar painted around the sheep's bottoms to prevent fly strike (an infestation of maggots). Then we learned how to sing our way through a long knitting task requiring the counting of rounds with "Bell-wether o' Barking." The bellwether is the lead sheep, which wears a bell, Barkin is the hill at the junction of Dentedale and Barbondale, and Rockie is the sheepdog. The song, played on the banjo, is hypnotic, and everyone counts together. Counting together would have been very important when you were tired and knitting in semidarkness. We found it hard to remember the numbers even in the early evening!

A goose thropple. The windpipe from a goose was dried into a circle and stuffed with peas and used as the center of a "clue of garn" (a ball of yarn). The noise made by the peas would alert the knitter that something was amiss. Collection of the author. Photograph courtesy of the author.



The numbers of lost and found sheep correspond with the number of rounds yet to knit and the number of rounds completed, respectively.

At the beginning of the song, all your sheep are lost and none are found, and the task seems impossible. Then as you sing and complete your stockings, round after round, your sheep are found until they are all home, Rockie stops running, and you bind off. The song begins like this:

Bell-wether o' Barking, cries Baa, baa,
How many sheep have we lost to day?
Nineteen we have lost, one have we fun [found],
Run Rockie, run Rockie, run, run, run.

For the next round, the third line becomes, "Eighteen we have lost, two have we fun," and so on, until all twenty rounds have been completed.

The sharing of knowledge, work, singing voices, and midwinter chills outside instilled in us an urgency to work and play hard. Perhaps some men could have come to card (as they did in the heyday of knitting in the Dales), and children could have knitted the thumbs of the mittens. A horse and cart could have rocked up at the door at sunrise to take our goods to market, and in return we could have had a few pennies to buy something precious such as tea. No matter, our journey into this traditional Cumbrian knitting scene helped us feel rooted and loved. ❀

ABOUT THE AUTHOR. *Rachael Matthews was the founder of Cast Off Knitting Club for Boys and Girls and now co-runs Prick Your Finger, a yarn shop and gallery in Bethnal Green in the East End of London. She is the author of Knitorama: 25 Great & Glam Things to Knit (London: MQ Publications, 2005) and Hookorama: 25 Fabulous Things to Crochet (London: MQ Publications, 2006). Visit www.prickyourfinger.com and www.castoff.info.*

Further Reading

Brears, Peter. *North Country Folk Art*. Edinburgh: John Donald, 1989. Out of print.
Hartley, Marie, and Joan Ingilby. *The Old Hand-Knitters of the Dales*. Skipton, North Yorkshire, England: Dalesman Publishing, 1951). Out of print.

✿ Unraveling ✿ the Knitting Pattern

JENNIE ATKINSON

The earliest single-project knitting leaflet in the United Kingdom was published in 1908 as a promotional tool by J.& J. Baldwin's yarn company. The cover shows a simple, long, close-fitting jacket known subsequently as a sport coat. The garment marks a new departure in women's handknit wear, which previously had only a minor role in fashion. The advent of the single-project knitting pattern thus coincided with not only the change in status of handknits for women but also with the change in the role of handknitting in fashion.

The pattern's three elements—the knitted garment, its depiction, and the instructions within—all had changed greatly from their appearance twenty years previously. Let's examine how those changes signify the reinvention of knitting as a modern pursuit, and how and why they came about.

Baldwin's had been producing yarn since the eighteenth century, and they had produced a first book of designs in 1896. That the company chose to publish leaflets, which were cheaper to produce and to buy as well as easier to carry around, just over a decade later, suggests a new kind of consumer for whom new selling tactics were required.

I found a good source for tracking the changes in knitting and knitwear during those years in *Weldon's Practical Knitter*, the first magazine dedicated to knitting, which first appeared in 1886. Before then, instructions for knitted objects, typically underwear and accessories, had appeared either in women's magazines or in books. *Weldon's Practical Knitter* was a supplement to the successful *Weldon's Ladies Journal*, launched ten years earlier and one of a growing number of magazines aimed at women. Changes in the education laws in 1870 had made education available to children of all classes, result-



LEFT: J.& J. Baldwin's first knitting leaflet, published in 1908.
RIGHT: This J.& J. Baldwin knitting leaflet appeared in 1910.
Collection of Coats, United Kingdom. Images courtesy of Coats.

ing in greater literacy throughout the population, while increasing industrialization was creating new jobs for women in offices, retail, and teaching. The magazines, which offered entertainment and information on fashion as well as instructions for dressmaking and other home crafts, were the result of a demand from both a newly educated and growing lower middle class with cultural aspirations and an existing middle class that had subsequently been left with fewer domestic servants (the women whose only option for employment previously had been to work in service were the same women who were now employed in the new jobs mentioned above).

The cover of the first *Weldon's Practical Knitter* bears illustrations of "useful garments" (underwear and accessories) for men, women, and children. An introduction declares that while knitting is regarded as a "lost art" undergoing a revival, at the same time it has never been neglected by the "German and English workers." This contradictory statement seems to imply two types of knitting differentiated by class. For the working class, knitting was an economic necessity. Learning to knit had been an important part of a working-class girl's education throughout the nineteenth century and was made compulsory in the new

education act of 1870. Children progressed from knitting dishcloths at age five to making men's jerseys and bathing drawers and lady's undervests and fine cotton stockings by the time they were twelve. Meanwhile, because advances in industrial machine knitting had enabled the rapid production of simple garments by machine, handknitting by the middle classes had become an art form, another "accomplishment," along with embroidery and piano playing, of women with an abundance of free time. *Weldon's Practical Knitter* not only was cheaper than the books of patterns previously available, but its projects united the two different types of knitting (utilitarian and artistic), reflecting the movement of class boundaries.

The instructions in the first issue of *Weldon's Practical Knitter* are written in continuous lines with little attention to tension, sizing, or fit. Yarns are mainly described by type—Berlin, black Andalusian wool, Scotch fingering—rather than by brand. Women's clothing includes mittens, shawls, gloves, a hood, beaded cuffs, and a vest, but no outer garments. Perhaps a handknitted garment was too informal for 1886's fashion of tight-laced corsets



Lady's Knitted Jersey, with Full Top Sleeve in Weldon's Practical Needlework, Volume 20. Collection of PieceWork magazine.

and bustles, or possibly it was perceived as being too old-fashioned in light of the developing machine-knitwear industry.

By the 1880s, long, tight-fitting machine-made bodices of the newly introduced jersey fabric had become popular, probably aided by photographs of the Princess of Wales (1844–1925) and her children aboard the royal yacht in 1879 wearing fishermen's jerseys. Machine-made jersey fabric was pliable and could be used to make garments that conformed to the fashionable shapely silhouette of the time, but the potential for the pullover style to interfere with the elaborate hairstyles of the day made this style short-lived; by the later 1880s, the pull-over bodice had been superseded by a fitted jersey jacket.

Another influence on dress was the growing interest in health and hygiene as a consequence of advances in medical knowledge. Dr. Gustav Jaeger (1832–1917), a German professor of zoology and physiology, advocated wearing close-fitting garments of natural fibers next to the skin to allow "noxious exhalations of the body" to escape. In 1884, Lewis Tomalin (dates unknown) opened a store known as Dr. Jaeger's Sanitary Woollen System in London, where Jaeger's machine-knitted underwear and outerwear enjoyed great popularity.

This growing preoccupation with health also saw the increasing involvement of women in sports: golf, cricket, lawn tennis, rowing, swimming, and cycling. At first, they wore their everyday garments. Although by the 1890s the bustle had disappeared, skirts were still long and bell-shaped with a train, and dresses had high necks prolifically embellished with lace. Gradually women adopted the more practical "rational" dress for sports, including knitted outerwear garments, and these begin to appear as knitting patterns in *Weldon's Practical Knitter* and other publications of the 1890s.

Meanwhile, the knitting yarn companies had started to produce their own books of patterns. In 1896, the same year that Baldwin's published the *Penny Guide to Knitting and Crochet*, John Paton of Alloa, Scotland, produced a book of knitting and crochet patterns that proved so successful that the company followed it with the *Universal Knitting Book* in 1899. By the end of the century, the demand for knitting yarn had grown to the extent that Paton's was producing 450,000 kilograms (992,000 lbs) of yarn per year and had taken over most of the town of Alloa.

The Boer War (1899–1902) was the first war for whose troops abroad women knitted widely with the

aid of commercial patterns; *Weldon's* produced special magazine supplements of patterns to knit for soldiers. Knitting for the war effort may have helped to stimulate the demand for better pattern instructions and presentation of garments, which along with the commercial interests of the yarn companies and changes in fashionable dress, aided the progress of handknitting toward mainstream fashion.

The new, revamped 1904 *Weldon's Practical Knitter* used photography to illustrate some of the garments, and a measure printed along the fold of the magazine suggests an increased concern with accuracy. By the 1905 edition, the influence of fashion can be seen in the Lady's Knitted Jersey suitable for "golf, tennis" or "ordinary wear" that conforms to the fashionable S-bend shape of the time, with the fronts knitted "to hang saggy, according to fashionable style." (The S shape itself was the result of the adoption of the misnamed "health" corset.) Novelty yarns, such as the Ostrich Wool used for the knitted Boa and Muff (see the project below), allowed even the novice knitter to create an interesting fashion accessory, as the yarn provides novelty while at the same time hiding any mistakes.

An article in the *Girl's Realm* magazine of the same year heralds a revival of knitting:

The knitting needle has replaced the embroidery hoop as the fashionable implement for leisurely occupation, and knitted designs, the new patterns, the prettiest stitches and colours now form an important topic of conversation wherever girls meet who like to work with their hands.

With the reassessment of handknitting as an occupation that the modern young women could use to participate in fashion, a new type of product reflecting her broadening horizons was called for. Meanwhile, the shape of the fashionable woman was changing again. In 1908, the French designer Paul Poiret (1879–1944) reintroduced the Empire dress, creating a simpler, more streamlined shape that is said to have heralded the demise of the corset.

In that same year, Baldwin's produced their first knitting pattern leaflet. The garment featured in it had developed from the sports jersey, while conforming to Poiret's

simple, modern, unfussy look. Baldwin's pattern was perhaps the first incarnation of the sport coat, which was to become an increasingly popular garment over the next few years. The coat not only signified a freedom from the strict etiquette of clothing use of the preceding years but represented a new type of democratic garment for increasingly emancipated women.

In conclusion, the knitting pattern evolved at the turn of the twentieth century along with changes in women's education, financial autonomy, magazines, consumerism, and fashion; all of these led to a new market exploited by the commercial interests of yarn companies. Increased participation in sport and dress reform leading to greater freedom of movement also stimulated the development of a new type of knitted garment. Meanwhile, the ancient craft of handknitting was reinvented and democratized through the design of its products, its presentation, and its written instructions.

The individual knitting pattern was the perfect product for the modern independent woman, something designed just for her that could be easily carried from the home into the outside world. ✿

*The individual
knitting pattern was
the perfect product for
the modern
independent woman,
something designed
just for her that could
be easily carried from
the home into the
outside world.*

Further Reading

- Burman, Barbara. "Made at Home by Clever Fingers: Home Dressmaking in Edwardian England." In *The Culture of Sewing: Gender, Consumption and Home Dressmaking*. Oxford, England: Berg, 1999.
- Chapman, Stanley. *Hosiery and Knitwear: Four Centuries of Small-Scale Industry in Britain c. 1589–2000*. Oxford, England: Oxford University Press, 2002. Out of print.
- Harvey, Michael. *Patons: A Story of Hand Knitting*. Berkshire, England: Springwood Books, 1985. Out of print.
- Laver, James. *Concise History of Costume*. London: Thames and Hudson, 1969. Out of print.
- Purvis, June. *Hard Lessons: The Lives and Education of Working-Class Women in Nineteenth-Century England*. Cambridge, England: Polity, 1989. Out of print.
- Rutt, Richard. *A History of Hand Knitting*. 2nd ed. Loveland, Colorado: Interweave, 2003.
- Steinbach, Susie. *Women in England, 1760–1914: A Social History*. London: Weidenfeld and Nicolson, 2005.
- Wilson, Elizabeth, and Lou Taylor. *Through the Looking Glass: A History of Dress from 1860 to the Present Day*. London: BBC, 1989. Out of print.

A Boa and Muff

JENNIE ATKINSON

Beginning about 1888, Weldon's, a paper-pattern company based in London, began to publish a series of books titled *Weldon's Practical Needlework*, each volume consisting of twelve issues (one year of publication) of the various fourteen-page newsletters the company had started producing around 1885, including *Weldon's Practical Knitter*. The instructions for our boa and muff were adapted from *Boa and Muff in Ostrich Wool* in *Weldon's Practical Needlework*, Volume 20.

Materials

Be Sweet Brushed Mohair, 100% baby mohair yarn, 120 yards (109.7 m)/50 gram (1.8 oz) ball, 7 balls of Linen, 5 for boa and 2 for muff

Needles, size 11 (8 mm) or size needed to obtain gauge

Tapestry needle

For muff only: lining fabric and batting of choice, 17 inches by 20 inches (43.2 cm by 50.8 cm), 1 piece of each; sewing needle; sewing thread, matching

Finished size: Boa, about 60 inches (152 cm) long and 8 inches (20 cm) wide at widest point, not including loops; muff, about 9 inches (23 cm) high and 15 inches (38 cm) wide, not including loops

Gauge: 12 sts and 15 rows = 4 inches (10.2 cm) in patts (see Notes); exact gauge is not critical for this project

See pages 135–138 for Techniques and Abbreviations

Instructions

Notes: The boa is made in two halves, the second a mirror image of the first with the shaping at the opposite edge so when seamed together in the center, the boa curves along one edge and is straight on the other. The muff is worked in two identical pieces for the front and back, then lined with a layer of batting sandwiched between the lining fabric and the outer knit fabric. In the boa pattern, the loops are worked every fourth row; in the muff pattern, they are worked every sixth row. The stitch count temporarily doubles after completing each loop row, so check your gauge after completing a nonloop row when the normal stitch count has been restored.



Our Muff and Boa adapted from the instructions for the Boa and Muff in Ostrich Wool in Weldon's Practical Needlework, Volume 20. The brushed baby mohair yarn is the perfect choice for these fun accessories. Photograph by Ann Swanson.

Boa

CO 11 sts.

Row 1 (RS): K.

Row 2 (WS): *Insert right needle into 1st st on left needle kwise, hold 1st 2 fingers of left hand close to and behind crossed needle tips, wind yarn twice around these 2 fingers clockwise and then wrap yarn around needle kwise, k1 but do not remove st from left needle, with fingers still wrapped, k into the back of the same st. Both sts will be on right needle. Remove yarn from fingers, wind yarn twice around fingers again in the same manner as before and k again into 1st st on right needle. Remove st from left needle, then drop lps from fingers allowing lps to hang to the back of the work on the RS of fabric; rep from * to end—22 sts.

Row 3: K2tog 11 times—11 sts.

Row 4: K1f&b, k to end—1 st inc'd.

Row 5: K to end; pull gently on lps from Row 2 to tighten.

Row 6: Rep Row 2—number of sts on needle has doubled.

Row 7: *K2tog; rep from * to end—number of sts on needle has halved.

Rows 8–53: Rep Rows 4–7 eleven more times, then work Rows 4 and 5 once more—24 sts.

Row 54: Rep Row 2—48 sts.

Row 55: K2tog 24 times—24 sts.

Rows 56 and 57: K; after completing Row 57, pull gently on lps from Row 54 to tighten.

Rep Rows 54–57 until piece measures 30 inches (76.2 cm) from CO along straight selvedge. BO all sts kwise. Make a 2nd piece the same as the first, except inc at end of Row 4 instead of beg and end with WS Row 56. Tighten last row of lps, then BO all sts kwise.

Finishing

Sew bound-off edges (the wider ends) of boa pieces together. Weave in all ends.

Muff

CO 45 sts.

Row 1 (RS): K.

Row 2 (WS): *Insert right needle into 1st st on left needle

kwise, hold 1st 2 fingers of left hand close to and behind crossed needle tips, wind yarn twice around these 2 fingers clockwise and then wrap yarn around needle kwise, k1 but do not remove st from left needle, with fingers still wrapped, k into the back of the same st and remove st from left needle, then drop lps from fingers allowing lps to hang to the back of the work on the RS of fabric; rep from * to end—90 sts.

Row 3: K2tog 45 times—45 sts.

Rows 4–7: K; after completing Row 5, pull gently on lps from Row 2 to tighten.

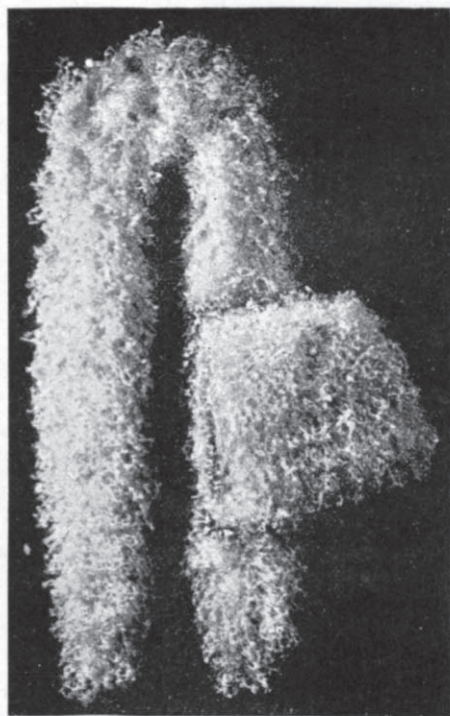
Rep Rows 2–7 until piece measure 9 inches (22.9 cm) from CO, ending with WS Row 4. BO all sts kwise. Make a 2nd piece the same as the 1st.

Finishing

Weave in all ends. Sew front and back of muff together along cast-on edges, gathering seam to 10 inches (25.4 cm) wide to create an hourglass shape with the seam at the “waist” of the hourglass. Cut a piece of batting to match the shape of the assembled pieces. Using the batting as a template, cut out lining fabric, leaving a seam allowance of about 1 inch (2 cm) all the way around. Tack batting and lining together. Fold lining seam allowances around raw edges of batting on all sides, then sew the ends of the lining hour-

glass together. Sew bind-off edges of knitted muff pieces together without gathering the seam. Insert lined batting into the muff with the batting sandwiched between the knitting and lining fabric, and with the narrow waists aligned. Sew lining neatly to muff just inside the knitted selvedges, and remove tacking stitches. ❀

ABOUT THE AUTHOR AND DESIGNER. *London-based fashion knitwear designer Jennie Atkinson's own label knitted garments are available in shops throughout the world, and her designs have been featured in numerous knitting books and magazines. She received her master's degree in Design History in 2007 from the Royal College of Art in London. Her book, A Handknit Romance, will be published by Interweave in 2012. Visit her website at www.jennieatkinson.com.*



The photograph for the Boa and Muff in Ostrich Wool in Weldon's Practical Needlework, Volume 20. Collection of PieceWork magazine.



**Take a
Sweater
Workshop**
with the 2012
Interweave Knits
Wall Calendar

Buy one at your local yarn shop or online at the
 **knittingdailyshop**

HD Harrisville Designs

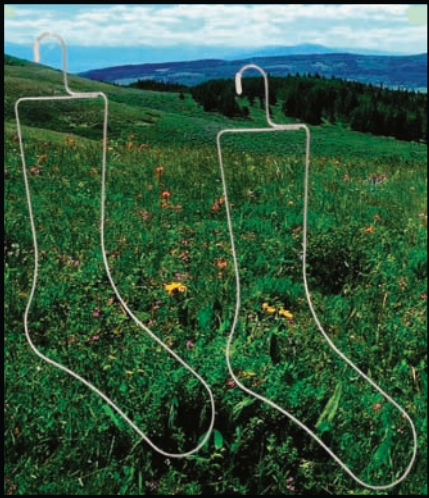


“Color is our Business”
 69 Main St. • Harrisville, NH 03450
 603-827-3333 • harrisville.com



TerriSheaKnits.com
*traditional patterns & books
for modern knitters*

BRYSDUN
 Stainless Steel
Sock Blockers



More air flow for faster drying!

for your nearest retailer
 visit www.brysonknits.com
 800-544-8992
Bryson Distributing



blue sky
ALPACAS™

Secret Garden Cardigan | Melange
 This and other patterns are now available
 in PDF format at blueskypac.com

©2011 Blue Sky Alpacas

blueskypac.com

✿ The Common Heel ✿

CHRIS LANING



Stockings from the coffin of Duke Casimir VII/IX (1557–1605) knit with the common heel technique. Photograph © Muzeum Narodowe w Szczecinie and by Grzegorz Solecki.

Although houpelandes, cotehardies, and farthingales have gone out of fashion, one garment that we still have in common with our medieval ancestors is stockings. Long hose or “stocks” that went all the way up to the waist, rather like modern tights, were worn by men in fifteenth-century Western Europe. By the sixteenth century, men were wearing knee-length breeches; stockings or hose had become “nether stocks” covering only the lower leg. For women in long skirts, stockings were usually knee-length and were held up by tied garters.

There were, of course, stockings before there was knitting. Stockings cut and sewn of woven cloth predate knitted stockings, going back at least to the time of the ancient Romans. Although *nålbinding* (looping) was used in the Middle Ages to create everything from low slipperlike socks to long stockings, the predominant form of stocking in the Middle Ages and Renaissance was the cut and sewn cloth stocking. It was usually made of wool or linen cloth, or of silk for the wealthy, and was sometimes lined with a second layer of the same or another cloth.

Stocking makers always have had to deal with the challenge of making the tube for the leg turn a right-angled corner to enclose the foot. In the case of cloth stockings, the most straightforward and earliest solution was to make a tube as long as the leg, sew it closed at the bottom and then cut an arched opening in the side of the tube for the foot to stick out. A separate foot piece was then attached. This kind of stocking was made from the first through the fourteenth century.

A later, more sophisticated technique involves cutting two vertical slits in the tube at the sides of the foot before sewing the back part of the bottom closed. The closed part forms the heel cup, and the loose flap between the cuts is bent upward to cover the top of the foot. This method leaves a triangular opening at the side of the ankle, which is easily filled with a gusset.

It appears likely that knitted stockings in Western Europe were designed by copying the shape of cloth stockings. Although knitted stockings from the Islamic cultural region are started at the toe and worked upward, those of medieval Europe are made by a method closer to that used for sewn leggings or sleeves: They start at the top and are knitted downward to form a tube for the leg before adding a foot to it.

Few knitted stocking fragments earlier than the early 1500s survive, and so we can't be sure how the earliest knitters handled the construction of the ankle and foot. Mentions of stockings in documents tend to be more concerned with the stockings' size, color, material, or cost than with how they were made. To complicate matters, the word “knit” in these documents may not mean “knitted” as we now understand the term but rather “tied” or

“fastened” (we still say that healing bones “knit”).

But there is solid evidence for a sixteenth-century knitting method that looks as though it was inspired by the construction of the more sophisticated cloth stockings. The tube is knitted downward to ankle level, and from there, the back part of the tube is worked as a long flap, folded in half, and seamed closed at the bottom to form the heel cup. Then stitches are picked up around the sides and top of the opening to work the foot and toe—and the triangular gussets formed on the sides are in the same position as those on cloth stockings of the same period.

This “common heel” is the earliest and most likely type of heel for knitted stockings earlier than about 1600, and it continued to be used, along with techniques developed later, into the nineteenth century. It’s sometimes called a “peasant heel,” implying that it’s crude and unsophisticated, but in fact it’s a clever solution to covering some awkwardly shaped bits of human anatomy. I teach the common heel in all my stocking classes because it’s so easy for beginning knitters to see how it works.

I’m often asked whether this heel isn’t uncomfortable, but most people who try on my samples discover that it is actually quite comfortable. The “seam” at the bottom of the heel is not sewn but worked as a three-needle bind-off, which produces a very soft ridge that flattens out nicely under the pressure of the foot. The “point” at the back of the heel also stretches and flattens out as your heel goes into it.

The heel flap of the common heel is both longer and wider than that of most modern heels; it takes up anywhere from one-half to two-thirds the total number of stitches and is knitted until it’s as long as it is wide. This provides ease through the ankle region to facilitate getting the stockings on and off.

A simple knee-length common-heel stocking is appropriate for reenactors and historical enthusiasts of many periods. Even if no one sees the details of the stockings inside your shoes, you will know that you are wearing socks that are authentic, adding one more detail to your interpretation of history. ❀

Common Heel Stockings

CHRIS LANING

These stockings are modeled after the surviving bits that we have of plain knee-length knitted stockings of late-fifteenth- and early-sixteenth-century Western Europe. They follow a very period style of construction, including the “common heel.” If someone dropped these stockings through a time warp into the early sixteenth century, I don’t think anyone picking them up would find them strange or out of place.

Like many of the historical originals, these stockings use a 2-ply knitting yarn, which was common at the time, rather than the 4-ply yarns more often used today. They also don’t have ribbing, which didn’t really come into fashion for the tops of stockings until the 1800s. There is some evidence of purl-stitch borders on period knitted fragments, so these stockings have a narrow strip of garter stitch at the top, which helps stabilize the edge. Stockings in this period were generally knee-length or longer; short socks didn’t come into fashion until about the 1820s, when men began to wear long trousers.

While these stockings are authentic in construction, I’ve made a few adaptations to make them friendlier to modern knitters. They are knitted at 8 stitches to the inch (about 3 stitches per cm), a gauge that is comfortable for

modern sock knitters and produces a soft fabric. They are shaped with decreases to produce a smooth and fairly close fit through the ankle. In working the heel flap, picking up stitches later is made easier by slipping the first stitch of each row and purling the last stitch.

Materials

Jamieson’s Shetland Spindrift, 100% Shetland wool yarn, 2-ply jumper (fingering) weight, 115 yards (105.2 m)/25 gram (.88 oz) ball, 6 balls of #168 Clyde Blue

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

Removable stitch markers, 3

Waste yarn

Safety pins, 2

Tapestry needle

Finished size: 10 inches (25.4 cm) from heel to toe, 21 inches (53.3 cm) from top of leg to bottom of heel, 13½ inches (34.3 cm) around top of stockings, 8½ inches (21.6 cm) in circumference ankle and foot

Gauge: 32 sts and 48 rows = 4 inches (10.2 cm) in St st

See pages 135–138 for Techniques and Abbreviations



LEFT TO RIGHT: *The heel flap is first knit as a flat piece, then folded in half, and the two sides are knit together with a three-needle bind-off. After the heel seam is complete, stitches are picked up around the opening to knit the foot. A cut and sewn fabric stocking illustrating the triangular gap at the side of the ankle, an effect achieved through the common heel technique. A cut and sewn fabric stocking finished with a gusset. The reproduction stocking, showing the heel seam construction. Photographs by Joe Coca.*

In period, stockings are likely to have been knitted at a tighter gauge, which produces a denser, stiffer, and less stretchy fabric that wears longer. Stockings in the sixteenth and seventeenth centuries also seem to have had less shaping in the lower leg, so the fit through the ankle is looser.

This pattern is designed to fit a medium-sized woman's foot and leg (about U.S. size 8 shoes). With some variation in foot and leg length, these stockings generally fit most people who weigh between about 100 and 250 pounds (45 to 113 kg); those smaller or larger may need to decrease or increase the stitch counts.

Once you understand the basic method, this is actually a very simple pattern. It relies on remembering just three key numbers: the number of stitches cast on at the top, the number of stitches above the ankle (usually the same as the number for the foot), and the number used for the heel flap. Such a pattern could easily have been passed down by word of mouth or with just a few written numbers.

Stockings like these in period were held up by garters: They are knitted to reach about an inch (2 cm) above the crease at the back of the knee, so there is a bit of extra length to fold down over a garter. Period garters were strips of woven fabric or ribbon and were not very stretchy; it takes a bit of practice to learn to tie them just tight enough to keep the stockings up, but not so tight as to be uncomfortable. Having garters long enough to wrap around the knee twice, rather than once, before tying makes this easier to achieve.

While knee-length stockings may seem intimidating if all you've done is modern socks, these really don't take forever. Knitting one pair of long stockings takes about as much time as knitting two pairs of modern socks.

A free beginner's pattern with the same common-heel construction but knitted in much heavier worsted-weight yarn is available on Ravelry: look for the "Pre-Literate Stockings." I designed it for new stocking knitters who

might want something that can be finished more quickly, but the heavier weight and some other details are not likely to be typical of historical stockings from this period. The pattern is also available at <https://sites.google.com/site/chrislaning/Pre-literate-socking.pdf>.

I'm currently working on a more advanced stocking pattern, which will be more challenging to knit, but will incorporate some features that I think make it even more authentic. My enthusiasm for re-creating knitted items from the Middle Ages and Renaissance is shared with a number of other historical knitters. Two likely gathering spots if you wish to participate in this kind of experimentation and discussion are the HistoricKnit list on Yahoo!Groups (<http://groups.yahoo.com/group/HistoricKnit/>) and the Historic Knitting Group at Ravelry.com (www.ravelry.com/groups/historic-knitting-2).

Instructions Stocking

Leg,

CO 108 sts and join into rnd, being careful not to twist sts.

Work 6 rnds of garter st (k 1 rnd, p 1 rnd).

Mark the 1st st of the rnd as the center back seam st.

For remainder of stocking leg and heel, work seam st in garter (k1 rnd, p 1 rnd), work all other sts in St st (k every rnd).

K until stocking measures about 9 inches (23 cm) from CO edge, working the seam st in patt. Stocking should reach a couple of inches (5 cm) above the bottom of the long muscle on the back of the calf. (Try the stockings on as you work them to make sure the length and other measurements are right for you.)

Work leg decs as folls,

Dec rnd: Work seam st in patt, sl 1, k1, pssso, k to 2 sts before end of rnd, k2tog—2 sts dec'd.

K 2 rnds, working seam st in patt.

Rep last 3 rnds 19 more times—68 sts rem.



Reproduction stockings knitted with the common-heel construction technique used in Europe as early as the late fifteenth or early sixteenth century. This technique is a clever solution to covering some awkwardly shaped bits of human anatomy. Photograph by Joe Coca.

K for 3 inches (7.6 cm) from last rnd, working seam st in patt. Stocking should reach the top of the knob on the side of the ankle—about 17 inches (43 cm) from CO edge.

Heel,

Next Row: Work seam st in patt, k 19, place 29 sts on waste yarn for instep. Place rem 39 sts on 1 needle for heel (20 sts just worked plus 19 rem sts).

Next Row (WS): Sl 1, p to end of row, working seam st in patt.

Next Row (RS): Sl 1, k to end of row, working seam st in patt. Rep last 2 rows until heel flap measures 3½ inches (8.9 cm). Work 1 more WS row.

Next Row (RS): K to the seam st, k seam st. Fold the heel flap in half vertically (right sides tog, p side out) so the 2 needles are parallel. Take the seam st onto a 3rd needle and turn the knitting so that the 2 parallel needles are in the left hand (with the opening pointing left) and the 3rd needle and the center fold of the heel flap are on your right.

Work a 3-needle BO along the bottom of the heel. The seam st on the right-hand needle will be the 1st st

to pass over the 1st k2tog. BO loosely so the BO is soft and stretchy.

After all sts have been worked, there is 1 st rem on right-hand needle. Without letting go of this st, turn the heel right side out. Pick up sts (going clockwise) along the side of the heel flap, just as you do for the flap heel on a modern sock. Pick up and k 34 sts along 1 side of the heel flap, place the held instep sts onto another needle and k them, pick up and k 34 sts along the other side of the heel flap—98 sts total.

Mark the former seam st (work in St st for rem of stocking) as the beg of rnd (center bottom of foot).

Foot,

Next Rnd: K.

Next Rnd: K to 1 st before the beg of instep, k2tog (the last heel flap st with the 1st instep st), k to last instep st, sl 1, k1, pss0 (last instep st with 1st heel flap st), k to end of rnd—2 sts dec'd.

Rep last 2 rnds 14 more times—68 sts rem.

K until foot measures about an inch [2 cm] past the ball of the foot (about 7½ inches [19 cm] from back of heel). Starting from the center back, and not counting the center bottom st of the foot, mark the 17th st on both sides (the center st of the left and right sides of the stocking foot). This is where you work the decs to form a flat toe.

Dec Rnd: [Work to 2 sts before the marked st, k2tog, k the marked stitch, sl 1 k1, pss0] 2 times, work to end of rnd—4 sts dec'd.

Work Dec Rnd every 3 rnds 6 times, then every other rnd 4 times, then every rnd 3 times—16 sts rem.

K to 1st marked st.

Carefully turn the stocking inside out. The least frustrating way to do this is to first put all the sts onto 2 securely fastened safety pins, 1 for the 8 top sts and the other for the 8 bottom sts. Carefully transfer the sts from each safety pin back to a knitting needle.

Finishing

Just as you did at the bottom of the heel, work a 3-needle bind-off across the end of the toe, starting from the marked stitch where you stopped knitting. Cut the yarn, pull the end through the last loop and finish off. Weave in loose ends. ❁

ABOUT THE AUTHOR. *Chris Laning is an independent scholar of medieval and Renaissance knitting and embroidery who has been knitting for more than fifty years. She is a historical reenactor and sells historical patterns on Ravelry, where she is known as "claning." She welcomes comments and questions. She thanks Joan Hall for the pictured project stockings.*

❁ Icelandic Three-Cornered Lace Shawls ❁

EVELYN A. CLARK

When people think of Icelandic knitting, usually it is the relatively recent *lopapeysa* (patterned-yoke sweater) that comes to mind. Lace shawls, however, both long (rectangular) and three-cornered (triangular), predate the sweaters by several decades. The triangles, which have a longer history than the rectangular shawls, evolved from everyday garter-stitch wraps to lacy shoulder shawls, with Icelandic wool the primary constant.

Viking settlers brought the first sheep to Iceland in the ninth and tenth centuries. Further settlement from Nordic countries and the British Isles led to an increase in spinning and weaving in Iceland. Wool fabric spun with spindles and woven on upright looms became such an important export that an ell of homespun was both a measurement—equivalent to 18.7 inches (47.4 cm)—and a standard of currency.

Knitting was introduced near the beginning of the sixteenth century by traveling English, German, and Dutch merchants, and socks, mittens, and sweaters quickly replaced woven goods as exports. Knitting for domestic use also included tasseled caps and shawls; the latter were triangles worked in garter stitch with two- and three-ply natural (undyed) homespun and were worn by women indoors and out until the early twentieth century. Sometimes doubled (i.e., two shawls worn together or a separate triangle joined as a lining behind the first triangle), the shawls were worn with the ends crossed over the chest and tied in back. About the mid-nineteenth century, some shawls began to be bordered with lace. Lace knitting (“artistic knitting” to Icelandic knitters) seems to date from the late nineteenth century, when smaller shoulder shawls with allover lace patterning appeared.

Sigríður Halldórsdóttir charted patterns for some older shawls as well as a few of her own designs in her clas-

sic book, *Thrihýnur og Langsjól* [Three-Cornered and Long Shawls], first published in 1988. Although she notes that sometimes a stitch pattern or combination of patterns was unique to an individual knitter or a geographic area, it is not so much the choice of lace stitches that makes the little triangles distinctive as it is the creative way in which Icelanders combined their wool and the lace.

Many of the triangles are shaped with a center stitch at the back; others were knitted from the lower border to the top with the cast-on stitches picked up later for an elaborate knitted edging, ending in a crocheted chain bind-off. And some shawls were knitted from the edging to the top or from the top down.

Stockinette-stitch lace predominates, and the stitch patterns most frequently used are Spider, Rose Trellis,



Crown lace edging with shaded colors on Brimnes Lace Shawl by Evelyn Clark. Photograph courtesy of the author.

Crown, and Shell. Spider is a small undulating pattern bordered by eight holes that appears in the first needlework book published in Iceland in 1886. Although Spider also is found in many other lace traditions, Icelanders worked the increases in it to curve the top edge of the triangles to hug the shoulders.

Icelanders used zigzag-patterned Rose Trellis, Crown, and Shell Lace (called Razor Shell, Old Shale, and Swiss Fan Lace, respectively, in the *Barbara Walker Treasuries*) for shaded color changes near the bottom of the triangles. Some of the rectangular long shawls that briefly became fashionable in the 1920s were knitted entirely in these patterns, with color shading at both ends.

Shaded color changes also occur in the dramatic edgings of the triangles. Usually only seen on doilies and tablecloths, these complex edgings are knitted across the bottom of the shawls and bound off with crocheted chains. The edgings probably were adapted from printed German and Danish patterns that began to appear at the same time as the lace triangles.

Although examples of shawls made with dyed wool exist, those made in natural colors predominate. Icelandic sheep, which are of the North European Short-Tailed type, come in a wide array of colors, and a single lock



The Fina Hyrnan, or Elegant Fichu, pattern was first printed in 1968 in the Icelandic Handicrafts Association's annual publication, Hugur og Hond, and has been the most popular knitted triangle in Iceland. Collection of the author. Photograph courtesy of the author.

Icelandic Knitting on View

The Nordic Heritage Museum, 3014 N.W. 67th St., Seattle, WA 98117; (206) 789-5707; www.nordicmuseum.org

National Museum of Iceland, Sudurgötu 41, 101 Reykjavik, Iceland; www.thjodminjasafn.is/english

Textile Museum, Árbraut 29, 540 Blönduós, Iceland; email textile@simnet.is

—E. A. C.

of fleece contains fibers of many different lengths. The coarsest outer coat is called *tog* and the finer inner coat, *thel*. Before World War II (1939–1945) and the introduction of millspun yarns, spinners used to separate them. Thel made very soft shawls, but finer tog, with sheen like mohair, also was used for lace. Now tog and thel are combined in the Einband laceweight yarn produced by Istex, in Mosfellsbaer, a town about 7 miles (12 km) from Reykjavik. This yarn measures about 18 wraps per inch (7 wraps per cm) and is available in nearly fifty colors.

In recent years, Icelanders have renewed their interest in traditional knitting, and patterned yoke sweaters



Rose Trellis lace with shaded colors on Bertha Lace Shawl by Evelyn Clark. Photograph courtesy of the author.



Locks of Icelandic wool have many lengths of fiber and come in many colors. Photograph courtesy of the author.

have become increasingly popular. Less attention has been paid to their lace traditions, and so I was glad to have the opportunity to lecture about the triangles at Reykjavik's first knitting and wool festival in 2010. While in Iceland, I also viewed shawls in the collections of the National Museum of Iceland in Reykjavik and the Textile Museum in Blönduós.

Interest in traditional Icelandic knitting also is spreading outside Iceland as information about it has become more widely available. Sigríður Halldórsdóttir's shawl book has been translated into English by both Marilyn van Keppel and Steinunn Asgeirsdóttir, and there are Internet groups devoted to those shawls. Icelandic tour

organizers are bringing knitters to Iceland to share their knitting heritage. In the United States, a wonderful collection of Icelandic knitting can be seen at the Nordic Heritage Museum in Seattle.

Publications, travel, exhibitions, and the Internet are expanding an awareness of the diversity of traditional knitting. I hope that the interesting shaping, lace patterning, color shading, and edgings of the three-cornered lace shawls will make them increasingly recognized as among Iceland's beautiful and unique contributions to the knitting world. ❀

Further Reading

Abbott, Beth. "The Icelandic Fleece: A Fibre for All Reasons." *Bulletin, Magazine of the Ontario Handweavers and Spinners* 33, 4 (Winter 1990). Reprinted at www.icelandicsheep.com/abbott.html.

Bjarnadóttir, Halldóra. *Vefnadar á íslenskum heimilum á 19. öld og fyrri hluta 20. aldar* [Weaving in Icelandic Homes in the Nineteenth Century and in the First Thirty Years of the Twentieth]. Reykjavik: Bókaútgáfa Menningarsjóds og Thjóðvinafélagsins, 1966. In Icelandic.

Halldórsdóttir, Sigríður. *Thrihyrnur og Langsjól* [Three-Cornered and Long Shawls]. Reykjavik: Heimilisidnadarfélag Islands, 1988. In Icelandic. English translations by Marilyn van Keppel (Pittsville, Wisconsin: Schoolhouse Press, 2003) and Steinunn J. Asgeirsdóttir (N.p., Iceland: Sigríður Halldórsdóttir Iceland, 2006).

Heite, Louise. "Icelandic Knitting." *Knitter's Magazine* 12 (Fall 1988). Reprinted at www.icelandicsheep.com/knit/html.

Sigríður Shawl: A Triangular Shawl from Iceland

EVELYN A. CLARK

This simplified Icelandic shawl can be knit in one color or more; four were used for the sample. It is knit from the top down in Spider lace to a modified Rose Trellis lace edging that ends with a crocheted chain cast-off. Color changes can be made anywhere, but the sample shows shaded color changes on the edging. Spider lace is easy to memorize since it repeats over 6 stitches and 4 rows. The edging can be started after any 4-row repeat, so it is simple to customize the size. This shawl was named in honor of Sigríður Halldórsdóttir, the

author of the classic Icelandic shawl book, *Thrihyrnur og Langsjól* [Three-Cornered and Long Shawls].

Instructions

Notes: See Special Abbreviations in the Materials box. The shawl is a triangle made up of 2 triangles separated by the Center Stitch, and it is knit from the top down. It is helpful to place markers before the Center Stitch and inside the border stitches, as well as to hang a safety pin at the edge to mark beginning of odd-numbered



Wrap yourself in this gorgeous Icelandic triangular shawl. Made with wool yarn from Iceland, it will keep you toasty and make a fashion statement at the same time. Photograph by Joe Coca.

Materials

Istex Einband, 100% wool yarn, laceweight, 245 yards (224.0 m)/50 gram (1.8 oz) ball, 2 balls of #1026 Ash Heather (A) and 1 ball each of #0851 White (B), #1027 Light Ash Heather (C), and #9102 Grey Heather (D)
 Needles, size 4 (3.5 mm) or size needed to obtain gauge
 Crochet hook, size E (3.5 mm)
 Stitch markers, 3
 Coilless safety pin
 Tapestry needle
 Rustproof pins, for blocking, 220
 Blocking wires (optional)

Finished size: 62 inches (157.5 cm) wide across top edge, 28 inches (71.1 cm) tall
 Gauge: 22 sts = 4 inches (10.2 cm) in St st

See pages 135–138 for Techniques and Abbreviations

Special Abbreviations

m1—lift bar between stitches, place on needle, and knit into back loop to make 1 new stitch
 sk2p—slip 1 stitch knitwise, knit 2 together, and pass slipped stitch over knit 2 together
 ssk—slip 1 knitwise, slip next stitch knitwise, replace on holding needle, knit 2 together through back loops

rows. See written instructions for cast-on, stitch count, suggested number of repeats, and cast-off information. Read charts from bottom to top and from right to left. Since the shawl is shaped as 2 triangles separated by the Center Stitch, for 1st half of row on Charts 1 and 2, start with 2 border stitches and work across to the Center Stitch; for 2nd half of row, again read charts from right to left, ignoring 2 border stitches and working them at the end instead of the Center Stitch. Chart 3 is worked to last stitch, not the Center Stitch. Only odd-numbered rows are charted. All even-numbered rows are knit 2, purl to last 2 stitches, knit 2.

Shawl

Beg at center back neck with Color A, CO 3 sts.

Rows 1 and 3 (WS): K.

Row 2 (RS): K1, m1, k1, m1, k1—5 sts.

Work Spider Lace Beginning; see Chart 1. Sl ms when you come to them.

Row 1 (RS): K2, pm, yo, pm, k1, yo, pm, k2—7 sts.

Row 2 and All Even-Numbered Rows (WS): K2, p to last 2 sts, k2.

Row 3: K2, *yo, k1, yo,* k1, rep between *s, k2—11 sts.



This detail of the Icelandic triangular shawl shows the beautiful Arched Trellis Lace edging. Photograph by Joe Coca.

Row 5: K2, *yo, k3, yo,* k1, rep between *s, k2—15 sts.
 Row 7: K2, *yo, k1, yo, k3, yo, k1, yo,* k1, rep between *s, k2—23 sts.

Row 9: K2, *yo, k3, yo, sk2p, yo, k3, yo,* k1, rep between *s, k2—27 sts.

Work Spider Lace Repeat; see Chart 2.

Work Rows 1–4 for patt. Shawl incs 8 sts on Row 1 and 4 sts on Row 3 for a total of 12 sts every 4 rows. St count is only shown for 1st 4-row rep.

Row 1 (RS): K2, *yo, k1, yo, k2, [k2tog, yo, k1, yo, ssk, k1], to 2 sts before m, k1, yo, k1, yo,* k1, rep between *s, k2—35 sts.

Row 2 and All Even-Numbered Rows (WS): K2, p to last 2 sts, k2.

Row 3: K2, *yo, k3, [yo, sk2p, yo, k3] to m, yo,* k1, rep between *s, k2—39 sts.

Work Rows 1–4 twenty-two times (291 sts), or as desired, ending with Row 4.

Work Arched Trellis Lace Edging; see Chart 3.

Center st m can be removed on 1st row since edging is

worked across from beg border to ending border and not to center st. St count incs on Rows 1, 3, and 19. St count is shown for suggested number of reps given above.

Row 1 (RS): K2, *yo, k5, yo, k1* to last st, k1—387 sts.

Row 2 and All Even-Numbered Rows (WS): K2, p to last 2 sts, k2.

Row 3: K2, *yo, k7, yo, k1* to last st, k1—483 sts.

Rows 5, 7, 9, 11, 13, 15, and 17: K2, *yo, k3, sk2p, k3, yo, k1* to last st, k1.

Row 19: K2, *yo, k1, yo, k2, sk2p, k2, yo, k1, yo, k1* to last st, k1—579 sts.

Row 21: K2, *k1, yo, ssk, yo, k1, sk2p, k1, yo, k2tog, yo, k2* to last st, k1.

Row 23: K2, *k2, yo, ssk, yo, sk2p, yo, k2tog, yo, k3* to last st, k1.

Row 24 (WS): K2, p to last 2 sts, k2.

Work crocheted-chain cast-off: For longer lps, ch more than 5 between sl sts. Cast-off: Using the crochet hook, sl st 3 tog (insert hook through lps of 3 sts as if to k them tog through the back lps, yo and pull through all 3 sts), *ch 5, sl st 3 tog* across.

Finishing

Weave in yarn ends and trim after blocking.

Blocking

Soak shawl for at least 20 minutes. Wrap in a towel to blot out excess water. If using blocking wires, run through eyelets along top edge. Lay flat and smooth into shape so that top edge curves like a boomerang. Pull out and pin 2 crocheted chains between arches. Then pull out and pin remaining crocheted chains. Leave in place until thoroughly dry. Trim yarn ends. ❀

ABOUT THE AUTHOR AND DESIGNER. Evelyn A. Clark is a designer specializing in lace. Her designs may be seen at www.evelynclarkdesigns.com.

Chart 1—Spider Lace Beginning

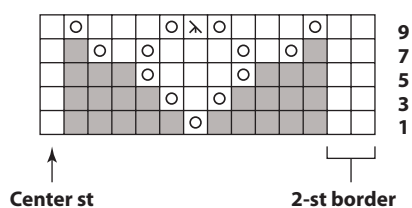


Chart 2—Spider Lace Repeat

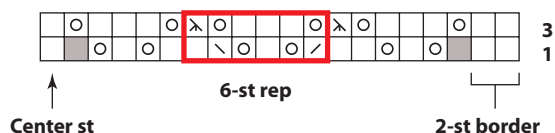
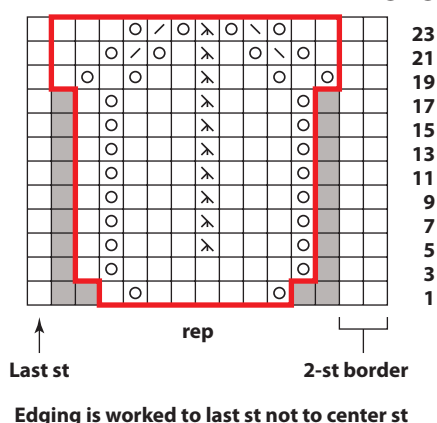


Chart 3—Arched Trellis Lace Edging



Key



Charts may be photocopied for personal use.

Norwegian Knitting History and the Eskimo Sweater

TERRI SHEA

The knitting designer and writer Annichen Sibbern Bøhn (1905–1978) was not only a formidable collector of traditional Norwegian knitting patterns but also an inspiration to generations of craftswomen. In 1927, while working for the Oslo Husflid, the Norwegian home arts and crafts organization, she traveled around Norway collecting knitting designs, photographing original examples, and charting their patterns. The result was the publication in 1929 of her book *Norske Strikkemønstre* [Norwegian Knitting Designs] (Oslo: Grondahl & Son). Her knitting patterns not only provided instructions but also fueled the desire for more Norwegian designs as a statement of national pride.

Materials

Jo Sharp Classic DK Wool, 100% wool yarn, DK weight, 107 yards (97.8 m)/50 gram (1.8 oz) ball, 11 (16, 15, 17) balls of #901 Ink (MC) and 1 (2, 2, 2) balls of #301 Natural (CC)

Needles, double pointed and circular 24 inches (61.0 cm), size 5 (3.75 mm) and 7 (4.5 mm) or sizes needed to obtain gauge

Markers

Crochet hook, size G

Finished size: Small (medium, large, extra-large); chest, 37 (39, 42, 47) inches (94.0 [99.1, 106.7, 119.4] cm); length, 24¾ (26, 26½, 27¾) inches (62.9 [66.0, 67.3, 70.5] cm)

Gauge: 22 sts and 28 rnds = 4 inches (10.2 cm) in St st

See pages 135–138 for Techniques and Abbreviations

The Eskimo sweater incorporates traditional Norwegian motifs on the yoke and the sleeves. Featured originally in Annichen Sibbern Bøhn's 1929 Norske Strikkemønstre [Norwegian Knitting Designs], it is included in the 2011 reprint of the book. Photograph by Joe Coca.





Detail of the traditional Norwegian motifs on the Eskimo Sweater. Photograph by Joe Coca.

In 2011, I republished Annichen’s book. Deeply rooted in ancient symbols, Norwegian folk motifs speak to our oldest mental and spiritual beings. We communicate with design and color unconsciously, even more than we communicate with words. When craftspeople base our work in ancient symbols, we take the cosmic leap from timelessness to transcendence. A rose on a mitten is not just a pretty decoration. It speaks to our deep selves, in a language we have largely relegated to fairy tales. Zigzagging lines represent water, that great realm of the subconscious. Work a row of dancers holding hands onto a hat for a new baby, and you surround that child with community.

The designs in *Norwegian Knitting Designs* are beautiful in their own right, and I know that today’s artists, designers, and craftspeople will enjoy using them. Annichen wove her private and public lives together, like two colors in a stranded design. Neither existed without the other. The book stands as a testament to her work and sacrifice. (I wrote about Annichen and her amazing life in my article, “Annichen Sibbern Bøhn: Preserver of Norway’s Knitting History & Wartime Resistance Fighter,” in the Winter 2011 edition of *Knitting Traditions*.)

Ancient symbols are powerful. First they work on you, and then they work in you, and then they work through you.

Below are my updated instructions for Annichen’s Eskimo sweater. The sweater is included in my republi-

cation of her *Norwegian Knitting Designs* (you can order the book directly at <http://norwegianknittingdesigns.com> or ask for it at your local yarn or book store). Special thanks go to Annichen’s children: Annichen Kassel, who lives in the United States, Sidsel Kringstad, who lives in Norway, and Ole Bøhn, who lives in Sweden, for permission to republish.

The sweater is simple and knits up very quickly because it is mostly plain knitting. Nonetheless, it is a striking example of the beauty of traditional Norwegian motifs.

Instructions

Sweater

Notes: The sweater is knit circularly from the ribbed funnel neck collar down. Annichen Sibbern Bøhn’s original pattern called for the front, back, and sleeves to be worked flat and seamed, but these instruc-

tions are for working the sweater in the round, using Elizabeth Zimmermann-style construction. There is no back or front neck shaping, so the instructions refer to Body and Sleeve stitches. Two increases are worked per pattern repeat on increase rounds, until Round 37, where you will fine-tune your size by the number of increases you work on the last two increase rounds. Stranded knitting has a tendency to tighten the gauge; you may wish to use one size larger needles over the stranded sections than over one-color stockinette; be sure to change needles when you add and remove the contrasting color yarn.

Using smaller dpn, loosely CO 104 (104, 112, 112) sts in MC. Pm and join in a rnd, being careful not to twist the sts. Work 20 rnds k1, p1 ribbing. Change to larger dpn and k 1 rnd, inc 1 (1, 0, 0) sts at beg of rnd.

Beg working Chart A using CC as patt color, 15 (15, 16, 16) reps around, inc as indicated until you reach Rnd 36. Switch to larger cir needle when the number of sts is too great for the dpn to hold.

Sizing is fine-tuned beg at Rnd 37: The chart shows 2 incs per patt rep, but for small and large sizes, inc only once per patt rep. Inc 1 (2, 1, 2) sts per rep on Rnd 37. Work straight, breaking off CC where indicated on the chart. Inc 0 (0, 1, 2) sts on Rnd 46—330 (345, 368, 400) sts. Cont working until yoke measures $8\frac{3}{4}$ (9, $9\frac{1}{2}$, $9\frac{3}{4}$) inches (22.2 [22.9, 24.1, 24.8] cm) from beg of St st or to desired depth.

Divide body and sleeves,
Next Rnd: Sl 70 (72, 76, 80) sleeve sts onto waste yarn for sleeve. CO 7 (7, 9, 10) sts, using backward-loop method for underarm. Work across 95 (100, 108, 120) sts for body. CO 7 (7, 9, 10) sts, sl 70 (72, 76, 80) sleeve sts onto waste yarn, work rem 95 (101, 108, 120) sts and join rem 204 (215, 234, 260) sts circularly.

Body,

Cont working body in the rnd until piece measures 14 (15, 15, 16) inches (35.6 [38.1, 38.1, 40.6] cm) from sleeve openings or desired length. Change to smaller cir needle and work 2 inches (5.1 cm) in k1, p1 ribbing. BO loosely.

Sleeves (make 2),

Using the crochet hook, pick up 1 st from the center of each of the 7 (7, 9, 10) sts CO for the underarm. Slide

these and 70 (72, 76, 80) sts from waste yarn onto larger dpn, pm at center st of each underarm and join in the rnd—77 (79, 85, 90) sts. Work in St st for 2 (2, 2½, 2½) inches (5.1 [5.1, 6.4, 6.4] cm), then work paired decs on either side of m every 6 rnds 16 (16, 18, 18) times—45 (47, 49, 54) sts rem. Join CC and work Chart B for cuff. K 1 rnd in MC. Change to smaller dpn and work 2 inches (5.1 cm) of k1, p1 ribbing. BO loosely.

Finishing

Weave in all ends and block sweater. ❀

ABOUT THE AUTHOR. Terri Shea, who lives and designs in Seattle, Washington, is the author of *Selbuvtotter: Biography of a Knitting Tradition* (Seattle, Washington: Spinningwheel, 2007). Visit her blog at <http://spinningwheel.net/>.

Chart A

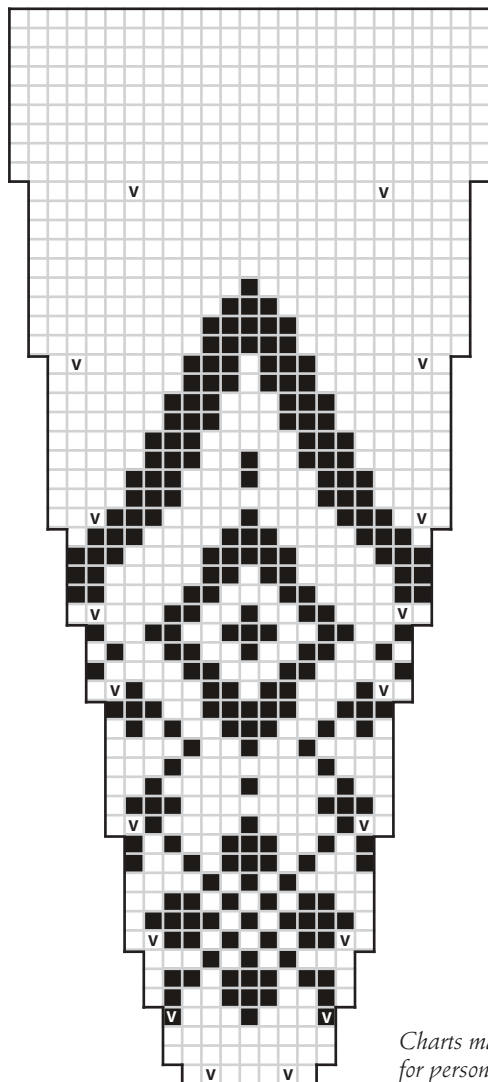
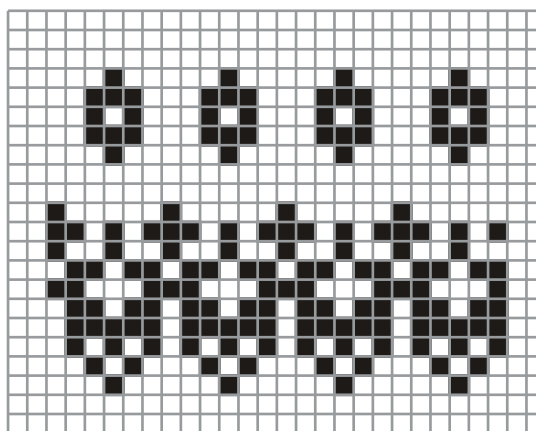


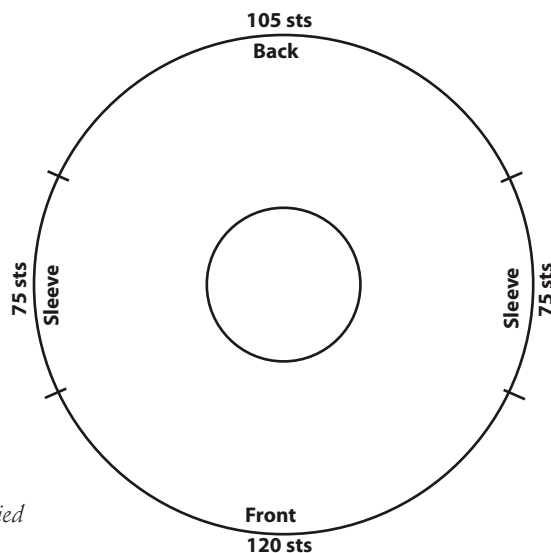
Chart B



Key

- MC
- CC
- v inc (see Notes)

Schematic



Charts may be photocopied for personal use.

Your Resource for the Handmade Life

Essential Online and Offline Resources for Artists and Crafters

Magazines

Inspiration, projects and patterns from top designers



Books

Immerse yourself in your passion for fiber



Video & Television

Techniques from talented, well-known instructors



Online

Stay connected with your fiber community



Interweave's multi-media approach to fiber will keep you in stitches with books, magazines, television shows, DVDs, interactive online communities, eBooks, digital downloads, eMags, and online shopping experiences.

“Toasty”—Twined-Knitted Gloves from Sweden

BETH BROWN-REINSEL

These twined-knitted (or two-end) gloves are made with the Swedish technique called *tvåändsstickning*, which developed in Sweden around the seventeenth century in the Dalarna region. By utilizing a yarn from each end of the ball and using the yarns to work alternate stitches, a thick, warm fabric with embossed motifs can be made. The Swedish knitters used Z-plyed yarns; i.e., yarns spun in an S direction, then plied together in a Z direction. (This refers to the angle of twist in the yarn matching the slant along the middle of the letters.) Using Z-plyed yarns ensures that the yarns open and soften (untwist individually) as the knitting progresses because twined knitting adds S-twist to the yarns.

The typical gauge for traditional twined knitting is high, usually 8 stitches to the inch (3 stitches per cm) or more. I teach a lot of twined knitting classes and have found that students meet with better success and less frustration initially if they begin with a lower gauge. Black Water Abbey yarn is perfect for lower gauge twined knitting because it is a worsted-weight Z-plyed yarn.

Materials

Black Water Abbey Worsted, 100% Z-plyed wool yarn, worsted weight, 220 yards (201 m)/100 gram (3.5 oz) skein, 1 skein of Haw (red, MC) and 10 yards (9.1 m) of Autumn (yellow-brown, CC)

Needles, set of 4 or 5 double pointed, size 6 (4 mm) or size needed to obtain gauge

Markers

Stitch holders or waste yarn

Tapestry needle

Finished size: 7¾ inches (19.7 cm) hand circumference, 10 inches (25.4 cm) long from CO to tip of middle finger; to fit a woman's medium hand

Gauge: 12 sts and 12 rnds = 2 inches (5.1 cm) in twined St st

See pages 135–138 for Techniques and Abbreviations



The aptly named gloves (“Toasty”) will indeed keep you toasty with their thick, warm fabric created by the Swedish technique of twined knitting. Photograph by Joe Coca.

Instructions

Notes: It is common that knitting the fingers of a glove will result in a tighter gauge, owing to the smaller circumference. Watch your gauge carefully and adjust your needle size if necessary.

See www.knittingtraditions.com/tutorials.htm for a tutorial on winding a center-pull ball on a nøstepinne

The Twined Knitting Version of the Long-Tail Cast-On

Three strands of yarn are used: 2 of the main color for the stitches and 1 of the contrasting color to lock in the stitches for a decorative effect. This is virtually the same as the long-tail cast-on, but with 2 yarns held in the back and taking turns to form the stitches.

Step 1. Make a slipknot of 3 yarns (both ends of the main-color ball and 1 end of the contrasting-color ball), leaving 4-inch (10.2-cm) tails.

Hold the needle and the 2 main-color yarns in your right hand. With your left hand, hold the contrasting-color yarn around your thumb.

Step 2. Insert the needle into the yarn wrapped around your thumb.

Step 3. Wrap one of the yarns in your right hand as if to knit.

Step 4. Bring the yarn forward through the loop on your thumb. Drop the loop off the thumb, then pull both yarns taut.

Step 5. Drop the main-color yarn and pick up the other main-color yarn from behind the yarn just used, bringing it over the yarn just used.

Repeat Steps 2–5 for each cast-on stitch (do not count the slipknot as a stitch). After all stitches have been cast on, remove the slipknot, pulling it out, and cut the contrasting-color yarn.

—B. B.-R.

(you can also use the cardboard cylinder from a roll of paper towels if you don't have a ball winder). All stitches are twined, alternating (spiraling) the two yarns, throughout this project (see sidebars).

Left Glove

Using the twined knitted version of long-tail CO (see sidebar), CO 42 sts. Divide sts onto 3 or 4 needles

(14-14-14 or 12-10-10-10). Being careful not to twist the sts, join into a circle. Work Rows 1–42 of Left Glove chart, working Rows 23 and 35 as foll,

Row 23: Pm after gusset inc as shown. On foll rnds, work to 1 st before m, twine inc, work to end.

Row 35: Work 7 sts, place next 12 sts on holder for thumb, CO 1 st, work to end—46 sts rem.



This detail shows the delicate band at the top of the gloves made with the contrasting color yarn. Photograph by Ann Swanson.

Twined Increase

Insert the needle into the stitch, wrap one yarn, then bring the 2nd yarn over and wrap the needle a 2nd time; pull both yarns through. On the next round, treat each strand as a stitch. The order of the yarns being used is maintained.

—B. B.-R.

The Chain Path

The Chain Path is also a 2-round motif. One yarn is brought to the front and stays there the entire round to work the purl stitches, while the yarn that remains in the back works the knit stitches. This is one situation in twined knitting where a pattern can easily be worked with a yarn in each hand. In the 1st round, *p1, k1* is worked, and on the 2nd round, *k1, p1* is worked, so that the knits of the 1st round are below the purls of the 2nd round and vice versa. This creates the “chain” look. Be sure to switch yarns at the end of Round 1 or the forward yarn will cross over 2 stitches instead of 1.

—B. B.-R.

After chart is complete, work in twined St st until piece measures 3½ inches (8.9 cm) above Chain Path at wrist, or to base of little finger.

Little finger,

K33 and place these sts on holder, work next 8 sts onto 2 needles for little finger, place foll 5 sts onto holder without working them, then CO 4 sts—12 sts total. Work in twined St st for 2 inches (5.1 cm) or desired length. Shape tip: *K2tog; rep from * around—6 sts rem. Break yarn and pull through rem sts.

Upper hand,

Place 38 held sts onto dpn and rejoin yarns at gap by little finger. Pick up and k 2 sts along CO edge at base of little finger—40 sts total. K 2 rnds.

Ring finger,

K7, place next 26 sts on holder, CO 4 sts, k7—18 sts total. Work in twined St st for 2½ inches (6.3 cm) or desired length. Shape tip as foll,

Rnd 1: *K2tog; rep from * around—9 sts rem.

Rnd 2: [K2, k2tog] 2 times, k1—7 sts rem.

Break yarn and pull through rem sts.

Middle finger,

Place 1st 6 sts and last 6 sts of rnd onto dpn. Join yarns

between ring and middle fingers. K6, CO 3 sts, k6, pick up and k 3 sts along CO edge of ring finger—18 sts total. Work in twined St st for 2¾ inches (7.0 cm) or desired length. Shape tip and finish as for ring finger.

Index finger,

Place 14 held sts onto 2 dpn. Join yarns between middle and index fingers. Pick up and k 4 sts along CO edge of middle finger, k14—18 sts total. Work in twined St st for 2½ inches (6.3 cm) or desired length. Shape tip and finish as for ring finger.

Thumb,

Place 12 held thumb sts onto 2 dpn. Join yarns at crook of thumb. Pick up and k 6 sts, then k12—18 sts total. Work in twined St st for 1¾ inches (4.4 cm) or desired length. Shape tip and finish as for ring finger.

Right Glove

Work as for left glove, working Right Glove chart in place of Left Glove chart, and working chart Row 35 as foll,

Row 35: Work to last 19 sts, place next 12 sts on holder for thumb, CO 1 st, work to end—46 sts rem.

After chart is complete, work in twined St st until piece measures 3½ inches (8.9 cm) above Chain Path at



The Crook Stitch and the O Stitch

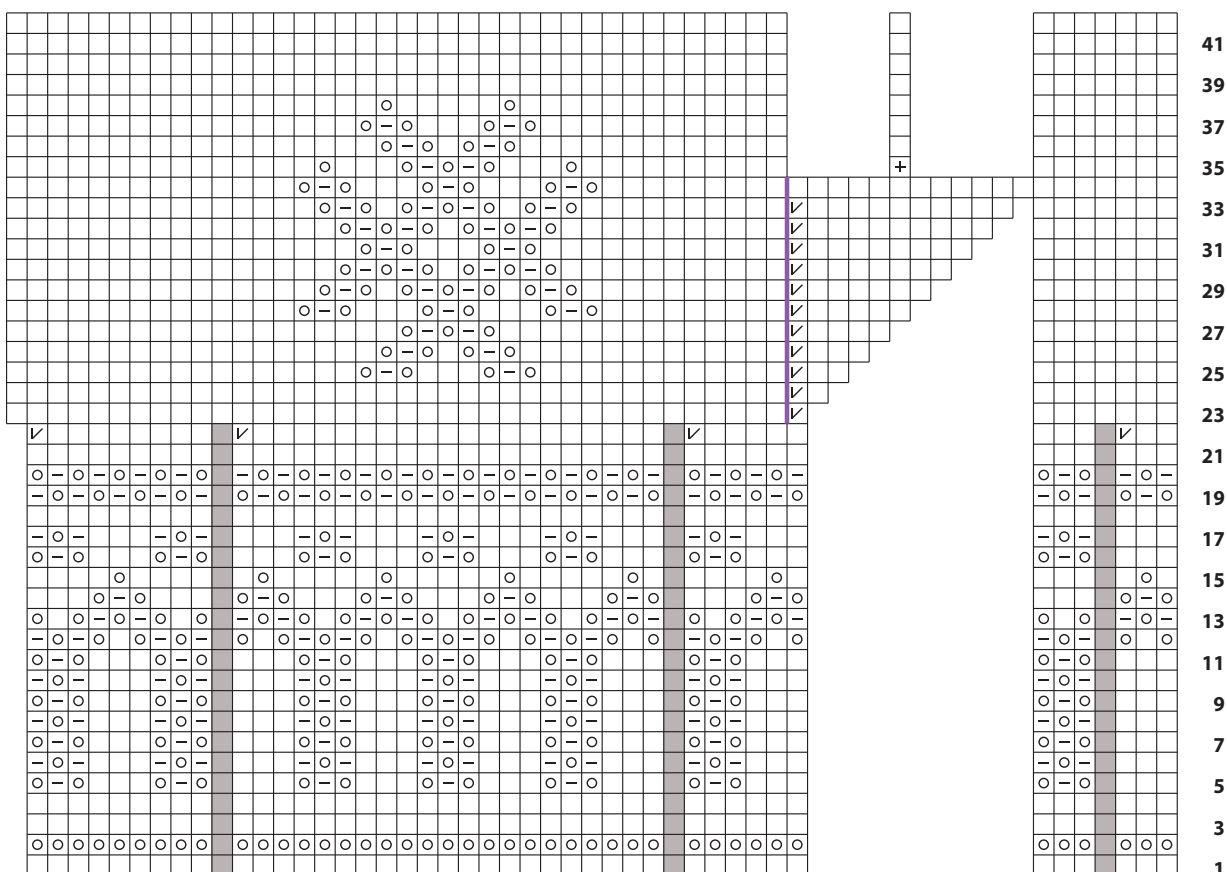
A crook stitch consists of 3 basic stitches: bring one yarn forward (the one not used in the previous stitch), purl 1 with the front yarn and leave it in front of the work, knit 1 with the back yarn, purl 1 with the front yarn, then take the front yarn to the back (use the other yarn to work the next stitch).

An O stitch is created in two rounds. First, a crook stitch is worked over 3 stitches; then, on the next round, the 3 stitches are worked as follows: bring one yarn forward (the one used in the previous stitch), knit 1 with the back yarn, purl 1 with the front yarn, knit 1 with the back yarn, take the front yarn to the back and use this yarn to work the next stitch.

—B. B.-R.

The beautiful embossed motif on the gloves is created by utilizing a yarn from each end of the ball and using the yarns to work alternate stitches. Photograph by Ann Swanson.

Left Glove



*Work as given in directions

wrist, or to base of little finger.

Little finger,

K5 and place these sts on holder, work next 8 sts onto 2 needles for little finger, place foll 33 sts onto holder without working them, then CO 4 sts—12 sts total.

Work as for left glove little finger.

Upper hand, fingers, and thumb,

Work as for left glove.

Finishing

Weave in loose ends. Wash gently and roll in towel to press out excess water. Lay flat to dry. 🌸

ABOUT THE DESIGNER. Beth Brown-Reinsel has been designing traditional knitting patterns and teaching traditional knitting workshops for over twenty years both here and abroad. She has published her book *Knitting Ganseys* (Loveland, Colorado: Interweave, 1993) and has recently completed a DVD on that subject (*Knitting Ganseys* with Beth Brown-Reinsel [San Francisco, California: Knitting

Twined Knitting

Both yarns are held behind the work; the right side of the work faces you.

Step 1. Insert the right needle into the stitch knitwise. The right index finger brings the back yarn forward over the other yarn to knit the stitch.

Step 2. Switch the place of the 2 yarns, so that the back yarn is always next to the index finger and is positioned to move over the front yarn.

Repeat Steps 1 and 2.

—B. B.-R.

Twined Purling

Both yarns must be held in front of the work; the right side of the work faces you.

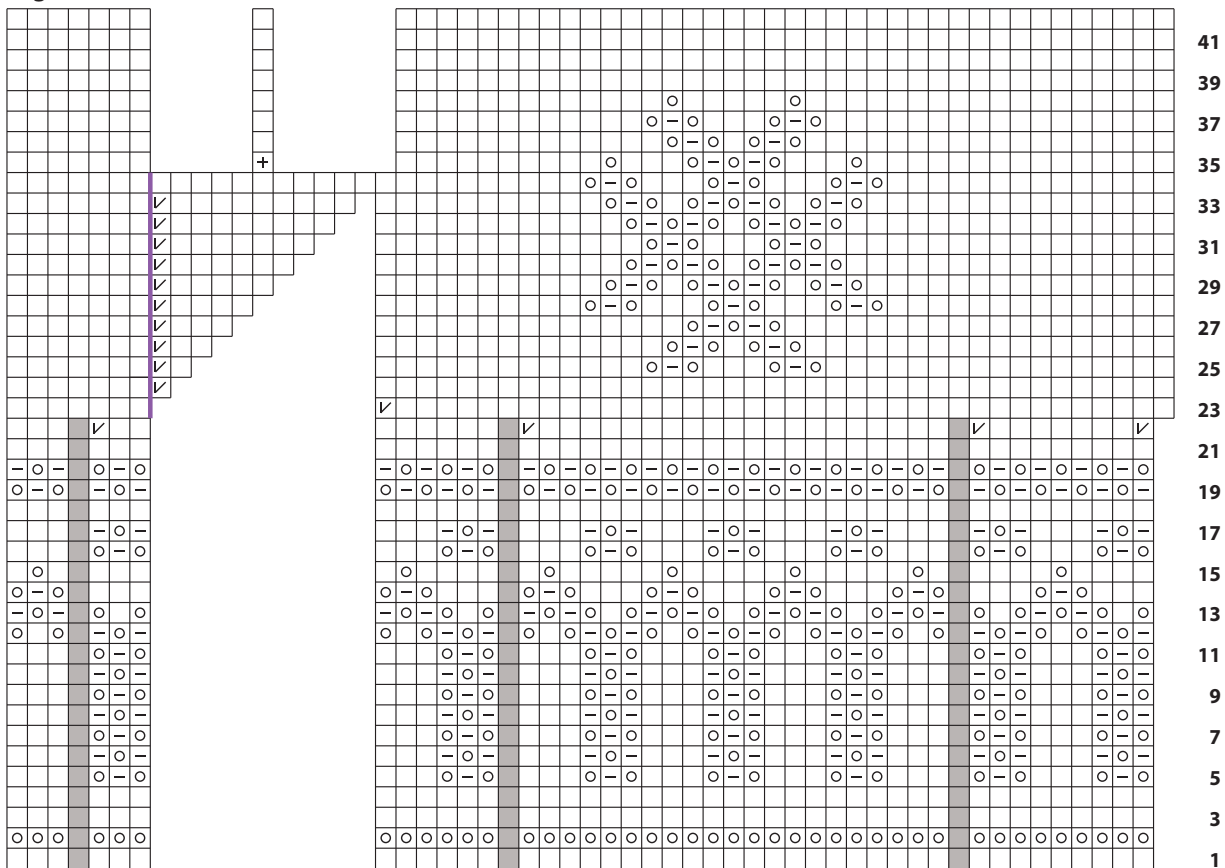
Step 1. Insert the right needle into the stitch purlwise. The right index finger brings the back yarn forward under the other yarn to purl the stitch.

Step 2. Switch the place of the 2 yarns, so that the back yarn is always next to the index finger and is positioned to move under the front yarn.

Repeat Steps 1 and 2.

—B. B.-R.

Right Glove



*Work as given in directions

Traditions and Essanay Film & Television, 2010]). Her second DVD is planned for a holiday 2011 release. Visit her website at www.knittingtraditions.com.

Further Reading

Dandanell, Birgitta, and Ulla Danielsson. *Twined Knitting*. Loveland, Colorado: Interweave, 1989. Out of print.
 Ling, Anne-Maj. *Two-End Knitting, A Traditional Scandinavian Technique also known as Twined Knitting. From Basics to New Refinements and Designs*. Pittsfield, Wisconsin: Schoolhouse Press, 2004.

S- and Z-Twist.



Illustration courtesy of the designer.

Key

- twine k
- twine p
- crook st
- - O st
- - - chain path
- twine inc
- + CO 1 st
- no st
- | m position

Charts may be photocopied for personal use.

Yarn Management

Twined knitting creates a lot of twist in the yarns. By using both ends of one ball, the twist can easily be undone. Allow about two arm's lengths of yarn from the knitting to the ball. Wrap the yarn around the ball in a backward loop and pull tightly so that the ball will hang in mid-air when suspended. As the knitting progresses and the twisting becomes too great, suspend the ball and run your index finger between the two yarns from the knitting to the ball. The suspended ball will quickly unwind. When you have less than 2 feet (0.6 m) left to knit with, take the backward loop off the ball, pull out the needed new length, and put another backward loop on the ball.

—B. B.-R.

✿ Textile Treasures in ✿ Geneva's Plainpalais Market

DONNA DRUCHUNAS



"Cinquante francs."

My Swiss friend Annelis Lauchli frowned. "He wants fifty Swiss francs [equivalent to U.S. \$57.88 in June 2010] for the box. That's too much."

I continued digging through the carton of vintage magazines, hand-drawn fashion illustrations, envelopes filled with loose papers and sewing patterns, and a few pieces of fabric. I have an eye for good junk, and my excitement at finding such a treasure trove must have been palpable.

Still, Annelis refused to let me pay the asking price. "That's highway robbery."

"But the drawings are so beautiful. . . ."

She cut me off and faced the thin dark-haired stall holder. "*Non, nous ne paierons pas tant que ça.*"

The man shrugged and turned away.

I knelt by the box again, imagining the children or grandchildren of its late owner coming upon it in the attic or in the back

Drawings and patterns discovered by Donna Druchunas and Annelis Lauchli at the Plainpalais Market in Geneva, Switzerland. These pages, handwritten in French, include original drawings of embroidery designs and knitting patterns from the 1950s. Collection of Donna Druchunas and Annelis Lauchli. Photograph by Joe Coca.

Tricolaine

I founded Tricolaine in 2005 after a long marketing career. Frustrated by the absence of natural fibers anywhere around Geneva, I decided that I could not be the only person ordering my favorite yarns online and found a small retail space in Carouge. I'm running it with the help of my daughter Angela; I'm still working for my old company and spend a lot of my leisure time knitting the fabulous yarns we sell.

A few pieces of furniture and accessories in the shop are flea-market finds. One of my first customers recognized the cozy upholstered armchair as one of a group of eight that once stood in the waiting room of her gynecology practice. Another told me, "I used to sit in a chair just like that at my gynecologist's office." I smiled and thought, Yes, you did!

An old handstitched patchwork quilt in pastel colors caught my eye a few years ago at the market. The dealer told me he used it to protect his furniture and asked why I would want to buy it. When I insisted, he sold it to me for five francs. After a refreshing and thorough washing, it looked like new.

I truly enjoy sharing the knitting experience with the amazing people I meet at Tricolaine. And, as you can tell from the above, I like things old and new. If you are in Geneva, I hope you will have the opportunity to visit the store. Details are available at www.tricolaine.ch.

—Annelis Lauchli

of a cluttered closet and discussing whether to throw it out or sell it along with the rest of Maman's possessions.

Several sheets of yellowed paper covered with notes handwritten in French woke me from my reverie. They seemed to be instructions for sizing garments. My eye lit on one of the few French words that I know: *tricoter*, "to knit."

"Pssst. Annelis, look at this."

"That's a pattern for a pair of lace gloves," she whispered.

"I wonder if we just take these handwritten pages, and the sewing patterns, if we could get them for ten francs," I said.



LEFT: A sewn sample, part of a blue summer coat, and the coat's sewing pattern found in a box of drawings and patterns by Donna Druchunas and Annelis Lauchli at the Plainpalais Market in Geneva, Switzerland. The pattern was made by hand, cut out of butcher paper. Collection of Donna Druchunas and Annelis Lauchli. Photograph by Joe Coca. RIGHT: The original box of drawings and patterns from the 1950s at the Plainpalais Market in Geneva, Switzerland. Photograph by Donna Druchunas.



Illustrations from a 1959 dress pattern book, along with original patterns and embroidery designs, in the original box at the Plainpalais Market in Geneva, Switzerland. Photograph by Donna Druchunas.

More haggling in French. Finally, Annelis put a yellow 10-franc note into the man's hand, and we left with my purchase.

"It's a shame, really," Annelis sighed. "He's just going to throw the rest away next week because no one else will buy it."

The Plainpalais is the largest outdoor market in Geneva. Founded in 1848, the flea market is held every Wednesday and Saturday in the Plaine de Plainpalais, a large diamond-shaped plaza outside the city center that once served as a quarantine area for the sick to prevent the spread of contagious diseases. The plaza is now home to contemporary art galleries, traveling circuses, other weekly markets, the sprawling Université de Genève, and remnants of a late-nineteenth-century industrial past.

I'd been itching to visit the market since my first visit to Geneva in June 2009 to spend a weekend teaching lace knitting at Annelis's shop, Tricolaine (see the sidebar on page 47). The shop, tucked into a tiny storefront on Rue Roi-Victor Amé, was a delight, a rainbow of yarn colors and textures. Knitted samples hung from the walls and shelves; wicker baskets of yarn lay scattered around the store. The location, decor, and merchandise combined to create a knitter's dream.

Now I'd come back, visited the flea market, and, with Annelis's help, bought myself a treasure. When we spread everything out on her dining room table, we discovered a handwritten knitting pattern with instructions for two different pairs of socks, sewing patterns for a jacket and a dress cut from tissue and brown paper, sheets of tissue paper with 1950s-style women's dresses drawn in

blue ink, and a few pages torn from vintage fashion magazines, along with some scraps of fabric sewn together as samples of pocket construction techniques.

One envelope held pages covered with hand-drawn embroidery designs, mostly decorations of swirling lines and flowers, and a monogram, "SB." Were these perhaps the designer's initials? Could these published patterns and the ones we didn't buy have been her own designs?

We'll never know. When Annelis went back to the flea market later, the box was gone.

Annelis translated the pattern for the lace gloves that we purchased. My adaptation is below. To that unknown original owner of my flea market treasure, thank you! ❀

Geneva Lace Gloves

DONNA DRUCHUNAS

These delicate lace gloves are worked from the pattern, translated from the French by Annelis Lauchli, that we found in a box at Geneva's Plainpalais Market. While the original pattern called for the gloves to be made from fine white cotton yarn, I chose to use alpaca. This scrumptious yarn adds a touch of European chic.

Materials

Blue Sky Alpacas Royal, 100% alpaca yarn, sportweight, 288 yards (263 m)/100 gram (3.5 oz) skein, 1 skein of #703 Cafe au Lait

Needles, set of 5 double pointed, size 0 (1, 2) (2 [2.25, 2.75] mm) and size 2 (3, 4) (2.75 [3.25, 3.5] mm) or sizes needed to obtain gauge

Markers

Stitch holder

Tapestry needle

Finished size: 5 (5½, 6¼) inches (12.7 [14.0, 15.9] cm) hand circumference and 9¾ (10¼, 10¾) inches (24.8 [26.0, 27.3] cm) tall

Gauge: Small, 18 sts and 24 rnds = 2 inches (5.1 cm) in St st on larger needles; medium, 16 sts and 21 rnds = 2 inches (5.1 cm) in St st on larger needles; large, 14 sts and 19 rnds = 2 inches (5.1 cm) on larger needles

See pages 135–138 for Techniques and Abbreviations

Special Stitch

Lace Pattern

Rnd 1: *Yo, k2tog; rep from *.

Rnds 2 and 4: K.

Rnd 3: *K2tog, yo; rep from *.

Rep Rnds 1–4 for patt.



The delicate lace gloves on the original pattern handwritten in French for the gloves. Donna Druchunas and Annelis Lauchli found the pattern in a box at Geneva's Plainpalais Market. Photograph by Joe Coca.

Instructions

Notes: See Special Stitch in the Materials box. The larger sizes are made by using a larger needle to achieve a looser gauge.

Right Glove

Cuff,

With smaller needles, CO 44 sts. Divide sts evenly onto 4 needles. Being careful not to twist the sts, join into a circle. Work 22 rnds in k1, p1 rib. Change to larger needles. Work 20 sts in lace patt for back of hand, k to end. Work 2 more rnds in patt as established.

Thumb gore,

Inc Rnd: Work 20 sts in lace patt, M1, k4, M1, pm, k to end—46 sts. Work 6 rnds even.

Inc Rnd: Work 20 sts in lace patt, M1, k to m, M1, sl m, k to end—2 sts inc'd. Rep last 7 rnds 2 more times—52 sts. Work 6 rnds even.

Thumb,

Place 1st 21 sts of rnd and last 18 sts of rnd on holder—13 sts on needles for thumb. Join yarn at thumb. CO 3 sts over gap between beg and end of thumb sts—16 sts total. Divide sts evenly onto 4 dpn. Work in St st for 2 inches (5.1 cm).

Next Rnd: *K to last 2 sts of needle, k2tog; rep from * 3 more times—4 sts dec'd. Rep last rnd once more—8 sts rem. Cut yarn and thread tail through rem sts. Pull gently to gather and fasten off on WS.

Hand,

Join yarn at beg of rnd. Work 20 sts in lace patt, k1, pick up and k 4 sts in CO sts of thumb, k18—43 sts total. Work even in patt for 1¾ inches (4.4 cm).

Little finger,

K5, place next 32 sts on holder, CO 3 sts, k6—14 sts total. Work in St st for 2 inches (5.1 cm).

Next Rnd: *K to last 2 sts of needle, k2tog; rep from * 3 more times—4 sts dec'd. Rep last rnd once more—6 sts rem. Cut yarn and thread tail through rem sts. Pull gently to gather and fasten off on WS.

Base of fingers,

K32 held sts, then pick up and k 3 sts in CO sts of little finger—35 sts total. K 5 rnds.

Ring finger,

K5, place next 22 sts on holder, CO 3 sts, k8—16 sts total. Work in St st for 2½ inches (6.3 cm). Finish as for thumb.

Middle finger,

K5 held sts, CO 3 sts, k5 held sts from end of rnd, then pick up and k 4 sts in CO sts of ring finger—17 sts total.

Work in St st for 2¾ inches (7.0 cm).

Next Rnd: *K to last 2 sts of needle, k2tog; rep from * 3 more times—4 sts dec'd. Rep last rnd once more—9 sts rem. Cut yarn and thread tail through rem sts. Pull gently to gather and fasten off on WS.

Index finger,

K12 held sts, then pick up and k 4 sts in CO sts of middle finger—16 sts total. Work in St st for 2¼ inches (5.7 cm). Finish as for thumb.

Left Glove

Cuff,

With smaller needles, CO 44 sts. Divide sts evenly onto 4 needles. Being careful not to twist the sts, join into a circle. Work 22 rnds in k1, p1 rib. Change to larger needles. K24, work 20 sts in lace patt for back of hand. Work 2 more rnds in patt as established.

Thumb gore,

Inc Rnd: K20, M1, k4, M1, pm, work in lace patt to end—46 sts. Work 6 rnds even.

Inc Rnd: K20, M1, k to m, M1, sl m, work in lace patt to end—2 sts inc'd. Rep last 7 rnds 2 more times—52 sts. Work 6 rnds even.

Thumb,

Place 1st 18 sts of rnd and last 21 sts of rnd on holder—13 sts on needles for thumb. Finish as for right glove thumb.

Hand,

Join yarn at beg of rnd. K18, pick up and k 4 sts in CO sts of thumb, k1, work 20 sts in lace patt—43 sts total. Work even in patt for 1¾ inches (4.4 cm).

Little finger,

K6, place next 32 sts on holder, CO 3 sts, k5—14 sts total. Finish as for right glove little finger.

Base of fingers, ring finger, middle finger, and index finger,

Work as for right glove.

Finishing

Weave in loose ends, closing any small holes between fingers. ❁

ABOUT THE AUTHOR AND DESIGNER. Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and contributor to many others. Visit her website at www.sheeptoshawl.com.



NANCY BUSH

folk socks

*the History & Techniques
of Handknitted Footwear*

UPDATED EDITION



better than ever

The book that launched the sock-knitting craze, beautifully updated. Expert Nancy Bush revised her famous book to bring you 18 sock patterns from European and British traditions. Plus, you'll get an in-depth history and step-by-step instruction, as well as new updated yarn substitutions, a new bonus section on Estonian-inspired socks, and much more.

Folk Socks: The History & Techniques of Handknitted Footwear, Updated Edition
Nancy Bush, 152 pages, 8 ½ x 9, \$24.95, ISBN: 978-1-59668-435-5

 **INTERWEAVE.**
interweave.com

✿ Korsnäs Sweaters ✿ Gifts of Love

CAROL HUEBSCHER RHOADES



Korsnäs sweater. Late nineteenth century. Collection of Karin Rosendahl. Solf, Korsholm, Finland. Photograph courtesy of Anna-Maija and Gunnar Bäckman and photograph by Gunnar Bäckman.

In the mid- to late nineteenth century, young women in Korsnäs, a small village on the west coast of Finland, gave their fiancés intricately made sweaters with multicolored crocheted patterns at the lower edges, necklines, shoulders, and cuffs, and Lice-patterned knitted sections in between. Villagers also presented these sweaters to priests, teachers, and midwives in appreciation for their work.

Because of the complexity of the crochet work, which used two or more colors per row, villagers often hired a master craftswoman to work those sections. Although the knitted sections were simpler, frequently three knitters sitting knee-to-knee would work them, continually shifting completed stitches to the right, where the next knitter would take over. As one knitter worked the stitches on a double-pointed needle, the stitches knitted onto the right-hand needle became the next row for the adjacent knitter. In that way, the fastest knitter could always work on the two-color row.

Crochet techniques became known in Scandinavia early in the nineteenth century and were popularized by the publication of pattern books starting in the 1840s. No one knows exactly when the Korsnäs sweater originated. Although inspiration for its colors and motifs likely came, at least in part, from Sweden (Ostrobothnia, where Korsnäs is located, has historical, cultural, and language

ties to Sweden), its construction is recognized as being of Finnish origin.

Written references to Korsnäs sweaters date from the 1850s; sweaters still in existence date to the 1860s (the Ostrobothnian Museum in Vaasa displays many Korsnäs garments and accessories). The pullover, originally part of a man's costume, was worn with the lower edge tucked into the pants; a vest and suspenders were worn over it. Later, women and children also wore the sweaters. Biblike pieces with or without attached sleeves may have been an alternative for those who could not afford a whole sweater.

The earliest Korsnäs sweaters incorporated fairly simple but distinctive color designs, all or most of them in the crocheted sections. The main color was generally a rich red with motifs worked in four to six other colors: light red, orange, blue, green, yellow, and light purple. The knitted sections typically alternated red and green

or blue Lice (regular dots) on a white ground. Motifs included geometrics such as diamonds and boxes, simple or stylized flowers and trees, horizontal S shapes, as well as dates and initials. The popular pattern of Dancing Girls originally was placed in the knitted sections but now is considered appropriate only for the crocheted bottom band. (One woman in Korsnäs told me that the more dancing girls one could fit around a fiancé's sweater, the better husband he would be.)

Many of the Korsnäs sweaters in museum collections, although worn for many years, are in remarkably good condition. The crocheted sections, particularly those at the neck and lower edges, kept the garments from stretching out with wear; worn-out cuffs and other edges could be replaced. The well-spun yarns, multistrand patterning, and excellent workmanship made the sweaters durable and warm, but heavy. A Korsnäs sweater can easily weigh 2 pounds (0.9 kg).

Because the crocheted lower edge of a Korsnäs sweater isn't flexible, it must be sized to go on and off the wearer easily without bagging at the hips. Gauge is important: with some three-hundred-plus stitches per round, crocheting or knitting a half stitch more (or less) than the specified gauge will make the circumference of the sweater about 3 inches (7.5 cm) bigger (or smaller) than it should be. After you crochet about 4 inches (10 cm) on the lower edge, you begin knitting the body with a narrow band of color-patterned motifs.

You may work the front and back either by knitting back and forth starting at the underarm or by continuing in the round, making a one- or two-stitch steek (extra stitches that provide a seam allowance for cutting). Narrow color-patterned knitted bands top the Lice-pattern body, followed by bands of crochet patterning beginning just below the neckline. The neckline is usually square and just large enough for the head to fit through.

The sleeves are worked in the round separately and sewn in. They start in crochet at the top and are shaped with regular decreases toward the crocheted cuff. The center section is knitted in the Lice pattern. An optional crocheted facing at the neck and cuff edges adds both strength and decoration.

Korsnäs color crochet is done in single crochet worked through the back loop of the stitch below. The color not in use is caught and covered when the first loop of a single crochet is drawn through the back loop. Rounds are worked continuously, not ended, with a slip-stitch join followed by a chain stitch to move up to the next

round. To change from crochet to knitting, you pick up the knit stitches and knit through the back loops of the last crochet row; to change from knitting to crochet, you insert the hook into a knit stitch knitwise.

The original Korsnäs sweaters were worked with fine, well-twisted yarns and fine needles. Today's patterns suggest a sportweight yarn (about 350 meters to 100 grams), size 0 (2 mm) or size 1 (2.25 mm) knitting needles, and a size A or B crochet hook. Modern yarns are softer than those used in the earlier garments, and that quality, combined with more shaping in the construction, makes today's Korsnäs sweaters more flexible and comfortable to wear. Nevertheless, they maintain the traditions, the fine pattern detailing, and the exquisite craftsmanship of the originals. The sweaters, as the Finnish textile expert Marketta Luutonen notes, continue to be "a symbol of Korsnäs, of Finland's Swedish-speaking community, and of 'Finnishness' in general." ❀



Three women knitting on a Korsnäs sweater. Korsnäs, Finland. 2002. Photograph courtesy of Carol Huebscher Rhoades.

Further Reading

Dahlberg, Gretel. *Korsnäs-Tröjor förr och nu* [Korsnäs Sweaters: Then and Now]. Vaasa, Finland: Korsnäs Hembygdsförening, 1987.

Luutonen, Marketta. *Korsnäströjan* [The Korsnäs Sweater]. Vaasa, Finland: Österbottens Svenska Hemslojdsförening, 1987.

Luutonen, Marketta, Anna-Maija Bäckman, and Gunnar Bäckman. *Färg och flärd med virkat-Koreaa virkkaamalla* [Decorative Crocheting]. Vaasa, Finland: Österbottens Handverk, 2003. (Distributed by Nordic Fiber Arts; www.nordicfiberarts.com.)

Korsnäs-Inspired Mittens

CAROL HUEBSCHER RHOADES

Mittens from Korsnäs are usually all knitted or all crocheted. Since the crochet sections of Korsnäs garments typically have larger motifs than the knitted parts, transferring those designs to a knitted cuff would mean a lot of yarn catches and floats that can cause an uneven gauge. I chose to crochet the cuffs of my mittens to accommodate the large flower motif. Mittens with crochet and knitting are a great “swatch” for gauging both techniques before embarking on a sweater (see the pattern for a Korsnäs sweater on page 56). The mitten cuff is slightly large because the crochet is less elastic; a fitted cuff would make putting the mittens on and off a bit hard. The cuff is also long for winter warmth, but you can just omit one of the small motifs if you want a shorter cuff. The motifs for the knitted hand are multiples of two and four so it is easy to add or subtract stitches for larger or smaller sizes.

Materials

Satakieli, 100% wool yarn, fingering weight, 360 yards (329.1 m)/100 gram (3.5 oz) skein, 1 skein each of #491 Red, #001 Natural, #890 Green, #441 Pink, #655 Blue, and #184 Gold

Needles, set of 4 or 5 double pointed, size 0 (2.0 mm) or size needed to obtain gauge

Crochet hook, size A/2 (2.0 mm) or size needed to obtain gauge

Stitch holders or scrap yarn

Clover Locking Ring Markers

Tapestry needle

Finished size: 7 inches (17.8 cm) hand circumference and 11¾ inches (29.8 cm) long from base of cuff to tip of hand; to fit a woman's medium hand

Gauge: 20 sts and 14 rnds = 2 inches (5.1 cm) in sc; 19 sts and 22 rnds = 2 inches (5.1 cm) in St st colorwork

See pages 135–138 for Techniques and Abbreviations

Instructions

Notes: Single crochet is worked through back loops only. Do *not* join crochet rounds with a slip stitch or chain to move from round to round. To keep the cuffs even throughout, carry and cover an extra strand of the same color (or a pattern color of previous or following round) on any single color round. When working with 2 strands in a round, the hook goes under the stitch loop and under the extra strand to cover it; this keeps the tension even and avoids the problems caused by floating strands. If the beginning chain is too twisted to join smoothly, try steaming it. If you find that the first round results in a twisted loop, begin again and simply single crochet the first row back across the chain, then join on the second round. Use the yarn tail to close up the 1st-row gap. Mark the 1st stitch of each round with a locking ring marker. Join or end off new colors by carrying the old or new tail along with the strands in use for 6 to 8 stitches before or after the color is used; alternatively, leave a 3-inch (7.6-cm) tail

Korsnäs mittens, incorporating crochet and knitting, feature traditional Finnish motifs and patterns, including the Lice pattern on the hand. Photograph by Joe Coca.



and weave it in on the wrong side later. I suggest working both cuffs first so that their gauge will match. When working the knitted Lice pattern for the hand, carry the unused colors up the wrong side of the work, rather than cutting and reattaching the Blue and Green yarns. Before making mittens, test the Red yarn to make sure it won't bleed. If it does, wash the skein of red before using it.

Mitten

Cuff,

Leaving a tail about 36 inches (91 cm) long, with crochet hook and Red, ch 73. Join with a sl st, being careful not to twist ch (see Notes above). Sc 72 around, catching and covering tail with each st (see Notes above) and working through 2 lps of the ch; pm on 1st st to mark beg of rnd (move m up at end of each rnd). This rnd counts as Rnd 1 of Crochet Cuff chart. Work Rnds 2–30 of chart. (Don't forget to work all sc through back lps only.)

Next Rnd: With Red, *sc 7, insert hook into 8th st and draw up a lp, then into the 9th st and draw up a lp (3 lps on hook), yarn around hook and draw through all 3 lps on hook to dec 1 st; rep from * to end—64 sts rem. Do not break yarn.

Hand,

Transfer rem crochet lp to a knitting needle. Using Red and working through back lps of crochet only (inserting needle from front to back of st as for crochet), pick up and k 63 more sts from last crochet rnd—64 sts total. With Red, k 1 rnd. Work Rnds 1–16 of Knit Hand chart once, then rep Rnds 17–22 of chart (Lice patt) until hand measures 2½ inches (6.4 cm) from top of cuff (about 15 rnds of Lice patt on my mittens), and end after completing Rnd 19 or 22 of chart.

Thumbhole,

Next Rnd: For right (left) hand, k32 (49), place next 15 sts on a holder, use the knitted method to CO 15 sts over the gap, work in patt to end.

Cont in patt until mitten reaches tip of little finger (about 3½ inches [9 cm] or 39 Lice rnds above thumbhole) and end after completing Rnd 17, 19, 20, or 22 of chart.

Top shaping,

Note: Work all decreases using Natural.

Next Rnd: [K1, ssk, k26, k2tog, k1] 2 times—60 sts rem.

Next Rnd: [K1, ssk, k24, k2tog, k1] 2 times—56 sts rem.

Next Rnd: [K1, ssk, k22, k2tog, k1] 2 times—52 sts rem.

Cont to dec in this manner for 11 more rnds, working 2 fewer sts between the ssk and k2tog in each rnd—8 sts rem.

Next Rnd: [K1, ssk, k1] 2 times—6 sts rem.

Cut yarn and pull tail through last 6 sts. If you want a flatter top, do not work the final dec rnd; instead, place the rem 8 sts on 2 needles, 4 sts on each needle, and join the sts with Kitchener Stitch. Weave in all tails neatly on WS.

Thumb,

Place 15 held thumb sts on needles. Pick up and k 17 sts from base of sts CO across thumb gap, work in patt to end—32 sts. Cont in Lice patt as set, and on the 3rd thumb rnd, dec to 30 sts by working k15, ssk, k13, k2tog; then on the 5th thumb rnd, dec to 28 sts by working k15, ssk, k11, k2tog. Cont in patt without further shaping until thumb reaches about halfway up the thumbnail.

Next Rnd: [K1, ssk, k8, k2tog, k1] 2 times—24 sts rem.

Next Rnd: [K1, ssk, k6, k2tog, k1] 2 times—20 sts rem.

Cont to dec in this manner for 3 more rnds, working 2 fewer sts between the ssk and k2tog in each rnd—8 sts rem. Finish as for top of mitten.

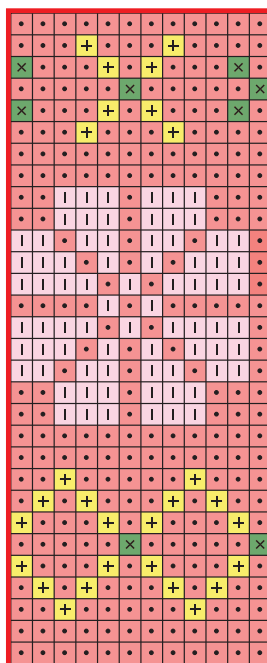
Finishing

Gently handwash in lukewarm water and wool-safe soap. Rinse mittens in same temperature water, roll in towel, and lay flat to dry. ❁

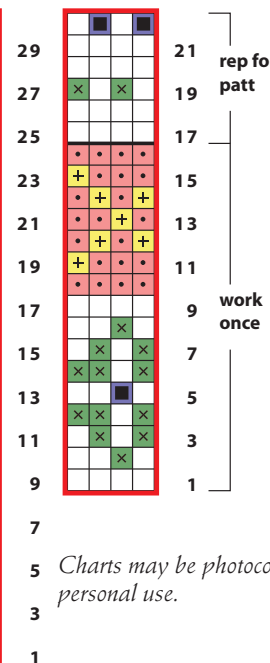
ABOUT THE AUTHOR AND DESIGNER. Carol Huebscher Rhoades lives in Madison, Wisconsin, where the winters are almost as cold as in the Ostrobothnia region of Finland, so Finnish-style mittens are just what are needed for warm and cozy hands.

Mitten

Crochet Cuff



Knit Hand



Key

- Natural
- Red
- x Green
- I Pink
- Blue
- + Gold
- patt rep

Charts may be photocopied for personal use.

A Korsnäs Sweater

This spectacular Korsnäs sweater with its Dancing Girls pattern is worked in the round from the bottom to the top of the body. It begins with multicolor crochet, followed by a knit section, and ends with multicolor crochet for the yoke. The armhole is reinforced and then cut open. Sleeves are worked from the top down to the cuff and then sewn into the armholes. The design is from a child's sweater now in the Österbotten Museum's collection (58-254). The museum is located in Vasa, Finland; visit <http://museo.vaasa.fi/w/?lang=2&page=1#>.

Materials

Satakieli, 100% wool yarn, fingering weight, 360 yards (329.1 m)/100 gram (3.5 oz) skein, 4 skeins of #491 Red, 3 skeins of #001 Natural, 2 skeins of #890 Green, 1 skein of #184 Gold

Needles, circulars, 16 and 24 inches (40 and 60 cm), size 0 or 1.5 (2.0 or 2.5 mm) or size needed to obtain gauge

Crochet hook, size A/2 (2.0 mm) or size needed to obtain gauge

Clover Locking Ring Markers

Sewing thread, red to match yarn

Needle, sewing

Finished sizes: Small, medium, large; chest, 39½ (41¾, 44) inches (100.3 [106.0, 111.8] cm); length, 26¾ (27½, 28¼) inches (67.9 [69.8, 71.8] cm); sleeve length, 17¾ (18¼, 18½) inches (45.1 [46.4, 47.0] cm)

Gauge: Crochet sections, 30 sts and 24 rows = 4 x 4 inches (10.2 x 10.2 cm); knitting sections, 30 sts and 40 rows = 4 x 4 inches (10.2 x 10.2 cm)

See pages 135–138 for Techniques and Abbreviations



This glorious Korsnäs sweater is a tour de force. It incorporates both crochet and knitting and features the centuries-old Dancing Girls pattern. Photograph by Joe Coca.

Instructions

Notes for Crochet: Work single crochet through back loops only. Always work single color areas of crochet (not knitting) carrying an extra strand of the main color, catching strand as you single crochet around to ensure that all the rows will be the same height. Do *not* join crochet rounds with a slip stitch or chain to move from round to round. Mark the first stitch of each round with a locking ring marker. To change colors in multicolor crochet, insert hook into last stitch of old color, bring old color around hook and through stitch; bring new color around hook and through both loops on hook to complete single crochet.

Sweater

Beg at lower edge with crochet. With Red, ch 304 (320, 336) and join into a ring with sl st, being careful not to twist ch.

Crocheted section of body,

Rnd 1: With Red, sc in each ch around, working through the double strand part of the ch. This counts as Rnd 1 of Chart A. There should be a total of 304 (320, 336) sc around.

Rnds 2–38: Cont foll Chart A, noting that st counts must be adjusted on Rnds 14 and 27.

Rnd 14: Dec 4 (8, 0) sts evenly spaced around, pm at dec points.

Rnds 15–26: Cont foll Chart A.

Rnd 27: Inc 4 (8, 0) sts at marked places where you had previously dec'd.

Knit section of body,

With Green and long circular needle, pick up and k 1 st in each sc around, working through back lp of each sc—304 (320, 336) sts. K around, foll Chart B. If necessary, adjust body length by adding or omitting rows in the Lice patt of Chart B.

After working the Lice section, cont with the small Zigzag motif. On the Green row, before working Tree motifs, adjust st count to a multiple of 10: Dec 4 (0, 6) evenly spaced around, marking dec points so you can inc at the same points after the trees. On the Green row after the Tree motifs, inc 4 (0, 6)—304 (320, 336) sts around. After completing knitted rows of chart B, return to crochet by crocheting directly into live k sts.

Crochet for yoke,

With Red, pick up sts in sc (see above)—304 (320, 336) sc. Before you beg multicolor crochet motifs of Chart C, count sts carefully so the patts will be centered across the yoke. Since you will cut open the armholes, the patts

do not have to be centered at the armhole. Patts may not be balanced from side to side depending on stitch count.

When crocheting the upper part of the sweater, make the neck opening at the same time. The front neck is about 4 inches (10 cm) above the 1st row of yoke crochet; the depth of the neck opening is 2¾ to 4 inches (7 to 10 cm) in front and ¾ to 1¼ inches (2 to 3 cm) in back, width is about 4 to 5½ inches (10 to 14 cm). Cut the yarn at the neck opening and attach at the other side; work each side separately. The neck opening can also be made in the same way as the sleeve openings (baste, stitch, cut, and crochet; see below).

Sleeve,

Each sleeve is worked from the top down. With Red, ch 160 and join into a ring with sl st, being careful not to twist ch. Work in sc through back lps only, foll Chart D. Make sure the motifs are centered on the sleeve. Decs for sleeve shaping will disrupt patt continuity at underarm. Pm after the 1st st and before the last st of the rnd. Dec 1 st after 1st m and dec 1 st before last m on every other rnd for the 1st 1¼ inches (3.2 cm) of sleeve. Dec 1 st after 1st m and before last m of rnd on every 3rd rnd.

After completing crochet rows, with short cir needle, pick up and k sts around and work Chart E for the knit section of sleeve. Adjust sleeve length as necessary by adding or omitting rows in the Lice section. Cont underarm decs on every 3rd rnd. The last k rnd is worked with Green. Work crochet foll Chart F, cont to dec as set until the sleeve width is about 4¼ inches (11 cm). When sleeve is desired length, turn the sleeve inside out and work the Zigzag motif at top of Chart C (last 5 rnds); beg by pulling the yarn through the last st lp. Crochet the Zigzag motif and finish with a picot border with Red yarn: *1 sc, ch 3, 1 sl st into 1st ch, sk 2 sc, 1 sc*; rep from * to * around. Cut yarn. Fold up cuff edging and tack into place if necessary. Make the other sleeve the same way.

Assembly

Mark the opening of the sleeve by basting down the center st with the sewing thread. The depth of the opening should be about 9¾ inches (25 cm) (about 1¼ inches [3 cm] shorter than the width of the sleeve). Machine-stitch with a straight stitch and a three-step zigzag on both sides of the basting thread. Cut between the lines of the machine stitching down the center stitch. With Red, work a rnd of sc around armhole. Crochet the shoulder seams tog, using sl st or sc on WS. Baste and then invisibly sew in the sleeve with RS facing out. Neatly secure raw edges on inside with cross- or herringbone stitching.

Weave in all yarn tails neatly on WS.

Neck opening,

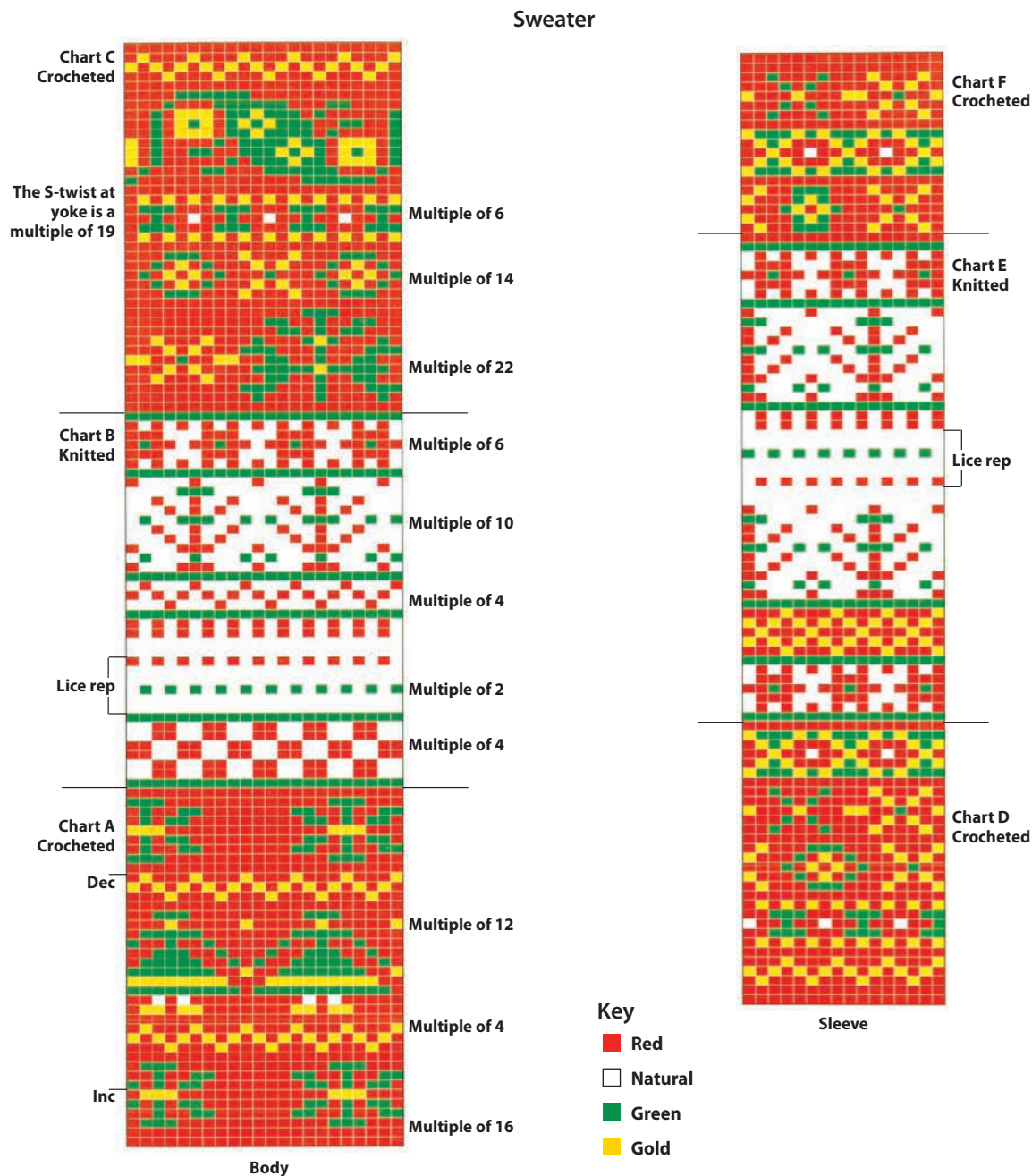
With Red, work a rnd of sc around neck opening. While crocheting the neck edging, the opening can still be shaped. Turn the sweater inside out and work neckband that will fold to the outside when finished. Pull the yarn through the last st lp. Work 5-row Zigzag motif at top of Chart C. Inc 1 st at each side of each corner st on all Red rnds to round neckband as necessary. Crochet the picot border with Red yarn: *1 sc, ch 3, sl st into 1st ch, sk 2

sc, 1 sc *; rep from * to * around. Cut yarn and weave in all tails neatly on WS. If desired, tack neckband down in a few spots to hold in place.

Finishing

Block the sweater to its finished measurements between two damp towels and let dry. ❄️

Adapted with permission from Decorative Crocheting by Marketta Luutonen, Anna-Maija Bäckman, and Gunnar Bäckman (Vasa, Finland: Österbottens Hantverk, 2003).



Charts may be photocopied for personal use.



LEFT: A group of women, knitting on a Sunday evening in June 2005. Kihnu, Estonia. Photograph courtesy of the author. RIGHT: Women knitting a sock (left) and a glove (right). Kihnu, Estonia. Photograph courtesy of the author.

Traditional Mittens and Gloves from Kihnu, Estonia

NANCY BUSH

The island of Kihnu is one of the gems of the Baltic and remains one of the most traditional places in Estonia today. Located in the Gulf of Riga, with its highest point only 26 feet (8.9 m) above sea level, Kihnu occupies only about 10 square miles (16.9 sq km) of land dotted with small farms and covered in woodland of juniper, pine, and birch. Its four small villages comprise clusters of shops and homes, a Russian Orthodox church, and a community center that serves some 600 inhabitants; its streets are mostly unpaved. Transportation is mainly by foot, bicycle, motorbike with a sidecar or a cart attached to the back, or the occasional Soviet-era truck. The sea not only offers the traditional work for Kihnu men, it affects island life in every way. It is said that “losing husbands and sons to the sea was one of the greatest afflictions of Kihnu women.”

While their men went to sea, fishing, seal-hunting, or working on commercial ships, the women traditionally stayed at home, planting, harvesting, raising sheep, cattle, and flax, and raising the children as well. Because the island is so remote (several hours by ferry from the mainland, one hour to the nearest island), every bit of clothing for every member of the family had to be made at home by women who from girlhood had become proficient at

spinning, weaving, braiding, sewing, crocheting, making bobbin lace, and knitting stockings, mittens, and gloves.

Over the years, women devised many interesting ways to embellish their clothing—and their lives as well. Many of these skills were passed down through the generations. From the age of five or six, youngsters were knitting, twining braids, and learning the basics of other crafts. They learned to work by example and by being included in the everyday life of the adults with whom they spent time.

Many of these handcrafts were perfected at the “bridal house,” the place where young women nearing marriageable age congregated to help a bride complete her dowry and prepare the many, many gifts that she needed for the groom’s family and others involved in the wedding. Every mother wanted her daughter to marry a lad with some land, and one of the ways to attract his attention was to be a skilled craftswoman as well as a hard worker.

Rosaali Karjam, a Kihnu craftswoman and collector of Kihnu textiles, has said that for her own wedding in 1958 she gave away 117 pairs of patterned gloves or mittens, 44 pairs of stockings, 20 pairs of socks, and 25 belts. These gifts were Roosi’s inspiration to begin collecting Kihnu handcraft. When Roosi decided to reknit

each pattern that she had given away, she realized the wisdom of always knitting a copy of each pattern beforehand so that you can have it as a reminder when you want to knit it again.

Handknitting is considered Kihnu's main handcraft. Wherever she goes, a woman carries her yarn and needles in a colorful cotton patchwork bag looped onto her arm. This way, she is ready at any idle moment to take out an unfinished sock or mitten and knit a few rounds. On Thursday and Sunday evenings (traditionally deemed to be the most favorable times for this kind of activity) meetings known as "sitting together" would take place. There would be knitting, songs to sing, and stories to tell, sometimes even music and dancing.

In the past, handspun wool was the fiber of choice. The best quality was used for mittens, gloves, and stockings; a coarser grade, for handwoven skirts; and the roughest, for blankets. The yarn for knitting was very fine, as were the needles (equivalent to U.S. 00 [1.75 mm] or 000 [1.5 mm]). Colors were subdued: natural sheep's white and black as well as red dyed with madder. Today, commercially spun and dyed yarn is available. Textiles have always been stored in unheated lofts and outbuildings, which freeze in winter; therefore, clothes moths are not a problem.

Often one farm would have a favorite pattern, one that the knitters living there considered prettier than another. Because it would be used often, this favored pattern became easier to work over time. Older knitters often had memorized the most familiar patterns and so could continue to knit them even as their eyesight waned.

Often, the patterns knitted into a mitten or glove carried a meaning beyond the design it imparted (in the Kihnu dialect, both "pattern" and "message" are expressed in a single word, *kiri*). Many of the ancient meanings have been lost over time, but the patterns remain.

Knitters sometimes acquired a new pattern by copying a sample borrowed from the maker. Usually the borrower had already knitted a cuff before borrowing the mitten or glove whose pattern she wished to copy. She wanted to be able to return it as quickly as possible to its owner as any delay could be interpreted as the sign of a lazy or unskilled knitter.

Mittens and gloves are worked on five double-pointed needles. The older cuff style found on Kihnu mittens is created with interesting small patterns and lateral braids called *vits*. This cuff is usually knitted on smaller needles and with finer yarn than the hand. Like the hand of the mitten or glove, it was traditionally worked in natural sheep's white and black, brown, or possible dark blue



A traditional glove and mitten from Kihnu, Estonia. Each has a band of red-and-white pattering on the cuff because of the belief that red will protect the wearer from evil. Collection of the author. Photograph by Joe Coca.

if woad or the luxury of indigo dyestuff was available. Because of the belief that red would protect the wearer from evil, every opening in every piece of Kihnu clothing, cuffs of mittens, sleeves of men's sweaters, and even around the bottom of women's skirts, had a red edge or small pattern. Modern cuffs are usually worked in natural white ribbing, but each also has a small band of red-and-white pattering at the top.

The main motif of the hand pattern is always centered on the back of the hand. Main patterns are made up of two parts called *lapps*, meaning "patches" or "motifs." The *suurlapp*, the main or full motif, is always centered at the back of the hand. The *vahelapp*, the side or intermediate motif, is placed between two main motifs. These motifs are blended in various ways to create a pleasing, unified composition.

The thumb is always a simple or "stocking" thumb, one without gusset shaping. Mittens thumbs are knitted in the same pattern as the hand; the fingers and thumbs of gloves are knitted in a pattern different from that on the hand. These smaller patterns are also found on the men's sweaters called *troi*.

Many aspects of Kihnu life were ordered around the people's special beliefs: Begin a new project, such as knitting a mitten, in the morning during a waxing moon. Having started a job, finish it quickly. Always work every stitch off your needle lest you not finish your dowry and never get a husband. And, as noted earlier, Thursday and Sunday evenings are good times for craft work (bad times were Saturday evening and Sunday morning). When mittens or gloves wore out, a patch in a simpler pattern was knitted over the worn area, or a piece of woven cloth was sewn over it—economizing and using what you have was another special belief.

Even in the nineteenth century, Kihnu women took mittens, gloves, and other knitted goods across to the mainland and sold them or traded them for things they needed. The mittens made for the mainland market had smaller patterns, which the buyers preferred.

During the Soviet occupation of Estonia (1940–1991), the state established the UKU craft cooperative. The rules were strict. Patterns were given out for knitters to copy, but the knitters couldn't alter them. Only people with no other job could be a knitter. For Kihnu women who had no other work, knitting was a good way to make some cash—on the collective farm, workers were paid in kind. Often a woman with another job would secretly knit for UKU and turn in her work under someone else's name (perhaps a mother who was retired), just for the money.

UKU mittens had larger patterns than traditional mittens, and today these larger patterns are popular among tourists. UKU provided the yarn, a coarse wool or wool-synthetic blend that was commercially dyed and that sometimes ran. Each knitter could knit as many as ten pairs of mittens in one month, no more. These had to conform to UKU-established measurements and weights. These mittens were knit more loosely than traditional Kihnu mittens and might have only two lapps on the back of a hand instead of the traditional three or four. The administrators of UKU can be given some credit for reviving the older black-and-white patterns from Kihnu and the older style of cuffs, which nearly had been forgotten.

Today, Kihnu knitters are free to make patterns they choose with whatever yarn they feel is appropriate for their work. They still make mittens and gloves for export to the mainland as well as for their own use at home. And they still have their evenings of sitting together, where they share knitting patterns, songs, and stories of their island life. ❀

Further Reading

Karjam, Rosaali, and Kärt Summatavet. *Kindakirjad* [The Glove and Mitten Patterns of Kihnu Roosi]. Viljandi, Estonia: University of Tartu Viljandi Culture Academy, 2008.

Summatavet, Kärt. *Letters of Kihnu Roosi*. Viljandi, Estonia: University of Tartu Viljandi Culture Academy, 2010.

Kihnu Gloves

NANCY BUSH

These gloves were inspired by the wonderful mitten and glove patterns from Kihnu Island, Estonia. There are hundreds of patterns similar to this one recorded from the island, located in the Gulf of Riga, off the west coast of Estonia. I chose to re-create a glove as close as possible to the ones made on Kihnu yet chose to use a somewhat thicker yarn and larger needles than are normally used there. The pattern on the hand is one that was knitted for the UKU Craft Cooperative, established by the Soviet government during the occupation of Estonia from 1940 to 1991. It is considered one of the prettiest small-scale glove or mitten patterns. The pattern on the thumb and fingers is called *Hanesilm* or “Goose Eye” pattern. Child's gloves were sometimes knit with this pattern.

Instructions

Note: See Special Stitch in the Materials box.

Right Glove

Cuff,

With smaller needles and MC, use the long-tail method to CO 72 sts. Divide sts onto 4 needles, 18 sts each needle. Join, being careful not to twist; rnd beg at little finger side of the hand at start of back-of-hand sts. With MC, k 1 rnd, p 1 rnd.

Next Rnd: *K1 with MC, k1 with CC1; rep from *.

With CC1, k 1 rnd. Work Kihnu Vits over next 2 rnds. Work Chart A over 5 rnds. Work Kihnu Vits over next 2 rnds. With CC1, k 1 rnd.

Next Rnd: *K1 with MC, k1 with CC1; rep from *.

Work Chart B over 11 rnds. Work Chart C over 5 rnds.

Materials

Elemental Affects North American Shetland, 100% wool yarn, 118 yards/50 gram (1.8 oz) skein, 2 skeins each of White (MC) and Moorit (CC1), and 1 skein of #039 Scarlet (CC2)

Needles, set of 5 double pointed, sizes 0 (2 mm) and 1 (2.5 mm) or sizes needed to obtain gauge

Stitch markers

Waste yarn

Finished size: 8 inches (20.3 cm) hand circumference and 10½ inches (26.7 cm) long from cuff to tip of middle finger, after blocking; to fit a medium woman's hand

Gauge: 17 sts and 17 rnds = 2 inches (5.1 cm) in colorwork patts on larger needles, before blocking

See pages 135–138 for Techniques and Abbreviations

Special Stitch

Kihnu Vits

Worked over an even number of stitches.

Rnd 1: *K1 with CC1, k1 with CC2; rep from *.

Rnd 2: Bring both yarns to the front of the work and keep them in front for the entire rnd. *P1 with CC2, p1 with CC1; rep from *, bringing the new color under the old color each time you change.



These beautifully patterned gloves feature the traditional motifs and techniques that knitters from Estonia's Kihnu Island have used for generations, including the band of red-and-white patterning on the cuff. Every opening in every piece of Kihnu clothing has a bit of red; the people of Kihnu believe that red will protect the wearer from evil. Photograph by Joe Coca.

With MC, k 1 rnd. Change to larger needles, and with MC, k 1 more rnd.

Hand,

Work Rnds 1–21 of Chart D. Mark placement of thumb on Rnd 22 of chart as foll: On Needles 1 and 2, work 36 sts in patt for back of hand; on Needle 3, work 1 st in patt, place next 15 sts on waste yarn for thumb, CO 15 sts in patt from chart to replace the held thumb sts, work last 2 sts in patt; on Needle 4, work 18 sts in patt. Work Rnds 24–43 of Chart D.

Little finger,

Note: Stitches for each finger will be distributed over 3 needles.

K the 1st 9 sts of rnd with CC1; the 1st of these 9 sts will be the first little finger st. Place the next 54 sts on a length of waste yarn to be held for rem fingers. Cont with CC1, CO 6 sts onto needle holding 1st 9 little finger sts, then k the last 9 sts of the rnd onto a new needle—24 little finger sts. Divide sts onto 3 needles with 12 sts on Needle 1, and 6 sts each on Needles 2 and 3. Work Rnds 1–8 of Chart E 2 times. Maintain patt from chart as well as possible while dec fingertip.

Dec Rnd: On Needle 1, sl 1, k1, pssso, work in patt to last 2 sts, k2tog; on Needle 2, sl 1, k1, pssso, work in patt to end; on Needle 3, work in patt to last 2 sts, k2tog—4 sts dec'd.

Rep the dec rnd 3 more times—8 sts rem, 4 sts on Needle 1, and 2 sts each on Needles 2 and 3. Break yarn, thread CC1 tail onto the tapestry needle, and thread tail through 8 live sts to fasten off.

Ring finger,

Place 8 sts from each end of the waste yarn holder onto 2 separate needles, 8 sts each needle. With CC1, k across 1st 8 sts, CO 6 sts, with a new needle k 8 sts from the other side of the hand, then pick up and k 6 sts from sts CO at the base of the little finger—28 sts. Divide sts onto 3 needles with 14 sts on Needle 1, 7 sts each on Needles 2 and 3. Work Rnds 1–8 of Chart E 2 times, then work Rnds 1–3 once more. Work dec rnd as for little finger (1st dec rnd will be Rnd 4 of chart) 5 times—8 sts rem. Finish as for little finger.

Middle finger,

Place 8 sts from each end of the waste yarn holder onto 2 separate needles, 8 sts on each needle. With CC1, k across the 1st 8 sts, CO 6 sts, with a new needle k 8 sts from the other side of the hand, then pick up and k 6 sts from sts CO at the base of the ring finger—28 sts. Divide sts onto 3 needles with 14 sts on Needle 1 and 7 sts each on Needles 2 and 3. Work Rnds 1–8 of Chart E 3 times. Shape tip as for ring finger.

Index finger,

Place rem 22 sts from the waste yarn on 2 needles, 11 sts on each needle. With CC1, k across 22 sts, then pick up and k 6 sts from sts CO at the base of the middle finger—28 sts. Divide sts onto 3 needles as for ring and middle fingers. Work Rnds 1–8 of Chart E 2 times, then work Rnds 1–3 once more. Shape tip as for ring finger.

Thumb,

Place 15 held thumb sts on 1 needle. Join CC1 to one side of thumb opening, at start of thumb sts. K across 15 sts, then with a new needle pick up and k 17 sts, picking up the 1st and last sts from the “gap” at each side of the thumb hole, and the rem 15 sts from base of sts CO across thumb opening—32 sts. Divide sts on 3 needles with 16 sts on Needle 1 and 8 sts each on Needles 2 and 3. Work Rnds 1–8 of Chart E 2 times, then work Rnds 1–3 once more. Shape tip as for ring finger.

Left Glove

Work cuff and hand as for right glove until Rnd 21 of Chart D has been completed; rnd beg at little finger side of the hand at start of palm sts. Mark placement of thumb on Rnd 22 of chart as foll: On Needle 1, work 18 sts in patt for palm of hand; on Needle 2, work 2 sts in patt, place next 15 sts on waste yarn holder for thumb, CO 15 sts in patt from chart to replace the held thumb sts, work last st in patt; on Needles 3 and 4, work 36 sts in patt for back of hand. Work Rnds 24–43 of Chart D. Work fingers and thumb as for right glove, beg with the little finger worked using the 1st and last 8

sts of the rnd.

Finishing

Weave in all ends and block gloves under a damp towel. ❀

ABOUT THE AUTHOR AND DESIGNER. Nancy Bush, a member of PieceWork magazine’s editorial advisory panel, teaches knitting workshops nationwide and is the author of numerous books. She lives in Salt Lake City, Utah, and owns The Woolly West, an online source for knitters; visit www.woolywest.com.

Chart A

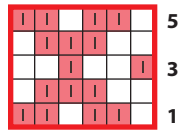


Chart B

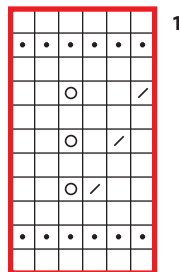
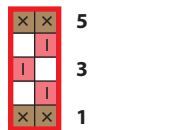


Chart C



Key

- k with MC
- p with MC
- yo with MC
- k2tog with MC
- k with CC1
- k with CC2
- patt rep

Chart D

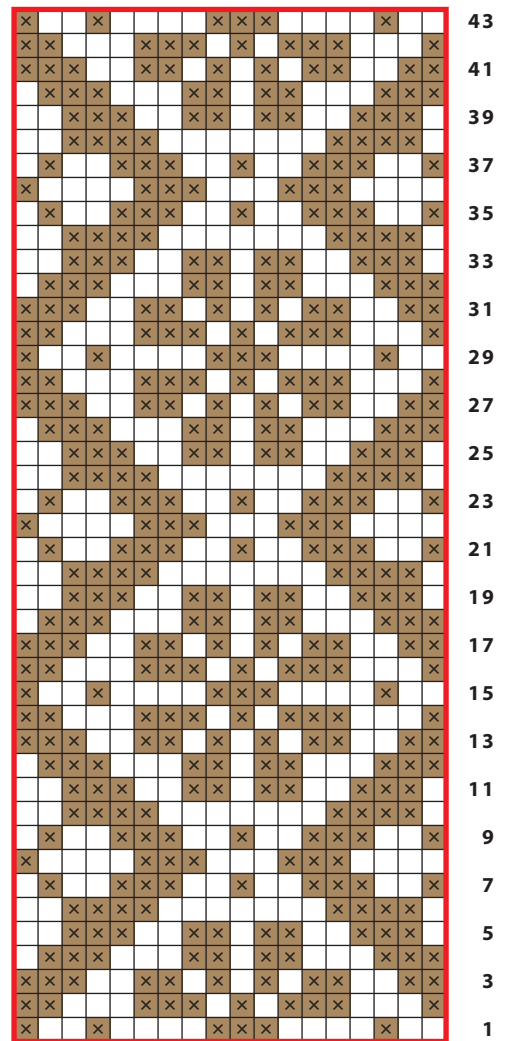
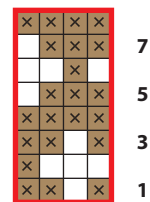


Chart E



Charts may be photocopied for personal use.

✿ Messages in Mittens: ✿ The Story of a Latvian Knitter

SANDRA MESSINGER DE MASTER



Mittens with traditional Latvian designs knitted by Irma Ciganovich. Note the knitted lining characteristic of Zemgale, the cold inland region of Latvia where Irma grew up. Photograph by Joe Coca.

Irma Ciganovich glances at the picture of an elaborate wedding mitten depicted in Lizbeth Uptis's book *Latvian Mittens* (Rev. ed., Pittsville, Wisconsin, Schoolhouse Press, 1997) and begins to "read" the symbolic message that the bride had knitted into it. The trees and the sun represent life, happiness, and all that is good, she says. The serpent symbolizes a connection with fate and good fortune. Because a rye stalk usually bears a single head, the double rye head is a wish for "multiplied" prosperity and fertility. The bride combined these motifs to express her desire that she and her husband have a happy and prosperous future together. But Irma acknowledges that when we lose an understanding of the cultural traditions, the mitten's message is lost.

I came to know Irma in Milwaukee, Wisconsin, through Mary Germain, then owner of The Wool Works, a retail yarn and weaving shop. For many years, Irma bought her yarn there and knitted it into stockings, mittens, and socks that pay tribute to her thirty-seven years in Latvia. Each fall, when she sold her work, faithful customers flocked to purchase her knitting, which clearly reflected her Latvian upbringing. "Ethnic designs in knitting mean something,"

she insists. “At least Latvian designs do. The knitter uses the designs like a language for personal expression.”

Born Irma Mezeraups in 1912 in the province of Zemgale in southeastern Latvia, she grew up on a farm and recalls that time as “the happiest time of my life. I remember the animals and the apple trees and neighbors helping each other.” Her family worked hard. Proficient farmers, they were nearly self-sufficient, eating what they produced on the farm and raising sheep for the wool they needed to clothe themselves. Irma remembers her mother’s pride in her children’s clothing, which she had sewn by hand, but in the same breath recalls that they had no shoes. As the second of four children and the eldest daughter, Irma took on added family responsibilities. She learned to knit when she was ten “out of necessity. For a family on a farm, you had to knit.”

World War I (1914–1918) left scars on Irma’s country, but her family remained intact. World War II (1939–1945) was much more devastating for the Mezeraups: Their only son was killed in the war, and Irma was separated from her family and sent to a German work camp for safety. It is a period in her life that she keeps private. In 1949, Irma immigrated to the United States. En route, she met the Yugoslavian man whom she would later marry.

Having been sponsored by a physician’s family in Minneapolis, Irma lived with the family and cared for the children to repay her sponsors for their help. It was at their home that she knitted her first Christmas stocking. After she married, Irma and her husband lived in Iowa for four years before moving to Milwaukee. She was busy raising a daughter and son, Marite and Nick, and working in a hospital cafeteria. Although Irma knitted while her children were growing up, she didn’t have time to focus on her craft until she retired from her job.

Knitting has always played an important role in Latvian society. Girls learned to knit at about nine or ten. By their early teenage years, they began to knit mittens for their dowry. A young woman proved herself worthy of marriage by the number and quality of the mittens that she knitted.

As a symbol of gratitude and appreciation, mittens were and still are given as presents on occasions ranging from birth to death and including confirmation, engagement, marriage, and christening. They also might be presented to the blacksmith the first time a horse was shod or to a young man with whom a young woman had enjoyed an evening. Irma refers to mittens as Latvian “greeting cards,” means by which the knitter expresses

appreciation. Socks, stockings, and hats also are knitted and given, but mittens are still most significant in Latvian culture.

Latvians knit two kinds of mittens: “work mittens,” worn for work and everyday, and “best mittens,” worn for festive occasions. Work mittens are made from natural-colored wool and are decorated with other colors. Best mittens are colorful and richly embellished, with border patterns and decorative fringes. They not only reflect the knitter’s talent and depth of feeling, but may also indicate regional roots.



Although Christmas stockings were not part of a traditional Latvian Christmas, they became one of Irma Ciganovich’s knitting specialties. She preferred colors more muted than the usual bright reds and greens. Photograph by Joe Coca.

Until the early twentieth century in the isolated and agrarian Latvian society, the symbols, colors, and designs knitted into the mittens identified the wearer’s region. Today, with the evolution from a rural to a more urban society and with improvements in transportation and communication, it’s increasingly difficult to ascribe characteristic patterns to particular regions.

Until the mid-nineteenth century, many Latvians believed in the magical powers of “mitten throwing” (sometimes translated as “giving” or “hanging”). Upon marrying and entering her husband’s house for the first time, a new bride would leave a pair of mittens in several significant places: on the threshold of the front door, above the hearth, tied to important doors, in the shed, granary, and barn, on the well, and in the garden. These offerings symbolized her hopes for a productive future and success in her wifely duties. From several dozen to two hundred mittens were needed for the wedding festivities.

The traditional geometric designs are believed to illustrate the Baltic tribes' traditional mythology. Before the introduction of Christianity into the Baltic states about 1200, the tribes practiced a highly developed folk religion based on three divine beings: Dievs, the supreme god (whose symbol is a triangle with extended base, an arrow pointing upward in the triangle, and a dot above its point); Mara, the Mother Earth goddess (whose symbol is a horizontal zigzag); and Laima, the goddess of Fate (symbolized by a "greater than" sign). The deities' symbols appear as design elements in ancient textiles and in metal, pottery, and wood artifacts.

Weaving patterns also played an important part in the development of Latvian knitting. Mitten designs imitated the *rakstu*, or "woven writing" motifs, and the *ziedu*, or "colored-flower" motifs, both common in woven sashes. Other motifs commonly used in Latvian knitting include the flea (a pattern of single-stitch dots), a table or window (a solid or open rectangle, or that shape plus a cross), a cross and a half cross, a triangle, a zigzag (or serpent), a star, a sun (in several forms), cats' feet, other geometric shapes, and flowers.

Color plays an important role in Latvian mittens.

Skillful knitters use as many as five colors to add life and depth to their creations. Traditional colors are blue, green, red, orange, and yellow, colors that frequently appear in the Latvian landscape and life. Irma recites a Latvian *daina* or folk song:

Winter and cold are coming
Dark long nights.
Knit summer sunshine into your mittens
Along with sky and cornflower blue.

In addition to embellishing handknitted mittens and socks, multiple colors increase their warmth: While one color is knitted, the others are stranded on the back of the work. The more colors used, the warmer the mitten. The more the mittens are worn, the more the strands bind together, or "full," making the mittens more wind-proof and thus warmer still. ❁

ABOUT THE AUTHOR. *Sandy De Master is a knitter, spinner, and tapestry weaver who currently resides in Egg Harbor, Wisconsin. She teaches classes at Sievers School of Fiber Arts and has been asked to teach Latvian mittens at various locations around the United States with her friend Mary Germain. She enjoys studying handwork with roots in longstanding ethnic traditions.*

Irma's Christmas Stocking

MARY GERMAIN

Knitted patterns learned during a childhood in Latvia merge with the American tradition of hanging stockings on Christmas Eve to create a unique style of Christmas stocking. I knitted this stocking in the round with sportweight wool yarn, closely following Irma Ciganovich's Latvian designs.

Irma knitted her Christmas stockings in much the same way as her mittens. The stocking starts at the cuff with a hem that is eventually turned to the inside along a decorative picot edge. The outside of the cuff usually features small simple patterns that may continue to the heel or change to an all-over pattern on the leg. The design divides at the Dutch heel and then continues again around the foot.

The stocking requires only basic knitting techniques, but you'll need to pay close attention to coordinate the patterned knitting with the sock shaping. When you knit with two colors, it's important to carry the unused color loosely across the back of your work to maintain the elasticity of the knitted fabric.



Traditional Latvian designs make a gaily patterned holiday stocking. Photograph by Joe Coca.

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 gram (1.8 oz) skein, 1 skein of #730 Natural, #N21 Mallard (dark green), Scarlet #N48, and #N56 Meadow Green (teal)	Tapestry needle Stitch holder (optional)
Needles, set of 5 double pointed knitting, size 2 (2.75 mm) or the size needed to obtain gauge	Finished size: 13 inches (33.0 cm) from the cuff to the toe Gauge: 8½ sts and 9 rows = 1 inch (2.5 cm) in 2-colored St st
Marker	See pages 135–138 for Techniques and Abbreviations

Instructions

Stocking

Hem,

With Natural, CO 84 sts and distribute them evenly on 4 needles. Pm on the end of the last needle to mark the end of the rnd (center back). Join, being careful not to twist sts.

K 5 rnds Natural.

Knit 1 rnd Scarlet.

Knit 1 rnd Natural.

Knit 2 rnds Scarlet.

Knit 6 rnds Natural.

Knit 1 rnd Scarlet.

Work picot rnd with Scarlet as foll: *(K2tog, yo) 3 times, k1, yo; rep from * to end of rnd—96 sts.

Leg,

K 4 rnds Natural.

Reading the chart from right to left, work Chart 1.

K 2 rnds Natural, dec in the 2nd rnd as foll: (k1, ssk, k9) 4 times, (k9, k2tog, k1) 4 times—88 sts.

Work Chart 2.

K 2 rnds Natural, dec in the 2nd rnd as foll: k1, ssk, k14, (ssk, k9) twice, ssk, k6, k2tog, (k9, k2tog) twice, k14, k2tog, k1—80 sts.

Work Chart 3.

K 2 rnds Natural, dec in the 2nd rnd as foll: (k1, ssk, k17) twice, (k17, k2tog, k1) twice (76 sts).

Work Chart 4.

K 2 rnds Natural, dec in the 2nd rnd as foll: k1, ssk, k25, ssk, k16, k2tog, k25, k2tog, k1—72 sts.

Work Chart 5.

K 1 rnd Natural, dec as foll: (k1, ssk, k6) 4 times, (k6, k2tog, k1) 4 times—64 sts.

Work 4 rnds of Chart 6. Break yarns.

Divide for the heel,

Sl last 16 sts worked and 1st 17 sts of next rnd onto the free needle—33 heel sts on needle. Place the other 31 sts onto a holder or leave on a spare needle.

Join in Scarlet and work the heel sts back and forth as foll,

Row 1: K.

Row 2: P.

Row 3: K2, *sl 1, k1; rep from * to last 3 sts, sl 1, k2.

Row 4: P.

Rep Rows 3 and 4 six times more for a total of 16 rows.

Turn the heel,

Row 1: K2, *sl 1, k1; rep from * to last 7 sts, ssk, turn.

Row 2: Sl 1, p19, p2tog, turn.

Row 3: *Sl 1, k1; rep from * 9 more times, ssk, turn.

Row 4: Sl 1, p19, p2tog, turn.

Rep Rows 3 and 4 four more times—21 sts. Break red yarn.

Foot,

Arrange sts as foll: Sl 1st 10 sts from heel needle to the spare needle. Join in Natural and Scarlet and work Rnd 5 of Chart 6, beg with rem 11 heel sts (this needle is now called Needle 1). Cont to work from the chart, pick up and k 8 sts along RS of heel flap onto Needle 1. K15 instep sts onto Needle 2 and k16 instep sts onto Needle 3, matching the patt with the patt worked before the heel was shaped (see note below). With Needle 4, pick up and k 8 sts along the left side of the heel flap in patt and work the rem 10 sts from the spare needle—68 sts.

Note: You will need to adjust the pattern at the end of Needle 1 and the beginning of Needle 4 to make Round 5 of the pattern line up with the pattern already worked on the instep. The sequence of colors for Round 5 will be as follows,

Needle 1: K2 Natural, k4 Scarlet, k4 Natural, K4 Scarlet, k5 Natural—19 sts.

Needles 2 and 3: K1 Natural, *k4 Scarlet, k4 Natural; rep from * twice more, k4 Scarlet, k2 Natural—31 sts.

Needle 4: K4 Natural, k4 Scarlet, k4 Natural, k4 Scarlet, k2 Natural—18 sts.

Cont to adjust the patt to accommodate the dec on the next 3 rnds.

Work Rnd 6 of Chart 6, dec as foll: K to last 4 sts of Needle 1, k2tog twice, k to beg of Needle 4, ssk twice, k to end of rnd.

Work Rnd 7 of Chart 6, dec as foll: k to last 2 sts of Needle 1, k2tog, k to beg of Needle 4, ssk, k to end of rnd.

Work Rnd 8 of Chart 6, dec as for the prev rnd—60 sts.

Knit 1 rnd Natural. There should now be 31 sts on Needles 2 and 3 (the top of the foot) and 29 sts on Needles 1 and 4 (the sole of the foot). The distribution of sts will rem uneven as the foot and toe are worked.

Work Chart 7.

Knit 1 rnd Natural.

Toe,

Work the toe with Scarlet as foll,

Rnd 1: K to 1st st of Needle 2, k1b, k until 1 st from end of needle 3, k1b, k to end.

Rnd 2: Needle 1, *sl 1, k1; rep from * until 2 sts from end on Needle 1, k2tog; Needles 2 and 3, k1b, ssk, *sl 1, k1; rep from * until 3 sts from end of Needle 3, k2tog, k1b; Needle 4, ssk, *sl 1, k1; rep from * to end.

Rnd 3: Rep Rnd 1.

Rnd 4: Needle 1, *sl 1, k1; rep from * until 2 sts from end of Needle 1, k2tog; Needles 2 and 3, k1b, ssk, *k1, sl 1; rep from * until 3 sts from end of Needle 3, k2tog, k1b; Needle 4, ssk, *k1, sl 1; rep from * to end.

Rep Rnds 1–4 until 20 sts rem, then dec every rnd as foll,

Rnd 1: Needle 1, k3, k2tog; Needles 2 and 3, k1b, ssk, k5, k2tog, k1b; Needle 4, ssk, k2.

Rnd 2: Needle 1, sl 1, k1, k2tog; Needles 2 and 3, k1b, ssk, k1, sl 1, k1, k2tog, k1b; Needle 4, ssk, k1.

Rnd 3: Needle 1, k1, k2tog; Needles 2 and 3, k1b, ssk, k1, k2tog, k1b; Needle 4, ssk.

Cut yarn, thread tail through remaining 8 sts and pull tight.

Finishing

Darn in ends. Fold the hem to the inside at the picot row and stitch in place on the inside.

Cut three 10-inch (25.4-cm) pieces each of Natural, Scarlet, and Mallard. Tie the strands together 3 inches (7.6 cm) from one end with an overhand knot and arrange the yarn into 3 groups, each consisting of a Natural, Scarlet, and Mallard strand. Make a 3-strand braid 1¾ inches (4.4 cm) long and knot the ends together. At one end of the braid, thread each 3-strand group of yarn from the outside of the stocking to the inside, about 1 inch (2 cm) from the picot edge of the cuff and ½ inch (1.3 cm) from the center back. Space each group ½ stitch from the others to distribute the stress when the stocking is hanging. Thread the other end of the braid on the other side of the center back in the same way. Tie the beginning and ending groups of yarns together with 3 separate square knots. Trim the ends to ½ inch (1.3 cm). Lightly steam-press. 🌸

ABOUT THE DESIGNER. *Mary Germain has been a knitter most of her life but was greatly influenced in the 1990s by a Latvian friend and mentor, Irma Ciganovich, who shared her life story and her knitting techniques. Although Irma died in 2000, Mary has since traveled to both Latvia and Estonia for additional knitting inspiration. Mary teaches knitting classes, many with a Baltic focus, in the Midwest and other areas of the country.*

Chart 1

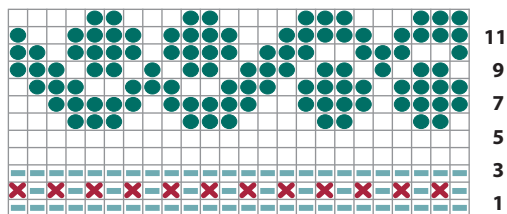


Chart 2



Chart 3

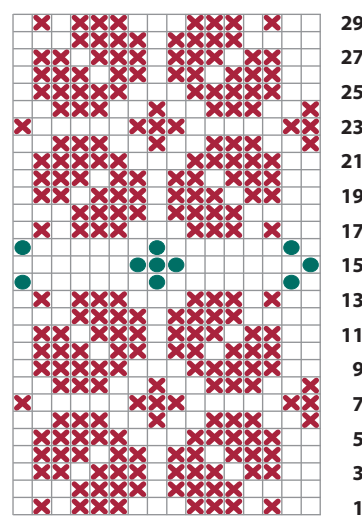


Chart 4

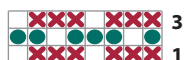


Chart 5

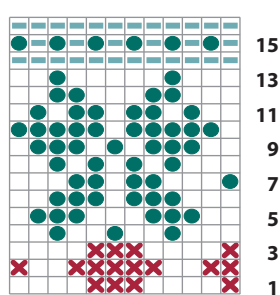


Chart 7

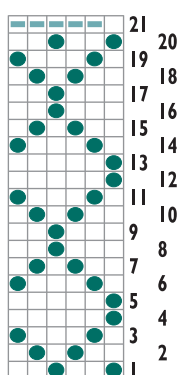
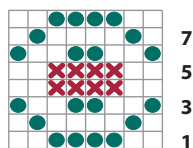
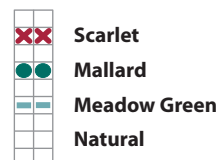


Chart 6



Key



A Russian Lace Scarf

GALINA A. KHMELEVA

As part of the creative process, I frequently experiment with different combinations of the basic elements that define the art of Orenburg lacemaking. Strawberries, Diagonals, and Mouseprint, considered the least complex of the elements, seemed to form an immediate, obvious bond. The manner in which they complemented each other instantly brought to mind the word *bantik*, Russian for “bow tie,” which forms the center motif of this pattern.

Instructions

Notes: The scarf is worked in garter-stitch lace, with the blank squares of the chart representing knit stitches on both right-side and wrong-side rows. Slip edge stitches as if to purl with yarn in front (sl 1 pwise wyf). After the 1st 1 or 2 bottom border “teeth” have been completed, slip a stitch holder or safety pin into the base of the original 7 cast-on stitches to make it easier to identify these stitches later when picking them up for the second corner. When working the main section of the scarf, the different-colored markers will help to indicate whether you are on right-side or wrong-side rows. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker. Heavy black outlines on the chart indicate divisions between the different sections.



Materials

Jade Sapphire Mongolian Cashmere
2-Ply, 100% cashmere yarn, 400
yards (365.8 m)/55 gram (1.9 oz)

Needles, size 1 or 2 (2.25 mm or 2.75
mm) or size needed to obtain
gauge

Small stitch holder or large safety pin

Stitch markers (2 different colors)

Tapestry needle

Nylon cord and T-pins (optional) for
traditional blocking method

Finished size: About 8½ inches (22
cm) wide and 84 inches (213 cm)

long, after blocking

Gauge: 27 sts and 41 rows = 4 inches
(10.2 cm) in garter stitch, after
blocking

See pages 135–138 for Techniques
and Abbreviations

Luxurious cashmere and traditional Orenburg lace-knitted elements—Strawberries, Diagonals, and Mouseprint—make this an exquisite, but functional, wrap for any occasion. Photograph by Joe Coca.

Scarf

Lower border,

Using the long-tail method, CO 7 sts, holding both needles tog. Remove 1 needle. Work Rows 1–82 of Lower Border section of chart, working all WS rows (not shown on chart) as sl 1 pwise wyf, k to end—8 sts after completing Row 82; 8 lower border “teeth” completed.

Turn 1st corner,

Work Rows 1–8 of Corner 1 section of chart to miter the corner, working WS rows as k to end without slipping the 1st st—12 sts after completing Row 8. The rows of Corner 1 written out are as foll,

Row 1 (RS): Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle.

Rows 2, 4, and 6 (WS): K to end.

Row 3: Sl 1, k2, yo, k3, yo, k2tog, k last st and return this st to left needle—1 st on left needle.

Row 5: Sl 1, k2, yo, k4, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle.

Row 8 (WS): K to end—12 sts total.

Set-up row,

Work RS set-up row of chart as foll: BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog, k1, pm—8 sts. Slide sts and m away from end of needle so they do not fall off while you work the next step. With WS of border facing and beg at CO end, use the empty needle to pick up 41 sts along straight edge of border by slipping the needle tip under 1 leg of each slipped selvedge st from back to front; these sts are just picked up and placed on the needle, not picked up and k—41 picked-up sts. Turn border so RS is facing. Using needle holding 1st corner sts, cont set-up row by knitting each picked-up st through its back lp (shown as Xs on chart) to twist each st and avoid forming a hole, place a different-colored marker—49 sts total; 41 sts between m.

Turn 2nd corner,

With WS of border facing and beg at sawtooth selv-edge of border, use the empty needle to pick up 7 sts from base of border CO; these sts are just picked up and placed on the needle, not picked up and k. Turn piece so RS is facing, and using needle holding 1st corner and picked-up center sts, k across 7 picked-up sts for second corner—56 sts; 41 sts between m; 8 sts for 1st corner before m at beg of row; 7 sts for 2nd corner after m at end of row. Working only on sts of 2nd corner, work Rows 1–10 of Corner 2 section of chart to miter the

corner, working RS rows as k to end without slipping the first st—12 second corner sts after completing Row 10. The rows of Corner 2 written out are as foll,

Row 1 (WS): Sl 1, k2, yo, k1, yo, k2tog and return this st to left needle, do not work last st before m—2 sts on left needle before m.

Rows 2, 4, 6, and 8 (RS): K to end.

Row 3: Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 5: Sl 1, k2, yo, k3, yo, k2tog, k last st and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k4, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 10: K to end—12 second corner sts.

Row 11 (WS): BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog, k1, sl m, k20, k2tog, k19, sl m, k8—56 sts total; 40 center sts between m; 8 border sts outside m at each side.

Main section,

Note: For border at right-hand side of chart and center stitches between markers, pattern rows are odd-numbered right-side rows; for border at left-hand side of chart, pattern rows are even-numbered wrong-side rows.

Slipping m every row as you come to them, work Rows 1–60 of chart—6 “teeth” completed at each side in main section. Work 780 more rows from chart as foll: For both borders, rep Rows 51–60 of chart 78 more times; for 40 center sts between ms work Rows 61–64 once, then rep Rows 1–64 twelve more times, then work Rows 65–72 once—840 rows total in main section; 84 “teeth” in main section at each side; 56 sts; 40 center sts between ms; 8 border sts outside ms at each side.

Note: On chart, final border repeat at each side is shown the way the border and center patterns will align in the last 10 rows of the main section.

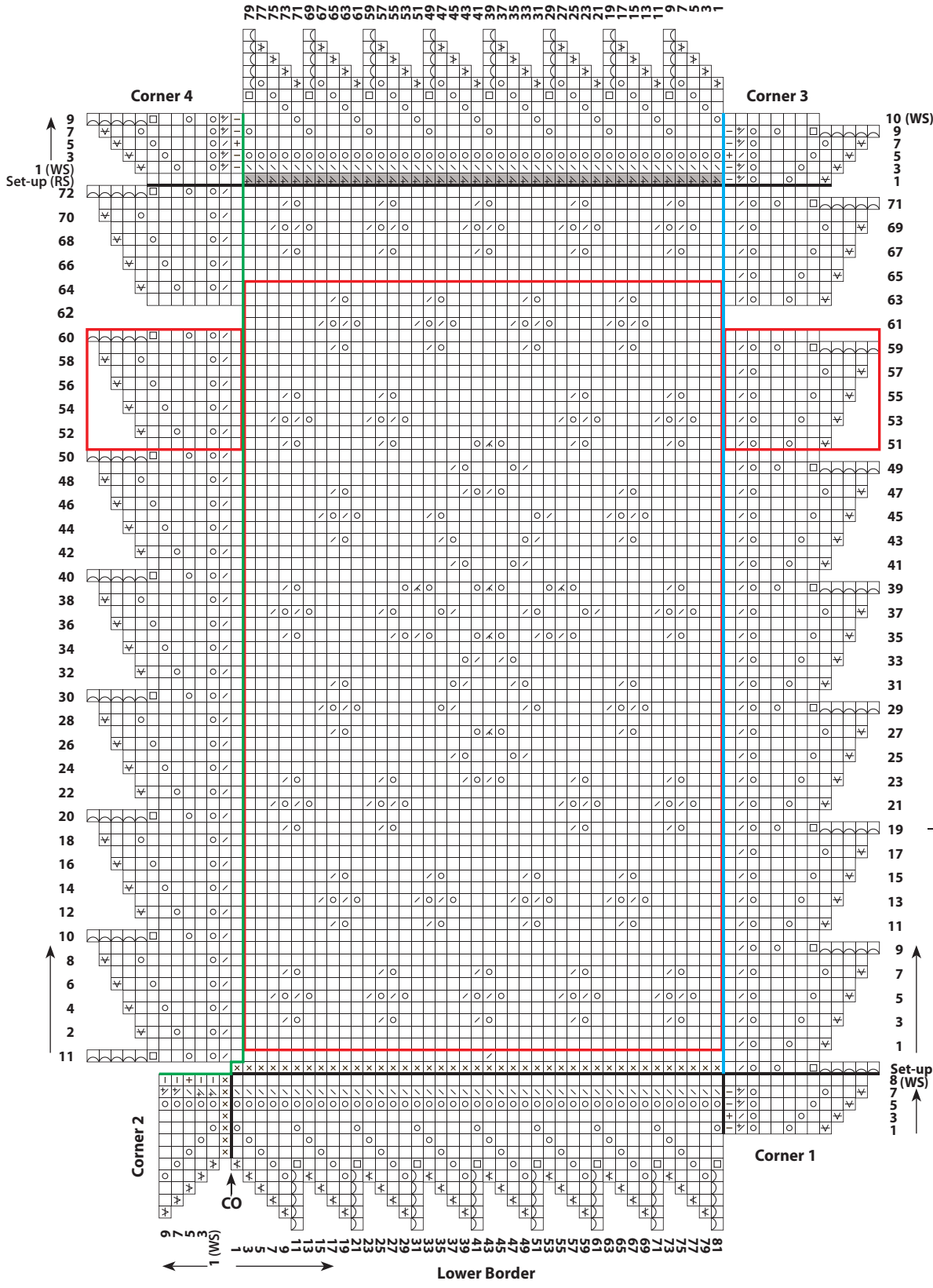
Turn 3rd corner,

Working only on 3rd corner sts before 1st m at beg of RS rows, work Rows 1–10 of Corner 3 section of chart to miter the corner, working WS rows as k to end without slipping the first st—8 sts after completing Row 10. The rows of Corner 3 written out are as foll,

Row 1: Sl 1, [k2, yo] 2 times, k2tog, return st to left needle, do not work last st—2 sts on left needle before m.

Scarf

Top Border



Key

- k on both RS and WS
- k1 and return st to left needle
- k2tog
- k2tog and return st to left needle
- k last border st tog with 1 top edge st and return st to left needle
- yo
- k3tog
- sl 1 pwise wyf
- BO 1 st
- st on needle after last BO
- st left unworked when turning corner
- picked-up st, work as given in directions
- patt rep
- direction of knitting
- m positions

Chart may be photocopied for personal use.

Rows 2, 4, 6, and 8 (WS): K to end.

Row 3: Sl 1, k2, yo, k3, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 5: Sl 1, k2, yo, k4, yo, k2tog, k1 and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 10 (WS): K to end—8 third corner sts.

Top border,

Row 1 (RS): Sl 1, [k2, yo] 2 times, k2tog, sl last border st to right needle, remove m, return slipped st to left needle, k2tog (last border st tog with 1 st of center section)—1 center st joined to top border. Working only on top border sts, work Rows 2–79 of Top Border section of chart, joining the last border st with 1 live st of center section at the end of each RS row, and working all WS rows (not shown on chart) as knit to end without slipping the first st; do not work a WS row after Row 79—8 “teeth” completed for top border; 16 total sts rem; 8 sts in each border; all center sts have been joined; working yarn is at m between 2 border st groups.

Turn 4th corner,

Set-Up Row (RS): Sl m, k8 sts for 4th corner. Working only on sts of 4th corner, work Rows 1–9 of Corner 4 section of chart to miter the corner, working RS rows as k to end without slipping the 1st st—8 fourth corner sts after completing Row 9. The rows of Corner 4 written out are as foll,

Row 1 (WS): Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Rows 2, 4, 6, and 8 (RS): K to end.

Row 3: Sl 1, k2, yo, k3, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 5: Sl 1, k2, yo, k4, yo, k2tog, k1 and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9 (WS): BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog and return this st to left

needle, do not work last st—2 sts on left needle before m; 16 sts total; 8 sts on each side of m.

Cut yarn, leaving a 12-inch (30.5-cm) tail.

Graft borders,

With WS still facing, sl 2 sts pwise without working them and remove m in center—8 sts on each needle. Sl 1 st from right needle to left needle. Graft live sts as foll,

Step 1: Insert right needle tip into 1st st on left needle, and draw the 2nd st on left needle through the 1st st and onto the tip of the right needle. Drop 1st st from left needle.

Step 2: Insert left needle tip into 1st st on right needle, and draw the 2nd st on right needle through the 1st st and onto the tip of the left needle. Drop 1st st from right needle.

Rep Steps 1 and 2 until 1 st rem. Thread a 12-inch (30.5-cm) length of yarn on the tapestry needle, draw yarn through rem st, and tie a knot through rem st to prevent it from raveling. Weave in all ends.

Finishing

Block to finished measurements using your preferred blocking method or use the traditional blocking method as foll:

Cut a length of nylon cord long enough to reach all the way around all 4 sides of the finished scarf dimensions, plus about 1 yard (1 m) extra. Thread cord on the tapestry needle and beginning at the point of 1 corner, thread cord loosely from back to front through the point of each “tooth” all the way around. Tie ends of cord together. Thoroughly wet piece and squeeze out excess moisture. Working on a flat surface and using T-pins, pin the 4 corner points out to finished measurements. Cut a 2nd length of nylon cord long enough to go around all 4 corner T-pins, plus a little extra for knotting, and connect the 4 corner pins with this 2nd cord to mark the rectangular outline of the finished dimensions. Adjust the cord threaded through the scarf points so each point meets the outline cord and anchor the threaded cord every few inches (8 cm) with T-pins, pinning out the cord between the points and not pinning into the scarf itself. Adjust the pins and threaded cord as necessary until the shawl is stretched tautly and evenly inside the marked outline. Allow to dry thoroughly before removing pins and cords.



ABOUT THE DESIGNER. Galina A. Khmeleva of Fort Collins, Colorado, is the owner of Skaska Designs and a frequent contributor to *PieceWork* magazine. She has been teaching the art of Orenburg lace making to U.S. knitters since 1996. Visit her website at www.skaska.com.

✿ Lydia Gladstone: ✿ Knitting from Ukraine to Oregon

MAUREEN MCGINNIS PATTERSON



The Nikorowich family in the Ukraine. 1914. Lydia's grandmother and grandfather seated, Lydia's mother is standing at right. The other girls and boy are her siblings. Photograph courtesy of Lydia Gladstone.

My friend Lydia Gladstone is knitting, her smile warming the room. She is soft-spoken and gracious, her English excellent but slightly accented, influenced by both her Eastern European origin and the Scottish nuns who taught her English.

Lydia's knitting heritage began in childhood. She has happy memories of her grandparents' farm in Bukovina, Ukraine, a land of rolling forested hills and sunlit fertile farmland. It was during those carefree early years that her aunt and grandmother taught her to knit.

Then the war came, and Lydia's life changed forever. Her strongly anti-Communist family fled the advancing Soviet troops, but in Germany the Nazis shot her father, leaving Lydia and her mother on their own with no means of support. Having no other alternative, Lydia's mother placed her in the care of Catholic nuns because, as Lydia explained, "she knew they would take care of me," but she herself later starved to death.

Lydia was twelve years old when she went to live in the Klosterschule Niedernburg, located in Passau near the junction of the Inn, Ilz, and Danube rivers. During the five years that Lydia lived there, she was treated with

Lydia at age eighteen upon graduation from St. Mary's Villa Academy in Sloatsburg, New York. 1952. Photograph courtesy of Lydia Gladstone.



kindness and received an excellent education. The convent had no electricity, and in winter it was cold and dimly lit. The girls spent long dark evenings at their school desks, knitting by candlelight while Mater Prefect read stories from the Lives of the Saints. The girls knitted white stockings from lightweight commercial yarn, long, with fitted calves, the ribbed tops resting snugly just below the knees.



The Klosterschule Niedernburg in Passau, Germany, where Lydia lived from age twelve to seventeen. It was here that she first learned to knit the cabled stockings. 1999. Photograph by Igor Gladstone.

When I ask whether they used a pattern, Lydia replies, “No, there is no pattern.” She excuses herself and returns with a pair of stockings ornately decorated with fine cables and both twisted and traveling stitches from the ribbing down to the ankle. She explains that they are the same as the ones that she knitted as a schoolgirl except that for these she has used her own handspun yarn. I thought again of her description of that chilly room, each girl sitting at a desk lit by a single candle,

knitting exquisite stockings like these.

The girls needed no written instructions; they memorized the individual stitch patterns as they knitted them; the stitch patterns were handed down from the older girls to the younger ones. Each stitch pattern had a name, but it also carried a special meaning to the individual using it. To one girl, the pattern named Winding Path might represent the path to her sweetheart's door. To another, it might be the road leading to a grand adventure.

Because yarn and needle sizes were limited, knit-

ting gauge was fairly constant, leaving stitch count the most flexible parameter when planning a stocking to fit a particular individual; it was the combination of stitch patterns chosen that determined the size of the finished stockings. Each pair became a unique statement of its creator, an individual work of art, a labor of love. As much pride was taken in the wearing of such lovely stockings as in the making of them.

As Lydia knits, I note that she tensions the yarn over the back of her left hand. She explains that the nuns instructed the girls to carry the yarn over the back rather than across the palm of their “dirty little hands.” You may not have dirty little hands, but if you have moist palms, carrying the yarn over the back helps avoid the dampness that makes maintaining even tension difficult, and it makes summer knitting more enjoyable as well.

Using the Eastern European style of knitting, Lydia holds the yarn in back for both knit and purl stitches. To knit, her right-needle tip goes *over* the working yarn and enters the back of the first stitch on the left needle from the right side; the needle tip then circles *under* the working yarn pulling back a loop, thus forming a new knit stitch on the right needle. To purl, the right needle tip goes *under* the working yarn and enters the back of the first stitch on the left needle from the left side; the needle tip circles *under* the working yarn pulling back a loop, forming a new purl stitch on the right needle. The new knit- and purl-stitch loops lie opposite the way they would if made by throwing the yarn with the right hand.

Today, Lydia Gladstone and her husband, Igor, live on a large acreage in southwestern Oregon, a land of sun-drenched summers, rolling forested hills, and fertile farmland reminiscent of her beloved childhood in Ukraine. The last time I visited, she was knitting a pair of stockings. I can't wait to see what message is hidden in the stitches. ❀

ABOUT THE AUTHOR. *Maureen McGinnis Patterson is a retired graphic designer and a lifelong student of textile arts. She loves the historical aspect, but her real passion is building her own tools and developing new techniques. She and her husband live on a small acreage in the Umpqua Valley near Roseburg, Oregon.*

Further Reading

Erlbacher, Maria. *Twisted-Stitch Knitting: Traditional Patterns and Garments from the Styrian Enns Valley*. Edited by Meg Swansen and Amy Detjen. Pittsville, Wisconsin: Schoolhouse Press, 2009.

Gladstone, Igor. *An American Odyssey, 1947–2010*. Woodinville, Washington: Gladstone Press, 2010.

Lydia's Stockings

For this pattern, I interpreted Lydia's stockings as faithfully as possible. The stockings were a gift for her husband, Igor. The length, both in leg and foot, is easily adjusted while the knitting is in progress. When the plain foot of the stocking wears out, it is a simple matter to remove it and knit a new one on the decorative legging.

Lydia used handspun yarn. An excellent substitute for handspun yarn is Harrisville Designs New England Shetland.

—Maureen McGinnis Patterson



Lydia's stockings knit as a gift for her husband, Igor, based on the cabled sock designs she learned to knit as a school girl at the Niedernburg convent in Passau, Germany. Photograph by Joe Coca.

Materials

Harrisville Designs New England Shetland, 100% wool yarn, fingering weight, 217 yards (198.4 m)/50 gram (1.8 oz) skein, 3 skeins of #44 White

Needles, set of 4 or 5 double pointed, size 2 (2.75 mm) or size needed to obtain gauge

Cable needles, 2 small

Marker

Tapestry needle

Finished size: 15½ inches (39.4 cm) from cuff to bottom of heel, 10 inches (25.4 cm) from back of heel to tip of toe, 9½ inches (24.1 cm) foot circumference, 12¼ inches (31.1 cm) circumference at widest part of leg; to fit a man's medium

Gauge: 14 sts and 18 rnds = 2 inches (5.1 cm) in St st; 18 sts and 18 rnds = 2 inches (5.1 cm) in leg patt

See pages 135–138 for Techniques and Abbreviations

Instructions

Stocking

Using the long-tail method and working over 2 needles, CO 82 sts. Remove 1 needle. Divide sts evenly onto 3 or 4 needles. Being careful not to twist the sts, join into a circle.

Next Rnd: *K1tbl, p1; rep from * around. Rep last rnd 7 more times.

Next Rnd: *K1tbl; rep from * around, inc 12 sts evenly spaced—94 sts. Work Row 1 of Leg chart.

Next Rnd: Work Leg chart to end of rnd, pm, work Row 1 of Gusset chart—95 sts. Cont in patt through Row 60 of Gusset chart.

Next Rnd: Work Leg chart to last 2 sts of rnd, p2tog (removing m)—94 sts rem. Dec 1 st at end of next rnd—93 sts rem. Work 1 rnd even. *Dec 1 st at beg of next rnd, then dec 1 st at end of foll rnd, then work 1 rnd even; rep from * 7 more times—77 sts rem. Cont in patt until leg measures 12½ inches (31.7 cm) from CO, or ½ inch (1.3 cm) less than desired length to heel, dec 11 sts on last rnd—66 sts rem. K 5 rnds.

Heel flap,

Note: Heel flap is worked back and forth on 1st 17 stitches and last 16 stitches of round—33 stitches total.

Set-Up Row: K17, turn; p33, turn.

Next Row (RS): Sl 1, k32, turn.

Next Row (WS): Sl 1, k2, p to last 3 sts, k3. Rep last 2 rows 10 more times—22 rows total.

Turn heel,

Row 1 (RS): Sl 1, k19, ssk, k1, turn.

Row 2 (WS): Sl 1, p8, p2tog, p1, turn.

Row 3: Sl 1, k9, ssk, k1, turn.

Row 4: Sl 1, p10, p2tog, p1, turn.

Row 5: Sl 1, k11, ssk, k1, turn.

Row 6: Sl 1, p12, p2tog, p1, turn.

Row 7: Sl 1, k13, ssk, k1, turn.

Row 8: Sl 1, p14, p2tog, p1, turn.

Row 9: Sl 1, k15, ssk, k1, turn.

Row 10: Sl 1, p16, p2tog, p1, turn.

Row 11: Sl 1, k17, ssk, k1, turn.

Row 12: Sl 1, p18, p2tog, p1, turn—21 heel sts rem.

Gusset,

Set-Up Rnd: K21 heel sts, then pick up and k 11 sts along heel flap; with an empty needle, k33 instep sts; with an empty needle, pick up and k 11 sts along heel flap, then k10 heel sts—76 sts total: 22 sts on Needle 1, 33 sts on Needle 2, 21 sts on Needle 3.

Dec Rnd: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, k; Needle 3, k1, ssk, k to end—2 sts dec'd. Rep Dec Rnd every other rnd 4 more times—66 sts rem.

Foot,

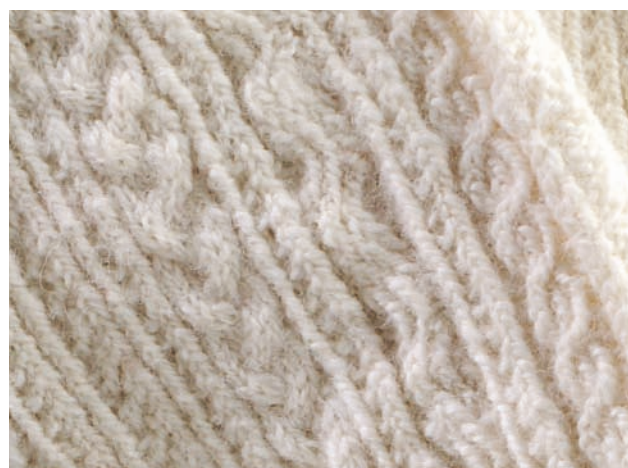
Work even in St st until foot measures 7¼ inches (18.4 cm) from back of heel, or 2¾ inches (7.0 cm) less than desired finished length.

Toe,

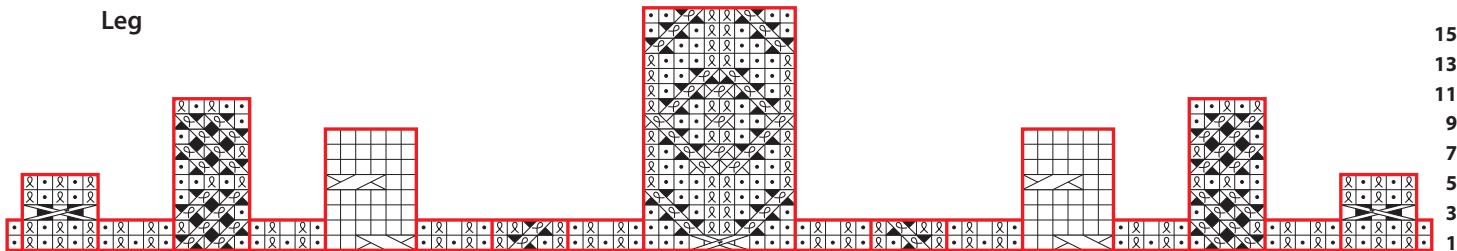
Dec Rnd: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, k1, ssk, k to last 3 sts, k2tog, k1; Needle 3, k1, ssk, k to end—4 sts dec'd. Rep Dec Rnd every other rnd 10 more times—22 sts rem. With Needle 3, k to end of Needle 1—11 sts each on Needles 2 and 3.

Finishing

Turn sock wrong side out. Join toe using 3-needle BO. Weave in loose ends. ❀

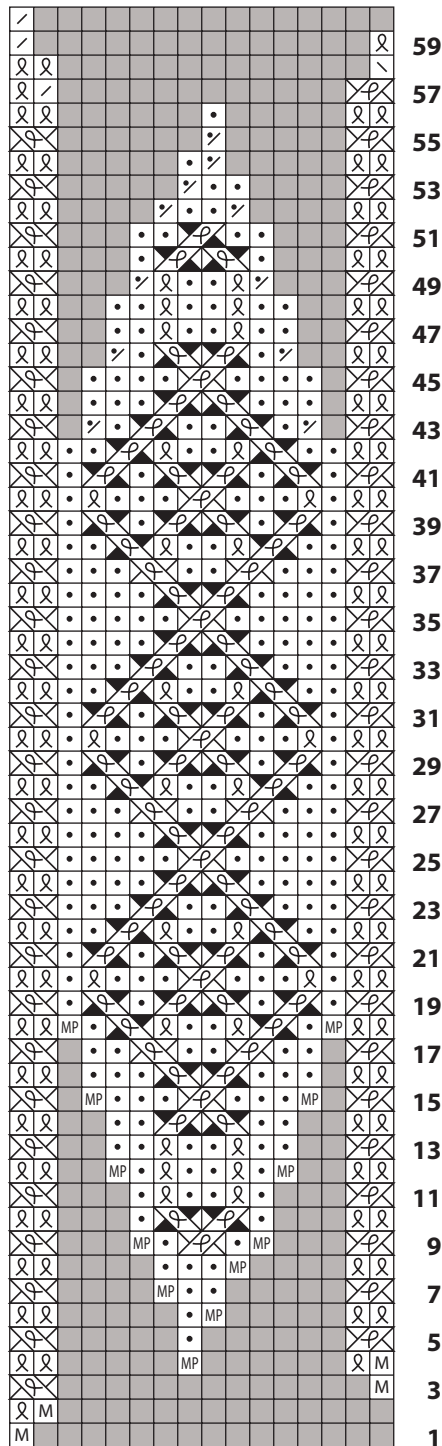


Leg



15
13
11
9
7
5
3
1

Gusset



Key

- k
- p
- k1tbl
- k2tog
- k2tog tbl
- p2tog
- M1
- M1 pwise
- no st
- patt rep
- sl 1 st onto cn, hold in back, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in front, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in back, k1tbl, p1 from cn
- sl 1 st onto cn, hold in front, p1, k1tbl from cn
- sl 2 sts onto cn, hold in back, k2, k2 from cn
- sl 2 sts onto cn, hold in front, k2, k2 from cn
- sl 1 st onto 1st cn, hold in back, sl 2 sts onto 2nd cn, hold in back, k1tbl, move 1st cn to front, [k1tbl] 2 times from 2nd cn, k1tbl from 1st cn
- sl 1 st onto 1st cn, hold in back, sl 3 sts onto 2nd cn, hold in back, k1tbl, move 1st cn to front, (p1, k1tbl, p1) from 2nd cn, k1tbl from 1st cn
- sl 1 st onto 1st cn, hold in front, sl 3 sts onto 2nd cn, hold in back, k1tbl, (p1, k1tbl, p1) from 2nd cn, k1tbl from 1st cn

Charts may be photocopied for personal use.

Gobi Desert Sock

DONNA DRUCHUNAS

These socks are knitted from the cuff down with the heel and toe worked in a contrasting color. The heel is worked with short-rows and the toe is decreased every row. I based them on the pair of socks, shown on page 80, which Linda Ligon, Interweave's founder, purchased on a trip to Mongolia. See the "Camel's Rule" sidebar on page 79 for more information on them.

Instructions

Sock

With MC and smaller needles, CO 44 sts. Distribute sts evenly over 4 dpns and join in the rnd, being careful not to twist sts.

Rnd 1: (K1, p1) around.

Rep Rnd 1 to work ribbing for 1 inch (2.5 cm). Change to larger

Materials

Snow Leopard Trust Camel Wool, 100% camel yarn, heavy worsted weight, 150–200 yards (137.2–182.9 m)/5–6 ounce (141.7–170.1 g) skein, 1 skein each of Undyed (MC) and Light (CC)

Needles, set of 4 double pointed, size 3 (3.25 mm) and set of 4 double pointed, size 2 (2.75 mm) for ribbing, heels, and toes, or sizes needed to obtain gauge

Tapestry needle

Finished size: 7¼ inches (18.4 cm) in circumference; woman's shoe size 6½

Gauge: 6 sts = 1 inch (2.5 cm) in St st, using larger needles

See pages 135–138 for Techniques and Abbreviations



Based on the socks purchased in the Gobi Desert, the heels on these are worked with short-rows, and the toes are decreased every row. They are shown with yak-hide boots purchased in Mongolia. The camel yarn was supplied by the Snow Leopard Trust. Photograph by Joe Coca.



A Gobi Desert camel. Photograph courtesy of the Snow Leopard Trust; www.snowleopard.org.

Camel's Rule

In the southern Mongolian Gobi desert, camels rule. They provide transportation, milk, meat, cheese, yogurt, beer, camel-milk vodka, hides, coarse hair for ropes, and finer undercoat for next-to-skin garments. The socks shown on page 80 were knitted in the southern Gobi near Dalanzadgad. The plucked fiber, which contains a fair number of coarse guard hairs, was carded on a crude drumcarder and spun on a supported spindle. The cuff, heel, and toe are plied. The rest of the yarn is single. The socks themselves were knitted from the top down. They're designed to provide a bit of comfort inside the camel- or yak-hide boots that most Mongolians wear—which often don't differentiate between left and right feet, making that extra bit of padding most welcome.

—Linda Ligon

needles and k 1 rnd. Cont in St st and work stripes as foll:

With CC, k 2 rnds.

With MC, k 2 rnds.

With CC, k 3 rnds.

Change to MC and work in St st (k every rnd) until sock measures 4 inches (10.2 cm) from CO or desired length to heel.

Short-row heel,

The beg of the rnd is at the center back of the leg. Using Needle 4, k 11 sts. There should be 22 sts on Needle 4; these are the heel sts. Keep the rem 22 sts on hold on the rem 2 needles. Shape heel using short-rows as foll:

Change to CC and smaller needles, wrap and turn (wrapping the 1st st of the held sts).

P across all heel sts; wrap and turn (wrapping the 1st st of the held sts).

K across to the last heel st. Do not k that st. Wrap and turn.

P across to the last heel st. Wrap and turn.

K across to 1 st before the previously wrapped st, wrap and turn.

P across to 1 st before the previously wrapped st, wrap and turn.

Cont working back and forth, working 1 less st between each turn until 8 sts rem between the wraps.

Next 2 Rows: Work to the 1st wrapped st, pick up the wrap and work it tog with the st. Wrap and turn (this st now has 2 wraps).

Next Row: Work to the 1st double-wrapped st, pick up both wraps and work them tog with the next st. Wrap and turn.

Rep prev row until all 22 heel sts are being worked. Change to MC and larger needles. Divide sts evenly on 4 dpns again with end of rnd at center bottom of foot, and return to working St st in the rnd, and pick up the wraps on the 2 held sts on the 1st rnd.

Work even in St st for 4 inches (10.2 cm) from end of heel or desired length to toe.

Toe,

Change to CC and smaller needles. K 3 rnds.

Next Rnd: K to last 2 sts on 1st needle, sl 1, k1, pss0, ssk at the beg of the 2nd needle, k to end of needle, k to last 2 sts on the 3rd needle, sl 1, k1, pss0, ssk at the beg of the 4th needle and k to the end of the rnd—4 sts dec'd.

Rep until 4 sts rem.

Finishing

Cut yarn leaving a 6-inch (15.2 cm) tail. Thread the tail on the tapestry needle and run it through all of the rem sts. Pull tight to fasten off.

Weave in ends. ❀



The handspun, handknitted socks purchased in Mongolia's southern Gobi Desert near Dalanzadgad; they were knitted from the top down. Photograph by Joe Coca.

ABOUT THE DESIGNER. Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and contributor to many others. Visit her website at www.sheeptoshawl.com.

The Snow Leopard Trust

Based in Seattle, Washington, the Snow Leopard Trust began a long-term study in 2008 in Mongolia's South Gobi on the endangered snow leopard. The trust focuses on the protection of snow leopards and their habitat, involving local communities in the effort. Their online store features products handcrafted in these local communities, along with the camel wool yarn from the Gobi Desert used in our project socks. For more information, visit www.snowleopard.org.

Bopoluchi Socks

GRYPHON PERKINS

Once upon a time in India, there lived a girl called Bopoluchi, whose parents had died, leaving her alone and penniless. One day, as she drew water from the well, she heard another young girl say, “Soon my rich uncle will be coming to take me away for my wedding. He’ll bring magnificent silks for my dowry.”

Another girl chimed in, “My uncle is also coming, and he will bring beautiful silver jewelry for my dowry.”

Bopoluchi was filled with envy. Not wanting to be outdone, she said, “My rich uncle will come soon too, and he will bring silks, and gold and silver, and jewels for my dowry.”

But unknown to the girls, a wicked robber was hidden in the bushes and overheard them, and he knew that Bopoluchi had no uncle. Wanting her for himself, he came the next day, richly arrayed in the spoils of his theft, bearing silks and gold and silver and fine jewels. He said to Bopoluchi, “I am your father’s brother, returned after many years away, and I have brought your dowry to take you away to be married.”

Astounded to have her fantasy unexpectedly fulfilled, Bopoluchi believed him, and went with the robber. But as they went along the road, a peacock in a tree cried out,

Bopoluchi, beware!
Smell the danger in the air!
It’s no uncle who relieves you,
But a beggar who deceives you!



The Bopoluchi Socks with Bopoluchi’s skirt flowing over the front of the sock and the peacock’s head at the top. Photograph by Joe Coca.

Materials

The Sanguine Gryphon Skinny Buggal, 80% superwash merino/10% cashmere/10% nylon yarn, fingering weight, 450 yards (411.5 m)/4 ounce (113.4 g) skein, 1 skein each of Blue Metalmark (MC), Blue Lobster (CC1), Bog Fritillary (CC2), Longhorned Beetle (CC3); this project requires about ½ skein each of MC and CC3, ¼ skein of CC1, and ⅓ skein of CC2)

Needles, set of 4 double pointed or 2 circular, size 1 (2.25 mm) or size needed to obtain gauge

John James Needles, tapestry (to weave in ends and embroider) and beading (to put beads onto teal braid)

Embroidery floss, Black

Kreinik Metallics Fine #8 Braid, 10 meters (11 yds)/spool, 1 spool of Teal or Blue

Seed beads, size 10, Teal, 8

Finished sizes: Small (medium, medium leg with small foot; large, large leg with medium foot); mid-foot and ankle circumference, 8 (9¼, 10½) inches (20.3 [23.5, 26.7] cm)

Gauge: 32 sts and 45 rows = 4 inches (10.2 cm) in St st

See pages 135–138 for Techniques and Abbreviations

Note: The chart for the small size is shown here. Charts for medium, medium leg with small foot, large, and large leg with medium foot are available online at www.pieceworkmagazine.com; click on Charts & Illustrations in the list at left.

But the girl could not understand the bird, and continued to walk. At last, they reached the robber's house, where he shed his pretense and told her he intended to marry her himself. Ignoring her tears, he gave her to his crone of a mother to prepare for the wedding.

Bopoluchi had beautiful, thick hair down to her ankles, but the old woman had not a hair on her head. "Daughter," said she, "how do you come to have such lovely hair?"

"My mother had a secret way to make it grow. Every day she laid my head in a big mortar and struck it with a pestle. This method never fails."

"Maybe it will work for me also! Please, won't you try it?"

So the crone laid her head into a mortar and Bopoluchi pounded it until she had killed the old woman. Then she dressed the body in the scarlet bridal dress, drew the veil over the face, set it up in a chair, and put the spinning wheel before it. Herself she dressed in the old woman's clothes and quickly fled the house.

Presently, the robber returned carrying a large millstone which he had stolen to grind grain for the wedding

feast. He saw the body, took it for Bopoluchi, and demanded she help him. When she did not reply, he grew angry and threw the millstone at her. The body toppled over and he saw that it was his mother, with her head smashed in. Thinking he had killed her himself, he screamed in rage and ran to look for Bopoluchi.

Meanwhile Bopoluchi ran back home. Knowing the robber would come to find her she hid a sharp billhook under her pillow that night. Sure enough, four men crept into her house in the night, lifted her bed, and carried it away to a deserted place. Then Bopoluchi, who had feigned sleep, leapt up and cut off the heads of three of the robbers with the billhook before they knew what was happening. The fourth, he who had kidnapped her, scrambled up a tree, but she set it afire and burned him to death.

Then she returned to the robber's house and took all the gold and silver and other fine things hidden there. She had them brought to her village on camels and donkeys, and was now so rich she could marry anyone she pleased.



I first read the story of Bopoluchi in a book of Indian folk tales, which included a drawing of the girl encountering the peacock. I was so charmed with the image and with the quirky, somewhat gory tale, that I began working on a sock design right away. The idea of having the girl's skirt flowing over the front of the sock while the peacock's tail spread over the heel and created the gusset struck me from the first, but it was a technical challenge. Much ripping and reknitting and learning of new techniques later, I bring you Bopoluchi!

Instructions

Notes: Throughout the pattern you will see three sizes. They refer to the small (medium, large) of the section in which you're working; i.e., to the ankle sizes when you're working the leg and to the foot sizes when you're working the foot. The foot length is adjustable. This design employs one of several intarsia-in-the-round techniques. Technically, intarsia isn't possible in the round because the strand needed at the beginning of a given color area was left behind at the wrong end of that color section on the previous round. The method used here involves working back and forth in rows but wrapping the yarns from each end together to form a tube; the result is a round (seamless) sock.

When a new ball is introduced, the color joins are worked in normal intarsia fashion, wrapping the two strands around each other everywhere except at the “edge.” The color to be laid over the working strand at the beginning of each row is always the other one that meets the edge. For example, on Row 35, a right-side row, you start with the MC and lay the CC2 yarn over it. On Row 36, you lay the MC strand over the CC2 and knit with the latter.

In certain places, you will have to have two (or more) balls of the same color going at once. For instance, on Row 8, you will need to start a new ball of CC1 for the peacock’s body and a new ball of MC for the space between the bird’s head and body. It’s much easier than it sounds, I promise—lots of words, simple procedure. If it seems unclear, just work through the instructions for the first few rounds.

I do recommend sorting out the individual balls after each row to keep them manageable. It’s also helpful to weave in tails not long after starting or ending a ball to reduce confusion.

The left edge (as viewed upside-down) between the motif(s) and background is the “turning point” for the right sock (white line on charts). Size small, Row 1 begins on stitch 55 at the left edge of the peacock’s neck: knit 55 stitches in the MC until you reach the peacock stitches; introduce CC1, knit 9; Row 1 is complete. Turn the work, take the end of the MC strand and lay it loosely over the CC1. This will anchor the two colors together, allowing you to join the edges of the row into a round. The first peacock stitch of Row 2 is one to the left of your current position; begin by slipping one MC stitch from the right to the left needle, then purl 16 in CC1; change to MC, dropping the CC1 strand over the MC. The working MC strand is actually a loop anchored at the far end of the peacock’s neck. Pull out as much of it as you need to work with and purl 48 stitches until you arrive back at the left edge of the neck. Pull the MC strand taut. Voilá, the two ends are joined.

Row 3 is back to the right side, starting with the MC. This time CC1 yarn is loosely laid across the working MC strand. Knit 44 in MC. Drop the MC strand over the CC1 (which is anchored at the edge of the neck), pull as much CC1 as you need, knit 20, and pull the CC1 strand taut.

Before beginning, wind off 3 smaller balls of MC. Wind off a small ball of CC1 for the peacock’s neck and head, one of CC2 for the girl’s arms, and one of CC3 for



The back of the Bopoluchi Socks with the peacock’s tail spread over the heel. Photograph by Joe Coca.

the areas of the *choli* (short blouse) and skirt.

Right Sock

Cuff,

CO 64 (72, 84) sts in MC. Join into a rnd, being careful not to twist the sts, and work 1 inch (2.5 cm) in k2, p2 rib.

Medium size only: K1 rnd, inc 2 sts—74 sts. K 2 rnds.

Small and large sizes: K 3 rnds.

Beg working chart appropriate to your size. Note that there are two medium size charts: one with a medium (9¼ inches [23.5 cm]) leg and foot, one with a medium leg and small (8 inches [20.2 cm]) foot, and two large size charts, one with a large (10½ inches [26.7 cm]) leg and foot, one with a large leg and medium (9¼ inches [23.5 cm]) foot. The numbers written out below refer to small (medium, large) since the charts for the two medium and large versions are the same for this portion.

Row 1 (RS): With MC (main ball), k55 (65, 75); with CC1 (small ball), k9; turn.

Row 2 (WS): Lay the MC strand loosely over the CC1 strand, sl 1 from right-hand needle to left-hand needle;

with CC1, p16; drop CC1 over MC; with MC, p48 (58, 68); pull taut.

Row 3: Lay CC1 loosely over MC, (medium and large only, sl 1 from left-hand needle to right-hand needle); with MC, k44 (54, 64); drop MC over CC1; with CC1, k20; pull taut.

Row 4: Lay MC over CC1, sl 1 right-hand needle to left-hand needle; with CC1, p24; drop CC1 over MC; with MC, p40 (50, 60); pull taut.

Row 5: Lay CC1 loosely over MC; with MC, k38 (48, 58); drop MC over CC1; with CC1, k26; pull taut.

Row 6: Lay MC over CC1, sl 1 right-hand needle to left-hand needle; with CC1, p29; drop CC1 over MC; with MC, p35 (45, 55); pull taut.

Row 7: Lay CC1 loosely over MC; with MC, k33 (43, 53); drop MC over CC1; with CC1, k31; pull taut.

Row 8: Lay MC over CC1; with CC1, p5; join medium small ball of MC, p6; join main ball CC1, p21 (22, 23); drop CC1 over MC; with MC, p32 (41, 50); pull taut.

Row 9: Lay CC1 (the original, small ball) loosely over MC; with MC, k31 (39, 47); drop MC over CC1; with CC1, k18 (20, 22); drop CC1 over MC; with MC, k11; drop MC over CC1; with CC1, k4; pull taut.

Row 10: Lay MC over CC1; with CC1, p4; lay CC1 over MC; with MC, p12; lay MC over CC1; with CC1, p18 (21, 24); lay CC1 over MC; with MC, p30 (37, 44); pull taut.

Foll chart through Row 63. The turning point for the right sock is outlined in white on all the charts to help guide you. In the places where it moves to the left, sl sts from the left to the right needle on RS rows and from the right to the left needle on WS rows. Where the edge moves to the right, sl sts from the right to the left needle on RS rows and from the left to the right needle on WS rows.

For Rows 64–94 (red box on charts), the tail sts (CC1) are worked in an expanding rib and then lace patt. Foll Tail chart on the CC1 sts and cont working the rest of the sock as before.

Heel turn,

The heel turn is executed in Row 95. Work up to the heel according to the chart, then work the CC1 tail sts as foll,

Row 1: K4, [m1, k3] 5 times; turn.

Row 2: Sl 1, p14; turn.

Row 3: Sl 1, k5; turn.

Row 4: Sl 1, p6; turn.

Row 5: Sl 1, k7; turn.

Cont last 2 rows, working 1 additional st before turn,

until all CC1 sts are worked (the final row will be sl 1, k23), then complete Row 95 according to the chart.

Gusset,

After the heel turn, the CC1 sts return to being worked in St st, except the edges on WS rows. At the leading edge work a p2tog tbl (working CC1 st tog with MC st) for the 1st CC1 st and a p2tog (working CC1 st tog with MC st) for the last CC1 st. Inc 1 CC1 st on 1st row—25 CC1 sts. CC1 sts will rem at 25 to end of gusset dec.

Row 96: With CC3, p23 (22, 24), with MC, p15 (21, 24); with CC1, p2tog tbl, p23, p2tog, with MC, p17 (22, 27)—2 sts dec'd.

Foot,

When all the gusset decs have been worked and chart is complete, work even in the 2 rem colors, CC1 and CC3; rep the last row of the chart until the foot is 1½ inches (3.8 cm) less than desired length.

Toe,

Rearrange sts so that half are on the sole needle and half on the top needle with the CC1 sts centered on the sole needle.

The turning point will rem at the end of the CC3 section on the sole needle. Work all sts in the color in which they lie (still doing the wrapping maneuver at the end of each row).

Row 1: Sole needle, k to last 3 sts, k2tog, k1; top needle, k1, ssk, k to last 3 sts, k2tog, k1; sole needle, k1, ssk, k to turning point.

Row 2 and All WS Rows: P in established color.

Rep last 2 rows until 12 (17, 20) sts rem on each needle—24 (34, 40) sts total. End the last rnd at the end of the top needle and graft tog using CC3 in Kitchener Stitch.

Left Sock

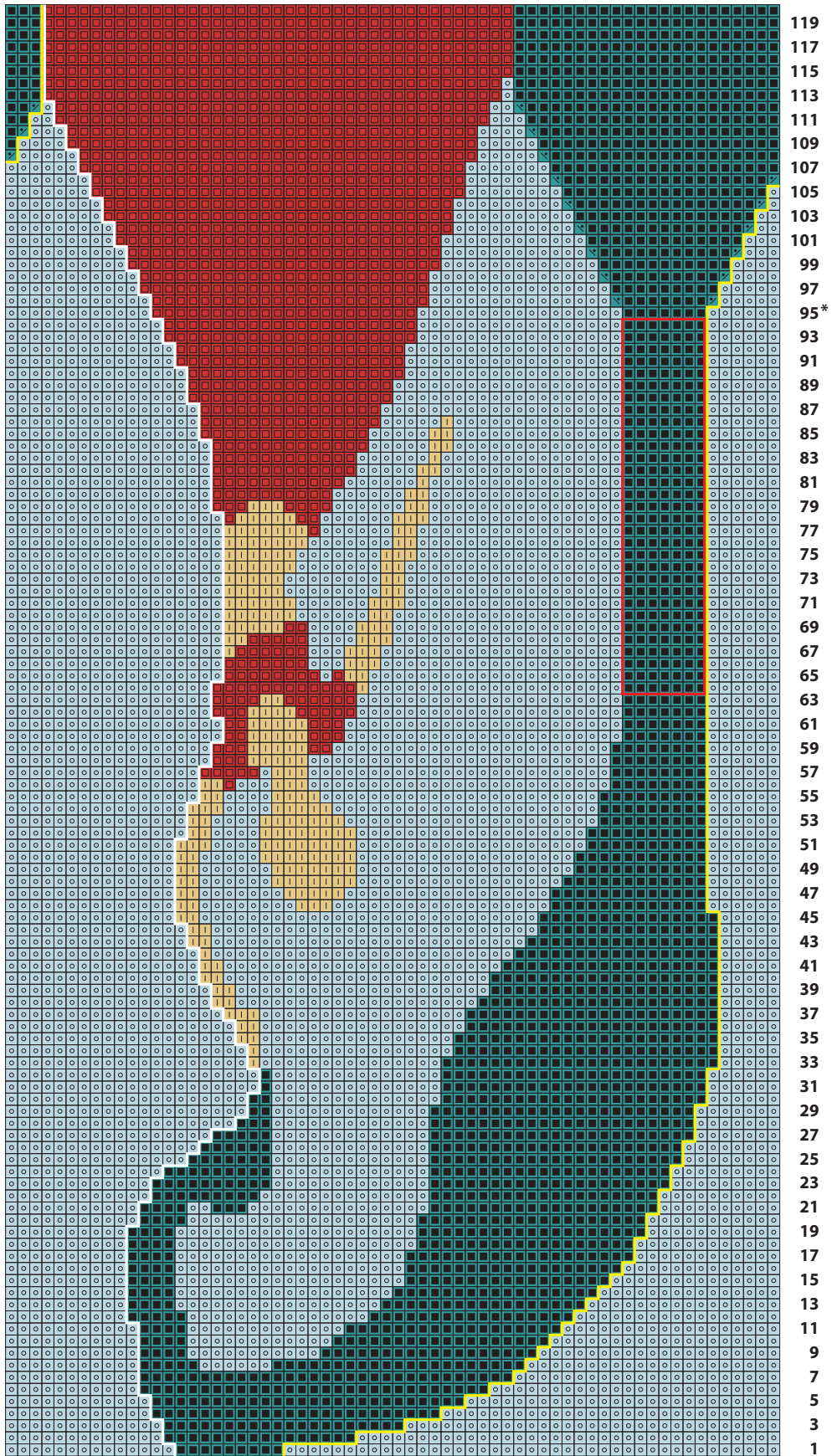
The left sock is worked similar to the right. The primary difference is the point at which the turn occurs. For the left sock, it is along the bird's back, shown on the charts with a yellow border. To get you started, the 1st 5 rows are written out below.

Beg by working the cuff as for the right sock up to the point where the chart begins.

Row 1 (RS): With CC1 (small ball), k9; with MC (main ball), k55 (65, 75); turn.

Row 2 (WS): Lay the CC1 strand loosely over the MC strand, sl 6 from left-hand needle to right-hand needle; with MC, p48 (58, 68); drop MC over CC1; with CC1, p16; pull taut.

Small



Right leg turning point

Left leg turning point

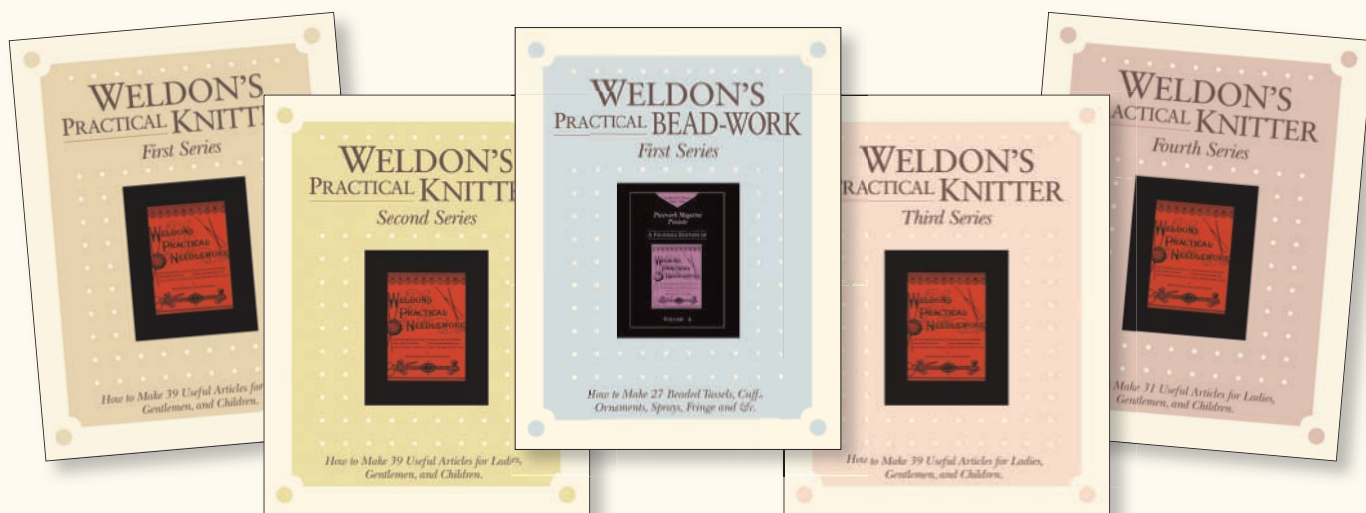
*Work as given in instructions

Charts may be photocopied for personal use.

Presented by **PIECEWORK.**

A WINDOW INTO ANOTHER TIME AND ANOTHER PLACE

The time is the turn of the twentieth century,
and the place is London, England.



In an effort to bring needlework to the emerging middle class, Weldon's, a paper pattern producer of the Victorian era, began to publish monthly newsletters devoted to various crafts (knitting, beading, patchwork, crochet, and the like). These newsletters were typically 14 pages and cost 2 pence. Later, they were collected into book form, titled *Weldon's Practical Needlework*.

We have reproduced for you here the content from the earliest of these pamphlets. The projects range from charming to simply strange, from lovely edgings and bead trimmings to knee covers and baby knickers.

These pamphlets serve as a curiosity, an inspiration, a resource, and a link to a time beyond our memories. In using and enjoying it, you keep the craft alive.

ORDER YOUR *Weldon's* eBooks today!
Individual eBooks \$8.99

 **INTERWEAVE.**
interweavestore.com
866-949-1646

✿ The Randolph ✿ Counterpane

MARGARET STOVE

An off-white cotton knitted bed coverlet in the collection of the Lyttelton (New Zealand) Historical Museum is a tangible reminder of one of the earliest planned English settlements in New Zealand. Its maker was twenty-two-year-old Ann Bryant. Family members believe she started knitting what is now known as the Randolph Counterpane in 1850 aboard the ship *Randolph*, one of four immigrant ships that had sailed from Plymouth, England, for New Zealand in September of that year. The ships' route did not include any significant landfall for fear that some of the 780 passengers would leave their ships rather than complete the grueling hundred-day journey.



The Randolph by James Edward Fitzgerald. Watercolor on paper. 1850. 7 × 9½ inches (17.8 × 24.4 cm). Collection of the Canterbury Museum, Christchurch, New Zealand (1938.238.6). Photograph © the Canterbury Museum.



An illustration of a reception on board the *Randolph* for New Zealand cabin-class colonists and guests, East India Export Dock, Blackwall, London. From the *Illustrated London News*. August 3, 1850. Collection of the Aotearoa New Zealand Centre, Christchurch City Libraries (ADI-6079). Photograph © Aotearoa New Zealand Centre, Christchurch City Libraries.

The aim of the settlement scheme, sponsored by the Canterbury Association, was to create a cross section of the best of Anglican society—complete with a bishop, landed gentry, and laborers and artisans to maintain them—with the following proviso: “None but persons of good character as well as communicant members of the Church of England shall form part of the population so that the colony may begin its existence with a healthy moral character.”

Besides Ann Bryant, others aboard the *Randolph* included Ann’s husband, William, twenty-nine, described on the passenger manifest as an agricultural laborer, and their two children, one-year-old William and his infant sister, Sarah. Although their descendants believe that the Bryants traveled from Belfast, Ireland, to join the *Randolph*, Ann’s birth certificate states that she was born in Brompton, Kent, England.

The Canterbury Association

For more information about the association and passenger manifests for the first four ships, including the *Randolph*, visit <http://freepages.genealogy.rootsweb.ancestry.com/~nzbound/cbyassoc.htm>. The Canterbury Association operated until 1854. About 3,500 people sailed to New Zealand on Canterbury Association ships between 1850 and 1854. See also Colin Amodeo’s *The Summer Ships* (Christchurch, New Zealand: Caxton Press, 2001. Limited edition.).

—M. S.

The Lyttelton Historical Museum

Located on Gladstone Quay in Lyttelton, the museum is a nonprofit organization operated and administered by volunteers. It contains a Maritime Gallery, Antarctic Gallery, Colonial Gallery (which contains the *Randolph* Counterpane), and the Port Company Board Room, where war medals, paintings by local artists, and Lyttelton Harbour Board memorabilia are displayed. For more information, contact the Lyttelton Historical Museum Society, Gladstone Quay, Lyttelton, New Zealand, 64 3 328 8972, or visit www.nz museums.co.nz/account/3139.

—M. S.

Each ship had a women’s matron, whose duties, while still attending to the needs of her own family, were to nurse sick women and children, supervise the moral welfare and education of younger female passengers in steerage, and maintain order and sobriety. For this, she received a £5 gratuity. It has been said that the matrons always had a good supply of yarns and needles to keep hands busy in constructive pastimes. The *Randolph*’s matron on this voyage was thirty-nine-year-old Sarah Smart, who was traveling with her husband, William, and twelve children.

Perhaps Sarah Smart was the source of Ann’s cotton yarn. The counterpane is not without errors, but I suspect some of them may simply reflect the unpleasant

The Randolph Counterpane

The Randolph Counterpane consists of three major groups of patterns. The center is made of twenty-one strips, each 2½ inches (6.4 cm) wide, and joined together. The pattern used for the strips has a garter-stitch base and is unusual in that it has separate stockinette-stitch strips alternately crossed and knitted into the garter-stitch strip. (Ann Randolph's great-granddaughter remembers this being called "rope stitch.") The center is surrounded by eight squares along each side and another on each corner. These are knitted separately and are made from four smaller squares knitted on the bias

in a petal or leaf pattern with the outer corner of the square featuring rows of eyelets between ridges of reverse stockinette stitch. The small squares are joined to make the larger square. The entire counterpane is edged with a pointed lace of five repeats of each point along the side of each of the large squares. The edging is Trellis Lace knitting with a triangular shape of stockinette stitch where the increase to make the point is accommodated. The increased stitches are then cast off to form the point. The straight edge of the edging actually forms a curve as it is knitted; however, when this is straightened, the points of the border create a three-dimensional rippled effect. The edging is joined to the large squares.

—M. S.



The Randolph Counterpane by Ann Bryant. Knitted. Cotton. New Zealand. 1850. 92 × 84 inches (233.7 × 213.4 cm). Collection of the Lyttelton Historical Museum, Lyttelton, New Zealand. Photograph courtesy of the author.

shipboard environment and the demands of her children.

The *Randolph* arrived in the port of Lyttelton on December 16, 1850, the second of the association's four ships to land. All of the ships had arrived by December 27.

The Canterbury Association provided temporary accommodation for its settlers in the form of four barrack blocks. These afforded sleeping quarters, a cookhouse, and a washhouse. The Bryants were assigned to Barrack B, Room 2. Many settlers stayed little more than a week because the immigrants were encouraged to purchase land and build a dwelling before winter (it was then early summer). Many traveled over the hill to what would become the city of Christchurch. The Bryant family, however, made their home in Lyttelton; William died there in 1901 and Ann in 1904. They eventually had twelve children.

When Ann Bryant's house was demolished in the early 1970s, a sealed attic room revealed her knitted counterpane along with furniture and other mementoes, including a sea chest. Frances Conradie, one of Ann's great-granddaughters, donated all of the objects to the Lyttelton Historical Museum.

The origins of many domestic relics of early New Zealand settlement have been lost; they exist only in memory or as suggested by faded photographs. To have such a well-preserved handknitted counterpane in our local museum labeled with not only the name of the knitter but also the year and circumstances of its execution makes this a treasure indeed. I hope that drawing attention to the story and location of the Randolph Counterpane may encourage you to come and see it for yourself. ❀

Randolph Pillow

MARGARET STOVE



The back and front of the commemorative pillow based on an original counterpane knitted in 1850 while the knitter was on a ship sailing from Plymouth, England, for New Zealand. Photograph by Joe Coca.

It was with great pleasure that I undertook the cleaning and repair of the Randolph Counterpane for the Lyttelton (New Zealand) Historical Museum in 1999. I worked out the pattern for the counterpane and designed a commemorative pillow based on the pattern.

Instructions

Pillow

Front,

CO 3 sts.

Row 1: Yo, (k1, yo) 2 times, k1.

Row 2: Yo, k1, p3, k2.

Row 3: Yo, k2, yo, k3, yo, k2.

Row 4: Yo, k2, p5, k3.

Row 5: Yo, k3, yo, k5, yo, k3.

Row 6: Yo, k3, p7, k4.

Row 7: Yo, k4, yo, k3, yo, k2tog, k2,
yo, k4.

Row 8: Yo, k4, p9, k5.

Row 9: Yo, k5, yo, k4, yo, k2tog, k3,
yo, k5.

Row 10: Yo, k5, p11, k6.

Row 11: Yo, k6, yo, k5, yo, k2tog, k4,
yo, k6.

Row 12: Yo, k6, p13, k7.

Row 13: Yo, k7, yo, k6, yo, k2tog, k5,
yo, k7.

Row 14: Yo, k7, p15, k8.

Row 15: Yo, k8, yo, k7, yo, k2tog, k6,
yo, k8.

Materials

Wendy Supreme Luxury Cotton, 100% 4-ply cotton yarn, 292 yards (267.0 m)/50 gram (1.8 oz) skein, 3 skeins of #1920 Soft Jade or #1851 Cream

Needles, size 2 (2.75 mm)

Pillow form

Gauge: 1½ sts and 20 rows = 2 inches (5.1 cm) in St st

See pages 135–138 for Techniques and Abbreviations

Row 16: Yo, k8, p17, k9.

Row 17: Yo, k9, k2tog, k6, yo, k2tog, k5, ssk, k9.

Row 18: Yo, k9, p15, k10.

Row 19: Yo, k10, k2tog, k5, yo, k2tog, k4, ssk, k10.

Row 20: Yo, k10, p13, k11.

Row 21: Yo, k11, k2tog, k4, yo, k2tog, k3, ssk, k11.

Row 22: Yo, k11, p11, k12.

Row 23: Yo, k12, k2tog, k3, yo, k2tog, k2, ssk, k12.

Row 24: Yo, k12, p9, k13.

Row 25: Yo, k13, k2tog, k2, yo, k2tog, k1, ssk, k13.

Row 26: Yo, k13, p7, k14.

Row 27: Yo, k14, k2tog, k1, yo, k2tog, ssk, k14.

Row 28: Yo, k14, p5, k15.

Row 29: Yo, k15, k2tog, k1, ssk, k15.

Row 30: Yo, k15, p3, k16.

Row 31: Yo, k16, sl 1, k2tog, psso, k16.

Row 32: Yo, k34.

Row 33: (K2tog, k1, yo); rep to last 2 sts; k2tog.

Rows 34, 36, 37, and 39: P2tog, p to end.

Rows 35, 38, and 40: K2tog, k to end.

Row 41: (K2tog, k1, yo); rep to last 3 sts; k2tog, k1.

Rep Rows 34–40.

Rows 49, 53, and 57: K2tog, *yo, k2tog; rep from * to last st, k1.

Rows 50, 52, 54, 56, and 58: P2tog, p to end.

Rows 51, 55, and 59: K2tog, k1, *yo, k2tog; rep from * to end.

Cont in St st, dec at the beg of each row until 1 st rem. Break yarn and draw thread through rem st. Join lps and edge sts of sides to make a square with petals in center. Make 4.

Back,

CO 24 sts and k 1 row as a foundation row; then cont in Rope-Stitch patt as foll,

Rows 1–5: Yo, k2tog, k to end.

Row 6: Yo, k2tog, k9; turn; p7. Work 14 rows in St st on these 7 sts; sl the 1st st of each row.

Row 21: K7, sl next 4 sts onto spare needle and leave at back of work, k to end.

Row 22: Yo, k2tog, k14, k4 sts from spare needle and k to end of row.

Rep Rows 1–5 across all sts.

Row 28 (WS): Yo, k2tog, k2, p7; turn. Work 14 rows St st, sl 1st st as before, ending with a p1 row. Sl next 4 sts onto spare needle and leave on WS of work. K rem sts.

Row 29: Yo, k2tog, k14, k4 sts from spare needle; k to end.

Rep above patt 5 times; k Rows 1–27 before casting off. Make 3 strips; connect the strips tog by joining the edge lps.

Edging,

CO 21 sts.

Row 1: K5, (yo, k2tog) 4 times, yo, (k1, yo) 6 times, k2.

Row 2 and All Even-Numbered Rows: P.

Row 3: K5, (yo, k2tog) 4 times, k1, yo, k1, (yo, k2tog) 6 times, k1.

Row 5: K5, (yo, k2tog) 4 times, k2, yo, k1, (yo, k2tog) 6 times, k1.

Row 7: K5, (yo, k2tog) 4 times, k3, yo, k1, (yo, k2tog) 6 times, k1.

Row 9: K5, (yo, k2tog) 4 times, k4, yo, k1, (yo, k2tog) 6 times, k1.

Row 11: K5, (yo, k2tog) 4 times, k5, yo, k1, (yo, k2tog) 6 times, k1.

Row 13: K5, (yo, k2tog) 4 times, k6, yo, k1, (yo, k2tog) 6 times, k1.

Row 14: Cast off 13 sts kwise, p to end.

This completes 1 point. There are 5 points along the edge of each 4-square border motif.

Finishing

Join straight side of the edging to the front of the pillow. Gather straight edge at every sixth point to fit around the corners. Join three sides of the back of pillow to the middle rib of the three ribs on the edging (these are the three rows below the stockinette section). Insert pillow form; join the fourth side of the back as above. ❀

ABOUT THE AUTHOR AND DESIGNER. *Margaret Stove has been fascinated since childhood by the structure of lace that is knitted. This has led to learning skills to analyze and replicate lace patterns enabling her to conserve and restore old and damaged textiles as well as to design original patterns in lace. Her most recent book, *Wrapped in Lace* (Loveland, Colorado: Interweave, 2010), follows on from her earlier book *Creating Original Hand-Knitted Lace*, (3rd ed. Berkeley, California: Lacis, 2006), providing knitters with the opportunity to explore the skills she has acquired over many years of experimentation, learning from the expertise of the past, and the shared resources of today's knitters of lace.*

PIECEWORK

Honoring the Rich History of Needlework



PieceWork 2001, PieceWork 2002-2003, PieceWork 2004-2005, PieceWork 2006-2007, PieceWork 2008-2009 and PieceWork 2010 Collection CDs

✿ The Rich Tradition ✿ of Andean Knitting

CYNTHIA LECOUNT SAMAKÉ

Kaleidoscopic patterns and glowing colors characterize the knitted folk art of Peru and Bolivia. Created by the Quechua, Aymara, and Chipaya people of the Central Andes, this knitting is unexcelled in design, variety, and craftsmanship.



Wearing their button-decorated ch'ullus (knitted caps), these men near Cusco, Peru, have begun fine gauge caps with scalloped edges, called puntas. Now they continue with checkered borders, always working with a set of five double-pointed needles, whose ends they have pounded into little hooks to help pull up the tiny stitches.
Photograph by Cynthia LeCount Samaké.

In the Andean countryside, men rarely appear without *ch'ullus*, the snug warm caps that serve as indicators of regional and ethnic identity, social status, and sometimes even of age. Ch'ullu is the Quechua word for a knit cap; the Aymara word is *llucho*; the Spanish word is *chullo*. In addition to the colorful caps, other important elements of Andean ethnic dress include beautiful knitted arm warmers, leggings, socks, and purses.

Of all these traditional accessories, knit caps or *ch'ullus* are the most prevalent and the most visually exciting because of their amazing variety of colors, designs, and shapes. The men and boys wear them most often. In some areas young girls wear caps into early adolescence. Mature women rarely wear them and then only as fiesta attire.

The role of the men in knitting their own caps, and those of their sons and daughters, has been greatly underestimated. Not only do men create most Andean knitting, their pieces display superior workmanship and unbelievably complex design arrangements.

Archeological evidence, including pottery designs and stone carvings as well as textiles, indicates that different styles of headgear or coiffures distinguished each of the ancient Andean cultures. Besides providing protection from the desert sun on the coast and the frigid climate of the



A woman from Pitumarka in the province Canchis in Peru works in the round on a ch'ullu (knitted cap) with two dozen little hanging skeins. She started it with an edge of teeny white scallops called puntas. Note how she wraps the yarn around her neck and purls, looking at the inside of her work. She also wove her beautiful awayo (shawl). Photograph by Cynthia LeCount Samaké.

highlands, distinctive headgear showed ethnic affiliation and social rank.

Incised stones from as early as 1000 B.C. depict trapezoidal caps worn by dignitaries of the pre-Inca Cerro Sechin culture from the northern coast of Peru. Woven or cross-knit looped bands in assorted styles formed the turbans and headbands of the Paracas-Necropolis population who occupied an area near the modern town of Pisco, Peru, from 400 B.C. to 100 B.C. Pottery vessels from the later Mochica culture (A.D. 100–800) picture warriors in a variety of bizarre helmets, plus decorated pointed caps shaped like the ch'ullu used today.

In the late 1400s, as the Incas conquered more tribes north and south of their territory, they found distinctive regional headgear so prevalent that its continued use was enforced by decree as a convenient method of identifying the diverse people of the realm. In 1553, after the

Inca reign had been terminated by Spanish domination, chronicler Pedro de Cieza de Leon related the continuing importance of headgear in establishing ethnic identity. Describing Aymara Indian customs, Cieza noted that “on their heads, they wear a bonnet shaped like a mortar, made of wool, which they call a chullo.” This is the earliest mention of the word chullo. These early examples of headgear were either woven, knotted, braided, or looped, never knitted, but they influenced the design of the ch'ullu. The knitted caps worn today perpetuate this ancient style of regional headgear.

We do not know how soon after the Spanish conquest, which commenced with the arrival of the explorer Francisco Pizarro on the northern coast of Peru in 1527, that knitting became widespread nor much about the knitted motifs used for three centuries following the conquest. Early knitters borrowed familiar motifs from the weaving that was so prevalent and important in the Andes. The Spanish conquerors and priests introduced old-world religious and secular images that influenced both woven and knitted designs. The new varieties of livestock brought by explorers and settlers eventually cropped up in textile motifs. Cattle and horses with or without riders became common designs. Sheep, goats, and chickens did not, perhaps because they were considered too unremarkable to be decorative. Other Spanish- and Portuguese-influenced textile symbols include lions and eagles and the fairly common Burgos Star from northern Spain, which has eight separate diamond-shaped rays, as opposed to the pre-Hispanic squared-off Andean star.

Andean knitted design elements have been influenced by numerous other factors. Some textile experts theorize that many ancient motifs are remnants of long-forgotten pantheistic symbology or even of primitive hieroglyphics. In any case, it is certain that throughout the Central Andes, pictorial textiles played an important role in visual communication, in spreading religion, and in furthering cultural interchange between coastal and mountain peoples.

Today, Andean knitters employ pre-Hispanic patterns that have been handed down over the generations. These include geometric configurations such as the triangular stairsteps, interlocking waves, zigzag-edged triangles, and diamonds commonly found on ancient weavings. The stylized birds, felines, llamas, fishes, snakes, and foxes, plus egg- or seed-like symbols, are sometimes used as they were centuries ago.

What makes Andean knitting so special? Handknitting with the complex patterning and fine gauge typical of contemporary Peruvian and Bolivian work is rare in other parts of the world today. The superb quality and aesthetics of Andean knitting impress even the most skilled knitters. Furthermore, the handknitted clothing and accessories that highlanders make and wear have significance for them, their families, and communities, as opposed to the impersonality of much of our own manufactured clothing. The fascinating cultural context, plus the meticulous craftsmanship, infinite variety of

motifs, and rich embellishment of Andean knitted folk art combine to awe and inspire us. ❀

This article is adapted with permission from Andean Folk Knitting: Traditions and Techniques from Peru and Bolivia by Cynthia LeCount Samaké (St. Paul, Minnesota: Dos Tejedoras Fiber Arts Publications, 1990).

ABOUT THE AUTHOR. *Cynthia LeCount Samaké is a textile scholar with special interests in festival costume and traditional textiles. Travel with her to the Andes! Visit her website, www.btsadventures.com, for information on Easter in the Andes with Nancy Thomas and a November cruise with Mary Jane Mucklestone.*

An Andean Cap

This colorful Andean cap was inspired by the traditional *ch'ullus*, the snug warm caps that men and boys wear in the Andean countryside. Washable wool yarns make it easy to care for, and the earflaps and ties add warmth.

Instructions

Cap

With MC and cir needle, CO 100 sts. Join, being careful not to twist sts, pm.

Rnd 1: P13, pm between sts 13 and 14, p21, pm between sts 34 and 35 (this marks the placement of the 1st earflap), p32, pm between sts 66 and 67, p21, pm between 87 and 88 (2nd earflap), p13.

Rnd 2: *K2 Gold, k2 Navy, rep from * to end of rnd.

Rnds 3 and 4: *P2 Gold, p2 Navy, rep from * to end of rnd.

Rnd 5: *K2 Purple, k2 Navy, rep from * to end of rnd.

Rnd 6: *P2 Purple, p2 Navy, rep from * to end of rnd.

Rnd 7: *K2 Navy, k2 Gold, rep from * to end of rnd.

Rnds 8 and 9: *P2 Navy, p2 Gold, rep from * to end of rnd.

Rnd 10: K with MC.

Rnd 11: P with MC.

Rnds 12–35: K according to Andean Cap chart.

Materials

Dale of Norway Falk, 100% wool yarn, sportweight, 116 yards (106.0 m)/50 gram (1.8 oz) ball, 1 ball each of #4246 Wine (MC), #4845 Purple, #5563 Navy, #2427 Gold, and #0020 Natural

Needles, size 4 (3.5 mm) circular 16 inches (40.6 cm) and set of 4 double pointed or size needed to obtain gauge

Crochet hook, steel, size 5 (1.9 mm)

Markers

Finished size: Child's small; 17 inches (43.2 cm) circumference, 22½ inches (57.1 cm) from top of tassel to bottom of ties

Gauge: 24 sts and 28 rows = 4 inches (10.2 cm) in patt

See pages 135–138 for Techniques and Abbreviations



*This colorful cap inspired by the traditional *ch'ullus* (knitted caps) worn by Andean men and boys will keep a toddler warm and snug on cold winter days. Photograph by Joe Coca.*

Rnd 36: Beg decs. *K3, k2tog, rep from * to end of rnd—80 sts rem.
 Rnd 37: *K3, k2tog, rep from * to end of rnd—64 sts rem.
 Rnds 38–40: K.
 Rnd 41: *K6, k2tog, rep from * to end of rnd—56 sts rem.
 Rnd 42: *K5, k2tog, rep from * to end of rnd—48 sts rem.
 Rnds 43 and 44: K.
 Rnd 45: *K4, k2tog, rep from * to end of rnd—40 sts rem.
 Rnd 46: *K2, k2tog, rep from * to end of rnd—30 sts rem.
 Rnd 47: K.
 Rnd 48: *K1, k2tog, rep from * to end of rnd—20 sts rem.
 Rnd 49: *K3, k2tog, rep from * to end of rnd—16 sts rem.

Tubular tassel,

Move sts to 2 dpn. K 22 rnds. With MC, cut 16 strands 8 inches (20.3 cm) long for the fringe. *Fold 2 strands in half and, with the crochet hook, draw the folded end through 1 st on each needle, forming a lp. Draw the yarn ends through the lp and pull to tighten; rep from * for all sts. Trim yarn ends evenly.

Earflaps,

Turn cap upside down. With MC, pick up 21 sts between the 1st set of ms and work according to Earflap chart. Rep for other earflap, working 21 sts between 2nd set of ms. Remove ms.

Row 1: K.

Row 2: P, beg patt from chart.

Odd-Numbered Rows 3–15: Sl 1st st kwise, k2tog, k until 3 sts rem, ssk, k1.

Even-Numbered Rows 4–14: P.

When 5 sts rem on needle BO kwise on p side.

Edging,

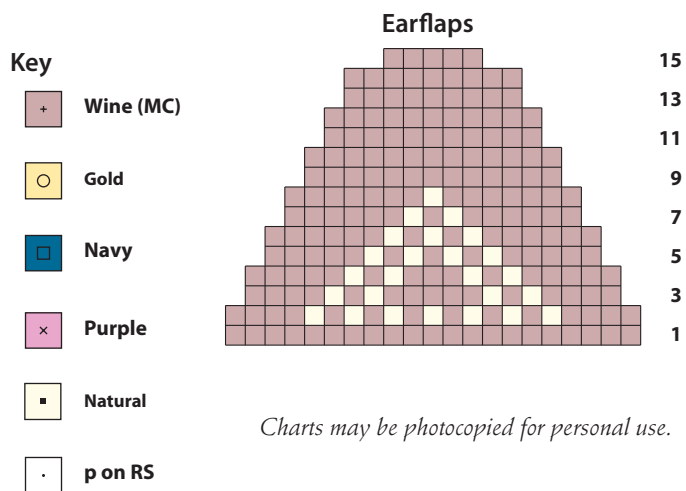
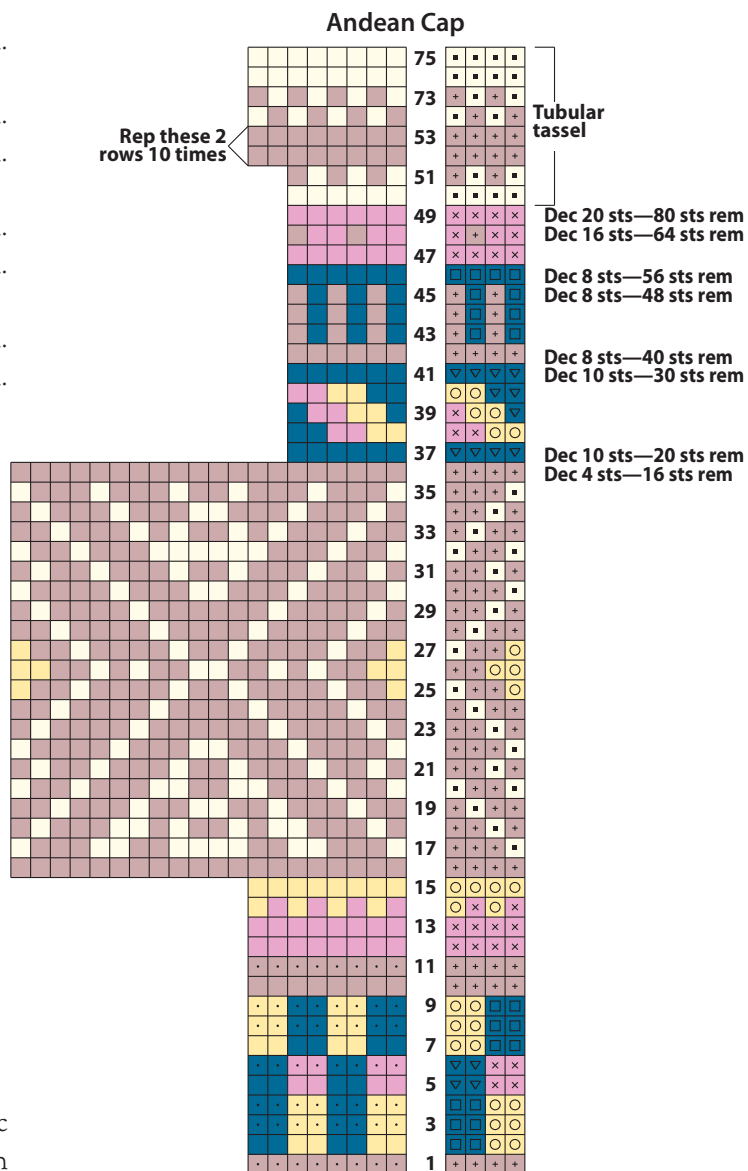
With Natural and crochet hook, work a row of sc around CO edge and earflaps. In the next row with Purple, *sl st in the top of next ch, ch 3, sk 2 sc, rep from *. Fasten off.

Ties,

*Cut 24-inch (61.0-cm) lengths of Navy and Wine yarn. Fold in half and, with the crochet hook, draw the folded end from the back of the center st on the earflap edging to form a lp. Draw the yarn ends through the lp and pull to tighten. Work a 5-inch (12.7-cm) braid using 2 strands of each color. Tie an overhand knot at the end of the braid, and trim the ends to make a 2-inch (5.1-cm) tassel. Rep from * for 2nd tie.

Finishing

Weave in all ends and block cap under a damp towel. 🌸



Charts may be photocopied for personal use.



Tailored Scallops Cardigan design by Pam Allen



Wild And Warm Guanaco and Vicuña Lace Fingerless Gloves design by Kaye D. Collins

join in the timeless tradition of

Knitting Lace

knitting lace: knittingdaily presents...
7 FREE
knitted lace patterns



- | | |
|---|---|
| 1 ICELANDIC LACE SHAWL
<small>Sigríður Halldórsdóttir/Carol Raasmussen Neale</small> | 5 LACE FOUNTAIN HAT
<small>Katja Henningsberg</small> |
| 2 SPECTRUM SCARF
<small>Barry Jang</small> | 6 ARROWHEAD SHAWL
<small>Pam Allen</small> |
| 3 TAILORED SCALLOPS CARDIGAN
<small>Pam Allen</small> | 7 WILD AND WARM
GUANACO AND VICUÑA
LACE FINGERLESS GLOVES
<small>Kaye D. Collins</small> |
| 4 PENOBSCOT SILK LACE SCARF
<small>Cynthia Higgins</small> | |

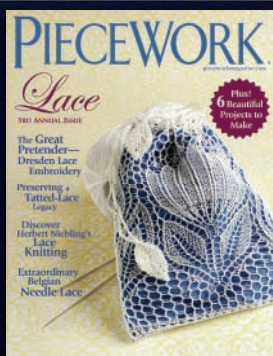
With this **FREE** Pattern Collection:
*Knitting Lace: Knitting Daily
Presents Seven FREE Knitted
Lace Patterns*

- Enjoy seven free lace patterns for knitters of all levels
- Discover the range and versatility that lace knitting offers
- Enhance your designs with guidance and instruction from accomplished knitters



Download
your free lace knitting collection today at:
www.KnittingDaily.com/FreeLacePatterns

Honoring the Rich History of Needlework



pieceworkmagazine.com



❁ Annis Holmes's ❁ Buff Knitting: Preserving and Updating a North Country Tradition

JOANNA JOHNSON



In winter during the late nineteenth and early twentieth centuries, warm, wind-proof, and waterproof mittens, deemed “buff mittens,” were a mainstay for loggers and others laboring in the woods of the Adirondack region of New York, New England, and neighboring Canada. A thick pile on the surface of the knitted fabric, usually made by sewing or crocheting a loop of yarn into each stitch of a completed mitten, then clipping the loops and fulling them, maximized their insulation value. The term “buff” may refer to the felted pile or to the undyed yarn that typically was used to make the mittens.

Logging camp with woodsmen posing as boxers. Circa 1900. Cold River, New York. Photograph by McCormick Studios. The “boxers” are wearing buff mittens. Collection of the Adirondack Museum. Photograph © the Adirondack Museum, Blue Mountain Lake, New York.

Early examples of buff mittens on display in heritage museums in northeastern North America testify to their durability and to the hardiness of their owners. The pile may be of one color or a salt-and-pepper pattern of undyed wool. Some examples have an initial or other simple motif in a contrasting color worked into the loops. Warm but stiff, the mittens were clumsy to work with, but they were much appreciated by drivers, who would keep them warm while they ate lunch by placing them under the collars of their workhorses' harnesses.

Annis Abbie Holmes (1918–2011) was the major force responsible for preserving and passing on the tradition of buff knitting as done in the Adirondacks. When she retired from her knitting career at ninety-one, she was still running her yarn shop full time, teaching knitting classes twice a week, and taking Internet orders for her four self-published pattern books. The daughter of a Vermont dairy farmer, Annis learned to knit from her mother, who sewed for all seven of her children and created her own patterns out of newspaper. As a young newlywed, Annis worked as a cook in the North River logging camp where her husband, Robert,



Buff mittens. Wool. Circa 1910–1915. Believed to be owned by the donor's grandfather, who ran a sawmill at Deerland in Long Lake, Hamilton County, New York. Collection of the Adirondack Museum; gift of Beecher Wilson. Photograph © the Adirondack Museum, Blue Mountain Lake, New York.

Buff mittens. Wool. Circa 1910–1920. Long Lake, Hamilton County, New York. Collection of the Adirondack Museum; gift of Mrs. Frank Fuller. Photograph © the Adirondack Museum, Blue Mountain Lake, New York.



worked as a sawyer, preparing timber for Navy boats during World War II (1939–1945). Taking in extra work as a baker and running a bed and breakfast, she saved enough money to open the Pussy Willow Yarn Shop in 1947 on the porch of the home that she and Robert built with lumber from the mill where he then worked. Throughout the years, she carried a full inventory of yarn, fabric, notions, and patterns: “like a little department store,” she called it. In addition to doing dressmaking and custom alterations, she knitted samples for the Bernat Yarn Company and even provided a payment center for the Niagara Mohawk Electric Company. All the while, she was perfecting the arts of knitting, teaching, and listening to her customers.

When the snowmobile craze hit the North Country in the late sixties, the owner of a local dealership approached Annis: “I have so many people coming into my store and asking for knitting patterns for snowmobilers, it is time you wrote a book.” And so she did, publishing *Sno-Mobile Fashions* in 1969. The 18,000 copies that she had printed sold out in two years. Her next two books were a response to her customers’ repeated requests for a book of classic knitting patterns for the family: *Basics For Sports and Hobbys* (1974) includes patterns for two dozen vests, cardigans, and pullovers in ten sizes, while *For the Family* (1974) is a treasury of cold-weather accessories such as mittens, helmets, boot socks, snowmobile boot liners, and hats.

Buff Knitting for the Family (1993) came at the request of knitters who wished to learn the regional technique but who wanted a method that would work with acrylic yarn. Annis was one of the few remaining women who still knew the traditional way of creating the warm pile-covered mittens worn by Adirondack woodsmen. She also knew that when made with acrylic yarn, the cut loops could not be felted into place—they would eventually just fall out. And so she created a method that creates a loop as you knit or purl. Because the loop is part of the knitted fabric, not an add-on, it doesn’t pull



Sprinkler wagon. Circa 1890. Location unknown. The driver is wearing buff mittens. Collection of the Adirondack Museum. Photograph © the Adirondack Museum, Blue Mountain Lake, New York.

out when the mitten is worn. For her contribution to the arts and culture of the Adirondack Region of New York, Annis was honored as a North Country Legend and received a Traditional Arts in Upstate New York Heritage Award. Her family continues to offer her books for sale at www.annisknittingpatterns.com.

Annis was, indeed, a legend. Think of this dynamo of a needle-woman as you try your hand at her technique for buff knitting (see below)! ❁

Further Reading

- Hansen, Robin, with Janetta Dexter. *Flying Geese and Partridge Feet: More Mittens from Up North and Down East*. Camden, Maine: Down East Books, 1986. Out of print.
- Mackintosh, Jane. “Handcrafted Traditions: Buff Mittens.” *Adirondack Life*, February 2001.



Annis Holmes at her yarn shop working on a pair of buff mittens. 2007. Photograph courtesy of Ada Cross.

Annis Holmes's Buff Knitting Technique

JOANNA JOHNSON

Here is my adaption of Annis's buff knitting technique. This method creates lps on both sides of the fabric, which should be carefully cut and trimmed to your preferred length. To mat the fibers, you may full or felt the piece in hot water, or, as Annis suggests, you can brush the fibers with a stiff nylon brush. For these samples, I used Brown Sheep Nature Spun Worsted in #N03 Grey Heather (MC) and #720 Ash (CC) and size 7 needles.

I worked my swatches over 20 stitches and reached a gauge of 4 stitches to the inch (1½ stitches per cm). It is best to work a swatch to experiment with the stitch, your gauge, the length of your lp and pile, and thickness of the fabric to achieve the desired effect. See page 138 for Abbreviations.

Buff Stitch

Row 1 (RS): *With MC, k1 but do not drop st from left needle; bring CC to front of work between needles, then under and over left thumb, then to back of work between needles; with CC and leaving lp on thumb, k into same st again but do not drop st from left needle; with MC, k into back of same st and drop st from left

needle (3 new sts on right needle); with left needle, pick up CC st and 1st MC st and pass them over last MC st, holding lp tight against work while you pull down on both yarns to tighten st; sl lp off thumb; rep from * across.

Row 2 (WS): *With MC, p into back of st but do not drop st from left needle; with CC, wrap yarn under and over left thumb, then p into back of same st, leaving lp on thumb; with MC, p into front of same st and drop st from left needle (3 new sts on right needle); with left needle, pick up CC st and first MC st and pass them over last MC st, holding lp tight against work while you pull down on both yarns to tighten st; sl lp off thumb; rep from * across.

Rep Rows 1 and 2 for patt. ❁

ABOUT THE AUTHOR AND DESIGNER. Joanna Johnson is the author and pattern designer of knitting picture books *Phoebe's Sweater* and *Freddie's Blanket* (Loveland, Colorado: Slate Falls Press, 2010 and 2011, respectively), which are illustrated by her husband, Eric. Their three children offer continual inspiration for their stories. Visit their website at www.slatefallspress.com.



Buff knitting with loops uncut. Photograph by Ann Swanson.



Buff knitting with loops cut and trimmed. Photograph by Ann Swanson.



Buff knitting pile after being felted or brushed. Photograph by Ann Swanson.

Lacy Little House Stockings from the American Prairie

LAUREN A. RAMSEY

In the book *Little House in the Big Woods* by Laura Ingalls Wilder (originally published in 1932 and the first book in the Little House series), six-year-old Laura watches her aunts Ruby and Docia as they dress for a party: “Then they pulled on their beautiful white stockings, that they had knit in fine cotton thread in lacy, open-work patterns, and they buttoned up their best shoes.” There are many, many references to needlework in the Little House books, but it was this mention of handknit lace socks that struck and inspired me. How lovely they must have been, to merit a place in an autobiographical story half a century later!

Instructions

Stocking

CO 100 sts. Divide sts evenly onto 3 or 4 needles. Being careful not to twist the sts, join into a circle.

Picot edging,

K 5 rnds.

Next Rnd: *K2tog, yo; rep from * around. K 6 rnds.

Joining Rnd: *K 1 st on needle tog with 1 st from CO edge; rep from * around.

Leg,

K 1 rnd.

Inc Rnd: K1, yo, k to last st, yo, k1—2 sts inc'd. K 1 rnd.

Rep last 2 rnds once more—104 sts.

Materials

Aunt Lydia's Bamboo Crochet Thread, 100% viscose from bamboo thread, size 10, 300 yards (274.3 m)/ball, 2 balls of #0001 White

Needles, set of 4 or 5 double pointed, size 00

(1.75 mm) or size needed to obtain gauge

Markers

Tapestry needle

Finished size: 15½ inches (39.4 cm) from cuff to bottom of heel, 9 inches (22.9 cm) from back of heel to tip of toe, 7½ inches (19.0 cm) foot circumference, 10½ inches (26.7 cm) circumference at widest part of leg

Gauge: 21 sts and 28 rnds = 2 inches (5.1 cm) in St st

See pages 135–138 for Techniques and Abbreviations

The mention of knitted white stockings in Laura Ingalls Wilder's first book in the Little House series, Little House in the Big Woods (originally published in 1932), inspired these lacy elegant stockings.
Photograph by Joe Coca.



✿ Anna Marie Jensen ✿ Colorado Nursing Sister and Knitter

AVA T. COLEMAN

Anna Marie Jensen was born in Thisted, Denmark, in 1892. She learned to knit from her maternal grandmother sometime before she learned to read at the age of four. She mastered different stitches by duplicating traditional Danish motifs that her grandmother demonstrated. Many decades later, she would tell everyone who admired her doilies how her grandmother had introduced her to the perfect portable hobby to complement her nursing career. She carried her knitting with her almost everywhere she went.

Anna Marie completed nurse's training at Viborg Amtssygehus in 1919. Soon after, she embarked on a working trip to North America, accepting a six-month position in the infectious diseases unit of a Lutheran orphanage in Montreal, Quebec. The six months stretched into eighteen, however, before another nurse could be found to replace her.

Before returning to Denmark, Anna Marie wanted to see the United States and accepted a temporary job at Cook County Hospital in Chicago. A devout Lutheran, she boarded with other medical staff members at Chicago's Norwegian Deaconess Home and Hospital, a nursing home for long-term care. Before her visa expired, however, she received and accepted the offer of a promotion to a newly created supervisory position at Cook County Hospital, and in 1924, she decided to remain permanently in America. She returned to school and in less than a year, she not only had become a U.S. citizen, she had also passed the Illinois State Nursing Board Examination qualifying her as a registered nurse.

While in Chicago, Anna Marie had met Pastor Hakon Jorgensen, the administrator of Eben Ezer Lutheran Institute in Brush, Colorado, and in 1939, she joined the nursing staff there. That year she began to write patterns to be shared with fellow knitters. An increase in free time during assignments to private duty in Fairplay, Leadville, and Denver and regular access to a typewriter for personal



*Doily knitted
by Ava T. Coleman,
using Anna Marie
Jensen's Naomie pattern. About
13 inches (33 cm) in diameter.
Photograph by Joe Coca.*

use during this period may have been incentives.

Anna Marie seems to have named all of her knitting patterns for women associated with either the Lutheran deaconate or the nursing profession. Kathrine (see the sidebar on page 106) is one of her earliest. Kathrine is not among the individual patterns by Anna Marie that were printed and distributed by F. W. Woolworth in the 1950s and 1960s, nor is it among the collection of Anna Marie's patterns later republished by Gloria Penning as *Danish Lace Treasures* (Herman, Missouri, Gloria Penning, n.d.). I received this pattern from a student whose mother had attended church with Anna Marie.

On my first visit to Eben Ezer in 1995, I met Sister Anna Poulsen, the last living Lutheran deaconess at Eben Ezer, who had just celebrated her hundredth birthday. She reminisced about her years at Eben Ezer. Except for

Sister Kathrine Mohrßen, Mentor and Friend

Sister Kathrine Mohrßen came to Eben Ezer Lutheran Institute in Brush, Colorado, from the Lutheran motherhouse in Milwaukee in August 1916 to be nurse in charge of the organization's newly constructed Elim Hospital. She later became the institute's nursing supervisor and the leader of daily religious activities at the Lutheran motherhouse in Brush. Following Anna Marie Jensen's arrival in Brush, Sister Kathrine and Anna Marie, both registered nurses with surgical training, became fast friends as well as co-workers.

—A. T. C

the periods when Anna Marie had private-duty assignments, the two were together nearly every day of their careers and afterward, until Anna Marie's death at the age of ninety-seven, when they lived near each other in the same long-term-care wing at Eben Ezer where they both had worked. Sister Anna told me that she was sure, "If there is knitting in heaven, Anna Marie Jensen will still be knitting today." ❀

ABOUT THE AUTHOR. *Ava T. Coleman of Firestone, Colorado, began knitting at the age of three; at sixteen, she was marketing her knits in Snowmass and Aspen and teaching knitting, both to her fellow Girl Scouts and at a local yarn shop. Her articles on knitting history have appeared in industry and hobby publications, and she has designed patterns and knitted garments for numerous yarn companies. Named a Colorado State Heritage Artist in 1997, Ava used the accompanying \$5000 grant to educate fiber artists and the public about the history of lace knitting.*

The Kathrine Doily

AVA T. COLEMAN

Kathrine is one of Anna Marie Jensen's earliest patterns, and it does not specify size of thread or needles. It simply calls for 207 yards (189.3 m) of thread.

I knitted the sample shown here using size 2 (2.75 mm) double-pointed needles and size 16 Presencia Finca Perle Cotton thread. Other than the exceptions noted below, these instructions are Anna Marie's, taken from her typewritten pattern. The last nine rows were revised to maintain better continuity of the pattern rows. For some reason, the working rows switched from odd to even on this part of the original. I added an additional knit row (Row 72) in what seemed to me to be the most logical place and then proceeded with Anna Marie's instructions for the remaining rows. After working the crocheted edging, I determined it would not lay flat. I ripped it out and added two additional knit rows (Rows 79 and 80) to give the edge a bit more bulk.

Instructions

Notes: Except for Round 66, always make 2 stitches into the yarnover twice. All rounds not specifically numbered are knitted plain.

Doily

Cast six stitches onto three needles. There are six sections, two on each needle. Instructions are to be repeated for each section.

See pages 135–138 for Techniques and Abbreviations

Special Abbreviations

bs—to the back of the stitch

O—yarn over

(2)—make one stitch into two (knit into front and back of stitch)

tr—at beginning of round, knit and move the resulting stitch to the previous needle

Knit four rounds before beginning pattern rounds.

1. O, k1
3. O, k1, O, k1 bs
5. O, k3, O, k1 bs
7. O, k5, O, k1 bs
9. O, k7, O, k1 bs

Place stitches onto four needles in the following manner: 20 – 10 – 20 – 10. There will be two sections on the first and third needles, one section each on the second and fourth.

11. O, k9, O, k1 bs
13. O, k1, O, k3, sl1, k2 tog., pssso, k3, O, k1, O, k1 bs
15. O, k3, O, k2, sl1, k2 tog., pssso, k2, O, k3, O, k1 bs
17. O, k5, O, k1, sl1, k2 tog., pssso, k1, O, k5, O, k1 bs
19. O, k7, O, sl1, k2 tog., pssso, O, k7, O, k1 bs
21. O, k9, O, k1, O, k9, O, k1 bs {24 stitches}

23. O, k1, O, k3, sl1, k2 tog., pssso, k3, O, sl1, k2 tog., pssso, O, k3, sl1, k2 tog., pssso, k3, O, k1, O, k1 bs
24. k11, (2), k12
25. O, k3, O, k2, sl1, k2 tog., pssso, k2, O, k4, O, k2, sl1, k2 tog., pssso, k2, O, k3, O, k1 bs
27. O, k5, O, k1, sl1, k2 tog., pssso, k1, O, k1, k2 tog., O2, sl1, k1, pssso, k1, O, k1, sl1, k2 tog., pssso, k1, O, k5, O, k1 bs
29. O, k7, O, sl1, k2 tog., pssso, O, k2 tog., O2, sl1, k1, pssso, k2 tog., O2, sl1, k1, pssso, O, sl1, k2 tog., pssso, O, k7, O, k1 bs
31. O, k9, O, k1, O, k3, k2 tog., O2, sl1, k1, pssso, k3, O, k1, O, k9, O, k1 bs
33. k1 tr, k3, sl1, k2 tog., pssso, k3, O, sl1, k2 tog., pssso, O, k1, k2 tog., O2, sl1, k1, pssso, k2 tog., O2, sl1, k1, pssso, k1, O, sl1, k2 tog., pssso, O, k3, sl1, k2 tog., pssso, k3, O, sl1, k2 tog., pssso, O
34. k31, (2), k1 {34 stitches}
35. k2, sl1, k2 tog., pssso, k2, O, k3, O, sl1, k1, pssso, k1, k2 tog., O2, sl1, k1, pssso, k1, k2 tog., O, k3, O, k2, sl1, k2 tog., pssso, k2, O, k4, O
37. k1, sl1, k2 tog., pssso, k1, O, k5, O, sl1, k1, pssso, k4, k2 tog., O, k5, O, k1, sl1, k2 tog., pssso, k1, O, k1, k2 tog., O2, sl1, k1, pssso, k1, O
39. sl1, k2 tog., pssso, O, k7, O, sl1, k1, pssso, [k2 tog.] x2, O, k7, O, sl1, k2 tog., pssso, O, k2 tog., O2, sl1, k1, pssso, k2 tog., O2, sl1, k1, pssso, O {33 stitches}
41. k1, O, k9, O, sl1, k2 tog., pssso, O, k9, O, k4, k2 tog., O2, sl1, k1, pssso, k3
43. k2 tr, k3, sl1, k2 tog., pssso, k3, O, sl1, k2 tog., pssso, O, k3, sl1, k2 tog., pssso, k3, O, k3, k2 tog., O2, sl1, k1, pssso, k2 tog., O2, sl1, k1, pssso, k3, O
45. k2, sl1, k2 tog., pssso, k2, O, k3, O, k2, sl1, k2 tog., pssso, k2, O, k2, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x2, O2, sl1, k1, pssso, k2, O
47. k1, sl, k2 tog., pssso, k1, O, k5, O, k1, sl1, k2 tog., pssso, k1, O, k1, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x3, O2, sl1, k1, pssso, k1, O {33 stitches}
49. sl1, k2 tog., pssso, O, k7, O, sl1, k2 tog., pssso, O, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x4, O2, sl1, k1, pssso, O
51. k1, O, k9, O, k4, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x3, O2, sl1, k1, pssso, k3
53. k2 tr, k3, sl1, k2 tog., pssso, k3, O, k3, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x4, O2, sl, k1, pssso, k3, O
55. k2, sl1, k2 tog., pssso, k2, O, k2, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x5, O2, sl1, k1, pssso, k2, O
57. k1, sl1, k2 tog., pssso, k1, O, k1, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x6, O2, sl1, k1, pssso, k1, O
59. sl1, k2 tog., pssso, O, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x7, O2, sl1, k1, pssso, O
60. (2), k34 {36 stitches}
61. k2, O, k3, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x6, O2, sl1, k1, pssso, k3, O
63. k2, O, k2, k2 tog., [O2, sl1, k1, pssso, k2 tog.] x7, O2, sl1, k1, pssso, k2, O
65. k1 tr, [O2, sl1, k1, pssso, k2 tog.] x10
66. knit around making three stitches in each O2 of the previous round {50 stitches per section, 300 stitches on needles}
67. – 72. knit around

There will now be 60 sections with 5 stitches in each section. The center stitches of each section will correspond to the 3 increased stitches made in the “O2” in round 66.

73. k4 tr, O, k5 {6 stitches}
75. O, k1, O, sl1, k1, pssso, k1, k2 tog.
77. O, k3, O, sl1, k2 tog., pssso
79. knit around
81. Finishing: k1 tr, [single crochet three stitches together, chain 8] around. Fasten the last chain 8 into the first single crochet. ❀



The Kathrine doily knitted by Ava T. Coleman, using Anna Marie Jensen's pattern. About 17 inches (43 cm) in diameter. Photograph by Joe Coca.

❁ The Knitted Snowsuit ❁ Keeping American Snow Babies Warm and Cozy since 1920

S U S A N S T R A W N

Postcard with a photograph of an unidentified baby, believed to be a child in the Henderson family that settled during the 1890s in a Quaker community in O'Brien County, Iowa. Circa 1910. Postcard courtesy of Nancy Osborn Johnsen.



A photograph in *Fleisher's Book of Hand Knitting and Crochet*, 17th ed. (1920) of a chubby toddler bundled in a woolly knitted jacket, leggings, and hat sparked my quest for the history of the handknitted snowsuit in America. Other pattern books and magazines dating from the 1920s well into the 1950s contain dozens of knitted snowsuit patterns. I also found studio portraits and outdoor snapshots of snowsuited toddlers, plus a few snowsuits in museum collections. And I found the pink snowsuit that my grandmother knitted for me when I was a toddler.

Knitted snowsuits feature ingenious variations of jackets, leggings, and caps that protect the wearer from the cold. Elastic or knitted bands hold leggings in place

over the tops of the shoes. A front or side zipper is an element of many one-piece suits, and the jacket of a two-piece suit is either a snug pullover or a cardigan securely fastened with large buttons. Hats range from helmets to stocking caps.

But I wondered why I had found no snowsuit patterns dating before 1920. Victorian-era sources such as *Godey's Lady's Book* and *Weldon's Practical Needlework* include only winter jackets and pram covers, plus leggings with knitted feet that were intended for infants, not toddlers. Why knit snowsuits anyway? And why those studio portraits of children in snowsuits?

By 1920, children's wear was much simpler and more practical than that of the Victorian era. Dress reform movements of the late nineteenth century had set the stage for women and children in particular to dress for better health, not for fashion. Adults and children alike were participating in more activities, especially sports, for which they needed different kinds of clothing. *The Delineator* magazine was recommending play clothes, especially rompers, for children as early as 1902 and bathing suits well before 1910. Although the 1905 and 1915 Sears, Roebuck and Co. catalogs had offered only basic coats and sweaters for children, by 1926 the catalog featured Warm Knitted Outfits (snowsuits) for boys and girls ages one to six years.

Clothing also had changed gradually to include different styles considered appropriate for boys and girls. Until the twentieth century, boys and girls had worn similar dresses and coats until the age of four or five years. Now boys' clothing was more distinguishable from girls' by its darker, more somber colors and tailored military-style trim, while girls' garments adopted the styles and colors of women's fashion, often with frilly embellishments.

Although Victorian parents had considered physicians the authorities on child care and domestic manuals a source of advice about raising children, new ideas about

children and clothing were adopted from various sources. The German educator Friedrich Froebel (1782–1852), founder of the kindergarten system, had insisted that play was an important part of learning and that a child wear “dress that was loose, serviceable, and inconspicuous, so that he may play as much as possible without consciousness of the restrictions of dress.” Every playing child needed “the freedom of the outside world. This does not mean that he should go out in his baby-buggy, or take a ride in the park, but that he should be able to play out-of-doors, to creep on the ground, to be a little open-air savage, and play with nature as he finds it.” The best clothing for cold weather had the greatest warmth with the least weight. “Knit garments attain this most perfectly,” concluded Froebel.

In the United States, women who entered the new profession of home economics applied scientific principles to household management, including children’s clothing. One 1935 master’s thesis in textiles and clothing evaluated “scientific opinions” about snowsuit design and recommended a one-piece style with raglan sleeves, a low collar, darts in the seat, and an extra fabric band in the crotch to maximize comfort and movement for outdoor play. Other researchers advocated “self-help clothing” that encouraged early development by allowing the child to dress herself.

While academics published their findings in home economics textbooks and in professional journals, parents could read about them in government publications such as the U.S. Department of Agriculture’s *Playsuits for Winter* (Leaflet #54, 1929). The Iowa State College Extension Service’s bulletin *Clothes for Little Folks* (1927) named knitted helmets and sweaters as essential play clothes for boys and girls alike. A 1931 report from the 1930 White House Conference on Child Health and Protection warned against the “mother’s devotion to misguided style features”: children needed lightweight, durable outdoor clothing. In *Clothing the Child* (New

A one-piece Outdoor Set in sizes to fit children two to three years old featured in Bear Brand and Bucilla Yarns’ The Baby Book, published in 1941. Collection of the author.



The Iowa State College Extension Service’s bulletin in 1927, “Clothes for Little Folks” deemed knitted helmets and sweaters as essential play clothes for boys and girls alike. Collection of the author.

York: McGraw-Hill, 1938), New Mexico State Agricultural College Professor Florence E. Young advised, “Snowsuits are an essential in every child’s wardrobe. . . . Let it be loose and roomy, allowing in both length and width for squatting, bending, and growth.” Young also cautions: “One does not always have the opportunity of selecting his clothing for the small child. Instead, doting grandparents and fond relatives practically clothe the child. The garments must be worn, or their feelings will be hurt. Thus we are faced with the problem, Is it better to sacrifice the needs of the child or the feelings of an adult?”

But perhaps a third alternative is possible: present the donor with a photograph of the child wearing the gift garment, then dress her as the experts recommend. (Could this have been the basis for those studio portraits of snowsuited children?)

Still reeling from World War I (1914–1918) and the influenza epidemic of 1918, the nation emerged with great concern about children’s health. Experts argued about every detail of the health benefits of clothing. White and light-colored clothing for infants and young children had long been considered hygienic, but arguments continued. Some experts maintained that white clothing protected the child’s body from the sun; others believed that white absorbed the warmth of sunlight. Some feared that the 1920s fashion for short skirts meant that little girls might go bare-legged in winter; parents were advised to keep “delicate knee joints covered for good health.” Knitters were ready to meet the challenge. Millions of Americans who had knitted extraordinary numbers of wartime “comforts” for soldiers, sailors, and refugees would not shrink from knitting snowsuits to keep children healthy, in particular little girls with otherwise bare knees. Bring on the knitted snowsuit!

Handknitted wool snowsuits reached their peak of popularity in the 1940s. Although wool was diverted from civilian to military use during World War II (1939–1945) and imported wool was no longer available, American wool production increased to meet the need for yarn. Civilians turned to wool to ease an especially severe shortage of children’s clothing, and patriotic civilians learned to refashion adult wool clothing into children’s clothing.



Throughout the 1940s, snowsuits were staples in pattern books for children. A typical snowsuit pattern called for 100% knitting worsted, and gauges ranged from 5½ to 7½ stitches per inch (2.2 to 2.9 stitches per cm) using needles in size 3 (3.25 mm), 4 (3.5 mm), or 5 (3.75 mm). Garments fit children one to five years old, and designs featured distinctive touches. For example, a sturdy one-piece Outdoor Set in sizes to fit children two to three years old had a long front zipper, wide ribbed collar, knitted belt, reinforced knee patches, and a helmet that encloses the neck



The pink snowsuit that the author's grandmother knitted for her when she was a toddler shown with several of the vintage pattern leaflets for baby items in the author's collection. Photograph by Joe Coca.

(*The Baby Book*, Bear Brand and Bucilla Yarns, Vol. 319, 1941). The Esquimo pattern modeled by little girls had roomy pantaloons legs gathered into tightly ribbed cuffs (*Columbia Baby Book*, Vol. 104, 1944). Later in the decade, snowsuits followed the general trend toward more distinctive styles for boys and girls. Angora yarn, for example, trimmed the bonnet and jacket of a snowsuit intended for girls in *A Doreen Baby Book* Vol. 95, 1947.

The number of patterns for knitted snowsuits dwindled during the 1950s, but most offered different styles for boys and girls. An Outdoor

Suit for two-year-old girls had a feminine bonnet tied with a satin bow (*Bear Brand Baby Book* Vol. 339, 1950). Another snowsuit in the same book showed a military-style knitted helmet for a boy and a long tasseled stocking cap for a girl. Decorative bobble trim and lighter colors for girls distinguished otherwise similar jodhpurs and jackets in Snow Togs for Sister and Brother (*Fleisher's Baby Book* Vol. 101, 1957). A few knitted snowsuit patterns appeared as late as the 1970s in *The Workbasket*.

Since the 1970s, high-performance fabrics and lightweight synthetic insulation have almost totally replaced wool, knitted or woven, as snowsuit materials. Today's snowsuits are colorful, colorfast, warm, windproof, water resistant, and, best of all, machine washable and dryable, features that today's busy parents may take for

granted but that their parents most certainly would have chosen if they had been available.

Every textile tells a story. The knitted snowsuit signaled changing ideas and attitudes toward children. Play clothes, including snowsuits, set children free to move and explore their worlds, replacing the rigid and questionable Victorian dress codes that had restrained children in their corsets and prams. Although catalogs sold commercial knitted snowsuits, why were snowsuits handknitted? During both world wars, American knitters supported war efforts by knitting comforts for the troops, but they also knit to alleviate clothing shortages for children. Clothing shortages due to rationing, abundant wool from American sheep, and the expertise of wartime knitters are at the heart of the popularity of knitted snowsuits during the heyday of the 1940s. And what may explain those toddlers bundled into snowsuits in photograph studios at the heart of my study? The portraits may have acknowledged a well-intended but somewhat misguided gift from a doting relative. But many parents followed their hearts, not necessarily the advice of experts, and perhaps the photographs simply honor the love and the knitting expertise held in a handknitted snowsuit. ❀

Further Reading

- Baker, S. J. *Healthy Children: A Volume Devoted to the Health of the Growing Child*. 1923. Reprint, Whitefish, Montana: Kessinger Publishing, 2010.
- Bates, Christina. "How to Dress the Children? A Comparison of Prescription and Practice in Late-Nineteenth-Century North America." *Dress* (24), 1997.
- Innes, Mary Elizabeth. "An Evaluation of Scientific Opinion on the Relation of Clothing to the Health of Children." Master's thesis, Iowa State College, 1935.
- Moase, Shirley MacDonald. "Dress of American Children from 1894 through 1914 as Illustrated in *The Delineator*." Master's thesis, Iowa State University, 1972.
- Serra, Christina Marie. "Health Advice concerning Children's Clothing of the 1890s and the 1920s." Master's thesis, Iowa State University, 1989.
- Van Rensselaer, Martha. *The Home and the Child: Report of the Subcommittee on Housing and Home Management*. New York: Century, 1931. Out of print.
- Washburne, Marion Foster. *Study of Child Life*. Chicago: American School of Home Economics, 1907; accessed online at www.gutenberg.org/files/13467/13467-h/13467-h.htm#faults.
- Young, Florence E. *Clothing the Child*. New York: McGraw-Hill, 1938. Out of print.

The Baby Bunting Snowsuit

S U S A N S T R A W N

Vintage knitting patterns can be quite mysterious. I found classic problems with instructions for this Baby Bunting Snowsuit that I adapted from *Fleisher's Knitting and Crocheting Manual* (17th Edition, 1920) and designated the mysteries the “Case of the Misplaced Asterisk.” After much knitting and reknitting, more mysteries surfaced. Why was an irrelevant “knit 2, purl 2” tossed in at random intervals? Why did directions alternate from horizontal stitch instructions to vertical measurements, often in the same line? Why did the pattern include a buttonhole knitted into the collar when the front closure consists of chain-stitch crochet button loops? And what happened with the stocking cap? Except for the correct number of cast-on stitches and instructions for making the over-sized tassel, the pattern was science fiction. Attempts to interpret the pattern (*Slip 1, knit 1 * over, slip 1 as though to purl. Keep thread front, knit 2 together, * knit 2. Repeat between *s for 7 inches*) yielded an odd right-hand openwork spiral nothing like the stocking cap in the photograph. Did the Fleischer editors intend to keep the knitter on her toes? Did they reveal a mischievous sense of humor? Or, had lunch included one glass too many of homemade elderberry wine before the editors returned to the office and wrote the pattern? I concluded the Baby Bunting Snowsuit was a published pattern adapted from a utilitarian “full-fashioned” snowsuit that had been designed to fit a toddler’s chubby body.

While traveling in Wisconsin, I happened across the Herrschners warehouse sale in Stevens Point, where I purchased knitting worsted-weight yarn consistent with the type of yarn that would have been available to knitters during the 1920s.

During the 1920s, many knitters relied on mail-order yarn. Montgomery Ward, Sears Roebuck, and needlework companies sold yarn through catalogs, often to rural residents who had limited access to department stores located in urban centers. Among the needlework catalogs was Herrschners, a company founded in Chicago by German immigrant Frederick Herrschners, who first sold sewing supplies on a pushcart in the late 1800s. Herrschners built the company into a business with several stores in Chicago, plus a mail-order catalog. Sold after his death in 1929, Herrschners remained in Chicago until 1970 when the store relocated to Stevens Point, Wisconsin.



The Baby Bunting Snowsuit, adapted from a 1920 pattern book, is the perfect gift for a special baby. Knit the set or the individual pieces—baby’s parents will be thrilled. Photograph by Joe Coca.

Instructions

Notes: See Special Stitch in the Materials box. The body of the jacket is worked from side to side, beginning at the right-front edge and ending at the left-front edge. The sleeves are worked separately from the armhole down and then sewn into the armholes during finishing. The jacket is knitted side-to-side. The drawers are worked from the waist down in mirror-image right and left halves that are sewn together in the center, with a separate gusset inserted at the crotch.

Jacket

Body,

Using the straight needles and the long-tail method, CO 60 sts.

Rows 1–12: Work 12 rows double seed st.

Rows 13–17: K 5 rows, ending with a RS row.

Row 18 (WS): K to end, then CO 10 sts for right side of neck at end of row—70 sts.

Rows 19–28: K 10 rows.

Rows 29–40: Work 12 rows double seed st.

Rows 41–50: K 10 rows.

Materials

Herrschners Worsted Wool, 100% wool yarn, worsted weight, 215 yards (196.6 m)/100 gram (3.5 oz) ball, 5 balls of #0017 Pale Sage for the entire set

Needles, straight and set of 4 or 5 double pointed, size 5 (3.75 mm) or size needed to obtain gauge

Crochet hook, size D (3 or 3.25 mm)

Tapestry needle

Buttons, 5/8 inch (1.6 cm), 5, for jacket

Stitch marker, for hat

Finished size: To fit about 6 to 12 months; jacket, chest circumference 21 inches (53.3 cm) with fronts overlapped about 1/2 inch (1.3 cm); cap, head circumference 13 inches (33.0 cm) (will stretch up to 17 inches [43.2 cm]); leggings, hip circumference 25 inches (63.5 cm)

Gauge: 22 sts and 40 rows = 4 inches (10.2 cm) in garter st; 22 sts and 37 rows = 4 inches (10.2 cm) in double seed st

See pages 135–138 for Techniques and Abbreviations

Special Stitch

Double Seed Stitch in Rows

Worked over a multiple of 4 stitches.

Rows 1 (RS) and 2 (WS): *K2, p2; rep from *.

Rows 3 and 4: *P2, k2; rep from *.

Rep Rows 1–4 for patt.

Double Seed Stitch in Rows

Worked over a multiple of 4 stitches plus 2.

Row 1 (RS): K2, *p2, k2; rep from *.

Rows 2 (WS) and 3: P2, *k2, p2; rep from *.

Row 4: K2, *p2, k2; rep from *.

Rep Rows 1–4 for patt.

Double Seed Stitch in the Round

Worked over a multiple of 4 stitches.

Rnds 1 and 2: *K2, p2; rep from *.

Rnds 3 and 4: *P2, k2; rep from *.

Rep Rnds 1–4 for patt.

Row 51 (RS): BO 22 sts for right armhole, k to end—48 sts.

Rows 52–57: K 6 rows, ending with a RS row.

Row 58 (WS): K to end, then CO 22 sts for right armhole at end of row—70 sts.

Rows 59–68: K 10 rows.

Rows 69–80: Work 12 rows double seed st.

Rows 81–130: K 50 rows for center back.

Rows 131–142: Work 12 rows double seed st.

Rows 143–170: Rep Rows 41–68 to shape left armhole.

Rows 171–182: Work 12 rows double seed st.

Rows 183–192: K 10 rows.

Row 193: BO 10 sts for left side of neck, k to end—60 sts.

Rows 194–198: K 5 rows.

Rows 199–210: Work 12 rows double seed st—piece measures 21 1/2 inches (54.6 cm) from CO.

BO all sts.

Sleeves,

Using the straight needles and the long-tail method, CO 50 sts. Working in garter st, dec 1 st each edge every 8th row 10 times, ending with a WS row—30 sts; sleeve measures 8 inches (20.3 cm) from CO edge.

Next Row (RS): K2, *p2, k2; rep from *.

Next Row (WS): P2, *k2, p2; rep from *.

Rep the last 2

rows until ribbed cuff measures 2 inches (5.1 cm)—sleeve measures 10 inches (25.4 cm) from CO. BO loosely.

Collar,

Using the straight needles and the long-tail method, CO 56 sts. K 13 rows, beg and ending with a RS row. P 1 WS row for fold line. K 8 rows. Work 4 rows in double seed st. K 2 rows. BO loosely.

Finishing

Sew shoulder seams.

Sew cast-on edges of sleeves to armhole openings. Sew sleeve seams. Sew cast-on edge of collar to neck edge with collar selvages 3/4 inch (1.9 cm) in from front edges, center of collar aligned with center back of jacket, and reverse stockinette side of fold line showing on outside of jacket when collar is folded down.

Button loops,

Mark 5 button loop positions on right front, the lowest 2 3/4 inches (7.0 cm) up from lower edge, the highest 3/4 inch (1.9 cm) down from neck edge, and the rem 3 evenly spaced in between. Using the crochet hook, join yarn to lower right front corner. *Work sl st crochet along front edge to 1 st before marked loop position, ch 4 for loop, sk 2 front edge sts; rep from * 4 more times, work sl st crochet to neck edge. Fasten off last st.

Weave in all ends. With yarn, sew buttons along center of left front double seed st panel, opposite button loops.

Stocking Cap

Using the dpn, loosely CO 72 sts. Pm and join for working in the rnd.

Rnds 1–3: *K2, p2; rep from *.

Rnds 4–9: [K 1 rnd, p 1 rnd] 3 times for garter st.

Rnds 10–22: Work 12 rnds double seed st—piece measures about 2 1/2 inches (6 cm) from CO.

Rep Rnd 1 for k2, p2 rib for 6 1/2 inches (16.5 cm)—piece measures 9 inches (22.9 cm) from CO.

Dec Rnd: *K2tog, p2tog; rep from * to end—36 sts.

Next Rnd: *K1, p1; rep from *.

Rep the last rnd for k1, p1 rib for 3 inches (7.6 cm)—piece measures 12 inches (30.5 cm) from CO.



The page from *Fleisher's Knitting & Crocheting Manual, 17th Edition* (Philadelphia: S. B. & B. W. Fleisher, 1920), showing the photograph of the *Baby Bunting Set*. Collection of the author.

Rep Dec Rnd—18 sts. K 2 rnds. Break yarn, draw end through rem sts 2 times, pull tight to close.

Finishing

To make tassel, wrap yarn 50 times around a 5-inch (12.7-cm) piece of cardboard. Slip a separate piece of yarn underneath all 50 wraps at one end of the cardboard and tie them tightly together for the top of the tassel. Cut through the bottom of the wraps, at the opposite end from the tie. With another piece of yarn, tie the tassel bundle tightly about 1 inch (2 cm) down from the top as shown. With yarn, sew tassel to top of cap.

Drawers

Right half, waistband,

With the straight needles, CO 72 sts.

Next Row (RS): *K2, p2; rep from *.

Next Row (WS): *P2, k2; rep from *.

Rep the last 2 rows once more—4 rib rows completed.

Drawstring Eyelet Row (RS): *K2, p2, k1, yo, p2tog, p1; rep from * 7 more times, [k2, p2] 2 times.

Next Row (WS): *P2, k2; rep from *, working yo sts in rib patt.

Seat,

Note: The selvedge at the beginning of right-side rows is center back and the selvedge at the end of right-side rows is center front.

K 8 rows, ending with a WS row. Work short-rows to create more room in the seat along the back edge as foll,
Short-Row 1 (RS): K8, turn.

Even-Numbered Short-Rows 2–14 (WS): K to end.

Short-Row 3: K16, turn.

Short-Rows 5–15: K to prev turning point, k8 more sts, turn—last st in Short-Row 15 is the 64th st of the row, leaving 8 sts unworked at end of row.

Short-Row 16: K to end—garter st section measures 2½ inches (6.4 cm) from end of ribbing at back selvedge, and ¾ inch (1.9 cm) from end of ribbing at front selvedge.

K 64 rows, ending with a WS row—piece measures 9 inches (22.9 cm) from end of ribbing at back selvedge.

Leg,

Change to double seed st and work Rows 1–4 in patt. Cont in patt, dec 1 st at beg of the next 30 rows, ending with a WS row—42 sts rem.

Next Row (RS): K2, *p2, k2; rep from *.

Next Row (WS): P2, *k2, p2; rep from *.

Rep the last 2 rows 17 more times—36 rib rows completed.

Foot covering,

K 6 rows, ending with a WS row.

Next Row (RS): K15 sts onto 1st dpn, sl center 12 sts for instep onto 2nd dpn, then sl rem 15 sts onto a 3rd dpn.

Working back and forth in rows on center 12 instep sts only, k 12 rows, ending with a WS row.

Next Row (RS): K5, k2 tog, k5—11 sts rem.

K 1 row.

Next Row (RS): K5, k2 tog, k5—10 sts rem.

K 1 row. Break yarn. Rejoin yarn with RS facing to end of sts on 1st needle.

Next Row (RS): With 1st needle, pick up and k 8 sts along right side of instep; with 2nd needle, k10 instep sts; with 3rd needle pick up and k 8 sts across left side of instep, k15—56 sts.

K 12 rows across all sts. BO loosely.

Left half,

Work waistband, seat, and leg as for right half.

Foot covering,

K 7 rows instead of 6 rows as for right half. This will switch the right and wrong sides so the 2 halves are now mirror images of each other. For the left half, the selvedge at end of RS rows is now center back, and the selvedge at beg of RS rows is now center front. Complete foot covering as for right half.

Gusset,

CO 12 sts. K 26 rows. BO all sts.

Drawstring,

With 2 dpn, make an I-cord 36 to 40 inches (91.4 to 101.6 cm) in length.

Finishing

Sew right and left halves together along center back and front from the waistband cast-on edge to the start of the leg decreases. Sew foot covering and leg seams, starting at bind-off edge of each foot covering and ending 2½ inches (6.4 cm) from where back and front seams ended, leaving a diamond-shaped opening in center of crotch for gusset. Sew gusset into crotch opening. Weave in loose ends.

Wash and dry flat to block. Thread cord through eyelets in waistband, beg and ending at center front. ❀

ABOUT THE AUTHOR AND DESIGNER. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois, where she teaches dress history, cultural perspectives of dress, and surface design. A knitter herself, she is the author of Knitting America: A Glorious History from Warm Socks to High Art (Minneapolis, Minnesota: Voyageur Press, 2007).*

An Orenburg Warm Shawl

GALINA A. KHMELEVA

The Russian people are survivors—as fiercely proud of their resilience as they are of their remarkably strong sense of family. Accordingly, the ultimate expression of love and respect for a Russian woman is to receive the gift of an Orenburg warm shawl from her loved ones. The shawl usually marks a significant time in the woman’s life, and the most common motif found in the border segments of warm shawls is the heart. Thus, this triangular warm shawl has a chain of hearts in the border.



The ultimate expression of love and respect for a Russian woman is to receive the gift of an Orenburg warm shawl. The shawl usually marks a significant time in the woman’s life, and the most common motif found in the border segments of warm shawls is the heart. Photograph by Joe Coca.

Materials

Moco Yarns, 70% qiviut/20% Australian merino/10% silk yarn, laceweight, 300 yards (274.3 m)/1 ounce (28.3 g) skein, 1 skein each of Purple, Cranberry, and Dark Plum
Needles, set of 9-inch (22.9-cm) double pointed, size 2 to 2½ (2.75 to 3 mm)

Stitch holders

Finished size: 44 inches (111.8 cm) across the top and 31½ inches (80.0 cm) on each of the two sides

See pages 135–138 for Techniques and Abbreviations

Instructions

Notes: The left and right borders are two-segment borders. The first segment is worked as a straight piece. The second segment (shaded on the chart) is picked up perpendicular along the first segment. Slip the 1st stitch of each row (unless binding off) as if to purl with yarn in front. The chart for the Right Border (First Segment) shows odd-numbered (right-side facing) rows. Knit all return rows slipping the 1st stitch of each row. The shaded area (Second Segment—113 stitches decreased to 101 stitches) shows both odd and even rows (due to the construction of the pattern). Follow the instructions and work as charted. The chart for the Left Border (First Segment) shows even-numbered (wrong-side facing) rows. Pattern: work on even (wrong-side facing) rows. Knit all return rows slipping the 1st stitch of each row. The shaded area (Second Segment—113 stitches decreased to 101 stitches) shows both odd and even rows. Follow the instructions and work as charted. The chart for the Body shows odd-numbered (right-side facing) rows. Knit all return rows slipping the 1st stitch of each row. Follow the instructions and work as charted. Work the stitches within the red repeat boxes on the charts the number of times indicated.

Right Border, Section 1

Using the long-tail cast-on method and Purple, CO 5 sts. Follow the chart working 27 incs on the left side of the border—38 sts at widest point of tooth. Work through Row 276.

Rows 277–330: Work decs on the left side of the border by k2tog loosely on odd-numbered (RS) rows. Work 27 decs total—11 sts rem. Place on stitch holder.

Right Border, Section 2

With Cranberry, pick up 113 sl edge sts (shown by green symbol on the chart) along the straight edge of

the border from the same direction (either from the back or front) by placing the needle through the lps. Work shaded area as charted. Sl the 1st st of each row and k2tog at the end of each row. Work 12 decs—101 sts rem. Place on spare dpn.

Left Border, Section 1

Using the long-tail method and Purple, CO 5 sts. K 1 row. Foll the chart, working 27 incs on the RS of the border—38 sts at widest point of tooth. Work through Row 277.

Rows 278–332: Work decs on the RS of the border by k2tog loosely on even-numbered (RS) rows. Work 27 decs total—11 sts rem. Place on stitch holder.

Left Border, Section 2

With Cranberry, pick up 113 sl edge sts (shown by green symbol on chart) along the straight edge of the border from the same direction (either from the back or front) by placing needle through lps. Work shaded area as charted. Sl the 1st st of each row and k2tog at the end of each row. Work 12 decs—101 sts rem. Place on spare dpn.

Join Mitered Lower Corner

Using 2 separate needles, pick up 33 sts total (26 sts on 1st segment and 7 sts on 2nd segment) along diagonal (inc'd) edge of each border. Graft the sts tog, using Russian grafting method, beg at Segment 2 and working toward the outer (CO) edge of Segment 1. Secure the last st, using a piece of yarn (tie off). Stitch CO edges tog.

Body

Join Dark Plum. K111 live sts on spare needle from Left Segment 2. Follow Body chart. K2tog loosely at left edge on every odd-numbered (RS) row. Sl the 1st st on every even-numbered row and k2tog (k the last st of body with 1 st from right border sts on spare dpn) at end of row. Rep until all body sts are joined to the right border.

Turn Corner 1

Place 11 sts on the stitch holder onto the needle.

Work short-rows to miter corner as foll,

Row 1: Using Russian method, BO (6 sts) 5 times, k2, yo, k2 and sl last k st back onto the left-hand needle, do not work the last st—2 sts on left-hand needle.

Row 2 and All Even Rows: K.

Row 3: Sl 1, k2, yo, k3 and sl last k st back onto left-hand needle, do not work the last st—2 sts on left-hand needle.

Row 5: Sl 1, k2, yo, k4, k last st tog with sl st lp from body of shawl (red arrows on the chart) and place back on left-hand needle—1 st on left-hand needle.

Row 7: Sl 1, k2, yo, k5, and sl last k st back onto left-

hand needle, do not work the last st—2 sts on left-hand needle.

Row 9: Sl 1, k2, yo, k6 and sl last k st back onto left-hand needle, do not work the last st—2 sts on left-hand needle.

Row 11: BO 6 sts (5 times), k2, yo, k3.

Row 12: (WS) K7.

Diagonal Border

Beg with Row 1 after turning Corner 1, work on rem border sts until a total of 50 more teeth have been worked—250 sl st lps on the straight edge of the diagonal border; 500 rows. Place 7 sts on stitch holder.

Join Diagonal Border to Shawl Body

With empty needle, RS facing, working from left to right, pick up each slipped edge st lp along the diagonal edge of the body segment by placing the needle through the front of each lp—167 lps (26 on Section 1 plus 7 on Section 2 of left border, 101 along body, 7 on Section 2 plus 26 on Section 1 of right border). With another empty needle, pick up 250 slipped edge st lps along the border strip. Graft, working every 2nd lp of diagonal edge tog with the 2nd and 3rd lps of border strip (this corrects the 83-loop difference between the 2 pieces)—1 st rem. Place st on border on stitch holder.

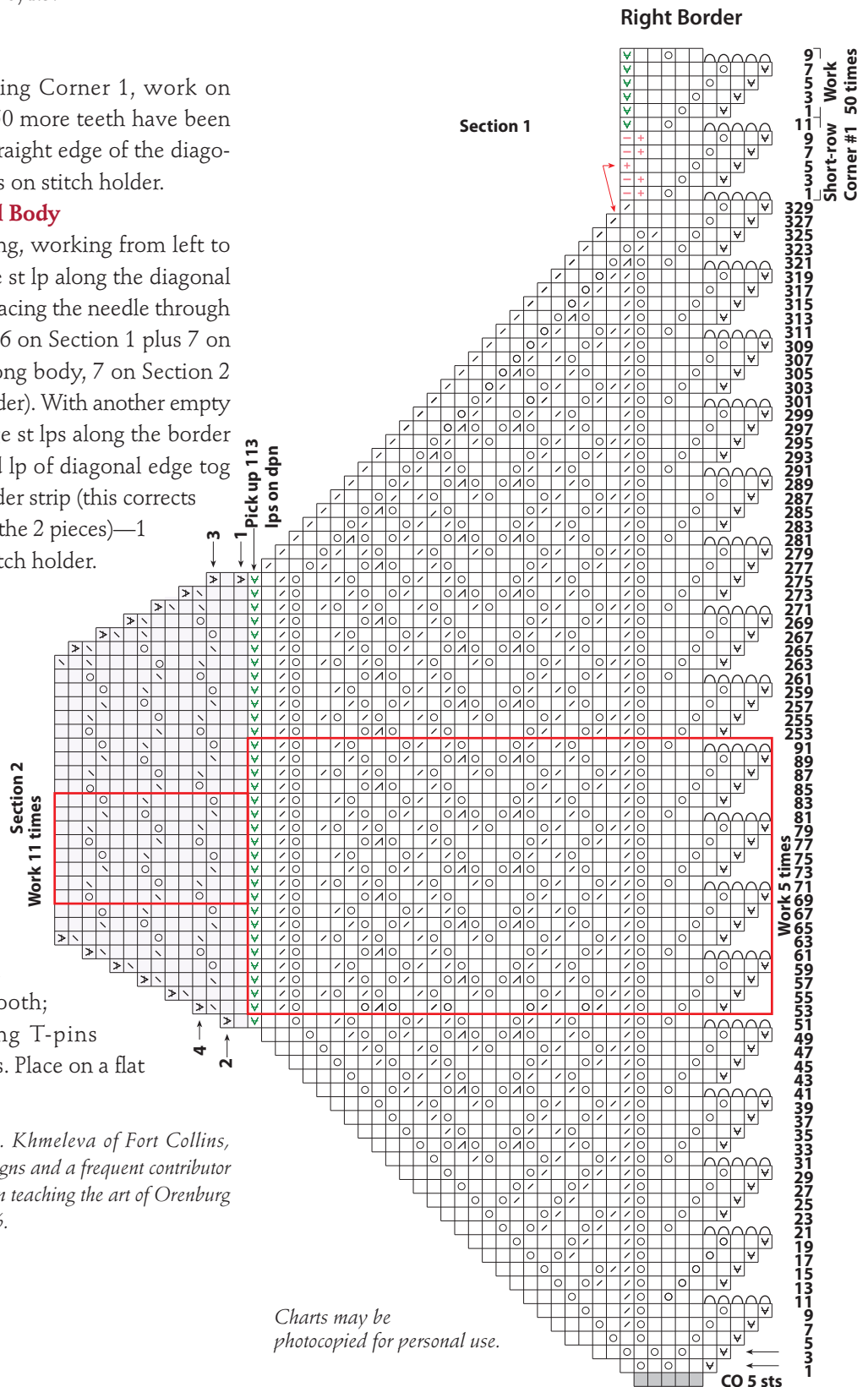
Turn Corner 2

Place 7 live sts of Row 333 of the left border on the stitch holder onto needle. Work short-row shaping as for Corner 1, ending with 7 live sts. Graft these 7 live sts with 8 live sts of the diagonal border, dec 1 st.

Finishing

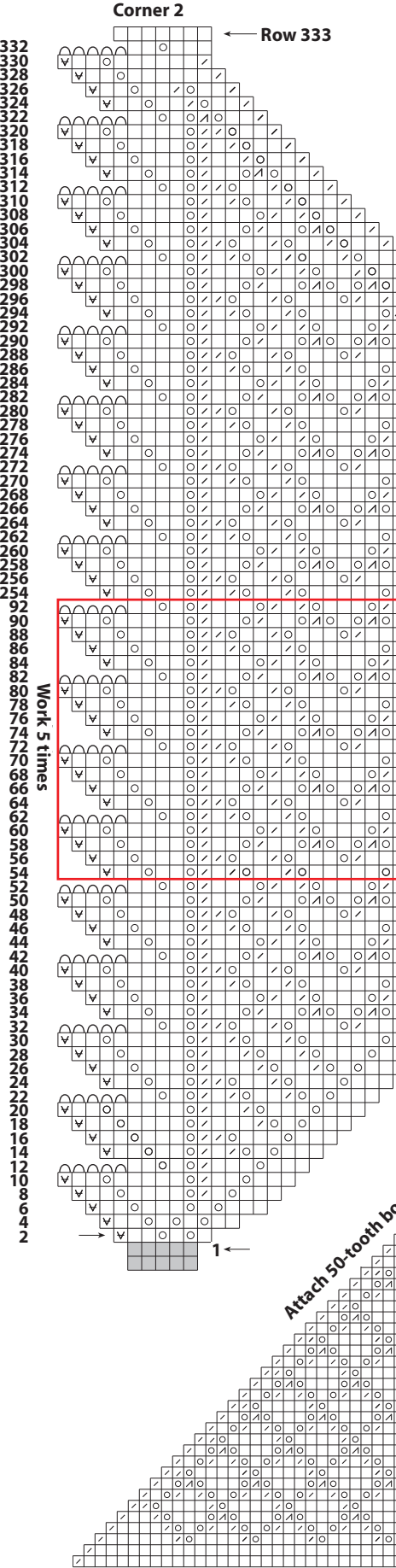
Weave in loose ends. Wash. Block using blocking wires or nylon cord threaded through outer point of each tooth; secure the three points using T-pins through the nylon cord or wires. Place on a flat surface to dry. ❁

ABOUT THE DESIGNER. Galina A. Khmeleva of Fort Collins, Colorado, is the owner of Skaska Designs and a frequent contributor to PieceWork magazine. She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996.



Charts may be photocopied for personal use.

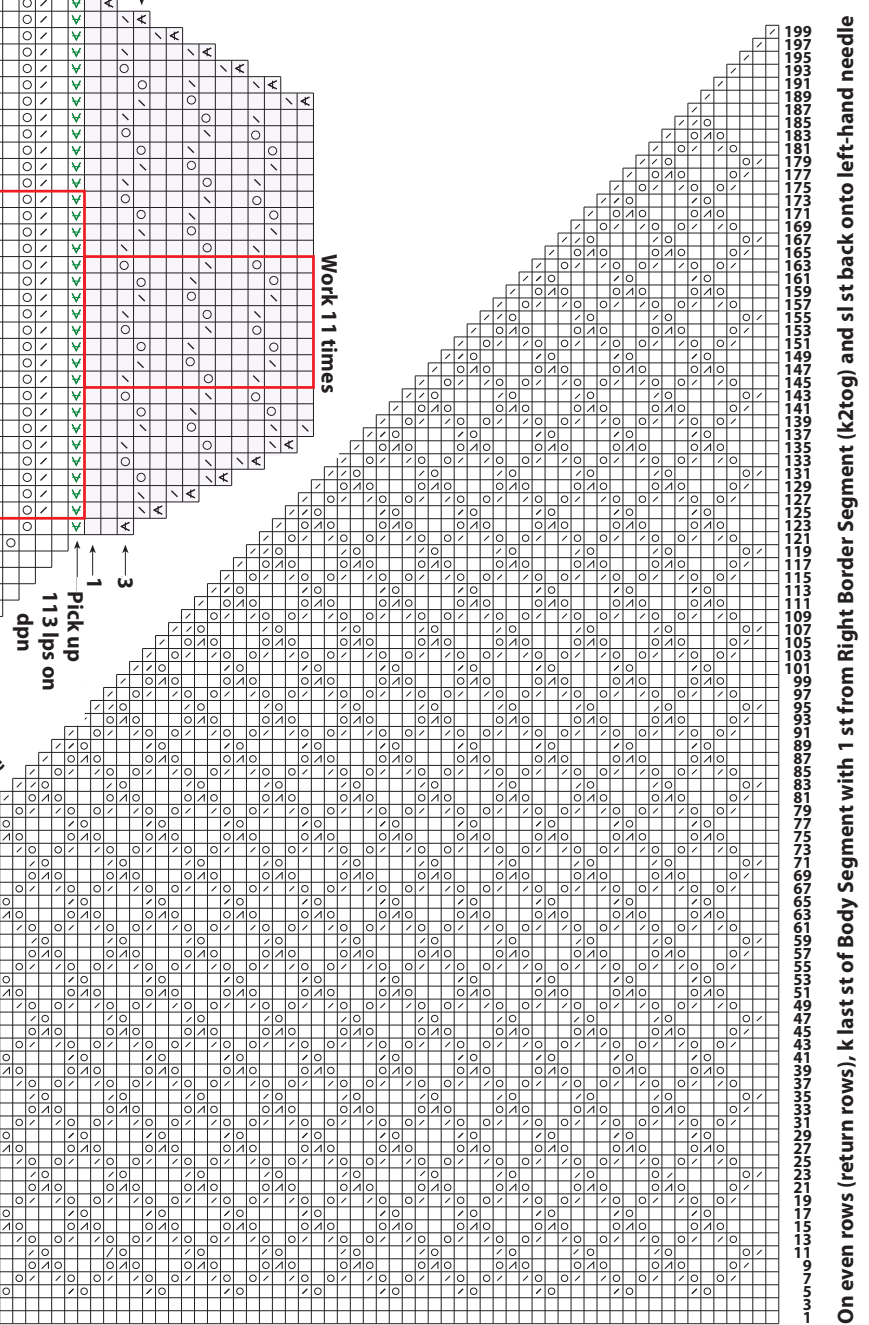
Left Border



Key

- p2tog and sl new st back to left-hand needle
- k on RS and WS
- sl st pwise wyf
- yo
- k2tog on RS and WS
- k3tog on RS and WS
- p2tog and place back on left needle
- k2tog and place back on left needle
- sl st pwise wyf (to be picked up later)
- k st and place back on left needle
- do not work st
- live sts
- CO and set-up rows
- patt rep
- direction of knitting

Body Segment



On even rows (return rows), k last st of Body Segment with 1 st from Right Border Segment (k2tog) and sl st back onto left-hand needle

❖ Knitting to Save ❖ One-Room Schools in Texas A Lot of Tiny Mittens Make a Big Impact

BOBBI RAVICZ



Junction School is located in the Lyndon B. Johnson National Historical Park, near Stonewall, Texas. President Johnson attended school here, and he often honored it when in office. Photograph by Tom Griffey.

When Jane Woellhof learned to knit at age eight, she had no idea that the skill would help save historic one-room schoolhouses in Texas, but that is what has happened. Jane, who attended a one-room schoolhouse in Kansas for three years herself, lives in Fredericksburg, Texas, where she and her husband, Ron, own and operate Showcase Antiques. In 2010, she founded Lend-a-Hand, a program in which volunteers knit miniature mittens to raise money for the nonprofit Friends of Gillespie County Country Schools. The organization's mission is to maintain twenty-one buildings on the grounds of twelve former one-room schoolhouses listed on the National Register of Historic Places and dating from the days when a single teacher was charged with educating children in grades one through eight under one roof. Because such schools often taught knitting, Jane thought it fitting to use knitting to help save those in Gillespie County.

Even before the advent of Lend-a-Hand, the Friends had made great strides, adding water wells and providing the buildings with electricity, modern toilets, and kitchens. Still, crumbling roofs, rotting wood floors, and collapsing rock walls needed repairs. Without further funding, entire buildings might be lost.

Jane's Lend-a-Hand program took off like a cat chasing a ball of yarn. Volunteers used Jane's own pattern to knit 500 miniature mittens, which sold out in record time. Soon knitters from all over Texas and as far away as New York were requesting kits (which include complete written instructions, a ball of sock-weight wool yarn, a stitch holder, a brochure with Gillespie County Country School locations, a gift tag, a tiny stretcher made from cardstock, and a #2 wooden pencil inscribed with the Friends contact information) so that they could not only knit a mitten for themselves but also make extras to mail back to add to the Lend-a-Hand sales inventory. Other volunteers donated yarn and recruited other knitters. A yarn shop owner supplied stitch markers and American-manufactured 100% wool yarn for the kits at her cost. Someone else donated bags in which to package the kits. A former mayor of Fredericksburg custom-cut 600 mitten gift tags made out of heavy construction paper. Der Küchen Laden, a local kitchen shop, collaborated with the Friends on a miniature mitten cookie cutter kit with recipes from early country school students and a mitten-shaped cookie cutter. A yarn shop in a neighboring town featured the handknitted mittens and kits at its holiday open house.

In 2011, at the suggestion of students ages eleven through eighteen who had taken a free summer knitting class from Jane, Lend-a-Hand added miniature socks and kits to the inventory. Jane supplied the sock pattern for this project, as well. In Hickory Corners, Michigan, the Midwest Miniatures Museum will sell an exclusive version of the mini-mitten and -sock kits.

Each month, new volunteers step forward. A former board member of the Friends arranged to have the photographs of the schools taken for this article. Employees of Showcase Antiques, one of the selling stations for the mittens, printed out photographs and instructions for the cookie and knitting kits. The spirit of the one-room schoolhouse—the pioneer attitude of taking charge and working together to get a job done—can be seen in every aspect of this project.

Completing a mitten not only gives the knitter a feeling of personal investment in the work of the Friends but helps to preserve knitting as a tradition. It is amazing



Meusebach Creek School, originally built in 1897, named after the town's founder, Baron John O. von Meusebach. Photograph by Tom Griffey.



Rheingold School is located about 25 miles (40 km) from Fredericksburg. It was built first in 1873; the frame school was built in 1900. Photograph by Tom Griffey.



Cherry Spring School is located about 18 miles (29 km) from Fredericksburg. Photograph by Tom Griffey.



A homestead ruin near the Nebgen School, located about 20 miles (32 km) from Fredericksburg. Often these early schools were built near a homestead with land given or sold by the land's owner. Photograph by Tom Griffey.

how such a small act can accomplish so much. As volunteers of all ages keep on knitting, their participation vastly

increases awareness of the Friends' work and the importance of preserving the one-room schoolhouse heritage.

At this point, many of the schools have taken on new life as community centers: They are used for nature study, bird watching, water collection, and conservation studies. Plans are underway to add sensors to the schools' wells to alert volunteer firefighters to the amount of water available at each school, which would save valuable time should there be a fire nearby. The schoolhouses have become models for other groups around the country trying to restore their own one-room schoolhouses. For more information, visit the website: www.historic-schools.org. 🌸

ABOUT THE AUTHOR. *Bobbi Ravicz was born and raised in San Antonio, Texas, where she still resides. In 1974, she founded The Yarn Barn of San Antonio, a retail yarn and needlework store, which she owned and operated for thirty-seven years. In her retirement, she is joyfully pursuing all her fiber art interests, including the oversight of her rare needlework book collection. She welcomes inquiries; email her at bobbibooks@att.net.*

Friends' Lend-a-Hand Miniature Mittens and Socks

JANE WOELLHOF

The Friends of Gillespie County Country Schools is a nonprofit organization formed to preserve old one-room schools in and around Fredericksburg, Texas; each of the schools is designated as a National Historical Site. The Friends care for twenty-one buildings at twelve sites. Visit www.historicschools.org for more information and to watch a film to learn about the educational heritage of the old schools. The Lend-a-Hand program enlists volunteers to knit miniature mittens and socks and to produce kits with instructions and the necessary yarn for knitting a miniature mitten or sock as a fundraiser to support the Friends of Gillespie County Country Schools.

Use the mittens or socks as package gift tags, money holders, place cards, party favors, and Christmas tree ornaments. Or make two in a slightly larger size and give them to a favorite baby.

Materials

Brown Sheep Wildfoote, 75% washable wool/25% nylon yarn, fingering weight, 215 yards (196.6 m)/50 gram (1.8 oz) skein, 1 skein in color of choice

Needles, set of 4 double pointed, size 00 (1.75 mm) or 0 (2 mm) for mitten and size 0 (2 mm) for sock or sizes needed to obtain gauge

Markers

Tapestry needle

Stitch holder

Crochet hook, small

Finished size: Mitten, 3 inches (7.6 cm) hand circumference and 3 inches (7.6 cm) tall; sock, 3½ inches (8.9 cm) tall and 3 inches (7.6 cm) from back of heel to tip of toe

Gauge: Mitten, 16 sts and 22 rnds = 2 inches (5.1 cm) in St st; sock, 16 sts and 18 rnds = 2 inches (5.1 cm) in St st

See pages 135–138 for Techniques and Abbreviations

Examples of the miniature mittens and socks in a variety of colors and patterns. The Lend-a-Hand program enlists volunteers to knit mittens and socks and to produce kits with instructions and the necessary yarn for knitting a miniature mitten or sock as a fundraiser to support the Friends of Gillespie County Country Schools. Also shown is one of the kits; kits include yarn, a stitch holder, instructions, a gift tag, a Friends' brochure, and a Friends' pencil. Photograph by Joe Coca.



Instructions

Mitten

Leaving a 15-inch (38.1-cm) tail to be used later as hanger for the mitten, CO 24 sts. Divide sts evenly onto 3 or 4 needles. Being careful not to twist the sts, join into a circle. Work 8 rnds in k2, p2 rib. K 2 rnds.

Gusset,

Next Rnd: K12, pm, M1r, k1, M1l, pm, k to end—26 sts.

Work 1 rnd even.

Inc Rnd: K to m, sl m, M1r, k to m, M1l, sl m, k to end—2 sts inc'd. Rep last 2 rnds 2 more times—32 sts.

Next Rnd: K11, k1f&b, place next 9 sts on holder for

thumb, k to end—24 sts rem. K 10 rnds.

Dec Rnd: *K2tog, k2; rep from * to end—18 sts rem. K 1 rnd.

Dec Rnd: *K2tog, k2; rep from * to last 2 sts, k2tog—13 sts rem. K 1 rnd.

Dec Rnd: *K2tog; rep from * to last st, k1—7 sts rem.

Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread tail through rem sts, pull to gather, and fasten off on WS. Thumb,

Place 9 held sts onto needles. Pick up and k 1 st in crook of thumb and place on last needle for last st of rnd; pick up and k another st in crook of thumb for 1st st of

Mitten Variations

Consider a few simple pattern variations that can be worked between the end of thumb gusset and the beginning of the mitten-tip shaping:

Ringwood (multiple of 2 sts)

Rnd 1: *K1, p1; rep from * around.

Rnds 2 and 3: K.

Rep *Rnds 1–3* for patt.

Waffle Rib (multiple of 4 sts)

Rnds 1–3: *K2, p2; rep from * around.

Rnd 4: P.

Rep *Rnds 1–4* for patt.

—J. W.

Sock Variations

Georgia's Pattern (multiple of 4 sts)

Note: This riblike pattern does not pull in or distort shape.

Rnd 1: K.

Rnd 2: *K3, p1; rep from * around.

Rep *Rnds 1 and 2* for patt.

Garner Rib Pattern (multiple of 4 sts)

Rnd 1: *K2, p2; rep from * around.

Rnd 2: K.

Rep *Rnds 1 and 2* for patt.

—J. W.

rnd; work to end of *rnd*—11 sts total. K 2 *rnds*.

Dec Rnd: *K2tog; rep from * to last st, k1—6 sts rem.

Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread tail through rem sts, pull to gather, and fasten off on WS.

Finishing

Use tails to close any holes at base of thumb. Using tail from CO and crochet hook, ch 25 or length desired for hanger. Fasten off and sew end to mitten to form a loop. Wash mitten and finger-block to shape. Cut mitten form from cardstock to stretch/dry mitten. Hang from loop to dry; weight of mitten will straighten loop.

Sock

Leg,

Leaving a 15-inch (38.1-cm) tail to be used later as hanger for sock, CO 24 sts. Divide sts evenly onto 3 or 4 needles. Being careful not to twist the sts, join into a circle. Work in k2, p2 rib for 8 *rnds*. Cont in rib for ribbed leg, or change to St st for St st leg, and work until piece measures 2½ inches (6.3 cm) from CO.

Heel,

Note: Heel is worked back and forth on 1st and last 6 stitches of round, centered under tail to be used for hanger—12 stitches total.

Set-Up Rnd: K6, turn; p12.

Next Row (RS): S1 1 pwise, k11, turn.

Next Row (WS): S1 1 pwise, p11, turn. Rep last 2 rows 2 more times, then work RS row once more.

Turn heel,

Row 1 (WS): S1 1, p6, p2tog, p1, turn.

Row 2 (RS): S1 1, k3, ssk, k1, turn.

Row 3: S1 1, p4, p2tog, p1, turn.

Row 4: S1 1, k5, ssk, k1—8 heel sts rem.

Gusset,

With RS facing and cont with same needle, pick up

and k 5 sts along the side of the heel flap; with an empty needle, k12 instep sts; with an empty needle, pick up and k 5 sts along the side of the heel flap, then k4 heel sts—30 sts total: 9 sts each on Needles 1 and 3, 12 sts on Needle 2; beg of *rnd* is at center of heel. K 1 *rnd*.

Dec Rnd: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, k; Needle 3, k1, ssk, k to end—2 sts dec'd. K 1 *rnd*. Rep last 2 *rnds* 2 more times—24 sts rem: 6 sts each on Needles 1 and 3, 12 sts on Needle 2. K 7 *rnds* for foot.

Toe,

Dec Rnd: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, k1, ssk, k to last 3 sts, k2tog, k1; Needle 3, k1, ssk, k to end—4 sts dec'd. K 1 *rnd*. Rep last 2 *rnds* 2 more times, then work *Dec Rnd* once more—8 sts rem.

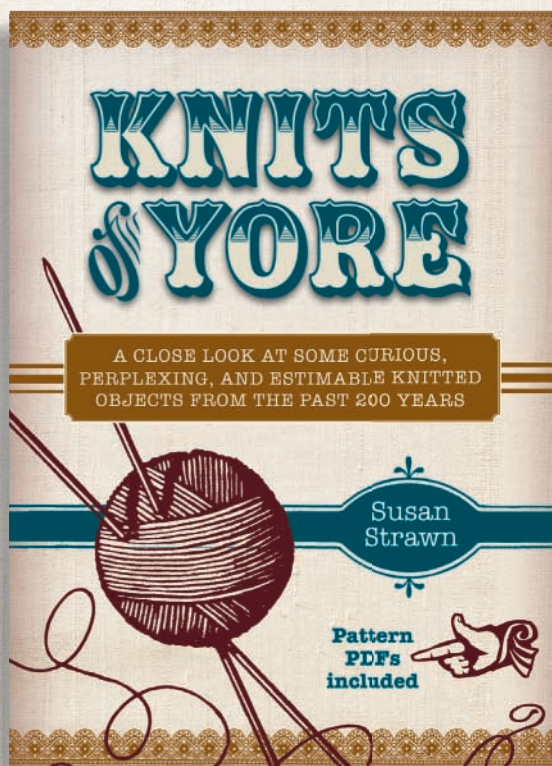
Cut yarn, leaving a 6-inch (15.2-cm) tail. Thread tail through rem sts, pull to gather, and fasten off on WS.

Finishing

Using tail from CO and crochet hook, ch 25 to 28 or length desired for hanger. Fasten off and sew end to cuff to form a loop. Wash sock and finger-block to shape. Cut sock form from cardstock to stretch/dry sock. Hang from loop to dry; weight of sock will straighten loop. ❀

ABOUT THE DESIGNER. Jane Woellhof, a retired medical speech pathologist who now assists her husband in their business, Showcase Antiques, in Fredericksburg, Texas, attended a one-room school and was the only one in her class for three years. She was eight years old when her grandmother taught her to knit via a German book with pictures. She knit sweaters to sell as a student at the University of Kansas and has continued to knit throughout her life. She has taught knitting to children in the summer for over fifteen years as well as at the Pioneer Museum and on ranches in the Texas Hill Country. She has been director at large with the Friends of Gillespie County Country Schools for the past three years. She thanks the project's test knitters, Emma, Julia, Katherine, and Rachel (all under fifteen!).

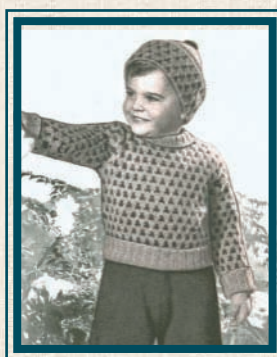
Knitting History Comes to Life with *Knits of Yore*



This is not a typical history lesson; this is a breathtaking look into the last 200 years of knitting's past.

Susan Strawn has scrounged through antique stores and flea markets, tapped into her museum connections, and accepted the generosity of strangers to come up with the intriguing range of knitted objects in this video. From 15th century child's mittens to a 20th century patented design system, she offers fascinating insights and observations on what we knit and why we knit. Heavens, you'll even see radioactive knitting needles!

In addition to the old knitted items, Susan demonstrates how to interpret a 1930s drop-stitch pattern, how to make an Amana-style picot edge for socks, and how to start a starburst panel for a knitted cap. She shares, via downloadable PDFs, patterns for a pair of late-medieval mittens and knee-high lacy stockings.



Cherish the treasures of the past, order your DVD today!



INTERWEAVE (866) 949-1646
shop.knittingdaily.com

✿ Christening Gown ✿

AVA T. COLEMAN

The oldest knitted infant garments, which may have been designated for a special event such as baptism, date from the seventeenth century. One, housed at the Victoria and Albert Museum in London, is a baby jacket made of fine two-ply cotton. It was knitted in the round and slashed down the front. It is embellished with geometric motifs and has decorative false seams. Modern christening gowns did not appear until after 1700, when more families began to have enough wealth to be able to show it off. Most gowns, as today, were constructed of cloth. Paintings of the time show infants and children of both genders wearing long white, lace-trimmed dresses. A handknitted baptismal gown would have been unheard of before 1800. Only poor people knitted, and what they knitted would have been made primarily for warmth.

By 1835, however, knitting was becoming a fashionable pastime for middle- and upper-class women. Although still rare, knitted christening gowns began to appear. An exquisite example is the Knitting Bronze Medal winner of the 1851 Great Exhibition, also now in the collection of the Victoria and Albert Museum. Constructed of 6,000 yards (5,486 m) of size 100 cotton thread, its intricate motifs containing 1,464,859 stitches, the gown took its creator, Sarah Ann Cunliffe, five months to complete. Needless to say, it still inspires and challenges lace knitters.

By the 1950s, the tradition of dressing an infant, especially a boy, in an elaborate unisex christening gown was on the wane as parents began to choose simpler, machine-made, gender-specific outfits. Today, christening gowns are again in vogue for infant baptism. Knitted gowns are still as rare as they were more than 150 years ago, but options for acquiring them have expanded: they are now available as commercially knitted garments or may be handknitted to create an heirloom for future generations. I knitted the one shown here for my granddaughter, Ruth Luck, for her christening in 1996. ✿



The christening gown Ava Coleman designed and knitted for her granddaughter, Ruth Luck. The dress pattern was created using trinity stitches; it is trimmed at the bottom with the author's mother's favorite Rose Leaf lace edging. Size 50 cotton thread. 1996. Photograph by Joe Coca. A portion of the christening gown's slip (detail) with a Rose Trellis lace insert and a matching edging. The insert and edging required about 7 ounces (200 g) of size 50 cotton thread. Photograph by Joe Coca.

Create Your Own Christening Gown

AVA T. COLEMAN

Use the general instructions, motif options, and guidelines below to create your own one-of-a-kind christening gown. Cotton or linen thread or a fine laceweight wool will work equally well. The information is based on the following: to fit a 20-inch (50.1-cm) chest (child's size 1) and a gauge of 32 stitches equals 4 inches (10.2 cm). You will need 18-inch (45.7-cm) circular and double-pointed needles in the size needed to obtain gauge, a crochet hook suitable for the thread or yarn size, stitch markers, and three ¼-inch (6 mm) buttons. See page 138 for Abbreviations.

General Instructions

Bodice,

Using cir needle, CO 161 sts.

Rnd 1: K40, pm for underarm, k80, pm for underarm, k41, pm to mark beg of rnd and the center back.

Rnds 2–16: K around.

Beg with the next row, divide the front and back at the underarm ms. Each section will be worked separately; sts for the back, however, may rem static on the needles.

Front and back are now to be worked in St st: k 1 row, pl 1 row.

Shape front,

Row 1: K to the 1st m. BO 4 sts. K across to 2nd m. Turn work.

Row 2: BO 4 sts and p across the front sts—72 sts.

Row 3: K1, k2tog, k1, k across to last 3 sts, k2tog, k1.

Row 4: P across.

Rep Rows 3 and 4 three more times—64 sts.

Work even until armhole measures 2 inches (5.1 cm).

Shape neckline,

Row 1: K16, BO 32 sts, k16.

Row 2: P14, p2tog. Attach thread to the other side of the neck edge and p2tog, p to end of row—15 sts each section.

Work both left and right sides of the front at the same time.

Row 3: Left side, k across to the last 2 neck edge sts, k2tog; right side, k2tog, k to end of row—14 sts each section.

Work even until the armhole measures 3 inches (7.6 cm).

BO all sts.

Shape right back,

Attach thread/yarn at the base of the armhole. BO 4 sts. K to m. CO 5 sts—42 sts. Turn work.

Row 1: P4, k1, p to end.

Row 2: K1, k2tog, k to last 5 sts, p1, k5.

Rep Rows 1 and 2 three more times—34 sts.

Maintaining the reversed st that marks the center back, work even until the armhole measures 3 inches (7.6 cm). BO.

Shape left back,

CO 5 sts, then beg row as foll: k2, pm, k2, p1, k rem back sts.

Row 2: BO 4 sts, p to last 5 sts, k1, p4.

Row 3: K2, sl 1-k1-*psso*, k1, p1, k2, sl 1-k1-*psso*, k across to last 3 sts, k2tog, k1.

Row 4: P to bound-off st, M1, p1, k1, p1, M1, k2.

Row 5: K4, p1, k to last 3 sts, k2tog, k1.

Rows 6, 8, 10, and 12: P to last 5 sts, k1, p4.

Rows 7, 9, and 11: K4, p1, k to end.

Row 13: K2, sl 1-k1-*psso*, k1, p1, k2, sl 1-k1-*psso*, k to end.

Row 14: Rep Row 4.

Rows 15, 17, and 19: K4, p1, k to end.

Rows 16, 18, and 20: P to last 5 sts, k1, p4.

Row 21: Rep Row 13.

Row 22: Rep Row 4.

Row 23: K4, p1, k to end.

Row 24: P to last 5 sts, k1, p4. BO.

Sew shoulder seams. Fold buttonband facings to inside and sew. Place buttons on right side of back to correspond to the buttonholes.

Neckline embellishment suggestions:

1. Beg on the left side of center back, pick up and k 90 sts. Work 1 rep of the lace motif used for the skirt.

2. Find a contrasting lace patt and work as above.

3. Pick up and k the sts as above. On next row, inc every 3rd st. Work in St st for 1 inch (2.5 cm). BO loosely.

4. K a separate edging and sew to attach.

5. Leave collarless—work 1 row of sc across, stitch-for-stitch.

Neckline and back of bodice finishing,

Starting at the bottom of the back right section, with

the knit side facing, sc along the edge of the buttonband, across the fold of the collar (or the sc, if collarless), and cont along the edge next to the buttonholes. Join with a sl st to the 1st sc.

Sleeves,

Beg at underarm, using dpn, evenly pick up and k 60 sts. Work in the rnd for 4 inches (10.2 cm).

Dec for the wrist: (k1, p2tog) around—40 stitches. BO loosely.

Edges may be finished with a sc to match the neckline.

Skirt Inspirations

Two lace motifs are presented here as options for creating your gown, but another could easily be substituted. If selecting another motif, there are some simple things to consider:

1. Each motif must be calculated to fit evenly onto the bodice. Reference examples below, they fit the bodice but do not contain the same stitch counts.

2. If the gauge on the lace for the skirt does not match exactly, make sure it is not tighter than the gauge for the bodice.

3. Smaller motifs and stitch patterns work best. Little fingers may get tangled in larger openings.

4. Weight of the skirt is important, especially if the skirt is to be extra long. An infant must be able to move easily in the gown.

5. Length of the skirt is totally dependent on the maker.

Skirt Motif #1

Beg at the center back of the bodice, pick up and k 161 sts around. Pm to indicate the beg of the rnd.

Next Rnd: K2tog, k rem sts around.

(There will now be 20 sections in the rnd, each composed of 8 sts.)

Rnd 1: K around.

Rnds 2 and All Even-Numbered Rnds: K around.

Rnd 3: K3, (yo, k2b, k6) rep to last 3 sts, k3.

Rnd 5: K1, (k2tog, yo, k1, yo, k2b, k3) rep to last 2 sts, k2.

Rnd 7: K3, (yo, k2b, k6) rep to last 3 sts, k3.

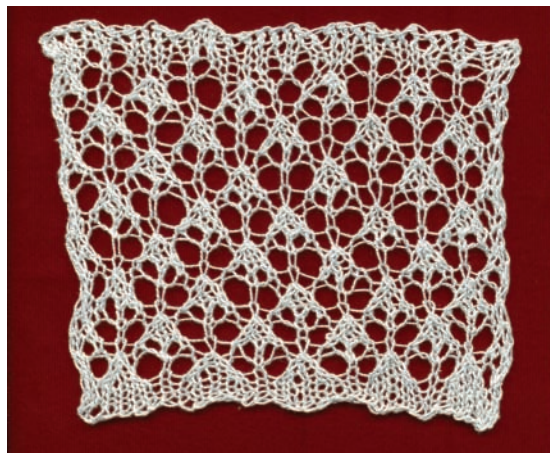
Rnd 9: K around.

Rnd 11: K7, (yo, k2b, k6) rep to last st, k1.

Rnd 13: K5, (k2 tog, yo, k1, yo, k2b, k3) rep to last 3 sts, k3.

Rnd 15: K7, (yo, k2b, k6) rep to last 3 sts, k3.

Rnd 16: K around.



Swatch showing Motif #2 as a skirt design option.

Skirt Motif #2

Beg at the center back, pick up and k 161 sts around. Pm to indicate the beg of the rnd.

Next Rnd: Inc in 1st st, k rem of rnd.

(There will now be 27 sections in the rnd, each composed of 6 sts).

Rnd 1: (Yo, k2b, k1, k2tog, yo, k1) rep around.

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

Rnd 3: (Yo, k1, sl 1-k2tog-*psso*, k1, yo, k1) rep around.

Rnd 5: (K2tog, yo, k1, yo, k2b, k1) rep around.

Rnd 7: ([K1, yo] 2 times, k1, sl 1-k2tog-*psso*) rep around.

Finishing

When garment is desired length, bind off all stitches. The skirt may be trimmed with a lace edging or with a single crochet to match the neckline and sleeves. ❀

ABOUT THE AUTHOR AND DESIGNER. Ava T. Coleman of Firestone, Colorado, began knitting at the age of three; at sixteen, she was marketing her knits in Snowmass and Aspen and teaching knitting, both to her fellow Girl Scouts and at a local yarn shop. She writes about knitting history for industry and hobby publications and designs patterns and knitted garments for numerous yarn companies. Named a Colorado State Heritage Artist in 1997, she used the accompanying \$5,000 grant to educate fiber artists and the public about the history of lace knitting.

Swatch showing Motif #1 as a skirt design option.



French Bath Mitts

NANCY BUSH

The mittenlike washcloths used in France were the inspiration for these pretty mitts to use in the bath or shower. I have always enjoyed discovering the small details of other cultures during my travels, and this is one of my favorites. When wet, the mitts tend to stretch, but they may be blocked back into shape. They are easy to knit and make great beginner knitting projects.



Easy-to-knit but très cool, these knitted bath mitts were inspired by the mittenlike ones used in France. They make very thoughtful gifts. Photograph by Joe Coca.

Instructions

Notes: In order to avoid “ladders” where the needles meet when working in the round, shift 1 or 2 stitches from one needle to the next on every round by completing one needle and then knitting 1 or 2 stitches from the next needle onto the needle you just finished; this will move the place where you change from one needle to another. Mark the first stitch of the first round to keep track of where the rounds begin and end.

Materials

Russi Sales Heirloom Cotton 8 Ply, 100% cotton yarn, DK weight, 130 yards (118.9 m)/50 gram (1.8 oz) skein, 1 skein each of #617 Natural, #683 Green, and #679 Mango
Needles, set of 4 double pointed, size 4 (3.5 mm) 8 inches (20.3 cm) in length or size needed to obtain gauge
Scrap yarn or safety pin for marking first stitch of round

Finished size: About 7 inches (18 cm) long and 5 inches (13 cm) wide, blocked
Gauge: 10 sts and 19 rows = 2 inches (5.1 cm) in circular garter st, unblocked

See pages 135–138 for Techniques and Abbreviations

Green Mitt

With Green, CO 50 sts. Divide sts as evenly as possible onto 3 needles and join into a rnd, being careful not to twist.

Rnd 1 and All Odd-Numbered Rnds through Rnd 13: K.

Rnd 2 and All Even-Numbered Rnds through Rnd 14: P—7 garter ridges after completing Rnd 14.

K 7 rnds.

Cont in cir garter st (k 1 rnd, p 1 rnd) until piece measures about 7½ inches (19 cm) from CO edge.

Place 25 sts onto 1 needle and 25 sts onto another needle. Turn work inside out and join the 2 sets of 25 sts tog with a 3-needle BO.

Flower and Vine Mitt

With Natural, CO 50 sts and work as for the 1st 14 rnds of Green Mitt.

K 1 rnd.

Joining Green and Mango as needed, cont in St st and work Rnds 1–14 of Flower and Vine chart. Cut off Green and Mango and cont to end with Natural as foll:

K 1 rnd.

*P 1 rnd, k 1 rnd, p 1 rnd, k 3 rnds; rep from * 4 more times, for a total of 30 rnds in this patt.

P 1 rnd, k 1 rnd, p 1 rnd—piece measures about 7½ inches (19 cm) from CO edge.

Mango Flower Mitt

With Mango, CO 50 sts and work as for the 1st 14 rnds of Green Mitt.

K 1 rnd.

Joining Natural and Green as needed, cont in St st and work Rnds 1–5 of Mango Flower Colorwork chart. Cut off Natural and Green and cont to end with Mango as foll:

K 1 rnd.

Work Rnds 1–10 of Mango Flower Texture chart a total of 3 times, then work Rnds 1–5 of chart once more—35 chart rnds completed.

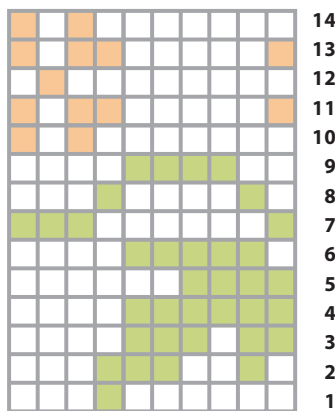
K 1 rnd—piece measures about 7½ inches (19 cm) from CO edge.

Finishing

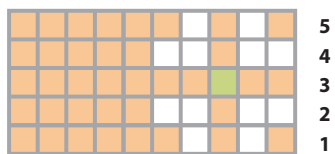
Weave in the ends and block under a damp towel. 🌸

ABOUT THE DESIGNER. Nancy Bush, a member of PieceWork magazine's editorial advisory panel, teaches knitting workshops nationwide and is the author of numerous books. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters. Visit www.woollywest.com.

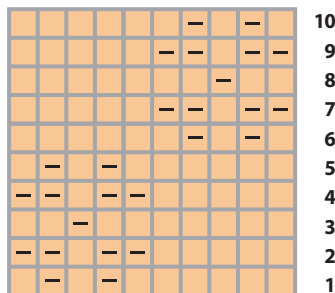
Flower and Vine



Mango Flower Colorwork



Mango Flower Texture



Key

-  with Natural, k
-  with Green, k
-  with Mango, k
-  with Mango, p

Charts may be photocopied for personal use.

Tiny Holiday Stockings

SALLY MELVILLE

These tiny stockings are worked in two sizes: small and large. Either size will make a great little gift, an ornament, money holder, or package tie.

Materials

DMC Tapestry Wool, 100% 4-ply wool yarn, 8.8 yards (8 m)/skein, 1 skein each of #7245 Royal Purple, #7107 Very Dark Orange, and #7364 Bright Khaki and 2 skeins of #7398 Very Dark Drab Olive
Needles, size 6 (4 mm) or size needed to obtain gauge
Tapestry needle

Finished size: Small, 5½ inches (14.0 cm) high; large, 6½ inches (16.5 cm) high

Gauge: 20 sts and 40 rows = 4 inches (10.2 cm)

See pages 135–138 for Techniques and Abbreviations

Instructions

Notes: C1 = Color 1 (#7245 for small; #7364 for large); C2 = Color 2 (#7107 for small; #7398 for large). Instructions are given for size small; changes for size large are in parentheses. When changing colors, leave a 2-inch (5.1-cm) tail on both colors, unless otherwise indicated.

Stocking

Toe,

With C1, and leaving a 12-inch (30.5-cm) tail, CO 12 (16) sts. K 6 (8) rows; with C2 k 14 (18) rows.

Heel,

Row 1 (RS): With C1, k2, turn.

Row 2: K2, turn.

Rows 3 and 4: K3, turn.

Cont in this way, working 1 st more in C1 every RS row until 5 (6) sts are worked in C1, ending with a WS row. Cut C1; turn. Sl 10 (14) sts pwise—2 sts rem on left needle. With RS still facing and with C1, k2, turn. K2, wyf of work sl 1 pwise, turn. K3, turn. K3, wyf of work sl 1 pwise, turn. Cont in this way, working 1 more st every RS row until 5 (6) sts are worked in C1, ending with a RS row—2 (4) sts rem in C2 at center. Cut C1. (For the rem of the stocking, do not cut yarns when changing colors; carry loosely up the side, twisting as needed.) With WS facing, sl all sts pwise to right needle. Turn, ready to work

RS row. With C2, k 2 rows. On RS, cont with C2; k2, *inc, k3; rep from * until 2 sts rem; inc, k1—15 (20) sts. With C2, k 1 WS row. With C1, k 2 rows. **With C2, k 4 rows, with C1, k 2 rows; rep from ** once (twice)—3 (4) C1 stripes. With C2, k 4 rows. Cut C2, leaving a 4-inch (10.2-cm) tail. With C1, k 6 rows. BO, leaving a 12-inch (30.5-cm) tail.

Finishing

Tie all 2-inch (5.1-cm) adjacent tails together with an overhand knot. Trim to no less than ½ inch (1.3 cm). Sew in final C2 tail. Fold stocking in half lengthwise with wrong sides together. Thread cast-on tail in the tapestry needle. Thread through cast-on row and pull tightly to close toe. Seam length of stocking, pushing knots to the inside. Sew in seaming tail. Use remaining tail to sew on embellishments as desired; use ribbon to form hangers. ❁

ABOUT THE DESIGNER. Sally Melville of Ontario, Canada, is an internationally known knitwear designer, teacher, and author. Visit her website at www.sallymelvilleknits.com.



These tiny holiday stockings—the larger size at left is 6½ inches (16.5 cm); the smaller size at right is 5½ inches (14.0 cm) high—will delight young and old alike. Use them as wee gift holders, ornaments, or package ties. Photograph by Joe Coca.

✿ Anu Raud's Animals ✿

NANCY BUSH

In 1996, the Estonian weaver, educator, and writer Anu Raud had the idea of using knitted animals decorated with traditional Estonian patterns and colors to educate Estonian children about their culture and traditions. As children play with these toys, they also learn about their heritage.



LEFT: Anu Raud's Kääriku farm in Heimtali, Estonia. Anu is a tireless promoter of Estonian folk art. RIGHT: The Heimtali Museum in Heimtali, Estonia, managed by Anu Raud. The income from the sale of knitted animals helps to support the museum. Photographs by the author.



A barnyard filled with knitted animals. The mother pig and piglets, the fox, the pig on the hay bale, and the dog are a few of the knitted animals made for the Heimtali Museum in Heimtali, Estonia. Collection of the author. The author designed and knitted the three sheep. Photograph by Joe Coca.

Raud spent childhood summers at her grandparents' farm, Kääriku, in Heimtali village near Viljandi, wandering the woods, picking berries, and visiting her farm animal friends. Handwoven blankets, knitted mittens, and hand-some wood tools were part of rural life in Estonia.

Today, Kääriku, a blend of modern and traditional farm life, is Raud's home. The house is filled with antique furniture and colorful woven rugs; bright coverlets adorn the beds. In summer, the garden is a wonder of flowers. Raud, a tireless promoter of Estonian folk art, crafts, and culture, believes that farm life offers the most natural environment for safeguarding traditional elements of Estonian life.

Nearby, the Heimtali Museum, founded by local folklore researcher Johannes Kook and managed by Raud since the early 1990s, occupies a rock and brick building that was once the local school. Its collections include school desks with small inkwell slots, photographs and documents that record area history, tools and farm implements, and the textiles and folk art that Raud has spent her lifetime collecting: colorful striped skirts from the island of Kihnu, dozens of knitted mittens and gloves decorated in Estonian patterns, and clothing and household linens embellished with embroidery.

The knitted animals occupy a room of their own. Among them are pigs, dogs, cats, foxes, fish, horses, and mice, and each has a unique personality. No written patterns are used to create these animals. The knitters who make them for the museum use only their imaginations

and experience. Each animal is knitted with wool yarn and stuffed with sheep's fleece, scrap yarn, or yarn from knitting that was ripped out. The income from the sale of the knitted animals helps to support the museum's mission of safeguarding Estonia's cultural treasures. For Anu Raud, these animals are part of her contribution to the advancement and protection of Estonian folk culture. ❁

Further Reading

Reinholm, Vilma. *Anu Raud*. Tallinn, Estonia: Eesti Entsüklopeediakirjastus, 2002 (in Estonian and English). Out of print.



Knitted cats made for the Heimtali Museum in Heimtali, Estonia. Collection of the author. Photograph by the author.

A Flock of Sheep

NANCY BUSH

Although I first met Anu Raud and her knitted animals previously in Estonia, I created this flock of sheep after taking her class, Knitted Animals, in Vaasa, Finland, at the Nordic Knitting Days Conference in June 2003. During the class, I spent a long time studying the features of the sample animals and how the parts were attached. I wanted to knit an animal that was different from the others. Happily, there wasn't a sheep in the collection.

Each sheep is started at the back, just before the pattern begins, with a provisional cast-on. For my sheep's "clothing," I chose traditional Estonian patterns from the area around Viljandi, near Raud's farm. Patterns #1 and #3 are from Helme; pattern #2 is from Halliste.

Instructions

Notes: When working rows on the head in garter stitch that begin with a slip 1, bring the yarn to the back between the stitch you just slipped and the next stitch to be worked, then knit the next stitch. For the ears and tail, slip the 1st stitch with the yarn in back, then knit. Bind off the ears and tail as follows: Slip 1, yarn to back, knit 1, knit these 2 stitches together by putting the left-hand needle into the front of both and knitting them together. Use a crocheted chain for the provisional cast-on for the body. Use a regular cast-on, such as a long tail, for the ears, tail, and legs.

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 185 yards (169.2 m)/50 gram (1.8 oz) skein, 1 skein each of #N91 Aran, #880 Charcoal, and #N46 Red Fox
Needles, 1 set of five double pointed, size 2 (2.75 mm) or size needed to obtain gauge

Cotton yarn, sportweight, for the crocheted provisional cast-on

Crochet hook, size G or H (4.25 or 5.0 mm)

Wool yarn, fingering weight, Black, 2 feet (0.6 m)

Clean wool fleece or odd bits of wool yarn for stuffing

John James Needle, tapestry (for sewing and embroidery)

Finished size: About 6 inches (15 cm) long, 2 inches (5 cm) wide, and 3½ inches (9 cm) tall

Gauge: 7 sts and 9 rows = 1 inch (2.5 cm)

See pages 135–138 for Techniques and Abbreviations

Sheep

Body,

CO 48 sts in body color with a provisional CO. Divide sts evenly onto 4 needles (12 on each needle), join into a rnd (this join will mark the beg of all future rnds until told otherwise); k 2 rnds with body color. Work the color patt according to the chart. Cont with body color.

Rnds 1–3: K.

Rnd 4: *K6, k2tog*, rep all around—42 sts.

Rnds 5–6: K.

Rnd 7: *K5, k2tog*, rep all around—36 sts.

Rnd 8: K.



The sheep knitted with Pattern #1, which is a traditional Estonian pattern from the area around Viljandi, Estonia, near Anu Raud's farm. Photograph by Joe Coca.

Rnd 9: *K7, k2tog*, rep all around—32 sts.

Shape head,

K24, turn. *Sl 1, p15, turn. These 16 sts will form the head (the rem 16 sts will wait until head is shaped). Sl 1, k15, turn. Sl 1, p15, turn. Rep from * 2 more times. Sl 1, k15, turn. Sl 1, p4, k6, p5, turn. Sl 1, k10, sl 1, k1, pssso, turn. *Sl 1, k6, p2tog, turn. Sl 1, p6, sl 1, k1, pssso, turn. Rep from * 2 more times. Sl 1, k6, p2tog—8 sts rem. Sl 1, k7. Pick up and k3, k6, sl 1, k1, pssso, k2tog, k6, pick up and k3, k4 from back needle. All future rnds beg at this place (the top of head)—7 sts on each needle.

Rnd 1: K5, k2tog, k14, sl 1, k1, pssso, k5.

Rnd 2: K.

Rnd 3: K4, k2tog, k5, sl 1, k1, pssso, k2tog, k5, sl 1, k1, pssso, k4.

Rnd 4: K.

Rnd 5: K3, k2tog, k12, sl 1, k1, pssso, k3.

Rnd 6: K8, sl 1, k1, pssso, k2tog, k8.

Rnd 7: K2, k2tog, k10, sl 1, k1, pssso, k2.

Rnd 8: K.

Rnd 9: K1, k2tog, k3, sl 1, k1, pssso, k2tog, k3, k1, pssso, k1.

Rnd 10: K.

Rnd 11: K4, sl 1, k1, pssso, k2tog, k4.

Rnd 12: K2, k1, sl 1, k1, pssso, k2tog, k1, k2—8 sts rem.

Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Using an unsharpened wooden pencil, stuff the body with pieces of wool yarn or fleece. The more stuffing, the harder the body will be.

Bottom,

Remove the provisional CO, revealing 48 sts. Divide sts evenly onto 4 needles (12 on each needle), with the beg in line with the original join and using body color.

Rnd 1: K.

Rnd 2: *K4, k2tog, rep from * all around.

Rnds 3–5: K.

Rnd 6: *K3, k2tog, rep from * all around.

Rnd 7: K.

Rnd 8: *K2, k2tog, rep from * to end.

Rnd 9: K.

Rnd 10: *K1, k2tog, rep from * to end.

Rnd 11: *K2tog, rep from * to end—8 sts rem.

Finish stuffing the body as full as desired. Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Legs (make 4),

With Aran, CO 12 sts (leave a long tail from the CO for sewing later). Join in a rnd and k 4 rnds. Change to

Charcoal and k 8 rnds.

1st Dec Rnd: *K1, k2tog, rep to end—8 sts.

2nd Dec Rnd: K1, k2tog, k2, k2tog, k1—6 sts.

Stuff the legs as full as desired. Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Ears (make two),

With Charcoal, CO 6 sts. *Sl 1, yarn to back, k5. Rep from * 2 more times. BO.

Tail,

Work as for ears, but work 2 more rows. BO as for ears.

Finishing

Sew the legs neatly to the underside of the body with the yarn that remains from the cast-on. Sew on the ears just outside the lines made by the shaping of the head. Note that the ears will have a slanted end where the beginning and end yarn is; use this slant to position the ear up or down, depending on the “mood” of your sheep.

Fold the tail together at the end where the working yarns are and secure with one of the remaining ends. Sew the tail on just above the gathering at the bottom.

Embroider the face with the fingering-weight black yarn. Sew double lines for the nose and single lines in a cross for the eyes. 🌸

ABOUT THE AUTHOR AND DESIGNER. Nancy Bush, a member of PieceWork magazine’s editorial advisory panel, teaches knitting workshops nationwide and is the author of numerous books. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters. Visit www.woolywest.com.

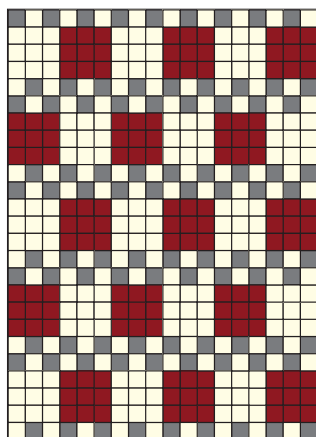


The sheep knitted with Pattern #2. This traditional Estonian pattern is from Halliste, Estonia. Photograph by Joe Coca.



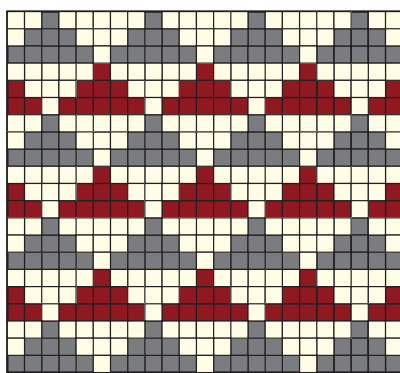
The sheep knitted with Pattern #3. This is another traditional Estonian pattern from the area around Viljandi, Estonia, near Anu Raud’s farm. Photograph by Joe Coca.

Pattern #1



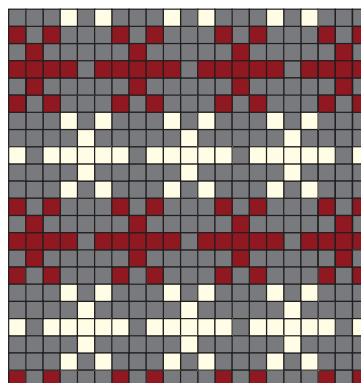
Rep

Pattern #2



Rep

Pattern #3

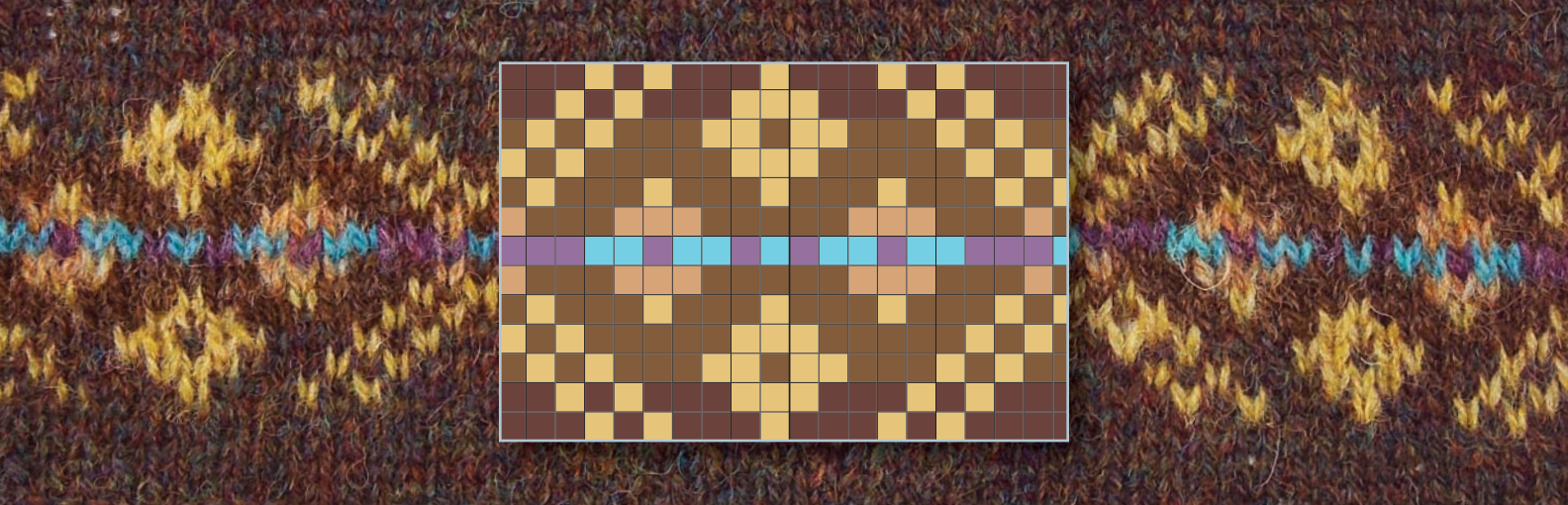
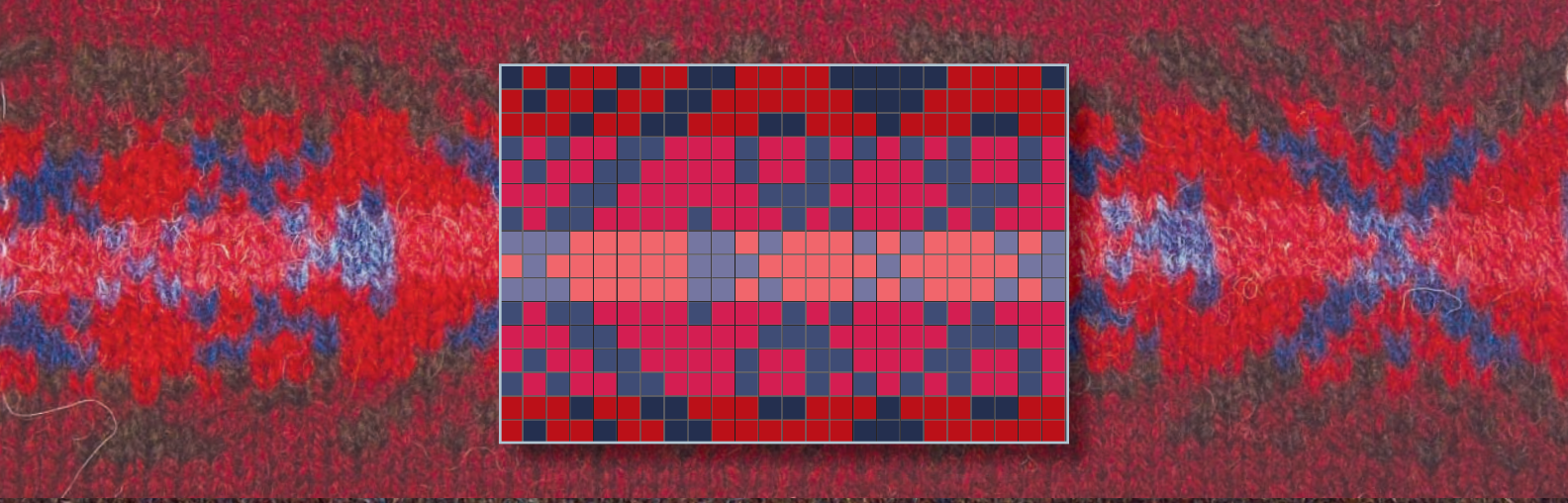
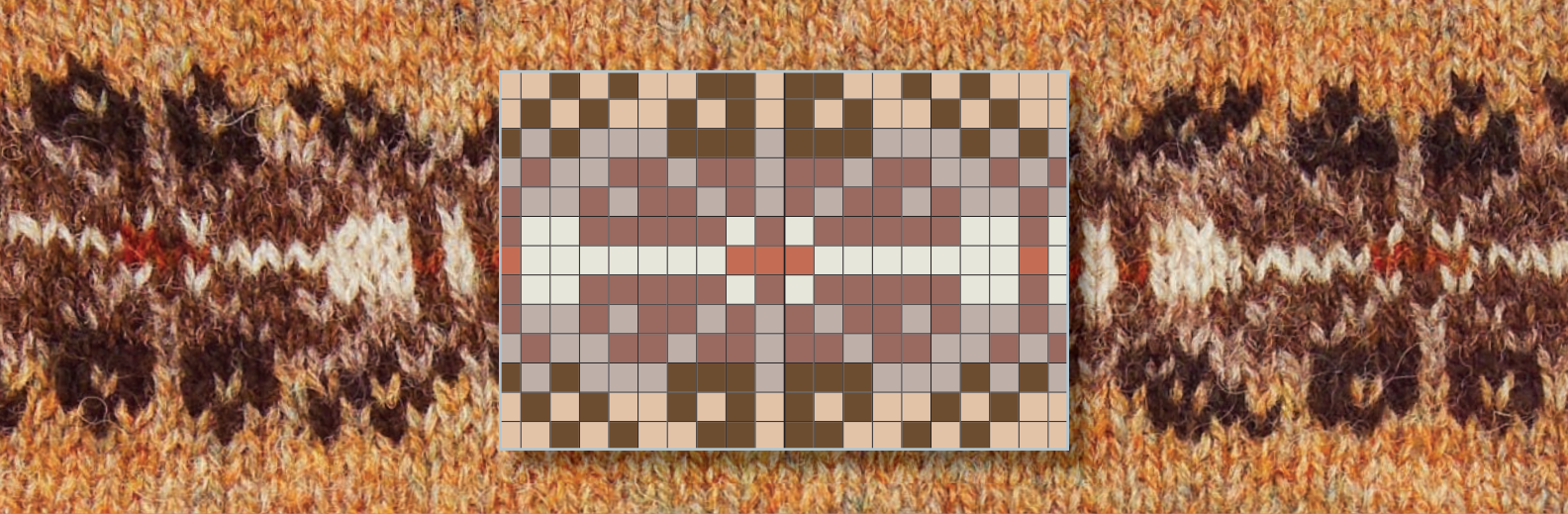


Rep

Key

- Aran
- Charcoal
- Red Fox

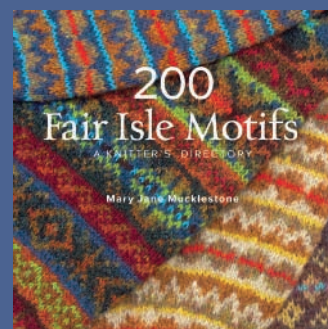
Charts may be photocopied for personal use.



Explore the color-rich world of Fair Isle knitting

Mary Jane Mucklestone's *200 Fair Isle Motifs* offers simple solutions to the seemingly complex technique of stranded colorwork. You'll be an expert motif-maker in no time!

200 Fair Isle Motifs
A Knitter's Directory
Mary Jane Mucklestone
208 pages, 8 3/4 x 8 3/4, \$24.95
ISBN: 978-1-59668-437-9



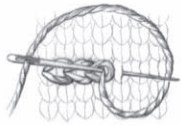
Techniques

Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



Chain-Stitch Embroidery



Bring threaded needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring needle back out in center of next stitch to the right.

I-Cord

With double-pointed needle, cast on desired number of stitches. *Without turning the needle, slide the stitches to other end of the needle, pull the yarn around the back, and knit the stitches as usual; repeat from * for desired length.



Kitchener Stitch

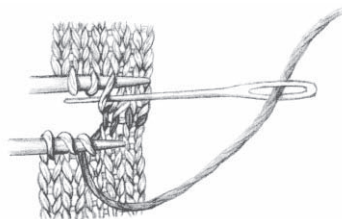
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.

Step 3: Bring threaded needle through 1st front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.

Step 4: Bring threaded needle through 1st back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.

Repeat Steps 3 and 4 until no stitches remain on needles.



Knitted Cast-On

Place slipknot on left needle if there are no established stitches. *With right needle, knit into 1st 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

Long-Tail Cast-On

Leaving a long tail (about 1/2 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 1st 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).

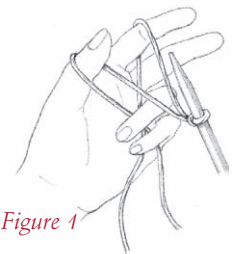


Figure 1

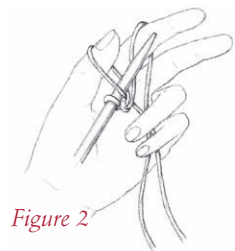


Figure 2

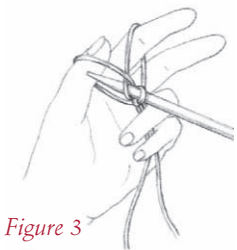


Figure 3

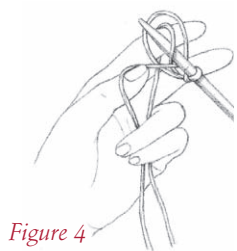


Figure 4

Provisional Cast-On

With strong, smooth crochet thread and a large hook, make a chain 10 stitches longer than the number of stitches you wish to cast on. Pull the end of the thread through the final loop, leaving a 5- to 6-inch (12.7- to 15.2-cm) tail. Tie a knot in this end to mark it as the end to pull when you ravel the chain later.

Hold up the chain: On one side, you will see a row of Vs that looks like a column of stockinette stitch. On the other side, you will see a series of loops that look somewhat like teacup handles. These are the loops you will work with. Insert the knitting needle into the 5th loop from the end of the crochet chain and knit up a stitch, then into the next crochet loop and knit up a stitch, and so on. If you find it difficult to knit directly into the chain, insert a crochet hook into the loop to pick up each stitch. Transfer the stitch to the knitting needle, then pick up another loop, transfer it, pick up another loop, and so on. When you have the number of stitches you need on the knitting needle, proceed to work back and forth as directed.

When it comes time to pick up the provisional stitches, loosen the tail of the crochet chain (the end with the knot) and pull it carefully and slowly to ravel the crochet stitches. As each knit stitch is freed, pick it up with a knitting needle (it can be helpful to use a smaller needle to do this). If you have picked up the wrong loop of the crochet chain and your chain won't ravel, use sharply pointed embroidery scissors to carefully snip the crochet thread and free the knitting stitches.

Satin-Stitch Embroidery

This stitch is ideal for filling in open areas, such as the center of leaves or flowers. Work closely spaced straight stitches, in graduated lengths as desired, and entering and exiting in the center of or at the side of the knitted stitches.



Russian Bind-Off

*Purl 2 together and slip new stitch back to left-hand needle; repeat from * a total of 5 times.

Russian Grafting

Slip 1st stitch on left needle to right needle, pass 2nd stitch on right needle over 1st stitch and drop off needle; *slip 1st stitch on right needle to left needle, insert tip of right needle through 1st stitch purlwise and then through 2nd stitch knitwise, drawing 2nd stitch through 1st, then drop 1st stitch off needle; slip 1st stitch on left needle to right needle, insert tip of left needle through 1st stitch purlwise and through 2nd st knitwise, drawing 2nd stitch through 1st, then drop 1st stitch off.

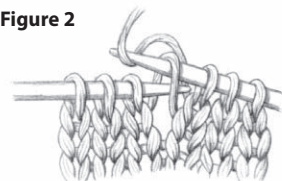
Raised (M1) Increases

Left Slant (M1L) and Standard M1

Figure 1



Figure 2



With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

Right Slant (M1R)

Figure 1



Figure 2



With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

Purlwise (M1P)

Figure 1

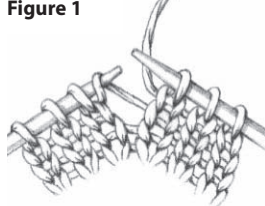
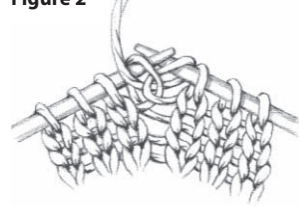


Figure 2



With left needle tip, lift strand between needles, from back to front (Figure 1). Purl lifted loop (Figure 2).

Short-Rows: Wrapping a Stitch

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so.

Note: Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows. Knit stitch: On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom

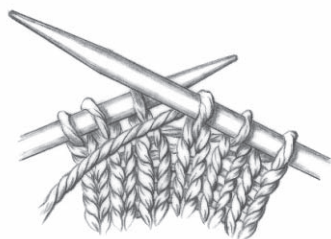


Figure 1

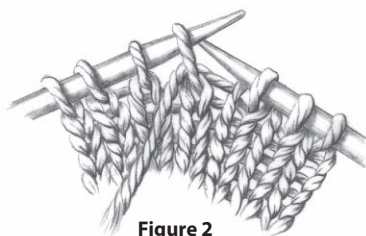
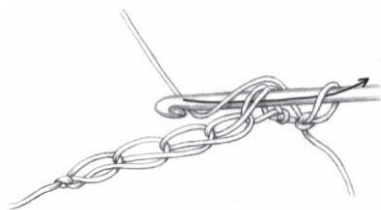


Figure 2

up, and then into wrapped stitch as usual. Knit them together, making sure new stitch comes out under wrap. Purl stitch: On wrong side, work to just before wrapped stitch. Insert right needle from back, under wrap from bottom up, and put on left needle. Purl them together.

Slip-Stitch Crochet

Insert hook into stitch, yarn over hook and draw loop through stitch and loop on hook.



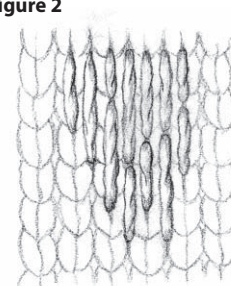
Straight-Stitch Embroidery

Straight stitches can be worked side by side or radiating out from a center point. For best results, avoid stitches that are too long, too loose, or too close together. *Bring threaded needle out from back to front at the base of the knitted stitch(es) you want to cover. Insert the needle at the top of the stitch(es) you want to cover. Repeat from * (Figure 1). Work straight stitches, alternating long stitches with short stitches (Figure 2).

Figure 1

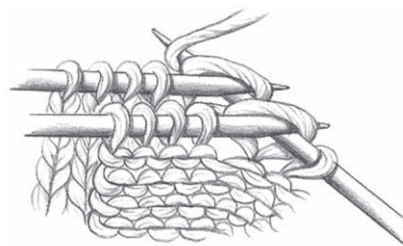


Figure 2



Three-Needle Bind-Off

Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. Insert a 3rd needle into 1st stitch on each of the other two needles and knit them together as one stitch. *Knit next stitch on each needle the same way. Pass 1st stitch over 2nd stitch. Repeat from * until one stitch remains on 3rd needle. Cut yarn and pull tail through last stitch.



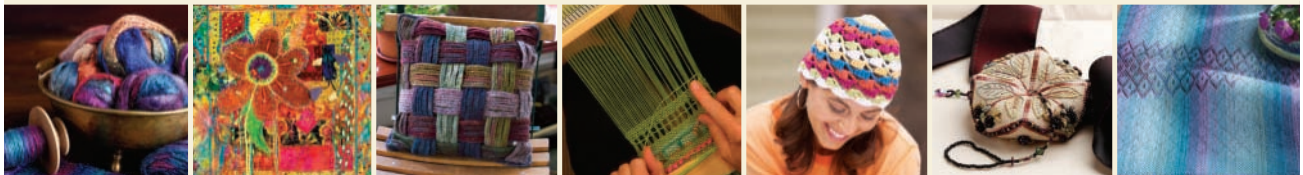
Abbreviations

beg—begin(s); beginning
 BO—bind off
 CC—contrasting color
 ch—chain
 cir—circular
 cn—cable needle
 CO—cast on
 cont—continue(s); continuing
 dec(s) ('d)—decrease(s); decreased;
 decreasing
 dpn—double-pointed needle(s)
 foll—follow(s); following
 inc(s) ('d)—increase(s); increased;
 increasing
 k—knit
 k1b—knit 1 in back of stitch
 k1f&b—knit into the front and back of
 the same stitch—1 stitch increased
 k2b—knit 2 in back of next 2 stitches
 wise—knitwise; as if to knit
 k2tog—knit 2 stitches together
 k3tog—knit 3 stitches together
 k5tog—knit 5 stitches together
 lp(s)—loop(s)
 m(s)—marker(s)
 MC—main color
 M1—make one (increase)
 M1k—increase 1 by knitting into the
 front and then the back of the same
 stitch before slipping it off the left-
 hand needle
 M1p—increase 1 by purling into the

front and then the back of the same
 stitch before slipping it off the left-
 hand needle
 M1l—(make 1 left) lift the running
 thread between the stitch just
 worked and the next stitch from
 front to back and knit into the back
 of this thread
 M1r—(make 1 right) lift the running
 thread between the stitch just
 worked and the next stitch from
 back to front and knit into the front
 of this thread
 p—purl
 p2tog—purl 2 stitches together
 p3tog—purl 3 stitches together
 p4tog—purl 4 stitches together
 p5tog—purl 5 stitches together
 p7tog—purl 7 stitches together
 patt—pattern(s)
 pm—place marker
 prev—previous
 psso—pass slipped stitch over
 p2sso—pass 2 slipped stitches over
 pwise—purlwise; as if to purl
 rem—remain(s); remaining
 rep(s)—repeat(s); repeating
 rev St st—reverse stockinette stitch (p
 right-side rows; k wrong-side rows)
 rnd(s)—round(s)
 RS—right side
 sk—skip

sl—slip
 sl st—slip(ped) stitch
 sp(s)—space(s)
 ssk—slip 1 knitwise, slip 1 knitwise,
 knit 2 slipped stitches together
 through back loops (decrease)
 sssk—slip 3 stitches one at a time as if
 to knit, insert the point of the left
 needle into front of slipped stitches,
 and knit these 3 stitches together
 through their back loops
 ssp—slip 1 knitwise, slip 1 knitwise,
 purl 2 slipped stitches together
 through back loops (decrease)
 st(s)—stitch(es)
 St st—stockinette stitch
 tbl—through back loop
 tog—together
 WS—wrong side
 wyb—with yarn in back
 wyf—with yarn in front
 yo—yarn over
 yo twice—bring yarn forward, wrap it
 counterclockwise around the right
 needle, and bring it forward again
 to make 2 wraps around the right
 needle
 *—repeat starting point
 ()—alternate measurements and/or
 instructions
 []—work bracketed instructions a
 specified number of times

the handmade life



magazines • books • videos • tv • events • communities • workshops • patterns • downloads • gifts



spin • weave • needlework • fiber arts • crochet • jewelry • knit • mixed-media • art • quilt • sew



your shopping resource for all things handmade

866-949-1646

✿ Knitting Traditions Resource Guide ✿

★ **DESIGNER SEMINARS** ★

AYLIN'S WOOLGATHERER
1-800-775-WOOL

Great selection of exquisite yarns from all over the world. Hundreds of buttons. Area's largest collection of pattern books. Rosewood & Addi.

www.aylins-wool.com • e-mail aylin@aylins-wool.com

AYLIN'S
 7245 Arlington Blvd., Falls Church, VA 22042
 703.573.1900

★ **EXPERT FINISHING** ★

CLASSES **CLASSES**



Blackberry Ridge Woolen Mill, LLC

Wonderfully Warm Woolen Spun Yarn from Our Mill to You.
Free Catalogue Listing Yarns and Products.
Yarn Samples \$7.00

3776 Forshaug Road Mt. Horeb, WI 53572
 (608)437-3762

www.blackberry-ridge.com



the weaving works

4717 Brooklyn Ave NE, Seattle, WA 98105
 weavingworks.com info@weavingworks.com
 (888) 524-1221 (206) 524-1221

Visit Our Online Shop!
 knitting spinning weaving dyeing textile arts



GREEN MOUNTAIN SPINNERY

AMERICAN GROWN YARN SINCE 1981

800.321.9665 • WWW.SPINNERY.COM



- ▶ Order a new magazine or subscribe to an old favorite
- ▶ Download FREE projects and patterns
- ▶ Discover exciting events to attend

Take a Look at
interweave.com



WOOLLY WEST

Order the yarn for the Kihnu Gloves as seen on page 61 for \$38.00 ppd.

Fine natural fiber yarns and accessories for handknitters

Visit our Website: www.woollywest.com
 Email us at catalog@woollywest.com to join our electronic mailing list

P.O. Box 58306 • Salt Lake City, Utah 84158 • (801) 581-9812



Help us provide women in Latin America with the ergonomic bench for backstrap weaving.

Treasure their art. Value their health! End the pain!

www.synergoarts.org
 (520) 400-1017

✿ Sources for Supplies ✿

Contact these companies if you need the name of a local retailer or online source for the materials used in this issue.

Berroco

www.berroco.com
(401) 769-1212 (Rhode Island)
Wendy Supreme Luxury Cotton Yarn

Be Sweet

www.besweetproducts.com
(415) 331-9676 (California)
Brushed Mohair Yarn

Black Water Abbey

www.abbeyyarns.com
(720) 320-1003 (Colorado)
Worsted Wool Yarn

Blue Sky Alpacos

www.blueskyalpacos.com
(763) 753-5815 (Minnesota)
Royal Yarn

Briggs and Little

www.briggsandlittle.com
(506) 366-5438 (New Brunswick, Canada)
Regal Yarn

Brown Sheep

www.brownsheep.com
(308) 635-2198 (Nebraska)
Nature Spun Yarn
Wildfoote Yarn

Clover

www.clover-usa.com
(800) 233-1703 (California)
Locking Ring Markers

Coats & Clark

www.coatsandclark.com
(800) 648-1479 (South Carolina)
Aunt Lydia's Bamboo Crochet Thread

Colonial Needle

www.colonialneedle.com
(914) 946-7474 (New York)
John James Needles

DMC

www.dmc-usa.com
(973) 589-0606 (New Jersey)
Tapestry Wool Yarn

Dale of Norway

www.daleofnorway.com
(802) 383-0132 (Vermont)
Falk Yarn

Elemental Affects

www.elementalffects.com
(888) 699-2919 (California)
North American Shetland Yarn

Harrisville Designs

www.harrisville.com
(603) 827-3333 (New Hampshire)
New England Shetland Yarn

Herrschners

www.herrschners.com
(800) 713-1239 (Wisconsin)
Worsted Wool Yarn

Istex

www.istex.is/english
354 566 6300 (Mosfellsbaer, Iceland)
Einband Yarn

Jade Sapphire

www.jadesapphire.com
(845) 215-9946 (New York)
Mongolian Cashmere Yarn

Jo Sharp

www.josharp.com
62 056 596 439 (Albany, Western Australia)
Classic DK Wool Yarn

Kreinik

www.kreinik.com
(304) 422-8900 (West Virginia)
Metallics Fine #8 Braid

Moco Yarns

www.carylldesigns.com
(208) 756-4702 (Idaho)
Qiviut Blend Yarn

Presencia America

www.presenciaamerica.com
(914) 946-7474 (New York)
Presencia Perle Cotton Thread

Russi Sales

www.russisales.com
(360) 647-2611 (Washington)
Heirloom Cotton 8 Ply Yarn

The Sanguine Gryphon

www.sanguinegryphon.com
(410) 770-5557 (Maryland)
Skinny Bugga! Yarn

Shelridge Farm

www.shelridge.com
(519) 369-1143 (Ontario, Canada)
Soft Touch Ultra Yarn

Simply Shetland

www.simplyshetland.com
(425) 981-1228 (Washington)
Jamieson's Shetland Spindrift Yarn

Snow Leopard Trust

www.snowleopard.org
(206) 632-2421 (Washington)
Camel Wool Yarn

The Wooly West

www.woolywest.com
(801) 581-9812 (Utah)
Satakieli Yarn

Premier Classifieds

ARNHILD'S KNITTING STUDIO

1210 Rauma Yarn Distributor



Find a retailer near you at:
www.arnhild.com

Phone: 515-451-0584
Email: arnhild@arnhild.com

OAT COUTURE

natural knitting

Delightful Patterns for the Handknitter & Crocheter

Available at fine needlework shops.
For a shop near you visit
www.oatcouture.com
Box 967, Jacksonville, OR 97530
GU433
Kilkenny Cardigan



Qiviut Yarn Cap Kit

100% Qiviut
3 Cap Patterns
One 2 oz. Skein BULKY Spun Yarn
120 yds/oz.
Enough for 1 Cap
Retail / Wholesale



OOMINGMAK
604 H Street, Anchorage, AK 99501
(907) 272-9225 • www.qiviut.com

MOCO QIVIUT

The World's Most Exceptional Rare Fiber Responds Well to Fondling!

www.CaryllDesigns.com
(208) 756-4702
5 Yarn weights, Qiviut Fiber Clouds
100% Qiviut & Qiviut/Merino/Silk blends
Free Brochure & Patterns



The Luxury of Color

Lisa Souza
KNITWEAR AND DYEWORKS
www.lisaknit.com



Ad Index

Andrea Wong Knits	141
Arnhild's Knitting Studio	141
Aylin's Woolgatherer	139
Black Sheep Newsletter	141
Blackberry Ridge Woolen Mill	139
Blue Sky Alpacas	27
Briggs & Little Woolen Mills Ltd.	7
Brown Sheep Company	bc
Bryson Distributing (Friendly Products)	27
Caryll Designs	141
Creative Yarns	141
Green Mountain Spinnery	139
Harrisville Designs	27
Interweave	5, 6, 27, 40, 51, 87, 93, 98, 123, 134, 138, ifc, ibc
Jimmy Beans Wool	3
Lantern Moon	3
Lisa Souza Knitwear and Dyeworks	141
Oat Couture	141
Oomingmak, Musk Ox Producers	141
Spinningwheel LLC	27
Strauch Fiber Equipment Co.	7
Weaving Works	139
Webs—America's Yarn Store	7
White Clover Kiln	141
Wooly West	139

White Clover Kiln



Handmade Ceramic Buttons, Pendants, and Beads by Mary Hubbard

Using porcelain, stoneware, and earthenware clays, our pieces are carefully handcrafted resulting in durable, high quality miniature ceramic works of art.

Save 10% off your purchase with code: KNIT10
www.whitecloverkiln.etsy.com

Portuguese Style of Knitting

NEW BOOK



Andrea Wong
PO Box 151, Powell, OH 43065
(740) 881-3123
www.andrewongknits.com

Black Sheep Newsletter

\$15 per year in the USA
For a free sample issue, mention this ad.

Subscribe to the
Black Sheep Newsletter
A magazine for shepherds and fiber enthusiasts

25455 NW Dixie Mtn Rd • Scappoose, OR 97056
503-621-3063 • bsnewsltr@aol.com
blacksheepnewsletter.net



Creative Yarns

...where fiber fanatics gather

Online Shopping:
www.creativeyarns.net
relax. indulge. create.

134 Speer Ave. Macon, GA 31204 478.746.5648
Mon-Fri: 10am to 6pm
Sat: 11am to 4pm
Closed Sundays



Classifieds

Travel

CRAFT CRUISES. Join us on a knitting trip! Tulips in Holland with Myrna Stahman; Musk Ox and Glaciers with Beth Brown-Reinsel and Donna Druchunas; Scotland, Shetland and Norway with Joan Schrouder; Voyage of the Vikings 18–35 days with Chris Bylsma; South America with Mary Jane Muck-

lestone and Cynthia LeCount; Knit & Ski with Lucy Neatby and Cat Bordhi. More trips will be announced shortly. Visit www.craftcruises.com or call (877) 97-CRAFT.

KNIT & SKI STEAMBOAT. Join Cat Bordhi and Lucy Neatby next winter in Steamboat Springs for serious knitting

and skiing fun. Visit www.knitandski.com or call (877) 972-7238.

TRAVEL NORWAY WITH A NATIVE! June 23–July 8, 2012. For more information, call Arnhild's Knitting Studio at (515) 451-0584 or go to www.arnhild.com.

Stop to Shop

ARIZONA

Grandma's Spinning Wheel—Tucson

www.grandmasspinningwheel.com

Our shop is bulging with quality yarns, fibers, and accessories for knitters, crocheters, felters, spinners, and weavers.

6544 E. Tanque Verde, Ste. 150 (520) 290-3738

CALIFORNIA

K2TOG—Albany

www.k2togonline.com

A creative place where the community gathers to knit and crochet surrounded by fabulous yarns and awesome help.

1325 Solano Ave. (510) 526-9276

Lake Tahoe Yarn Company—Truckee

www.laketahoe yarncompany.com

Serving the beautiful Truckee/Lake Tahoe area. Yarns, patterns, accessories, and classes. A shop to enjoy.

11008 Donner Pass Rd. (530) 587-1060

COLORADO

Table Rock Llamas Fiber Arts Studio Inc.—Colorado Springs

www.tablerockllamas.com

Knitting, crochet, spinning, weaving, felting, and dyeing.

6520 Shoup Rd. (866) 495-7747

DISTRICT OF COLUMBIA

Looped Yarn Works—Washington, D.C.

www.loopedyarnworks.com

A friendly, comfortable, and warm shop with a selection of beautiful yarns and notions. Great classes, workshops, knit-alongs, knit nights.

1732 Connecticut Ave. NW #200 (202) 714-5667

FLORIDA

Unwind, The Yarn Shop—Fort Walton Beach

www.unwindwithyarn.com

Located in historic downtown. Luxurious yarn from Rowan, Noro, Malabrigo, BlueSky Alpacas, TilliTomas, and others.

148 Miracle Strip Pkwy. SE, Ste. 1 (850) 314-9898

Uncommon Threads—Palm Harbor

uncommonthreads@tampabay.rr.com

Catering to the fiber arts of knitting, crocheting, weaving, spinning.

31962 U.S. 19 N. (727) 784-6778

IDAHO

Alpaca Direct—Hayden

www.AlpacaDirect.com

Huge selection of luxury yarn, roving, and knitting supplies. Classes and support.

1016 W. Hayden Ave. (925) 237-2575

ILLINOIS

Knot Just Knits—Oak Park

www.knotjustknits.com

Knot Just Knits offers the materials, advice, and space to create projects using yarn—whether knitting, crocheting, or needlepointing—no matter what your skill level.

1107-1109 Westgate (708) 948-7943

Wool, Warp & Wheel—Richmond

www.woolwarpandwheel.com

Spinning, weaving, and knitting supplies and equipment. Tue–Fri 7 p.m.–9:30 p.m., Sat–Sun 10–5.

5605 Mill St. (815) 678-4063

MARYLAND

Millicent's Yarns & More—Cumberland

www.millicentsyarns.com

Called one of the top ten yarn shops on the East Coast. Two hours from Pittsburgh, Baltimore, and D.C. Easy on/off I-68 in western Maryland. Live too far away? Visit our beautiful *new website!*

27 N. Centre St. (301) 722-8100

A Tangled Skein—Hyattsville

www.atangledskein.com

Fine yarns, knitting and crochet supplies, a comfortable atmosphere, friendly people, good advice.

5200 Baltimore Ave. (301) 779-3399

MASSACHUSETTS

The Fiber Loft—Harvard

www.TheFiberLoft.com

Knitting~Weaving~Spinning~Felting. Serving fiber enthusiasts for over 30 years. We have what you need!

9 Massachusetts Ave. (Rt. 111) (978) 456-8669

MINNESOTA

All About Yarn—Coon Rapids

www.allabout yarn.biz

A specialty shop full of gorgeous yarn in a friendly, comfortable atmosphere. Offering classes.

455 99th Ave. NW, Ste. 180 (763) 785-4900

MISSISSIPPI

Knotty Knitters—Yazoo City

We carry over 60 lines of lovely yarns as well as books, needles, lessons, workshops, fellowship, and great fun.

128 S. Main St. (662) 746-7555

MISSOURI

Jwrayco—Nevada

www.jwrayco.com

Hand-painted yarns in sock, fingering, sport, and worsted weights. Fibers. Weaving kits. Books, pattern support, needles, notions, and classes.

521 S. Lynn (417) 549-6948

NEW HAMPSHIRE

Harrisville Designs Knitting and Weaving Center—Harrisville

www.harrisville.com

The most beautiful fiber shop in America, with HD's full product line on display. Yarns, books, and classes.

43 Main St. (603) 827-3333

The Fiber Studio—Henniker

www.fiberstudio.com

Natural-fiber yarns for knitting and weaving, needles, books, looms, spinning wheels. Our own handpainted yarns.

161 Foster Hill Rd. (603) 428-7830

Inspire 2 Knit & Tea—Plymouth

www.inspire2knit.com

A wonderful yarn shop, an amazing array of fibers and colors! Let us inspire you.

12 Yeaton Rd. (603) 536-KNIT (5648)

NEW YORK

Yarn Cupboard—Jamesville

www.yarncupboard.com

Conveniently located 10 minutes from the center of Syracuse. Yarns, patterns/books, notions, buttons, and accessories.

6487 E. Seneca Tpk. (315) 399-5148

Lion Brand Yarn Studio—New York

www.lionbrandyarnstudio.com

Wide selection of Lion Brand yarns, free knit and crochet demonstrations, classes, and special events.

34 W. 15th St. (212) 243-9070

Seaport Yarn—New York

www.seaportyarn.com

The yarnaholic's candy store. Your heart's desire, your knitting needs.

181 Broadway, 5th Fl. (212) 220-5230

NORTH CAROLINA

The Tail Spinner—Richlands

www.tail-spinner.com

Complete fiber arts center: Quality yarns, spinning wheels, looms, classes, related tools, and equipment.

109 N. Wilmington St. (910) 324-6166

OHIO

Spin A Yarn Fiber Garden—Marion

www.spinayarnfibergarden.com

Hand-dyed yarns, fiber, roving, Ashford wheels, looms, carding equipment, felting kits, dyes, books, cascade, HiyaHiya, books, classes. Closed Sun, Mon. (Charleston Place Shops).

187 W. Center St. (740) 382-6969

OREGON

Knot Another Hat—Hood River

www.knotanotherhat.com

Your source for everything hip and knit worthy! Find fine yarns, needles, accessories, gifts, and more!

16 Oak St., Ste. 202 (541) 308-0002

PENNSYLVANIA

Silverbrook Fiber Arts & Sheepskins—Marchand

www.silverbrookfiberarts-sheepskin.com

Ten rooms of fiber-arts equipment (knitting, crochet, weaving, spinning) including 4 rooms of yarn in restored 1860s home. Classes. Punxsutawney/Indiana area.

16040 U.S. Hwy. Rt. 119 N. (724) 286-3317

String Thing Shop—Mountain Top

www.stringthingshop.com

Yarn, string, and other fun things. Sit n Knit Wednesday nights. Easy access from I-81 and I-80.

369 S. Mountain Blvd., Unit A2 (570) 474-6542

Natural Stitches—Pittsburgh

www.naturalstitches.com

Best selection of natural fibers in Pittsburgh. Knowledgeable staff. Open 7 days. Evenings, too!

6401 Penn Ave. (412) 441-4410

TENNESSEE

Bliss Yarns—Brentwood

www.blissyarns.com

Just south of Nashville off I-65, you'll find a friendly and helpful staff to assist with all your fiber needs.

127 Franklin Rd. (615) 370-8717

Enchanted Yarn Shop—Clarkesville

www.enchantedyarnshop.com

Offering natural yarns and fibers, spinning wheels, spinning and knitting supplies, and unique handcrafted gifts.

2327 Madison St. (931) 553-9000

TEXAS

Yarntopia—Katy

www.yarntopia.net

Yarntopia carries a multitude of specialty yarns that are sure to please every crafter. Stitching groups and classes available.

2944 S. Mason Rd., Ste. M (281) 392-2386

UTAH

Blazing Needles—Salt Lake City

www.blazing-needles.com

Blazing Needles, your friendly Sugarhouse community gathering place. Yarns to inspire. Classes—everyone welcome.

1365 S. 1100 E. (801) 487-5648 (KNIT)

WYOMING

The Fiber House—Sheridan

www.thefiberhouse.com

Fleece to fashion and fun! Local alpaca yarn. Books, notions, classes, and 30+ yarn lines! info@thefiberhouse.com.

146 Coffeen Ave. (307) 673-0383

CANADA—BRITISH COLUMBIA

Needle & Arts Centre

—Campbell River

www.needlenart.com and
www.needlenarts.blogspot.com

Wide selection of yarns, top consulting, Knit Café, patterns, accessories. Importers of Surina Needles and shawl pins. Mail orders North America.

910 Island Hwy. (888) 588-7834

What's Missing?

Your ad should be here!

For more info contact Sarah Rovelli
at (770) 683-4714
or srovelli@interweave.com.

Web Listings

Shops/Mail Order

Woobee KnitShop

www.woobeeknitshop.com

(307) 760-2092

Products include Brown Sheep, Jean Greenhowe, Addi, and Skacel.

Websites To Visit

Lion Brand Yarn Company

www.lionbrand.com

(800) 258-YARN

Yarn-crafting education, inspiration, and innovation. Famous for quality since 1878.

The Yarn Barn

www.theyarnbarn.com

(203) 389-5117

Free shipping on kits for Interweave patterns.

Yarns

Berroco Yarns

www.berroco.com

info@berroco.com

Free patterns, yarn & shop finder, and free e-newsletter, KnitBits.

Lanaknits Designs Hemp for Knitting

www.hempforknitting.com

(888) 301-0011

Exquisite hemp and hemp-blend yarns and designer patterns.

Marr Haven Wool Farm

www.marrhaven.com

(269) 673-8800

Merino-Rambouillet yarn, merino fibers, plus knitting and felting supplies.

Wolle's Yarn Creations

www.wollesyarncreations.etsy.com

Color-Changing Cotton Yarns.
beautiful—creative—unique

Fall 2011 is here!

With even more sock-knitting tips, techniques & patterns, the latest *Sockupied* eMag has many reasons to keep your feet happy.



FALL 2011

off the charts
work a great design in a new direction

sole survival
save your FAVORITE socks!

keep COOL
with cotton sock yarn

+5
all-new patterns

sockupied
in pursuit of sock knitting 24|7

Sockupied Fall 2011 includes:

5 SOCK PATTERNS! From classic cables and lovely lace to stranded colorwork these sock patterns include toe-up and top-down construction.

SOCK RX! Learn how to save your hand-knitted socks with tips for the right tools and techniques for mending holes.

TOPNOTCH SOCK DESIGNERS! SpillyJane, Lorna Miser, Chrissy Gardiner, Kirsten Kapur, and Ann Budd band together in this issue for fun, functional sock patterns and designer insight.

CUSTOMIZING IDEAS! Learn to invert a stitch pattern so you can design and knit your socks from the top, or the toe.

VIDEOS AND INTERACTIVE GALLERIES! Watch technique videos firsthand for the ultimate learning experience.

AND MORE!

DOWNLOAD your copy of the revolutionary *Sockupied* Fall 2011 eMag today, online at shop.knittingdaily.com.

PLUS!

Sockupied Fall 2011 also includes interactive sock galleries, yarn and product reviews, resources, and even some fun sock features.

discover timeless
Lessons in **Lace**

Introducing Interweave's treasury of
25 unique knitted lace designs
with expert advice from Eunny Jang
and Jackie Erickson-Schweitzer,
edited by Anne Merrow.



Knitted Lace
A Collection of Favorite Designs
from Interweave
Anne Merrow, Editor
160 pages, 8 ½ x 9, \$24.95
ISBN 9781-59668-482-9

 **INTERWEAVE**
interweavestore.com

Spinning Colorful Dreams



Choose from
over 1,000
colors of
natural fiber
yarn for your
dream projects.

Quality Yarn from Quality People.



Brown Sheep Company, Inc.
MITCHELL, NEBRASKA

www.brownsheep.com