

Knitting Traditions



**Color
Texture
Lace**

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ERICKSON**
Pioneer Physician
& Lace Knitter

**Wooly Bear Mittens
to *Knit & Shag***

Discover the
Oldest Knitted
Stockings

A GLIMPSE OF COLOR
Amish Wedding Stockings

***Bead-Knitted
Bags from the
Civil War***

45

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Around the
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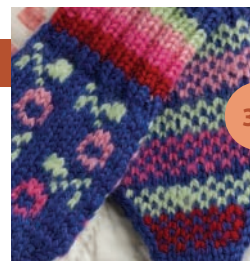
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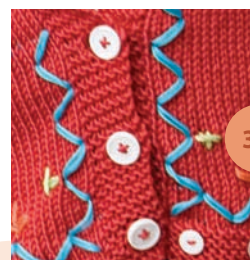
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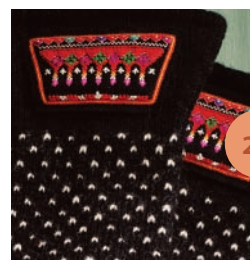
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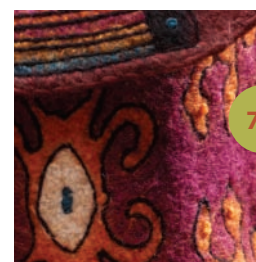
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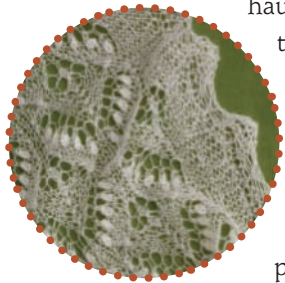
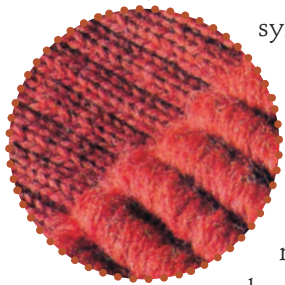
Designers Courtney Kelly and Kate Gagnon Osborn put their own modern twist on knitting in *Vintage Modern Knits*. Make twenty stylish pieces that are classic enough to become staples in your wardrobe, but fashion-forward enough that you won't want to wait to cast on these must-have patterns. Projects range from quick mittens, hats, shawls, and scarves to cozy cardigans and pullovers, all with Courtney and Kate's unique style and inspiration.



Vintage Modern Knits:
Contemporary Designs Using Classic Techniques
Courtney Kelly and Kate Gagnon Osborn
160 pages, 978-1-59668-240-5, \$24.95

From the Editor

I am so pleased to welcome you to *PieceWork* magazine's second special issue of *Knitting Traditions*. As with the first, published in 2010, the stories and projects offer historical context for the art and craft of knitting.



Our focus here is on colorwork, texture, and lace. We explore some of the world's oldest knitting: finely knitted blue-and-white cotton stockings dating to the eleventh century from Islamic countries south of the Mediterranean; whimsical figure purses made by Andean artisans; intricate gloves created by knitters in England's Dales; surprisingly colorful wedding stockings made by Amish women in Lancaster County, Pennsylvania; nålbinding, a looping technique that predates knitting by centuries; late-nineteenth-century American lace knitting by a man serving a life sentence for murder in Arizona and a woman doctor and Utah pioneer; and much more.

You'll also find the story behind some of knitting's more obscure techniques, such as—to cite only two—haute couture designer Elsa Schiaparelli's "Armenian Knitting" and shagging, a New England knitters' method of adding resilience and warmth to mittens and gloves.

The contents of *Knitting Traditions* comprise articles selected from *PieceWork*'s seventeen-year archive and our favorite Interweave books as well as new stories and projects from some of today's best designers. The projects include mittens, gloves, and cuffs; bags and purses; stockings and socks; bedspread and quilt squares; edgings; shawls and scarves—plenty to keep your needles busy!

Beginning on page 134 are illustrations and text describing techniques, sources of materials, and a list of the abbreviations used in the projects. Many of the authors who contributed to this issue provided lists of books and articles for those seeking additional information. The complete list may be accessed on the *PieceWork* website: pieceworkmagazine.com; click on "Resources" in the list on the left, then on "Knitting Traditions Further Reading," then on the article title.

I hope you enjoy this celebration of knitting's rich history and the knitters who came before us. Just think: Each of us who knits today is contributing to that history for the benefit of tomorrow's knitters!

INTERWEAVE.
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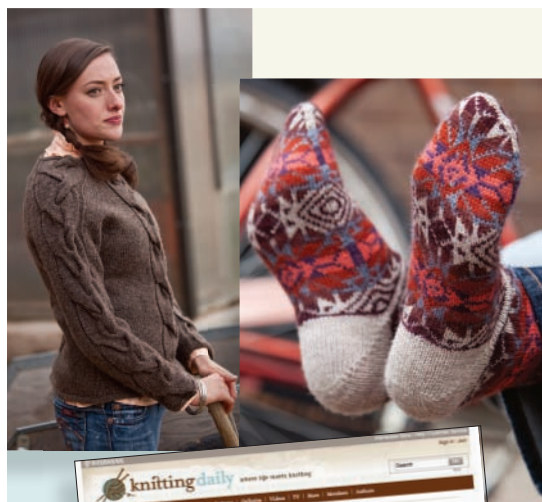
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A Kaleidoscope of Color: Latvian Fingerless Mitts

BETH BROWN-REINSEL

This project is the result of the classes I teach in Latvian mitten techniques. The methods used in the cuff may be applied to sleeve cuffs and sock tops as well!

Instructions

Notes: To make a mitt measuring 8 inches (20.3 cm) in hand circumference and 8½ inches (21.6 cm) long, use worsted-weight yarn, size 6 (4 mm) needles (or size needed to obtain gauge), and a gauge of 24 stitches and 24 rounds = 4 inches (10.2 cm) in two-color stockinette stitch. When changing colors, make a temporary knot to help keep mitt circle closed and neater. Mark the right side of the work; it is easy to get confused in the first few rnds.

Cuff

Using the long-tail method and holding MC over index finger and CC2 over thumb, CO 54 sts. Do not count the sl knot as a st. Drop off and pull out the sl knot. Divide sts evenly onto 3 needles. Being careful not to twist the sts, join into a circle.

Two-Color Half-Braid

Note: The yarns will twist around each other.

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 gram (1.75 oz) ball, 1 ball each of #200 Bordeaux (MC), #125 Goldenrod (CC1), #522 Nervous Green (CC2), #102 Eucalyptus (CC3), and #N17 French Clay (CC4)

Needles, set of 4 or 5 double pointed, size 4 (3.5 mm) or size needed to obtain gauge

Stitch marker, removable

Smooth contrasting yarn for thumb

Tapestry needle

Finished size: 7 inches (17.8 cm) hand circumference and 7½ inches (19.0 cm) long (see Notes)

Gauge: 27 sts and 27 rnds = 4 inches (10.2 cm) in two-color St st

Rnd 1: Bring both yarns to front of work. *P1 with MC, p1 with CC2; rep from *, bringing new yarn *under* yarn just used.

Take yarns to back of work. Cut MC and pull through the other yarn, causing it to untwist.

Note: CC2 will be used in Rnd 4, so just let it hang for now; make sure it strands up the inside of the work.

Rnd 2: With CC1, k.

Cut CC1.

Solid Color Half-Braid

Join 2 strands of CC3 (use both ends of ball or cut a 2nd strand about 2 yards [2 m] long).

Rnd 3: Bring both strands of CC3 to front of work. P, alternating yarns with every st by bringing new yarn *under* yarn just used.

Cut both strands of CC3.

Scalloped Lace Pattern

Note: The stitch count remains the same for all 3 rounds, but because of the decreases and yarnovers, a scallop will develop.

Rnds 4, 5, and 6: With CC2, *ssk, k2, yo, k1, yo, k2, k2tog; rep from *.

Cut CC2; join MC.

Rnd 7: *Ssk, k2, sl 1 pwise, k2, k2tog; rep from *—42 sts rem.

Cuff

Rnds 8–23: Work Rows 1–16 of Flower chart.

Herringbone Braid

Join CC2.

Rnd 24: *K1 with MC, k1 with CC2; rep from *.

Rnd 25: Bring both yarns to front of work. *P1 with MC, p1 with CC2; rep from *, bringing new yarn *over* yarn just used. (Do not untwist yarns at end of rnd; the next rnd will untwist them.)

Rnd 26: *P1 with MC, p1 with CC2; rep from *, bringing new yarn *under* yarn just used.

Cut CC2.

Rnd 27: K with MC.

Rnd 28: K with MC, inc 6 sts evenly spaced—48 sts.



Colorwork and Latvian mitten techniques combine in these stunning fingerless mitts. They also are shown on the cover. Photograph by Joe Coca.

Rnds 29–32: Work Rows 1–4 of Purled Boxes chart.

Rnds 33–44: Work Rows 1–12 of Dotted Boxes chart.

Thumbhole

Note: The thumbhole is placed on the opposite side of the “jog” at the beginning of the round.

Left mitt only,

Rnd 45: (Row 13 of chart) Work 13 sts in patt, k8 with waste yarn, sl these 8 sts to left needle, work 8 sts in patt, cont in patt to end of rnd.

Right mitt only,

Rnd 45: (Row 13 of chart) Work 27 sts in patt, k8 with waste yarn, sl these 8 sts to left needle, work 8 sts in patt, cont in patt to end of rnd.

Both mitts,

Rnds 46–53: Work Rows 14–21 of Dotted Boxes chart.

Picot Edge and Hem

Join CC2; cut other yarns.

Rnd 54: K.

Rnd 55: P, dec 12 sts evenly spaced—36 sts rem.

Rnds 56 and 57: K.

Rnd 58: *K2tog, yo; rep from *.

Rnds 59 and 60: K.

Finish using one of the foll methods: (1) BO all sts loosely and sew BO edge to WS of mitt; (2) turn mitt inside out with sts still on needles. Break yarn,

Managing More Than Two Yarns in a Round

Working with more than two yarns within one round occurs often in Latvian mittens. Once you have the concept down for working with a yarn in each hand, you need only add one more yarn. If adding a second yarn to your right hand, keep them apart by inserting your right forefinger down between the two yarns, shifting your forefinger back and forth to bring the appropriate yarn to the needle. Avoid twisting the yarns by being consistent with one yarn stranding above, the other stranding below. If adding a second yarn to the left hand, it will be easier to keep the yarns separate if you lay both yarns over your left forefinger and put your middle finger down between the two yarns.

—B. B.-R.



Details of the Latvian mitts: (left to right) the picot edge and the Dotted Boxes, the Flower pattern, and the two half-braids. Photographs by Joe Coca.

leaving 1 yard (0.9 m) tail. Thread tail onto tapestry needle and sew live sts to WS of mitt.

Thumb

Remove thumbhole waste yarn and place 16 live sts onto needles. Join CC3 at one edge (in the gap), leaving an 8-inch (20.3-cm) tail to tidy up the gap later. Pick up and k 1 st in gap, k8, pick up and k 1 st in gap, k8—18 sts total. Join into a circle. K 6 rnds or to desired length. BO all sts.

Finishing

Remove any temporary knots. Weave in loose ends. To close gap, weave in ends across gap, pulling fabric tog. Block with steam or handwash. 🌸

ABOUT THE DESIGNER. Beth Brown-Reinsel teaches workshops internationally on traditional knitting. The author of *Knitting Ganseys* (Loveland, Colorado: Interweave, 1993), she has just completed her first DVD about ganseys, *Knitting Ganseys with Beth Brown-Reinsel*.

Key

▲ k with MC

× k with CC1

+ k with CC2

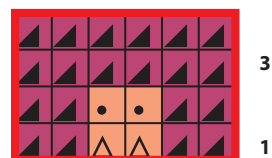
= k with CC3

△ k with CC4

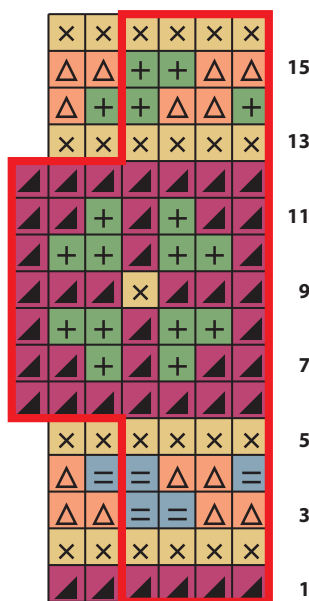
• p with CC4

□ patt rep

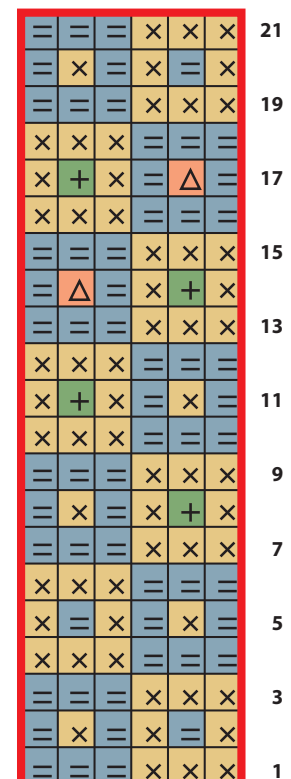
Purled Boxes



Flower



Dotted Boxes



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✿ The Needles' Music: ✿ Handknitters of the Dales

SUE LEIGHTON - WHITE

Certain areas of the British Isles are known far and wide for their distinctive knitting tradition: the Isle of Guernsey for its dark blue fishermen's frocks, the Isle of Aran for its creamy white cabled jumpers, Shetland Isle for its gossamer shawls, and Fair Isle for its complex color-patterned garments. Long before these locations became synonymous with British handknitting, however, other areas were celebrated for their knitting skills and goods. One of these was the Dales area of Yorkshire and Westmorland. Today, the Dales are known for their beauty, but the knitters and their story have been mostly forgotten.



Photograph of Margaret Dinsdale, a handknitter of the Dales. England, 1949. Photograph courtesy of Marie Hartley, Joan Ingilby, and Sue Leighton-White.

As early as the seventeenth century, the Dales had a well-developed handknitting industry. The Dales were rural, offering residents little opportunity to earn money except by spinning, knitting, and weaving, which every family already did to clothe themselves. Women, men,

and children knitted for extra money. Knitting schools established in the mid-sixteenth century in which poor children and orphans were taught to knit continued until the nineteenth century.

At first, all the yarn used was spun at home from the fleece of local sheep, but later, when home spinners could not keep up with the demand, the knitters bought extra yarn from a "stockinger," who then paid them for the completed garments.

In 1724, Daniel Defoe wrote of the Yorkshire Dales knitters: "Here you begin to find a manufacture on foot again . . . here you see all the people, great and small, a knitting." A nonstop expert knitter could and did achieve an astonishing output when her family's needs and wants were at stake.

Marie Hartley and Joan Ingilby, authors of *The Old Hand-Knitters of the Dales* (Skipton, North Yorkshire, England: Dalesman Publishing, 1951), recorded a story that illuminates knitting's place in family life. Mrs. Crabtree was one of few people who could still knit in the old way, with a swaying motion of the body. When the authors complimented her on the speed of her knitting, however, Mrs. Crabtree insisted that she was not at all fast and added, "My mother's needles fair made music." They note:

As children [she and her siblings] were given so much knitting to do in a day. She told us that her sister always finished hers before breakfast, and was usually two days' work ahead, whilst she herself was often

two days behind. One Christmas Day the children had been promised that as a treat they might go sliding; but she had not finished the allotted amount of knitting, and was told that she must stay at home until it was done. But her father . . . said, “Nay Sally, I’ll not have you sittin’ knittin’ on Kessmas Day. I’ll finish it myself.” This he did, so that she was able to go out and play.

In *Rural Life of England* (1844), William Howitt wrote about the Dales and particularly about Dentdale, where men, women, and children all knitted. Often the knitting was a lively and productive communal activity:

Men still knit a great deal; and the women knit incessantly. They have knitting schools, where the children are taught; and where they sing in chorus knitting songs. . . . The chorus, which maintains regularity of action, and keeps up the attention, is of more importance than the words. Here is a specimen:

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

This is sung while they knit one round of the stocking; when the second round commences they begin again. . . .

The handknitters of the Dales were famous for their speed, a consequence of their tools and methods—and constant practice. They knitted on four needles that were typically curved, either from use or from having been fashioned from a curved wire. At their waist was a knitting sheath (or



Undated photograph of Mary Allen (1857–1924), handknitter of Dentdale, as a young woman. Photograph courtesy of Marie Hartley, Joan Ingilby, and the Dales Countryside Museum, Hawes, Yorkshire.



The back of a left-hand glove knitted by Mary Allen, a handknitter of the Dales; the name H. Inglis is knitted in the glove. Courtesy of Dove Cottage Trust, Grasmere, Cumbria, England.

stick)—a sort of scabbard that held the right-hand needle firmly and at an appropriate angle so that the right hand was free to manipulate the working yarn, which was carried over the forefinger of that hand. As they knitted, their arms, or at least the right one, rose and fell akimbo in a motion called “weaving” or “swaving.” This movement caused the right needle to “strike the loop”—that is, to enter the working loop on the left needle. The right-hand fingers threw the yarn over, the left hand slipped the stitch off, and the loops flew off, observers said, too fast to be seen.

The top-crook was also essential to the speed, accuracy, and efficiency of knitting in the Dales. It was one of many devices used to tension and support knitting as it progressed. Top crooks were less than 2 inches (5.1 cm) wide and made of metal. An upper, arched section detached on one side and could be hooked into the knitting. The work was hooked, then, with the help of tape, pulled around the back of the knitter as it grew. The ball of wool, also known as a clew or clue, was wound around the thropple, the windpipe of a goose filled with a few dried peas and bent into a circle; should the wool fall to the floor during knitting, it could be found in the dark by the noise of the peas rattling.

Although Dales knitters were known for their speed and stockings were their main product, the fancy patterning and finer yarns that characterized their distinctive gloves have made them objects of historical interest and delight. Some examples remain, such as a pair made by Mary Allen in the early years of the twentieth century and a pair made in 1846 for G. Walton; both now are in the collection of The Wordsworth Trust, Dove Cottage, Grasmere, England. (Mary Allen’s gloves, as well as local

knitting sticks, may be seen at The Wordsworth Museum, Dove Cottage; www.worsworth.org.uk.)

The surviving gloves knitted in the Dales have characteristic features in their design:

- The gloves are worked in stranded knitting in two colors. Although earlier examples are knitted of light and dark natural wools, later ones use commercially spun yarn dyed black, white, red, blue, green, and other colors. The cast-on is two-colored.
- The yarn is fine, and the gloves have been knitted with a set of needles size 0 (2 mm) or finer to give a gauge of about thirteen stitches to the inch (about five stitches per cm).
- The rib area is formed with the background color as the purl stitch and the contrasting color as the knit stitch.
- The main body is knitted in stockinette stitch.
- The area above the rib may carry the initials of the

owner or the full name of the owner. A small decorative area follows the name or separates the initials. The date may be included. Instead of the name or initials, there may be a decorative band or a message.

- The palm and back of the glove may be of the same stitch pattern or different ones. The patterning of the palm is small in scale, and the same pattern continues in the finger area.
- If the patterning on the back of the hand is different from that of the palm area, it often includes four vertical stripes and four panels of patterning.

Mary Allen of Dent, whose mother knitted gloves for Queen Victoria and Lord Palmerston, was one of the last handknitters of the Dales. Most of Mary's life was spent knitting, which gave her sufficient income to support herself and her son. Mary Allen died in 1924. The pattern for her gloves follows. ❀

Mary Allen's Gloves

SUE LEIGHTON - WHITE

To help preserve the distinctive patterning and the fine work of a pair of gloves made by Dent handknitter Mary Allen, with the support of the Wordsworth Museum, I reconstructed the gloves. The original gloves carry the name "H. Inglis." The gloves were given to the museum by "Mrs Inglis, 1949."

Alphabet and date charts are provided, so that the knitter may work her or his choice of name, initials, and date, as is characteristic of these gloves. The gloves are an exact replica, so a mistake in the eighty-ninth row of the right hand has been reproduced in the pattern; the knitter may not choose to repeat this mistake. The construction of the fingers differs from most conventional patterns.

Materials

Rowan Pure Wool 4 Ply, distributed by Westminster Fibers, 100% wool yarn, fingering weight, 174 yards (159.1 m)/50 gram (1.75 oz) ball, 1 ball each of #404 Black and #451 Porcelaine

Needles, set of 4 or 5 double pointed, size 0 (2.00 mm) or size needed to obtain gauge

Stitch holders

Finished size: To fit small to average hand; for larger glove, use needles one size larger

Gauge: 13 sts and 11 rows = 1 inch (2.5 cm)

The knitter may wish to follow conventional construction at this point, maintaining the black cross pattern in the fingers, as set in the palm area.

Instructions

Left Glove

CO 78 sts onto 1 needle, using the 2 yarns. Form a lp with the background yarn (Porcelaine) by looping yarn over index finger. P into the yarn at the rear of the finger, using the 2nd yarn (Black) to form the st. Pull the yarn tight, first with the left hand, then with the right hand. This method of CO forms a Porcelaine lower line, topped by a Black row of k sts. While working the 1st rnd, divide sts onto 3 needles, ready for cir knitting.

Working from the Left Glove chart, work 16 rnds in 2-color ribbing, followed by a further rnd, knitting with Porcelaine above the Porcelaine p and with Black above the Black k. Work name and/or date. Beg main patt section, inc 2 sts in the 33rd row and 2 sts in the 41st row. Beg the thumb gusset from the designated Porcelaine st in the 40th rnd.

Rnd 68 completes the thumb gusset shaping of 28 sts—109 sts. Maintaining the patt, work the 69th row, knitting the sts from the palm of the hand and 3 sts from the thumb gusset. Place the next 23 thumb sts on a stitch



The reproduction of Mary Allen's gloves, which are worked in stranded knitting in two colors. The author developed the charts for the gloves from an analysis of the original pair of gloves now in the collection of The Wordsworth Trust, Dove Cottage, Grasmere, Cumbria, England. Photograph by Joe Coca.

holder. CO 9 sts, k the last 2 sts from the thumb gusset and patt across the back of the glove. Work on these 95 sts until the 90th row is completed.

To work the fingers, foll charts, ensuring that the Black cross patt from the palm of the hand cont correctly into the finger area.

Fourth finger: Work 10 sts from the palm area, place next 72 sts on stitch holders, CO 4 sts and work rem 13 sts from the back of the hand—27 sts. To shape top of finger, *k3tog, k1*, maintaining alternative color patt. Rep from * to * for 2 rnds. Sew in rem 7 sts.

Third finger: K 11 sts from palm area, 13 from back of glove and pick up 5 sts—29 sts. Shape top of finger as before.

Second finger: K 11 sts from palm area, pick up 1 st, k 13 sts from back of glove and pick up 4 sts—29 sts. Shape top of finger as before.

First finger: K up 13 sts from palm area, 11 sts from back of glove, and pick up 5 sts—29 sts. Shape top of finger as before.

Thumb: Place 23 thumb sts on needles, work across row, and pick up 8 sts from the base of the CO palm sts—31 sts. Maintaining the patt, work 28 rnds, or required length, and dec as before to 7 sts, then sew them in.

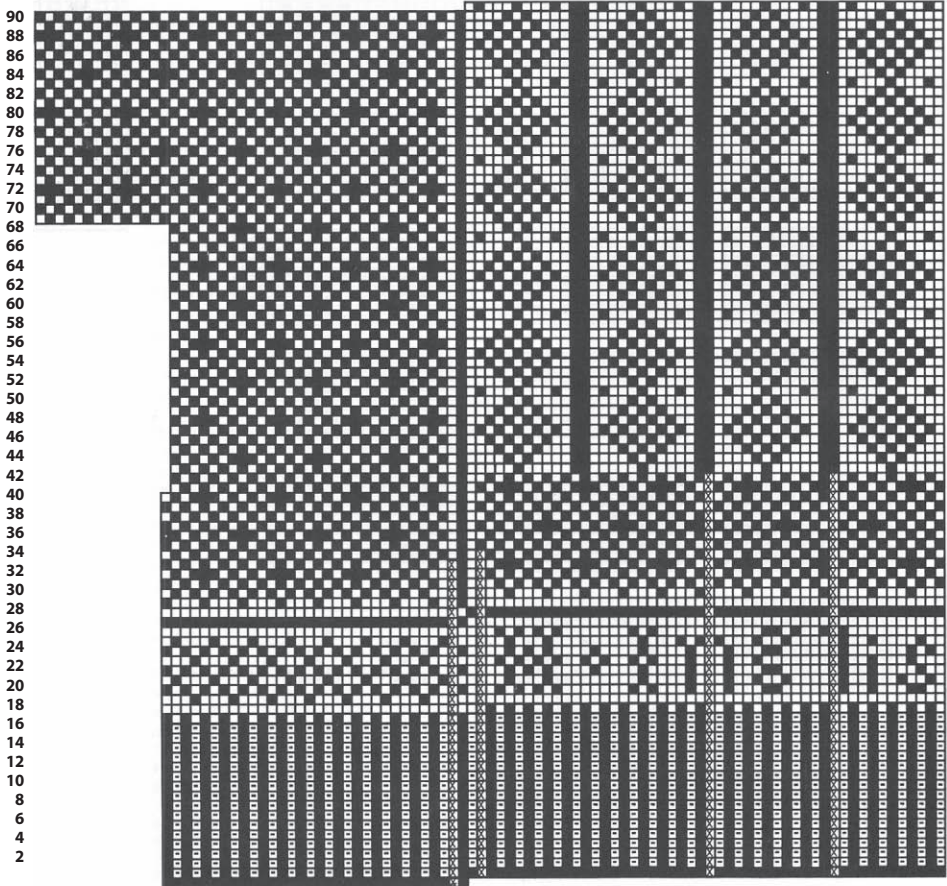
Right Glove

Work as for the left glove but reverse patterning as shown on the Right Glove charts. Note that there are differences between the left and right gloves in the finger and thumb areas, which are shown on the charts. The thumb gusset sts total 27, not 28, so 1 st goes into the palm of the glove, 23 sts onto spare yarn, then the rem 3 into main body of glove. ❁

ABOUT THE AUTHOR. Sue Leighton-White was formerly a consultant to the British Wool Marketing Board (BWMB) on traditional and historical handknitting.

Alphabet and Date

a A	j J	s S	1
b B	k K	t T	2
c C	l L	u U	3
d D	m M	v V	4
e E	n N	w W	5
f F	o O	x X	6
g G	p P	y Y	7
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i I	r R		9
Wrist Area for Name, Initials, and Date			0

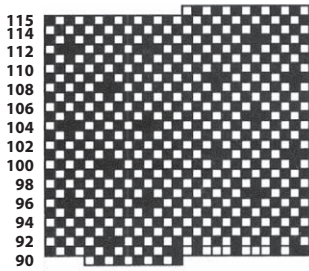


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Left Glove

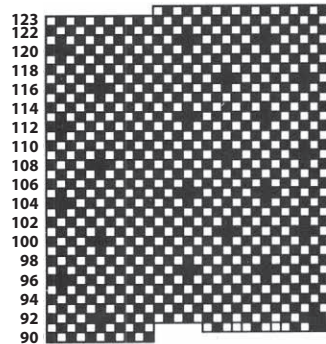
- Key**
 ☒ no st
 □ k with Porcelaine
 ◻ p with Porcelaine
 ■ k with Black

Fourth Finger



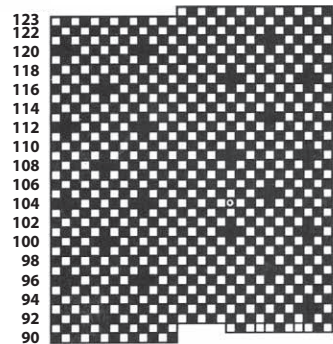
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Third Finger



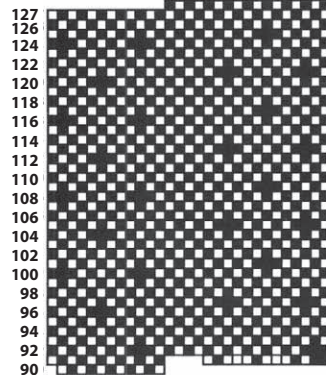
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First Finger



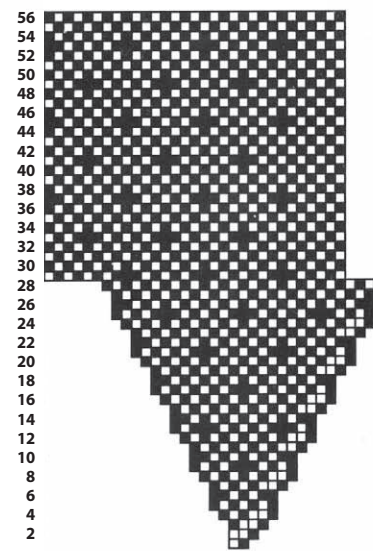
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Second Finger



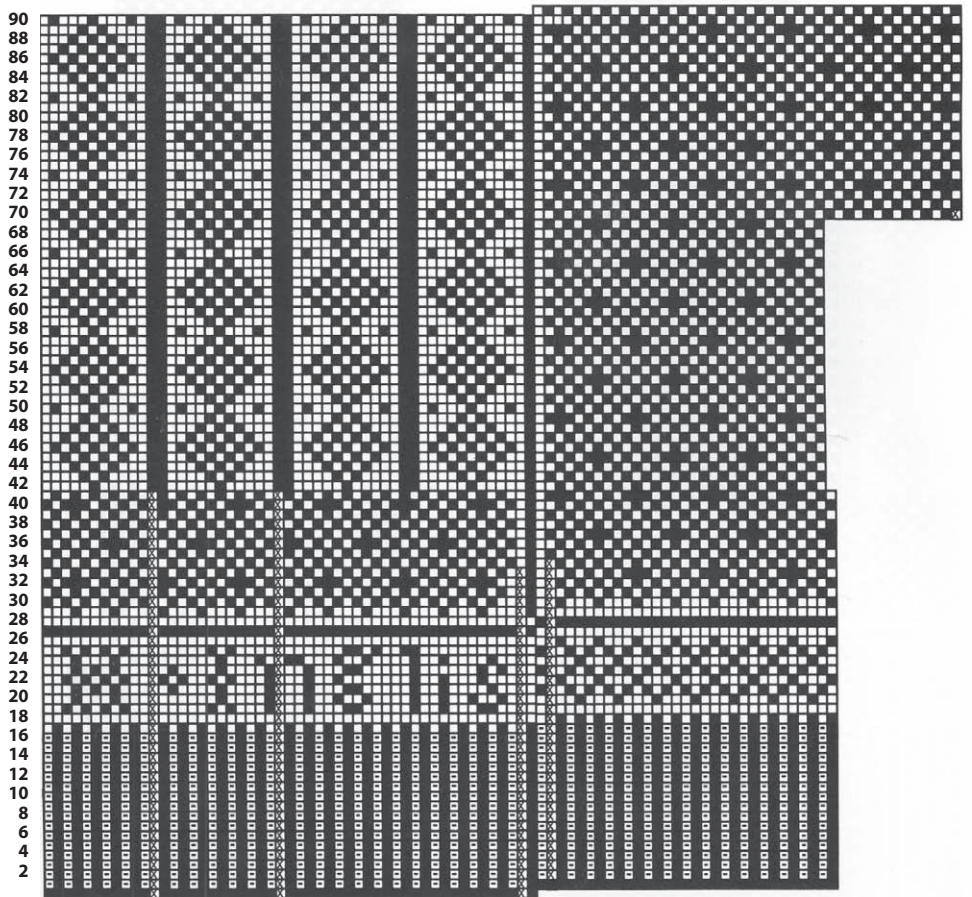
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Thumb

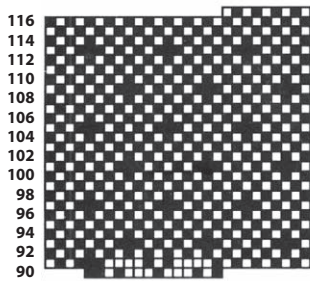


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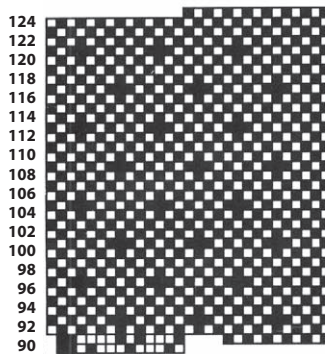
Right Glove



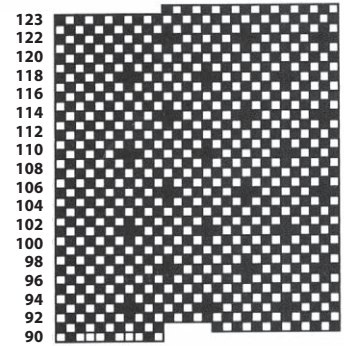
Fourth Finger



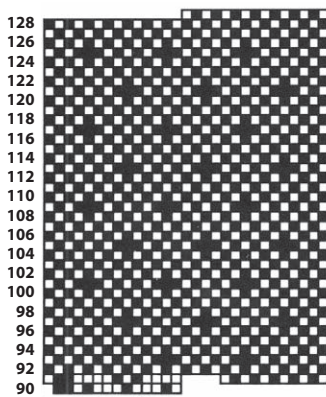
Third Finger



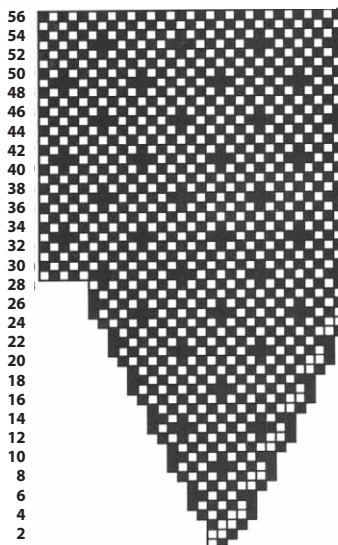
First Finger



Second Finger



Thumb



Charts may be photocopied for personal use.

Two-Color Knitting of Norway

NANCY BUSH

The earliest knitting discovered in Norway is a fragment found in Bergen during excavation for a building. Probably buried sometime between 1476 and 1525, it is of wool yarn in stockinette stitch and seems to have been fulled. Because traders and travelers have always visited Bergen, the fragment may have originated in any of several countries in Europe where knitting was known, including Spain, France, and Germany.

Account books do not mention knitting in Norway until 1566, when an inventory made in Bergen County refers to a pair of worn knitted stockings, possibly made on the Faeroe Islands. They were confiscated from a man in jail in Bergen.

The first written record of a Norwegian knitter concerns Lisbet Pedersdatter, who was born in Christiania (today Oslo) but in 1634 was in jail in Stavanger accused of witchcraft (the outcome is not recorded). About

1670, business records describe coarse “farmer’s stockings” exported from Bergen. Records dating from 1711 mention Helia Rasmusdatter, who “knit stockings,” and Magle Larsdatter, who “lives from knitting stockings.”

Although the technique of *totrådbindinga*, or pattern knitting in two different colors of yarn, was known in several places in Norway and abroad, the colorwork we know as typically Norwegian emerged during the nineteenth century. The use of two colors offered the opportunity not only for decoration

but also for extra warmth: The strand of yarn not being worked is carried across the back of the fabric, doubling its thickness.

In 1855 or 1856, a young goat girl in Selbu named Marit Emstad (née Guldseth, 1841–1929), knitted a pair of white mittens patterned in black for the farmer for whom she worked. Marit and her sister also made some for themselves, which they wore to church one Sunday. According to the story, the mittens caused a great stir among the women, and all were determined to create their own versions of these patterns. The mittens soon became an element of the local folk costume. ❀



The knitted wool man's sweater, circa 1951, is in the style of Fana, Nordhordland, Norway. The motifs across the shoulders are the traditional Eight-Petaled Rose. A linen band lines the neck and continues down the front of the jacket-style sweater. Photograph courtesy of Vesterheim Norwegian-American Museum, Decorah, Iowa.

Two-Color Norwegian Gloves

NANCY BUSH

These gloves were inspired by a pair with similar patterning in the Vesterheim Norwegian-American Museum in Decorah, Iowa. Coordinating the colored pattern with the glove shaping makes this a challenging project.

Instructions

Left Hand

Cuff: With natural, CO 50 sts evenly on 3 or 4 needles. Being careful not to twist the stitches, join into a circle and work the lace patt for 2½ inches (6.3 cm), inc by M1 on the last rnd—51 sts.

Hand: Work the 1st 5 rnds of the hand from the Left Hand chart. Inc for the thumb as foll: Work the 1st 15 sts of Rnd 6 from the chart, M1 in Charcoal Gray, complete the rnd. Cont working from the chart, inc on each side of the thumb st on the next rnd, then on every odd-numbered rnd as shown on the Thumb chart until there are 13 thumb sts. Work 1 rnd even.

Set thumb aside: Work the 1st 15 sts of Rnd 19 from



Knitted in the round, these gloves are made warmer by two layers of yarn resulting from the intricate two-color patterning. Photograph by Joe Coca.

the chart, place the 13 thumb sts on a length of scrap yarn, CO 11 sts in patt, and work the rem of the rnd—62 sts. Cont until you have completed Rnd 30 of the chart.

You will beg the little finger 2 rnds before beg the other fingers. The same 3-st seam patt that borders the hand cont up each side of the little and index fingers, and matching patts will be established on each side of the other fingers and thumb.

Little finger: Working from Rnd 1 of the Little Finger chart, work 1 st Charcoal Gray, work 7 sts in the established palm patt, place the next 47 sts on a holder, CO 5 sts as foll: 3 Charcoal Gray, 2 Natural, then work the rem 7

sts in patt for the back of the finger: 1 Natural, 1 Charcoal Gray, 3 Natural, 2 Charcoal Gray—20 sts. Divide the sts onto 3 needles and, working in the rnd, cont foll the Little Finger chart until you have completed Rnd 9. Working in patt, dec for the tip of the finger as foll,

Rnd 10: K1, ssk, k3, k2tog, k3, ssk, k3, k2tog, k2—16 sts.

Rnd 11: Work even as charted.

Rnd 12: K1, ssk, k1, k2tog, k3, ssk, k1, k2tog, k2—12 sts.

Rnd 13: With Charcoal Gray only, k1, sl 2, k1, p2sso, k3, sl 2, k1, p2sso, k2—8 sts.

Break the yarn, thread it through the rem sts, and draw them up snugly.

Ring finger: Transfer the sts on the holder set aside for the other fingers to 3 or 4 needles. Beg at the CO seam sts of the little finger, pick up and k 3 Charcoal Gray sts from the CO seam sts and 1 Natural from between the CO sts and the palm sts.

Work Rnd 31 from the chart. When you reach the little finger on the back of the hand, pick up and k 1 Natural from the CO st—52 sts.

Work Rnd 32 from the chart, keeping the 3-st seam patt opposite the little-finger seam patt.

Materials

Dale of Norway Heilo, 100% Norwegian wool yarn, sportweight, 108 yards (98.7 m)/50 gram (1.75 oz) ball, 2 balls each of #0020 Natural and #0083 Charcoal Gray, 1 ball of #4018 Red

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

Stitch holder or scrap of yarn

Tapestry needle

Finished Size: Woman's medium

Gauge: 7 sts and 9 rnds = 1 inch (2.5 cm) in patt

Lace Pattern (10-st repeat)

Rnd 1: K.

Rnd 2: *Ssk, k2, yo, k2, yo, k2, k2tog; rep from * to end of rnd. Rep Rnds 1 and 2.

To beg the ring finger, work the 3 seam sts, then 8 sts in the palm patt, place the next 33 sts on a holder, CO 5 sts: 1 in the palm patt, the next 3 in the seam patt, and the last in the back finger patt. Work the next 7 sts from the back of the hand and 1 st picked up in the prev rnd in the back finger patt—24 sts. Cont knitting in the rnd, maintaining the seam and palm patts and foll the chart for the back of the finger. Shape the top of the finger as shown on the chart, using the same decs as for the little finger.

When the ring finger is complete, work the middle and then the index fingers in the same manner, setting up the sts so that there are 3 seam sts on each side, 9 sts on the palm side, and 9 sts on the back of each finger—24 sts for each finger.

Thumb: Transfer the 13 sts at the thumbhole to a needle. Attach Natural and pick up and k the middle of the 3 seam

sts from the hand. Pick up and k 11 sts from the sts CO for the thumbhole: 1 Charcoal Gray, 9 in palm patt, 1 Charcoal Gray, then pick up and k 1 more st from the hand in Natural—26 sts. Divide these sts onto 3 needles and work in the rnd, maintaining the palm, seam, and back thumb patts. Shape the top of the thumb as shown on the chart.

Turn the glove inside out and darn in the loose ends, closing any gaps that occur near the base of the fingers.

Right Glove

Reverse the placement of the thumb and fingers.

Finishing

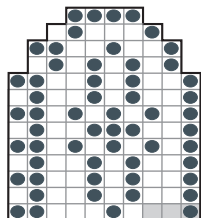
Lay the finished gloves flat and pat them into shape. Cover them with a damp towel and lightly steam-press. 🌸

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.

Patt charts for the ring, middle, and index fingers and thumb show the patt for the back of the finger. Work the seam patt on both sides of each finger and cont the palm patt on the front of each finger as described in the written instructions.

Key
 ● #0083—Charcoal Gray
 ✕ #4018—Red
 □ #0020—Natural
 ■ CO sts

Little Finger

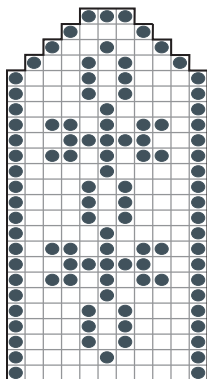


Left Hand

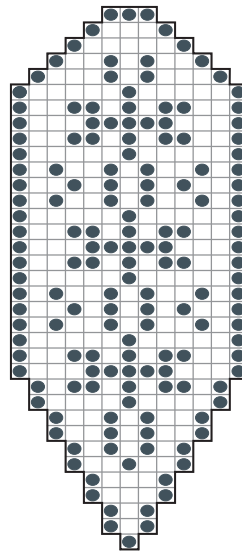
Charts may be photocopied for personal use.

The chart shows the patt for the front and back of the left hand and the front and back of the little finger. The first few rows of the thumb are also shown. The complete thumb chart is also shown.

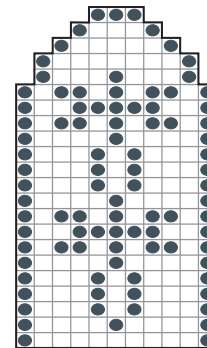
Middle Finger



Thumb



Ring and Index Fingers



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Thumb

❁ Fancy Dress for Hands: ❁ Rosesaum Mittens of Norway

VERONICA PATTERSON

In mid-nineteenth-century Norway, a woman sits in an unheated church. She turns the pages of her Psalter, her hands warmed by knitted half-gloves embellished with stylized red, pink, purple, green, gold, and blue flowers embroidered in wool. The technique that created these small floral explosions of color is *rosesaum* (rosework).

Fingerless gloves were common in several regions of Norway, but the rosesaum-embroidered ones flourished in the districts of Hallingdal and Telemark. In addition to being worn on special occasions, elaborately embroidered gloves and mittens were given as gifts.

When Aagot Ruud, a young woman whose detailed family records offer a window into customs of the time, was moved to her bridegroom's house in Hallingdal in 1916, she brought many textile goods including "1 pair of bridal gloves, 1 pair of fingerless gloves, several pair of mittens." The gloves that she knitted and wore, like most of those made in the Hallingdal district at this time, were knitted of white handspun yarn and embroidered in multicolored commercially spun yarn.

Mittens, mitts, and gloves to be embroidered were knitted oversize, and then fullled by being washed in hot soapy water and rubbed vigorously against a washboard. The interlocked wool fibers, along with shrinkage, made a dense, smooth-surfaced fabric. Cardboard forms were inserted to separate and steady the wool surfaces for embroidery. The mittens were heavily embroidered on the



TOP: These rosesaum (rosework) mitts were worn to church by sisters Borghild and Margit Halvorson in the mid-19th century in Hallingdal, Norway. The wool embroidery worked on the wool mitts features traditional floral motifs.

Bottom: This rosesaum (rosework) glove was knitted, fullled, and embroidered in the mid-19th century in Telemark, Norway. It's brightly colored wool embroidery features a typical floral motif. Photographs courtesy of Vesterheim Norwegian-American Museum, Decorah, Iowa.

back and thumb. Like most rosesaum, the Hallingdal embroidery is satin-stitched according to design contours.

Although handspun yarns and natural dyes extracted from local sources, such as lichens and woad, were first used for the mitten yarns, brighter red and blue dyes, such as cochineal red and indigo blue, were imported. Women also used machine-spun yarns and turned to the bright, chemically dyed yarns soon after they became available, about 1870.

According to folk historian Ruta Saliklis, knitters of the Hallingdal and Telemark districts were surrounded by decorative farm painting known as *rosemaling* (rose painting). And the motifs worked on the gloves and mittens of Hallingdal and Telemark reflect the rosemaling motifs of those areas.

Rosesaum was most popular during the nineteenth century. Like other traditional folk arts, rosesaum began to fade about the turn of the century when European-style fashions arrived, even in the somewhat remote valleys of Hallingdal and Telemark. Although immigrants brought many finished rosesaum mittens to the United States

in the late nineteenth and early twentieth centuries, they did not continue to do the work here. The designs and vibrant hues of this traditional embroidered work, however, make it a technique well worth preserving. ❁

ABOUT THE AUTHOR. *Veronica Patterson was the founding editor of PieceWork magazine. She thanks Laurann Gilbertson, curator of textiles at Vesterheim Norwegian-American Museum, for the information and photographs for this article.*

Rosework Mittens

NANCY BUSH AND JANE FOURNIER



Warm, durable, and colorful, fullled and embroidered woolen mittens reflect the Norwegian tradition of rosesaum (rosework).
Photograph by Joe Coca.

These cozy mittens are created by knitting mittens larger than the finished size and then fulling them until they shrink to fit the intended wearer. Agitating the knitted mittens in hot, soapy water causes the wool fibers to interlock and form a thick, dense, fabric.

Materials

Brown Sheep Top of the Lamb, 100% wool yarn, worsted weight, 190 yards (173.7 m)/113 gram (4 oz) skein, 1 skein of #200 Russet Brown Sheep Waverly Wool, needlepoint yarn, 164 yards (150.0 m)/4 ounce (113.4 g) skein; see the chart on page 00 for colors and quantities
Needles, set of 4 or 5 double pointed, size 10 (6 mm) or size needed to obtain gauge
Stitch markers
Stitch holder, small, or length of scrap yarn
Tapestry needle
John James Needles, crewel, size 3
Water-soluble fabric marker or water-soluble needlework film

Finished size: Woman's medium

Gauge: 7½ sts and 11 rnds = 2 inches (5.1 cm) in St st, before fulling

The mitten pattern is easy to knit even if you haven't worked in the round before. The embroidery uses only three basic stitches, but it can be difficult to achieve neat stitches and smooth outlines on knitted fabric. Water-soluble needlework film basted onto the mitten will provide a smoother surface on which to stitch.

Instructions

Right Hand

Cuff: CO 36 sts onto 1 needle. Divide the sts evenly onto 3 or 4 needles. Taking care not to twist the stitches, join into a circle and work in the rnd as follows. The join will mark the beg of all rnds.

Rnd 1: P.

Rnds 2–5: *K1, p1; rep from * to end of rnd.

Rnd 6: P.

Rnds 7–12: K.

Rnd 13: P.

Shape thumb,

Rnd 1: K4, pm, M1, pm, k to end of rnd.

Rnd 2 and all other even-numbered rnds through Rnd 10: K.

Rnd 3: K4, sl m, M1, k1, M1, sl m, k to end of rnd.

Cont, inc 1 st after the 1st m and 1 st before the 2nd m on every 2nd rnd until there are 11 sts between ms.

Rnd 12: K4, place next 11 sts on a holder or length of scrap yarn, removing ms. CO 4 new sts, k to end of rnd—40 sts.

Cont knitting in the rnd until the hand measures 8 inches (20.3 cm) from the CO edge.

Shape top,

Rnd 1: *K6, k2tog; rep from * to end of rnd.

Rnds 2–4: K.

Rnd 5: *K5, k2tog; rep from * to end of rnd.

Rnds 6–8: K.

Rnd 9: *K4, k2tog; rep from * to end of rnd.

Rnds 10 and 11: K.

Rnd 12: *K3, k2tog; rep from * to end of rnd.

Rnd 13: K.

Rnd 14: *K2, k2tog; rep from * to end of rnd.

Rnd 15: *K1, k2tog; rep from * to end of rnd.

Rnd 16: *K2tog; rep from * to end of rnd.

Break the yarn, thread it through the rem 8 sts and draw them up snugly. Darn in and trim the end.

Thumb: Place the 11 sts on the holder onto 2 needles (6 on one, 5 on the other). Rejoin the yarn and pick up and k 5 sts at the inside of thumb (where the 4 were CO earlier) onto a 3rd needle—16 sts. K across the 11 sts to complete the rnd. The beg of the rejoined yarn marks the beg of the thumb rnds.

Next rnd: Ssk, k1, k2tog, k to end of rnd—14 sts. Cont knitting straight on these 14 sts until thumb measures 2 inches (5.1 cm) from the picked-up sts. Shape the top of the thumb as follows,

Rnd 1: K2tog, k5, k2tog, k5—12 sts.

Rnd 2: K.

Rnd 3: *K2tog, k1; rep from * 3 times—8 sts.

Break the yarn and finish as for the top of the hand.

Left Hand

Work as for right-hand mitten until shape thumb.

Rnd 1: K32, pm, M1, pm, k to end of rnd.

Rnd 2 and all other even-numbered rounds through Rnd 10: K.

Rnd 3: K32, sl m, M1, k1, M1, sl m, k to end of rnd.

Cont, inc 1 st after the 1st m and 1 st before the 2nd m on every 2nd rnd until there are 11 sts between ms.

Rnd 12: K32, place next 11 sts on a holder or length of yarn, removing ms. CO 4 new sts, k to end of rnd—40 sts.

Complete the left mitten as for the right mitten.

Fulling

Place the mittens in a washing machine set for a hot wash and cold rinse. Select the regular wash cycle and fill the machine with enough water so that the mittens can move freely. The yarn that you chose and the amount of agitation will determine the amount of fulling that occurs in a single cycle. These mittens were washed twice. After the 1st wash, examine the mittens and decide whether they need more washing.

Lay the fulled mittens flat to dry, patting them into distinct left- and right-mitten shapes with the thumbs on the palms of the hand. In the future, wash the mittens by hand with mild soap to avoid further, unwanted shrinkage.

Embroidery

Sketch the Hand pattern onto the back of the hand with a water-soluble fabric marker or trace it onto water-soluble film and baste the film in place on the mitten.

Using the project photograph as a guide to color placement, stitch the pattern with 1 strand of needlepoint yarn. To begin a thread, leave a tail about 3 inches (8 cm) long on the right side of the work. When the thread is used up, turn the mitten wrong side out, pull the beginning tail through and darn both the ending and beginning tails into the stitching on the back of the work. Fill the closed shapes with satin stitch, gradually changing the angle of the stitches as you work around curves. You may need to add an occasional short stitch to fill the outside of a curve. Use stem stitch to stitch lines and work the 5 dots at the center of the flower with French knots.

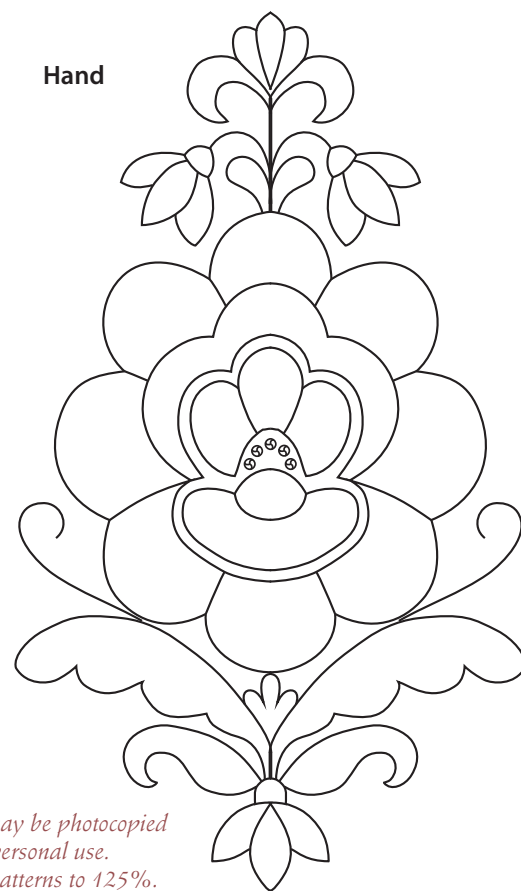
Stitch the Thumb pattern, positioning the curled teal green leaves over the increases that shape the thumb gusset. Finally, stitch the Cuff pattern between the two rows of purl above the ribbing. ❦

ABOUT THE DESIGNERS. 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. Jane Fournier was the craft editor for PieceWork magazine from 1994 until 1998.

Cuff

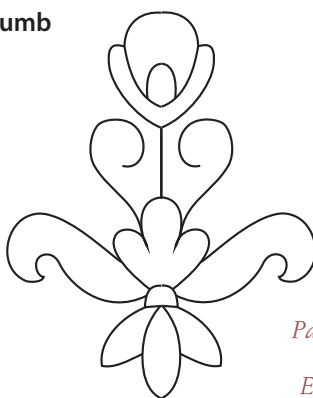


Hand



Waverly Wool	
Color	# of 20-inch (50.8-cm) Strands
#4005—Pale Gold	4
#4027—Gold	6
#5065—Pale Teal	3
#7022—Teal Green	4
#7003—Blue	4
#6023—Pale Lavender	4
#6022—Dark Lavender	5
#2012—Dark Rose	2

Thumb



Patterns may be photocopied for personal use. Enlarge patterns to 125%.

Fishtail Mittens Decorated with Embroidery

NANCY BUSH AND ANNEMOR SUNDBØ

In Norway, nålbinded mittens with a “fishtail” shape and gauntletlike cuffs date from Viking times (A.D. 800 to 1200). Beginning in the eighteenth century, Norwegians began decorating knitted fishtail mittens with embroidery. In Setesdal during the nineteenth century, the embroiderers began working the embroidery onto black fulled wool fabric and then sewing the fabric onto the knitted mittens.



White fishtail mittens for women and black for men are embellished with colorful embroidered wool flannel trapezoids. In Norway, the colors are very significant; red, for example, means love. Photograph by Joe Coca. Penobscot basket courtesy of Loene McIntyre, Fort Collins, Colorado.

In the early twentieth century, a Setesdal woman, Sigrid Kjelleberg Johansen, returned to Setesdal from Oslo and began making the style of mittens featured in this project for sale. They appeared in the Craft and Home Industry Shop in Setesdal in the 1930s. The patterning on the mittens was inspired by the traditional clothing of Setesdal men.

Instructions

Notes: Both the woman’s and man’s mittens are worked with the same number of stitches; the gauge compensates for the difference in size. The chart is for the white mittens; if working the black mittens, transpose the two colors.

Cuff

With Natural for woman’s or Black for man’s, CO 80 sts. Divide sts evenly onto 4 needles (20 sts on each needle), and join in a rnd being careful not to twist sts. Pm for beg of rnd.

Work k1, p1 ribbing for 2 rnds. Work 2 rnds St st.

Dec rnd: K1, ssk at beg of Needle 1. Work to 3 sts from end of Needle 2, k2tog, k1. Rep on Needles 3 and 4—4 sts dec’d. Work 4 rnds plain. Rep these last 5 rnds 5 more times (6 times total)—56 sts rem. Work as charted on Main chart to thumb insertion mark.

Right Hand

Work sts on Needles 1 and 2. On Needle 3, work 2 sts in patt as established,

k the next 12 sts with waste yarn. Sl these last 12 sts back onto the left-hand needle and cont with working yarn to end of rnd in patt as established. Work as charted or until piece measures desired length to top of little finger.

Left Hand

Work sts on Needle 1, k the next 12 sts on Needle 2 with waste yarn. Sl these last 12 sts back onto the left-hand needle and work them in patt as established, work the last 2 sts of Needle 2 and complete rnd. Work as charted or until piece measures desired length to top of little finger.

Shape Top

Rnd 1 (dec rnd): K1, ssk at beg of Needle 1. Work in established patt to 3 sts from end of Needle 2, k2tog, k1.

Rep on Needles 3 and 4—4 sts dec'd.

Rnd 2: Work even without dec.

Rep the last 2 rnds until 28 sts rem. Work dec rnd only

until 8 sts rem (2 on each needle). Break yarn; thread the tapestry needle with the tail, and thread through the rem 8 sts and pull up snug. Secure end.

Thumb

Remove waste yarn for thumb opening. Following Thumb chart, place 12 front sts on Needle 1 and 11 back sts on Needles 2 and 3. Attach yarn at the right side of thumb, work 12 sts on front. Pick up and k 1 new st at beg of Needle 2, k5; k6 on Needle 3—24 sts total.

Shape top by working dec rnd and even rnd twice, then work dec rnd every rnd until 8 sts rem. Finish as for top of mitten.

Finishing

Weave in loose ends and block.

Embroidery

Notes: Waste canvas consists of 2 horizontal and 2 vertical threads woven closely together with a space in between. Work over the waste canvas and into the flannel fabric.

Cut the flannel fabric into a double trapezoid (see the schematic; numbers in parentheses in the text below indicate placement on the schematic), 6 inches (15.2 cm) tall, 6 inches (15.2 cm) at the widest part (between the 2 trapezoids), and 4½ inches (11.4 cm) at the top and bottom. Mark the vertical (#1) and horizontal (#2) centers of the waste canvas with the permanent marking pen (mark between 2 closely woven threads). With basting thread, secure the waste canvas to the fabric; trim to fabric size.

Beginning in the 7th space above the horizontal center of the 2 trapezoids, work the 1st triangle (#3) centered over the vertical marker with chosen color of wool yarn using horizontal straight stitches. Work over 6 threads of canvas on the 1st row (into open spaces), 4 threads on the 2nd row (between 2 closely woven threads), and 2 threads on the last row (into open spaces). Work 5 more triangles on each side of the original center triangle in the same manner (total of 11 triangles). (Traditionally, the triangles would have been worked with red as the main color, because it signifies love.)

Work 2 rows of stem stitches below the triangles (#4) using Red size 8 pearl cotton with 1 thread of canvas between the rows. Work to 5/6 vertical threads past the last triangle, being sure the top row of stitches ends 1 stitch shorter on each end than the lower row (or visa versa). Outline the 11 just worked triangles (#5) using Red size 8 pearl cotton, stitched over 1 thread of waste canvas at the top point of each triangle.

Materials

Raua Strikkegarn, distributed by Arnhild's Knitting Studio, 100% Norwegian 3-ply wool yarn, DK weight, 115 yards (105.2 m)/50 gram (1.75 oz) ball, 2 balls of #101 Natural and 1 ball of #136 Black for woman's; 1 ball #101 Natural and 2 balls of #136 Black for man's

Needles, set of 5 double pointed, size 2 (3.00 mm) or 3 (3.25 mm) or size needed to obtain gauge

Cotton waste yarn in a contrasting color

Zweigart Waste Canvas #510/038/27, 10 mesh, 100% cotton, 1 piece 6 × 6 inches (15.2 × 15.2 cm)

DMC Crochet Thread, size 80, Blanc, 1 ball

DMC Pearl Cotton, size 8, 87 yards (79.6 m)/ball, 1 ball each of #741 Medium Tangerine, #666 Bright Red, #310 Black; Blanc, size 5, 27 yards (24.7 m)/skein, 1 skein of Blanc

Dale of Norway Baby Ull, 100% wool yarn, 4-ply sportweight, 50 grams (1.75 oz)/ball, 1 ball each of #4018 Red, #8216 Green, #5755 Navy, and #5245 Purple (for the embroidery)

Wool flannel fabric, black, 1 piece 6 × 6 inches (15.2 × 15.2 cm)

John James Needle, distributed by Colonial Needle, chenille size 24

Sewing thread, white for basting and black

Permanent marking pen

Finished size of mitten: Woman's, 8 inches (20.3 cm) circumference and 11¾ inches (29.8 cm) overall length; man's, 9½ inches (24.1 cm) circumference and 13¾ inches (33.7 cm) overall length

Gauge: 14 sts and 18 rnds = 2 inches (5.1 cm) in St st, woman's; 12 sts and 16 rnds = 2 inches (5.1 cm) in St st, man's

Finished size of embroidered design: 1¾ inches (4.4 cm) high, 3¼ inches (9.4 cm) at widest point, 2¼ inches (7.1 cm) at narrowest point



The embroidery motifs used on mittens frequently appeared on knitted sweaters. A selection of Norwegian sweaters from the late nineteenth century shows how the embroideries were individual expressions.
 Photograph by Marit S. Kvaale. Photograph courtesy of Annemor Sundbø.

Beginning on the vertical marker in the 5th space above the 2 rows of previously worked stem stitches, work vertical triangles with 1 color of wool using straight stitches (#6). Work the 1st stitch over 3 threads of waste canvas, the next over 4, then 5, 6, 7, and back 6, 5, 4, 3; continue 4, 5, 6 until there are 3 triangles on each side of the mid-point (6 triangles in all). (Traditionally, this set of triangles always is worked in red.) Work 1 row of stem stitches below the triangles using Red size 8 pearl cotton (#7).

Work 1 diamond using Green wool (to symbolize eternal life) in the center of the previously worked red triangles using straight stitches (#8). Work the 1st stitch over 1 thread, the next over 3, then 5, and back 5, 3, 1. Work 1 more diamond in any color of wool on each side of the center diamond. Work 1 more green diamond on each side (total of 5 diamonds).

Beginning 9 spaces above the top of the diamonds, work 2 rows of stem stitches using Red size 8 pearl cotton with 1 thread of waste canvas between the rows. Begin the upper row 11 threads in from the lower row of the bottom stem-stitch border; work the 2nd row 12 threads in (#9).

At the midpoint beneath the just-worked rows of stem stitches, work 3 one-and-a-half stem stitches using White size 5 pearl cotton (#10). To work a one-and-a-half stem stitch: Bring the needle up between 2 threads; move to the right and take the needle down into the next space; bring the needle up between 2 threads to the left of the space the needle just went down into; take the needle back down into the same space; bring the needle up between 2 threads directly above that space; repeat.

Work 3 one-and-a-half stem stitches with Red wool on each side (#11), then 2 with White size 5 pearl cotton, 3 with Red wool, 2 White, and 3 Red.

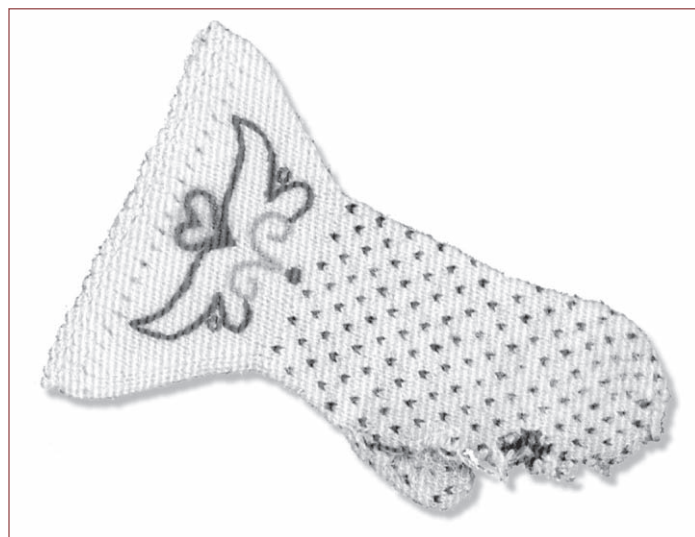
Outline the section of triangles with diamonds, using Red size 8 pearl cotton (#12); stitch over 1 thread of waste canvas at the top point of each diamond. Wind the size 80 thread around the outlines of each of the 11 triangles (#13) and around the lower outlines of the 6 red triangles (#14).

Work 3 one-and-a-half stem stitches over each diamond using wool yarn (#15 on the schematic). The first red; the other two in color of choice. Work a small diamond over each of the one-and-a-half stem stitches using wool in the color of choice (#16). Work a zigzag stitch using the size 80 thread centered between the 11 triangles and the diamonds and triangles starting at the tip of the far left large triangle and working to the tip of the far right large triangle (#17).

Work the 2nd cuff as above. With a pair of tweezers, remove the waste canvas thread and the basting thread.

Cut 4 pieces of waste canvas each about 8 threads wide and 3½ inches (9 cm) long. Baste the canvas to the fabric (#18). Work 2 lines of stem stitches (#19) using Red size 8 pearl cotton on each side of both cuffs, aligning them with the bottom and top of the horizontal stem stitches. Remove the waste canvas and the basting thread. Work a row of stem stitches using Tangerine size 8 pearl cotton between all of the rows of the red stem stitches (#20).

Work 1 seed stitch over the 1st stitch in each of the 11 triangles and in the centers of the 5 crosses using White,



This early-nineteenth-century fishtail mitten is from Setesdal, Norway. The embroidery was worked directly onto the mitten.
 Photograph courtesy of Annemor Sundbø.

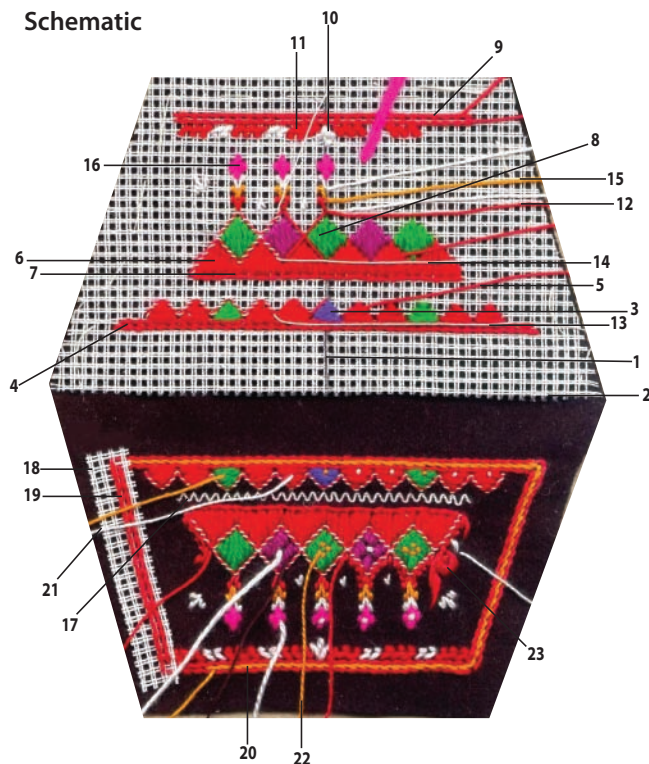
Black, or the color of choice size 8 pearl cotton (#21). Work from 1 to 4 seed stitches in the centers of each diamond (#22). Additional small decorative stitches may be added as desired. A traditional “rabbit scroll,” worked with Red size 8 pearl cotton, was added on each side of the woman’s mitten (#23).

Finishing

Steam the embroidery on the wrong side. Trim the embroidered fabric to within ¼ inch (6 mm) of the embroidered design. With black sewing thread and small stitches, sew the fabric to each mitten along the outer red stem stitches. 🌸

ABOUT THE AUTHORS AND DESIGNERS. 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 Wooly West, an online source for knitters. Annemor Sundbø lives in Setesdal, Norway, and also is the author of numerous books. She thanks Ingebjørg Vegestog Homme for historical information.

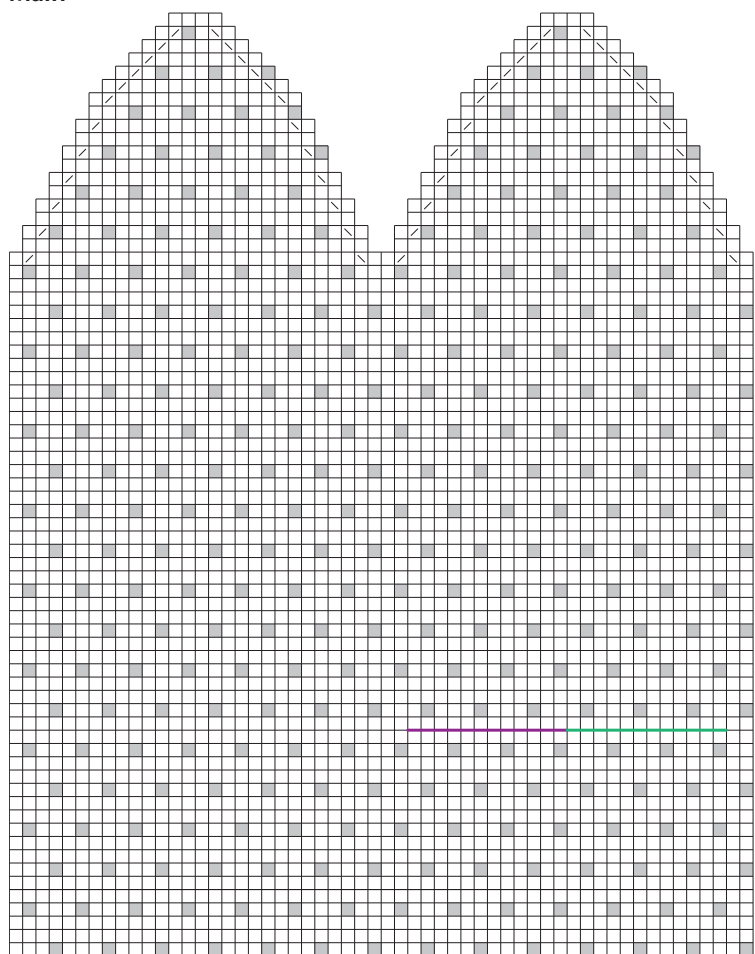
Schematic



Key

- Natural
- Black
- Right thumb gore
- Left thumb gore
- Pick up 1 st on back needle
- k2tog
- ssk

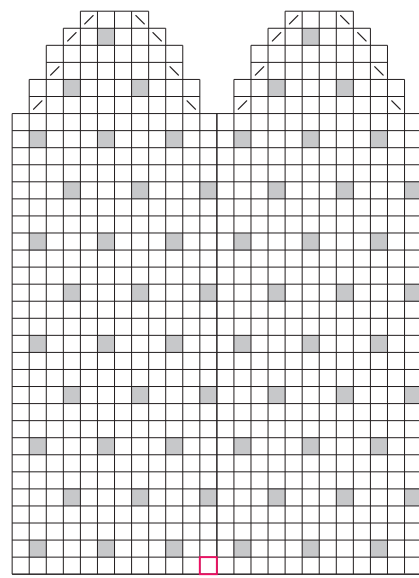
Main



Beg right mitten

Beg left mitten

Thumb



Pick up for both thumbs

Charts may be photocopied for personal use.

Safe Return

CATHERINE DEXTER

The centerpiece of this children's novel, set in the 1800s, is the first pair of mittens that young Ursula knits while anxiously waiting for her aunt, a knitter from the island of Gotland, Sweden, to return from Stockholm across turbulent seas. Although Ursula had previously been all thumbs as a knitter, her love for and memory of her aunt helps her put all her lessons to work, and when Aunt Dana finally does safely return, a very special gift awaits her.

—Editor

ON THAT SUNDAY when we walked into church people looked at Uncle Josef and me with solemn faces. As we moved along the bench to our places I heard a woman saying, “. . . must have broken up. Nothing could survive in those seas.” I suddenly pictured Aunt Dana being carried down in the foaming green water. We sat down in front of the woman, and she stopped talking. Inga Wilhelmsson, whose mother had also gone, came in late with her father, and when she saw everyone watching them, she burst into tears. The church was absolutely quiet, except for Inga’s crying and her father’s footsteps ringing on the wooden floor. . . .

I couldn’t stand to stay for the hymns and long prayers and even longer sermon that I knew was coming. As the congregation rustled to its feet for yet another hymn with seven verses, I slipped past Uncle Josef and walked quickly down the side aisle and out the door.

The sun was bleak, a pale yellow disk shining through thin gray clouds, but even a watered-down sun was warmer than church. I ran to my rock. The sight from the top was so awful I jumped right back down again. Waves raced in, crashed, were sucked out with a steady roar. Nothing could come in on that wild water.

I ran home. I went into the cottage and stood with my eyes shut in the center of the room, catching my breath. My head was churning like the water. I tried



to calm myself by thinking back to when Aunt Dana was there every day. What were the sounds she usually made? I couldn’t remember. I could only hear Uncle Josef’s heavy boots unevenly thumping on the floor.

I opened my eyes. The more I tried to remember Aunt Dana, the more my memory skittered away like one of our stupid chickens.

I closed my eyes again, and then something did come to me. I remembered how it felt when Aunt Dana had put her arms around me to show me how to work the knitting needles.

I climbed the ladder to the loft and pulled open the cupboard drawer. There it was, the tangle of yarn with the needles sticking out every which way. It looked reassuringly solid and homey, even comical, like a little

household troll—"I'm still here, you can't get rid of me!"

I climbed back down with it and sat at one end of the table. I turned the knitting around and looked at it from all sides. It was a mess. I had no idea how to fix it, but I could start over. Maybe if I went very slowly, one stitch at a time, I could keep away the bad feeling.

I pulled out the needles and laid them side by side on the table. Then I began to rip out the stitches. It was slow going, because there were hard knots, and I was not about to break the yarn and bring bad luck. At last the final row came out with a single satisfying ripple. I wound the kinked yarn onto the two balls, one white, one dark gray, and put them far apart on the table. Then I took up one of the double-pointed needles. One thing I *could* remember was how to cast on.

Over your thumb and forefinger, then dip the needle around and through: over and over, until I had enough cast-on stitches. Then one by one I slipped them onto three needles to form a triangle. Now came the hard part. I threaded the yarn through my fingers, picked up the fourth needle, and tried to knit the first stitch. "Keep it loose," Aunt Dana always said. Right away the yarn around my fingers tightened up. I shook my hand free, rewound the yarn around my fingers, and tried again. The smooth wooden needles, miraculously, did not fall out of the stitches. And, almost by accident, the yarn began to move along in little tugs, the way it was supposed to.

After I had gone around once, a long loop of yarn suddenly opened up in the row of stitches, and my heart lurched. The loop wasn't supposed to be there. It wasn't going to happen again, my getting all mixed

"I closed my eyes again,
and then something
did come to me.

I remembered how it felt
when Aunt Dana had put
her arms around me to
show me how to work
the knitting needles."

up. It couldn't. I looked carefully, and then I took another stitch, and a long end pulled through, and the loop was gone. I went on.

Aunt Dana would really smile if she could see this.

By the time Uncle Josef came home from church, I had done two complete rounds, and the stitches were in the right order—gray, gray, white, gray, gray, white. I didn't know what he would say to me about leaving church. But he didn't give me even one disapproving look. "So here you are," he said, and went about preparing our lunch.

In the morning I began to work on the next round of the pattern. I tried to hear Aunt Dana's voice telling me what to do next. It would take eight rows to complete the curve that was the wave, the safe return. I gulped down my breakfast so fast it nearly stuck in my throat.

As I was finishing the fourth round Annelise and Peter called from the path, "Are you ready? Come on, Ursula!"

I shouted out the door, "Don't wait for me—I'll catch up with you."

By the end of the sixth round, though, I was in trouble. Part of each wave was ahead of where it should have been, and the waves looked broken.

I left the knitting on the table, grabbed my lunch pail, and ran all the way to school. Miss Nordstrom gave me a look that said, *Don't think I haven't noticed you're late*, but she didn't scold me. She knew very well which of us had mothers or aunts on the *Galatina*. ❀

—From the book *Safe Return*, ©1996
by Catherine Dexter, reproduced by permission of the publisher,
Candlewick Press, Cambridge, Massachusetts.

Safe Return Mittens

ROBIN HANSEN

The rhythmic curl of waves playing across these mittens is reminiscent of the colors and movement of the Baltic Sea surrounding the island of Gotland, located off Sweden's southeast coast. Although inspired by mittens knitted in the early 1800s by Ursula, heroine of *Safe Return*, the shape and colors of these mittens are modern. Ursula's mittens would not have had ribbing or attached mitten cuffs. The Waves pattern is based on one often seen in Middle Eastern knitting. Moderately challenging, the shaded pattern has a multiple of seven stitches and seldom repeats vertically.



Curling waves in subtle shading of blue and gray reflect the Baltic Sea surrounding the island of Gotland, the setting for the children's story Safe Return by Catherine Dexter. Heroine Ursula's handknitted mittens inspired Robin Hansen to design these rugged wool mittens in children's and adult sizes. Photograph by Joe Coca.

Materials

Rauma Strikkegarn, distributed by Arnhild's Knitting Studio, 100% Norwegian 3-ply wool yarn, DK weight, 116 yards (106.0 m)/50 gram (1.75 oz) ball, 1 ball each of #101 Natural White, #103 Light Gray, #168 Light Blue, #138 Medium Blue, #147 Dark Blue, and #149 Light Navy

Needles, set of 4 or 5 double pointed, sizes 1 (2.25 mm) and 3 (3.25 mm) or size needed to obtain gauge

Tapestry needle

Stitch holder, small

Finished size: 3 (3¼, 3¾, 4½) inches (7.6 [8.3, 9.5, 11.4] cm) wide and 4 (5½, 7, 7½) inches (10.2 [14.0, 17.8, 19.0] cm) long above the cuff; child's small (child's medium, child's large, adult medium)

Gauge: 7 sts = 1 inch (2.5 cm) in patt

Instructions

With Light Gray and smaller needles, CO 36 (42, 48, 54) sts evenly on 3 needles. Join the sts in a circle, taking care not to twist them.

Ribbing: *K2, p1; rep from * to end of rnd.

Work 4 (4, 5, 6) rnds ribbing each of Light Gray, Light Blue, Medium Blue, Dark Blue, and Light Navy. Cont with Light Navy, change to larger needles and k 1 rnd, inc 0 (0, 1, 2) sts (with M1 incs) evenly in the rnd—36 (42, 49, 56) sts.

Work Rnd 1 from the Pattern chart and *at the same time* inc 6 (7, 7, 7) sts in patt for the thumb gusset as follows, *Rnd 1*: K1 Light Gray, insert needle in next st as if to k, wrap Light Gray yarn then Light Navy yarn over right-hand needle and complete st (inc Light Gray/Light Navy), M1 Light Navy, k1 Light Navy, M1 Light Navy, inc Light Navy/Light Gray, k1 Light Gray, M1 Light Navy, k1 Light Navy, M1 Light Navy, k1 Light Navy; for child's small, cont rnd in patt; for all other sizes, M1 Light Navy, then cont rnd in patt—42 (49, 56, 63) sts.

Cont to work straight from the chart, treating each inc from prev rnd as 2 sts. For child's medium and large and adult medium, inc 7 more sts for thumb gusset in Rnd 10 as follows,

Rnd 10: K3 in patt, M1 Light Navy, k1 Light Navy, inc

Light Navy/Light Gray, M1 Light Gray, k1 Light Gray, M1 Light Navy, k1 Light Navy, M1 Light Navy, inc Light Navy/Light Gray, k1 Light Gray, inc Light Gray/Light Navy, cont rnd in patt—42 (56, 63, 70) sts.

Cont in patt until work measures 1½ (1½, 2, 2½) inches (3.8 [3.8, 5.1, 6.3] cm) from beg of patt. In next rnd, k3, place next 6 (13, 13, 13) sts of thumb gore onto a length of scrap yarn or small stitch holder. CO 6 sts in patt and k to end of rnd—42 (49, 56, 63) sts.

Cont working straight in patt until work measures 3 (4½, 5½, 6) inches (7.6 [11.4, 14.0, 15.2] cm) from the beg of the patt or to the middle of the wearer's index fingernail, ending with the 1st row of a patt band.

Shape the top of the hand,

Rnd 1: K rnd according to chart but dec 1 st in background of each wave as foll: after every 2 wave sts, k2, k2tog, k1 in background color. Work next 2 rnds of patt band with 1 fewer st in each background section. Break off wave color with a 6-inch (15.2-cm) tail and cont with background color.

Rnds 4 and 6: *K1, k2tog; rep from * to end of rnd, k any sts rem at end of rnd.

Rnds 5 and 7: K.

Rnd 8: *K1, k2tog; rep from * to end of rnd, k any sts rem at end of rnd.

Rep Rnd 8 until 12 to 18 sts rem. Break yarn, leaving a 6-inch (15.2-cm) tail. Thread the tail through the rem sts and draw them up firmly. Thread the tail to the inside, darn it back and forth across the end of the mitten, run it under the floats of the opposite color and trim close to the fabric.

Thumb: With larger needles, transfer 6 (13, 13, 13) sts from holder to Needles 1 and 2, and pick up 6 sts from CO edge of thumbhole on Needle 3. K across Needles 1 and 2, resuming established patt. At the end of Needle 2, pick up a st from the corner of the thumbhole, half twist the st to close the hole formed by picking it up, and k it in patt. K across Needle 3 in patt and pick up, half twist, and k a st from other corner of thumbhole—14 (21, 21, 21) sts.

Distribute sts evenly on 3 needles and cont to work straight in patt until thumb measures 1¼ (1½, 2, 2¼) inches (3.2 [3.8, 5.1, 5.7] cm), finishing with last rnd of a patt band.

Shape the top of the thumb by rep Rnds 4–8 for the hand shaping until 8 to 9 sts rem. Break yarn and finish as for hand.

Finishing

Turn the mitten inside out and darn in the rem tails of yarn, patching any holes around the base of the thumb with the appropriate color. Darn in the beg tail, smoothing the join between rnds and hiding the end inside the ribbing. ❁

ABOUT THE DESIGNER. Robin Hansen of West Bath, Maine, is the author of several books on traditional knitting, including *Favorite Mittens (Camden, Maine: Down East, 2005)* and *Knit Mittens (North Adams, Massachusetts: Storey, 2002)*.

Key

Child's Small/Medium	Child's Large	Adult Medium
□ White	White	White
◐ Light Gray	Light Gray	Light Gray
▬ —	—	Light Blue
▩ —	Light Blue	Medium Blue
⊠ Light Blue	Medium Blue	Dark Blue
▲ Medium Blue	Dark Blue	Dark Blue
● Dark Blue	Light Navy	Light Navy
■ Light Navy	Light Navy	Light Navy

➤ indicates the beg and end of each patt band

Pattern

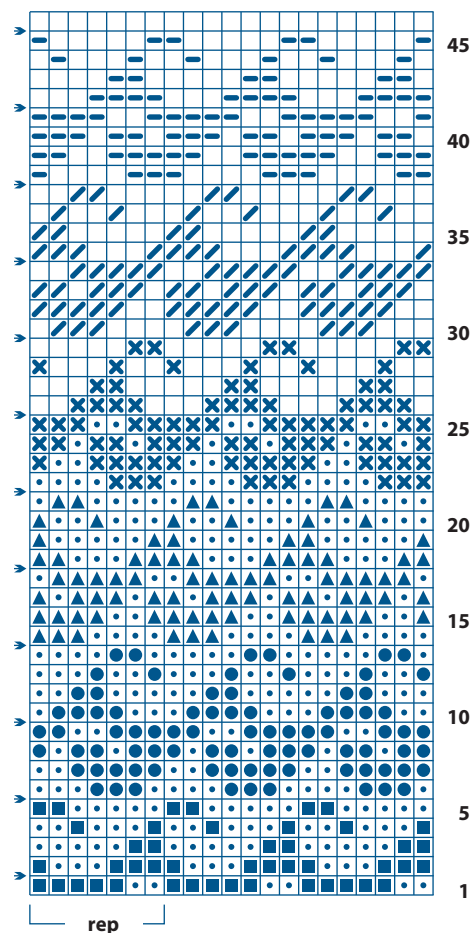


Chart may be photocopied for personal use.

Colorwork Mittens from Paistu, Estonia

NANCY BUSH



In addition to the colorwork, these mittens incorporate interesting shaping for the top of the mittens and the thumbs.
Photograph by Joe Coca.

These mittens were adapted from Aino Praakli's *Kirikindad II* [Patterned Mittens II] (Tartu, Estonia: Estonian National Museum, 2005) and take their name from the parish of Paistu near Viljandi in south central Estonia. Aino adapted her pattern from gloves that were sold to the Estonian National Museum in 1925. The gloves were found in the bottom of a chest and are believed to have been part of a bride's trousseau and likely made fifty years before they came to the museum.

The shaping for the top of the mittens and the thumbs are interesting techniques found in Aino's book and are named "Two-Stitch Decrease" and "One-Stitch

Decrease." The names refer to the lines that show on the angled top of each mitten and thumb, not to the number of stitches decreased.

Instructions

Right Hand

With MC, CO 80 sts using the long-tail method. Divide sts onto 4 needles, 20 on each needle. P 1 rnd, k 1 rnd.

Work Rnds 1–24, according to Cuff chart.

Note: On Rounds 13, 15, 17, and 19 where the pattern changes color, knit the stitch in the final column of the chart as shown to prevent having a previous color purl bump.

Change to Main chart. Work 27 rnds (or desired length to thumb opening) in patt.

Begin thumb: Work in patt over Needles 1 and 2. On Needle 3, work 1st st in patt, k across next 18 sts with waste yarn. Sl these 18 sts back

Materials

Satakieli, distributed by Schoolhouse Press, 100% Finnish wool yarn, fingering weight, 360 yards (329.2 m)/100 gram (3.5 oz) skein, 1 skein each of #199 Gold (MC), #003 Natural (CC1), and #966 Blue (CC2)

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

Thin cotton waste yarn, about 24 inches (61 cm)

Stitch marker

Tapestry needle

Finished size: 7½ inches (19.1 cm) hand circumference and 9½ inches (24.1 cm) long from CO edge to tip of finished point (a woman's size small)

Gauge: 21 sts and 21 rnds = 2 inches (5.1 cm) in circular St st over main patt

onto left-hand needle and work over them again, this time in patt. Complete rnd in patt as established.

Cont in patt until mitten measures 5½ inches (14.0 cm) from beg of main patt or 1½ inches (3.8 cm) less than desired total length and mitten reaches to slightly above the tip of little finger, ending 2 sts before the end of the last rnd.

Shape top of mitten: K 2nd-to-last st on needle with MC, remove the resulting st from the right-hand needle, open up its lp, and place the lp on your index finger. With a new needle, sl the next st as if to k, identify the “stable” half of the lp on your finger (the side that doesn’t enlarge the lp when you pull on it), k the foll st of the foll needle with the stable side of the lp, drop the lp from your finger, and pssso. Pull the working yarn to tighten—2 sts dec’d and Two-Stitch Decrease completed. Work in patt until 2 sts from the end of Needle 2 and work Two-Stitch Decrease as before, work in patt to 2 sts before end of Needle 4. Cont in patt, working the Two-Stitch Decrease in this manner 2 sts from the end of Needle 4 and Needle 2 every rnd until 8 sts rem. Break the yarn and, using the tapestry needle, thread the yarn through the rem sts drawstring-fashion, and pull snugly to close opening at top of mitten.

Thumb: Carefully remove the waste yarn and pick up the exposed live sts above and below the thumbhole—36 sts total: 18 sts below thumbhole (front of thumb) and 18 sts above the thumbhole (back of thumb). Place back sts on 2 needles and front sts on 1 needle. At beg of front sts, pick up and k a new st from side of thumbhole, keeping in patt. Work across the front thumb sts in patt, pick up and k 2 sts from side of thumbhole, work in patt across back sts, pick up and k 1 st—40 thumb sts total. Rearrange sts if necessary to have 20 sts on front needle and 10 sts each on back needles. Cont in patt until piece measures about 2 inches (5 cm) or ¾ inch (1.9 cm) less than desired length to top of wearer’s thumb, ending 1 st before the end of the last rnd.

Shape top of thumb: K last st of rnd with MC, remove the resulting st from the right-hand needle, open up its lp, and place the lp on your index finger. With a new needle, sl the next st as if to k, identify the stable half of the lp on your finger, k the foll st with the stable side of the lp, and pssso. Pull the working yarn to tighten—2 sts dec’d, One-Stitch Decrease completed. Work in patt until 1 st from the end front needle, and rep the One-Stitch Decrease as before. Cont in patt, working the One-Stitch Decrease

in this manner 1 st before the end of the back sts and 1 st from the end of the front needle until 8 sts rem. Break the yarn and, using the tapestry needle, thread the yarn through rem sts drawstring-fashion, and pull snugly to close top of thumb.

Left Hand

Work as for Right Hand to beg of thumb. Establish position of thumbhole on Needle 2 as follows: Work in patt over Needle 1. On Needle 2, work 1st st in patt, k across the next 18 sts with waste yarn. Sl these 18 sts back onto left-hand needle and work over them again, this time in patt. Complete rnd in patt as established. Complete mitten and thumb as for Right Hand.

Finishing

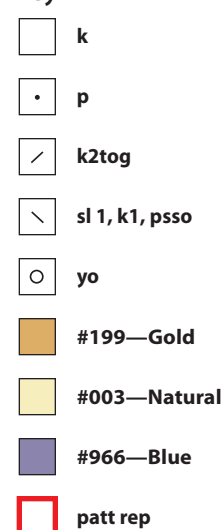
Weave in all ends and block the mittens under a damp towel. ❁

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.*

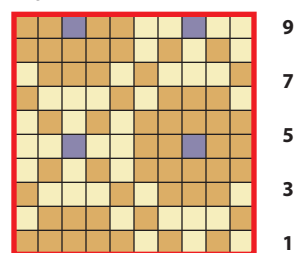
Cuff



Key



Main



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Lithuania's ❁ Knitting Tradition ❁

DONNA DRUCHUNAS

Lithuania is filled with examples of the country's knitting; it is also a center of textile production and a haven for fiber artists. The narrow cobblestone streets of the capital city of Vilnius are flanked by yarn shops, fiber artists' studios, galleries filled with contemporary knitted pieces, fabric shops, and stores selling linen clothing and household textiles. The tourist market in Old Town offers handknitted and crocheted mittens, stockings, and hats, as well as manufactured linen and woolen garments. Lithuania, my ancestors' homeland, has a long history of handwork. Only at the end of the nineteenth century did factory-produced textiles and clothing become generally available. There, as elsewhere, people began to adopt the new clothing and abandon handmade traditional clothing. In response, in the early decades of the twentieth century, an effort to preserve national costume began to spread throughout Europe. Today, many museums in Lithuania have collections of traditional clothing as well as reconstructions of textiles that were found in archaeological sites around the country.



Knitted mittens purchased by the author in Vilnius, Lithuania. Mittens, which keep fingers warmer than gloves in extremely cold weather, are very common in Lithuania. Color designs using two or more strands of yarn at once make the mittens dense and warm. Photograph by Joe Coca.

Traditional clothing and textiles typically were made from handspun wool, linen, or hemp. Although wool production isn't important to today's economy, unique Lithuanian sheep breeds, such as the Lithuanian coarse-wooled sheep, once almost extinct, are making a comeback.

Several spindle whorls made out of metal, stone, and amber have been found in the graves of women and girls and date from the fifth through the twelfth centuries. Girls were taught to spin when only four to six years old; they gathered in groups to hear stories and songs while they made yarn.

Many men's and women's socks featured multicolored geometric patterns with striped or solid heels and patterned or solid toes and soles. Intricate patterns of stranded knitting added an extra layer of warmth. Men, women, and children wore linen socks for summer featuring color patterns; women and girls also wore linen socks made with lace stitches. Knitted socks were ribbed at the top, but woven bands tied just below the knees held up stockings.

Because many Lithuanians believed that gloves held magical power, they were often knitted with festive and symbolic designs as gifts and blessings. Mittens, however, which keep fingers warmer in extremely cold weather, were more common, especially for everyday wear in rural Lithuania. Color designs using two or more strands of yarn at once made the mittens dense and warm. Lithuanians have always been fond of designs

that depict nature. From birds and elk to trees, flowers, leaves, and clovers, many traditional knitting patterns reflect the beauty of the Lithuanian landscape.

The Soviet Union's rule of Lithuania from 1940 to 1990 strengthened the role of the national costume as an element of the people's cultural identity. When the Soviet Union suppressed the Lithuanian language and forbade any dissent against the Communist Party, wearing a pair of handknitted gloves or mittens was a quiet form of resistance. Now, in independent Lithuania, people celebrate holidays and music and craft festivals by dressing in reproductions of traditional garments. At street fairs and open-air museums, artisans demonstrate traditional crafts.

I spend time in Lithuania whenever I can. I'm always eager to learn more about the rich knitting traditions of my ancestors' land. ❁

Lithuanian Baby Mittens

D O N N A D R U C H U N A S

With striped cuffs and a floral motif, these baby mittens are made in a style frequently seen in Lithuania. As you will use only a few yards of each of the contrasting colors, you will have enough yarn left over to make several additional pairs of mittens or perhaps even a small newborn sweater.

Instructions

With MC and smaller needles, CO 40 sts. Distribute sts onto 3 needles. Being careful not to twist the sts, join into a circle. Work in k2, p2 rib in the foll color sequence: 3 rnds MC, 3 rnds CC4, 3 rnds CC1, 3 rnds CC2, 3 rnds CC3, 3 rnds MC. Change to larger needles and k 1 rnd. Redistribute sts as follows: 20 sts on 1st needle, 10 sts on each of 2nd and 3rd needles.



Traditional floral motifs on the front coupled with traditional geometric designs on the back make these mittens sure to please even the most demanding baby. Photograph by Joe Coca.

Materials

Dale of Norway Baby Ull, 100% wool yarn, fingering weight, 180 yards (164.6 m)/50 gram (1.75 oz.) ball, 1 ball each of #5545 Blue (MC), #4504 Pale Pink (CC1), #4516 Medium Pink (CC2), #4227 Fuchsia (CC3), and #9013 Pale Green (CC4)

Needles, set of 4 or 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge, and size 0 (2 mm) for ribbing
Tapestry needle

Finished size: 4¼ inches (10.8 cm) circumference and 5 inches (12.7 cm) long

Gauge: 18 sts and 22 rows = 2 inches (5.1 cm) in color patt

Begin Color Pattern

Work Flower chart over the first 20 sts and Palm chart over the last 20 sts. Cont in patts as established, changing colors as necessary, until Row 21 of both charts have been completed.

Shape Fingertip

Next rnd (chart Row 22): With MC, ssk (1st st of Flower

chart worked), work to last 2 sts of 1st needle; with MC, k2tog (last st of Flower chart worked); with MC, ssk (1st st of Palm chart worked), work to last 2 sts of 3rd needle; with MC, k2tog (last st of Palm chart worked).

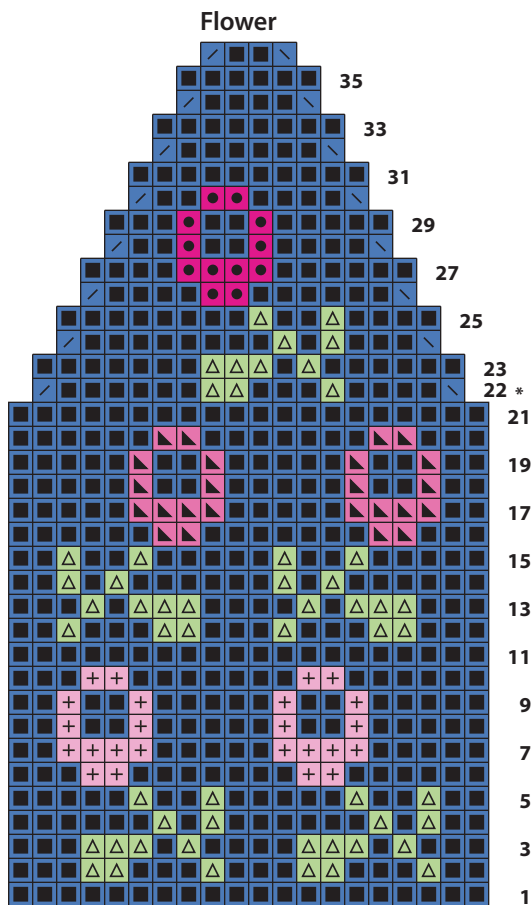
Next rnd (chart Row 23): Work 1 rnd even, foll charts.

Cont in this manner, dec every other rnd, until all rows of charts have been completed. Break yarn, leaving a 6-inch (15.2-cm) tail.

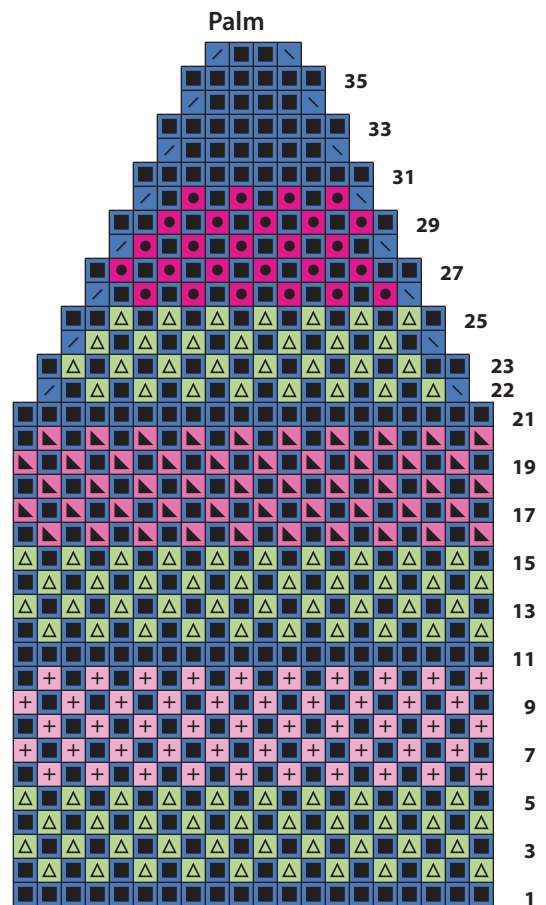
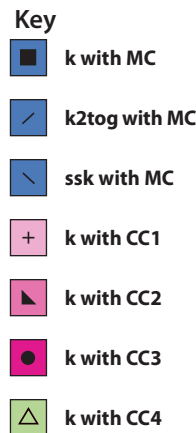
Finishing

Thread the tail onto the tapestry needle and run it through all of the remaining sts. Pull tight to gather; fasten off. Weave in loose ends. Lightly steam to even out color pattern if necessary. Do not press the ribbing. ❁

ABOUT THE AUTHOR AND DESIGNER. Donna Druchunas is the author of numerous books, including *Successful Lace Knitting: Celebrating the Work of Dorothy Reade (Woodinville, Washington: Martingale, 2010)* and *Ethnic Knitting Exploration: Lithuania, Iceland, and Ireland (Fort Collins, Colorado: Nomad Press, 2009)*.



*Work as given in instructions



*Work as given in instructions

Charts may be photocopied for personal use.

All Buttoned Up: A Child's Colorful Cardigan

PAM ALLEN

Browsing through a linens catalog, Pam Allen was taken by a red bedspread with blocks of rustic embroidery. “After I began the sweater, I received a postcard that showed an Andean woman knitting—she wore a jacket covered with embroidery and small white buttons. So the idea for the sweater took a turn in another direction,” Pam relates. Adding embroidery to knitwear allows you to be spontaneous. And you can add lots of color without having to think about tangled balls of yarn or keeping an even tension.



Embroidery and embellishments add lots of detail and originality to this child's sweater.
Photograph by Carol Kaplan.

Instructions

Back

With smaller needles, CO 72 (83, 94) sts. K 8 rows. Change to larger needles and work even in St st until piece measures 6½ (8, 9) inches (16.5 [20.3, 22.9] cm) from CO, ending with a WS row. Mark each end of last row completed for base of armholes. Cont even in St st until piece measures 12 (14½, 16) inches (30.5 [36.8, 40.6] cm) from CO, ending with a WS row.

Next row: (RS) K23 (27, 30), BO center 26 (29, 34) sts for neck, k to end—23 (27, 30) sts rem each side for shoulders. Place sts on holders.

Left Front

With smaller needles, CO 42 (47, 53) sts. K 8 rows. Change to larger needles.

Next row: (RS) K to last 6 sts, pm, k6.

Next row: (WS) K to m, sl m, pl to end of row. Cont working 6 sts at center front edge in garter st (k every row) and rem sts in St st until piece measures 6½ (8, 9) inches (16.5 [20.3, 22.9] cm) from CO, ending with a WS row. Mark side seam edge (beg of RS row) for base of armhole. Cont as established until piece measures 7½ (9, 10) inches (19.0 [22.9, 25.4] cm) from CO and 1 inch (2.5 cm) above armhole marker, ending with a WS row.

Materials

GGH Scarlett, distributed by Muench Yarns, 100% cotton yarn, DK weight, 110 yards (100.6 m)/50 gram (1.75 oz) ball, 5 (7, 9) balls of #14 Red, and 1 ball each of #11 Orange, #41 Light Green, and #58 Blue

Needles, size 5 (3.75 mm) for edging and size 6 (4 mm) for body and sleeves or size needed to obtain gauge

Markers

Stitch holders

John James Needle, distributed by Colonial Needle, tapestry

Needle, sewing

Buttons for front closure, white, $\frac{5}{8}$ inch (1.5 cm), 3

Buttons for decoration, white, assorted small, 50

Thread, matching for attaching buttons

Finished sizes: 26 (30, 34) inches (66.0 [76.2, 86.4] cm) chest circumference, buttoned; the cardigan shown measures 26 inches (66.0 cm)

Gauge: 22 sts and 31 rows = 4 inches (10.2 cm) in St st on larger needles

Shape Collar

With RS facing, k to m, M1, sl m, k6—1 st inc'd. Work 7 rows even as established. Rep the shaping of the last 8 rows 3 (4, 4) more times, working new sts in St st—46 (52, 58) sts. Cont as established until piece measures 12 (14½, 16) inches (30.5 [36.8, 40.6] cm) from CO, ending with a WS row. Place 23 (25, 28) sts at neck edge for collar on 1 holder, then place rem 23 (27, 30) sts at armhole edge on a separate holder for shoulder.

Right Front

With smaller needles, CO 42 (47, 53) sts. K 6 rows.

Buttonhole Row 1: (RS) K3, yo twice, k2tog, k1, sl m, k to end of row.

Buttonhole Row 2: (WS) P to m, k2, k into first yo and drop lp of second yo from needle, k3. For the first buttonhole only, change to larger needles.

Buttonhole Row 3: K3, insert tip of right needle into buttonhole again and k1, k2, sl m, k to end.

Next row: P to m, sl m, k6. *Cont working 6 sts at center front edge in garter st (k every row) and rem sts in St st until piece measures 1½ (2¼, 2¾) inches (3.8 [5.7, 7.0] cm) above prev buttonhole, ending with a WS row, then rep Buttonhole Rows 1–3; rep from * 1 more time to complete 3rd buttonhole. *Tip:* Count the number of garter ridges between the 1st and 2nd buttonholes so you can make the 3rd buttonhole spaced the same distance above the 2nd

buttonhole. Cont as established until piece measures 6½ (8, 9) inches (16.5 [20.3, 22.9] cm) from CO, ending with a WS row. Mark side seam edge (end of RS row) for base of armhole. Cont as established until piece measures 7½ (9, 10) inches (19.0 [22.9, 25.4] cm) from CO and 1 inch (2.5 cm) above armhole marker, ending with a WS row.

Shape Collar

With RS facing, k6, sl m, M1, k to end—1 st inc'd. Work 7 rows even as established. Rep the shaping of the last 8 rows 3 (4, 4) more times, working new sts in St st—46 (52, 58) sts. Cont as established until piece measures 12 (14½, 16) inches (30.5 [36.8, 40.6] cm) from CO, ending with a RS row. Place 23 (25, 28) sts at neck edge for collar on 1 holder, then place rem 23 (27, 30) sts at armhole edge on a separate holder for shoulder.

Join Shoulders

Place 23 (27, 30) held sts for left front and back shoulders on separate needles. Hold pieces tog with RS touching, WS of garment facing out. Use the spare needle and the three-needle bind-off method to join left shoulder sts tog. Join right shoulder sts in the same manner.

Sleeves

With larger needles and RS facing, pick up and k 62 (74, 80) sts evenly spaced along front and back between armhole ms. Beg with a WS row, work 3 rows in St st.

Dec row: (RS) K2, k2tog, work to last 4 sts, ssk, k2—2 sts dec'd. Rep Dec row every 4 rows 4 (0, 0) more times, then every 6 rows 6 (8, 2) times, then every 8 rows 0 (4, 11) times—40 (48, 52) sts rem. Work even until sleeve measures 7½ (11, 14½) inches (19.0 [27.9, 36.8] cm) from pick-up row, ending with a RS row. Change to smaller needles. K 8 rows—sleeve measures about 8½ (12, 15½) inches (22 [30, 39] cm) from pick-up row. With WS facing, BO all sts.

Finishing Collar

Return 23 (25, 28) held sts of left front collar to larger needles with RS facing and rejoin yarn to beg of sts, ready to work a RS row.

Next row: (RS) M1, work in established patt to end—24 (26, 29) sts. Cont even as established until collar reaches to center back neck without stretching. BO all sts. Return 23 (25, 28) held sts of right front collar to larger needles with WS facing and rejoin yarn to beg of sts, ready to work a WS row.

Next row: (WS) M1, work in established patt to end—24



This whimsical embellished sweater is sure to become a toddler's favorite. Photograph by Carol Kaplan.

(26, 29) sts. Cont even as established until collar reaches to center back neck without stretching. BO all sts. With yarn threaded on the tapestry needle, sew BO edges of collar tog at center back. Sew collar selv-edge to neck edge.

Sew side and sleeve seams. With sewing needle and thread, sew front closure buttons to left front garter st band, opposite buttonholes on right front.

Embroidery

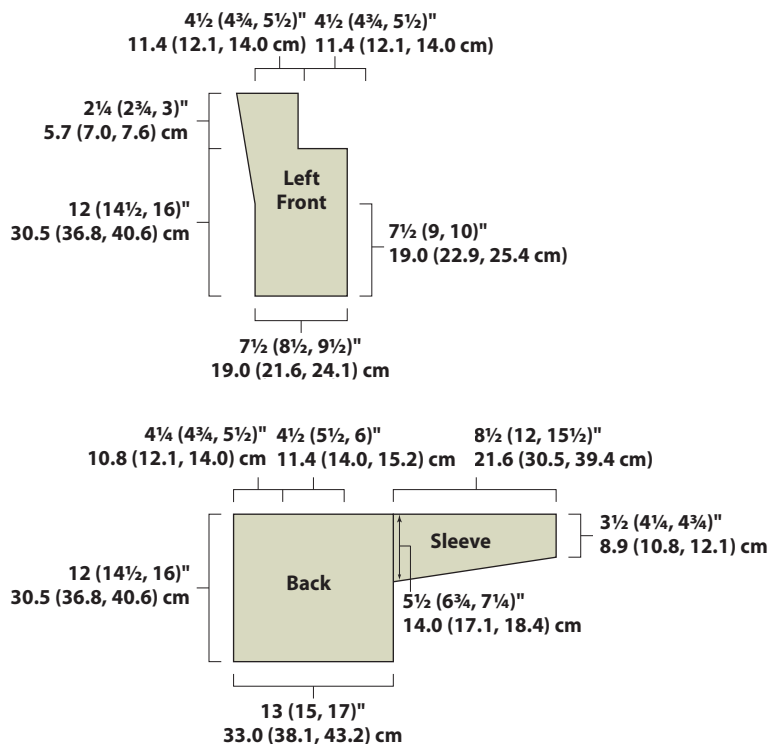
With double strand of Green threaded on the tapestry needle and beg at first row of collar shaping on right front, work whipstitches along garter st selv-edge of collar, up around the back neck, and down to the 1st row of collar shap-ing on left front. Work a 2nd line of whipstitches using a double strand of Orange in a similar manner, but this time beg on the left front and end on the right front so the Orange overcast sts slant in the opposite direction from the Green sts and create a cross-stitch effect as shown in photograph. With double strand of Blue and beg about ½ inch (1 cm) above top buttonhole on right front, work a zigzag line of 1 inch (2.5 cm) straight sts just inside the garter st edging down the right front, around the lower body, and up the right front to end about ½ inch (1 cm) above the top button as shown. With double

strand of Blue, work a zigzag line of straight sts around each cuff just above the garter st edging as shown. With double strand of Green, work ½ inch (1.3 cm) cross-stitches oriented like plus signs at the peak of every other zigzag on body and sleeves. With double strand of Orange, work a cluster of three ½ inch (1.3 cm) straight sts at each zigzag peak between the Green cross-stitches on body and sleeves. Fold collar back as shown. With single strand of Orange, Blue, or Green as desired, embroider randomly placed eight-pointed stars in different sizes on public side of collar by work-ing 2 cross-stitches 1 above the other.

Button Embellishment

Sew a larger white button to center back about 3 (3½, 4) inches (8 [9, 10] cm) down from collar seam. Sew 4 smaller white buttons about ¾ inch (2 cm) away from button at center back, directly above, below, and to each side of center button. With double strand of Blue, work a diamond with 1 inch (2.5 cm) straight sts around center button. Sew 4 randomly placed small white buttons to each front, then with a double strand of Orange, Blue, or Green as desired, work a diamond with ¾ inch (1.9 cm) straight sts around each button. Sew rem buttons to garter st edging around bottom edges of body and sleeves. ❦

ABOUT THE DESIGNER. Pam Allen is a designer, author, and the owner of Quince & Company, a yarn company based in a historic New England woolen mill.





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❖ Andean Figure Purses: ❖ Monederos for Your Money

CYNTHIA LECOUNT SAMAKÉ

What do a well-dressed woman, a tonsured monk, and an anatomically correct bull have in common? For at least a hundred years, women in Peru and Bolivia have carried all these shapes as fashionable little *monederos* (coin purses).

Whether intended as ritual funerary objects, garment embellishments, or utilitarian containers, three-dimensional figures have a long tradition in Andean textile history. Two thousand years ago, Paracas women of the south Pacific coast of Peru were making colorful little figures in the needlework technique called cross-looping, considered a precursor to knitting. A magnificent example of their work, the Paracas Textile, a mantle from Paracas, Peru, dated 300 B.C.–A.D. 100, in the collection of the Brooklyn Museum, is edged with a fringe of ninety detailed miniature people and animals.

Andean textile artists also created functional, three-dimensional bags to carry such materials as coca leaves or dye plants. They spun and dyed native cotton and the hair of alpacas and llamas—sheep’s wool was not available until after early Spanish and Portuguese settlers introduced sheep from the Iberian Peninsula into South America.

Some of these men had worked in the European trade guilds, and some would have developed excellent knitting skills. Many married or lived with native women.

And, by the late seventeenth century, many Spanish and Portuguese women had braved the seas to join husbands or brothers. The women most likely passed on their knitting skills to the indigenous women. However the native



A bull-shaped purse knitted from undyed and plant-dyed handspun sheep’s wool. It originates from the Bolivian Altiplano. Photograph by Ann Swanson. Collection of Jonathan Hill.



These knitted and crocheted figure purses were made from handspun sheep’s wool. The male figure is 11¼ inches (28.6 cm) tall; the female figure, 9¼ inches (23.5 cm) tall. Photograph by Joe Coca. Collection of Liz Ligon.

people learned to knit, at least since the late nineteenth century, Andean textile artists have been knitting complexly patterned headgear, ceremonial offering bags, and marvelously whimsical figure purses.

A purse knitter worked in the round on a set of four or five double-pointed needles, usually draping the working yarn around her neck for tension control. Some knitters started out making a container that was basically cylindrical but then added a head and appendages to transform it into a human or animal form. In some cases, only the side pockets became little figures; in others, the entire purse became the figure. In many purses, the legs serve as pouches for coins. Knitters often embroidered on additional details such as hair and facial features.

In his study of the Quechua-speaking people of the Cochabamba Valley of Bolivia, John Goins notes that



no Quechua woman felt dressed without her knitted purse. She wore it around her waist, stitched onto a special cord that she bought in the market, hanging out over her skirt but under her blouse and apron. The photograph at left shows a woman holding up her apron to show her animal-shaped purse.

Women in both Bolivia and Peru still do make and use three-dimensional figure purses, whose roots lie in ancient cross-looped figures. Although knitters today often favor fluorescent synthetic yarns, their technical skill and ingenuity remain as high as ever. ❁

ABOUT THE AUTHOR. *Cynthia LeCount Samaké, the author of Andean Folk Knitting: Traditions and Techniques from Peru and Bolivia (St. Paul, Minnesota: Dos Tejedoras, 1990), is a textile scholar and the founder of Behind the Scenes Adventures, which offers a variety of textile tours throughout the world. She thanks Ann P. Rowe and Jonathan Hill for their assistance with this article.*

ABOVE: Photograph of a woman who wears her knitted animal purse in the traditional manner under her apron. Sucre, Bolivia. 2006. Photograph by Jeff Roth.



LEFT: A male figure purse from Cynthia LeCount Samaké's collection was made using factory wool. His shawl and coca pouch appear to have been cut from the same commercially knitted fabric. A red hat with tassels, embroidered black hair, and cardboard sandals complete the dapper figure. Photograph by Joe Coca.



CENTER: Cynthia LeCount Samaké's llama-shaped knitted and embroidered purse with coins attached; she purchased the purse about twenty-five years ago in an antique shop in La Pas, Bolivia. The coins stitched to the llama include a silver Bolivian 1/4 sol, only 1/2 inch (1.3 cm) across and stamped "Potosi" and "1852," which bears the image of a tiny llama! The oldest coin is a Charles III (1716–1788, "King of Spain and the Indies") Spanish real from 1784; reales were used in all the Hispanic colonies. A coin with a sun motif says "Cuzco 1837." Photograph by Joe Coca.



RIGHT: Cynthia LeCount Samaké's knitted and embroidered monk figure purse. The maker used handspun sheep's wool and alpaca. Photograph by Joe Coca.

Andean Figure Purse Elements

ANN BUDD

Women in Peru and Bolivia have made and used knitted figure purses called *monederos* (coin purses) for centuries. The two shown on page 41 were purchased in a market in Cuzco, Peru. Except for the faces, hands, and legs, the original figures were knitted with slightly over-twisted singles spun from rough wool at a gauge of about ten stitches per inch (about four stitches per cm). The elements shown here are slightly larger in dimension than the original and are knitted from two-ply Shetland wool.



Ann Budd used two-ply Shetland wool to create these diminutive purse elements. She based them on the male and female purses shown on page 41. Photograph by Joe Coca.

Instructions

Hat

With Yellow Ochre, CO 48 sts. Pm and join for working in rnds, being careful not to twist the sts. Work Rnds 1–26 of Hat chart, dec as indi-

cated on Rnds 17–26 of chart—8 sts rem. Cut yarn, draw tail through rem sts 2 times, and secure to WS. Fold lower edge along eyelet rnd and sew CO edge to WS.

Earflaps,

Count 6 sts from each side of center back (color jog produced at end of rnds) and mark for earflap placement. With Yellow Ochre and RS facing, pick up and k 10 sts along turned-up CO edge, working from m toward center front. Work Rows 1–20 of Earflap chart, dec as indicated on Rows 6, 10, 14, 18, and 20—1 st rem. Cut yarn and thread tail through rem st.

Finishing,

Weave in loose ends, threading as many as possible out of the top of the hat for pom-pom. Cut additional

4-inch (10.2-cm) strands of each color and add to top of hat as foll: Fold a length in half, use the crochet hook to pull the fold through a st at the top of the hat, tuck the ends through the fold and pull to secure. Trim fringe to $\frac{3}{4}$ inch (1.9 cm) or desired length.

Hand

With Tundra, CO 11 sts. Pm and join for working in rnds, being careful not to twist the sts. Work 9 rnds even.

Thumb: K1, place last 3 sts knitted (2 sts of prev rnd and 1 st of this rnd) on a single dpn—8 sts rem (4 sts on each of 2 needles) to work later for other fingers. Work 3-st I-cord for 5 rnds. Cut yarn and thread tail through rem sts.

Index finger: Place 1 st from front needle and 1 st from back needle on a single dpn—2 sts for index finger. Rejoin yarn and work 2-st I-cord for 5 rnds. Cut yarn and thread tail through rem sts.

Middle finger: Place 1 st from front needle and 1 st from back needle on a single dpn—2 sts for middle finger. Rejoin yarn and work 2-st I-cord for 6 rnds. Cut yarn and thread tail through rem sts.

Ring finger: Place 1 st from front needle and 1 st from back needle on a single dpn—2 sts for ring finger. Rejoin

Materials

Jamieson's Double Knitting, 100% pure Shetland wool yarn, sportweight, 82 yards (75.0 m)/25 gram (0.88 oz.) ball, 1 ball each of #230 Yellow Ochre, #587 Madder, #101 Shetland Black, #259 Leprechaun, and #190 Tundra

Needles, set of 4 or 5 double pointed, size 0 (2 mm) or size needed to obtain gauge

Stitch marker

Tapestry needle

Crochet hook, size D/3 (3.25 mm)

Finished sizes: Hat, about 6 inches (15 cm) in circumference and 1 $\frac{3}{4}$ inches (4 cm) long, excluding earflaps; hand, about 1 $\frac{1}{2}$ inches (4 cm) in circumference and 1 $\frac{1}{2}$ inches (4 cm) long; leg, about 3 inches (8 cm) in circumference at top and 3 inches (8 cm) long; cape, about 3 inches (8 cm) in circumference at neck, 13 inches (33 cm) in circumference at lower edge, and 2 $\frac{1}{2}$ inches (6 cm) long, excluding fringe

Gauge: About 8 sts and 11 rows = 1 inch (2.5 cm) in St st; exact gauge is not critical for this project

yarn and work 2-st I-cord for 6 rnds. Cut yarn and thread tail through rem sts.

Little finger: Place rem st from front and back needles on a single dpn—2 sts for little finger. Rejoin yarn and work 2-st I-cord for 5 rnds. Cut yarn and thread tail through rem sts.

Finishing,

Weave in loose ends.

Leg

With Tundra, CO 10 sts. K 9 rows.

Joining Rnd: Pick up and k 4 sts along short selvedge edge of rectangle just knitted, then pick up and k 1 st in the back lp of each of the CO sts, then pick up and k 4 sts along the other short selvedge edge of rectangle just knitted, k10, then k the first 2 sts again—28 sts total. Pm and join for working in rnds; rnd beg at back of heel.

Rnd 1: K11, k2tog, k2, ssk, k11—26 sts rem.

Rnd 2: K10, k2tog, k2, ssk, k10—24 sts rem.

Rnd 3: K9, k2tog, k2, ssk, k9—22 sts rem.

Rnd 4: K8, k2tog, k2, ssk, k8—20 sts rem.

Rnd 5: K7, k2tog, k2, ssk, k7—18 sts rem.

Rnd 6: K6, k2tog, k2, ssk, k6—16 sts rem.

Rnd 7: K5, k2tog, k2, ssk, k5—14 sts rem.

Rnd 8: K4, k2tog, k2, ssk, k4—12 sts rem.

K 3 rnds even.

Inc Rnd 1: K2, M1, k4, M1, k4, M1, k2—15 sts.

K 3 rnds even.

Inc Rnd 2: K3, M1, k5, M1, k5, M1, k2—18 sts.

K 3 rnds even.

Inc Rnd 3: K4, M1, k6, M1, k6, M1, k2—21 sts.

K 12 rnds even. BO all sts.

Finishing,

Weave in loose ends.

Cape

With Tundra, CO 30 sts. Pm and join for working in rnds, being careful not to twist the sts. P 1 rnd, k 1 rnd.

Eyelet rnd: *K2tog, yo; rep from * to end of rnd. K 1 rnd, inc 6 sts evenly spaced—36 sts. Change to Madder and k 1 rnd. Shape cape as foll,

Inc Rnd 1: *K6, M1; rep from *—42 sts.

Inc Rnd 2: *K7, M1; rep from *—48 sts.

Inc Rnd 3: *K8, M1; rep from *—54 sts.

Inc Rnd 4: *K9, M1; rep from *—60 sts.

Inc Rnd 5: *K10, M1; rep from *—66 sts.

Inc Rnd 6: *K11, M1; rep from *—72 sts.

Inc Rnd 7: *K12, M1; rep from *—78 sts.

Inc Rnd 8: *K13, M1; rep from *—84 sts.

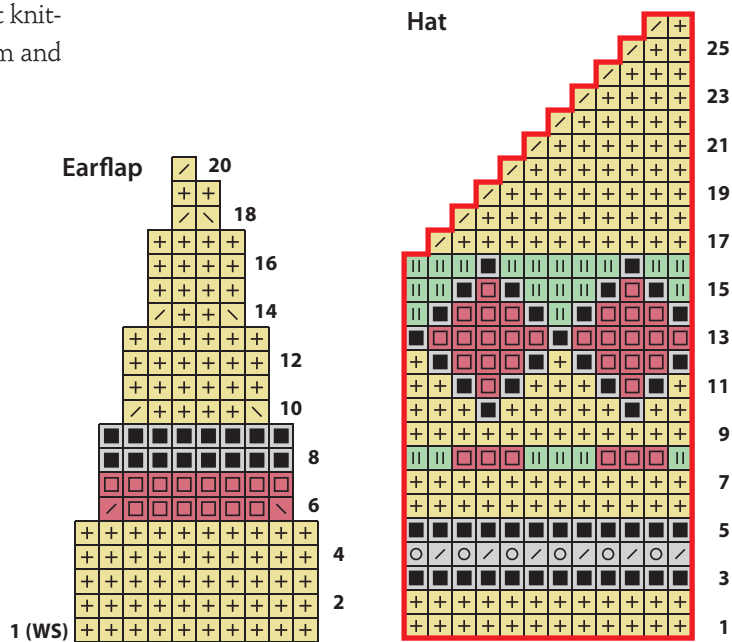
Inc Rnd 9: *K14, M1; rep from *—90 sts.

Work Rnds 1–12 of Cape chart. With Madder, k 5 rnds. Loosely BO all sts.

Finishing,

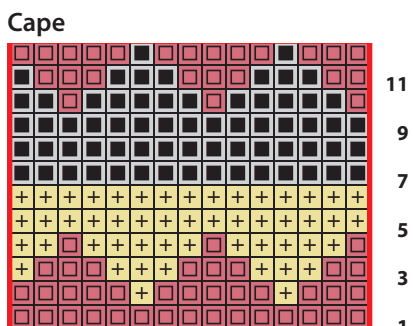
Weave in loose ends. For fringe, cut thirty 4-inch (10.2-cm) lengths each of Madder, Yellow Ochre, and Shetland Black. Alternating colors, fold a length in half, use the crochet hook to pull the fold through 1 st on the BO edge of the cape, then tuck the ends through the fold and pull to secure. Trim fringe to ¾ inch (1.9 cm) or desired length. ❁

ABOUT THE DESIGNER. Ann Budd is the author of several books, the newest of which is *Knitting Green: Conversations and Planet Friendly Projects* (Loveland, Colorado: Interweave, 2010).



Charts may be photocopied for personal use.

- Key**
- + with Yellow Ochre, k on RS, p on WS
 - with Madder, k on RS, p on WS
 - with Shetland Black, k on RS, p on WS
 - || with Leprechaun, k on RS, p on WS
 - / with Yellow Ochre, k2tog
 - \ with Yellow Ochre, ssk
 - / with Madder, k2tog
 - \ with Madder, ssk
 - / with Natural Black, k2tog
 - with Natural Black, yo
 - patt rep





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A Traveler's Pocket with Medieval Motifs

NANCY BUSH

This small “pocket” was inspired by the accessories used by women in previous centuries to carry their handwork and other small belongings. It was thought of as a pocket, even though it was a separate article that was not attached to a skirt or apron as the pockets we know today. This one will be perfect for carrying a guidebook, glasses, keys, and a small knitting project when you travel across country or across town.

The Half-Diamond pattern was inspired by a pattern on a medieval Islamic knitted stocking. The Eight-Pointed-Star pattern has traveled throughout the world and is found in many cultures; in northern Europe, the

Materials

Lanaknits Allhemp 6, 100% hemp yarn, DK weight, 165 yards (150.9 m)/100 gram (3.5 oz.) skein, 1 skein each of #12 Classic Hemp, #19 Sprout (light green), #20 Avocado (dark green), #23 Brick, and #28 Chocolate

Needles, 20-inch (50.8-cm) circular, size 4 (3.5mm) or size needed to obtain gauge

Finished size: 9 x 7¼ inches (22.9 x 18.4 cm)

Gauge: 14 sts and 13 rnds = 2 inches (5.1 cm) in charted color patts



This take-along-everywhere small bag is large enough to hold maps, keys, glasses, and even a small knitting project. Photograph by Joe Coca.

pattern is a symbol of protection. The small Square and Dot pattern, also centuries-old, is one I saw, and loved, on a pair of mittens at a farm in Telemark, Norway.

Instructions

Beg at the bottom with Avocado, CO 96 sts. Join, being careful not to twist sts. P 1 rnd. Change to St st, work Half-Diamond chart for 18 rnds. K 1 rnd Avocado, 1 rnd Classic Hemp, and 1 rnd Avocado. Work Eight-Pointed Star chart for 13 rnds. K 1 rnd Avocado, 1 rnd Sprout, and 1 rnd Avocado. Work Square and Dot chart for 21 rnds. K 1 rnd Avocado, 1 rnd Sprout, and 1 rnd Avocado.

Hem

P 1 rnd Avocado. Changing to St st, k 1 rnd. On next rnd, dec 10 sts evenly spaced—86 sts. Work even for 9 rnds. BO loosely. Weave in all ends. Sew the bottom of the pocket together. Fold the hem to the inside and tack down.

Strap

Cut four 2½-yard (2.3-m) lengths of each color except Classic Hemp. Tie all 16 strands tog with a small knot about 6 inches (15 cm) from 1 end. Wind the yarn onto 8 bobbins holding 2 strands of the same color tog. Pin the knot to a pillow or other surface. Arrange as follows

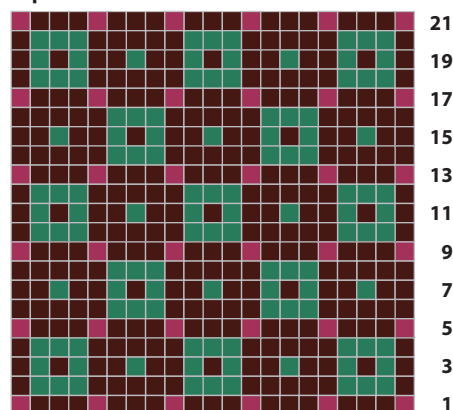
from left to right: 2 strands Avocado, 2 strands Brick, 2 strands Chocolate, and 2 strands Sprout (left half of the braid); 2 strands Sprout, 2 strands Chocolate, 2 strands Brick, and 2 strands Avocado (right half of the braid). Bring the 2 outer (Avocado) threads of the right half to the center between 2 groups of Sprout. Bring 2 threads of Avocado on the left half toward the center and across 2 strands of Avocado. Rep with each right and left pairs of colors, bringing the 2 outer threads from the right to the center and 2 outer threads from the left to the center and across the 1st pair of the corresponding color. Tighten the braid as work progresses. When braiding is complete, tie a small knot at the end of the braid. Carefully remove the braid from the working surface. Tack the braid on one side of the pocket about 1 inch (2 cm) down from the top. Overcast the base of the braid with Chocolate to secure. Trim the tails of the braid to different lengths for the tassel; knot the end of each tail. Rep on the other side of the pocket.

Finishing

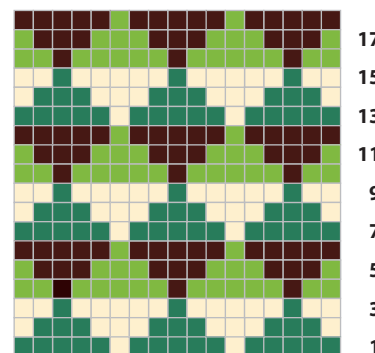
Wash and block. 🌸

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.

Square and Dot



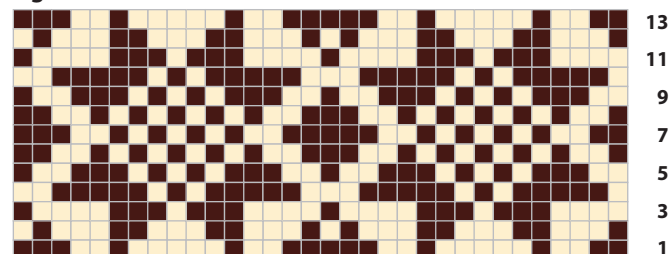
Half Diamond



Key

- #20—Avocado
- #23—Brick
- #28—Chocolate
- #12—Classic Hemp
- #19—Sprout

Eight-Pointed Star



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✿ Armenian Knitting ✿

MEG SWANSEN AND JOYCE WILLIAMS

Fashion designer Elsa Schiaparelli (1890–1973), whose first collection launched under her name was described as having “strikingly original sweaters,” gave us the origins of this method and its name—Armenian Knitting. Schiaparelli’s early sweaters were knitted by an Armenian woman, Aroosiag Miekaëlian, known as Mike. Schiaparelli tracked her down after seeing a sweater Mike had knitted. As Schiaparelli sold more garments, other Armenian women in Paris were called upon to knit them.

During the Armenian genocide of 1915, some of the survivors escaped or fled to France to begin new lives. Many used their remarkable knitting and needlework skills to support themselves and their families.

Other than Elsa Schiaparelli’s work, we have not been able to find examples of this type of knitting—

either through contact with the Armenian Library and Museum of America in Watertown, Massachusetts, or from other Armenians we contacted. We offer you a technique so many of us have been unaware of for so long in hope of its inclusion into general knitter’s knowledge. ✿

Elsa Schiaparelli

Fashion is born by small facts, trends, or even politics, never by trying to make little pleats and furbelows, by trinkets, by clothes easy to copy, or by the shortening or lengthening of a skirt.

—Elsa Schiaparelli

Yale University Press in association with the Philadelphia Museum of Art published Dilys E. Blum’s biography of Elsa Schiaparelli in 2003. Ivy Bigelow wrote the following review of *Shocking! The Art and Fashion of Elsa Schiaparelli* for *PieceWork* magazine:

Innovator, couturier, and preeminent fashion arbiter Elsa Schiaparelli made a lasting imprint on the West’s conception of clothing. Employing her early modernist leanings and her quick understanding of surrealism, she succeeded in blurring the distinctions that once separated art and apparel. Coco Chanel meant to disparage her when she called Schiaparelli “that Italian artist who’s making clothes,” but in this lavishly illustrated biography by Dilys Blum, the Philadelphia Museum of Art’s curator of costume and textiles, Schiaparelli’s mastery of design is obvious.

The book takes its name from Schiaparelli’s exuberant signature color, which she christened “shocking pink.” More than 300 photographs and sketches amplify the influences of the Paris surrealists with whom Schiaparelli associated as well as demonstrate her own incomparable sense of style.

The Philadelphia Museum of Art has a collection of more than sixty Elsa Schiaparelli designs, some of which were donated to the museum by the designer. Among them are dinner jackets and dresses, coats, evening capes, gloves, hats, shoes, and three handknitted garments—a bathing suit top and two sweaters, each made of wool and designed in the late 1920s. For more information, contact the museum: (215) 763-8100; www.philamuseum.org.

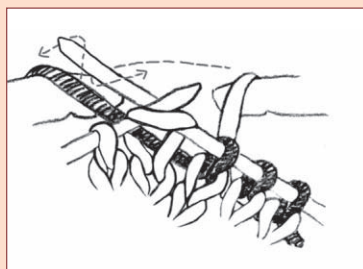
Armenian Knitting: How to Do It

One color is knitted while the second color is carried along the inside of the fabric and “trapped” periodically by the working wool (see Trapping below for more information). The carried color is supposed to peek through the surface of the fabric! That is different from “trapping” in order to eliminate the possibility of a carried color showing through on the public side. A good description of the resulting fabric is to liken it to damask weaving, with the carried colors exchanging as the warp and weft in the pattern. The fabric produced with Armenian Knitting is entirely different from that produced with intarsia. There is far less horizontal elasticity to the finished garment than in most knitting. Knitters who work with wool and count on “blocking to size” when there has been a slight miscalculation in gauge or measurement, please keep this in mind.

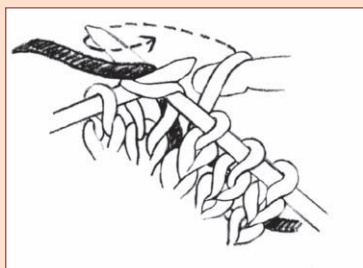
Trapping

This is really the only additional technique involved in Armenian Knitting; all other aspects of shaping a garment are worked in your usual method.

Left- and right-hand trapping if you carry one color in each hand (see below):



Trapping the left-hand color.



Trapping the right-hand color.

Trapping the left-hand color,

1. Insert the tip of the right needle into a stitch.
2. Bring the left yarn forward, so it rests in the V of the two needles.
3. Complete the stitch as usual.

Trapping the right-hand color,

1. Insert the tip of the right needle into a stitch.
2. Wrap the right-hand color around the needle as if to knit.
3. Wrap the left-hand color around the needle as if to knit.
4. Unwrap the right-hand color and complete the stitch with the left-hand color.

Trap every fourth stitch, staggering each subsequent round to trap in the middle of the preceding one. To have some elasticity in the garment and to avoid a corduroy appearance, we found it necessary to carry the trapped yarn more loosely than in regular, two-color stranded knitting, which gives a larger gauge. As you work rounds with decreases or increases, the trapping pattern may shift; adjust as necessary.

Note: If you trap every fourth stitch, arrange matters so that the number of stitches on the needle is a multiple of $4 + 2$; then the trapping flows automatically to the center of the previous three stitches and there is no hiccup at the beginning of each round.

An Armenian Circle Hat

MEG SWANSEN

The Armenian knitters I’ve talked to all say that they used wool yarn, and the gauges were all larger than anticipated. And, do keep in mind that there is absolutely no elasticity; the final fabric feels woven.

Think of this project as an experimental “swatch cap” to practice Armenian Knitting and don’t worry too much about gauge and measurement. The hat may be varied in size by changing the number of stitches and/or the gauge.



This sweet child's hat is a great introduction to the trapping technique used in Armenian Knitting. The carried color is supposed to peek through the surface of the fabric! Photograph by Meg Swansen.

Instructions

Rolled Lower Edge

With smaller needle and Color A, CO 110 sts. Work St st for 1 to 1½ inches (2.5 to 3.8 cm). P 1 rnd, inc to 122 sts. Join in Color B and begin Armenian Knitting.

Remainder of Hat

Work a few rnds of solid Color A in the Armenian Knitting mode, then begin the chart. In the rnd before shaping beg, dec 2 sts evenly. About 6 to 7 inches (15 to 18 cm) above the p rnd, narrow the top as foll:

Materials

Un-Spun Icelandic Wool, distributed by Schoolhouse Press, 100% 1-ply wool roving, sportweight, 300 yards (274.3 m)/3½ ounce (99.2 g) wheel, 1 wheel each of Blacksheep (Color A, background) and Dusty Pink (Color B, pattern)

Needles, 16- or 24-inch (40.6- or 61.0-cm) circular, size 3 to 5 (3.25 to 3.75 mm) or size needed to obtain gauge; a smaller size needle for rolled lower edge

Finished size: 20 inches (50.8 cm) in circumference and 8¼ inches (21.0 cm) tall

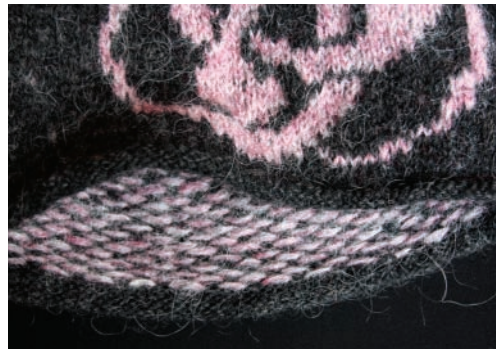
Gauge: 5¾ sts and 6½ rows = 1 inch (2.5 cm) in patt

Top shaping on 122 sts with straight double-decs; establish 5 double-dec points; *(k21, sl 2 tog kwise, k1, p2sso) 5 times; k 1 rnd plain. Rep from * with 2 sts fewer between dec points until 5 sts rem.

Finishing

Sew through 5 sts, secure, and darn in end. ❁

ABOUT THE AUTHORS AND DESIGNER. *Meg Swansen and Joyce Williams are the authors of Armenian Knitting (Pitts-ville, Wisconsin: Schoolhouse Press, 2007). Joyce also is the author of Latvian Dreams, Knitting from Weaving Charts (Pitts-ville, Wisconsin: Schoolhouse Press, 2000); Meg's other books include Handknitting with Meg Swansen (Pitts-ville, Wisconsin: Schoolhouse Press, 2000) and A Gathering of Lace (Sioux Falls, South Dakota: XRX Books, 2005).*



The inside of the child's hat, showing the trapping technique. Photograph by Meg Swansen.

Armenian Hat

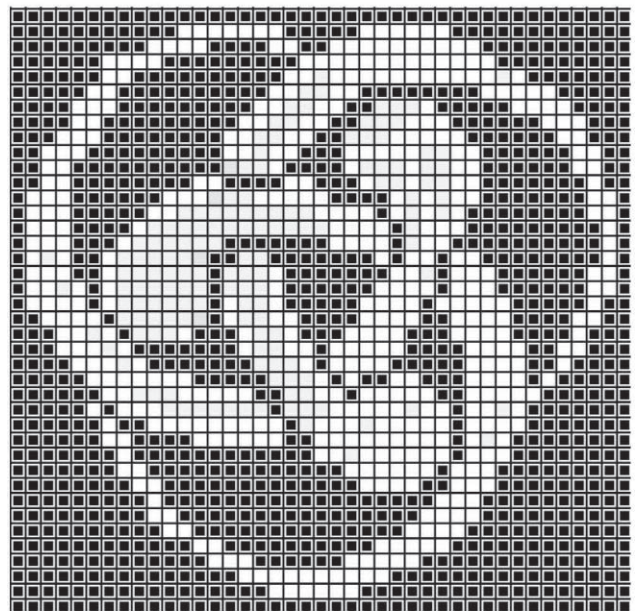


Chart may be photocopied for personal use.

✿ The Oldest ✿ Knitted Stockings

CHRIS LANING

Among the earliest pieces of true knitting are cotton stockings, finely knitted in blue and white, from Islamic countries south of the Mediterranean. The oldest date to the eleventh century, making them older than the oldest known knitting from Europe. (Earlier socks in wool from fourth- and fifth-century Egypt may appear to have been knitted, but they actually were worked by the ancient looping technique of *nålbinding*.) Several whole examples as well as many fragments survive in museum collections thanks to the dry soil in which they were preserved.

All of the surviving stockings and fragments are knitted in unbleached white and shades of blue, most likely indigo. Indigo binds well to cotton fibers but is prone to crocking (rubbing off at points of wear). This crocking is evident on the stockings. (My thanks to Jacqueline Oppelt for these observations.) The stockings seldom have more than two colors, unbleached white and dark blue, and never more than three. When there is a third color, it's a lighter blue that was probably achieved by soaking the yarn in the same indigo dyebath used for the dark blue yarn but for a shorter time. The yarn resembles a modern weaving yarn, a fine and rather loosely plied 2-ply cotton, either S- or Z-spun. The stockings were



knitted in the round from the toe up at gauges of ten to fifteen stitches per inch (four to six stitches per cm).

After increasing (not always regularly) to form the toe, the stocking continues as a straight tube for the length of the foot. The heel may be shaped now or after the leg is finished depending on the style of the stocking. Above the ankle, the leg commonly widens toward the top to allow room for the calf. The stockings may be upper calf length or knee length. As they have no ribbing or other special treatment at the top, they most likely were held up by tied ribbons or garters.

Many of the stocking motifs are geometric and abstract, ranging from very simple diamonds or zigzags to complex arabesque bands

Egyptian sock. Indigo dyes most likely color the two rich blue cotton yarns used to make the pattern on the sock. Photograph ©The Textile Museum, Washington, D. C. Acquired by George Hewitt Myers in 1953. (73.698).

reminiscent of tiles or ironwork. Motifs in calligraphy or in pseudocalligraphy (which looks like Arabic lettering but does not form actual words) are also common. The specific patterns used sometimes are helpful in dating these stockings.

The stockings are of two distinct types. One is blue with white all-over patterns covering the entire leg and foot. The toes of these blue stockings are generally worked in a pattern of large diamonds, and the heel is worked back and forth in short-rows, rather like the bottom half of a modern short-row heel.

The other type is plain white with occasional bands of blue-patterned ornament. The bands may be simple or more intricate; they may be surrounded by a series of blue and white horizontal stripes or not. A typical stocking of this type has five pattern bands: one around the ball of the foot, one around the instep before the heel, one around the ankle above the heel, and then, above the long, unpatterned leg, two more pattern bands below the knee. The toe is generally round and plain and worked with scattered increases. As the knitting progresses, a gap is left for the heel, and after the tube of the leg has been completed, stitches are picked up around the gap to knit a simple pouch heel resembling a second toe.

The differences between these Islamic stockings and the common knitted stockings of medieval and

Renaissance Europe are striking. The Islamic stockings are invariably knitted from the toe up; the European stockings, from the cuff down. The Islamic stockings have round or pointed toes and pouch heels; the European ones, flat toes and rectangular flap heels. In the Middle East, the knitting method seems to be patterned after *nålbinding*, which is also worked in the round from the toe up, with specially shaped pieces for the sock heels. The shaping of European knitted stockings echoes the shaping and seams found in medieval cut-and-sewn stockings made from woven cloth.

But Islamic and European knitted stockings also have some fundamental similarities. Both were knitted in the round, which isn't surprising since flat knitting didn't become common until the end of the sixteenth century. And neither is ribbed at the top: ribbing seems to have been a seventeenth-century European invention to keep the top of a sock from curling, and it didn't come into widespread use—nor was it expected to hold the top of the stocking up by itself—until the nineteenth century.

It's not surprising that socks were the first things knitted. Knitting uses simple, inexpensive tools and is portable. It permits clever shaping to fit awkward areas of the human anatomy. And it allows sophisticated color patterns to be worked without an elaborate, expensive loom. Wherever knitting is known, stockings are among the earliest accessories made using the technique. ❀

Medieval Islamic Stockings

CHRIS LANING

These stockings are modeled after some of the oldest knitted stockings in the world—a group of calf- and knee-length stockings knitted in fine cotton in the Middle East somewhere between the eleventh and thirteenth centuries A.D. I share the enthusiasm of many other historical knitters who enjoy the challenge of re-creating historical knitting as exactly as possible, at the original stitch gauge, using period techniques, and with materials as close to the originals as can be found. So far, I don't think I have created anything that could be dropped through a time warp into the original century but each attempt gets closer.

This pattern, however, has some adaptations to make it a bit friendlier to modern knitters. While many of the originals were knitted at between 10 and 15 stitches per inch (about 4 and 6 stitches per cm) in fine 2-ply yarn, these are knitted at 8½ stitches per inch (about 3½

stitches per cm) in 100 percent 4-ply cotton fingering-weight yarn, with a matte finish similar to the unmercerized cotton of the originals.

I adapted the zigzag color pattern from a pattern on a small knitted cotton tube now in the Maurice Bouvier



The re-created Islamic stockings with a spiral toe; the heel is worked in the round from a gap left in the back of the sock tube.
Photograph by Joe Coca.

Collection. It also resembles a smaller version of the zigzag pattern from a stocking in The Textile Museum in Washington, D.C.

These stockings incorporate several period techniques, including toe-up construction, a spiral toe, and a heel worked in the round from a gap left in the back of the sock tube. The heel is a bit wider and deeper than those on the period stockings for increased ease in the fit; the heel also is worked with spiral decreases to match the toe, rather than flat as in some of the originals.

The stockings are knee length and may be held up by garters or ribbons tied around the leg. Due to the absence of ribbing, the tops of the stockings will curl. This is how the historical originals were made, and the curl is helpful in keeping the stockings from slipping out of the garters.

Unlike European socks, the “seam” where the rounds end and the pattern changes in Islamic stockings runs

up the inside of the leg rather than the center back. The instructions include how to make a right stocking and reverse the seam position for the left, but you may choose to make both stockings the same.

I do have ambitions to work out a more challenging pattern that is closer to the originals in terms of stitch gauge and techniques, and I know other knitters who are interested in doing likewise. Two likely gathering spots if you wish to participate in this type 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). I’m “clanning” on Ravelry, and I welcome correspondence.

Instructions

Notes: The cast-on at the toe that I use is unconventional and not historical, but I find it easier than most methods. With waste yarn, crochet a chain of about 15 stitches. Leaving about an 18-inch (46-cm) long tail, pick up and knit 12 stitches through the “bumps” on the back of the crochet chain. Divide stitches evenly onto 3 needles. Being careful not to twist the stitches, place marker and join into a circle. Begin with the “Increase 1, knit 2” round in the instructions.

Toe

CO 6 sts (see Notes). Divide sts evenly onto 3 needles.

Materials

Dale of Norway Stork, 100% cotton yarn, fingering weight, 197 yards (180.1 m)/50 gram (1.75 oz) ball, 4 balls of #2 Off-White and 1 ball of #15 Blue; 2 stockings require 625 to 650 yards (571.0 to 594.4 m) of Off-White

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

Marker

Waste yarn for provisional CO

Stitch holder

Tapestry needle

Finished size: 8 inches (20.3 cm) foot circumference, 9 inches (22.9 cm) long from back of heel to tip of toe, 12 inches (30.5 cm) circumference at top of leg, and 18 inches (45.7 cm) long from top of leg to bottom of heel

Gauge: 34 sts and 52 rnds = 4 inches (10.2 cm) in St st

Stitch Guide

Inc 1: Make a firm backward lp on right needle—1 st inc'd.

Being careful not to twist the sts, pm and join into a circle.

Next rnd: *Inc 1 (see Stitch Guide), k1; rep from * around—12 sts.

Next rnd: *Inc 1, k2; rep from * around—18 sts.
K 1 rnd.

Next rnd: *Inc 1, k3; rep from * around—24 sts.
K 1 rnd.

Next rnd: *Inc 1, k4; rep from * around—30 sts.
K 1 rnd.

Next rnd: *Inc 1, k5; rep from * around—36 sts.
K 1 rnd.

Next rnd: *Inc 1, k6; rep from * around—42 sts.
K 1 rnd.

Next rnd: *Inc 1, k7; rep from * around—48 sts.
K 2 rnds.

Next rnd: *Inc 1, k8; rep from * around—54 sts.
K 2 rnds.

Next rnd: *Inc 1, k9; rep from * around—60 sts.
K 3 rnds.

Next rnd: *Inc 1, k10; rep from * around—66 sts.
K 3 rnds.

Next rnd: *Inc 1, k11; rep from * around—72 sts.
K 3 rnds.

Foot

Work Rows 1–13 of Zigzag chart. K 22 rnds with Off-White. Work Rows 1–13 of Zigzag chart. K 8 rnds with Off-White.

Heel

Right sock only: K 1 rnd. Place last 39 sts on a holder.
Next rnd: K33, CO 39 sts using provisional method.

Left sock only: K39 and place these sts on a holder, k33.

Next rnd: CO 39 sts using provisional method, k33.

Leg (both socks)

K 12 rnds. Work Rows 1–13 of Zigzag chart. K 4 rnds with Off-White.

Next rnd: K to last st, inc 1, k1—1 st inc'd.

Next rnd: K1, inc 1, k to end—1 st inc'd.

K 4 rnds. Rep last 6 rnds 16 more times, then work 2 inc rnds once more—108 sts.

K 2 rnds. Work even if necessary until piece measures about 4 inches (10 cm) below knee. Work Rows 1–13 of Zigzag chart. K 22 rnds with Off-White. Work Rows 1–13 of Zigzag chart. K 22 rnds with Off-White. BO all sts.

Heel

Remove provisional CO and place 39 live sts onto needles. Place 39 held sts onto needles. Join Off-White.

Next rnd: *Pick up and k 3 sts in gap between top and

bottom sts, k39; rep from * once more—84 sts.

K 6 rnds.

Next rnd: *K12, k2tog; rep from * around—78 sts rem.
K 2 rnds.

Next rnd: *K11, k2tog; rep from * around—72 sts rem.
K 2 rnds.

Next rnd: *K10, k2tog; rep from * around—66 sts rem.
K 2 rnds with Blue. Change to Off-White.

Next rnd: *K9, k2tog; rep from * around—60 sts rem.
K 1 rnd.

Next rnd: *K8, k2tog; rep from * around—54 sts rem.
K 1 rnd.

Next rnd: *K7, k2tog; rep from * around—48 sts rem.
K 1 rnd.

Next rnd: *K6, k2tog; rep from * around—42 sts rem.
K 1 rnd.

Next rnd: *K5, k2tog; rep from * around—36 sts rem.
K 1 rnd.

Next rnd: *K4, k2tog; rep from * around—30 sts rem.
K 1 rnd.

Next rnd: *K3, k2tog; rep from * around—24 sts rem.
K 1 rnd.

Next rnd: *K2, k2tog; rep from * around—18 sts rem.
K 1 rnd.

Next rnd: *K1, k2tog; rep from * around—12 sts rem.

Next rnd: *K2tog; rep from * around—6 sts rem.

Finishing

Break yarn. Ravel the crochet ch and place 12 sts on the needles. Using the long tail left when sts were picked up through the crochet ch, k2tog 6 times, then thread the tail through the 6 rem sts and fasten off. ❁

ABOUT THE AUTHOR AND DESIGNER. *Chris Laning is a writer, editor, knitter, graphic designer, Web designer, historical reenactor, and an independent scholar of medieval and Renaissance knitting and embroidery. She was historical consultant for the Sock Museum at Sock Summit 2009.*

Key



Zigzag

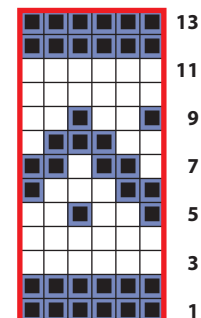


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✿ A Glimpse of Color: ✿ Amish Wedding Stockings

GALER BRITTON BARNES

It's the winter of 1870 in the rolling landscape of Pennsylvania farmland. The rustle of leather and ringing horse bridle bells mark the arrival of a sleigh at a farmhouse door. A young woman steps up into the sleigh, her somber dress and cloak a cloud of dark blue and black. As she lifts her skirt hem to make the step, a flash of color peeks out against the snowy ground and the blur of woolen cloth; atop her snugly laced black boots appear brightly striped and patterned stockings—a private pleasure.

The young woman is Old Order Amish, from Lancaster County, about fifty miles west of Philadelphia. Her religion requires that her clothing be neither special nor affected. How then to explain the colorful stockings? By 1870, in certain personal textiles, Old Order Amish women had begun to use color, perhaps as a means of self-expression or simply because they had a talent for colorwork. To the hitherto strictly brown men's clothing, they added blue and black suits and shirts



of muted lavenders, purples, and blues. In the privacy of their homes, their quilts took on vibrant colors, and the women learned to knit stockings with scalloped tops and bright color changes.

During the 1860s, the invention of aniline dyes brought about a revolution in color. The mill that produced what became known as Germantown yarns began selling a palette of chemically dyed yarns in much brighter colors than those produced by the vegetal dyes previously available. The brighter blues, deeper purples, reds, and pinks were instantly popular. Knitters may have created fingering-weight yarn by raveling the plies of the popular worsted-weight Germantown yarn.

The knee-high socks, almost exclusive to Lancaster County Amish from 1860 to 1920, are knitted from a smooth fingering-weight wool at a gauge of about ten

stitches per inch (about four stitches per cm). Knitted from the top down in the round on double-pointed needles, they feature a decorative, often lacy, scalloped top with several color changes. Some stockings also are decorated with a band or two of leaf and vine designs or with flowers. Artful shaping in the calf, along with tightly laced boot tops, kept the stocking in place without a ribbed top.

Although heel-turning varied from knitter to knitter, the heel was usually round and sometimes reinforced. The toe was decreased to the center stitches and sometimes knitted in natural white—a common device among knitters in many cultures to make it simpler to replace worn toes without altering color continuity.

The varied and vivid colors in the scalloped tops are often the most outstanding feature of the stockings. Six or more colors may contrast strongly with a solid, dark body color.

The scallop-topped stockings were intended only for adult women. Stockings for men were usually knitted in a single color but might be striped or patterned with a simple vertical rib or cable. Children's and infants' socks and mitten cuffs sometimes had a small scalloped border, less elaborate than those on women's stockings. These fancy handknitted stockings supplemented a wardrobe

These late-nineteenth-century colorful Amish wedding stockings with scalloped tops were made by a member of the Ebersole family in Lancaster County, Pennsylvania. Photograph courtesy of Kathryn and Daniel McCauley.

of black or natural white knitted stockings (most of them made by frame or hand-cranked machine) commonly worn by all nineteenth-century women.

The lacy scallop-topped stockings called “wedding” stockings may have been part of the wedding costume or simply worn by married women. Initials and/or a date (perhaps the date of the wedding) appear in the body or at the top of some stockings. Although attributed specifically to the Amish of Lancaster County, wedding stock-

ings from the same period also are found in collections from the Amish of Indiana, although some have solid rather than lacy scallops. ❀

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, the poetry collection Too Deep for Tears, and Becoming Hummingbird: Charting Your Life Journey the Shaman’s Way. She lives with her family in Northern California.*

Vividly Colorful Amish Stockings

NANCY BUSH

A bright band of patterning on the cuff adorns these otherwise plain socks modeled on the handknitted Amish stockings of the Lancaster County area of Pennsylvania. Like the women’s stockings that inspired them, these are knitted in the round of wool yarn and carefully shaped for a good fit without ribbing. Instructions for knee-length stockings as well as a variation of shorter socks are below.

Instructions

Knee-Length Stockings

With Scarlet, CO 84 sts onto 1 dpn (or for a more elastic edge, CO to 2 dpn held tog parallel). Place 21 sts on each of 4 needles. Taking care not to twist the sts, join the work into a circle and p 1 rnd.

Work the border patt in the foll sequence of colors: 2 rnds Scarlet, 2 rnds Mallard, 2 rnds Natural, 2 rnds Victorian Pink, 4 rnds Navy Nite, 2 rnds Scarlet, 2 rnds Mallard, 2 rnds Victorian Pink, 2 rnds Natural, 2 rnds Navy Nite, 4 rnds Scarlet, 2 rnds Mallard, 2 rnds Victorian Pink, 2 rnds Natural, and 2 rnds Navy Nite.

Change to St st and work 9 rnds Scarlet followed by 3 rnds Navy Nite. Work the patt band according to the Band chart, work 3 rnds Navy Nite, and then cont in Scarlet. *At the same time*, on Rnd 10 of the chart, dec for leg shaping as foll,

Dec rnd: Ssk, k to last 2 sts, k2tog.

Cont in St st with Scarlet, working the dec rnd every 8th rnd 7 more times, then every 6th rnd twice until you have a total of 64 sts. Cont on these sts until leg measures 14 inches (35.6 cm), or to desired length, to the beg of the heel flap.



A band of vivid cuff patterning against rich, warm colors are characteristic of Pennsylvania Amish women’s stockings. These stockings, echoing the colors, shape, and patterning of the Amish wedding stockings, are knitted in the round in warm sportweight wool yarn. Photograph by Joe Coca.

Heel flap: K16, turn. Sl 1, p31, turn. The 32 sts just worked form the heel flap. The other 32 sts rem on the needles for the instep.

Row 1: *Sl 1, k1; rep from * across row, turn.

Row 2: Sl 1, p31. Rep Rows 1 and 2 until you have worked them a total of 32 times and you have 16 chained sts along each side edge of the flap.

Turn the heel,
 Row 1: K18, ssk, k1, turn.
 Row 2: Sl 1, p5, p2tog, p1, turn.
 Row 3: Sl 1, k to 1 st before the gap made on prev RS row, ssk, k1, turn.
 Row 4: Sl 1, p to 1 st before the gap made on prev WS row, p2tog, p1, turn.

Rep Rows 3 and 4 until you have worked all sts from the sides of the heel and have 18 sts rem, finishing on a WS row.

Gussets and foot: K across 1st needle. Pick up and k 16 sts along right side of heel flap. K across 32 instep sts, pick up and k16 sts along left side of heel flap, and k 1st 9 heel sts. The rnd now beg at center back of heel. You should have 25 sts on Needle 1, 16 sts each on Needles 2 and 3, and 25 sts on Needle 4.

Rnd 1: On next rnd, k until 3 sts rem on Needle 1, k2tog, k1. K across instep (Needles 2 and 3). K1, ssk at the beg of Needle 4, and k to end of rnd.

Rnd 2: K.

Rep Rnds 1 and 2 until you have a total of 64 sts, with 16 sts each on Needles 1 and 4. Cont working in St st in the rnd until foot measures 3 inches (7.6 cm) less than the finished length.

Toe,

Rnd 1: *K6, k2tog; rep from * to end of rnd.

Rnds 2–7: K.

Rnd 8: *K5, k2tog; rep from * to end of rnd.

Rnds 9–13: K.

Yarn Chart

Number of Skeins			
Knee-Length Stockings	Purple Socks		
#N48 Scarlet	3	#N42 Royal Purple	2
#N39 Navy Nite	1	#601 Pepper (black)	1
#N21 Mallard (teal green)	1	#207 Alpine Violet	1
#N87 Victorian Pink	1	(light purple)	
#730 Natural	1		

Rnd 14: *K4, k2tog; rep from * to end of rnd.

Rnds 15–18: K.

Rnd 19: *K3, k2tog; rep from * to end of rnd.

Rnds 20–22: K.

Rnd 23: *K2, k2tog; rep from * to end of rnd.

Rnds 24 and 25: K.

Rnd 26: *K1, k2tog; rep from * to end of rnd.

Rnd 27: K.

Rnd 28: *K2tog; rep from * to end of rnd—8 sts rem.

Purple Socks

With Alpine Violet, CO 77 sts to 1 dpn (or for a more elastic edge, CO to 2 dpn held tog parallel). Place 19 sts on each of 3 needles and 20 on the 4th. Taking care not to twist the sts, join the sts into a circle, and p 1 rnd.

Work the border patt in the following sequence of colors: 2 rnds Alpine Violet, 2 rnds Pepper, 2 rnds Royal Purple, 2 rnds Alpine Violet, 2 rnds Pepper, 4 rnds Royal Purple, 2 rnds Alpine Violet, 2 rnds Pepper, 2 rnds Royal Purple, 2 rnds Alpine Violet, 2 rnds Pepper, 2 rnds Royal Purple, 4 rnds Alpine Violet. On the last rnd, omit last M1r of the rnd (76 sts).

Change to St st and work 5 rnds Royal Purple. Beg dec for leg shaping as follows,

Dec rnd: Ssk, k to last 2 sts, k2tog.

Cont in St st with Royal Purple, working the dec rnd every 6th rnd 5 more times until you have 64 sts. Cont on these sts in St st until leg measures 9 inches (22.9 cm), or desired length, to the beg of the heel flap. Cont to work as for the stocking from the beg of the heel flap.

Finishing

Break yarn and draw it through the sts and pull it up snug. Darn in all yarn ends. Block the finished stockings on a sock blocker or press them lightly under a damp towel with an iron set on “wool.” ❁

ABOUT THE DESIGNER. Nancy Bush, a member of PieceWork’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.

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 gram (1.75 oz) skein; see the chart above for the colors and quantities needed

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

Finished size: Woman’s medium

Gauge: 7 sts and 9½ rows = 1 inch (2.5 cm) in St st; for woman’s medium-small, use size 1 (2.25 mm) needles and work to a gauge of 7½ sts and 10 rows = 1 inch (2.5 cm) in St st

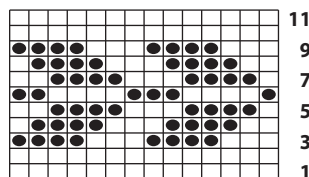
Border Pattern (multiple of 7 sts)

Rnd 1: K.

Rnd 2: *K1, M1l, k1, k2tog, ssk, k1, M1r; rep from * to end.

Rep Rnds 1 and 2.

Band



Key

- #N48—Scarlet
- #N21—Mallard

Chart may be photocopied for personal use.

┌ rep ─┘

1890s Stockings with Fancy Tops

NANCY BUSH



*These 1890s stockings were designed for the latest fitness crazes—golf or cycling; both were new pastimes for women at the end of the nineteenth century, and they were wholeheartedly embraced. The tops are from patterns in *Collection of Knitting & Crochet Receipts* by M. Elliot Scrivenor (2nd ed., Edinburgh: Banks & Co., 1899). RIGHT: The ribbed stocking with Top #1 (Stocking Top, No. 11 in *Collection of Knitting & Crochet Receipts*). MIDDLE LEFT: Top #2 (Stocking Top, No. 4. in *Collection of Knitting & Crochet Receipts*). UPPER LEFT: Top #3 (Stocking Top, No. 10 in *Collection of Knitting & Crochet Receipts*). Photograph by Joe Coca.*

In June 2009, at a stall at the Wool Festival in Cumbria, England, I picked up a copy of M. Elliot Scrivenor's *Collection of Knitting & Crochet Receipts* (2nd ed., Edinburgh: Banks & Co., 1899). Although the front and back covers and several pages are missing, the book interested me because a number of its patterns for socks and stockings are similar to ones I had adapted from *Weldon's Practical Needlework* for my book *Knitting Vintage Socks: New Twists on Classic Patterns* (Loveland, Colorado: Interweave, 2005).

In addition to patterns for socks and garments, *Collection of Knitting & Crochet Receipts* also includes a group of eleven patterns for Stocking Tops. I chose three of them for fancy, multicolored cuffs to go with my ribbed stockings. Even though having to use three colors on some rows makes it a bit tricky to achieve perfect tension, I like the challenge. I also especially like the lightness that the openwork edge on Top #2 gives to the overall design. Try them all and see which you prefer.

Instructions

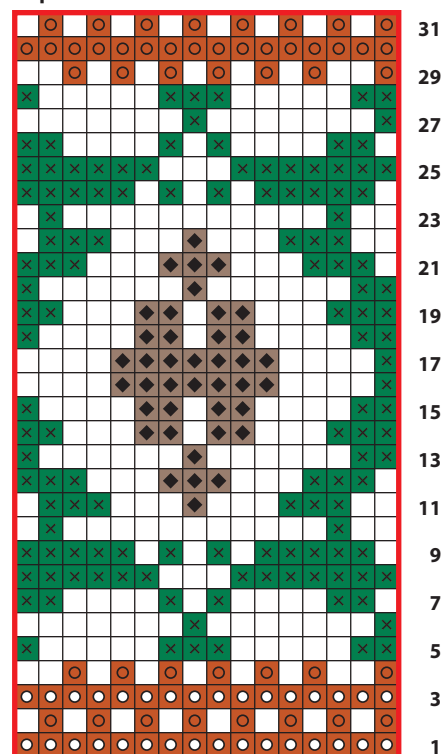
Stocking with Top #1

With size 1 needles and MC, CO 80 sts onto 1 needle. Divide sts as evenly as possible on 4 needles. Join for working in the rnd, being careful not to twist sts, and pm after 1st st to denote beg of rnd.

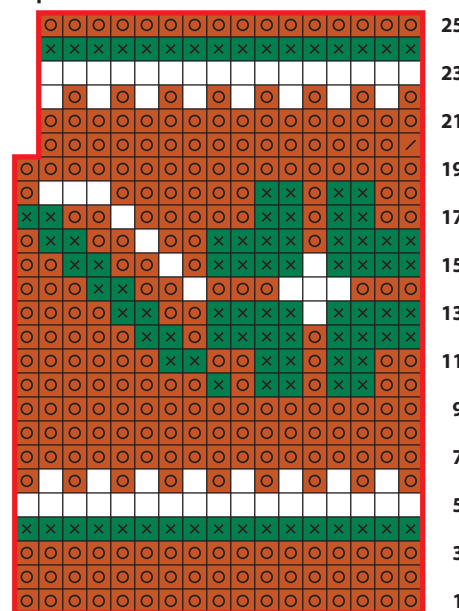
Work k1, p1 ribbing for 4 rnds. Change to size 2 needles and cont, foll Top #1 chart for 31 rnds total. When chart is complete, with MC and switching to size 1 needles, k 1 rnd then work 2 rnds in k2, p2 ribbing. P 3 rnds.

Next rnd: Dec 4 sts evenly—76 sts rem; cuff measures about 4½ inches (11 cm) from beg. Turn the work inside out so WS of cuff is facing you. The last needle of the prev rnd will be the 1st needle you work in this new arrangement, and turning the work inside out in this manner will leave a small hole in the stocking where you reversed direction; darn the hole closed when the stocking is finished. This will place the RS of the cuff patt on the public side of the stocking when the cuff is turned down. Work k2, p2 ribbing for 25 rnds—piece should measure about 2½ inches (6 cm) from cuff turning rnd.







Top #1



Top #2



Color Key

-  Oak—MC
-  Mushroom—CC1
-  Peat—CC2
-  Spruce—CC3
-  P with Oak
-  K2tog with Oak

Charts may be photocopied for personal use.

Materials

Woolly West Footpath, 85% wool/15% nylon yarn, fingering weight, 175 yards (160.0 m)/2 ounce (56.7 g) skein, 3 skeins of Oak (MC), and 1 skein each of Mushroom (CC1), Peat (CC2), and Spruce (CC3)

Needles, set of 5 double pointed, size 1 (2.5 mm) and size 2 (2.75 mm) or size needed to obtain gauge

Stitch marker

Tapestry needle

Finished size: Stocking, 8 inches (17.8 cm) foot circumference, 13 inches (33.0 cm) long from cuff turning round to top of heel flap, and 9½ inches (24.1 cm) long from back of heel to tip of toe; to fit women's U.S. shoe sizes 8 to 9

Gauge: 15 sts and 20 rnds = 2 inches (5.1 cm) in St st worked in the rnd, before blocking

Leg

Change to leg ribbing patt: K2, *p1, k1, p1, k3, rep from * to last st, k1. Work a total of 24 rnds—piece should measure about 5 inches (13 cm) from cuff turning rnd.

Dec rnd: K1, sl 1, k1, pssso, work in established rib to last 2 sts of rnd, k2tog—2 sts dec'd. Work 7 rnds as estab-

lished. Rep the last 8 rnds 7 more times—60 sts rem. Cont in rib patt as established until leg measures 13 inches (33.0 cm) from cuff turning rnd.

Heel

Heel flap,

K the 1st 17 sts of rnd, turn, and work 31 sts onto 1 needle for heel flap as foll: (WS) Sl 1, p15, k1 (“seam st”), p15. Place the rem 29 sts on 2 needles to be worked later for instep (1st and last sts of instep should be p sts). Work 31 heel flap sts back and forth in rows as foll:

Row 1: (RS) *Sl 1, k1, rep from * to last st, k1, turn.

Row 2: (WS) Sl 1, p30, turn.

Rep Rows 1 and 2 fifteen times total—30 heel flap rows have been worked; 15 ch sts (sl selvedge sts) along each edge of heel flap.

Turn heel. Work Dutch or Square heel as foll,

Row 1: (RS) *Sl 1, k18, sl 1, k1, pssso, turn.

Row 2: (WS) Sl 1, p7, p2tog, turn.

Row 3: (RS) Sl 1, k7, sl 1, k1, pssso, turn.

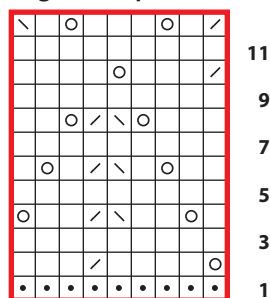
Rep Rows 2 and 3 until all side sts are used up—9 sts.

Gussets

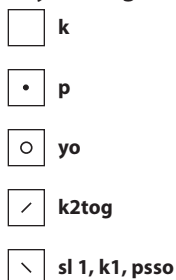
Rejoin for working in the rnd as foll:

Rnd 1: With RS facing, k across 9 heel sts, pick up and k 16 sts along RS of heel flap; with Needle 2, work

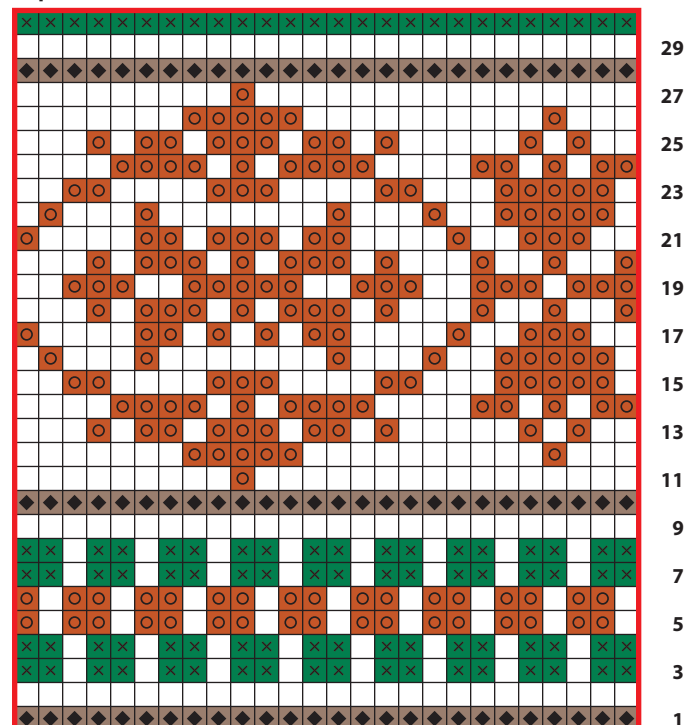
Edge for Top #2



Key for Edge for Top #2



Top #3



across 29 instep sts in established rib patt; with Needle 3, pick up and k 16 sts along left side of heel flap, then k the 1st 5 sts from Needle 1 again—70 sts total; 20 sts on Needle 1, 29 instep sts on Needle 2, 21 sts on Needle 3. Rnd beg at center of heel.

Rnd 2: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, work sts as they appear (k the knits and p the purls); on Needle 3, k1, sl 1, k1, pssso, k to end—68 st; 19 sts on Needle 1, 29 instep sts on Needle 2, 20 sts on Needle 3.

Rnd 3: Work even as established.

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

Rep Rnds 3 and 4 three more times—60 sts rem; 15 sts on Needle 1, 29 instep sts on Needle 2, and 16 sts on Needle 3.

Foot

Work as established until foot measures 6½ inches (16.5 cm) from back of heel, or 3½ inches (8.9 cm) less than desired total length. K 1 inch (2.5 cm) then beg toe shaping.

Toe

Arrange sts so that there are 20 sts on each needle by slipping the 1st 5 instep sts to Needle 1 and the last 4 instep sts to Needle 3. Rnd begins at middle of sole.

Rnd 1: *K1, sl 1, k1, pssso, k to last 3 sts on needle, k2tog, k1; rep from * on next 2 needles—6 sts dec'd.

Rnd 2: K.

Rep these 2 rnds until 12 sts rem—4 sts on each needle. Work 1 more dec rnd as follows: *k1, k2tog, k1, rep from * on each needle—9 sts rem.

Finishing

Cut yarn. Thread tail on the tapestry needle, draw through rem sts, and pull up snugly to close end of toe. Weave in loose ends. Block on sock blockers or under a damp towel.

Top #2

With size 1 needles and CC3, CO 81 sts onto 1 needle. Divide sts as evenly as possible on 4 needles. Join for working in the rnd, being careful not to twist sts, and pm after 1st st to denote beg of rnd.

Rnd 1: P.

Rnd 2: *Yo, k4, k2tog, k3; rep from * to end.

Rnd 3 and every odd-numbered rnd: K.

Rnd 4: *K1, yo, k2, sl 1, k1, pssso, k2tog, k2, yo; rep from * to end.

Rnd 6: *K2, yo, k1, sl 1, k1, pssso, k2tog, k1, yo, k1; rep

from * to end.

Rnd 8: *K3, yo, sl 1, k1, pssso, k2tog, yo, k2; rep from * to end.

Rnd 10: *K2tog, k3, yo, k4; rep from * to end.

Rnd 12: *K2tog, k1, yo, k3, yo, k1, sl 1, k1, pssso; rep from * to end.

Change to size 2 needles and cont, foll Top #2 chart, inc 1 st on 3rd rnd to 82 sts and 3 sts on 9th rnd to 85 total. Cont foll chart. On Rnd 20, dec 5 sts to 80 sts.

When chart is complete, with MC, work 2 rnds in k2, p2 ribbing. P 4 rnds. On 4th rnd: dec 4 sts evenly—76 sts rem; cuff measures about 4½ inches (11 cm) from beg. Turn the work inside out so WS of cuff is facing you. The last needle of the prev rnd will be the 1st needle you work in this new arrangement, and turning the work inside out in this manner will leave a small hole in the stocking where you reversed direction; darn the hole closed when the stocking is finished. This will place the RS of the cuff patt on the public side of the stocking when the cuff is turned down. Work k2, p2 ribbing for 25 rnds—piece should measure about 2½ inches (6 cm) from cuff turning rnd.

Cont foll patt above for Stocking with Top #1.

Top #3

With size 1 needles and MC, CO 78 sts onto 1 needle. Divide sts as evenly as possible on 4 needles. Join for working in the rnd, being careful not to twist sts, and pm after 1st st to denote beg of rnd.

Work k1, p1 ribbing for 4 rnds. Cont, foll Top #3 chart for 30 rnds total. When chart is complete, with MC, work 2 rnds in k2, p2 ribbing. P 3 rnds.

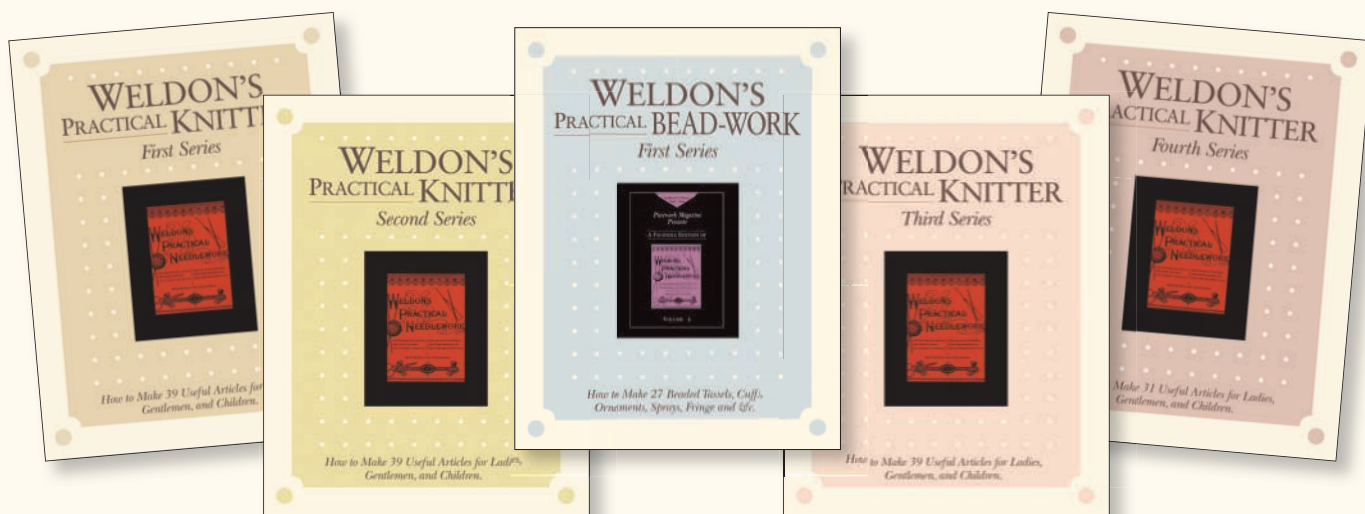
Next rnd: Dec 2 sts evenly—76 sts rem; cuff measures about 4¼ inches (11 cm) from beg. Turn the work inside out so WS of cuff is facing you. The last needle of the prev rnd will be the 1st needle you work in this new arrangement, and turning the work inside out in this manner will leave a small hole in the stocking where you reversed direction; darn the hole closed when the stocking is finished. This will place the RS of the cuff patt on the public side of the stocking when the cuff is turned down. Work k2, p2 ribbing for 25 rnds—piece should measure about 2½ inches (6 cm) from cuff turning rnd.

Cont foll patt above for Stocking with Top #1. ❁

ABOUT THE DESIGNER. Nancy Bush, a member of PieceWork'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.

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.

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✿ Annichen Sibbern Bøhn: ✿ Preserver of Norway's Knitting History & Wartime Resistance Fighter

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. Annichen was the second child and first daughter of seven children born to Georg Sibbern (1877–1963) and Katherine Poulsson (1879–1963). Georg was a forest manager who was honored for his work replanting the Ardennes Forest after World War I (1914–1918), Katherine, the daughter of a British consul.

Annichen grew up in a large house, Rundtom, in an Oslo suburb. She and her sisters attended Hartvig Nissen's private school, a model of educational reform in Norway. Her large extended family spent summers and holidays on the Oslofjord at Værne Kloster, an estate owned by the Sibbern family since the seventeenth century, or visiting each other on farms and in country cabins across Norway and Sweden. She loved archery, fishing, sailing, and skiing.

Drawn to museums and old textiles, Annichen studied interior design at university. Although she worked



briefly at a knitting mill, she preferred handknitting and wanted to encourage the tradition among her countrywomen. 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: Grøndahl & Søn).

The published works of Annichen had an immense impact on the direction of Norwegian knitting. Hand-

Annichen Sibbern Bøhn and her daughter Sidsel in a promotional photograph for a new edition of Bøhn's Norske Strikkemønstre [Norwegian Knitting Designs]. Photographer unknown. Norway. Circa 1939. Photograph courtesy of Lillian Kassel.

knitting had been at a low point because of the popularity of machine-made knitted goods. Her knitting patterns not only provided instructions but also fueled the desire for more Norwegian designs as a statement of national pride, which in turn enhanced the market for handknitting businesses throughout Norway.

In March 1931, Annichen married Ole Bøhn, a *hoyesterettsadvokat* [jurist] who argued cases before the Supreme Court. He was an accomplished athlete and a nationally known skier.

The couple had two daughters, Annichen (called Lillan, born in 1933) and Sidsel (born in 1936), and a son, Ola Anders (called Andy, born in 1944). Annichen gave the girls yarn and needles at an early age and always encouraged them to play and experiment. She praised their every effort, which fostered their lifelong love of needlework.

The Nazi Invasion of Norway in April 1940 brought extreme challenges, which the family met with high courage. Despite food shortages, empty stores, hidden radio receivers, and bomb shelters, Annichen and Ole were able to provide some normalcy for the children. Both parents worked in the Norwegian Resistance, and Ole was a member of the *Militærorganisasjon*, which performed sabotage against Germany, helped refugees escape to Sweden, and trained for battle behind enemy lines.

In 1944, when a member of Ole's resistance unit was arrested, the Bøhns were forced into hiding. During the last year of the war, the family lived in Sweden. They returned to Norway soon after the Nazi occupation ended in May 1945.

Although Annichen published no new books, she gave seminars and talks in person and on the radio and was well known throughout Norway as a knitting expert. Annichen's bravery and self-determination are an inspiration to us all, in our knitting and our lives. 🌸



Traditional Selbu-patterned knitted wool mittens and a memory book that Annichen Sibbern Bøhn's daughters, Lillan and Sidsel, created for their grandchildren with text (in English and Norwegian) about their lives and many family photographs, including photographs of Annichen. Mittens courtesy of the author; book courtesy of Lillan Kassel. Photograph by Joe Coca.

Patterned Norwegian Stockings

TERRI SHEA

Fancy patterned knitted stockings traditionally were used as wedding gifts in Selbu, Norway, and became popular skiwear across Norway and beyond. These knee-high stockings are patterned in a simple repeating Selbu rose motif, which is decreased at the back of the calf. Each stocking has an unshaped peasant heel and no gusset shaping, both of which often are seen in old stockings from the Selbu area. I worked the sole in an overall pattern of diamonds in a lattice: I re-created the pattern from a photograph in *Norske Strikkemønstre* [Norwegian Knitting Designs] by Annichen Sibbern Bøhn (Oslo: Grøndahl & Søn, 1929) as well as my examination of other Selbu-styled stockings from the early twentieth century.



Materials

Rauma Gammelserie Strikkegarn, distributed by Arnhild's Knitting Studio, 100% wool yarn, sportweight, 175 yards (160.0 m)/50 gram (1.75 oz) ball, 3 balls of #401 Natural White (MC) and 2 balls of #438 Blue (CC)

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

Tapestry needle

Finished size: Woman's medium

Gauge: 32 sts and 33 rnds = 4 inches (10.2 cm) in color patt

These knee-high stockings are patterned in a simple repeating Norwegian rose motif, which is decreased at the back of the calf.

Photograph by Joe Coca.

Instructions

With MC, CO 92 sts. Distribute sts evenly onto 4 needles. Being careful not to twist the sts, join into a circle. Work in k2, p2 rib in the foll color sequence: 10 rnds MC, 2 rnds CC, 3 rnds MC, 2 rnds CC, 8 rnds MC. K 1 rnd with MC, inc 2 sts evenly spaced—94 sts. Redistribute sts as foll: 28 sts on Needle 1, 22 sts on each of Needles 2, 3, and 4.

Leg

Work Star chart across all sts. Needle 1 will beg with the center back stripe and the 1st rep of the Star patt. Needles 2–4 will each hold 1 rep of the Star patt for 4 stars total. Work as charted until piece measures 8½ inches (21.6 cm) from CO.

Shape Calf

Dec rnd: Work 5 sts in patt, ssk with MC, work to last 2 sts, k2tog with MC—2 sts dec. Rep dec rnd every 4th rnd 6 more times—80 sts rem. Work in patt until piece measures 17 inches (43.2 cm) from CO, ending with an odd-numbered row, and ending last rnd 2 sts before the end of Needle 3. Sl those 2 sts onto Needle 4.

Heel

Beg with Needle 4, work Heel chart over next 39 sts (all sts of Needle 4 and Needle 1, and 1 st from Needle 2). Turn and work back and forth in rows across the 39 heel flap sts for 20 more rows, ending with Row 1 of chart and dec 1 st in the center of the last row—38 sts rem for heel flap. Break yarn. Divide sts onto 2 needles and, beg in the center, use Kitchener Stitch to join heel flap at bottom of heel. This method creates a little point at the back of the heel that will smooth out with wear.

Gusset

Break yarn. Foll Sole chart for color placement, pick up and k 20 sts along the right side of the heel flap,

then pick up and k 20 sts along the left side of the heel flap—81 sts total. Work in Star patt as established across instep and according to Sole chart across sole. (Note that 1 st was removed from the beg and 2 sts from the end of the instep at the beg of the heel.) Work even in rnds until foot measures 5 inches (12.7 cm) from the pick-up row.

Toe

With MC, k 1 rnd, dec 1 st—80 sts rem. Work Rows 1–3 of Toe chart. Break CC. With MC, k 1 rnd. Redistribute sts so that there are 20 sts on each needle.

Dec rnd: *K to last 2 sts of needle, k2tog; rep from * around—4 sts dec'd. Rep dec rnd every rnd 17 more times—8 sts rem. Break yarn, leaving an 8-inch (20.3-cm) tail.

Finishing

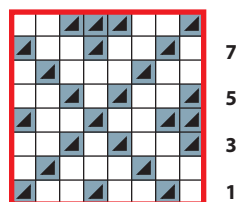
Thread the tail onto the tapestry needle and run it through all of the rem sts. Pull tight to gather; fasten off. Weave in loose ends. Block. 🌸

ABOUT THE AUTHOR AND DESIGNER. Terri Shea, who lives and designs in Seattle, Washington, is the author of *Selbuvotter: Biography of a Knitting Tradition* (Seattle, Washington: Spinningwheel, 2007). In it are two patterns that originally appeared in *Annichen Sibbern Bohn's Norske Strikkemønstre* [Norwegian Knitting Designs]. She thanks Annichen Sibbern Bohn's daughter Lillian for her help with this article.

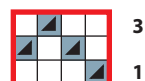
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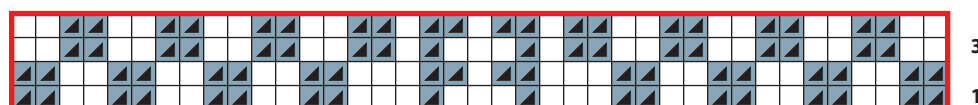
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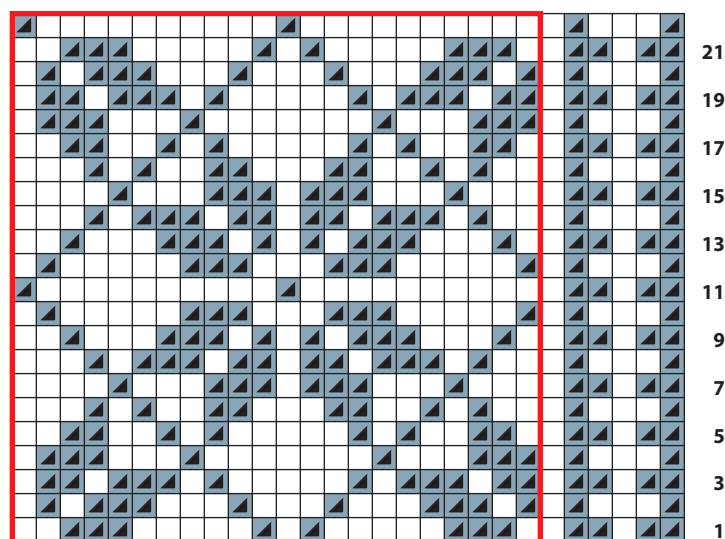
Toe



Heel



Star



Charts may be photocopied for personal use.

❖ Knitted Carpet ❖ Masterpieces of the Holy Roman Empire

JANET JOHNSON STEPHENS

Oh my, could that really have been knitted?" I was standing in front of a work of art in yarn 5 feet, 4 inches (1.6 m) square in London's Victoria and Albert Museum. As I looked at the elaborate colors and figures—a dreaming Jacob asleep at the foot of his ladder under the watchful eyes of angels; the decorative field of intertwining birds, flowers, and vines; Adam and Eve and the apple tree—as well as the inscription, I thought of my own experiences with the complexities of patterned knitting and was filled with respect for the artist. The piece was dated 1781.



Although patterned knitting first appeared in Arabia and perhaps India sometime after the ninth century A.D., no mention of knitted carpets appears until 1605, in the statute of a guild in the Upper Rhineland. The seventeenth and eighteenth centuries were unique in the history of the craft of knitting. Professional handknitters produced large, ornate knitted textiles as masterworks to display their skill and to qualify for membership in the knitting guilds that flourished in Europe during that period.

Only sketchy records of the knitting guilds exist, but bits of their history have been pieced together. The first Parisian knitting guild is thought to have originated in 1268. Strong cappers' and hosiers' guilds existed in England from the fourteenth century. (The English guilds were so strong that in 1571 Parliament passed An Act for the Continuance of the Making of Caps, which required all persons over six years of age to wear a knitted woolen cap on Sundays and holidays; only nobility and travelers were exempted.) Knitting guilds appeared in the Netherlands in 1429 and in Barcelona in 1496. A guild was established in Strasbourg in 1535 and another in Prague in 1570.

The guilds, which were comparable to modern-day trade unions, had stringent requirements for membership. They were open only to men (although if a member died, his wife, if qualified, could take his place). After serving an apprenticeship of several years, the journey-men knitters had to produce a cap, jacket, pair of gloves, and a large masterwork, all within a few months.

The masterwork was the most important and complex challenge for a future master craftsman. The design had to be original and approved by the guild, and the applicant had to purchase his own yarn, which was expensive and sometimes scarce. As many as twenty different colors of wool might be used. The knitted pieces probably include wall hangings, bed or table coverings, and floor coverings.

The practice of knitting guild masterpieces developed in places with long-standing traditions of handknitting but was concentrated within the German states of the

Holy Roman Empire. During the sixteenth and seventeenth centuries, Bohemia was an important knitting center, and the skill of knitting carpet masterpieces spread from there. The most important centers were the regions of Silesia (now in southwestern Poland bordering the Czech Republic) and Alsace (now in northeastern France bordering Germany). The works that survive in museum collections (twenty-nine masterworks have been recorded, fewer survive, and there are additional undated related works) are particularly fine examples from Silesia and Alsace.

The heights of artistic achievement were attained by the guild knitters of Alsace. Their carpets' intricate detail would have been difficult to achieve with the coarser, heavier wools used in Silesia. The Alsatian carpet that I admired at the Victoria and Albert Museum was knitted at a gauge of about 8 rows per inch (32 rows per 10 cm).

It's hard to imagine how such large, heavy, and cumbersome pieces could have been knitted on two needles. No construction records survive. One theory holds that they were knitted on several double-pointed needles; the other maintains that they were knitted on flat frames fitted with pegs around which the yarn was looped to produce the same stockinette stitch that would be formed by knitting with needles. The intricate color patterns were worked with stranded knitting. For the complex decorations and long inscriptions found on the pieces from Alsace, it's likely that the knitter used some sort of pattern, a chart similar to modern-day graph paper.

The skill of creating large knitted pieces continued to spread throughout central Europe until the end of the eighteenth century, when knitting guilds began to decline. Although knitted coverings continued to be made throughout Europe to provide warmth, they never reached the artistic heights of the masterworks of knitting's golden age. ❀

ABOUT THE AUTHOR. *Janet Johnson Stephens has taught knitting workshops nationally and has published articles and patterns for her original designs in numerous magazines.*

Jacob's dream is the central motif of this Alsatian carpet, dated 1784; biblical motifs were common in the knitted masterworks of the period. Surrounding Adam and Eve at the bottom of the piece are a lion, horse, deer, and unicorn. (T.375-1977). Collection of the Victoria and Albert Museum. Photograph © V&A Images/Victoria and Albert Museum, London.

🏰 A Matter of Fashion: 🏰 Bead-Knitted Bags of the Civil War Era

GALER BRITTON BARNES

Bead-knitted reticules and purses have been perennially popular from the eighteenth century through the flapper era of the 1920s, in times of war and peace. During the Civil War (1861–1865), a Victorian sense of womanhood and fashion persisted for some, undimmed by harsh economic and political realities. Women’s magazines such as *Godey’s Lady’s Book* and *Peterson’s* not only continued to publish during the war but also referred to the war only in passing.



Toward the end of the war, magazines of this kind would not have been readily available in the South, and materials for the projects and for clothing in general were scarce. Some Confederate uniforms and many common fabrics were homespun. Magazines and materials would have been obtained largely via blockade runners, who brought goods to the South despite the North’s attempt to cut off trade to force the South to surrender.

Life in the South during the war as reflected in the diaries of Mary Chesnut (1823–1886), the wife of a well-known Southern gentleman, was a mixture of hardship and a determined social normalcy, at least for the upper classes. As late as 1864, Mary and her friends, including Jefferson Davis’s wife, Varina Howell Davis (1826–1906), held theatrical parties, staged plays, attended balls and other formal social gatherings, and gathered to do charitable work.

For these women, continued access to *Peterson’s* magazine, a valued source of fash-

A selection of beaded bags from the late nineteenth and early twentieth centuries. The three purses with swags, which were especially popular in the second decade of the twentieth century, are worked by knitting a fixed number of plain stitches, pushing several beads forward on the next stitch (the number increases on subsequent rows). The result is loose strands of beads lying on a rather open knitted ground. Photograph courtesy of the Avenir Museum of Design and Merchandising at Colorado State University, Fort Collins, Colorado.

ion and social news, offered diversion and perhaps hope of a return to life as usual. *Peterson's* represented a world in which women spent many hours making pockets and bonnets; dresses, jackets, and children's clothes; and household accessories such as knitting baskets, pincushions, tea cozies, doilies, and antimacassars.

Among readers of *Peterson's*, small purses and soft bags just large enough to carry a handkerchief, a tortoiseshell comb, smelling salts, perfume, and a few coins were extremely popular. Glass and metal seed beads had been used to embellish needlework, crochet, and knitting since the eighteenth century. Early in the nineteenth century, Venetian bead knitting reached its peak of popularity in Europe. Purses in this style were beaded all over rather than just embellished with beads.

During the Victorian period, bags with entirely beaded surfaces were either knitted or crocheted, commercially or at home, from magazine instructions. Reticules (which

closed with drawstrings), pockets, and purses were made of beads worked in patterns with black purse thread.

Although Mary Chesnut and other Southern women visited the wounded and knitted and sewed for the Confederate troops, they still found time to make accessories for the social occasions that flourished until the close of the war. In cities about to be besieged, dining by the light of a single tallow candle, rumors of Northern troops approaching came to them through their servants. After all, as the January 1864 issue of *Peterson's* assured its readers, on a page filled with engravings of new fashions, "the winter promises to be quite gay." ❀

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*, the poetry collection *Too Deep for Tears*, and *Becoming Hummingbird: Charting Your Life Journey the Shaman's Way*. She lives with her family in Northern California.

A Step Back in Time: A Bead-Knitted Bag

BARBARA SCOVILLE

The bag that inspired this project was found in a Paris antique shop. The black silk and blue iris cut beads used here retain the look popular on Civil War and Victorian-era bead-knitted bags.

Instructions

Transfer 6 to 8 strands of beads onto the spool of silk. When nearly all of the strung beads have been worked, finish the row and cut the yarn, leaving a 6-inch (15.2-cm) tail. Transfer 6 to 8 more strands of beads, join yarn, and cont knitting.

The black silk thread and the blue iris beads used in the bead-knitted bag retain the Civil War and Victorian-era look.
Photograph by Joe Coca.



Note: Because the silk is slippery, tie the ends together in a knot.

Using the long-tail method, CO 54 sts.

Front

Row 1: K.

Row 2: K3, *SB1, k2; rep from *, end SB1, k3—25 beads used.

Rows 3, 5, 7, 9, 11, 13, 15, 17, 19, and 21: K.

Rows 4, 6, 8, 10, 12, 14, 16, 18, and 20: Rep Row 2—10 rows of beads.

Rows 22–27: K.

Rows 28–35: (8 rows) K3, *SB1, k3; rep from *, end k3—17 beads used.

Rows 36–47: (12 rows) K3, *SB2, k3; rep from *.

Rows 48–61: (14 rows) K3, *SB3, k3; rep from *.

Rows 62–87: (26 rows) K3, *SB4, k3; rep from *.

Rows 88–97: (10 rows) K3, *SB5, k3; rep from *.

Rows 98–109: (12 rows) K3, *SB6, k3; rep from *.

Rows 110–137: (28 rows) K3, *SB7, k3; rep from *.

Back

Note: The back is worked as the front in reverse order.

Rows 138–165: (28 rows) Rep Rows 110–137.

Rows 166–177: (12 rows) Rep Rows 98–109.

Rows 178–187: (10 rows) Rep Rows 88–97.

Rows 188–213: (26 rows) Rep Rows 62–87.

Rows 214–227: (14 rows) Rep Rows 48–61.

Rows 228–239: (12 rows) Rep Rows 36–47.

Rows 240–247: (8 rows) Rep Rows 28–35.

Rows 248–253: K.

Row 254: Rep Row 2.

Row 255: K.

Rows 256 and all even-numbered rows through 272: Rep Row 2.

Rows 257 and all odd-numbered rows through 273: K.
BO all sts.

Tabs (Make 8)

CO 5 sts.

Rows 1–3: K.

Row 4: *K1, SB1; rep from *, end k1.

Row 5: K.

Rep these last 2 rows 21 more times—22 rows of beads. K 3 more rows. BO and cut yarn, leaving tail long enough to sew tab to purse.

Cord Coverings (Make 2)

CO 9 sts.

Rows 1, 3, 5, 7, 9, and 11: K.

Rows 2, 4, 6, 8, and 10: *K1, SB1; rep from *, end k1.

Row 12: *K1, SB4; rep from *, end k1.

K 2 more rows. BO all sts.

Finishing

With yarn threaded on the embroidery needle, and with RS tog, sew side seams with short overcast sts, matching p bumps. Secure loose ends on WS by running them through 5 p bumps, then knotting them. Making sure that the knots are on the WS, dab them with a very small drop of clear nail polish. (To avoid getting too much nail polish on the project, drop a little polish on a paper plate and use a toothpick or needle to transfer the polish onto the knots.) Turn bag right side out.

Position tabs: Center 1 tab over each side seam. Then, starting at the left front edge, count over 4 columns of beads and place a tab. Place a tab directly over the center front. Count 4 columns from the right side of bag and place another tab. Rep for the back of the bag. With yarn threaded on the embroidery needle, stitch tabs in place. Thread cording through the tabs. Wrap cord coverings over cord and sew the ends together. Secure loose ends as before. ❀

ABOUT THE DESIGNER. *Barbara Scoville is a clinical social worker practicing psychotherapy and knitter who lives in Utah.*

Materials

Big Stone Silk Spool Size E, 100% silk thread, 200 yards (182.9 m)/

1 ounce (28.3 g) spool, 1 spool of Black

BagLady Beads, size 9, three-cut, 8 hanks of #SB9-579 Blue Iris

Needles, double pointed, size 0000 (1.25 mm)

Crochet hook, size 6 (1.8 mm), steel, for picking up dropped stitches (optional)

Small pliers for breaking off rebellious beads (optional)

John James Needle distributed by Colonial Needle, embroidery

Nail polish, clear

Cording, 1 yard (0.9 m), Black, for drawstring

Finished size: 3¾ inches (9.5 cm) at top; 9½ inches (24.1 cm) at base;

5½ inches (14.0 cm) long, without tabs

Abbreviation

SB—slide designated number of bead(s) next to last stitch knitted; the bead(s) will rest between stitches after the next stitch is knit

A Moroccan-Inspired Felted and Embroidered Backpack

LEIGH RADFORD

This backpack is inspired in part by images of robes, rugs, scarves, and shawls from a stellar book, *The Fabric of Moroccan Life* published in 2002 by the Indianapolis Museum of Art. The color palette is emblematic of the colors used in ancient and modern Moroccan textiles and clothing. Take the backpack to work or school—it will fit in anywhere.

Instructions

Notes: Charts A and B are worked in stockinette stitch intarsia. Use a separate length of yarn for each color section, winding each length on bobbins or into yarn butterflies for ease in working. Twist yarns together at each color change to avoid leaving a hole.

Body

With Roasted Coffee and cir needle, CO 168 sts. Do not join for working in the rnd. Beg and ending with a p row, work 29 rows of Chart A, working the 84-st rep twice across for each row. Change to Onyx and work 3 rows St st, beg and end with a k row. P across the next row, dec 12 sts evenly—156 sts. Beg with a k row, work Rows 1–50 of Chart B, working the 39-st rep 4 times across for each row.

Change to Onyx and k the next row, joining work into a rnd at the end of the row, and pm to indicate end of rnd. K 2 rnds. On the foll rnd, k39, pm, k78, pm, k39. Change to Roasted Coffee and k 8 rnds. Work the next rnd as foll in stranded St st colorwork (carrying unused color across back of work): *K3 Orchid Twist, k3 Medieval Red; rep from * to end. Rep the last rnd 2 more times—3 rnds of patt completed.

Change to Roasted Coffee and k 1 rnd. On the next rnd, k33 to 6 sts before 1st m, BO next 90 sts removing ms as you go, k33 sts to end—66 sts. K across 1st 33 sts again to end at side of flap.

Flap

With Roasted Coffee, work rem 66 sts back and forth in rows in St st for 17 rows, beg and end with a p row. Work decorative stripe patt for flap in St st intarsia as foll,
Row 1: K2tog, k19 Roasted Coffee, k3 Onyx, k18 Tahiti



Large enough for a laptop, this stunning backpack incorporates felting and embroidered embellishments. Photograph by Joe Coca.

Teal, k3 Onyx, k2tog, k19 Roasted Coffee—64 sts.
Row 2: P20 Roasted Coffee, p3 Onyx, p18 Tahiti Teal, p3 Onyx, p20 Roasted Coffee.
Row 3: K20 Roasted Coffee, k3 Onyx, k18 Medieval Red, k3 Onyx, k20 Roasted Coffee.
Row 4: Rep Row 2 using Medieval Red for center 18 sts.
Row 5: Rep Row 3 using Orchid Twist for center 18 sts.

Row 6: P2tog, p18 Roasted Coffee, p3 Onyx, p18 Orchid Twist, p3 Onyx, p18 Roasted Coffee, p2tog—62 sts.

Row 7: K19 Roasted Coffee, k3 Onyx, k18 Orange You Glad, k3 Onyx, k19 Roasted Coffee.

Row 8: P19 Roasted Coffee, p3 Onyx, p18 Orange You Glad, p3 Onyx, p19 Roasted Coffee.

Rows 9–10: Rep Rows 7–8 using Chianti for center 18 sts.

Row 11: K2tog, k17 Roasted Coffee, k3 Onyx, k18 Autumn Harvest, k3 Onyx, k17 Roasted Coffee, k2tog—60 sts.

Row 12: P18 Roasted Coffee, p3 Onyx, p18 Autumn Harvest, p3 Onyx, p18 Roasted Coffee.

Row 13: K18 Roasted Coffee, k3 Onyx, k18 Bronze Patina, k3 Onyx, k18 Roasted Coffee.

Row 14: P18 Roasted Coffee, p3 Onyx, p18 Bronze Patina, p3 Onyx, p18 Roasted Coffee.

Rows 15–42: Rep Rows 13–14 fourteen more times, changing the color of the center 18 sts every 2 rows according to the following color sequence: *Tahiti

Teal, Medieval Red, Orchid Twist, Orange You Glad, Chianti, Autumn Harvest, Bronze Patina; rep from * once more.

Rows 43–44: Rep Rows 13–14 using Tahiti Teal for center 18 sts. Cut Tahiti Teal and Onyx.

With Roasted Coffee only, work 3 more rows, then BO 3 sts at beg of the foll 2 rows—54 sts. BO all sts on next row.

Straps

Fold the bag so that the selvages of the section worked back and forth are positioned in the center of the layer facing you. Sew the seam downward from where the work was joined in the rnd (this seam will be the center of the back side of the backpack).

With back seam still centered on the layer facing you, measure in 7½ inches (19.1 cm) from each side of the bag and place a safety pin just below the band worked with Orchid Twist and Medieval Red. With dpn and Roasted Coffee, pick up and k 7 sts centered on the marked position. Work as follows: *K4, wyf, sl 3, turn; rep from * until strap measures 15½ inches (39.4 cm). BO all sts. Rep for 2nd top strap.

With back seam still centered on the layer facing you, measure in 7½ inches (19.1 cm) from each side of the bag and place a safety pin just below Row 12 of Chart A (where the V-shaped motifs begin). With dpn and Roasted Coffee, pick up and k 7 sts centered on the marked position. Work same as for top straps until bottom strap measures 11 inches (27.9 cm). Rep for 2nd bottom strap.

Bottom Gussets

Sew the bottom seam. Turn the bag inside out and fold the bag flat so that the bottom seam is facing you and centered on the bag. Sew a short seam across each corner to form gussets as shown in Figure 1. Weave in all ends.

Felting

Place the bag in a zippered pillowcase or lingerie bag and put in the washing machine with 1 tablespoon of mild dish-washing soap. Fill the machine with hot water at the lowest water level possible. Set the machine to agitate, checking progress every few minutes. It may take several cycles to reach the desired dimensions; felting time will vary based on the temperature, type of water, type of soap, and the intensity of agitation. Do not let the piece run through the spin cycle (doing so may cause permanent creases). When bag is felted sufficiently, remove from pillowcase and roll in a dry towel to

Materials

Brown Sheep Lamb's Pride Worsted, 85% wool/15% mohair yarn, worsted weight, 190 yards (173.7 m)/4 ounce (113.4 g) skein, 3 skeins of #M89 Roasted Coffee, 2 skeins each of #M28 Chianti and #M110 Orange You Glad, 1 skein each of #M05 Onyx, #M22 Autumn Harvest, #M26 Medieval Red, #M47 Tahiti Teal, #M102 Orchid Thistle, #M115 Oatmeal, and #M175 Bronze Patina

Brown Sheep Waverly Wool, 100% wool 3-ply needlepoint yarn, 164 yards (150.0 m)/4 ounce (113.4 g) skein, two 18-inch (45.7-cm) lengths of #1050 Black and #3002 Orange

Needles, 32-inch (81.3-cm) circular, size 11 (8 mm), and 1 set of double pointed, size 10 (6 mm) or size needed to obtain gauge

Stitch markers

John James Needle, distributed by Colonial Needle, tapestry, size 22

D rings, 1 inch (2.5 cm), 4

Pillowcase or lingerie bag for machine felting; bath towels

Finished size: Before felting, base 23 inches (58.4 cm) wide and 5 inches (12.7 cm) deep, sides 22 inches (55.9 cm) high, top opening 22 inches (55.9 cm) wide and 4 inches (10.2 cm) deep, flap 22 inches (55.9 cm) wide and 15½ inches (39.4 cm) long; after felting, base 14 inches (35.6 cm) wide and 3 inches (7.6 cm) deep, sides 14 inches (35.6 cm) high, top opening 12 inches (30.5 cm) wide and 3 inches (7.6 cm) deep, flap 12 inches (30.5 cm) wide and 8 inches (20.3 cm) long

Gauge: Before felting, 12 sts and 17 rows = 4 inches (10.2 cm) in St st, using larger needles



The Moroccan-inspired motifs on the backpack are embellished with embroidery. Photograph by Joe Coca.

blot excess water. Pull bag to desired shape and lay flat to air-dry, checking on it periodically and reshaping as needed (it may take several days to fully dry).

Embroidery

With 1 strand of Waverly Wool #1050, work outline stitches around all the Orange You Glad and Oatmeal motifs of Chart B. With 1 strand of Waverly Wool #3002, work French knots (2 wraps) over each single Chianti st dot in the Orange You Glad motifs of Chart B. With Tahiti Teal, work satin stitches in the center of each Oatmeal motif of Chart B as shown in photograph. With 1 strand of Waverly Wool #1050, work outline stitches around

each 2-row striped section and Onyx rectangles on the flap. With Tahiti Teal, work 6 evenly spaced French knots down the center of each Onyx rectangle on flap. With Roasted Coffee, work blanket stitch around the top opening and flap.

Finishing

Fold about 1 inch (2 cm) at the end of each top strap around 2 D rings and secure temporarily with safety pins. Thread bottom straps through the D rings, try on, and adjust the fit if necessary. If the straps are too long, you may safely cut them shorter because the fabric has been felted. Sew D rings firmly in place. ❦

ABOUT THE DESIGNER. Leigh Radford, who lives in Portland, Oregon, is a knitwear designer and author of numerous books, including *One More Skein: 30 Quick Projects to Knit* (New York: STC Craft, 2009).

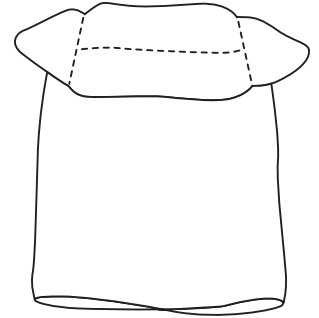


Figure 1

Chart A

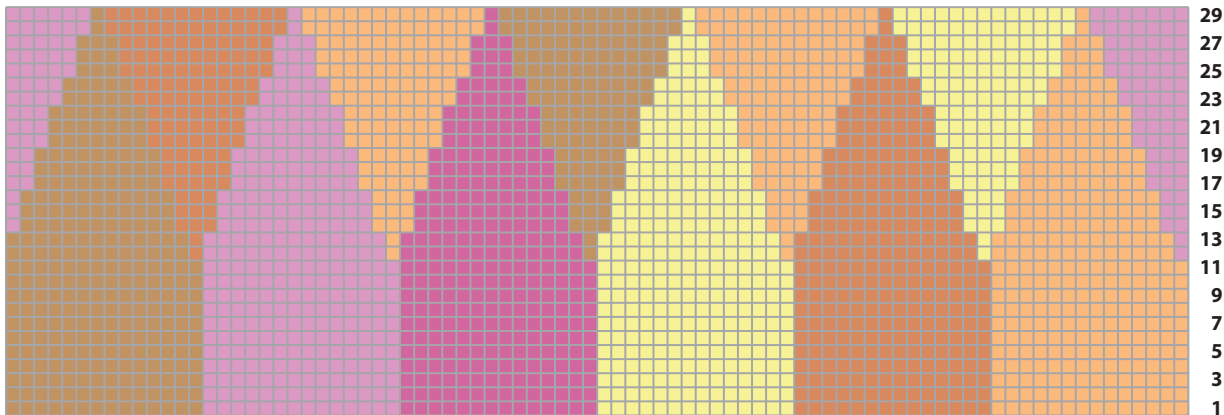
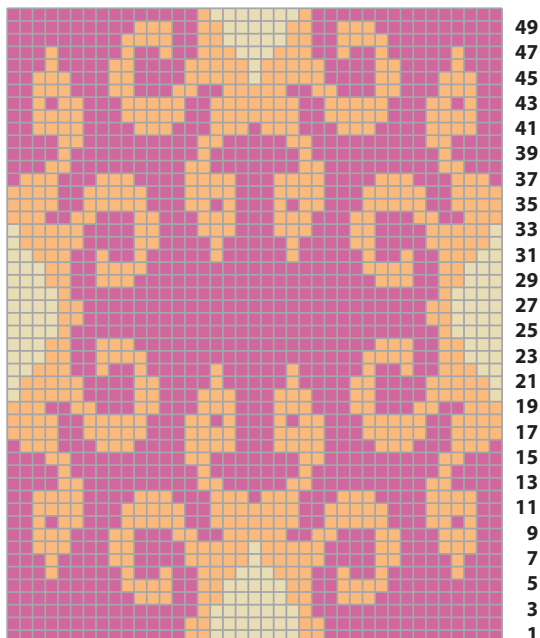


Chart B



Key

- #M89—Roasted Coffee
- #M28—Chianti
- #M110—Orange You Glad
- #M22—Autumn Harvest
- #M26—Medieval Red
- #M102—Orchid Twist
- #M115—Oatmeal



French Knot



Satin Stitch



Outline Stitch

Charts may be photocopied for personal use.

From Africa: A Bushoong Zigzag Bag

VICKI SQUARE



This striking felted bag with its traditional motifs used by the Bushoong people in the Democratic Republic of Congo will become a favorite. Felting it twice provides additional body. Photograph by Joe Coca.

The Kuba was a kingdom of the Bushoong people believed to have been founded in the seventeenth century. Its location was the region of central Africa formerly known as Zaire and now known as the Democratic Republic of Congo. Regalia such as head-dresses, belts, feathers, and beads were very important in Bushoong society, indicating royal descent or other political ranking.

The basic item of Bushoong clothing was a long cloth composed of several flat panels woven of raffia. The cloth was gathered or wrapped around the hips, then allowed to hang to the knee. Both men and women

employed a variety of techniques—including embroidery, appliqué, resist-dyeing, and cut-pile—to decorate the cloth with angular designs. Cut-pile usually is combined with lines of stem stitching to create contrasts of color and texture in repeating geometrics of rectangles, triangles, hooks, and lozenges.

For this tote bag, I built on the asymmetry of shapes common to Bushoong design. I created irregular diamonds and zigzags, pairing a light natural color with dark charcoal for a dramatic and bold artistic expression. The bag is a substantial size, felted for strength and to prevent knitting needles and any other objects from poking out. The glass beads at the top secure the side gusset pleat. When filled, the bag keeps a nice rectangular shape without the beads because the shape is maintained by the slipped stitches at the corners. The double I-cord handles, wrapping under the bottom of the bag, enhance the weight capacity. All in all, you can really load your stuff into this one!

Instructions

Note: The bag is knitted in one piece,

plus the strap.

Bag Body Side 1

Using 2-color method, CO 82 sts. Work Zigzag Chart 1 Rows 1–62. Pm where shown on chart and sl m every row. On RS rows, sl 1 st after each m to define bag corners.

Buttonholes,

Make 2 buttonholes on Row 21 and on Row 45 (4 buttonholes in all), as foll: (RS) K8, sl 1, k20, [yarn forward, sl 1, yarn back, sl 1, BO 1, sl 1, BO 1, sl 1, BO 1—(3 sts BO), sl last st worked from right needle to left needle, turn work. Wyb, using cable method, CO 4 sts.

Materials

Brown Sheep Lamb's Pride, 85% wool/15% mohair yarn, bulky weight, 125 yards (114.3 m)/4 ounce (113.4 g) skein, 5 skeins of #M06 Deep Charcoal (A) and 2 skeins #M01 Sandy Heather (B)
Needles, 24-inch (61.0-cm) circular, size 11 (8 mm) or size needed to obtain gauge

Tapestry needle

Stitch markers

Glass beads, 1 inch (2.5 cm) in diameter with large center hole, 4 each

Finished size: Felted, about 12 inches (30 cm) deep and 18 inches (46 cm) wide

Gauge: 24 sts and 24 rows = 7 inches (17.8 cm), before felting

Turn work. Wyb, sl 1st st from left needle to right needle and pass extra CO st over to close buttonhole, k17 sts—(18 sts total after buttonhole is closed); rep instructions between [], k to last 9 sts, sl 1, k8. Do not BO when chart rows are finished. Begin bag bottom.

Bag Bottom

Next row: (RS) With A, BO 8 sts, k to end of row. Turn work. Rep last row 1 time. Work even in garter st until bottom measures 5 inches (12.7 cm) from first BO, ending with WS row.

Next row: With RS facing, using cable method, CO 8 sts; k the 8 CO sts, k to end. Rep last row 1 time. Do not BO; beg Bag Body, Side 2.

Bag Body, Side 2

Note: This side of the bag body is a 180-degree rotation from Side 1.

Foll Chart 2, Rows 1–62, beg with RS row, placing m after first 8 sts and another m before last 9 sts. Sl 1 st after each m on RS rows to define bag corners, same as Side 1. Make 2 buttonholes on Row 19 and on Row 43 (4 buttonholes in all), using same method as Side 1 (buttonhole rows are adjusted slightly on this side). After Row 62 is finished, BO, using 2-color method. With tapestry needle, weave in all loose ends to WS and secure.

Handle

With A, CO 7 sts. [Turn work, k4, yarn forward, sl 3 sts pwise.] Rep instructions between [] until handle measures about 124 inches (315 cm). Work last row as: K2tog, k1, BO 1 st, k1, BO 1 st, p1, BO 1 st, p2tog, BO 1 st. Cut yarn and thread through last st to secure.

Finishing

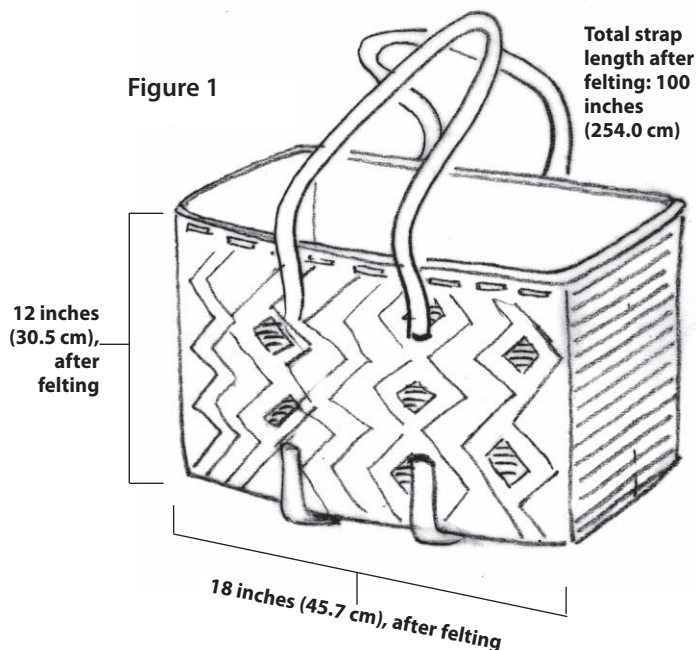
On RS, match garter st stripes of gusset sides and seam tog with invisible weaving for garter st. Match

center gusset seam to center bottom and whipstitch from RS, squaring bottom corners of bag.

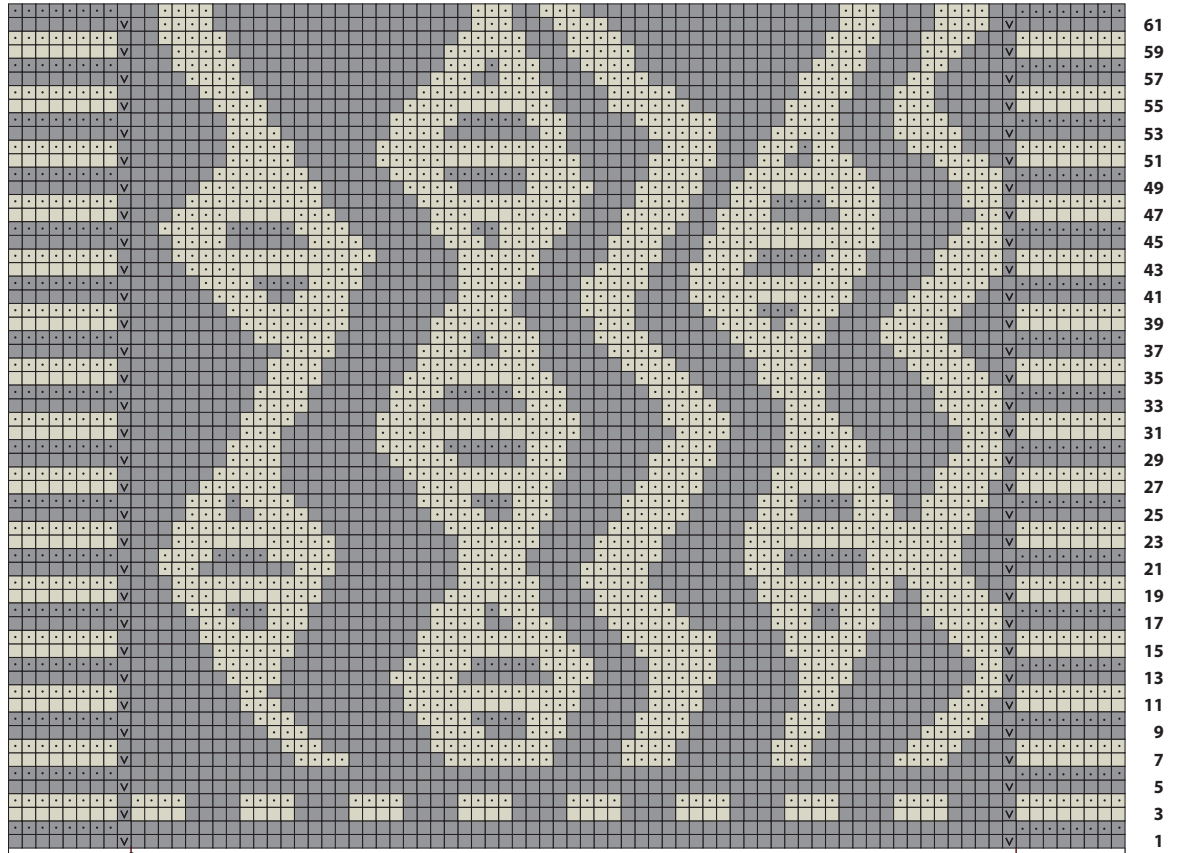
Inserting handle: Start at midbottom; bring 1 end of handle up to the lower buttonhole on 1 side of bag, insert strap through the buttonhole to WS, and back out to RS at upper buttonhole. Lp handle as shown in Figure 1, then insert strap through next upper buttonhole to WS, then back out to RS through lower buttonhole, and back to center bottom. Rep threading process on 2nd side of bag with other strap end. Thread yarn on the tapestry needle and whipstitch strap ends tog.

Felt the bag by placing it in a washing machine with a towel and a tennis shoe or a few tennis balls. Let the washer go through a hot wash/cold rinse cycle. Wash twice for additional body. After felting, insert shoeboxes inside the bag to maintain squared corners while drying. Let dry completely. Fold garter st gusset tog at top edge and pinch the fold with a clothespin to hold it temporarily. Stitch folded gusset tog at top edge, sewing through the large center holes of 2 glass beads, placing 1 bead on each RS of bag about 2 inches (5 cm) from corner edges. Remove clothespin, and weave in loose ends to WS to secure. Rep for second gusset. ❁

ABOUT THE DESIGNER. Vicki Square is the author of the best-selling *The Knitter's Companion* (Deluxe edition with DVD, Loveland, Colorado: Interweave, 2010) and an artist with a passion for knitting. Her work has been featured in national magazines, and she regularly exhibits in galleries and juried shows.



Zigzag Chart 1

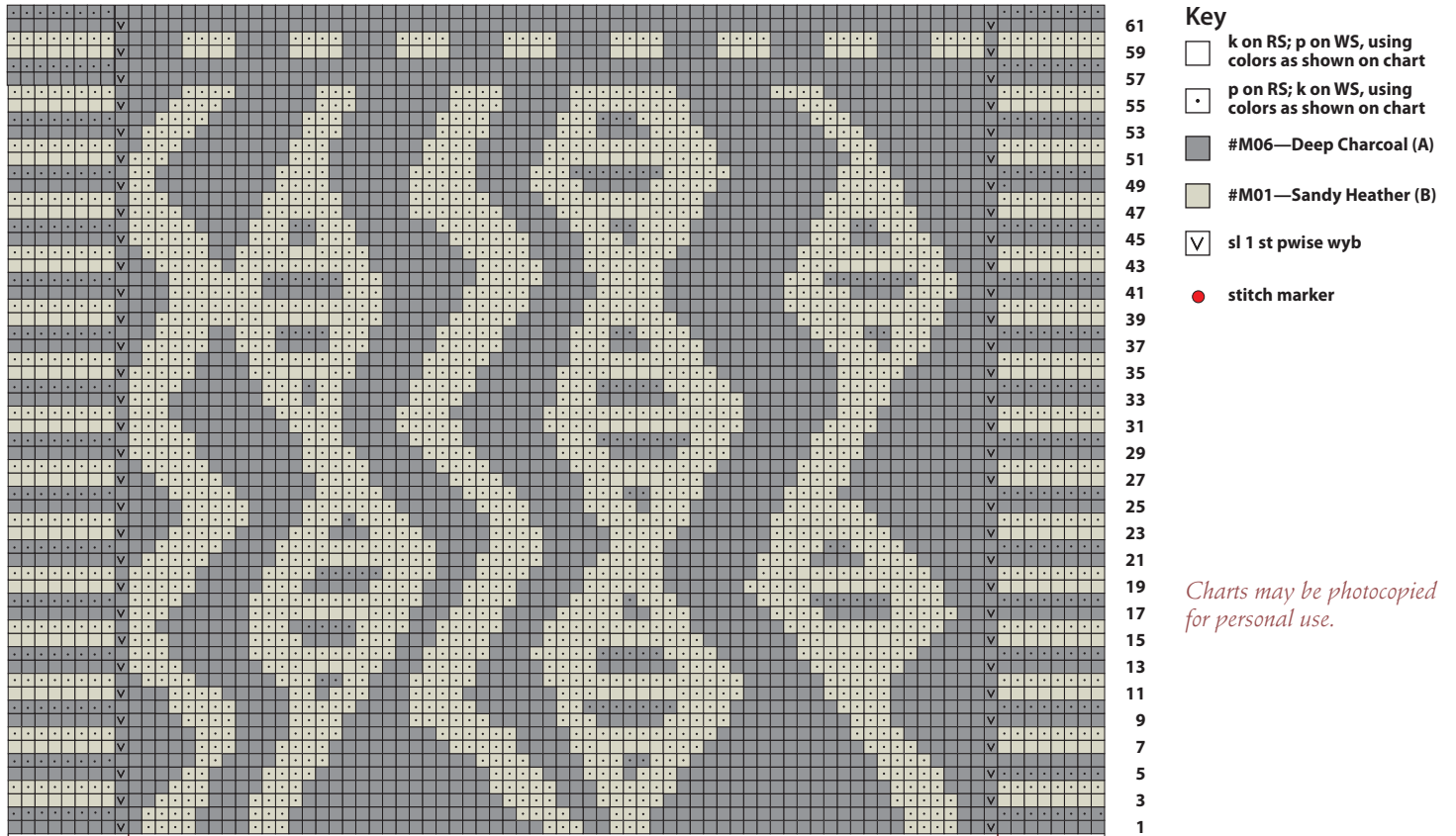


End

Make buttonholes on Rows 21 and 45. When Row 62 is finished, work bottom of bag foll instructions, then beg Zigzag Chart 2.

Begin

Zigzag Chart 2



End

Make buttonholes on Rows 19 and 43, foll buttonhole instructions.

Begin

Key

- k on RS; p on WS, using colors as shown on chart
- p on RS; k on WS, using colors as shown on chart
- #M06—Deep Charcoal (A)
- #M01—Sandy Heather (B)
- V sl 1 st pwise wyb
- stitch marker

Charts may be photocopied for personal use.

An Appalachian Gathering Basket

GINA WILDE



Carry your possessions in this stylish bag, which features colorwork and felting. Photograph by Carol Kaplan.

Gina Wilde's passion for basketmaking prompted the idea for this unusual felted tote. "I rambled all over Tennessee, up into the Smoky Mountains of North Carolina, and even met a few Chickasaw Indians from Mississippi, all in hopes of learning weaving techniques from the few remaining masters of the trade. Basketweaving is a part of the culture of the South that is fast slipping away, and I am grateful for learning to weave at the source." Incorporating motifs of the Southwest's Pima Native American tribe, Gina's intentions to synthesize two distinctly North American "tribes" of weavers hits the mark with this knitted tribute to American basketry.

Instructions

Notes: You may find it helpful to use a marker in a color different from the rest to indicate the beginning of the round and markers in yet another color to set off the individual motifs of Chart 2. To ensure that loose ends do not work themselves free during felting, trim the ends of each color to 3 to 4 inches (7.6 to 10.2 cm) long and weave them in as you go. Keep your tension even while working two-color pattern sections and twist the yarns around each other every 2 to 3 stitches to avoid long floats across the back of the work.

Base

With A and cir needle, CO 18 sts. Do not join. Working back and forth in rows, work 2 rows in garter st (k every row). Cont as foll,

Row 1: (RS) K1, k1f&b, k to last 2 sts, k1f&b, k1—2 sts inc'd.

Row 2: K.

Rep Rows 1 and 2 five more times—30 sts. Cont even in garter st until piece measures 5½ inches (14.0 cm) from CO, ending with a WS row. Cont as foll,

Row 1: (RS) K1, k2tog, k to last 2 sts, k2tog, k1—2 sts dec'd.

Row 2: K.

Rep these 2 rows 5 more times—18 sts rem.

Sides

Pick up sts from around the outer edge of base as foll: With A already attached and RS of base facing, pm in color to indicate beg of rnd, k across 18 sts on needle

for base, pm for corner, pick up and k 8 sts along dec'd selvedge, 16 sts along straight selvedge, and 8 sts along inc'd selvedge, pm for corner, pick up and k 18 sts across CO edge of base, pm for corner, pick up and k 8 sts along inc'd selvedge, 16 sts along straight selvedge, and 8 sts along rem dec'd selvedge—100 sts total.

Rnds 4–3: With A, k 3 rnds.

Rnds 4 and 5: Change to B and k 1 rnd, then p 1 rnd.

Rnd 6: (Inc Rnd) With B, k to 1st corner m, sl m, k1f&b, k to last st before next corner m, k1f&b, sl m, k18, sl m, k1f&b, k to last st before end-of-rnd m, k1f&b—104 sts.

Rnds 7 and 8: With B, k 2 rnds.

Rnd 9: Join F, *k3 with B, k1 with F; rep from * to end.

Rnd 10: K1 with F, *k1 with B, k3 with F; rep from * to last 3 sts, k1 with B, k2 with F.

Rnd 11: Rep Rnd 9.

Rnd 12: (Inc Rnd) With B, rep Rnd 6—108 sts.

Rnds 13–15: With B, k 3 rnds.

Rnds 16 and 17: With B, k 1 rnd, then p 1 rnd.



The chic Appalachian Gathering Basket is felted, making any distorted stitches and small holes disappear "in the wash." Photograph by Carol Kaplan.

Rnd 18: (Inc Rnd) With D, rep Rnd 6—112 sts.

Rnd 19: With D, p 1 rnd.

Rnds 20 and 21: With E, k 1 rnd, then p1 rnd.

Rnds 22 and 23: With C, k 1 rnd, then p 1 rnd.

Rnd 24: (Inc Rnd) With A, rep Rnd 6—116 sts.

Rnds 25–28: With A, k 4 rnds.

Rnd 29: (Inc Rnd) with A, rep Rnd 6—120 sts.

Rnds 30–36: With A and C, work Rnds 1–7 of Chart 1.

Rnd 37: (Inc Rnd) With A, rep Rnd 6—124 sts.

Rnds 38–41: With A, k 4 rnds—piece measures about 6¼ inches (16 cm) from pick-up rnd.

Rnd 42: (Inc Rnd) With F, rep Rnd 6—128 sts.

Rnd 43: With F, p 1 rnd.

Rnds 44 and 45: With B, k 1 rnd, then p 1 rnd.

Rnds 46 and 47: With D, k 1 rnd, then p 1 rnd.

Rnd 48: (Inc Rnd) With A, rep Rnd 6—132 sts.

Rnd 49: With A, p 1 rnd.

Rnds 50–52: With E, k 3 rnds.

Rnd 53: (Inc Rnd) With E, rep Rnd 6—136 sts; 2 groups of 18 sts each for sides of bag and 2 groups of 50 sts each for front and back of bag.

Rnd 54: Establish position of motifs from Chart 2, using different-colored ms if desired to separate the motifs from the background. *Work 18-st group for side of bag as k2 with E, pm, work Rnd 1 of chart over next 15 sts, pm, k1 with E, sl m at end of 18-st group; work 50-st group for front or back of bag as k5 with E, pm, work Rnd 1 of chart over next 15 sts, pm, k10 with E, pm, work Rnd 1 of chart over next 15 sts, pm, k5 with E, sl m at end of 50-st group; rep from * once more—6 marked 15-st chart sections. There will be 1 chart section centered as well as possible on each 18-st side group and 2 chart sections on each 50-st front or back group positioned 5 sts in from each end with 10 sts between chart sections at center.

Rnds 55–76: Work Rnds 2–23 of Chart 2, working background sts outside chart sections with E. *At the same time*, inc 6 sts on Rnds 6, 12, 17, and 23 of chart (Rnds 59, 65, 70, and 76 of bag) by inc 1 st at each corner as established for Rnd 6 and also inc 1 st in middle of both front and back by working k1f&b with E as close

Materials

Alchemy Yarns Sanctuary, 70% merino wool/30% silk yarn, DK weight, 125 yards (114.3 m)/50 gram (1.8 oz) skein, 2 skeins of #76E Citrine (light olive, A) and 1 skein each of #35E Fauna (dark olive, B), #96E Two Rock (brown, C), #36F Lantern (gold, D), #72E Vintage Jade (pale jade, E), and #48A Passion Flower (purple, F)
Needles, 16-inch (40.6 cm) circular and set of 4 or 5 double pointed, size 6 (4 mm) or size needed to obtain gauge

Markers

Tapestry needle

Pillowcase or lingerie bag for machine felting; bath towels

Purse handles, 6 to 8 inches (15.2 to 20.3 cm), 1 pair

Sewing thread, matching, for attaching handles

Finished size: Before felting, about 9½ inches (24 cm) wide at base, 16¼ inches (41 cm) wide at top, and 15½ inches (39 cm) tall; after felting, about 8 inches (20 cm) wide at base, 15½ inches (39 cm) wide at top, and 12¼ inches (31 cm) tall

Gauge: Before felting, about 20 sts and 34 rows = 4 inches (10.2 cm) in garter st and about 22 sts and 27 rows = 4 inches (10.2 cm) in St st worked in the rnd

as possible to the center of the sts between the 2 chart sections—160 sts after completing Rnd 23 of chart (Rnd 76 of bag); 2 groups of 18 sts each for sides of bag and 2 groups of 62 sts each for front and back of bag. The marked chart sections on front and back will be positioned 9 sts in from each end with 14 sts between chart sections at center. Remove m for chart sections as you come to them on next rnd. Do not remove the corner m at each end of the front and back because they will still be needed for shaping.

- Rnds 77–79: With E, k 3 rnds.
- Rnd 80: (Inc Rnd) With C, rep Rnd 6—164 sts.
- Rnd 81: With C, p 1 rnd.
- Rnds 82 and 83: With F, k 1 rnd, then p 1 rnd.
- Rnds 84 and 85: With A, k 1 rnd, then pl 1 rnd.
- Rnd 86: (Inc Rnd) With B, rep Rnd 6—168 sts.
- Rnd 87: With B, p 1 rnd.
- Rnds 88–90: With F, k 3 rnds.
- Rnd 91: Join D, and *k3 with F, k1 with D; rep from * to end.
- Rnd 92: K1 with D, *k1 with F, k3 with D; rep from * to last 3 sts, k1 with F, k2 with D.
- Rnd 93: Rep Rnd 91.
- Rnd 94: (Inc Rnd) With F, rep Rnd 6—172 sts.
- Rnds 95 and 96: With F, k 2 rnds.
- Rnds 97 and 98: With B, k 1 rnd, then p 1 rnd.
- Rnds 99–104: With A, [k 1 rnd, then p 1 rnd] 3 times—piece measures about 15½ inches (39 cm) from pick-up rnd. BO all sts with A.

Handle Fastener

With C and dpn, CO 5 sts. Work in garter st until piece measures 40 inches (101.6 cm) from CO. BO all sts. *Note:* After felting, this piece will be cut into four sections about 7 inches (18 cm) long each that will be used to attach handles.

Finishing

Weave in rem loose ends.

Felting

Notes: Felt bag and handle fastener piece separately. Exact size is determined by felting time, so be sure to check bag frequently (every 5 minutes) while in the washing machine. The amount of time needed to felt the bag satisfactorily depends on yarn, water temperature, water hardness, and amount of agitation. Place bag in pillowcase or lingerie bag to protect washing machine from loose fibers. Set water for hottest

temperature, lowest water level, and most gentle agitation. Add a very small amount of quality laundry detergent. Check progress every 5 minutes and carefully reset the machine cycle back to agitate so it does not accidentally progress to the spin cycle. When the bag appears to be the right size, remove from washer, handrinse in cold water; roll in towels to remove excess water. Shape by hand, pulling any colorwork sections that might have contracted during the felting process to the correct width. Allow to air-dry over a similarly shaped object (a tall flower vase was used here). Felt handle fastener piece in the same manner.

Assembly

Cut handle fastener into 4 equal pieces. Identify the center of the front and back sides. Using the distance between the handle loops as a guide, mark location for 4 handle fasteners, 2 each on front and back. Slip each handle fastener through a handle ring, fold fastener in half, and pin in place close to handle loop. Place each fastener at a marked handle position, sandwich the upper bag between the halves of the fastener, and pin in place. With a sharp-point sewing needle and the sewing thread, sew fasteners to bag on inside and outside, stitching through all layers. ❁

ABOUT THE DESIGNER. Author and designer Gina Wilde is the co-founder of Alchemy Yarns of Transformation located in Sebastopol, California.

Chart 1

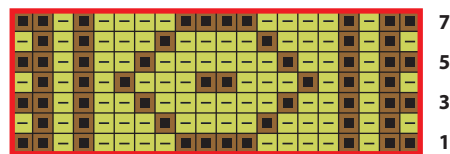
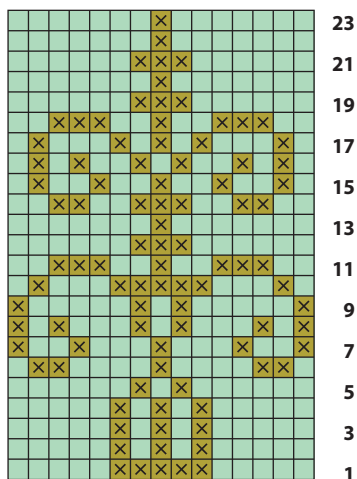


Chart 2



Charts may be photocopied for personal use.

Key

- #76E—Citrine (light olive)
- #96E—Two Rock (brown)
- #72E—Vintage Jade (pale jade)
- #35E—Fauna (dark olive)
- patt rep

🌿 The Fisher Man's Lover 🌿

JANE GALER



*Photograph of Jane Jolliffe knitting. Photographer unknown. Polperro, Cornwall, United Kingdom. 1904.
Photograph courtesy of the Polperro Heritage Museum, Polperro, Cornwall, United Kingdom.*

She is there every morning he is not.
Nearly materializing with the misty dawn,
Leaning carelessly against the sea wall.
Gulls overhead
Describe their dinner order
Until they see she has no means
And other intentions.

She knits while she waits.
In her head a pattern combines today's heartbeat
with the yesterdays of her ancient sisters.
They also stood at this wall,
Knitting charms into sweaters for dangerous work.

Celtic cross, ridge and furrow,
Berries, ropes, rigging, ladders.
Then, more seriously,
Marriage lines, tree of life.
She counts the stitches,
The pattern appears,

But she never looks at her work.
Her fingers glide, she is a graceful conductor.
She looks to the sea
As if in a moment her lover will appear,
A small chalice the ocean bears
Carrying her fisher man to shore.
The mermaid cautions:
Drink, for soon he'll be away again.
(The mermaid's hand draws too near his face.)

The girl pauses at her task.
Her eyes mingle tears salt and wind.
Her heart fills with the importance of being loved.
Her hands return to their work
As if this is necessary.
As if these threads are the keepers of her lover's fate.

ABOUT THE AUTHOR. *Jane Galer is a poet and fiction writer who lives in Elk, California, with her husband, the owner of Brittany Knitting Needles.*

Polperro-Inspired Gloves

NANCY BUSH

The photograph of a woman standing and knitting on a cliff above the ocean from *Cornish Guernseys and Knit-frocks* by Mary Wright (1979. 2nd edition, Polperro, Cornwall, England: Polperro Heritage Press, 2008) and shown on the opposite page inspired Jane Galer's poem "The Fisher Man's Lover." Her poem, in turn, inspired these gloves.



Knit these subtly textured gloves for a very special man. Photograph by Joe Coca. Knitting needle case courtesy of Loene McIntyre, Fort Collins, Colorado.

I wanted to make something that would reflect love and caring, and it seemed that gloves for a man were perfect, because they offer protection and warmth. The Musician pattern on the hand also is from *Cornish Guernseys and Knit-frocks*. Both the pattern and the photograph are from the same village, Polperro in Cornwall on Britain's southwest coast.

Instructions

Left Hand

CO 56 sts using the long-tail method. Work k2, p2 rib for 22 rnds. On next rnd, cont ribbing as established, inc 8 sts evenly spaced (inc every 7 sts) to 64 sts total, 16 sts on each needle.

Work 3 rnds even. On next rnd, beg patt and also beg thumb.

Rnd 1: Inc 1 st at beg of rnd with M1, pm. Beg first row of Polperro chart—32 sts. K the rem 32 sts to end of rnd.

Rnd 2: K1, sl m, foll chart across Needles 1 and 2 and k all sts on Needles 3 and 4.

Rnd 3: Inc 1, k1, inc 1, sl m, foll chart across Needles 1 and 2 and k all sts on Needles 3 and 4.

Rnd 4: K3, sl m, foll chart across Needles 1 and 2 and k all sts on Needles 3 and 4.

Cont, inc 1 st at the beg of Needle 1 and before m on every other rnd, knitting the sts between these incs, and foll the chart as indicated on every rnd. When there are 19 sts for the thumb, cont, foll the chart and inc every 4th rnd (instead of every 2nd) for thumb 2 times more for a total of 23 thumb sts.

Next rnd: K across thumb sts, remove m, CO 5 new sts.

Place all other sts on a length of waste yarn. Distribute thumb sts onto 3 needles, join in a rnd and k 2 rnds.

Next rnd: Dec the 5 CO sts to 3 by ssk, k1, k2tog. K 2 rnds.

Next rnd: Dec the 3 rem CO sts to 1 by sl 2 (kwise at the same time), k1, p2sso—24 thumb sts.

Materials

Harrisville Designs Shetland, 100% wool yarn, 217 yards (198.4 m) /50 gram (1.75 oz) skein, 1 skein of color #53 Charcoal Gray
Needles, set of 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Markers

Finished size: 9½ inches (24.1 cm) in diameter at knuckles

Gauge: 14 sts = 2 inches (5.1 cm) in circular St st

Cont on these sts until the thumb measures ½ inch (1.3 cm) less than desired length. *K2, k2tog, rep from * to end. K 1 rnd.

Next rnd: *K1, k2tog, rep from *. K 1 rnd. *K2, k2tog, rep from * to end—9 sts. Break yarn, thread on needle and draw through rem sts. Tighten up.

Replace the 64 sts on the needles, 16 on each needle. Attach yarn to left of thumb and cont on hand, foll chart. Pick up and k5 sts in the base of the thumb when that point is reached. Dec the 5 picked-up sts to 3 by ssk, k1, k2tog. K 2 rnds.

Next rnd: Dec the 3 rem picked-up sts to 1 by sl 2 (kwise at the same time), k1, p2sso—65 sts total.

Cont as indicated on the chart. On the last rnd of the chart, begin little finger. Work across sts on Needles 1 and 2 in patt, k7 sts on Needle 3, then place the rem sts except for the last 7 sts on Needle 2 on waste yarn (51 sts on waste yarn). CO 5 new sts. Distribute these 19 sts onto 3 needles. K 1 rnd.

Next rnd: Dec the 5 sts to 3 by ssk, k1, k2tog—17 sts.

Cont on these sts until finger measures ½ inch (1.3 cm) less than desired length.

Next rnd: *K2, k2tog, rep from *, end k1. K 1 rnd. *K1, k2tog, rep from *, end k1. K 1 rnd, ending k2tog—8 sts. Finish as for thumb.

Place the 51 sts on the waste yarn back onto the needles. Attach the yarn left of the little finger and k 1 rnd, picking up 5 sts at the base of the little finger. K 1 rnd.

Next rnd: Dec the 5 picked-up sts to 3 by ssk, k1, k2tog—54 sts. K 3 rnds.

Next rnd: K7, place 37 sts on waste yarn. CO 5 sts and distribute these 22 sts onto 3 needles. Join and k 1 rnd.

Next rnd: Dec the 5 CO sts to 3 by ssk, k1, k2tog—20 sts.

Cont on these sts until the finger measures ½ inch (1.3 cm) less than desired length.

Next rnd: *K2, k2tog, rep from *. K 1 rnd. *K1, k2tog, rep from *. K 1 rnd. *K3, k2tog, rep from * to end—8 sts. Finish as for thumb.

Place next 8 and last 8 sts onto 2 needles. Attach yarn on the left side of the ring finger. K8, CO 5, k8, pick up and k5. K 1 rnd on these 26 sts.

Next rnd: Dec the 5 CO sts and the 5 picked-up sts to 3 as for other fingers—22 sts. Cont finger measures ½ inch (1.3 cm) less than desired length.

Next rnd: *K2, k2tog, rep from *, end k2. K 1 rnd. *K1, k2tog, rep from *, end k2. K 1 rnd. *K1, k2tog, rep to

end—8 sts. Finish as for thumb.

Place rem 21 sts onto 3 needles. Attach the yarn left of the middle finger. K21 sts. Pick up and k5 sts at the base of the middle finger. K 1 rnd. Dec the 5 picked-up sts to 3 as for other fingers—24 sts. Cont until the finger measures ½ inch (1.3 cm) less than desired length.

Next rnd: *K2, k2tog, rep from *. K 1 rnd. *K1, k2tog, rep from *. K 1 rnd. *K1, k2tog, rep to end—8 sts. Finish as for thumb.

Right Hand

Work as for left hand until Rnd 1.

Rnd 1: Work chart across Needles 1 and 2—32 sts. Inc 1 st at beg of Needle 3 with M1, pm. K the rem 32 sts to end of rnd.

Rnd 2: Foll chart across Needles 1 and 2, k1, sl m, k all sts on Needles 3 and 4.

Rnd 3: Foll chart across Needles 1 and 2. Inc 1, k1, inc 1, sl m, k all sts on Needles 3 and 4.

Rnd 4: Foll chart across Needles 1 and 2. K3, sl m, k all sts on Needles 3 and 4.

Cont, inc 1 st at the beg of Needle 3 and before m on every other rnd, knitting the sts between these incs and foll the chart as indicated on every rnd. When there are 19 sts for the thumb, cont, foll the chart and inc every 4th rnd (instead of every 2nd) for thumb 2 times more for a total of 23 thumb sts.

Work as for left hand until the last rnd of chart. On last rnd of chart, begin little finger. Work to last 7 sts on Needle 4, then place the rem sts except for the first 7 sts on Needle 1 on waste yarn (51 sts on waste yarn). K14 sts.

CO 5 new sts. Work as for left hand.

Finishing

Weave in all ends. Block gloves under a damp towel. ❁

ABOUT THE DESIGNER. *Nancy Bush, a member of PieceWork'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.*

Polperro

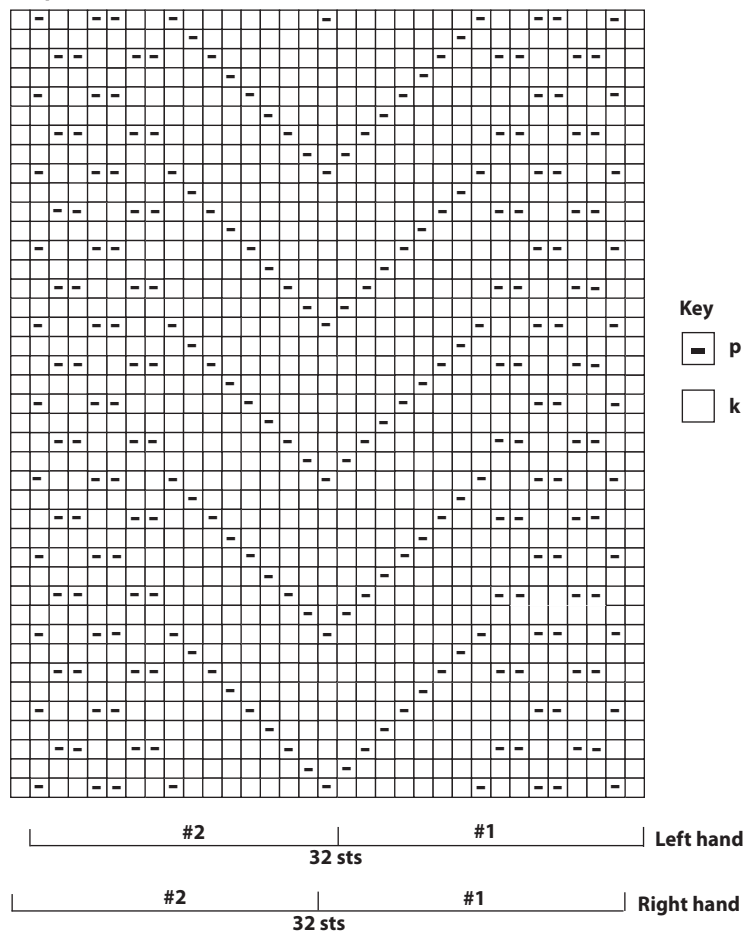


Chart may be photocopied for personal use.

Shagged Woolly Bear Mittens

ROBIN HANSEN

The unusual technique of shagging is what makes these mittens special. Shagged mittens once were made throughout New England and the maritime provinces of Canada. During the 1700s and 1800s, there were many kinds of shagged mittens. Shag was knitted-in or sewn on, inside or outside, with raw fleece or leftover warp threads. Most mittens were bulky: They could be used for driving horses but not for putting on the bridle.

The original mittens shown at right came through my backdoor one morning in the hands of Maine State folklorist Amanda McQuiddy, who was taking them to be exhibited in the Governor's Gallery at the Maine State House in Augusta. They came from the Brick Store Museum in Kennebunk, Maine, and had no documentation at all.

I was delighted; I had never seen such mittens, thick but finely knitted, flexible, and warm. When we turned one inside out to discover how it was made, we saw that the shag followed the ribs exactly from cuff edge to tip. The yarn wasn't knitted in (no yarn was carried between the ribs) but sewn on



The undated original shagged mittens now in the collection of the Brick Store Museum in Kennebunk, Maine. Diary accounts tell of shagged mittens knitted in the 1700s in New England, but few have survived and most are not dated. Original mittens courtesy of Brick Store Museum, Kennebunk, Maine. (65.312)

afterward. A tightly curled little end of yarn began each column of shagging at the cuff. I couldn't wait to make one!

The original mittens were knitted at a tension of thirteen stitches per inch (about five stitches per cm). With Size 0000 needles, I knitted a little square to see if I would get the same tension. The sportweight yarn I used was too softly spun for such fine knitting, and the sharp needles kept poking through and splitting the yarn. The solution was a looser tension,

the same yarn, and larger needles.

If the tension and the small needle size frighten you, remember that ribbing comes out larger than stockinette stitch on the same size needles. Enjoy the challenge of these mittens; they're worth the effort.

Materials

Rauma Finullgarn, distributed by Arnhild's Knitting Studio, 100% Norwegian wool yarn, sportweight, 180 yards (164.6 m)/50 gram (1.75 oz) ball, 2, (2, 3, 3, 4) balls of #4087 Light Salmon

Needles, set of 4 or 5 double pointed, size 1 (2.25 mm) or size to obtain gauge, and 1 double pointed, size 4 (3.5 mm) for shagging

Tapestry needle

Stitch holder

Finished sizes: Child's (woman's small, woman's medium, man's medium, man's large)

Gauge: 10½ sts = 1 inch (2.5 cm) over k 2, p 1 ribbing

Instructions

Note: To aid in establishing gauge, pull the knit apart widthwise just enough to be able to see the crack where the single purl stitch is in each group of stitches because the purl rib will be stretched apart slightly by the shag added later.

Cuff

CO 57 (63, 72, 84, 93) sts onto smaller dpn, using the twisted loop method. Divide sts so that there are the same number on each needle, and each needle starts with the first k st of a rib. For all sizes, k2, p1 straight up for 3 inches (7.6 cm).



The traditional but unusual technique of shagging creates a fabric of unequalled resilience and warmth. The mittens look like a woolly bear caterpillar and are sure to please all. Photograph by Joe Coca.

Thumb Gore

For right mitten, start thumb gore in the 1st rib of the 1st needle of the rnd. Sl the last p st of the rnd onto the 1st needle. P this, k1. Lift and twist the lp between sts, and k it. K1, p1. The 2 outside p sts mark the edges of the thumb gore. Inc in the st next to them, maintaining the ribbing patt, adding 2 new sts every 4th rnd until there are 13 (13, 19, 19, 25) sts within (not including) the 2 marking sts.

The effect on the original mitten is of the p incs branching off from the column of marking p sts, so you will sometimes be inc in the 1st marking st and in the 1st k st before the 2nd marking st, at other times in the rib itself. The ribs should appear to be rising straight up, with new ribs arising from the marking sts.

Cont ribbing straight up until thumb gore is 2½ (2½, 3, 3, 3½) inches (6.3 [6.3, 7.6, 7.6, 8.9] cm) long measured along the edge of the inc. Take the thumb gore sts,

including the p sts, off onto the stitch holder, CO 7 sts over the gap and cont k2, p1 ribbing until the total length is 9½ (10, 10½, 10½, 11) inches (24.1 [25.4, 26.7, 26.7, 27.9] cm) or until just the tips of the ring and forefinger show when the mitten is tried on.

Dec both ends of all 3 needles 1 st from the ends: Rearrange sts so there is an equal number on each needle. Then on each needle, k2, sl 1, k1, pss0. K to 2 sts from end, p2tog (if you can; if you can't, k1, sl the p st, sl both sts back onto left needle and pss0) until only 12 to 14 sts rem. Break yarn leaving a 6-inch (15.2-cm) tail. Using the tapestry needle, draw up the rem sts firmly, then darn back and forth over the tip to reinforce it. Total length should be 10 (10, 11, 11, 11½) inches (25.4 [25.4, 27.9, 27.9, 29.2] cm).

Thumb

Carefully pick up sts from holder and sts from top of thumb hole so that the rib patt will cont without a break. Pick up 2 additional sts on inside corner of thumb gore. In the next rnd, maintaining the rib patt on the front and back of the thumb, dec at the corners to make the rib come out even. K2, p1 straight up for 2 (2, 2½, 2½, 3) inches (5.1 [5.1, 6.3, 6.3, 7.6] cm), or until just the tip of the thumb shows when the mitten is tried on. Dec as at the fingertips every rnd until only 6 to 9 sts rem. Break yarn, leaving a 6-inch (15.2-cm) tail. Using the tapestry needle, thread the tail through the rem sts and pull them up firmly. Darn back and forth over the tip to secure the tail invisibly.

Notes: Turn the mitten inside out and darn in all tails before shagging the inside. Make the second mitten before shagging the first, lest you lose heart or forget the measurements. Shagging changes the size of the mitten slightly, making them a little wider and longer. Put the thumb gore on the end of the last needle instead of the beg of the first, although it really makes little difference, as the 3-way decrease makes the mitten suitable for either hand.

Shagging

To shag, turn the completed mitten inside out (see Figure 1). The appearance from the inside is of a k1, p2 ribbing. Looped shag is applied to the k1 rib, simply whipped through each st of each k rib, working from cuff edge to finger tip. There are no knots, no fancy sts; the yarn is simply overhand-stitched through the rib around the larger needle used as a spacer. The tightness of the knit and the fluffiness and roughness of the wool will hold it in place for a hundred years.

Start shagging at edge of the cuff, using the tapestry needle and a double strand of yarn. (A contrasting color used for the shagging will show through a little on the outside—a nice effect, if it suits you.) Draw the double strand through 1 k st (from right to left) until there is only about an inch (2 cm) of tail. Lay the larger needle on the k rib and draw the yarn through the next k st in the rib so that the yarn wraps around the knitting needle as you stitch. Cont to stitch through 1 k st after the other, over the knitting needle, to form a series of loops like a wooly bear caterpillar moving up the rib. Follow the rib to its end, not moving to another rib when it runs out.

Leave the tails, as they're easier to hold out of the way when they're a little long. When you simply have to try the mitten on, prune some out of your way, and when you're all finished, trim them to the same height as the loops. Don't worry about securing the ends. They'll take care of themselves.

Rep this for all 24 k ribs. Do the thumb gore separately, and start the line of shagging for the inside of the thumb at the tip of the thumb, shag down the thumb, then up the line of the index finger portion of the mitten.

Notes: I found it easiest to hold the mitten in my left hand, looking straight down the knitting needle at the next knit stitch and bending the top of the mitten away from me to “open” the st.

Although I thought the shagging would take a long time, when I checked the clock, it took an average of 15 minutes per rib. This meant that I spent about the same amount of time shagging as ribbing, and the reward for finishing was a wonderfully warm mitten. ❁

ABOUT THE AUTHOR AND DESIGNER. *Robin Hansen of West Bath, Maine, is the author of several books on traditional knitting, including Favorite Mittens (Camden, Maine: Down East, 2005) and Knit Mittens (North Adams, Massachusetts: Storey, 2002).*

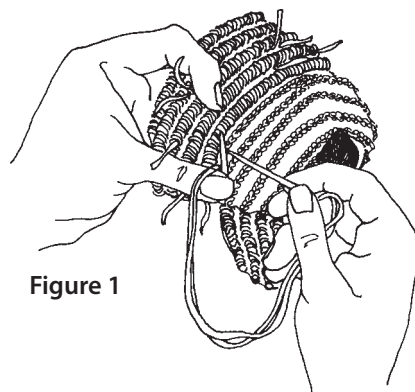


Figure 1

Spin Knit

Fiber, needles,
spindle, wheel

Experience a world of fiber firsthand with *SpinKnit*, our new dynamic digital eMag. It's beautiful, immersive, and packed with experiences that make reading more fun than ever.



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The Fluted Banister Pattern on Victorian Cuffs

CAROL HUEBSCHER RHOADES



Materials

Trendsetter Bollicina, 65% cashmere/35% silk yarn, fingering weight, 155 yards (141.7 m)/25 gram (0.88 oz) ball, 1 ball for woman's #01 Ecru and 1 ball for man's #201 Slate
Needles, size 2 (2.75 mm) for casting on and binding off and set of 4 double pointed, size 00 (1.75 mm) or size needed to obtain gauge

Finished size: Woman's medium, 4 inches (10.2 cm) long, 5¾ inches (14.6 cm) circumference; man's medium, 4¾ inches (12.1 cm) long, 7 inches (17.8 cm) circumference
Gauge: 10½ sts = 1 inch (2.5 cm) with patt unstretched

The Fluted Banister pattern is feminine enough for a woman and masculine enough for a man—a true Victorian magic trick! Photograph by Joe Coca. Antique steel knitting needles, needle gauge, and scissors courtesy of Loene McIntyre, Fort Collins, Colorado.

Knitted in both a woman's and man's size, these cuffs are adapted from "Weldon's Practical Knitter, 15th Series" included in *Weldon's Practical Needlework*, Volume 5 (for more on Weldon's, see sidebar below). The editors of that volume wrote: "These cuffs are knitted in a variation of the fluted banister pattern, which is very elastic, therefore the cuffs fit closely round the wrist and are warm and comfortable. . . . The pattern is alike on both sides. If knitted with stronger wool these cuffs are very useful for charitable purposes." The Victorian era produced an amazing quantity of knitted goods, and knitting for "charitable purposes" was a mainstay for many Victorian knitters.

Instructions

Notes: Instructions for woman's cuff are listed first followed by the instructions for the man's version in parentheses. Due to the stretchiness provided by the pattern, both fit a range of wrist sizes.

With larger needle, CO 60 (75) sts. Move sts to smaller needles, dividing sts 20-20-20 (25-25-25). Join, being careful not to twist CO row. Work 13 (15) rnds of k3, p2 ribbing.
Next rnd: *K1, p4; rep from * around.

Pattern Rounds

Rnd 1: *K4, p1; rep from * around.

Rnd 2: *K3, p2; rep from * around.

Rnd 3: *K2, p3; rep from * around.

Rnd 4: *K1, p4; rep from * around.

Rep Rnds 1–4 (which constitute the Fluted Banister pattern) a total of 9 (10) times. Finish with 13 (15) rnds of k3, p2 ribbing. BO loosely in rib patt with larger needle.

Finishing

Weave in loose ends. Wash, following instructions on yarn label. Roll cuffs in towel to absorb excess moisture



The illustration in Weldon's Practical Needlework, Volume 5, of the cuffs worked in the Fluted Banister pattern. Weldon's titled the project "Pretty Knitted Cuff."

and lay flat, without stretching, to dry. Do not iron or steam block cuffs. ❀

ABOUT THE AUTHOR AND DESIGNER. Carol Huebscher Rhoades lives in Madison, Wisconsin, where she translates Scandinavian knitting books into English and writes for Spin-Off, PieceWork, and other publications. She teaches classes on various Scandinavian knitting techniques and traditions around the United States and abroad.

About Weldon's

In an effort to bring needlework to an emerging middle class in Victorian England, several London companies began publishing patterns and instructions in the late nineteenth century. Unlike other contemporary periodicals, which ran one or two needlework projects per issue, these new publications were devoted solely to needlework.

Weldon's, which began as a paper pattern company, became one of the most recognized needlework publishers in England. About 1885, the company began publishing patterns and instructions in monthly newsletters available by subscription. Each fourteen-page issue contained material on a single subject: *Weldon's Practical Knitter*, *Weldon's Practical Patchwork*, *Weldon's Practical Bazaar Articles*, *Weldon's Practical Crochet*, *Weldon's Practical Cross-Stitch*, and so on; they were numbered consecutively, beginning with the First Series. Three years later, the company began to publish a series of volumes titled *Weldon's Practical Needlework*, each a compilation of twelve of the newsletters. Volume 10, for example, includes appliqué embroidery, crochet, knitting, leather work, pincushions, point lace, and ribbon plaiting.

Interweave published facsimile editions of the first twelve volumes of *Weldon's Practical Needlework*. Volumes 2 and 5 through 12 and four eBooks, containing the first four series of *Weldon's Practical Knitter* from Volume 1 of *Weldon's Practical Needlework*, are available. Visit interweavestore.com and click on Needlework in the category list on the left for more information.

✧ Comfort and Good Looks: ✧ Sweaters and Scarves as Fashion Essentials

S U S A N S T R A W N

Knitted sweaters and scarves are a mainstay of the modern American woman's wardrobe. Surprisingly, however, it was only a century ago that they began to claim their place in mainstream American fashion.



Knitting was long considered a utilitarian craft, best suited to making warm socks, gloves, and mittens. The poorest members of society knitted to support their families. Knitting also filled the leisure hours of Victorian women, who turned out countless ornamental purses, lacy shawls, and the occasional opera cap, muff, or cuffs. As early as 1846, *Decorative Needlework* by Miss Lambert provided patterns for such handknits but focused mainly on soft infant and toddler garments and bassinette covers.

A few adult sweater patterns appear, tucked among the counterpanes and domestic whimsies, in late-nineteenth-century knitting books. The Butterick Publishing Company's *Art of Knitting* (1892) includes a pattern for a man's "foot-ball sweater" (a turtleneck pullover), but patterns for women comprise only accessories, capes, and shawls. The chapter titled "Sweaters and Stockings for Golf, Cycling, Etc. for Adults and Young Folks" in *Fancy and Practical Knitting* (1897) shows women's pullovers with stylish, highly exaggerated leg-o'-mutton sleeves.

At the close of the century, women were becoming more active outside the home, some entering careers, and these women wanted simpler styles suited to their new roles. For some time, people had been agitating for dress reform, maintaining that the tight-fitting fash-

Coordinated sweater, scarf, and tam as winter fashion accessories in Fleisher Yarns' advertisement in The Ladies Home Companion, December 1920. Magazine from the collection of the author.



An Ideal Sweater for the Golf Course in Pictorial Review Book of Crocheting and Knitting Number 2, 1918. Book from the collection of the author.



The page from the October 1921 issue of The Delineator with its proclamation that "Paris now knits her blouse. . . ." Image courtesy of the author.

Page 38



Do you look well in a slip-on sweater?

SCARFS that match will be worn with slip-on sweaters this Summer, making them 100 per cent. more attractive. How shall you make the scarf? The Summer Needle-Art will give you full instructions for crocheting and knitting them, in silks and Iokland yarn, in blues, pinks, browns, yellows, reds - artistically combined. All the very latest designs, both in slip-on and Tuxedo sweaters will be found in Summer Needle-Art.

If you want to earn some money

take up weaving - it is both restful and profitable. Summer Needle-Art shows you with pictures all you need to know - how to thread up the loom, how to "beat the cloth," how to join threads, etc. And genuine homespun cloth is very popular now. Summer Needle-Art tells you how to weave delightful scarfs, collars and cuffs, belts, bags, luncheon-sets and table-covers that will command handsome prices.

You will also find -

poth mats crocheted out of cord, peasant embroidery worked on plain daisy-cloth, burlap; undergarments trimmed with gingham, new Roumanian cross-stitch designs in color, fancy oilcloth bags for wet bathing-suits, all in

The Summer
NEEDLE-ART

RIGHT: An advertisement in the July 1922 issue of The Delineator for the Summer issue of Needle-Art. The copy states: "Scarfs that match will be worn with slip-on sweaters this Summer, making them 100 per cent more attractive. How shall you make the scarf? The Summer Needle-Art will give you full instructions. . . ." Image courtesy of the author.

ions of the time were not only uncomfortable but unhealthy as well. Sweaters, it could be argued, played a role in dress reform and gave women greater comfort and freedom to pursue an active life, including sports.

In fact, the rising popularity of handknits followed the growing enthusiasm for sports. (The word "sweater" originated in the mid-nineteenth-century British sporting world, first in reference to sweaters worn while training horses and, by the late 1800s, to sweaters worn for rowing. The much older word "scarf" dates to the Early Renaissance.) Proper Victorian women had limited their athletic participation to archery, lawn tennis, and croquet, but by the end of the century, many also had taken up bicycling, golfing, swimming, tennis, baseball, basketball, ice skating, snowshoeing, mountain hiking, and motoring. Within the next quarter

Page 34

Glorious colors are one feature of these yarns

Radiant, gay colors, molten, deep tones; and all the shades in between are found among the 237 glorious colors of Minerva Yarns. From them you can select just what you want for knitted things.

Besides, Minerva Yarns are lustrous, even, and "lifty," shining in their soft fineness. They feel smooth to the touch and are delightful to work with.

The high quality of single wool in Minerva Yarns means long wear in any garment made of them.

Whatever you decide to knit next, make a point of asking for Minerva Yarns.



MINERVA YARNS

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Sample Offer
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Fifteen pieces of Minerva Yarns of different colors with instructions for making the wool flowers you in ladies' sets will be sent for one cent (except in N.Y. State) and the cost of postage.

NAME _____
ADDRESS _____
CITY _____ STATE _____

century, knitted clothing, both handknitted and commercially manufactured, would outfit women for these new activities. Sweater-and-scarf sets in particular would become associated with cold-weather sports such as ice skating and snowshoeing.

Women's sweaters and scarves attained fashion status during the 1910s, but only after stylish clothing had changed from the 1890s' hourglass waist with enormous leg-o'-mutton sleeves to the corseted S-shape torso with pouter-pigeon monobosom balanced over a rounded hipline with a heavy fall of trailing fabric and, after 1909, to a modified barrel shape with a higher waistline. Now, at last, the fashion silhouette for women could accommodate knitted sweaters. In 1917, *The Ladies' Home Journal* declared sweaters a wardrobe essential.

ABOVE: Another version of a golf sweater. This one was featured in an advertisement for Minerva Yarns in the June 1922 issue of The Delineator. Image courtesy of the author.

Handknitted sweaters of the 1910s were long and typically worn with a wide matching handknitted scarf or “girdle” (belt). This example is from the April 1916 issue of Needlecraft magazine. Magazine from the collection of the author.

Sweaters of the 1910s were long, typically worn with a wide matching scarf or “girdle” (belt). Department stores and mail-order catalogs sold millions of commercially manufactured sweaters, and abundant patterns were available in books, needlework magazines, and in booklets published by yarn manufacturers. Magazines such as *Needlecraft*, *The Delineator*, and *The Ladies’ Home Journal* published patterns for fashionable knitted vests, pullovers, cardigans, and tams, each touting its own up-to-the-minute styles.

Military details, including epaulettes, graced women’s sweaters during World War I (1914–1918). Coordinated by the American Red Cross, untold numbers of knitters turned out astounding numbers of “comforts” for soldiers and sailors during this period. Official Red Cross patterns included men’s mufflers and sweaters, some with challenging-to-knit pockets, bands, and collars—perhaps an incentive for knitters to master new skills.

Postwar American fashions became increasingly youthful and more casual, reflecting the greater freedom and equality that women had earned. Nonetheless, Paris still was a dominant arbiter of taste. Elsa Schiaparelli and Gabrielle (Coco) Chanel in particular popularized knitwear. “Paris now knits her blouse,” proclaims *The Delineator*. Bear Brand notes that the style for handknitted garments, “dictated by Paris, has already become a veritable craze in the East, and is rapidly sweeping westward.” Other advertisements describe sweater and scarf patterns as “unusually stylish” or “wonderfully smart.” “[Handknits] are no longer a temporary craze. They are a style necessity.”



In barely two decades, knitted garments for women had transformed from utilitarian to fashion essential. We can thank an unlikely combination of influences—the turn-of-the-century craze for sports, dress reform that suited changing roles for women, a multitude of new knitters during World War I, and the brilliant Parisian designers who popularized knitwear—for making knitted sweaters and scarves a wardrobe mainstay. ❀

The Imogene Sweater and Scarf set from the November 1924 issue of Needlecraft magazine, which inspired the project scarf shown on page 95. Magazine from the collection of the author.



The Imogene Scarf

S U S A N S T R A W N

The Imogene Sweater and Scarf set (shown on page 94) is among the patterns for “Knitted Togs Which Demonstrate Comfort and Good Looks” that appear in the November 1924 issue of *Needlecraft* magazine, promising fashion and comfort for the youthful active woman of the 1920s. Attributed to Frances S. Bruce, the dropped-stitch design emphasizing the long, vertical lines characteristic of that decade’s fashions is similar to the textured designs of other 1920s sweater patterns. Matching sweater-and-scarf sets were especially popular during this era.

The original pattern calls for Shetland silk yarn (probably rayon) in clove brown with rows of blue, light red, and yellow for accents. For my contemporary version, I chose Sea Silk, a blend of silk and Seacell (a cellulose-based fiber made with seaweed) that emulates the hand and drape of the rayon used in the vintage pattern. Although the photograph in *Needlecraft* shows the scarf with fringe, the original pattern does not include instructions for adding fringe.

Materials

Hand Maiden Fine Yarn Sea Silk, 70% silk/30% Seacell yarn, fingering weight, 437 yards (399.6 m)/100 gram (3.5 oz) skein, 1 skein of Saltspray

Needles, size 10½ (6.5 mm) or size needed to obtain gauge
Tapestry needle

Finished size: About 7 inches (18 cm) wide and 61 inches (155 cm) long

Gauge: 19 sts and 17 rows = 4 inches (10.2 cm) in lace patt

Lace Pattern

Row 1: *K1, [yo] 2 times; rep from * to last st, k1.

Row 2: K, dropping all yo.

Rows 3 and 4: K.

Rows 5 and 6: Rep Rows 1 and 2.

Rows 7–10: K.

Rep Rows 1–10 for patt.



Susan Strawn's Imogene Scarf knitted from a 1920s pattern using twenty-first-century yarn. Photograph by Joe Coca; modeled by Whitney Dorband.

Instructions

Scarf

CO 34 sts. Rep Rows 1–10 of Lace patt 25 times or to desired length, then work Rows 1 and 2 once more. BO all sts kwise.

Finishing

Weave in loose ends. Block to measurements. ❁

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).

Fancy Socks for a Girl

NANCY BUSH

Linda Ligon, the founder of Interweave, found the socks shown on page 97 in an antique store in downtown Loveland, Colorado. Though their maker, date, and origin are unknown, the small socks appear to have had little use. I based this project on those socks. Worked in a fine-weight yarn, they add a special touch to a young girl's dress-up outfit. They are shown here worn by a wedding's flower girl.

Instructions

Leg

CO 60 sts over 2 needles to add stretch. Remove 2nd needle carefully and divide sts evenly onto 3 needles—20 sts on each needle. Join in a rnd, being careful not to twist sts. P 1 rnd. K 2 rnds. Beg pattern. *Note:* Sl all sts as to p except for ssk.

Rnd 1: *P1, (k2tog) 3 times, (yo, k1) 6 times, (ssk) 3 times, p1, rep from * to end.

Rnds 2–3: *P1, k18, p1, rep from * to end.

Rep these 3 rnds 15 times. Leg measures 4 inches (10.2 cm) or desired length to heel flap.

Heel Flap

Row 1: P1, k14, sl the 5 sts rem to the next needle for instep; turn.

Row 2: Sl 1, p29, sl the 5 sts rem to the next needle for a total of 30 instep sts to be worked later. The 30 sts divided on 2 needles form the heel flap, which are worked as follows,

Row 3: *Sl 1, k1, rep from * across row; turn.



Dress up any occasion with these fancy socks knitted with a fine-weight wool yarn. Photograph by Joe Coca. Model: Samantha Alexander.

Row 4: Sl 1, p29; turn.

Row 5: Sl 2, *k1, sl 1; rep from * to last 2 sts, end k2; turn.

Row 6: Sl 1, p29.

Rep Rows 3–6 six times.

Cont to work on 30 heel flap sts, turn heel.

Row 31: K17, ssk, k1; turn. (A gap forms between last k st and rem heel sts.)

Row 32: Sl 1, p5, p2tog, p1; turn. (A gap forms between last k st and rem heel sts.)

Row 33: Sl 1, k to 1 st before gap, ssk, k1; turn.

Row 34: Sl 1, p to 1 st before gap, p2tog, p1; turn.

Rep Rows 33–34 until 18 heel sts rem.

Materials

Dale of Norway Baby Ull, 100% merino wool yarn, fingering weight, 192 yards (175.6 m)/50 gram (1.75 oz) ball, 2 balls of #0020 Natural

Needles, set of 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Finished size: About 6 inches (15 cm) around foot and 6 inches (15 cm) long from heel to toe, before blocking; to fit a child's (four to eight years old) foot

Gauge: 16 sts and 22 rnds = 2 inches (5.1 cm) in circular St st



These vintage socks, found in an antique store, were the basis for "Fancy Girl's Socks." Photograph by Joe Coca.

Heel Gussets

Resume working in rnds: K18 heel sts, pick up and k15 sts along left side of heel flap; keep 1st 4 and last 4 instep sts in St st, work center 22 instep sts in patt (this will leave 2 p sts each side of the center 18 sts); pick up and k15 sts along right side of heel flap—78 sts. K9 heel sts. Rnds beg here at center back of sock. Arrange sts so there are 24 sts each on Needles 1 and 3 and 30 instep sts on Needle 2.

Rnd 1: Needle 1, k to last 3 sts, k2tog, k1; Needle 2, keep to patt; Needle 3, k1, ssk, k to end.

Rnd 2: K all sts on Needles 1 and 3; Needle 2, keep to patt.

Rep Rnds 1–2 until 60 sts rem—15 sts on Needles 1 and 3, 30 instep sts on Needle 2. Cont in patt until you have completed a total of 24 reps of pattern. Cont in St st on 60 sts until foot measures about 2 inches (5 cm) less than desired finished length.

Shape Toe

Arrange 15 sts on each of 4 needles.

Rnd 1: Working with Needle 5, *k to 2 sts from end of needle, k2tog, rep from * on each needle—56 sts.

Rnd 2: K.

Rep Rnds 1–2 until 7 sts rem on each needle, ending with Rnd 2.

Rep Rnd 1 until 8 sts rem. Break yarn, thread tail through rem sts, pull up snug, and fasten off to inside.

Finishing

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

ABOUT THE DESIGNER. *Nancy Bush, 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.*



Detail of the fancy socks. They may be worn turned down or not. Photograph by Joe Coca.

🌿 The Portuguese Style 🌿 of Knitting

ANDREA WONG

I have loved knitting since I first watched my mother make magic using her hands, needles, and yarn that ran from a ball to the work in progress through a hook (knitting pin) pinned to the left shoulder of her dress. I was seven years old. Noticing my fascination, Mom began to teach me how to knit. My first project, a yellow garter-stitch square, became a lacey triangle, but Mom was patient, and she gave me my own knitting pin. As my skill increased, I made clothing for my dolls and later for myself.

I was born and raised in São Paulo, Brazil, where my mother had grown up in a large apartment complex with a beautiful, tree-shaded garden. At thirteen, she had learned to knit in that garden from Dona Ema Batista, a recent Portuguese immigrant.

Knitting moved into the background throughout my teenage and college years. After work and marriage to an American, I moved to the United States, living first in New York, then in Ohio. There, I began knitting again, using Mom's method. I called the technique the "Portuguese style of knitting," although it is also used in Greece, Turkey, Peru, and other countries.



Even though tensioning the yarn through a pin or around the neck has been practiced since ancient times, most U.S. knitters are not familiar with the technique, which also entails holding and throwing the yarn differently. For the past several years, I have been teaching the Portuguese style of knitting throughout the United States and Canada. Many find it an efficient way to maintain an even tension, minimize hand motions, and increase the options for stranded knitting. Try the small project below (you'll find instructions for working Portuguese knitting in the sidebar on page 100) and see if you agree. 🌿

Andrea Wong demonstrating the Portuguese style of knitting with the yarn tensioned through a knitting pin affixed to her left shoulder. Tensioning the yarn through a pin or around the neck has been practiced since ancient times. Photograph courtesy of the author.

Baby Booties in the Portuguese Style

ANDREA WONG



Baby booties worked in the Portuguese style of knitting. The yarn is tensioned through a knitting pin affixed to the left shoulder and holding and throwing the yarn in a precise manner. Photograph by Joe Coca.

These booties use garter stitch, stockinette stitch, garter ribbing, and yarnover increases. They are knitted flat and seamed down the back of the leg, then along the center of the sole. An introduction to the

Portuguese style of knitting, this easy project makes a sweet gift for baby.

Instructions

Notes: The two halves of the cast-on edge will be seamed together along the center of the sole, and the selvages of the finished piece will be joined at the seam up the back of the leg. To make a yarnover using the Portuguese style of knitting, use your left thumb to flick the yarn over the right needle without working a stitch.

Bootie

CO 39 sts.

Row 1 (RS): K1, yo, k18, yo, k1, yo, k18, yo, k1—43 sts.

Rows 2, 4, 6, 8: P.

Row 3: K1, yo, k20, yo, k1, yo, k20, yo, k1—47 sts.

Row 5: K1, yo, k22, yo, k1, yo, k22, yo, k1—51 sts.

Materials

Crystal Palace Yarns Panda Superwash, 51% bamboo/39% wool/10% nylon yarn, fingering weight, 186 yards (170.1 m)/50 gram (1.75 oz.) skein, 1 skein of color of choice

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

Tapestry needle

Finished size: About 3½ inches (9 cm) foot length, to fit newborn to 3 months

Gauge: 7½ sts and 15 rows = 1 inch (2.5 cm) in garter st

Row 7: K1, yo, k24, yo, k1, yo, k24, yo, k1—55 sts.
 Row 9: *K1, p1; rep from * to last st, k1.
 Row 10: P.
 Rows 11–16: Rep Rows 9 and 10 three more times. Work short-rows to shape top of instep as foll,
 Row 17: *[K1, p1] 11 times, k10, ssk, turn.
 Row 18: Sl 1 as if to p, p9, p2tog, turn.
 Row 19: Sl 1 as if to p, k9, ssk, turn.
 Rows 20–28: Rep Rows 18 and 19 four more times, then work Row 18 once more.
 Row 29 (RS): Sl 1 as if to p, k10, [p1, k1] 8 times—43 sts.
 Row 30: P.
 Rows 31–47: Work in garter st for 17 rows, beg and ending with a RS row.

Row 48 (WS): *K1, p1; rep from * to last st, k1.
 Row 49 (RS): P.
 Rows 50–57: Rep Rows 48 and 49 four more times; the RS of the garter rib patt corresponds to the WS of the bootie for this section so the RS of the patt will show on the outside when the cuff is folded down.
 BO all sts in patt.

Finishing

Sew seam down back of leg and along center of sole to toe. Fold cuff to outside. Weave in ends.

ABOUT THE AUTHOR AND DESIGNER. *Andrea Wong teaches knitting and crochet in Powell, Ohio, and offers classes and workshops throughout the United States and Canada. She is the author of two DVDs: The Portuguese Style of Knitting and All about Socks Portuguese Style.*

Portuguese Style of Knitting Basics

Set Up

Take the needle with stitches in your left hand (LHN) and the empty needle in your right hand (RHN). Pass the yarn coming from the work through the knitting pin, or around your neck, from left to right, and then around your right middle finger.

The Purl Stitch

Important: The yarn always is below the RHN as the starting position for working the purl stitch.

1) Insert the RHN from right to left as if to purl, into the front loop of the stitch on LHN—the RHN is in front of the LHN as when purling in the conventional manner. See Figure 1.

2) Using your left thumb, wrap the yarn over the top of RHN (counterclockwise). See Figure 2.

3) Pull stitch through the loop away from you and off the LHN. See Figure 3.

The Knit Stitch

Important: The yarn is always on top of the RHN as the starting position for working the knit stitch.

1) Insert the RHN from left to right as if to knit into the front loop of the stitch on the LHN—the RHN is in front of the LHN as when knitting in the conventional manner. See Figure 4.

2) Using your left thumb, wrap the yarn over the top of the RHN (counterclockwise). See Figure 5.

3) Pull the stitch through the loop toward you and off the LHN. See Figure 6.

—A. W.



Figure 1



Figure 2



Figure 3

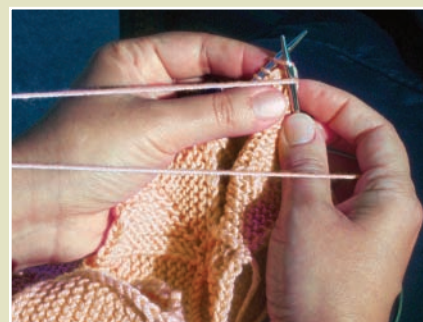


Figure 4



Figure 5

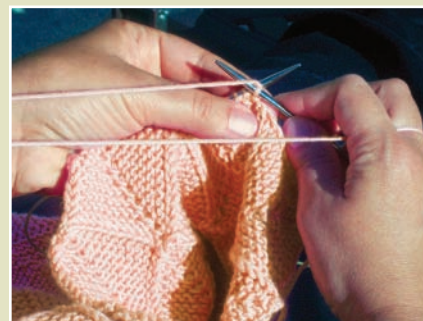


Figure 6

Figure photographs courtesy of the author.

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🏠 The Warner House 🏠 Bedspread

JOYCE VOLK

The Warner House in Portsmouth, New Hampshire, is a rare survival of an early brick urban mansion, built between 1716 and 1718 by Archibald Macpheadris, a wealthy merchant and sea captain of Scotch-Irish descent who came to Portsmouth from Ireland. He built the house when he married Sarah Wentworth, daughter of the royal lieutenant governor of Massachusetts. Macpheadris died in 1729, and in 1737, Sarah remarried and moved out. The house was rented to her brother Benning Wentworth, the first provincial governor of New Hampshire, who lived there until 1759. In 1760, Mary Macpheadris, Archibald and Sarah's daughter, married Jonathan Warner and moved into the house. The house continued to be inhabited by members of the Warner family until 1930.

In 1932, the house was purchased from the estate by a private group, the Warner House Association, and opened to the public. It is now a National Historic Landmark.

In its early years of public display, the Warner House was furnished to reflect the then-current Colonial Revival notions of eighteenth-century style, which were based more on appearance and romantic ideas than on research. By 1992, the Warner House contained a mixed bag of European and American decorative arts, ranging from the late seventeenth to early nineteenth centuries.

In 1992, I moved to Portsmouth. That same year, the Warner House Association elected as chairman of its board of trustees Richard Candee, an architectural historian. Candee asked me to join the board and in 1994 appointed me curator of the Warner House.

That year, we inaugurated the annual Wendell fellowship, a summer internship program. The first recipient, Richard Murphy, a graduate student in the Winterthur Program in Early American Culture, University



of Delaware, was asked to read the numerous documents about the house and its inhabitants, familiarize himself with the museum's collection of objects, and create a historically accurate plan for furnishing the house.

Murphy suggested that, rather than represent only the eighteenth century, we furnish each room open to the public with pieces from a different era, to reflect the entire 212-year

history of the residence. Each room was assigned to the period for which we had the best documentary evidence—an inventory, photographs, or other family papers.

One bedroom was to be furnished to reflect the 1890s, the period of the widowhood of Elizabeth Warner Pitts Sherburne Penhallow. Old photographs of her room show Betsey Penhallow's bed draped with a dimity canopy and headcloth and covered with a knitted spread. Although a generous family member gave us the bed, the old coverings were long gone.

In 1995, we showed visitors the photograph of Betsey Penhallow's room, explaining that we hoped to restore the room to reflect that image. Priscilla Martin was sure

The bedroom of Betsey Penhallow in the Warner House in Portsmouth, New Hampshire, circa 1890. As part of the room's restoration to this period, the original bedspread was reproduced by forty-seven volunteer knitters. Photograph by The Halliday Historic Photograph Company. Photograph courtesy of Historic New England.

that she had an old pattern for the spread and sent us a copy. I posted notices in area yarn shops asking for volunteer knitters to make the reproduction bedspread. We soon had close to fifty volunteers.

Among the first to offer their services were Teresa McAlhany and Martha Sutor. I showed them the pattern and asked their advice. They made trial squares, Teresa updated the pattern's terminology, and we wrote instructions for the knitters to ensure uniformity in the finished bedspread.

The DMC Corporation donated the yarn, and Elaine Wilder donated the needles. In January 1996, packets with yarn, needles, and instructions were distributed to the volunteer knitters. By April 1997, the 1,024 knitted squares had been washed, blocked, and sewn together. Only the border remained unfinished. The border shown in the original photograph, however, was not the same as that on the pattern we had used. Ingeniously, volunteer Anne Gaffney worked out the pattern from the old photograph and knitted the entire border on the finished spread in two months. The bedspread is not only a major attraction of the house, but also a tribute to its makers. ❀



The bedroom of Betsey Penhallow in the Warner House in Portsmouth, New Hampshire, as it looks today, with the reproduction bedspread, canopy, headcloth, dust ruffle, and pillow sham. Guided by the photograph shown on page 102, Teresa McAlhany adapted the square block pattern, and Anne Gaffney reconstructed the border pattern. Photograph by Scott Landis. Photograph courtesy of the Warner House.

ABOUT THE AUTHOR. *Joyce Volk is an art historian who writes, teaches, and lectures on decorative arts and architecture.*

Betsey Penhallow's Bedspread

Below and on the following page is the pattern adapted by Anne Gaffney and Teresa McAlhany that was used to re-create the bedspread for Betsey Penhallow's bedroom in the Warner House in Portsmouth, New Hampshire.

Instructions

Leaf and Rib Square

CO 3 sts.

Row 1: Yo, k3.

Row 2: Yo, k4.

Row 3: Yo, k2, yo, k1, yo, k2.

Row 4: Yo, k2, p3, k3.

Row 5: Yo, k4, yo, k1, yo, k4.

Row 6: Yo, k3, p5, k4.

Row 7: Yo, k6, yo, k1, yo, k6.

Row 8: Yo, k4, p7, k5.

Row 9: Yo, k8, yo, k1, yo, k8.

Row 10: Yo, k5, p9, k6.

Row 11: Yo, k10, yo, k1, yo, k10.

Row 12: Yo, k6, p11, k7.

Row 13: Yo, k12, yo, k1, yo, k12.

Row 14: Yo, k7, p13, k8.

Row 15: Yo, k14, yo, k1, yo, k14.

Row 16: Yo, k8, p15, k9.

Row 17: Yo, k9, ssk, k12, k2tog, k8.

Row 18: Yo, k8, p14, k10.

Row 19: Yo, k10, ssk, k10, k2tog, k9.

Row 20: Yo, k9, p12, k11.

Row 21: Yo, k11, ssk, k8, k2tog, k10.

Row 22: Yo, k10, p10, k12.

Row 23: Yo, k12, ssk, k6, k2tog, k11.

Row 24: Yo, k11, p8, k13.

Row 25: Yo, k13, ssk, k4, k2tog, k12.

Row 26: Yo, k12, p6, k14.

Row 27: Yo, k14, ssk, k2, k2tog, k13.

Row 28: Yo, k13, p4, k15.

Row 29: Yo, k15, ssk, k2tog, k14.

Row 30: Yo, k14, p2, k16.
 Row 31: Yo, k16, k2tog, k15.
 Row 32: Yo, k33.
 Row 33: K2tog, k to end of row.
 Row 34: P2tog, p to end of row.
 Row 35: K2tog, k to end of row.
 Rows 36–62: Rep Rows 33–35—4
 sts rem.
 Row 63: K2tog, k2.
 BO.

Sew groups of 4 squares
 tog to make each block. Sew
 the blocks tog to make the
 bedspread.

Border

Four patt bands, worked side
 by side and separated by st ms,
 make up the border.

Pattern A

Row 1: K2, k2tog, yo twice, k2tog, yo, k2tog, (k1, p1,
 k1b) in 3 yo of prev row, yo 3 times, k2togb twice,
 pass next to last st made over last st made, k2tog, yo,
 k2tog, yo twice, k2tog, k2.

Row 2: P3, (p1, p1b) in 2 yo from prev row, p4, (p1, k1,
 p1b) in 3 yo of prev row, yo 3 times, p4tog, p2, (p1,
 p1b) in 2 yo from prev row, p3.

Pattern B

Patt B is included in the row instructions. It forms a
 solid ribbed triangle between the lace patterns A and C.

Pattern C

Row 1: Yo twice, k1, k2tog, (k1, p1, k1b) in 3 yo of prev
 row, yo 3 times, k2togb twice, pass next to last st
 made over last st made, k2, (k1, p1, k1b) in 3 yo of
 prev row, yo 3 times, k2togb twice, pass next to last
 st made over last st made.

Row 2: P1, (p1, k1, p1b) in 3 yo of prev row, yo 3 times,



*Detail of the bedspread and border re-created for the
 bedroom of Betsey Penhallow in the Warner House in
 Portsmouth, New Hampshire. Photograph by Joe Coca.*

p4tog, p2, (p1, k1, p1b) in 3 yo
 of prev row, yo 3 times, p4tog,
 p1, p1 in 2 yo of prev row.

Pattern D

Patt D is included in the row
 instructions and forms the small
 saw-toothed edge on the outer
 edge of the border.

CO 39 sts loosely.

Foundation row: P3, pm, p4, yo
 twice, p6, yo twice, p3, pm, p3,
 pm, p12, yo twice, p8.

Row 1 (RS facing): K2, k2tog, yo
 twice, k2tog, yo, k2tog, (k1, p1,
 k1b) in 2 yo of prev row, yo 3
 times, k2togb twice, pass next to
 last st made over last st made,
 k2tog, yo, k2tog, yo twice,

k2tog, k2, sl m, k3, sl m, yo twice, k1, k2tog, (k1, p1,
 k1b) in 2 yo of prev row, yo 3 times, k2togb twice,
 pass next to last st made over last st made, k2, (k1, p1,
 k1b) in 2 yo of prev row, yo 3 times, k2togb twice,
 pass next to last st made over last st made, sl m, p1, k2.

Row 2: M1k, p1, k1, sl m, Row 2 Patt C, M1p, p2, sl m,
 Row 2 Patt A.

Row 3: Row 1 Patt A, sl m, p4, Row 1 Patt C, sl m, p1, k3.

Row 4: M1k, p2, k1, sl m, Row 2 Patt C, M1k, k3, sl m,
 Row 2 Patt A.

Row 5: Row 1 Patt A, sl m, p5, sl m, Row 1 Patt C, sl m, p1, k4.

Row 6: M1k, p3, k1, sl m, Row 2 Patt C, sl m, M1p, p4, sl
 m, Row 2 Patt A.

Row 7: Row 1 Patt A, sl m, k6, m, Row 1 Patt C, sl m, p1, k5.

Row 8: BO 3 sts kwise, p1, k1, sl m, Row 2 Patt C, sl m,
 M1p, p5, sl m, Row 2 Patt A.

Rep Rows 1–8, cont to inc 1 st on every WS row of
 Patt B until there are 18 sts between ms. Cont as foll,

Row 31: Row 1 Patt A, sl m, k18, sl m, yo, k1, k2tog, (k1,
 p1, k1b) in 3 yo of prev row, k2togb twice, pass next
 to last st made over last st made, k2, (k1, p1, k1b) in 3
 yo of prev row, k2togb twice, pass next to last st made
 over last st made, sl m, p1, k5.

Row 32: BO 18 sts kwise loosely, removing m when you
 come to it, p2, pm, p4, yo twice, p6, yo twice, p3, pm,
 p3, sl m, Row 2 Patt A.

Rep Rows 1–32 until the border is the length needed.
 Sew the straight edge of the border to the bedspread.
 Gather the border edge as you sew it around the corners
 so that the outside of the border lies flat. ❀

Materials

DMC Baroque, 100% crochet cotton thread, size 10, 400 yards (365.8
 m/75 gram (2.6 oz) skeins; a full-sized counterpane, 18 by 14
 blocks with a border on three sides, requires about 44 skeins
 Needles size 0 (2 mm) or size needed to obtain gauge
 Stitch markers, 3

Finished size: Each block consisting of 4 knitted squares sewn
 together measures 5 inches (12.7 cm) square; the border
 measures 6 inches (15.2 cm) wide at the widest point
 Gauge: 10 sts = 1 inch (2.5 cm) in St st

🏠 My Tiny Treasure 🏠

JACQUELINE FEE

Years ago in Hingham Square in Hingham, Massachusetts, John Richardson had a wonderfully cluttered and somewhat dusty shop full of special old books, local memorabilia, and occasionally a few antiques and collectibles. As the Fees had settled in Hingham in 1849, it was always my bent to be on the lookout for anything family connected. Walking by the shop one day, an old glass milk bottle in the window caught my eye. Embossed in an oval were the words “Foley Farm – Peter F. Fee – Hingham.” Since my husband is F. Peter Fee and Peter F. Fee was an ancestor, this was a “have to have it.”

Right inside the door was a short bookcase about 5 feet (1 m) tall with narrow shelves, displaying John’s smaller books. There is no explanation as to why my right hand reached over and behind the books on the top shelf, but it did, and I grasped a tiny brown-leather-covered notepad.

On the inside front cover was printed “First National Bank of Reading, Mass. The Bank of Personal Service” and in a lined square, “Call for Extra Pad.” A calendar for the year 1927 was printed on the inside back cover—a welcome bit of timeline information. Most likely, the notepad was a promotional giveaway.

The book’s first few fragile, perforated pages were loose; they contained various lists of monetary payments as well as a list of items of clothing and sundries, perhaps to be packed for a trip or a shopping list: ribbed cotton hose, corn plasters, glasses, hair nets, mints, stationery. After these were page after page of cramped but legible handwritten knitting directions!

I let out what I hope was a lady-like shriek, “John, these are *knitting* directions!” “How much?” “Take it,” he said, and of course, I did, stam-



Jacqueline Fee’s “Tiny Treasure,” the wee leather-covered notepad with the instructions for making a “Bed Quilt.” Photograph by Joe Coca.



The inside of Jacqueline Fee’s Tiny Treasure, showing one page of the handwritten instructions for a knitted bed quilt. Photograph by Joe Coca.

mering, “Thank you, thank you!” and remembering to pay him for the milk bottle.

Once home, I closely examined the “tiny treasure”: it measures just 2 by 3 inches (5.1 by 7.6 cm). The directions were titled “Bed Quilt,” and under the title, the anonymous knitter had written, “Dexter Emerson’s Knitting Cotton No. 12.” She noted that she “began the quilt Nov 1930 in Yakima, Wash” and that it was a “copy of Mrs. Starrs.” She also wrote, “Emersons (Temple Place) carries Dexter Knitting Cotton” and “M & K Knitting Cotton at Shepard’s Store.” Later, slipping the notepad out of its slot in the cover, I discovered a label for Dexter No. 12 Knitting Cotton—possible proof that the knitter may have used it to work the quilt.

The mystery to me is that after painstakingly and meticulously copying—in ink, in tiny letters—the seventy-six rows of directions, this knitter repeated all seventy-six rows over again in the same little notepad. To write them once was a marvel, but why twice? And who was the knitter? If only she had scratched her name or left some other clue as to who she was. Yes, she was a woman who apparently

had a bank account in Reading, who may have purchased thread at Emerson's (a well-known dry-goods store located at 35 Temple Place) and at The Shepard Stores (at 30 Winter Street), both in Boston, who traveled to Washington State where she began working on her bed quilt, using the directions that she had carried with her in her little notebook, and who evidently carried it back

to Massachusetts, where it somehow ended up in the Hingham Book Shop for me to find. John Richardson had no recollection of acquiring it; he thought it most likely came in a box lot at some forgotten auction.

Over the years, my own knitting needles have concentrated on sweaters, and so I've completed only one square of the bed quilt. Perhaps someday there will be more! ❀

The Tiny Treasure Bed Quilt

JACQUELINE FEE



The four segments that Jacqueline Fee knitted and sewed together to make one square of a bed quilt, using the instructions found in her "Tiny Treasure" notebook discovered in a bookstore. Photograph by Joe Coca.

The original directions start simply: "Cast up 5 sts." Even though I believe that the pattern's originator probably used fine cotton thread, I opted to use two-ply wool, as it is more substantial and allowed me to better visualize the design as it developed. Also, the word "quilt" itself made me want to use something warmer than cotton thread. The directions turn out to be for a segment of a bedspread pattern popular in the early 1900s. The knitter's notations "4 of these make a square" and "7 squares long, 5 squares wide" hint at the quilt's finished shape and size.

Following are the instructions that I transcribed from the notebook. Knitted in a lightweight wool, this will make a lovely small coverlet or carriage quilt for a special new baby.

Instructions

In these instructions, psso = sl a st, k a st, pass sl st over k st.

CO 5 sts.

Row 1: (WS) K1, yo, k1, yo, k1, yo, k1, yo, k1—9 sts.

Row 2: K2, p2, yo, k1, yo, k1, p2, yo, k1—12 sts.

Row 3: K4, p4, k3, yo, k1—13 sts.

Row 4: K2, p3, k1, yo, k1, yo, k2, p3, yo, k1—16 sts.

Row 5: K5, p6, k4, yo, k1—17 sts.

Row 6: K2, p4, k2, yo, k1, yo, k3, p4, yo, k1—20 sts.

Row 7: K6, p8, k5, yo, k1—21 sts.

Row 8: K2, p5, k3, yo, k1, yo, k4, p5, yo, k1—24 sts.

Row 9: K7, p10, k6, yo, k1—25 sts.

Row 10: K2, p6, k4, yo, k1, yo, k5, p6, yo, k1—28 sts.

Row 11: K8, p12, k7, yo, k1—29 sts.

Row 12: K2, p7, k5, yo, k1, yo, k6, p7, yo, k1—32 sts.

Row 13: K9, p14, k8, yo, k1—33 sts.

Row 14: K2, p8, psso, k10, k2tog, p8, yo, k1—32 sts rem.

Row 15: K10, p12, k9, yo, k1—33 sts.

Row 16: K2, p9, psso, k8, k2tog, p9, yo, k1—32 sts rem.

Row 17: K11, p10, k10, yo, k1—33 sts.

Row 18: K2, p10, psso, k6, k2tog, p10, yo, k1—32 sts rem.

Row 19: K12, p8, k11, yo, k1—33 sts.

Materials

Bartlett yarns 2-Ply, 100% wool yarn, worsted-weight, 210 yards (192.0 m)/4 ounce (113.4 g) skein, 1 skein of #2P-F-21 Light Sheep Gray (about 3 ounces [90 g] makes one 4-segment square)

Needles, size 7 (4.5 mm) or size needed to obtain gauge

Finished size: Four segments sewn tog as shown make a 16½-inch (41.9-cm) square

Gauge: 21 sts and 32 rows = 4 inches (10.2 cm) in St st

- Row 20: K2, p11, pssso, k4, k2tog, p11, yo, k1—32 sts rem.
- Row 21: K13, p6, k12, yo, k1—33 sts.
- Row 22: K2, p12, pssso, k2, k2tog, p12, yo, k1—32 sts rem.
- Row 23: K14, p4, k13, yo, k1—33 sts.
- Row 24: K2, p13, pssso, k2tog, p13, yo, k1—32 sts rem.
- Row 25: K15, p2, k14, yo, k1—33 sts.
- Row 26: K2, p14, pssso, p14, yo, k1.
- Row 27: K2, p30, yo, k1—34 sts.
- Row 28: K33, yo, k1—35 sts.
- Row 29: K2, p32, yo, k1—36 sts.
- Row 30: K2, p33, yo, k1—37 sts.
- Row 31: K36, yo, k1—38 sts.
- Row 32: K2, p35, yo, k1—39 sts.
- Row 33: K2, p36, yo, k1—40 sts.
- Row 34: K39, yo, k1—41 sts.
- Row 35: K2, p38, yo, k1—42 sts.
- Row 36: K2, *yo, k2tog; rep from * to last 2 sts, yo, k1, yo, k1—44 sts.
- Row 37: K2, p41, yo, k1—45 sts.
- Row 38: K2, *yo, k2tog; rep from * to last st, yo, k1—46 sts.
- Row 39: K2, p43, yo, k1—47 sts.
- Row 40: K2, *yo, k2tog; rep from * to last st, yo, k1—48 sts.
- Row 41: K2, p45, yo, k1—49 sts.
- Row 42: K48, yo, k1—50 sts.
- Row 43: K2, p47, yo, k1—51 sts.
- Row 44: K2, p48, yo, k1—52 sts.
- Row 45: K51, yo, k1—53 sts.
- Row 46: K2, p50, yo, k1—54 sts.
- Row 47: K2, p51, yo, k1—55 sts.
- Row 48: K54, yo, k1—56 sts.
- Row 49: K2, p53, yo, k1—57 sts.
- Row 50: K2, p3, *yo, k1, yo, k1, p7; rep from * 4 more times, yo, k1, yo, k1, p4, yo, k1—70 sts.
- Row 51: K6, p4, *k7, p4; rep from * 4 more times, k4, yo, k1—71 sts.
- Row 52: K2, p4, *k1, yo, k1, yo, k2, p7; rep from * 4 more times, k1, yo, k1, yo, k2, p5, yo, k1—84 sts.
- Row 53: *K7, p6; rep from * 5 more times, k5, yo, k1—85 sts.
- Row 54: K2, p5, *k2, yo, k1, yo, k3, p7; rep from * 4 more times, k2, yo, k1, yo, k3, p6, yo, k1—98 sts.
- Row 55: K8, *p8, k7; rep from * 4 more times, p8, k6, yo, k1—99 sts.
- Row 56: K2, p6, *k3, yo, k1, yo, k4, p7; rep from * 5 more times, yo, k1—112 sts.
- Row 57: K9, *p10, k7; rep from * 4 more times, p10, k7, yo, k1—113 sts.
- Row 58: K2, *p7, k4, yo, k1, yo, k5; rep from * 4 more times, p8, yo, k1—126 sts.
- Row 59: K10, *p12, k7; rep from * 4 more times, p12, k8, yo, k1—127 sts.
- Row 60: K2, p8, *k5, yo, k1, yo, k6, p7; rep from * 4 more times, k5, yo, k1, yo, k6, p9, yo, k1—140 sts.
- Row 61: K11, *p14, k7; rep from * 4 more times, p14, k9, yo, k1—141 sts.
- Row 62: K2, p9, pssso, k10, k2tog, *p7, pssso, k10, k2tog; rep from * 4 more times, p10, yo, k1—130 sts rem.
- Row 63: K12, *p12, k7; rep from * 4 more times, p12, k10, yo, k1—131 sts.
- Row 64: K2, p10, *pssso, k8, k2tog, p7; rep from * 4 more times, pssso, k8, k2tog, p11, yo, k1—120 sts rem.
- Row 65: K13, *p10, k7; rep from * 4 more times, p10, k11, yo, k1—121 sts.
- Row 66: K2, p11, *pssso, k6, k2tog, p7; rep from * 4 more times, pssso, k6, k2tog, p12, yo, k1—110 sts rem.
- Row 67: K14, *p8, k7; rep from * 4 more times, p8, k12, yo, k1—111 sts.
- Row 68: K2, p12, *pssso, k4, k2tog, p7; rep from * 4 more times, pssso, k4, k2tog, p13, yo, k1—100 sts rem.
- Row 69: K15, *p6, k7; rep from * 4 more times, p6, k13, yo, k1—101 sts.
- Row 70: K2, p13, pssso, k2tog, *p7, pssso, k2, k2tog; rep from * 4 more times, p14, yo, k1—90 sts rem.
- Row 71: K16, *p4, k7; rep from * 4 more times, p4, k14, yo, k1—91 sts.
- Row 72: K2, p14, pssso, k2tog, *p7, pssso, k2tog; rep from * 4 more times, p15, yo, k1—80 sts rem.
- Row 73: K17, p2, *k7, p2; rep from * 4 more times, k15, yo, k1—81 sts.
- Row 74: K2, p15, pssso, *p7, pssso; rep from * 4 more times, p16, yo, k1—76 sts rem.
- Row 75: K2, *yo, k2tog; rep from * to last 2 sts, yo, k2—77 sts.
- Row 76: K.
BO all sts pwise.

Finishing

Sew 4 segments tog along selvedge edges to form a square. Weave in loose ends. Block lightly. 🌸

ABOUT THE AUTHOR AND DESIGNER. *Jacqueline Fee is the author of The Sweater Workshop: Knit Creative, Seam-Free Sweaters on Your Own with Any Yarn (2nd Revised and Expanded Edition, Camden, Maine: Down East Books, 2002). In print for more than twenty-five years, the book has enabled thousands of knitters to enjoy complete freedom to work their own gauge with any yarn, handspun or millspun, to create sweaters of their own design. Jackie splits her time between Hingham, Massachusetts, and Deer Isle, Maine, where sweater weather prevails for a good part of each year.*

Before Knitting There Was Nålbinding

NANCY BUSH

Before the introduction of knitting into Europe, hands and feet were protected from the elements with strips of hide or cloth or with yarns looped into fabric by the ancient technique known as knotless netting, or *nålbinding* (“needle stitching” in Swedish). Variations of the technique have been practiced for centuries in such diverse areas as Egypt, France, Sweden, Syria, Denmark, Peru, and New Guinea, as well as in Africa.

Nålbinding is worked with a single flat, blunt needle made of bone, horn, or wood. The fabric is produced by working short lengths of yarn from left to right through previous loops to make new loops. The size of the stitcher’s thumb determines the size of the loops. As each length of yarn is used up, another is spliced onto it.

The technique probably dates at least from the late Iron Age (circa 500–1 B.C.). Among the earliest examples are fragments of wool from Dura-Europos in Syria, dated to before A.D. 256. A silk cap, excavated in 1897 in Egypt and believed to be of Arabian origin from the ninth or tenth century, has a crown made from needle looping; the long point, which terminates in a silk tassel, is made with a mesh stitch, a variation of *nålbinding*.

A *nålbinded* mitten with fringe dated to A.D. 200–300 and found in the 1920s in Åsle, Västergötland, Sweden, is made of coarse yarn, probably once white but now colored by the bog water in which it was found. A rare find in England was a *nålbinded* sock from the yard



of a tenth-century building at the Viking settlement at Jorvik (York). Viking graves on Gotland and in Finland have yielded fragments of *nålbinded* mittens or possibly socks. Viking textiles from Mammen in Denmark, dating from the ninth or tenth centuries, include two woven silk pennants or banners, each with a *nålbinded* center panel made of gold thread.

Although the results of *nålbinding* and knitting may look much alike, the two techniques differ beyond the use of one sewing needle as opposed to two or more knitting needles. Knitting’s “endless” length of yarn makes the process faster because it saves stopping and splicing every few rows. In addition, knitting may be easily ripped out; by contrast, *nålbinding* has to be picked out stitch by stitch. Over time, knitting replaced *nålbinding*. ❁

ABOUT THE AUTHOR. 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 *Wooly West*, an online source for knitters.

TOP: The crown of a cap excavated in 1897 in Egypt features needle looping. Made of silk, the cap is possibly Arabian and dates to the ninth or tenth century. (9318). Image © the Staatliche Museen zu Berlin-Preußischer Kulturbesitz, Museum für Spätantike und Byzantinische Kunst, Berlin, Germany/Art Resource, New York, New York. BOTTOM: Wool mittens from Finland made for a groom are embellished with geometric embroidery and tassels. They were *nålbinded*. Photograph courtesy of the National Board of Antiquities, Helsinki, Finland.

Nålbind a Möbius Scarf

RUDY AMANN

This möbius scarf is a good project for practicing nålbinding techniques because it starts with an initial foundation chain that is built upon until the scarf is the desired width. Nålbinding needles vary in length from about 3 inches (7.6 cm) to 6 inches (15.2 cm). They are about $\frac{3}{8}$ inches (1.0 cm) wide, and about $\frac{1}{8}$ inch (3.1 mm) thick.

Instructions

Foundation Chain

Break off a piece of yarn, about 6 feet (2 m) long. Thread 1 end of the yarn through the needle with about 2 feet (.6 m) of double thickness yarn at the needle end and about 2 feet (.6 m) of single thickness yarn at the other end. Make an overhand knot, forming a lp at the end of the yarn. Leave a tail of about 6 inches (15 cm) on the bottom left side of the knot, with the working yarn threaded through the needle on the top right.

Sl the lp onto the tip of your thumb with the knot on the back of the thumb and the working yarn coming toward you over the side of your thumb (see Figure 1). Hold the short tail of yarn with your left fingers against your palm. The knot should be loose enough so that the needle will slide easily between it and the back of your thumb. Slide the needle along the back of the thumb, under the knot (see Figure 2). Turn the point of the needle toward you and then twist it under the knot again, while turning the point away from you (see Figure 3). Use your left index finger to hold the knot and the needle against the back of your left thumb (see Figure 4). With your right hand, move the lp on the left thumb off the thumbnail and over the tip of the thumb (see Figure 5). While holding the knot between your left index finger and thumb, pull the needle through. Hold the knot tight

Materials

Mountain Colors Weaver's Wool Quarters, 100% wool yarn, 350 yards (320.0 m)/100 gram (3.5 oz.) skein, 1 skein in color of choice

Needle, nålbinding

Finished size: 45 inches (114.3 cm) in circumference and 7 inches (17.8 cm) wide



Practice nålbinding—a technique that predates knitting—while making a fun möbius scarf. Photograph by Mary Staley Pridgen.

enough so that it does not move on the back of your thumb, but loose enough so that you can pull the needle and yarn under the knot. Pull the working yarn so that a new lp forms around the thumb (see Figure 6). Lift your left index finger; 2 lps should be sticking up from the knot (see Figure 7). One is the lp you just slipped over the tip of your thumb, and the other was made when the needle twisted around and under the knot. If both lps do not stand up, give the short tail of yarn a slight tug.

*Insert the needle from the right to the left through the 2 lps (see Figure 8). Turn the point of the needle toward you so the lps are twisted and put the needle back under the thumb lp and the working yarn on the side of your thumb (see Figure 9). Hold the needle and lps against your left thumb with your left index finger (see Figure

10). Use your right hand to move the lp, which is around the left thumb, off the tip of the thumb, and then pull the needle through (see Figure 11). A new thumb lp is formed. Lift your left index finger; 2 new lps should be on the back of your left thumb.

Cont rep from *, letting your left fingers hold the completed work. After 6 or 8 sts, reposition the needle farther down the yarn: Take the work off your thumb (see Figure 12). Be careful as you move the needle that you do not pull on the thumb lp and tighten it. Then put your left thumb back into the thumb lp. The working yarn should be coming out under the thumb lp toward you and toward the base of your thumb.

When there are about 12 inches (30 cm) of the working yarn left, join on a new piece of yarn. Untwist and separate the plies at the ends of the old and new yarn for

about 4 inches (10 cm). Break off about 2 inches (5 cm) of 1 of the separated plies from the ends of the old and new yarn. Wet your palms. Rub the overlapped ends together briskly between your palms. The combination of heat, moisture, and agitation will felt the ends together.

Scarf

Make a foundation ch about 50 inches (127 cm) long. Leave the last lp of the ch on your thumb and form the ch into a ring by bringing the 1st st of the ch around to meet the last st made. Be careful when forming the ring to keep the ch flat and smooth.

Give the beg of the ch a half twist and hold the 2 ends tog between your left thumb and index finger. Begin the 2nd rnd on what was the bottom edge of the ch. Put the needle into the top of the lp of the 1st st of the ch; put the needle through the 2 lps on the back of your thumb, then under the thumb lp and under the working yarn. There will be 5 lps on the needle before you pull it through to form a new thumb lp. For the next st, pick up the next new lp along the edge of the ch, the 2 lps on the back of your thumb, and then the thumb lp and the working yarn. Pull the needle through and complete the st. Cont until the scarf is about 7 inches (18 cm) wide.

When you make the last 3 sts, pick up only 1 lp from the back of your thumb. Gently tighten up the last few sts, starting with the 3rd st from the end. Sew in the ends.

Finishing

Wash by hand and dry as you would any wool garment.



ABOUT THE DESIGNER. Rudy Amann is a retired highschool teacher and administrator, a spinner, and a weaver, living on the coast of Maine. He learned nãlbinding from Kate Martinson in 1992 and has been teaching spinning and nãlbinding workshops since 1995.



🌸 A Tribute to a 🌸 Lace-Knitting Legend

GALINA A. KHMELEVA

Olga Alexandrovna Fedorova (1935–2008) was an adviser, a trusted confidante, and most of all, my mentor. Through our relationship, a window to the outside world opened to me, allowing me to pursue a life-long dream of learning about Orenburg lace knitting—and changing Olga’s life beyond her imagination.

In 1955, Olga, barely out of her teens, went to work for her hometown village branch of the Kombinat, the Orenburg [Russia] Regional Knitters’ Cooperative. Her village of Zhioltoie had a well-deserved reputation as the center for the finest-quality traditional gossamer shawls and scarves. It wasn’t long before Olga achieved almost cultlike status among Orenburg’s elite knitters. Her knitting

was technically flawless, superior to the already high standards set by the Kombinat, while her handspinning prowess set her apart from even the legendary elder spinners of the community. In 1958, Olga won a top prize at a prestigious regional competition, and in recognition of her talents, she was made the chief designer and artistic director for the Kombinat. I first met Olga in 1991 during my initial visit to Orenburg, located in a remote area of southeastern Russia in the foothills of the Ural Mountain range. I had been selected by the Association for International Practical Training to participate in an exchange program under the auspices of the United States Agency for International Development. The staff of the City Museum in Orenburg arranged for me to meet Olga Fedorova. Soon after this initial meeting, Olga graciously agreed to become my mentor; she relished the idea of passing on her knowledge of and proficiency in the art of making Orenburg lace.

Olga came to the United States in 1996 to accom-



Olga Alexandrovna Fedorova knitting in her apartment in Orenburg, Russia, in 1995. Photograph courtesy of the author.



Master Orenburg lace knitter Olga Alexandrovna Fedorova chose traditional Orenburg patterns for this rectangular shawl—Honeycomb, Strawberry, Pea, Diamond, Sawtooth, and Diagonal—and handspun cashmere yarn. Photograph by Joe Coca. Collection of the author.

pany me on my first Orenburg Knitted Lace workshop tour. One could not imagine a better lace-knitting ambassador, or one so obviously out of her element: Olga neither spoke nor understood a word of English, but fluent knitting bridged the communication gap.

Following Olga’s return to Russia, a rekindled interest in Orenburg-style lace knitting, particularly outside the Orenburg region, led to new efforts to market and promote this art form. Irina Bushukhina, principal historical researcher at the Orenburg Museum of Fine Arts, led the effort to publish two books: *Orenburgskii Pukhovyi Platok* [The Orenburg Down Shawl, Volume 1] (Orenburg, Russia: Dimur, 2005), a comprehensive history of the more than 200-year-old tradition of Orenburg lace knitting, and a complete catalog of the museum’s extensive lace collection (Orenburg, Russia: Dimur, 2007), which includes eleven of Olga’s original designs.

In addition to the Orenburg Museum of Fine Arts, many Russian museums contain examples of Olga’s

work as do several private collections in the United States and Europe. To this day, Olga Alexandrovna Fedorova is the only knitter ever awarded the title of People’s Artist of RSFSR (Russian Soviet Federal Socialist Republic).

Olga realized that without worldwide access to its techniques, Orenburg-style lace knitting would be writing its final chapter. She did not let that happen. 🌸

An Olga Fedorova Design

GALINA A. KHMELEVA



The inspiration for this shawl was a piece of cotton fabric made in India, hence the name Olga Alexandrovna Fedorova gave this design, Indiski [Indian]. Traditional Orenburg lace-knitting techniques are used to create this stunning example. Photograph by Joe Coca.

Olga A. Fedorova's most endearing quality was her uncompromising generosity. Early in our relationship, Olga shared with me many of her unique, original design concepts with the caveat that I would not profit financially or professionally from them until her knitting career was over. This design, which

Materials

Belisa Cashmere, distributed by Skaska Designs, 100% Australian cashmere yarn, laceweight, 1,000 yards (914.4 m)/100 gram (3.5 oz) cone, 1 cone of Biscuit

Needles, 24-inch (60.0-cm) circular, size 1 or 2 (2.25 or 2.75 mm) and set of 3 double pointed or size needed to obtain gauge

Stitch markers

Stitch holders

Nylon cord and tapestry needle for blocking

Finished size: 30 inches (76.2 cm) tall and 66 inches (167.6 cm) across upper edge, after blocking

Gauge: 26 sts and 52 rows = 4 inches (10.2 cm) in garter st

she called *Indiski* [Indian], is one such pattern. Olga was inspired by a motif she discovered on a piece of cotton fabric made in India. The pattern originally was meant to be a gossamer-style Orenburg lace, but I chose to adapt the pattern to the warm-shawl construction method.

Instructions

Techniques

Notes: Left and right borders are two-section borders. The first section is worked as a straight piece. The second section is picked up along the edge of the first section and worked perpendicularly to it. Slip the first stitch of each row (unless binding off) as if to purl with yarn in front. The chart for the Right and Left Borders (First Section) show odd-numbered (right-side facing) rows. Knit all return rows slipping the first stitch of each row. The Second Section chart—189 stitches, decreased to 165 stitches—shows both odd and even rows (due to the construction of the pattern). When the left and right borders are joined, one border will be right side facing up and the other border will be wrong side facing up. The chart for the Body shows odd-numbered (right-side facing) rows. Knit all return rows, slipping the first 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 and Left Borders—Section 1

Using the long-tail method and holding 2 needles in the right hand, CO 5 sts. Remove 1 needle from the CO sts. Follow the Border Section 1 chart, working 26 ins on the left side of the border as shown. Pm between teeth and inner border (vertical blue line on the chart). On Row 53 after m on wide point of border—27 sts. Rep Rows 53–83 eleven times.

Rows 429–481: Work decs on left side of border by k2tog loosely on odd-numbered (RS) rows as shown. Work 27 decs—7 sts rem on return Row 482.

Turn Corner: (Rows 1–9 outlined in red on the chart) Sl 1, k2, yo, k2, k1, and place back on left needle; do not work last st—2 sts on left needle.

Row 2 and all even-numbered rows: K.















Row 3: Sl 1, k2, yo, k3, k1 and place back on left needle; do not work last st—2 sts on left needle.

Row 5: Sl 1, k2, yo, k5, k1 and place back on left needle— 1 st on left needle.
 Row 7: Sl 1, k2, yo, k5, k1 and place back on left needle; do not work last st—2 sts on left needle.
 Row 9: Using the Russian method, BO 5 times (6 sts worked—1 st on right needle), k2, yo, k1, k1 and place back on left needle; do not work last st—2 sts on left needle.
 Row 10: Return row has 7 sts; place on st holder—do not break yarn. Do not work final Rows 1–19 of chart. Beg with a new strand of yarn, work left border same as right border. Break left border yarn after finishing left border.

Right and Left Borders—Section 2

Pick up 189 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

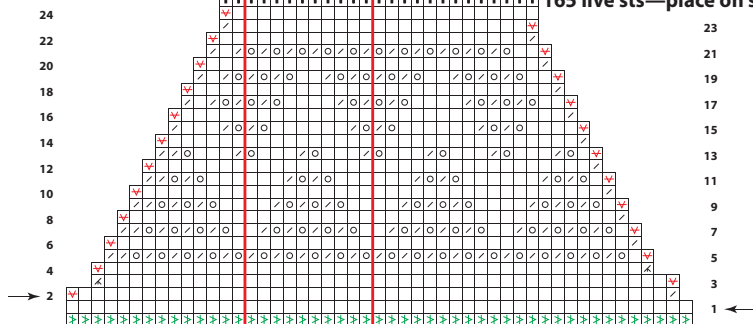
Key

-  k on RS and WS
-  yo
-  k2tog on RS and WS
-  p2tog and sl new st back to left needle
-  k3tog on RS and WS
-  sl 1 pwise wyf on RS and WS
-  st (lps) to be picked up later
-  live st
-  k st and place back on left needle
-  st left unworked when turning corner
-  CO
-  patt rep
-  direction of knitting
-  m position

Border Section 2

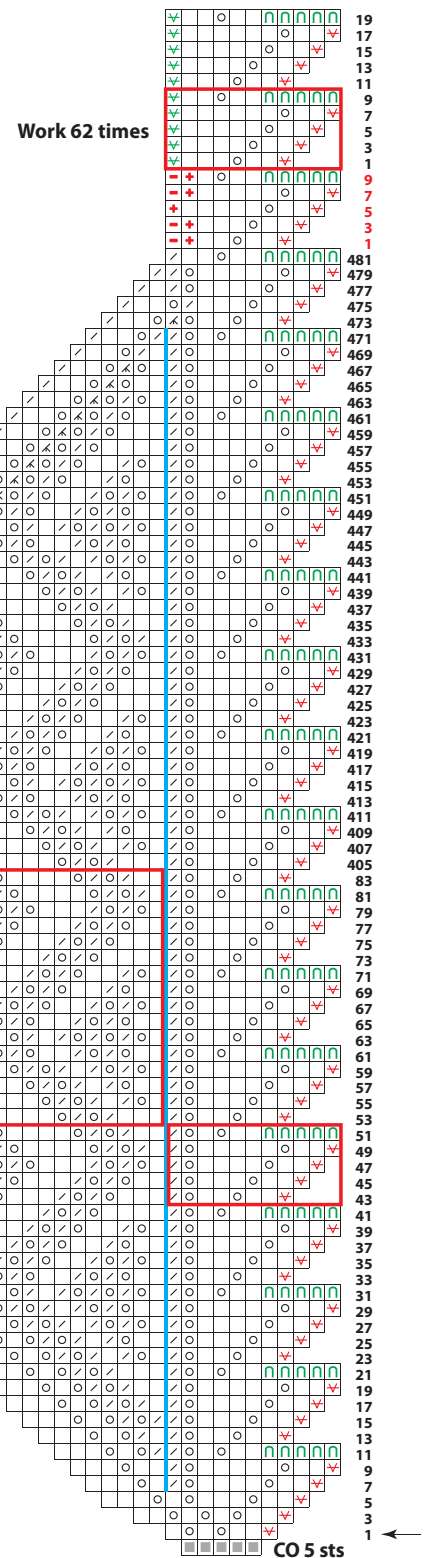
Work 15 times

165 live sts—place on spare needle



Pick up 189 sl edge sts (lps)

Border Section 1



Charts may be photocopied for personal use.

placing needle through lps. Work Border Section 2 as charted: sl first st at beg of every row and k3tog at the end of Rows 3 and 4; for rem rows k2tog at end of row (Rows 5–23), 11 decs worked on each side as shown—165 sts rem; leave as live sts on needle. Rep same with other border.

Join Mitered Lower Corner

Using 2 separate needles, pick up 38 sts total (26 sts on 1st section and 12 sts on 2nd section) along diagonal (inc'd) edge of each border. Graft sts tog using Russian grafting method, beg at Section 2 and working toward the outer (CO) edge of Section 1. Secure last st using piece of yarn to tie off. Stitch CO edges tog.

Body

There are 165 sts on needle from left Section 2. Follow Body chart, K2tog loosely at left edge on every odd-numbered (RS) row (except row 1) as shown on chart. Sl first st at beg of every even-numbered row (not shown on chart); k2tog (k the last st of the body with 1st st from the right border) and place back on the left needle at the end of every even-numbered row; turn project and work patt row. Rep until all body sts are joined with right border.

Transfer 7 corner sts of the right border from the stitch holder to needle and work last Rows 1–19 of Border Section 1 chart, working rep 62 times (follow Border Section 1 chart for teeth). Finish last tooth (#63) on narrow point (Row 19). Place sts on holder.

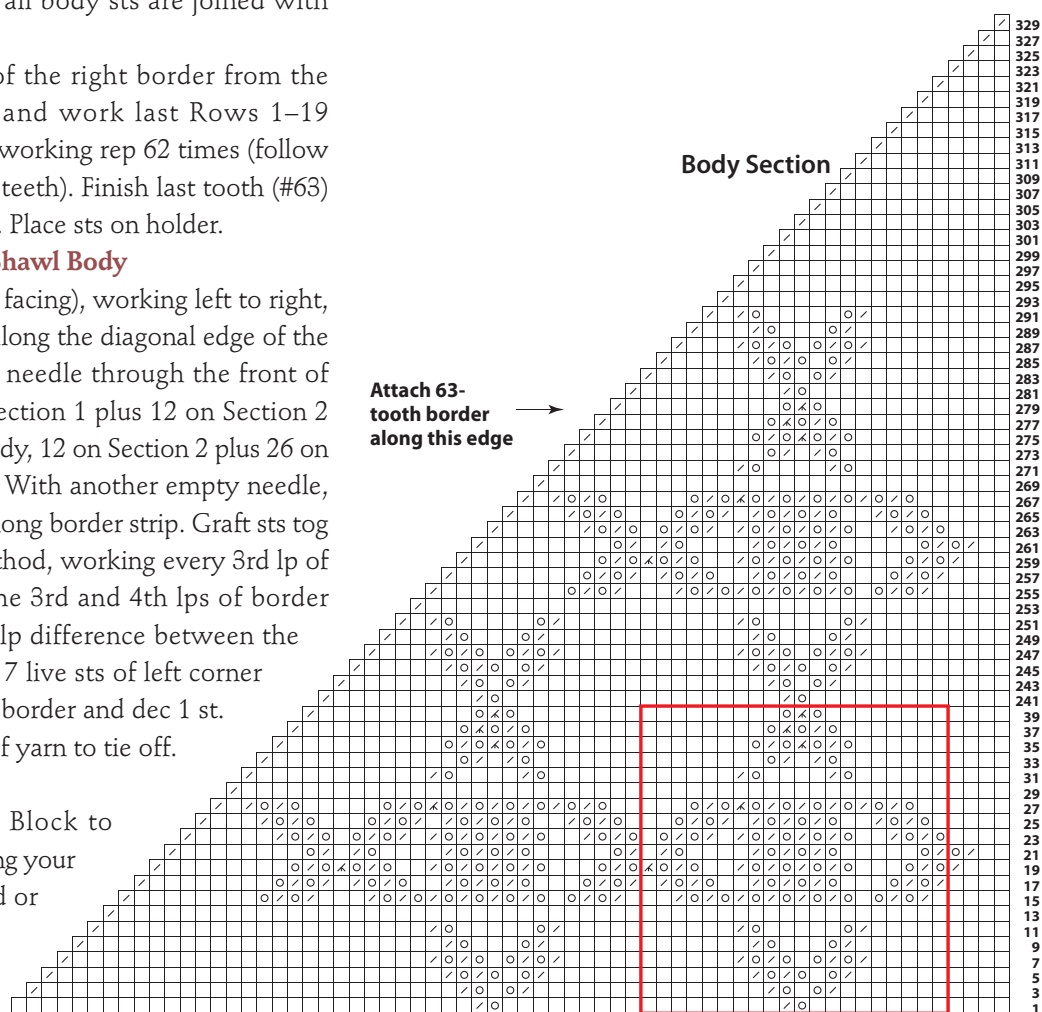
Join Diagonal Border to Shawl Body

With empty needle (RS facing), working left to right, pick up each sl edge st lp along the diagonal edge of the body segment by placing needle through the front of each lp (241 lps—26 on Section 1 plus 12 on Section 2 of left border, 165 along body, 12 on Section 2 plus 26 on Section 1 of right border). With another empty needle, pick up 315 sl edge st lps along border strip. Graft sts tog using Russian grafting method, working every 3rd lp of diagonal edge tog with the 3rd and 4th lps of border strip (this corrects the 74 lp difference between the 2 pieces)—1 st rem. Graft 7 live sts of left corner with 8 live sts of diagonal border and dec 1 st. Secure last st using piece of yarn to tie off.

Finishing

Weave in loose ends. Block to finished measurements using your preferred blocking method or use the traditional block-in method as foll: Cut

a length of nylon cord long enough to reach all the way around all three sides of the finished shawl dimensions, plus about 1 yard (1 m) extra. Thread the cord on the tapestry needle and, beg at the point of 1 corner, thread cord loosely from back to front through the point of each “tooth” all the way around. Tie the ends of the cord tog. Thoroughly wet the piece and squeeze out excess moisture. Working on a flat surface and using T-pins, pin the three corner points out to finished measurements. Cut a second length of nylon cord long enough to go around all three corner T-pins, plus a little extra for knotting, and connect the three corner pins with this 2nd cord to mark the triangular outline of the finished dimensions. Adjust the cord threaded through the shawl points so each point meets the outline cord, and anchor the threaded cord every few inches with T-pins, pinning out the cord between the points, and not pinning into the shawl 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. ✨



On even rows (return rows), k last st of body segment with 1 st from right-border (k2tog) and sl st back onto left needle

👉 The Lace Knitting 👈 of Haapsalu

NANCY BUSH

In Estonia, a republic in Eastern Europe situated on the Baltic Sea and Gulf of Finland, the laceknitting tradition of the resort town of Haapsalu, on the Baltic coast, began about 1825, when the town's restorative mud baths were first promoted. Wealthy Russians, Germans, and other Europeans began frequenting Haapsalu. It is likely that local knitters noted the fashionably dressed visitors in their delicate knitted-lace finery and saw the potential in creating laces for sale to the tourists.

Unlike the knitted laces of the Shetland Islands and Orenburg, Russia, typically worked on a garter-stitch ground, the patterns of Haapsalu's knitted lace shawls are worked primarily on a stockinette-stitch ground. Made of handspun 1- or 2-ply sheep's wool, the earliest shawls used simple patterns with no lace edgings. When fine, mill-spun yarn became available, the shawls grew airier and more elaborate, some allegedly fine enough to be passed through a wedding ring, the age-old standard of quality for lace shawls. Written instructions did not exist. Techniques and patterns were handed down from one generation



Haapsalu lace knitters at work in this undated photograph. Shown from left to right are A. Amberg, H. Lao, I. Tammik, L. Tamberg, A. Klems, and K. Kõrv. Photograph courtesy of the Läänemaa Museum, Haapsalu, Estonia.

to the next. Knitters made pattern samplers; if a neighbor borrowed a pattern to copy it, she repaid the favor by adding a new pattern to the borrowed sampler. In summer, knitters, each of whom would have knitted twenty to thirty shawls during the winter, gathered along the promenade and offered their wares to strollers.

Haapsalu shawls reached their peak of popularity at the turn of the twentieth century. By the 1930s, the shawls, advertised worldwide, were being made with long fringe, and stoles, triangular shawls, and scarves had been added to the knitters' repertoire.



Traditional patterns found on wool lace shawls knitted in Haapsalu, Estonia, include (left to right) Greta Garbo, Twig, Queen Sylvia, Crown Prince, and Lily of the Valley. Photographs by Joe Coca.



Maria Bogdanova with one of the rectangular lace shawls she knitted in the 1950s in Haapsalu, Estonia. Photograph courtesy of the Läänemaa Museum, Haapsalu, Estonia.

Even during the difficult years (1940–1991), when Estonia was a constituent republic of the U.S.S.R., the lace knitters of Haapsalu carried on their tradition. Today, knitters in Haapsalu and elsewhere in Estonia are knitting lacy shawls and scarves for a new tourist market and creating new patterns, including one honoring Queen Sylvia of Sweden (1943–); the queen received a shawl knitted in this pattern when she visited Haapsalu several years ago. ❀

A Lacy Estonian Scarf

NANCY BUSH



The inspiration for this scarf is from some of the triangular knitted lace shawls I have seen in Haapsalu, Estonia. The pattern is adapted from Leili Reimann's book *Pitsilised Koekirjad* [Lace Knitting] (Tallinn, Estonia: Monokkel, 1995). This pattern is different from many Estonian patterns because the center of each diamond is worked in garter stitch (stitches are purled on both the right and wrong sides) rather than the usual stockinette stitch. I made a small neck scarf, but it easily may be enlarged by using larger needles or working more pattern repeats (more than one skein of yarn may be needed for a larger version).

Materials

Cascade Yarns Alpaca Lace, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.75 oz.) skein, 1 skein of #1411 Heathered Light Green

Needles, 24-inch (61.0-cm) circular, size 1 (2.5 mm) or size needed to obtain gauge

Finished size: About 16 inches (41 cm) high from top edge to lower point and 46 inches (117 cm) wide across top edge, blocked

Gauge: 17 sts and 25 rows = 3 inches (7.6 cm), unblocked

Instructions

Notes: When you slip 1 at the beginning of every row, slip as to purl with yarn in front; when you work a slip stitch as part of a decrease (such as sl 1, k1, pss0 or sl 1, k2tog, pss0) slip as to knit with yarn in back. The chart shows only right-side rows; work all wrong-side rows as slip 1, purl to end. The scarf increases 2 stitches every right-side row or 16 stitches for every 16 rows of pattern repeat, Rows 23–37; so each time you work Rows 23–37 there will be enough stitches to work 2 more full repeats of the pattern across.

Using the knitted method, CO 3 sts (counts as Row 1 of chart). Work Rows 2–37 of chart once, then rep Rows 23–37 *only* 11 more times, then work Rows 23–27 once more—221 sts, 218 rows completed (including CO Row 1), and 13½ diamonds up the center of the scarf. For a larger scarf, rep Rows 23–37 as desired, ending with Row 27.

Complete as foll,

Row 1: (WS) P across.

Row 2: *P2tog, yo; rep from * to last 2 sts, p2tog—220 sts.

Rows 3 and 4: K across.

Row 5: BO loosely as follows, Sl 1,*k1, k these 2 sts tog by going into the front of both from left to right with the left-hand needle; rep from * to end and fasten off last st.

Finishing

Weave in the ends and block the scarf 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.

Key

- k on RS
- p on RS
- ∇ sl 1 pwise wyf
- / k2tog
- \ sl 1, k1, pss0
- ⋈ sl 1, k2tog, p2sso
- yo
- patt rep

Scarf

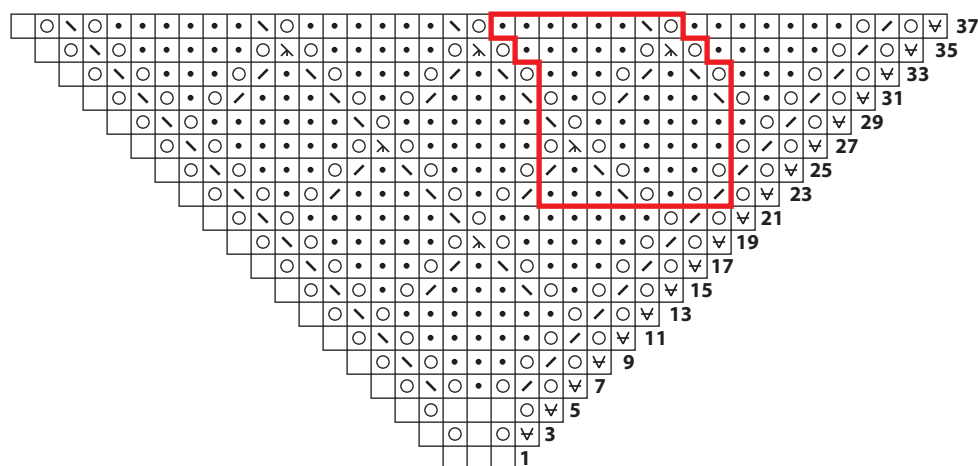


Chart may be photocopied for personal use.

OPPOSITE: Baby alpaca yarn is perfect for this light and airy scarf inspired by the traditional triangular knitted-lace shawls from Haapsalu, Estonia. Photograph by Joe Coca.

Leaf and Cable Lace Socks

ANN BUDD

These fancy lace socks are worked downward from the leg to the toe in a combination of cables and lace-leaf motifs. Purl stitches are worked between the cable and lace patterns to provide a snug fit on the leg and along the instep. The toes are finished with Kitchener Stitch, but if you prefer, you may simply thread the yarn through the remaining stitches and pull it tight for a gathered tip.

Instructions

Leg

CO 70 sts. Divide sts so that there are 28 sts on Needle 1, 28 sts on Needle 2, and 14 sts on Needle 3. Pm and join for working in rnds, being careful not to twist the sts. Work Rnds 1–14 of Cuff chart—piece measures about 1 inch (2 cm) from CO. Rep Rnds 1–12 of Leaf and Cable chart 3 times—piece measures about 4 inches (10 cm) from CO. (Note: If a longer leg is desired, repeat Rounds 1–12; each 12-round repeat will add 1 inch [2.5 cm] to leg length.)

Heel

The heel is worked on the 1st 36 sts of the rnd; transfer the 1st 8 sts from Needle 2 to the end of Needle 1—36 heel sts. Rem 34 sts will be worked later for instep; there should be a p1 at each end of instep sts.

Heel flap: Work the 36 heel sts back and forth in rows as follows,
Row 1: (RS) *Sl 1, k1; rep from * to end of row.

Row 2: (WS) Sl 1, p to end.



Cables and lace-leaf motifs make these stockings worthy of a night on the town. Photograph by Joe Coca.

Materials

Lorna's Laces Shepherd Sock, 80% superwash wool/20% nylon yarn, fingering weight, 215 yards (196.6 m)/50 gram (1.8 oz.) skein, 2 skeins of Whisper

Needles, set of 4 or 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Stitch marker

Cable needle

Tapestry needle

Finished size: Approximately 7 inches (18 cm) foot circumference, 6 inches (15 cm) from top of leg to base of heel, and 8¼ inches (21 cm) long; to fit woman's U.S. shoe sizes 6 to 7

Gauge: 18 sts and 22 rows = 2 inches (5.1 cm) in St st worked in the rnd

Rep these 2 rows 17 times—34 rows total; 17 ch sts along each selvedge edge.

Turn heel: Work short-rows as follows,

Row 1: K20, ssk, k1, turn work.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, k to 1 st before gap formed on prev row, ssk (1 st each side of gap), k1, turn.

Row 4: Sl 1, p to 1 st before gap formed on prev row, p2tog (1 st each side of gap), p1, turn.

Rep Rows 3 and 4 until all heel flap sts have been worked, omitting the final k1 and p1 after the dec on the last 2 rows—20 sts rem.

Gussets: Pick up sts along edges of heel flap and rejoin for working in rnds as follows,

Rnd 1: With Needle 1, sl 1, k 19 heel sts, then pick up and k 17 sts along selvedge edge of heel flap (pick up 1 st in each ch st); with Needle 2, work across 34 instep sts in patt as established; with Needle 3, pick up and k 17 sts along other selvedge edge of heel flap (pick up 1 st in each ch st), then k the 1st 10 sts on Needle 1 onto the end of Needle 3—88 sts total; 27 sts on Needle 1, 34 sts on Needle 2, 27 sts on Needle 3. Rnd now begins at center of heel.

Rnd 2: On Needle 1, k to the last 2 sts, k2tog; on Needle 2, work in patt as established; on Needle 3, ssk, k to end—2 gusset sts dec'd.

Rnd 3: On Needle 1, k; on Needle 2, work in patt as established; on Needle 3, k.

Rep Rnds 2 and 3 eight more times—70 sts rem: 18 sts each on Needle 1 and Needle 3, 34 sts on Needle 2.

Foot

Working sts on Needles 1 and 3 in St st and sts on Needle 2 in patt, cont even as established until piece

measures 6¼ inches (15.9 cm) from back of heel or about 2 inches (5 cm) less than desired total foot length, ending with Rnd 10, 11, or 12 of chart. Make a note of which rnd you ended with so you can make the other sock to match.

Toe

Work all sts in St st as follows,

Rnd 1: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k1, ssk, k to last 3 sts, k2tog, k1; on Needle 3, k1, ssk, k to end—4 sts dec'd.

Rnd 2: K.

Rep Rnds 1 and 2 seven more times—38 sts rem, then Rep Rnd 1 only (dec every rnd) 7 times—10 sts rem. With Needle 3, k across sts of Needle 1—5 sts each on 2 needles. Cut yarn, leaving a 12-inch (30.5-cm) tail.

Finishing

Thread tail on the tapestry needle and use the Kitchener Stitch to graft the rem sts tog. Alternately, thread the tail through the rem sts 2 times, pull tight to close the toe, and fasten off to the WS. Weave in loose ends on WS of sock. Block lightly to even out sts. ❁

ABOUT THE DESIGNER. Ann Budd is the author of several books, the newest of which is *Knitting Green: Conversations and Planet Friendly Projects* (Loveland, Colorado: Interweave, 2010).

Key



k



p



yo



k2tog



ssk

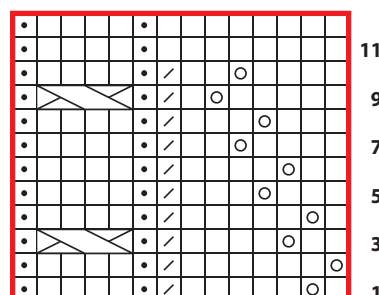


patt rep

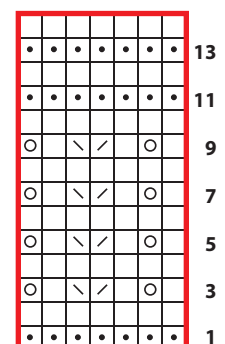


2/2 LC (sl 2 sts onto a cn and hold in front, k2, k2 from cn)

Leaf and Cable



Cuff



Charts may be photocopied for personal use.

🌟 Hilda A. Erickson: 🌟 Utah Pioneer, Physician, Lace Knitter

JUDE DAURELLE

Among her belongings lay a stethoscope, forceps, a gray buckskin mask, scissors and needles, a memorandum book, a ballot showing her candidacy for the Utah legislature, photographs of a handsome young woman of the late nineteenth century—and knitted lace. The woman pictured in the photograph and whose belongings these are was Hilda A. Erickson. She was a licensed obstetrician (frequently called upon to be general practitioner, dentist, and veterinarian), a seamstress, a missionary, a teacher, a vegetable gardener, a rancher, and after her husband died, the owner of a general store. And throughout all those years, she was a lace knitter. A display case at the Daughters of the Utah Pioneers Museum speaks of the contrasts her life encompassed. To be considered a Utah pioneer, a person must have entered the state before the joining of the east and west segments of the transcontinental railroad near Ogden, Utah, in 1869. Hilda had arrived from Sweden with her mother and younger brothers in 1866.

Her long and somewhat enigmatic life was mainly lived in what could be called the harshest, most inhospitable environment in the contiguous forty-eight states. Of the objects in the display case, it is probably the medical instruments that represent the most unusual aspect of her life; with those instruments, she traveled that difficult terrain. But it is the knitted lace that represents the most common aspect—those elements of her life shared with other pioneering women.

Hilda Erickson was born in Sweden on November 11, 1859, to Pehr Andersson and Maria Kathrina Larsson Andersson. She grew up on a small farm in Ledsjö parish with her parents and four brothers. Early in 1866, Pehr Andersson and his wife met Mormon missionaries work-



Hilda Erickson's lace knitting, cotton seeds, and the ballot on which she is listed as a Democratic candidate for the state legislature indicate the breadth of her activities. Photograph by Joe Coca. Photograph courtesy of the International Society Daughters of Utah Pioneers Museum.

ing in Sweden. They decided that Maria, with their two younger sons and their daughter should go to America to begin a new life in the Mormon community and prepare for the later coming of the rest of the family.

In May 1866, Hilda and part of her family set off from Göteborg, Sweden, traveling first by boat to Denmark, then to Germany, and finally to England, where they embarked for the United States. After a nine-week sea voyage, they landed in New York in July. They went by train to St. Joseph, Missouri, and from there by boat on the Missouri River to Wyoming, Nebraska (a mail

depot and routing point not far from Omaha). The river trip was marked by many shipboard deaths of cholera. The final segment of the journey was made by foot and oxcart to Salt Lake City. They arrived in October.

Because neither houses nor jobs were available in Salt Lake City, the Anderssons went on to Mount Pleasant, Sanpete County, where they were able to board with a friendly family. Maria Andersson supported her family by spinning, weaving, and sewing clothes for other pioneer women, and Hilda attended school for two winters there. When Pehr Andersson and the older brothers joined the family, they moved to Grantsville, in Tooele County. Hilda continued school in Grantsville until she was fourteen. She left school briefly to take a course in dressmaking, tailoring, and sewing in Salt Lake City, becoming an efficient and talented seamstress.

After she left school, Hilda supported herself as a seamstress. On February 23, 1882, following a long courtship, Hilda married another Swedish immigrant, John Erickson, in Salt Lake City. Just one year later, the two were sent as missionaries to the Goshute tribe in the Deep Creek Mountain Range's Ibapah Valley. The church had bought land to establish a large mission ranch in the valley, and John and Hilda Erickson were among the couples called to create the model ranch. They were to use the model operation to work with the Goshute on new ways of farming while teaching them the tenets of the Mormon faith. In addition to her ranch and garden work, Hilda taught the native women to read, write, spin, weave, knit, and sew. In an odd reversal of what we might assume, she also taught them to bead, a skill they are known for today.

Utah's first hospital, sponsored by the Church of the Latter Day Saints Women's Relief Society, was chiefly for women. It opened as the Deseret Hospital in Salt Lake City on July 17, 1882. The women of Utah were among the first to study and practice modern obstetrics and medicine in general, and Hilda was invited to study at the hospital. In 1884, Hilda traveled alone to Salt Lake City to attend Women's Obstetrical Training at the Deseret Hospital. In 1885, Hilda graduated and was licensed to practice obstetrics in the Territory of Utah.

From her first licensing until 1893, Hilda doctored the inhabitants of the entire area from Tooele, Utah, to the Nevada border and from the Great Salt Lake to at least Millard County. Although she was licensed as an obstetrician, she used her medical training to treat both humans and animals as needed. She rode sidesaddle over desert trails beneath the Deep Creek range, wearing a gray

buckskin mask to protect her face from blowing sand.

That she kept up her work as a seamstress we know from brief notations such as this terse 1885 diary entry: "From April to August I sewed 104 days." Because supplies had to be brought over a great distance (a trip for supplies and mail took fifteen days) and could profitably be made available to everyone, she and John ran a small trading post. Their son, John Perry, was born on the Deep Creek Mission Ranch in 1890.

After long work-filled days, Hilda used any quiet, lamp-lit moments of serenity to knit lace. The pieces in her possession when she died show substantial skill in fine work and a high degree of sophistication in her choice of projects. Pictures of her "parlor" at Trout Creek Ranch show lace curtains, crocheted lace doilies and scarves, and fine whitework. Hilda probably made many of the pieces.

In 1893, when Hilda was in her mid-thirties, the couple's mission for the church was complete. Hilda and John returned to Grantsville, but chose not to stay long. For all its hardships, life at Deep Creek had been deeply fulfilling. They purchased land of their own at Trout Creek on the northwest end of the Deep Creek range. They named their property "Last Chance Ranch."

Utah was the second among the territories and states in the union to grant suffrage to women (they were first able to exercise this right in 1890). After first voting as a young woman, Hilda Erickson, a strong Democrat, never missed an election. Although she never sought public office, in 1922, the Democratic Party nominated her to run for the state legislature. She did not become the candidate, but the nomination indicated the regard many had for her energy, ideas, and judgment. In 1925, Hilda and John bought and Hilda managed a general store in Grantsville. John Erickson died in 1943, and two years later Hilda sold the store; she was eighty-five.

When automobiles first arrived in Utah, Hilda fell in love. She bought her first car in 1908 and over time owned eleven. For decades, she drove the desert roads at breakneck speeds, receiving many speeding tickets. In her mid-nineties, after an accident that Hilda insisted she did not cause, she was told she was too old to be driving. Her retort was, "I'll be driving a long time from now if people like you will watch what you're driving into." Nevertheless, her license was revoked.

Hilda died in Grantsville on January 1, 1968. Her eulogy sketches a remarkable life led by an extraordinary woman with abundant courage, intelligence, enthusiasm, artistic skills—and a constant supply of energy. 🌸

Hilda Erickson's Lace Edging

JUDE DAURELLE

Early pioneer women in Utah knitted literally miles of lace edgings, which they seem to have used most often to border cotton pillowcases. I based the instructions below on a lace edging among Hilda Erickson's belongings and believed to have been knitted by her. The lovely example would be suitable for household linens, curtains, or an apron border. Worked in a softer two-ply cotton yarn, it would make an attractive edging for a receiving blanket.

This lace edging, which is worked edge to edge, has two elements: a panel of filet work and a scalloped openwork motif. The filet panel, which comprises the first thirteen stitches of each odd row, is easy to learn: all odd rows are the same sequence of knit stitches, yarnovers, and right-leaning decreases, and all even rows are plain knitting. The scallops require more attention. Three large holes are formed by double yarnovers (closed on the following row with a knit and a purl), and an airy triangle of single yarnovers fans out from them. Even rows begin with a yarnover picot, which is made by simply bringing the yarn forward into the purl position before working the first stitch. The last row of the scallop begins with a picot and six bound-off stitches, which reduces the row to the number of stitches needed to start the next motif. You may find it helpful to use a row counter until you've learned the stitch sequence.

Instructions

CO 22 sts; k 1 row.

Row 1: K3, (yo, k2tog) twice, k2, (yo, k2tog) twice, k1, yo

Materials

Presencia Fincrochet, 100% Egyptian cotton thread, size 30, 651 yards (595.3 m)/50 gram (1.75 oz.) ball, 1 ball of #3000 Ecreu
Needles, double pointed, size 0 or 00 (2.25mm or 2 mm)



Hilda Erickson's stethoscope and forceps, lace, knitting needles, sewing needles, pen, diary pages, and photographs. This is the lace the author based her instructions on for the lace edging project. The edging is worked edge to edge and has two elements: a panel of filet work and a scalloped openwork motif. Photograph by Joe Coca. Photograph courtesy of the International Society Daughters of Utah Pioneers Museum.

twice, k2tog, k2, (yo, k1) twice, yo, k2tog—25 sts.

Row 2: Yo, k9, (k1, p1 in the 2 lps of the yo twice in the prev row), k14—26 sts.

Row 3: K3, (yo, k2tog) twice, k2, (yo, k2tog) twice, k6, (yo, k2tog) 3 times, k1—26 sts.

Row 4: Yo, k2tog, k24—26 sts.

Row 5: K3, (yo, k2tog) twice, k2, (yo, k2tog) twice, k1, (yo twice, k2tog) twice, k1, (yo, k2tog) 3 times, k1—28 sts.

Row 6: Yo, k2tog, k7, (k1, p1 in double yo of prev row, k1) twice, k13—28 sts.

Row 7: K3, (yo, k2tog) twice, k2, (yo, k2tog) twice, k3, k2tog, k3, (yo, k2tog) 3 times, k1—27 sts.

Row 8: Yo, k2tog, k25—27 sts.

Row 9: K3, (yo, k2tog) twice, k2, (yo, k2tog) twice, k7, (yo, k2tog) 3 times, k1—27 sts.

Row 10: Rep Row 8—27 sts.

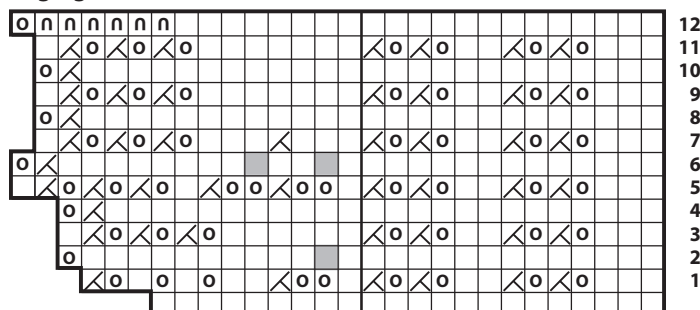
Row 11: Rep Row 9—27 sts.

Row 12: Yo, BO 6 (counting yo as 1st st), k21—22 sts.

Rep these 12 rows for patt. ❀

ABOUT THE AUTHOR AND DESIGNER. Jude Daurelle, a weaver, spinner, knitter, and dyer, graduated from Westminster College in Salt Lake City.

Edging



Key □ k ◐ k2tog
 ◑ p ◒ BO
 ◓ yo

Chart may be photocopied for personal use.

Some Arizona Outlaws and Their Knitting

NANCY NEHRING AND MARY SEUBOLD CAHILL

C. E. Hobert (dates unknown) was a lifer. He did most of his time in the Yuma Territorial Prison for murdering a man, entering the prison on November 22, 1895. He spent his days making adobe and quarrying rock to build new prison cells. But during his free time, Hobert knitted lace, beautiful lace.

The Yuma Territorial Prison, the first prison (aside from local jails) built in Arizona Territory, operated from 1876 through 1909. During those years, it housed more than 3,000 prisoners, including twenty-nine women. The administration's goals were to make the prison self-supporting through the labor of its inmates while teaching them job skills they could use upon release. Work was mandatory, but inmates worked no more than eight hours a day, six days a week.

Bazaars held periodically to sell inmate-produced handcrafts such as embroidery, beading, horsehair braiding, and knitting were an incentive to participation in arts and crafts. On February 6, 1892, the *Arizona Sentinel* commented: "Some very fine lace is also made, which commands fair prices. The money received from the sale of these articles is placed to the credit of the prisoners who, in some cases, accumulate quite a handsome sum of money by the time their term of imprisonment expires."

Although several male prisoners and at least one female prisoner are known to have made lace, all five pieces of knitted lace in the collec-



One of two lace-knitted collars attributed to C. E. Hobert. He was a prisoner in the Yuma (Arizona) Territorial Prison when he made the collar. Photograph by Nancy Nehring and courtesy of the Yuma Territorial Prison State Historic Park, Yuma, Arizona.



C. E. Hobert's prison photograph taken at the Yuma (Arizona) Territorial Prison. Hobert entered the prison on November 22, 1895, to serve a life sentence for murder. He knitted lace while serving his sentence. Photograph courtesy of the Yuma Territorial Prison State Historic Park, Yuma, Arizona.

tion of the Yuma Territorial Prison State Historic Park's museum have been attributed to C. E. Hobert—two collars, a child's chemise, a piano scarf, and a tablecloth.

All but the tablecloth are made from the cotton sewing thread used in the prison sewing shop. It is similar to today's size 50 or 60 crochet thread. The gauge of the collars is about twenty stitches and fifteen rows per inch (about eight stitches per cm). The apparent fineness of the gauge may have resulted in part from shrinkage of unmercerized cotton thread during laundering.

The knitting is technically simple. In addition to a garter-stitch ground and rows of fagot stitch, all the pieces incorporate Chevron, Diamond, and Eight-Pointed Star patterns. Most interesting is the scalloped edging, which was made in two parts. Each scallop is composed of a garter-stitch triangle with integral short-rows on the outer edge used to form the curve. The inner ends of the curve touch the heading. After the scallops were completed, bobbles formed by increasing one knit stitch to four and then binding off three stitches were worked in each scallop.

All of the pieces were knitted of multiple strips, which were joined together by sewing or picking up stitches. No shaping was done within the body of any piece. The necks of the collars were shaped by gathering the edge of the main strip when the edging was sewn on.

C. E. Hobert was transferred to a prison in Florence, Arizona, when the Yuma prison closed in 1909. He was paroled in 1912 after the governor of Arizona commuted his sentence.

At the time, the creation of handmade lace for sale was unusual in the United States and its territories and for a prison to support this practice was probably unique. For more information about the Yuma Territorial Prison State Historic Park, visit <http://azstateparks.com/parks/YUTE/index.html>. ❀

ABOUT THE AUTHORS. Nancy Nehring frequently writes about the history of needlework. Mary Seibold Cahill is the founder of the South Bay Crochet Chapter of the Crochet Guild of America.

Scalloped Lace Edging

PAT SHANNON

All of C. E. Hobert's knitted pieces on display at the Yuma Territorial Prison State Historic Park's museum in Arizona have this edging. The original thread was a little heavier than sewing thread.

Instructions

Notes: Repeat from Row 1 for desired length. The bobble is not charted; see the written instructions.

CO 8 sts.

Row 1: K1, (yo, p2tog) 3 times, k in front and back of last st.

Row 2: K in front and back of 1st st, yo, k1, (yo, p2tog) 3 times, k1.

Row 3: K1, (yo, p2tog) 3 times, k1, yo, k3.

Row 4: (Yo, p2tog) twice, k1, (yo, p2tog) 3 times, k1.

Row 5: K1, (yo, p2tog) 3 times, k1, [(yo, p2tog) twice, turn] 3 times.

Row 6: (Yo, p2tog) twice, yo, k1, (yo, p2tog) 3 times, k1.

Row 7: K1, (yo, p2tog) 3 times, k2, [(yo, p2tog) twice, turn] 3 times.

Row 8: (Yo, p2tog) twice, yo, k2, (yo, p2tog) 3 times, k1.



Ann Budd knitted the scalloped edging found on all of the pieces attributed to C. E. Hobert, using the instructions Pat Shannon developed. Each scallop is composed of a garter-stitch triangle with integral short-rows on the outer edge used to form the curve. Ann used Presencia Fincrochet, 100% Egyptian cotton thread, size 20, and double-pointed needles, size 0000 (1.25 mm). Photograph by Joe Coca.

Row 9: K1, (yo, p2tog) 3 times, k3, [(yo, p2tog) twice, turn] 3 times.
 Row 10: (Yo, p2tog) twice, yo, k3, (yo, p2tog) 3 times, k1.
 Row 11: K1, (yo, p2tog) 3 times, k4, [(yo, p2tog) twice, turn] 3 times.
 Row 12: (Yo, p2tog) twice, yo, k4, (yo, p2tog) 3 times, k1.
 Row 13: K1, (yo, p2tog) 3 times, k5, [(yo, p2tog) twice, turn] 3 times.
 Row 14: (Yo, p2tog) twice, yo, k5, (yo, p2tog) 3 times, k1.
 Row 15: K1, (yo, p2tog) 3 times, k6, [(yo, p2tog) twice, turn] 3 times.
 Row 16: (Yo, p2tog) twice, yo, k6, (yo, p2tog) 3 times, k1.
 Row 17: K1, (yo, p2tog) 3 times, k7, [(yo, p2tog) twice, turn] 3 times.
 Row 18: (Yo, p2tog) twice, ssk, k5, (yo, p2tog) 3 times, k1.
 Row 19: Rep Row 15.
 Row 20: (Yo, p2tog) twice, ssk, k4, (yo, p2tog) 3 times, k1.
 Row 21: Rep Row 13.
 Row 22: (Yo, p2tog) twice, ssk, k3, (yo, p2tog) 3 times, k1.
 Row 23: Rep Row 11.
 Row 24: (Yo, p2tog) twice, ssk, k2, (yo, p2tog) 3 times, k1.
 Row 25: Rep Row 9.
 Row 26: (Yo, p2tog) twice, ssk, k1, (yo, p2tog) 3 times, k1.
 Row 27: Rep Row 7.
 Row 28: (Yo, p2tog) twice, ssk, (yo, p2tog) 3 times, k1.
 Row 29: K1, (yo, p2tog) 3 times, k1, (yo, p2tog) twice.
 Row 30: Ssk, yo, ssk, k1, (yo, p2tog) 3 times, k1.
 Row 31: K1, (yo, p2tog) 3 times, k1, k2tog, k1.
 Row 32: Ssk, k1, (yo, p2tog) 3 times, k1.
 Row 33: K1, (yo, p2tog) 3 times, k2tog.
 Row 34: K1, (yo, p2tog) 3 times, k1.

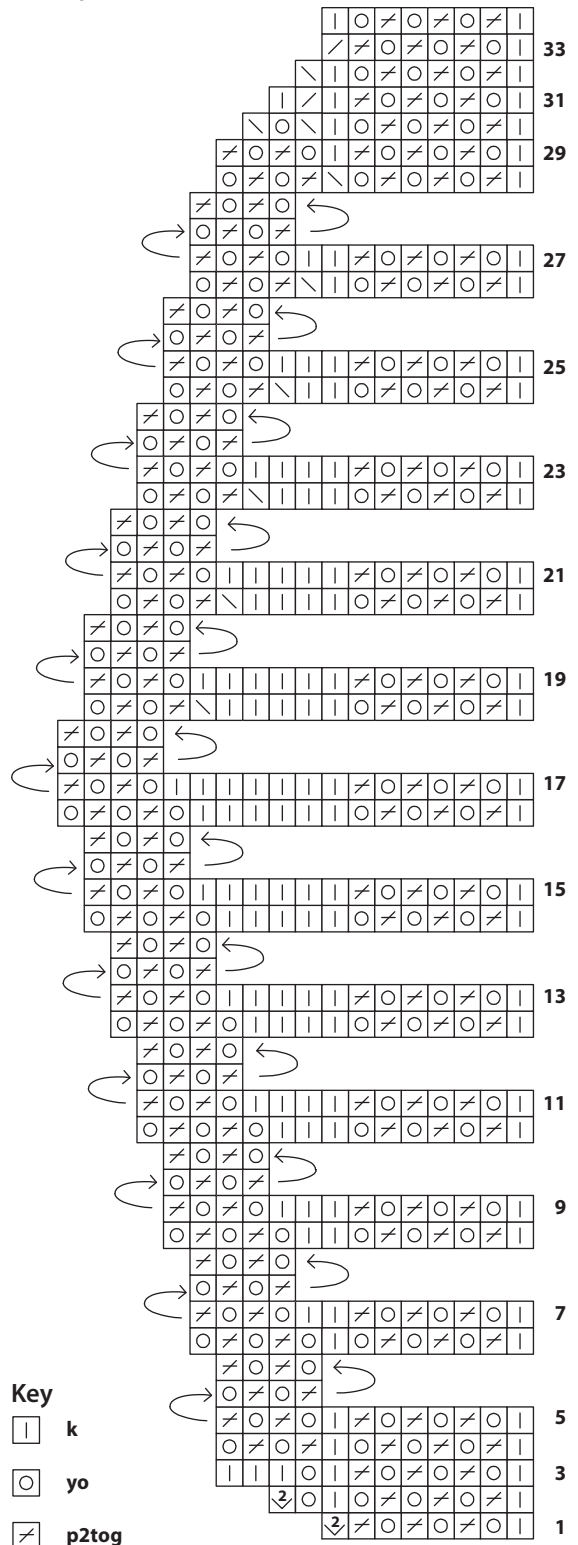
Bobble

Working each scallop separately, pick up 14 sts along the curved edge, about every other st.

Row 1: K in front and back of 1st st.
 Row 2: K1, k in front and back of next st.
 Row 3: K2, k in front and back of next st.
 Row 4: K4.
 Row 5: Rep Row 4.
 Row 6: BO 3 sts, put last st from right-hand needle to left-hand needle, k this st and 1st st from edge tog. Turn.
 Rep from Row 1. 🌸

ABOUT THE DESIGNER. Pat Shannon, a cofounder of the Lacy Knitters Guild, was the technical editor on Nancy Nehring's book, *The Lacy Knitting of Mary Schiffmann (Loveland, Colorado: Interweave, 1998)*.

Scalloped Lace



Key

- k
- yo
- p2tog
- k1 in front and k1 in back of lp
- ssk
- k2tog
- turn

Chart may be photocopied for personal use.

Lydia Scott and Her Household Column

BARBARA CLEMENS

From 1881 to 1884, a household column called “The Fireside” appeared Thursdays in *The Daily Union*, a four-page daily newspaper published in the then-booming textile-mill city of Manchester, New Hampshire. The editor was my great-great-grandmother, Lydia Gray Scott, whose scrapbooks of carefully clipped columns I inherited.

Lydia Gray, born in China, Maine, in 1840, obtained her teaching certificate and married Albert M. Scott in 1859. While her husband fought in the Civil War with the 2nd Maine Cavalry, Lydia taught school to support the couple’s only child, Hattie. In 1872, the family moved to Manchester. They lived in a company row house near the Manchester Mills, where Albert was the overseer of cotton spinning.

Lydia had already contributed feature articles to the *Kennebec (Maine) Journal*. The column she took over in *The Daily Union* had been started in 1880 as a collection of agricultural advice called “Farm and Fireside,” but it soon began to feature more recipes, patterns, and other items



An undated photograph of Lydia Scott taken by Emery, Manchester, New Hampshire.

Photograph courtesy of the author.

targeting women. A January 1881 column announced, “Agricultural interests will receive special market reports, while the Fireside and Household Department, under the management of a competent lady, will be even more attractive than heretofore.”

The byline “Conducted by a Lady,” in keeping with the prevailing belief that it was unseemly for a woman’s name to appear in print, persisted until April 20, 1882, when it became “Conducted by MRS. L. A. SCOTT.”

The columns contained a rich collection of recipes, advice, crafts, household hints, health information, fashion tips, and needlework. Topics covered in “The Fireside” paint a vivid portrait of the concerns and culture of the day. Each column began with an essay—advice, philosophy, or general musings on a particular topic such as “Mental Dyspepsia” (depression) or “Washing Day.”

The rest of the column comprised different segments. “Gathered Fragments” assembled short quotations, maxims, humorous anecdotes, and bits of philosophy, such as “A lie will gallop through every street in the city before Truth has saddled his horse.” “A Word to Young Women” included the latest in fabrics, dress styles, and accessories. “The Housekeeper” featured recipes, remedies, and household hints. Remedies offered cures for common maladies and general health advice: “When a person is struck by lightning buckets of water should be poured upon the head.”

Over the column’s four years, “The Work Basket” published more than 200 projects for readers to knit, crochet, embroider, sew, paint, and assemble for clothing and home decor. The knitting and crochet patterns



A modern interpretation of Pretty Pattern for Shawl on one of the scrapbooks Lydia Scott created for her newspaper columns. The original pattern appeared in the January 24, 1884, edition of the Manchester, New Hampshire, The Daily Union, in Lydia’s column, “The Fireside.”
Photograph by Joe Coca. Scrapbook and shawl courtesy of the author.

were for edgings, chair tidies, stockings, mittens, shawls, afghans, and baby things.

The final installment of Lydia's column appeared in the December 25, 1884, issue. Adjacent to that column in her scrapbook, Lydia wrote by hand, "And great was the fall thereof."

Although it isn't known what that cryptic note meant, Lydia Scott went on to a business of offering "First class books and novelties," becoming a charter member of the Manchester Shakespeare Club, and lobbying at

a national level for pensions for Civil War veterans, along with American Red Cross founder, Clara Barton (1821–1912). After Albert died in 1907, Lydia lived with her daughter and son-in-law until her death at the age of eighty-nine. She is buried in a family plot in Peabody, Massachusetts. ❀

ABOUT THE AUTHOR. *Barbara Clemens is an author and editor. She thanks Maine knitter and knitting teacher Joan Davis, who translated many of the columns instructions into modern knitting notation. She dedicates this article to Joan, who was to have been her coauthor but died before its completion.*

A Lace Edging from "The Fireside"

This is a modern interpretation of the pattern that originally appeared in Lydia Scott's June 5, 1884, newspaper column, "The Fireside." We chose currently available thread and expanded the instructions. The edging will be perfect on bed linens.

Instructions

CO 7 sts.

Set-up Row: K.

Row 1: Sl 1 pwise wyf, k1, [yo, k2tog] 2 times, yo, k1—8 sts.

Rows 2, 4, and 6: K.

Row 3: Sl 1 pwise wyf, k2, [yo, k2tog] 2 times, yo, k1—9 sts.

Row 5: Sl 1 pwise wyf, k3, [yo, k2tog] 2 times, yo, k1—10 sts.

Row 7: Sl 1 pwise wyf, k9.

Materials

Presencia Fincrochet, 100% Egyptian cotton thread, size 10, 312 yards (285.3 m)/50 gram (1.75 oz.) ball, #0001 White; 1 ball is enough to make about 8 yards (7 m) of edging

Needles, 2 double pointed, size 00 (1.75 mm) or size needed to obtain gauge

Stainless steel pins (for blocking)

Finished size: 4 patt reps (32 rows) measures about 1 inch (2 cm) across at widest point and 2 inches (5 cm) high, after blocking

Gauge: 10 sts and 16 rows = 1 inch (2.5 cm) in lace patt, after blocking; exact gauge is not critical for this project



The lace edging adapted from a pattern in Lydia Scott's column, "The Fireside" in the June 5, 1884, edition of the Manchester, New Hampshire, newspaper *The Daily Union*. Photograph by Joe Coca.

Row 8: K2tog 2 times, BO 1 st by passing 1st k2tog made over the 2nd k2tog, k6—7 sts.

Rep Rows 1–8 (do not rep the set-up row) until the edging is the desired length when slightly stretched, ending with Row 8 of patt. BO all sts as if to k.

Finishing

Wet edging thoroughly; roll in a towel to remove excess moisture. Pin to finished dimensions, pulling out each point, and allow to dry. If desired, stiffen with spray starch and lightly press with a steam iron. ❀

❁ A Collection ❁ of Knitted Lace Edgings

NANCIE M. WISEMAN

As a child, I was known as “Fancy Nancie” because my mother sewed lace on everything from my collars to my underwear and socks. Perhaps that started my own passion for the frilly stuff. Later, I would sew lace trim on clothing I made. When I learned to knit lace, I knitted sweaters with lace designs in the body or lace to go on them. My odyssey with fine lace knitted with thread, however, began in 1998, when a customer came to my retail yarn store with a notebook of small lace edgings knitted with tiny thread and sewn to the pages along with some handwritten directions.



A knitted-lace edging with a fabric insert; the edging was cut off a pillowcase. It measures about 7 × 44½ inches (18 × 113 cm). Photograph by Joe Coca.



A knitted-lace edging that measures 2 × 52½ inches (5.1 × 133.4 cm). It may have been designed for a tablecloth or curtains. Photograph by Joe Coca.

Found in the attic of a Victorian home in Sacramento, California, the notebook became the basis for my book *Lace from the Attic: A Victorian Notebook of Knitted Lace Patterns* (Loveland, Colorado: Interweave, 1998). As I knitted edgings for the book, I began to see and collect knitted lace edgings and old pattern books.

I struck gold when I traveled to London and Paris. In an exhibition of nineteenth-century royal clothing in a London museum, for example, I discovered boudoir towels with knitted lace edgings identical to some in my collection. I brought home many edgings—some attached to linens and some cut from their fabrics.

In addition to more than a hundred edgings, my collection also includes doilies and tablecloths edged with knitted lace. I still look for lace edgings wherever I go. Antique and charity shops, along with eBay and other online sources, are rich sources of knitted lace edgings. ❁



Knitted with size 60 to 80 thread, this edging measures 5 × 76 inches (12.7 × 193.0 cm). Photograph by Joe Coca.

A Lace Edging for Pillowcases

NANCIE M. WISEMAN

Here is an elegant but simple pattern for an edging to attach to pillowcases. These are knit with size 2 (2.75 mm) needles instead of the size 00000 needles knitters probably would have used on edgings in the late nineteenth and early twentieth centuries. I sewed this edging to the pillowcases' hemlines because I thought the green looked so pretty showing through the lace, but it may also be attached to the edges.

Instructions

Lace

CO 17 sts.

Set-up Row: K.

Row 1: K2, yo, k2tog, k4, yo, k3tog, (k1, yo) 2 times, k2tog, yo, k2—18 sts.

Row 2 and all even numbered rows: Yo, k2tog, k to end.

Row 3: K7, yo, k3tog, k1, yo, k3, yo, k2tog, yo, k2—19 sts.

Row 5: K2, yo, k2tog, k2, yo, k3tog, k1, yo, k5, yo, k2tog, yo, k2—20 sts.

Row 7: K5, yo, k3tog, k1, yo, k7, yo, k2tog, yo, k2—21 sts.

Row 9: K2, yo, k2tog, k8, yo, k3tog, k1, (yo, k2tog) 2 times, k1—20 sts.

Row 11: K11, yo, k3tog, k1, (yo, k2tog) 2 times, k1—19 sts.

Row 13: K2, yo, k2tog, k6, yo, k3tog, k1, (yo, k2tog) 2 times, k1—18 sts.

Row 15: K9, yo, k3tog, k1, (yo, k2tog) 2 times, k1—17 sts.

Rep Rows 1–16 until the edging, slightly stretched, fits pillowcase edge. BO in k after Row 16.

Materials

Presencia Fincrochet, 100% Egyptian cotton thread, size 10, 312 yards (285.3 m)/50 gram (1.75 oz.) ball, 1 ball of #3000 Ecu

Needles, 2 double pointed, size 2 (2.75 mm) or size needed to obtain gauge

Sewing thread and needle, to match crochet thread

Pillowcases, 1 pair

Finished size: 1 patt rep (16 rows) measures about 2¾ inches (7 cm) across at widest point and 1½ inches (3 cm) high, blocked

Gauge: 14½ sts and 24 rows = 2 inches (5.1 cm) in lace patt, blocked; exact gauge is not critical for this project



The lace edging sewed to pillowcases. Knitted edgings were extremely popular in the late nineteenth century when knitters would have used size 80 to 150 thread and size 00000 needles. This edging was created with more manageable size 10 thread and size 2 needles. Photograph by Joe Coca.

Finishing

Block gently by spray starching and lightly pressing with a steam iron, making sure all of the points are sharp. Seam the two ends of the edging together on the wrong side. Pin the border to the edge or the hemline of the pillowcase stretching slightly; whipstitch the border to the edge or the hemline with the sewing thread. ❀

ABOUT THE AUTHOR AND DESIGNER. Nancie M. Wiseman teaches, designs, and writes about knitting and crochet.

Trimming: A Sampling of Vintage Patterns



Any of the seven edgings shown will be lovely additions to household linens. Do keep in mind that the instructions are exactly as they appeared in the original publications; they have not been translated into contemporary knitting language. Clockwise from upper left: Knitted Lace, Oak-Leaf Edging, Knitted Lace with Leaf, Rule 58 Lace Edging, Lace (mod. 8), and Wide Edging No. Photograph by Joe Coca.

“**T**rimmings” offers a collection of patterns, charts, and instructions that have been gleaned from old magazines and books that are no longer generally available. The patterns and instructions for these knitted edgings are worded exactly as they appeared in the original publication. Use them as they are or adapt them—but do have fun with them!

Oak-Leaf Edging

Cast on 10 stitches, and knit 1 row.

1st row: Slip 1, yo, k2tog, yo, k2tog, yo twice, k2tog, yo twice, k2tog, k1.

2nd row: Slip 1, k2, p1, k2, p1, k1, p1, k1, p1, k1.

3rd row: Slip 1, yo, k2tog, yo, k2tog, k2, yo twice, k2tog, yo twice, k2tog, k1.

4th row: Slip 1, k2, p1, k2, p1, k3, p1, k1, p1, k1.

5th row: Slip 1, yo, k2tog, yo, k2tog, k4, yo twice, k2tog, yo twice, k2tog, k1.

6th row: Slip 1, k2, p1, k2, p1, k5, p1, k1, p1, k1.

7th row: Slip 1, yo, k2tog, yo, k2tog, k6, yo twice, k2tog, yo twice, k2tog, k1.

8th row: Slip 1, k2, p1, k2, p1, k7, p1, k1, p1, k1.

9th row: Slip 1, yo, k2tog, yo, k2tog, k8, yo twice, k2tog, yo twice, k2tog, k1.

10th row: Slip 1, k2, p1, k2, p1, k9, p1, k1, p1, k1.

11th row: Slip 1, yo, k2tog, yo, k2tog, k15.

12th row: Cast off 10 sts, k5, p1, k1, p1, k1.

Repeat from 1st row.

—From *Knitting and Crochet, an Illustrated Manual of Home Industry, Containing Plain, Practical Directions for Making a Large Variety of Useful and Ornamental Articles, Fancy Stitches, Etc.* published in 1883 by the New York Tribune. Contributed by Janet Juenger.

Rule 58 Lace Edging

Cast on 19 stitches, knit across plain. 1st row, k2, o, n, o, n, k6, n, o, k3, o, k2.—2nd row, k2, o, k5, o, n, k6, o, n, o, n, k1.—3rd row, k2, o, n, o, n, k4, n, o, k1, n, o, k1, o, n, k1, o k2.—4th row, k2, o, k1, n, o, k3, o, n, k1, o, n, k4, o, n, o, n, k1.—5th row, k2, o, n, o, n, k2, n, o, k1, n, o, k5, o, n, k1, o, k2.—6th row, k2, o, k1, n, o, k3, o, n, k2, o, n, k1, o, n, k2, o, n, o, n, k1.—7th row, k2, o, n, o, n, k3, o, n, k1, o, n, k3, n, o, k1, n, o, k1, n.—8th row, bind off 1, k1, o, n, k1, o, n, k1, n, o, k1, n, o, k5, o, n, o, n, k1.—9th row, k2, o, n, o, n, k5, o, n, k1, o, sl, n, pass s over, o, k1, n, k1, n.—10th row, k2, o, n, k3, n, o, k7, o, n, o, n, k1.—11th row, k2, o, n, o, n, k7, o, n, k1, n, o, k3.—12th row, bind off 2, k1, o, k3tog, o, k9, o, n, o, n, k1, repeat.

—From *Florence Home Needle-work* published in 1887 by the Nonotuck Silk Company.

Lace (mod. 8)

Cast on 14 stitches.

1st needle—Yo, p2tog, k1, (yo, slip 1, k1, pssso) twice, k4, yo, slip 1, k1, pssso, k1.

2nd needle—Slip 1, k2, yo, slip 1, k1, pssso, k1, (p2togb, yo) twice, k4.

3rd needle—Yo, p2tog, k3, (yo, slip 1, k1, pssso) twice, k2, yo, slip 1, k1, pssso, k1.

4th needle—Slip 1, k2, yo, slip 1, k1, pssso, k2, yo, p2tog, yo, k5.

5th needle—yo, p2tog, k3, yo, k2tog, yo, k5, yo, slip 1, k1, pssso, k1.

6th needle—Slip 1, k2, yo, slip 1, k1, pssso, k4, yo, p2tog, yo, k5.

7th needle—yo, p2tog, k4, (yo, slip 1, k1, pssso) twice, k4, yo, slip 1, k1, pssso, k1.

8th needle—Slip 1, k2, yo, slip 1, k1, pssso, k1, (p2togb, yo) twice, k7.

9th needle—yo, p2tog, k6, (yo, slip 1, k1, pssso) twice, k2, yo, slip 1, k1, pssso, k1.

10th needle—Slip 1, k2, yo, slip 1, k1, pssso, k2, yo, p2tog, yo, k8.

11th needle—yo, p2tog, k6, yo, k2tog, yo, k5, yo, slip 1, k1, pssso, k1.

12th needle—Slip 1, k2, yo, slip 1, k1, pssso, k4, yo, p2tog, yo, k8.

13th needle—yo, p8tog, k1, (yo, slip 1, k1, pssso) twice, k4, yo, slip 1, k1, pssso, k1.

Repeat from the 2nd needle.

—From *Knitting IIIrd Series* published by Dollfus-Mieg & Cie, Société anonyme in the late nineteenth or early twentieth century.

Knitted Lace With Leaf

Cast on 18 sts, knit across plain. 1st row—sl, k1, o, n, o, n, p2, o, k1, o, p2, k2, o twice, n, o twice, n, k1. 2nd row—k3, p1, k2, p1, k4, p3, k8. 3rd row—sl, k1, o, n, o, n, p2, k1, o, k1, o, k1, p2, k9. 4th row—k11, p5, k8. 5th row—sl, k1, o, n, o, n, p2, k2, o, k1, o, k2, p2, k2, (o twice, n) 3 times, k1. 6th row—k3, p1, k2, p1, k2, p1, k4, p7, k8. 7th row—sl, k1, o, n, o, n, p2, k3, o, k1, o, k3, p2, k12. 8th row—k14, p9, k8. 9th row—sl, k1, o, n, o, n, p2, k4, o, k1, o, k4, p2, k12. 10th row—Bind off 5, k8, p11, k8. 11th row—sl, k1, o, n, o, n, p2, s & b, k7, n, p2, k2, (o

twice, n) twice, k1. 12th row—k3, p1, k2, p1, k4, p9, k8. 13th row—sl, k1, o, n, o, n, p2, s & b, k5, n, p2, k9. 14th row—k11, p7, k8. 15th row—sl, k1, o, n, o, n, p2, s & b, k3, n, p2, k2, (o twice, n) 3 times, k1. 16th row—k3, p1, (k2, p1) twice, k4, p5, k8. 17th row—sl, k1, o, n, o, n, p2, s & b, k1, n, p2, k12. 18th row—k14, p3, k8. 19th row—sl, k1, o, n, o, n, p2, sl, n, pass slipped st over, p2, k rest plain. 20th row—Bind off 5, k rest plain.

—From *The Modern Priscilla*, July 1919.

Knitted Lace

Cast on 9 stitches.

First row.—Slip 1, k1, yo, p2tog, k1, yo twice, k2tog, yo, p2tog.

Second row.—Yo, p2tog, k1, k1 and p1 in double yo from prev row, k1, yo, p2tog, k2.

Third row.—Slip 1, k1, yo, p2tog, k4, yo, p2tog.

Fourth row.—Yo, p2tog, k4, yo, p2tog, k2.

Fifth row.—Slip 1, k1, yo, p2tog, k1, yo twice, k2tog, yo twice, k1, yo, p2tog.

Sixth row.—Yo, p2tog, k1, (k1 and p1 in double yo from prev row, k1,) twice, yo, p2tog, k2.

Seventh row.—Slip 1, k1, yo, p2tog, k7, yo, p2tog.

Eighth row.—Yo, p2tog, k7, yo, p2tog, k2.

Ninth row.—Slip 1, k1, yo, p2tog, k7, yo, p2tog.

Tenth row.—Cast off 4 sts, k4, yo, p2tog, k2.

Repeat from first row.

—From *The Delineator*, April 1894. Contributed by
Jessie Clemans.

Wide Edging No 1.

Cast on 40 sts: knit once across plain.

1. K3, yo, p2tog, k3, (yo, k2tog) 6 times, k1, yo, p2tog, k2, k2tog, yo twice, k2tog, * k2, (yo, k2tog) twice, yo 4 times, k2tog, k1, yo, k2.
2. K6, p1, k1, p1, thus making 4 sts of the loops, k8, * p1, k3, yo, p2tog, k16, yo, p2tog, k3.
3. K3, yo, p2tog, k16, yo, p2tog, (k2tog, yo twice, k2tog) twice, * k1, (yo, k2tog) twice, k4, k2tog, yo, k2.
4. K15, p1, k3, p1, k1, * yo p2tog, k16, yo, p2tog, k3.
5. Like 1st to *; knit 4, (yo, k2tog) twice, k3, k2tog, yo, k2.
6. K17; like 2nd from *.
7. Like 3rd to *; k3, (yo, k2tog) twice, k2, k2tog, yo, k2.
8. Like 4th row.



Forget-Me-Not. Photograph by Joe Coca.

9. K3, yo, p2tog, k16, yo, p2tog, * k2, k2tog, yo twice, k2tog, k6, (yo, k2tog) twice, k1, k2tog, yo, k2.
 10. Like 6th row.
 11. Like 9th row to *; k13, (yo, k2tog) twice, k2tog, yo, k2.
 12. Knit 21; like 4th from *.
 13. Like 9th to *; k14, yo, k2tog, yo, k3tog, k2.
 14. Bind off 3, (k16, yo, p2tog) twice, k3.
- Repeat from 1st row.

—Believed to be from a 1920s Needlecraft magazine.
Contributed by Joan Donaldson.

Forget-Me-Not

No. 8550 . . . Cast on 15 sts. 1st row: Slip 1 st, k 2, O, k 2 tog., k4, O, k 1, O, k 4. 2nd row: K 4, O, k 3, O, k 2 tog., k 3, O, k 2 tog., k 2. 3rd row: Slip 1 st, k 2, O, k 2 tog., k 1, k 2 tog., O, k 5, O, k 4. 4th row: Bind off 3 sts, O, k 2 tog., k 3, k 2 tog., O, k 2 tog., k 1, O, k 2 tog., k 2. 5th row: Slip 1 st, k 2, O, k 2 tog., k 2, O, k 2 tog., k 1, k 2 tog., O, k 2. 6th row: K 3, O, slip 1 st, k 2 tog., p.s.s.o., O, k 4, O, k 2 tog., k 2. Repeat from 1st row for desired length.

—From Clark's O.N.T. Edgings, Book No. 182 (undated).

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✦ Techniques ✦

Cable Cast-On

Begin with a slipknot and one knitted cast-on stitch if there are no established stitches. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



Figure 1



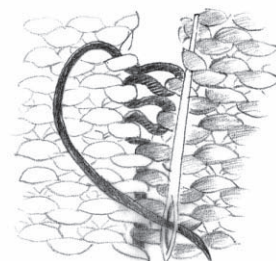
Figure 2



Figure 3

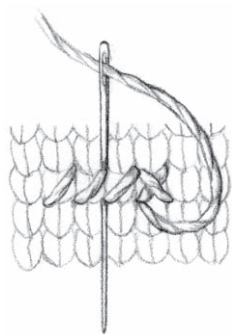
Invisible Weaving for Garter Stitch

Work seam from right side, with pieces to be seamed placed side by side. With threaded tapestry needle, catch the bottom loop of the edge stitch of a knit ridge on one side, and then the top loop of the edge stitch of the knit ridge on the other side. Repeat for length of seam.



This technique is also suitable to use when seaming reverse stockinette stitch.

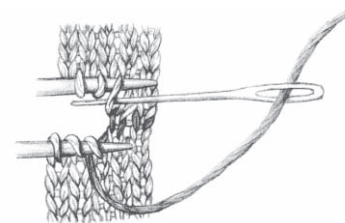
Cross-Stitch



Bring threaded needle out from back to front at lower left edge of the knitted stitch (or stitches) to be covered. Working from left to right, *insert needle at the upper right edge of the same stitch(es) and bring it back out at the lower left edge of the adjacent stitch, directly below and in line with the insertion point. Work from right to left to work the other half of the cross.

Kitchener Stitch

Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.



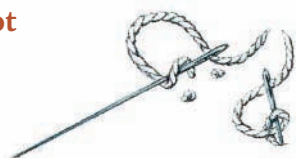
Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.

Step 3: Bring threaded needle through first 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 first 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.

French Knot



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.



Knitted Cast-On

Place slipknot on left needle if there are no established stitches. *With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.

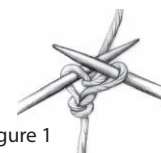


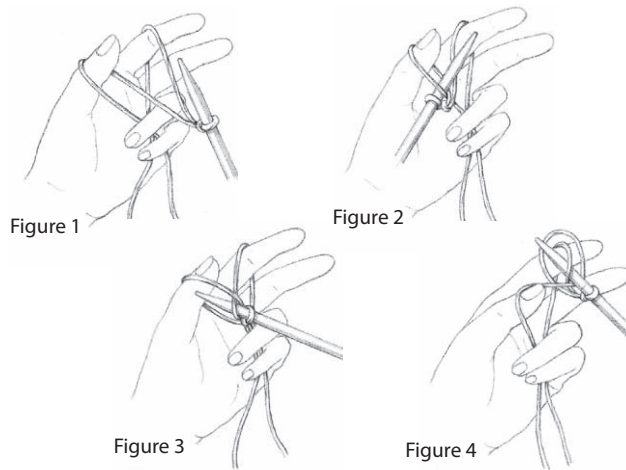
Figure 1



Figure 2

Long-Tail Cast-On

Leaving a long tail (about $\frac{1}{2}$ 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 first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).



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.

This provisional cast-on produces 1 less stitch than you cast on, so cast-on 45 stitches and decrease the extra stitch by knit 2 together at the beginning of chart Row 1.

Russian Bind-Off

*Purl 2 together and slip new stitch back to left-hand needle; repeat from * a total of 5 times.

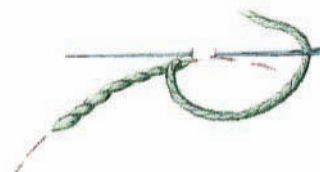
Russian Grafting

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.

Satin Stitch



Stem Stitch



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

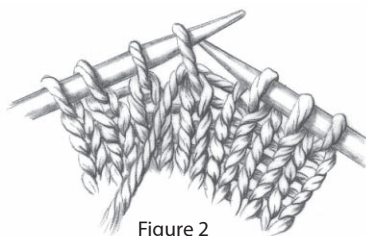


Figure 2

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.

Temporary (Invisible or Open) Cast-On

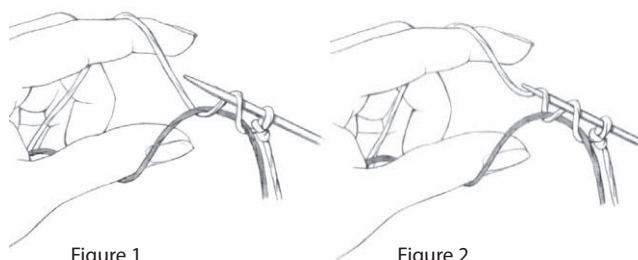


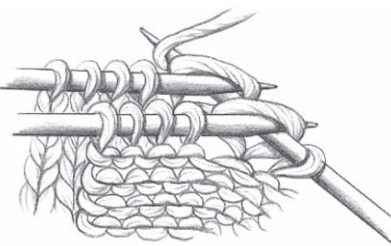
Figure 1

Figure 2

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.

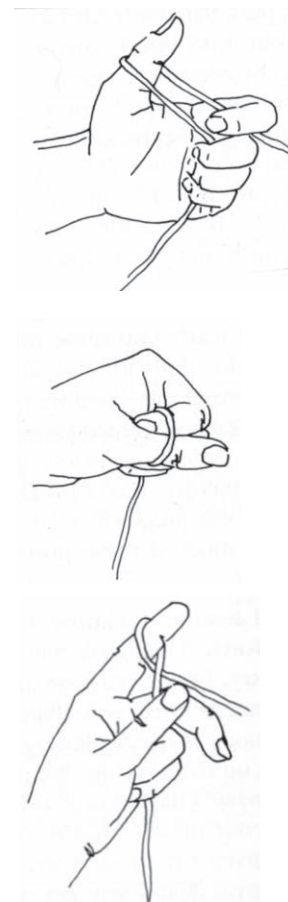
Three-Needle Bind-Off

Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. Insert a third needle into first 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 first stitch over second stitch. Repeat from * until one stitch remains on third needle. Cut yarn and pull tail through last stitch.



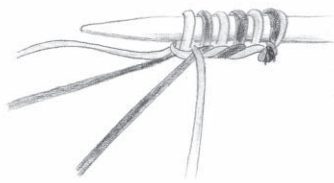
Twisted Loop Cast-On

This variation of the simple one-needle cast-on has a little more stretch—nice for the cuff of a cap, for instance. Measure off a length of yarn three to four times as long as your cast-on edge is to be. Hold the yarn tail in the left hand and a needle and the strand coming off the ball in the right. Following the diagrams, pick up a loop off your thumb with your index finger, then knit that loop off your finger onto the needle. Repeat.



Two-Color Cast-On

Prepare for long tail method of cast on: Holding two colors yarn together as one, make slipknot, place on needle held in right hand. (This will be worked as 1 st in the next row.)



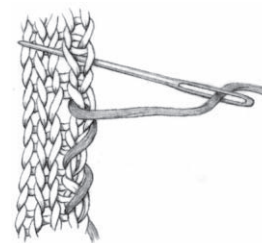
Hold the two strands of color A with tail over the thumb and working yarn over index finger, cast on 1 stitch. Lay color A down each strand to each outside edge of the color B, bring both strands of color B up through center as shown. Cast on 1 stitch. Lay color B down to the outside and bring color A up through center to cast on. Continue to alternate colors until desired number of sts have been cast on. This will require periodic untwisting to avoid tangling.

Two-Color Bind Off


Knit 1 st color A, *k 1 st color B, pass right st A over left st B and off end of needle. K 1 st color A, pass B over A and off end.* Rep between** until last loop. Bring cut ends of both colors through last st to secure.

Whipstitch

Hold pieces to be sewn together so that the edges to be seamed are even with each other. With yarn threaded on a tapestry needle, *insert needle through both layers from back to front, then bring needle to back. Repeat from *, keeping even tension on the seaming yarn.



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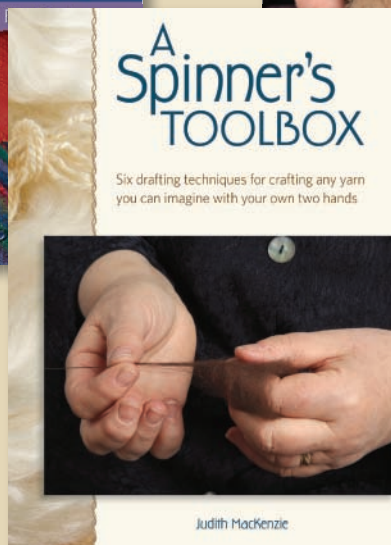
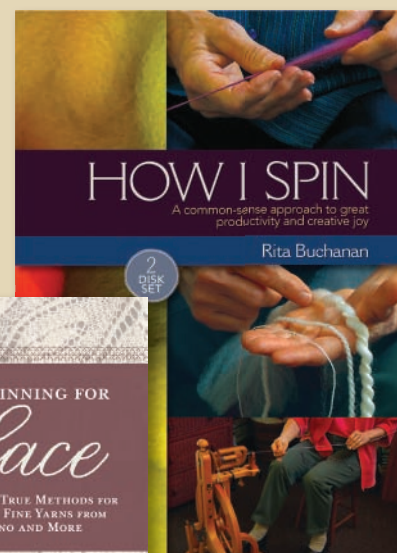
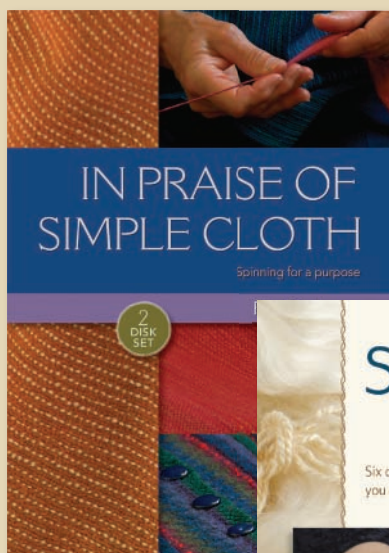


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✿ Abbreviations ✿

b—in the back of the stitch
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
k1f&b—knit into the front and back of
the same stitch—1 stitch increased
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
M1ll—(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
p7tog—purl 7 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
wise—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)
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 two wraps around the
right needle
*—repeat starting point
()—alternate measurements and/or
instructions
[]—work bracketed instructions a
specified number of times

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