

# Knitting Traditions

A woman with a braid is looking down at a piece of blue lace knitting. She is wearing a light blue top. The background is a plain, light color.

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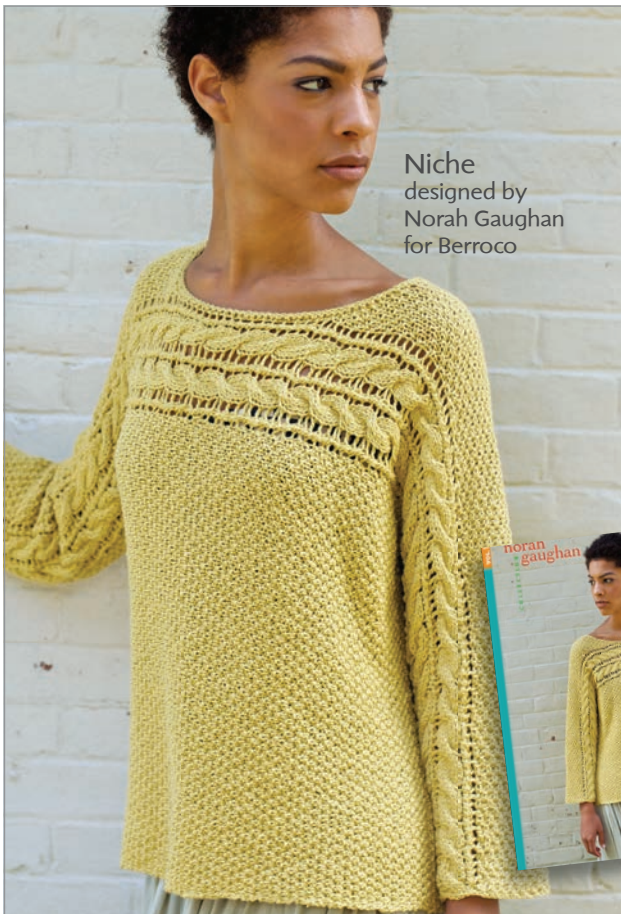
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# From the Editor

**INTERWEAVE**  
Knitting Traditions

This seventh edition of *PieceWork's Knitting Traditions* is all about lace—its magic and mystery and its ethereal quality—as expressed in knitting.

The word “lace” comes from the Latin verb *laqueare*, “to ensnare.” Many believe that lace originated with efforts to reproduce the web made by nature’s consummate lacemaker, the spider. The openwork fabric that would come to be known as lace originated in the sixteenth century, and the lace industry quickly became a force to be reckoned with. Lace made and broke national economies. Women and men died trying to possess the finest examples. Smugglers devised creative (and some ghoulish) ways to avoid paying taxes and duties on it. Numerous governments established laws that restricted who could wear it.



Each piece of lace speaks so eloquently to the beauty and value of work done by someone’s hand, whether that of an unknown maker of the past or one of today’s practitioners of lace knitting. And the lacemakers’ stories are just as intriguing as their lace.

In these pages, you’ll find stunning stoles, scarves, and shawls, an entire section with lace patterns from Victorian England, and lacy edgings, doilies, socks, and more. In addition to new patterns designed for this edition, our archives yielded a selection of older lace patterns that are no longer widely available. Also included, from her new book, *Icelandic Handknits: 25 Heirloom Techniques and Projects* (Minneapolis, Minnesota: Voyageur Press, 2013), is Hélène Magnússon’s Halldóra Long Shawl, based on a shawl made by the extraordinary Icelandic lace knitter Jóhanna Jóhannesdóttir (1895–1989).

Except for having to deal with the 9 inches of snow that fell on May 1, the day of our photo shoot, working on this special lace issue has been a treat! Special thanks to Anita Osterhaug, our editorial director, for her above-and-beyond help in launching it.

Although knitting lace came along a little later than lace in its earliest forms—bobbin and needle—its fascinating history is still centuries old, and its traditions grow stronger with the addition of each new lace knitter to the fold. Please enjoy *Knitting Traditions'* look at lace!

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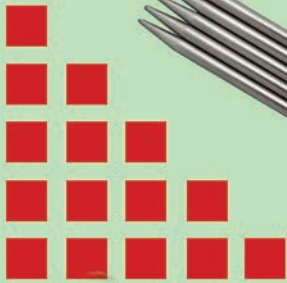
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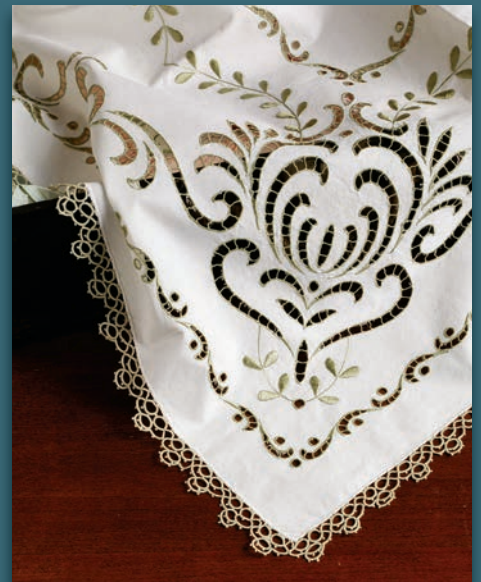
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# Wraps



# An Elegant Beaded Lace Stole

ANNIKEN ALLIS



*Delicate opalescent beads highlight the open-stitch pattern of strong diagonal lines in Anniken Allis's luxurious beaded stole. Photographs by Joe Coca.*

For this stole, I've taken a traditional lace pattern with strong diagonal lines and enhanced—and updated—the pattern by adding beads. The inspiration for this project was taken from women's fashion in the early 1900s. The beads are added quickly and easily using a crochet hook. Choose beads that blend in with your yarn for a subtle sparkle or select contrasting beads for higher visibility.

## Materials

Fyberspates Scrumptious Lace, 45% silk/55% merino yarn, laceweight, 1,093 yards (999.4 m)/100 gram (3.5 oz) hank, 1 hank of #504 Water; [www.lanternmoon.com](http://www.lanternmoon.com)

Needles, circular, size 4 (3.5 mm) or size needed to obtain gauge

Delica Beads, size 8/0 seed beads, 5 grams (0.2 oz)/bag, 11 bags of Opaque Rainbow White Pearl (this project requires 54 grams of beads); [www.fusionbeads.com](http://www.fusionbeads.com)

Crochet hook, size 14 (0.50 mm)

Tapestry needle

Finished size: 14½ inches (36.8 cm) wide and 61½ inches (156.2 cm) long

Gauge: 17 sts and 38 rows = 4 inches (10.2 cm) in Beaded Lace patt, after blocking

See below and pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Special Technique

Russian Bind Off: K2, \*sl both sts back to left-hand needle, k2tog tbl, k1; rep from \* to end.



Anniken Allis's stole, showing the opalescent beads and the strong diagonal lines of the pattern.

## Instructions

### Stole

CO 267 sts.

Work 6 rows in garter st (k every row).

Work Rows 1–32 of Beaded Lace Chart 4 times.

Work 6 rows in garter st.

BO all sts, using the Russian method. Weave in ends.

### Finishing

Soak stole in lukewarm water. Squeeze out excess water in a towel. Stretch stole out to size and shape and pin. Leave to dry. ❁

**ABOUT THE DESIGNER.** Anniken (Anni) Allis is a lifelong knitter who was born in Norway but has spent more than half her life in England, where she lives with her husband and two teenage daughters. She has designed for knitting and crochet magazines as well as yarn companies in the United Kingdom, the United States, and Germany. Besides knitting, crocheting, spinning, and dyeing yarn, she teaches knitting/crochet workshops. Her self-published patterns and yarn may be found at [www.yarnaddict.co.uk](http://www.yarnaddict.co.uk).



# Oaprey Shetland Lace Cloud Stole

ANNE CARROLL GILMOUR



*Soar in style with Anne Carroll Gilmour's Cloud Stole, perfectly combining a Van Dyke lace pattern with a traditional Cypress edging.*  
Photographs by Joe Coca.

Based on two classic Shetland motifs, this is a lacy interpretation of a basic garter-stitch stole that appeared in the 1908 Shetland House Catalog published by John White and Company of Edinburgh. Twisted-cord gathers and tassels at each narrow end are typical features of this type of stole.

The two main panels are knitted first. Each consists of five repeats across an elongated version of Van Dyke lace that I call “Osprey” for its resemblance to the silhouette of one of these graceful hawks in flight. The panels are grafted together in mirror image, and then a traditional Cypress edging is applied with short-row shaping at each corner turn.

## Instructions

*Notes:* Make two identical main panels. Slip the first stitch of every row to build a chain edge for the applied Cypress edging.

### Stole

Main panel (make 2),

Using the long-tail method, CO 67 sts.

*Set-Up Row 1 (RS):* Sl 1 pwise wyb, k to end.

*Set-Up Row 2 (WS):* Sl 1 pwise wyb, k to end.

Work Rows 1–8 of Osprey Lace Chart 33 times. Place all sts on holder or waste yarn. With right sides facing out, use Kitchener Stitch to graft the live sts of the 2 panels tog.

### Edging

*Note:* There should be one eight-row repeat of the Osprey Lace along the sides to every eight-row repeat of the Cypress edge.

With RS of main panel facing and beg at one CO edge, join Cypress Edging to main panel as foll:

Using a provisional method, CO 12 sts. Beg with a WS row, work Row 1 of Cypress Edging Chart. Work Row 2 of Cypress Edging Chart to last st, sl last st kwise to right needle, pick up 1 st from CO edge of main panel and ssk with last edging st. \*Cont in patt, working Rows 1–8 of Cypress Edging Chart 16 times to corner of main panel, joining edging to CO edge of main panel at the end of each even-numbered row. Turn corners as foll, working all 3 joins into 1 or 2 of the main panel corner sts,

*Row 1 (WS):* Sl 1 pwise wyb, k5, k2tog, yo, k1, k2tog, k1.

*Row 2 (RS):* K4, yo, k2tog, k2, yo, k2tog, turn.

*Row 3:* Sl 1 pwise wyb, k2, k2tog, yo, k1, k2tog, k2.

*Row 4:* K7, turn.

*Row 5:* Sl 1 pwise wyb, k1, yo, k2tog, k1, [yo] 2 times, k2, turn.

*Row 6:* K2, [k1, p1] in double yo, k2, yo, k2, turn.

*Row 7:* Sl 1 pwise wyb, k2, yo, k2tog, k4, turn.

## Materials

Jamieson & Smith 2-Ply Lace, 100% Shetland wool yarn, laceweight, 185 yards (169.2 m)/25 gram (.88 oz) ball, 6 balls of #L1A Cream; [www.shetlandwoolbrokers.co.uk](http://www.shetlandwoolbrokers.co.uk)

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

Stitch holder

Waste yarn

Tapestry needle

Standard pack of playing cards, for tassels

Finished size: 79 inches (200.7 cm) long and 16 inches (40.6 cm) wide, excluding tassels

Gauge: 21 sts and 28 rows = 4 inches (10.2 cm) in Osprey Lace patt

See pages 142–143 for Abbreviations and Techniques

The charts for this project are available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

*Row 8:* BO 2 sts (1 st on right needle after BO), k2, yo, k5, yo, k2tog, ssk last edging st tog with 1 main panel corner st.

Work Rows 1–8 two more times.

Work Rows 1–8 of Cypress Edging Chart 66 times, joining edging to side of main panel at the end of each even-numbered row. Rep from \* for other CO edge and side. Remove provisional CO and place the 11 sts on a 2nd needle. Use Kitchener Stitch to graft live sts tog.

### Finishing

Weave in ends and wet-block, pinning out the points.

### Twisted Cord

Cut 8 strands of yarn 40 inches (101.6 cm) long. Using a half hitch, attach strands to a cup hook or safety-pin them to a couch cushion. Divide the strands into 2 groups of 4 and twist each group clockwise for 200 complete revolutions or until tightly twisted. Tie the ends of both groups together using a tight over-hand knot. Once the counter-twist relaxes, you will have a 30-inch (76.2-cm) length of twisted cord. Tie another over-hand knot in the center of the cord, and then tie another one very close to it. Clip the cord in half between the 2 knots. Weave each cord through the double yarnover holes on each narrow end of the stole, alternating direction at each hole. Tie the ends together using another over-hand knot.



# Halldóra Long Shawl

HÉLÈNE MAGNÚSSON



*Hélène Magnússon's beautiful Halldóra Long Shawl, named for Halldóra Bjarnadóttir, a pioneer in women's education and the promotion of handwork in Iceland. Photograph by Arnaldur Halldórsson.*

This pattern is based on a shawl knitted by Jóhanna Jóhannesdóttir (1895–1989) from Svínavatn, Húnavatnssýsla, Iceland, who spun and knitted all her life. Several long shawls of the same facture are in the collection of the Textile Museum in Blönduós, Iceland. There are a few variations in the details, such as a slightly different fringe or a few eyelet rows added at the edge. One shawl has one band of another lace pattern with dark colors. But what makes the shawls even more special is that some of them are knitted with thel and others with tog for a dramatically different texture.

Icelandic wool is made of two types of fibers: the thel, the very fine, soft inner fibers that are highly insulating, and the outer fibers, tog, that are much longer, shiny, and water repellent. Both fibers are considered wool. Combining the two in different percentages allows for a vast array of yarns, from pure tog, which makes a strong, twisted yarn used for ropes, belts, or rugs to pure thel, which makes the finest, softest shawls, Sunday-best mittens, or soft underwear, to all the yarns in between for everyday use.

It was probably just as challenging to knit this shawl as it was to figure out the true lace-stitch pattern—an exciting openwork diamond with a bird’s eye in the center. As said before, Jóhanna Jóhannesdóttir knitted many similar versions of this shawl, including one for Halldóra Bjarnadóttir (1873–1981), who was best known for her pioneering work in the education and culture of women and the promotion of the textile industry in Iceland in the last century. Jóhanna was a prolific and amazing knitter who received an “acknowledgment of best in show” at Iceland’s first public home industry exhibition in Reykjavík in 1921. She probably sought inspiration for this long shawl from the first edition of the book *Kvennafræðarinn*

## Materials

Hélène Magnússon Love Story, 100% Icelandic wool artisanal yarn, laceweight, 175 yards (160.0)/25 gram (.88 oz) skein, 4 skeins of #01 Natural White ; [www.icelandicknitter.com](http://www.icelandicknitter.com)

Needles, circular, size 6 (4 mm)

Crochet hook, size G-6 (4 mm), for the fringe

Markers

Pins

Tapestry needle

Finished size: 24 inches (61.0 cm) wide and 63 inches (160.0 cm) long

Gauge: 9 sts = 4 inches (10.2 cm), unblocked; gauge is not critical for this project

See pages 142–143 for Abbreviations and Techniques

[Women’s Studies Reader] by Elín Briem published in Reykjavík in 1888 in which the motif appears. *Kvennafræðarinn* was one of the first books about women’s handwork, cooking, and household management to be published in Icelandic.

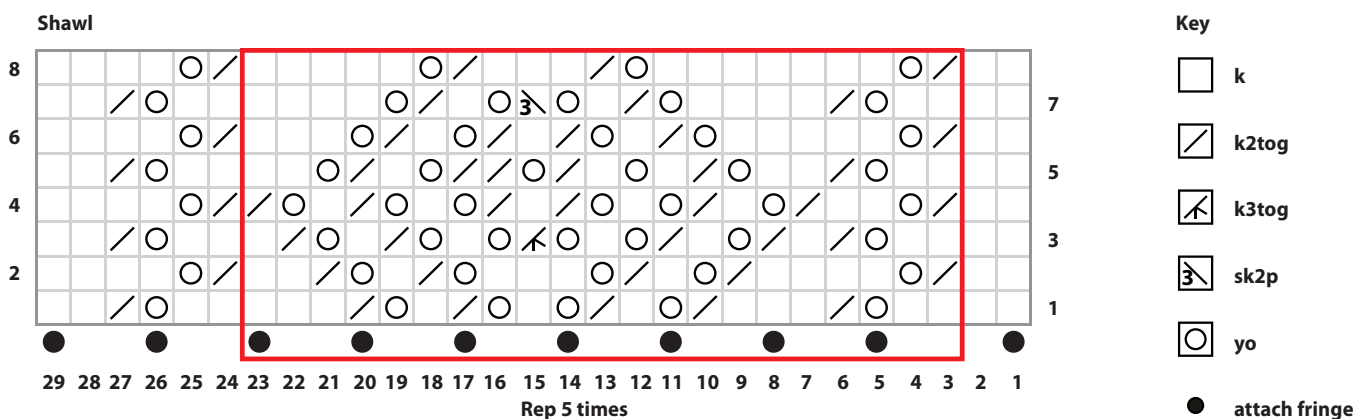


Chart may be photocopied for personal use.



*The Halldora long shawl is based on a traditional Icelandic design and the shawls knitted by Jóhanna Jóhannesdóttir (1895–1989). Photograph by Arnaldur Halldórsson.*

## Instructions

*Notes:* All rows are charted. It is a good idea to place a marker between pattern repeats. A lifeline between pattern repeats upward is also a good idea, at least to begin with.

### Shawl

CO 113 sts.

Foll the Shawl Chart, working Rows 5–8, then repeat Rows 1–8 forty-four times, ending with Rows 1–5. BO loosely.

### Finishing

Darn in all ends, but do not cut them off. Handwash in lukewarm water with wool-safe soap. Let soak in water for at least 20 minutes. Squeeze out excess water in a towel. Pin shawl to dimensions, and lay flat to dry. When dry, cut off the ends.

## Fringe

Cut 12-inch (30.5-cm) lengths of yarn. Fold 4 strands in 2 and attach an even number at each end of the shawl as shown on the chart. Knot them 2 by 2 about 1 inch (2 cm) from the edge. ❁

*Adapted from Icelandic Handknits: 25 Heirloom Techniques and Projects by Hélène Magnússon (Minneapolis, Minnesota: Voyageur Press, 2013) with permission.*

**ABOUT THE DESIGNER.** *Hélène Magnússon is a leading knit designer in Iceland, the author of many books about traditional Icelandic knitting, and the editor of The Iceland Knitter, an online publication with knitting patterns inspired by tradition with a modern twist. Since 2010, she has been offering knitting tours and treks in Iceland all year long. Visit [www.icelandicknitter.com](http://www.icelandicknitter.com).*

# Dutch Lace Crescent Scarf

DONNA DRUCHUNAS



*Alpaca/silk yarn gives a flowing and graceful drape to Donna Druchunas's gorgeous crescent-shaped scarf created by combining two lace stitch patterns from a vintage Dutch pattern book. Photograph by Joe Coca.*

Not long ago, a Twitter friend wrote that she wanted to put three vintage Dutch crochet and knitting books into good hands. Fortunately, she meant mine.

The three pattern books, *Haken* [Crochet], *Breien* [Knitting], and *Kunst-Breien* [Art-Knitting] are part of the *Nieuwe Serie Handwerkböeken* [New Series of Craft Books] published (no dates given) in Alkmaar, the Netherlands, by Gebr. Kluitman. All are softbound and measure 7¾ by 8 inches (19.7 by 20.3 cm). I don't speak Dutch, but I do speak knitting, and Dutch is close enough to German that I can identify some of the key knitting terms in the text. I hope that one day you'll be reading more about these books in these pages, but for now, enjoy this lace scarf, which combines two elegant patterns from *Breien* that fit together like hand in glove. I've added the crescent shaping to give the scarf a modern twist.

## Instructions

*Notes:* The scarf is worked with two repeats of the main pattern, plus the border, plus the plain section for the crescent shaping. Panels are separated by a single slip stitch surrounded by markers. After a few rows, you can remove the markers if desired and use the slip stitches themselves to keep track of the pattern separations. Right-side rows are worked as follows: garter stitch, slip the separator stitch purlwise with yarn in back (pwise wyb), main pattern, slip the separator stitch purlwise with yarn in back, border. Wrong-side rows are worked as follows: border, purl the separator stitch, main pattern, purl the separator stitch, garter stitch. The number of stitches changes constantly. Do not attempt to count total stitches. You should have sixteen stitches at the beginning of each ten-row border repeat and forty-two stitches at the beginning of each thirty-two-row main pattern repeat. The garter stitch section will increase from two stitches to twenty-eight stitches and then decrease back down to two stitches.

### Scarf

CO 62 sts.

*Set-Up Row (WS):* K16, pm, p1, pm, k42, pm, p1, pm, k2.

Increase section,

*Rows 1, 3, 5, and 7 (RS):* K to m, sl m, sl 1, sl m, work Main Chart across next 42 sts, sl m, sl 1, sl m, work Border Chart to end of row.

*Rows 2, 4, 6, 8, and 10 (WS):* Work Border Chart to m, sl m, p1, sl m, work Main Chart to m, sl m, p1, sl m, k to end of row.

## Materials

Valley Yarns 2/14 Alpaca Silk, 80% alpaca/20% silk yarn, laceweight, 1,736 yards (1,587.4 m)/8 ounce (226.8 g) cone, 1 cone of Fawn; [www.yarn.com](http://www.yarn.com)

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

Stitch markers

Cable needle

Tapestry needle

Blocking wires or pins

Blocking surface

Finished size: 13½ inches (34.3 cm) at widest point and 75 inches (190.5 cm) long, after blocking

Gauge: 24 st and 32 rows = 4 inches (10.2 cm) in St st, after blocking

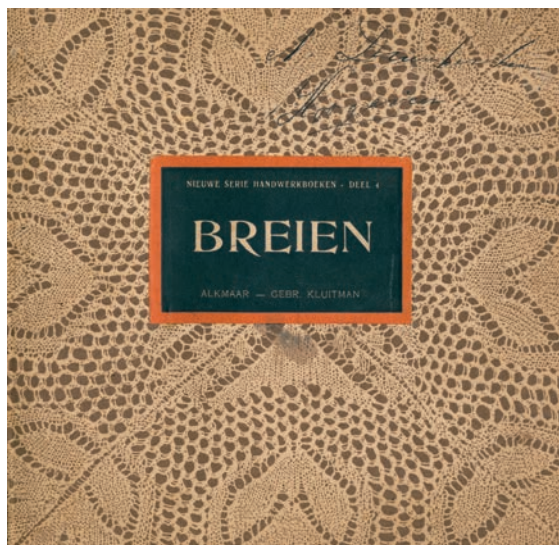
See below and pages 142–143 for Abbreviations and Techniques

The charts for this project are available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Special Stitches

**2-Stitch Wrap** (worked on WS rows of Main Chart): Sl 2 sts to cn, wrap the working yarn loosely 20 times around the sts on the cn, then p the 2 sts from the cn.

**3-Stitch Wrap** (worked on RS rows of Border Chart): Sl 3 sts to cn, wrap the working yarn loosely 20 times around the sts on the cn, then k the 3 sts from the cn.



The cover of the undated Dutch knitting pattern book *Breien* [Knitting].



*Donna Druchunas's crescent-shaped scarf, showing the bobbles and the edging. Photograph by Joe Coca.*

Row 9: K to 1 st before m, k1f&b, sl m, sl 1, sl m, work Main Chart to next m, sl m, sl 1, sl m, work Border Chart to end of row—1 garter st inc'd.

Rep Rows 1–10 until 260 rows have been completed—26 sts inc'd; 28 garter sts.

Center section,

Work even in patt as established for 190 rows.

Decrease section,

Work as for inc section, substituting a dec row for Row 9 as foll,

Row 9: K to 2 sts before m, k2tog, sl m, sl 1, sl m, work

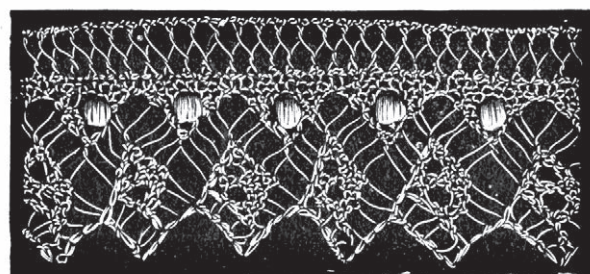
Main Chart to next m, sl m, sl 1, sl m, work Border Chart to end of row—1 garter st dec'd.

Rep Rows 1–10 until 260 rows have been completed in the dec section, ending with Row 10 of Border Chart and Row 6 of Main Chart—62 sts rem; 2 garter sts; 710 total chart rows completed. BO loosely.

### Finishing

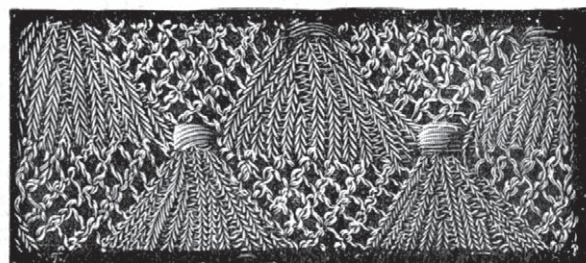
Block to dimensions. Weave in ends. ❁

**ABOUT THE DESIGNER.** *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books, a contributor to many others, and co-owner, with Ava T. Coleman, of Stories in Stitches, a company offering historically based knitting publications and workshops. Visit her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com).*



**47. Kant met omwoelde moesjes; hierbij typ. 47 in het bijblad.**

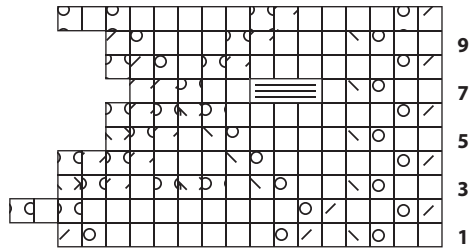
*The illustration of Sample 47, the edging pattern used in the scarf, from the undated Dutch knitting pattern book Breien [Knitting]. The caption translates as "Lace with wrapped bobbles."*



**51. Kant met moezen, in lengtetoeren te breien; hierbij typ. 51 in het bijblad**

*The illustration of Sample 51, the main pattern used in the scarf, from the undated Dutch knitting pattern book Breien [Knitting]. The caption translates as "Lace with long rows of knit bobbles."*

**Border**

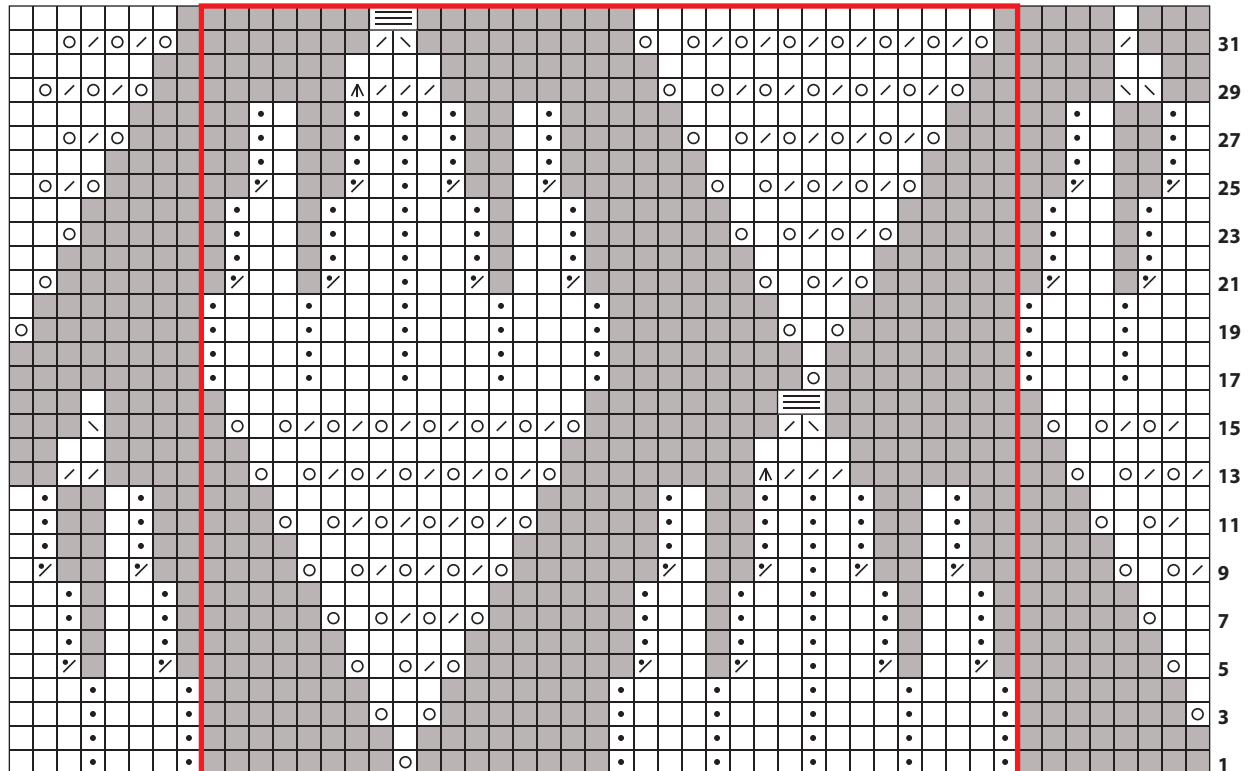


*Charts may be photocopied for personal use.*

**Key**

- k on RS; p on WS
- p on RS; k on WS
- yo
- / k2tog on RS; p2tog on WS
- \ ssk on RS; ssp on WS
- / p2tog
- λ sl 1, k2tog, pss0
- ^ sl 2 as if to k2tog, k1, p2sso
- no st
- ≡ 2-stitch wrap (see Special Stitches)
- ≡ 3-stitch wrap (see Special Stitches)

**Main**



# Lyanna's Shawl

KATRINA KING



*Fold the shawl into a triangle to use in the traditional style of Orenburg warm shawls. You can't go wrong with this luxurious example.*  
Photographs by Joe Coca.

**M**y adventure into design sparks from novels; this one is from George R. R. Martin's *A Song of Ice and Fire* series. When Martin's high-spirited, headstrong character Lady Lyanna Stark of Winterfell catches the eye of Prince Rhaegar Targaryen at a tournament, the prince crowns her the Queen of Love and Beauty, scandalizing the court and Princess Ella Martell, Rhaegar's wife. Lyanna and Rhaegar run away together; Lyanna's betrothed, Robert Baratheon, rises in rebellion; Rhaegar dies by Robert's war hammer; and Lyanna succumbs to a fever after extracting a promise from her brother Eddard amid the smell of blood and roses.

## Materials

Grignasco Knits Merinosilk 25, 75% merino/25% silk yarn, laceweight, 384 yards, (351.1 m)/25 gram (0.8 oz) skein, 8 skeins of #309 Silver; [www.yarn.com](http://www.yarn.com)

Signature Needle Arts Needles, 40 inches (101.6 cm), circular, size 1 (2.25 mm) or size needed to obtain gauge; [www.signatureneedlearts.com](http://www.signatureneedlearts.com); extra circular, 2; double pointed, size 1 (2.25 mm) for border sections (optional)

Knitter's Pride crochet hook, size 14 (.50 mm); [www.knitterspride.com](http://www.knitterspride.com)

Preciosa, Czech glass seed beads, size 11/0, 1 hank/package, 1 package each of silver-lined Ruby Red (180 beads required for this project) and copper-lined Light Blue (1,040 beads required for this project); [www.firemountaingems.com](http://www.firemountaingems.com)

Stitch holders or waste yarn

Nylon cord and T-pins or blocking wires

Tapestry needle

Finished size: 58 inches (147.3 cm) wide and 60 inches (152.4 cm) tall  
Gauge: 24 sts and 44 rows = 4 inches (10.2 cm) in garter st

See below and pages 142–143 for Abbreviations and Techniques

The charts for this project are available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Special Techniques

**Russian Grafting Method:** Sl 1st st on left needle to right needle, pass 2nd st on right needle over 1st st and drop off needle, \*sl 1st st on right needle to left needle, insert tip of right needle through 1st st pwise and then through 2nd st kwise, drawing the 2nd st through 1st st, then drop 1st st off needle, sl 1st st on left needle to right needle, insert tip of left-hand needle through 1st st pwise and through 2nd st kwise, drawing 2nd st through 1st st, then drop 1st st off needle; rep from \* until 1 st rem.

**Place Bead:** K the st to be beaded, slide the color bead indicated onto crochet hook, insert crochet hook pwise into st just k and sl st onto crochet hook, slide bead down hook and onto st, then return st to right needle.

This Orenburg warm shawl, whose construction I learned from Galina Khmeleva, uses Snowflake and Strawberry motifs to reflect Lyanna's northern heritage and love of blue roses. The neutral shade of yarn reflects House Stark's colors of Gray and White. I added Ice-Blue beads for Lyanna and Ruby beads as a nod both to House Targaryen's colors of Red and Black and to the rubies that stud Rhaegar's breastplate.

## Instructions

*Notes:* Only right-side rows are shown on all charts. Work wrong-side rows as instructed. All four borders are two-segment borders. The first segment is worked as a straight piece. The second segment is picked up perpendicular along the first segment. Slip the first stitch of each row purlwise with yarn in front. Join all four borders together with right side facing you so that all teeth will face in the same direction.

### Shawl

Border Section 1 (make 4),

Work all WS rows as foll: Sl 1 pwise wyf, k to end.

Using the long-tail method and 2 needles held tog, CO 5 sts. Remove 1 needle. Work Rows 1–82 of Border 1 Chart once—40 sts. Work Rows 83–122 of chart 12 times. Work Rows 123–212 once—7 sts rem. BO all rem sts.

Borders 1–4 Section 2,

With WS facing, pick up but do not k 1 st in each sl st along the straight edge of the border—266 sts total. Work all WS rows as foll: Sl 1 pwise wyf, k to last 2 sts, k2tog. With RS facing, join yarn and work Rows 1–24 of Border 2 Chart—243 sts rem. Place all rem sts on holder or waste yarn or leave on spare needle. Rep for 3 other borders.

Join right border and left border with bottom border:

With separate needles and RS facing, pick up 44 sts total (12 sts along Section 2 and 32 sts along Section 1) along diagonal edges of each border. Graft sts tog, using Russian grafting method, beg at Section 2 and working toward the outer (CO and BO) edge of Section 1. Secure last st with safety pin. Tie tog the ends of the CO and BO

and thread through stitch to secure last grafting st that is on the safety pin.

Body,

*Note:* To join the body to border stitches, knit the last body stitch together with the next side stitch.

Work all WS rows as foll: K to last body st, k2tog (last body st tog with next border st).

There are 243 sts each on the bottom border and each side border. Transfer bottom border sts to cir needle and each side border to separate cir needles. With RS facing join yarn to right edge of bottom border sts. Work Lower Right Chart over 1st 121 sts and Lower Left Chart over last 122 sts. Cont in patt through Row 242 of charts, joining body to sides with k2tog at end of every row. Work Upper Right Chart over 1st 121 sts and Upper Left Chart over last 122 sts. Cont in patt through Row 244 of charts, joining body to sides with k2tog at end of every row—243 sts rem; all side sts joined to body.

Join top border with live sts from body:

Transfer 243 top border sts to new cir needle. Each needle now has 243 sts. Graft sts tog, using Russian grafting method.

Join diagonal sides of right and left borders:

With separate needles and RS facing, pick up 44 sts total (12 sts along Section 2 and 32 sts along Section 1) along diagonal edges of each border. Graft sts tog, using Russian grafting method, beg at Section 2 and working toward the outer (CO and BO) edge of Section 1. Secure last st with safety pin. Tie tog the end of the CO and BO and thread through st to secure last grafting st that is on the safety pin.

### Finishing

Weave in ends. Use nylon cord and T-pins or alternative blocking wires to block. ❁

**ABOUT THE DESIGNER.** Besides fiber arts, Katrina King is also passionate about cake making. When not tangled in laceweight yarn or covered in sugar, she can be found chasing her daughters to archery and gymnastics practice in and around Fort Collins, Colorado. Visit [www.threadeddreamstudio.com](http://www.threadeddreamstudio.com).



Key



k



yo



sl 1 pwise wyf



k2tog



k3tog



k2tog (last st of body tog with border st)



BO 1 st



place Blue bead



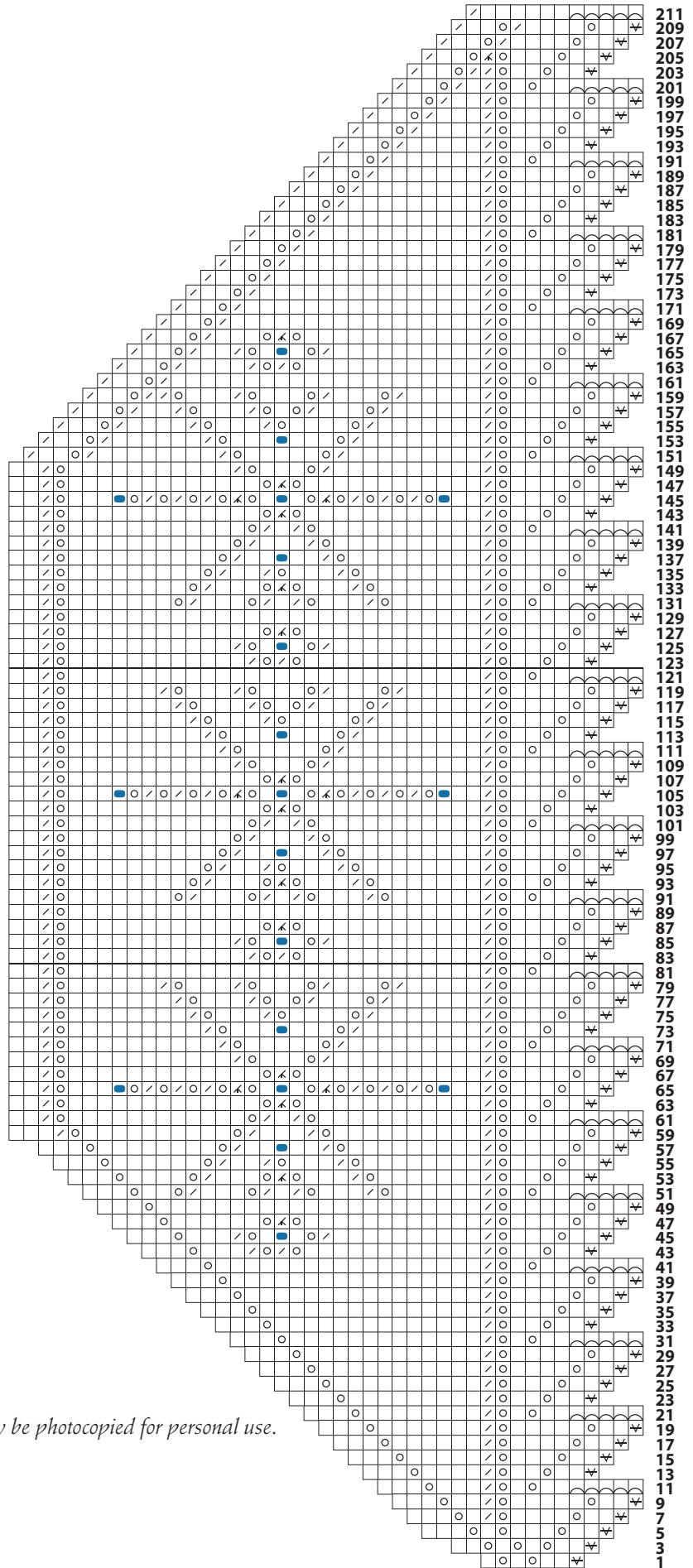
place Red bead



patt rep

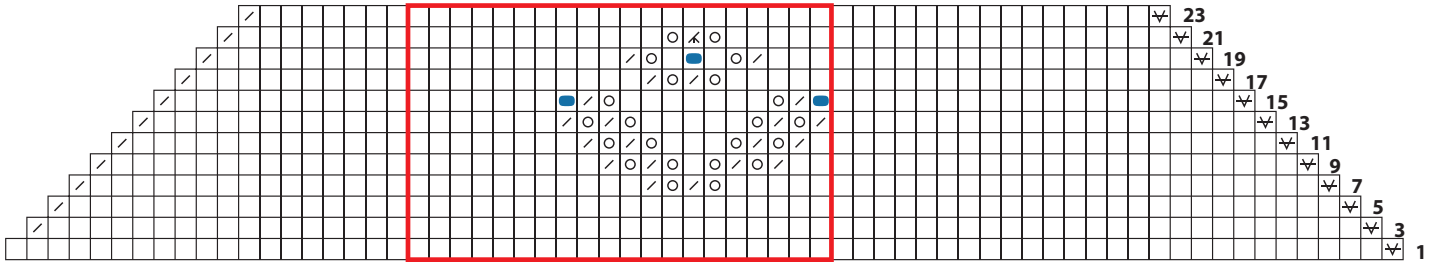
Border 1

Work 12 times  
40-row rep



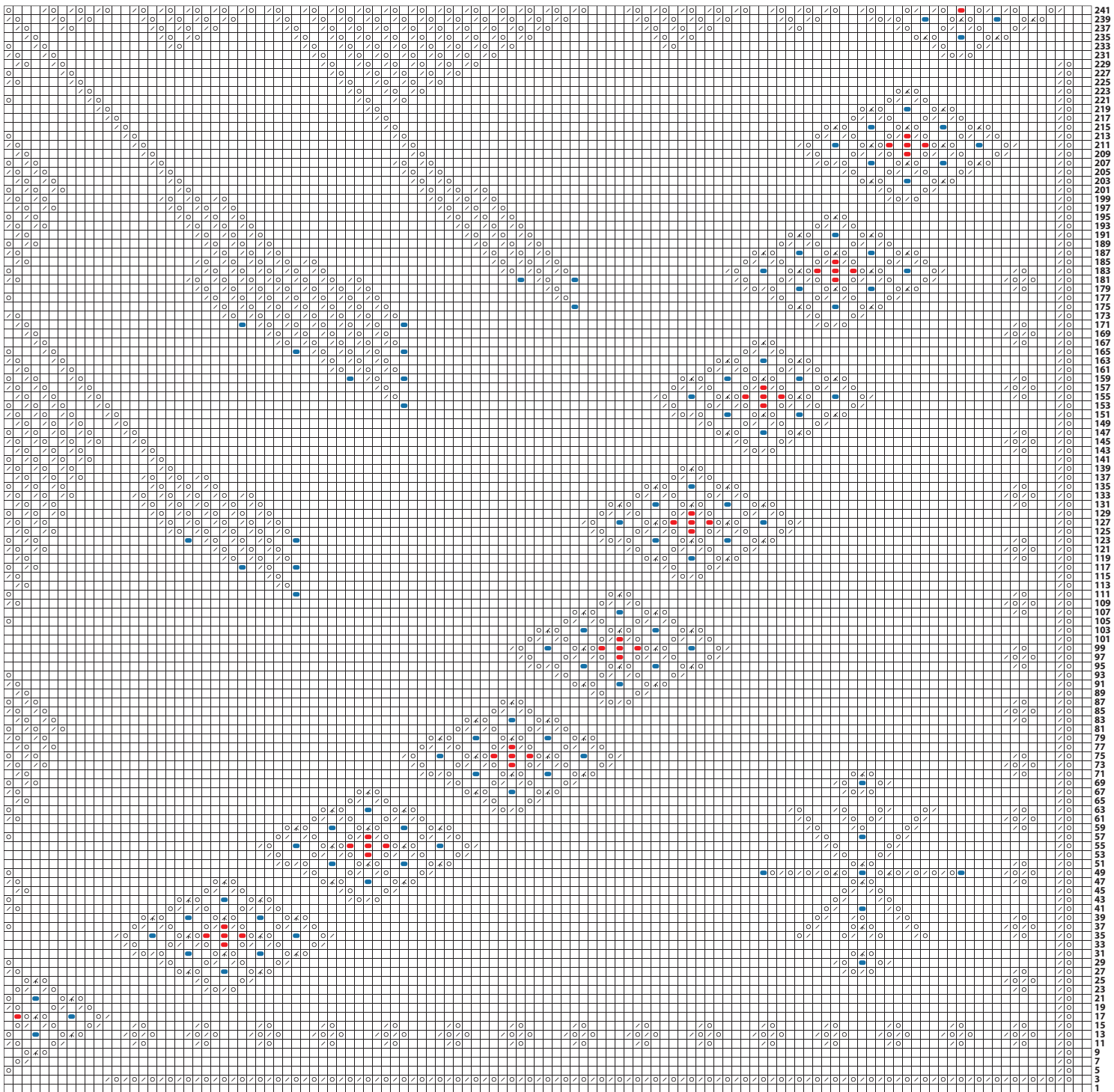
*Charts may be photocopied for personal use.*

**Border 2**



**20-st rep**  
**Work 11 times**

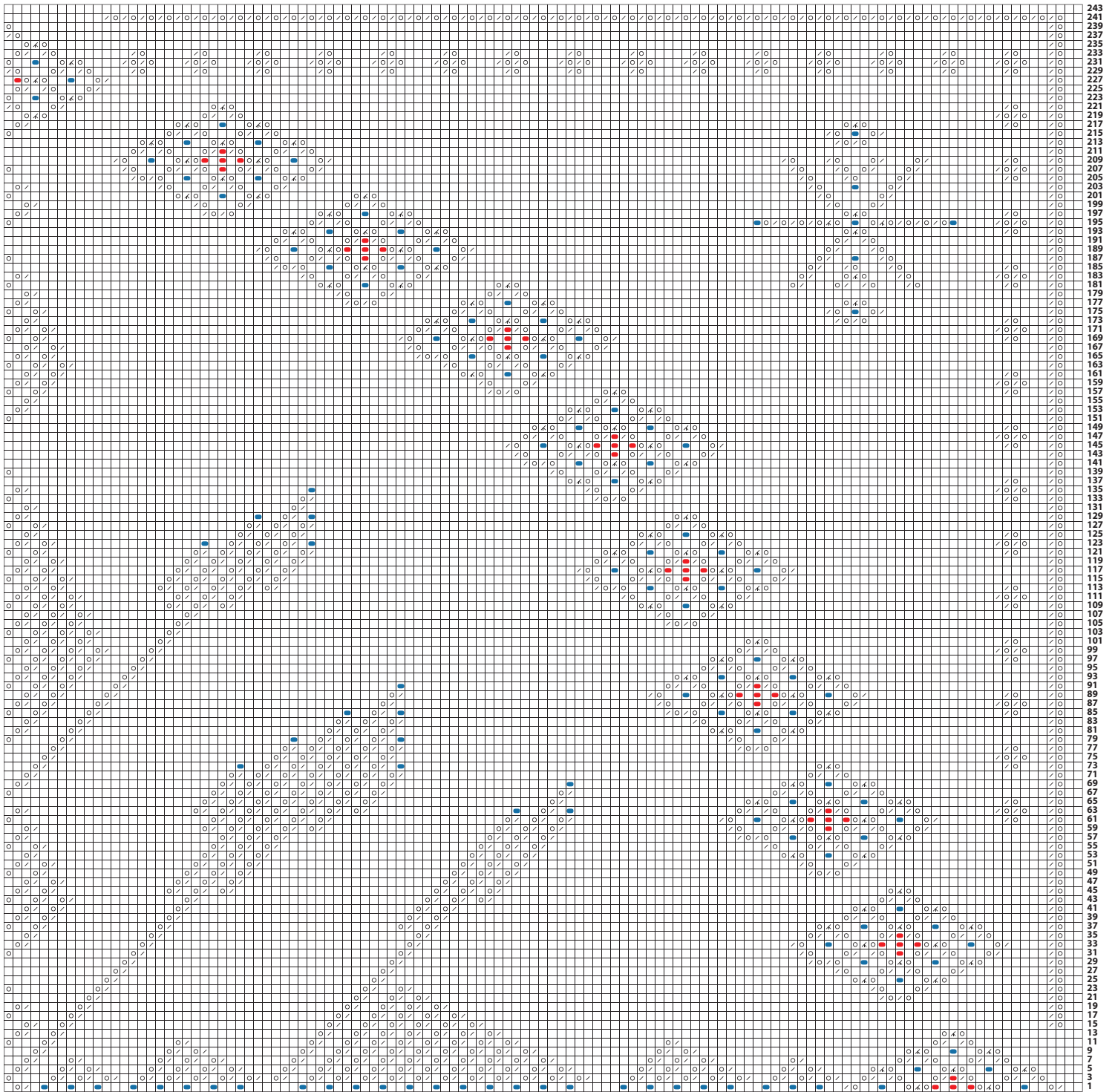
**Lower Right**



**121 sts**

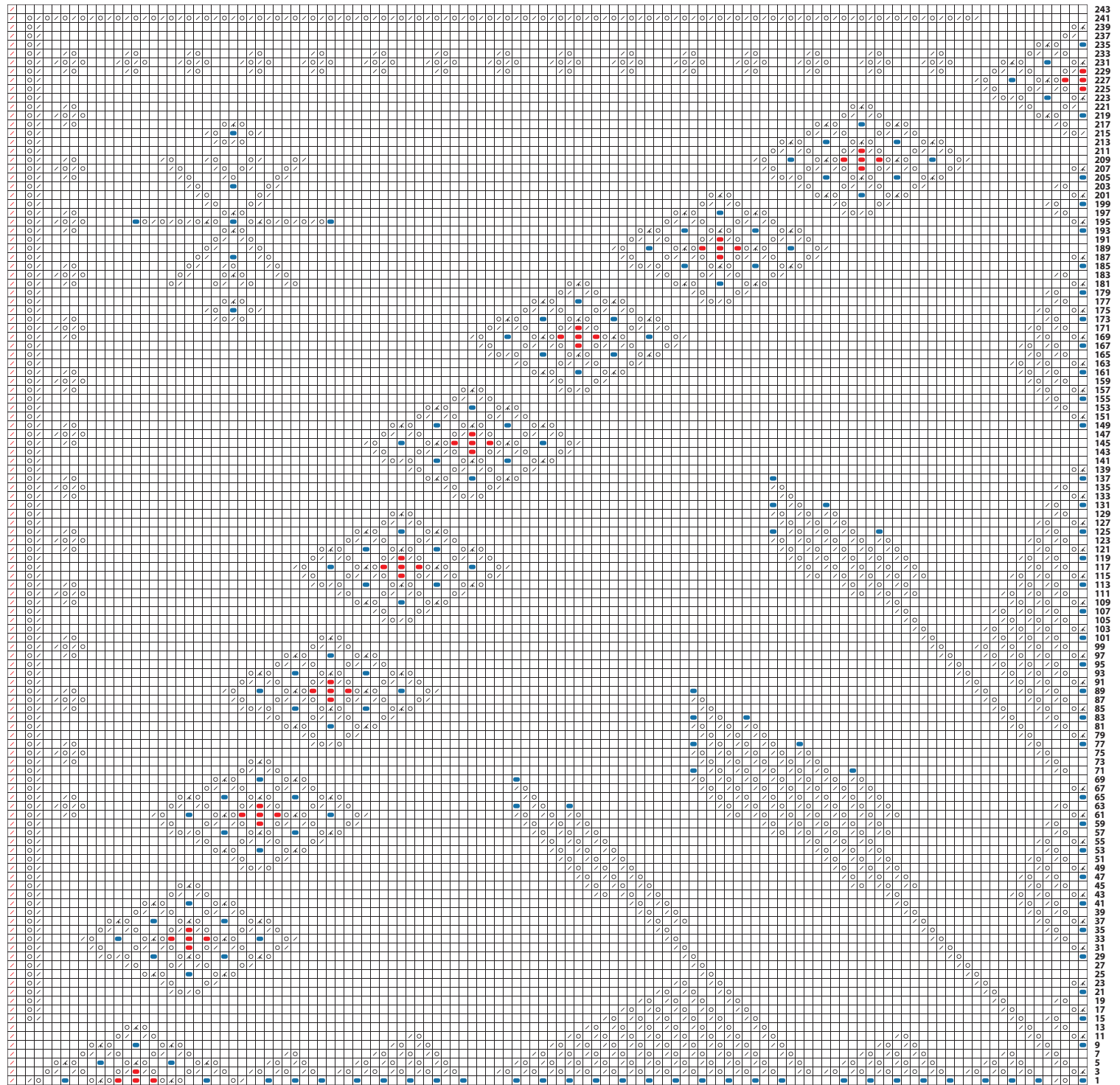


Upper Right



121 sts

Upper Left



122 sts

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# ❁ Cobweb from the Steppes: ❁ Russian Lace-Knitted Shawls

MELANIE FALICK



*Russian lace-knitted shawls in two natural shades of down.*  
Photographs by Joe Coca.

I stepped off the airplane in the city of Orenburg, Russia, onto a vast, snow-covered, treeless plain. In the distance, only a slight delineation marked where the palest blue sky met the snow at the horizon. Galiya Absalyamova, the owner of a knitting school, met my traveling companion, Orenburg lace-knitter and teacher Galina Khmeleva, and me at the airport. As Galiya approached us, I was pleased to see that she was wearing an Orenburg shawl under her denim jacket. I had traveled so far from home to gain a better understanding of those light, handspun, handknitted lace shawls and the women who knitted them.

Orenburg, about two-thirds the size of France and a stop on the ancient silk route, is situated some 700 miles (1,126 km) southeast of Moscow near the foothills of Russia's south Ural Mountains, bordering Kazakhstan. In the next week, as I traveled in the Orenburg region, I met many people involved in Orenburg shawl knitting: babushki (grandmothers) in small villages, who welcomed me with warmth and an overabundance of food; researchers at the Orenburg Museum; and teenage girls at the knitting school, who hoped that learning to make the shawls would afford them a source of income (but who mostly wanted to know whether ice cream was expensive in the United States). From each of them I learned something new about the history of the shawls, the techniques for making them, and the ongoing role of the shawls in the local economy. I was also reminded that beyond rhetoric, television-screen images, and newspaper reports that continually focus on the political and economic struggles that plague Russia are real people who are much like people all over the world. For the most part, they take life one day at a time, laugh and love, eat and drink—and knit beautiful shawls.

The story of the Orenburg shawls begins in the eighteenth century, when the wives of the Russian soldiers stationed at fortresses in the region started making them to while away the long, cold winters. Following the lead of the tribes who occupied the land at the time, the women combed the soft, fluffy undercoat (called down) from the native goats; cleaned, carded, and spun it on drop spindles; then knitted both simple, warm shawls with minimal ornamentation and intricate “cobweb” shawls so fine that they could be pulled through a wedding ring. One of the earliest written records of a

lace-knitted shawl dates back to 1770, when Alana Denisvna, an aristocrat and the wife of a prominent Russian scientist stationed in Orenburg, was awarded a gold medal for the cobweb shawl she sent to a competition sponsored by the Free Economic Society in St. Petersburg. The shawls gained further recognition during the nineteenth century when they were exhibited in London, Paris, Vienna, Philadelphia, Moscow, and Chicago. Two shawls—one fitted inside a golden nutshell and another fitted inside a golden egg—were presented to Prince Alexander Alexandrovich (1845–1894) and Czar Nicholas II (1898–1918) during their visits to the region.

By 1910, according to a report prepared for the main office of land management in Russia, the down knitting trade employed about 20,000 women, up from 12,470 in 1808. Given these figures, it is easy to imagine that had it not been for the Russian Revolution in 1917 and the subsequent drawing of the Iron Curtain, Orenburg down shawls would be as well known in the West today as their Shetland Island counterparts, which date back only to about 1830.

There are three types of Orenburg shawls. The warmest, which is knitted of yarn made with two strands of cotton and one of down, is solid in the center and decorated with lace stitches around the border. The second type, made with the same kind of yarn, has a much smaller solid knitted section in the center and is decorated with a greater number of lace stitches. The third type, the shining star in the eyes of many people, is the fine cobweb shawl, knitted from yarn made with two strands of silk and one of down. In these, one can most clearly see the characteristic Orenburg stitch patterning. The patterns often include geometric motifs, such



*Three Orenburg shawls knitted from natural-color down. The gray one is a warm shawl, which is solid in the center and decorated with lace stitches around the border. Photograph by Melanie Falick*

as squares and diamonds, within a narrow inner border around the center section and infinite variations of ice crystals and snowflakes around the geometric motifs and within an outer border. An expert knitter can combine the stitch patterns with such finesse that, without changing the color of the yarn, she creates a striking effect of shadow and light. Most shawls are square or rectangular and of a single natural down color, ivory or a shade of gray ranging from silvery to dark brown. There are also shawls of two or three natural down colors and triangular shawls. Around the edges of all Orenburg shawls is a sawtooth border.

*What fascinated me most during my stay in Orenburg was seeing how little either the techniques for making the shawls or village life has changed over time*

What fascinated me most during my stay in Orenburg was seeing how little either the techniques for making the shawls or village life has changed over time, despite the relative modernity of the region's larger cities. For example, in a small thatch-roofed pen in Jolte, a picturesque village where intricately carved shutters adorn blue and green wooden houses and horse-drawn sleds are a standard mode of winter transportation, a smiling gold-toothed babushka showed me how she combs the down from her goats with a long, narrow, wooden-handled comb with curved metal teeth.

Rusia Biktagirova, another resident of Jolte, showed me how she works from three separate balls, knitting first from one and then from another, even when she is making a single-color shawl. This, she told me, is to avoid any striping that might occur as a result of variations in the down's color or varying thickness that a change in her spinning tension could cause.

During this visit, I also met two of Rusia's neighbors: one arrived with a shawl tucked under her coat, shyly revealing it only after we specifically asked to see it; the other held a few shawls wrapped in an old piece of cloth. Spotting our van and surmising that someone had

come from the city to buy shawls, they had stopped by with their wares. It was understood among the women that Rusia would receive a commission if they sold any of their shawls.

In the village of Nikitino, Fagilya Makaeva, a master at making warm shawls, modeled her latest work, which she was wearing to keep warm and to fluff up the down. Although we arrived at her house unexpectedly, without delay Fagilya and her daughter, Zilya, quickly put together a delicious meal: warm-from-the-oven bread, fresh butter and sour cream, cucumbers and tomatoes

*One of the earliest written records of a lace-knitted shawl dates back to 1770, when Alana Denisevna, an aristocrat and the wife of a prominent Russian scientist stationed in Orenburg, was awarded a gold medal for the cobweb shawl she sent to a competition sponsored by the Free Economic Society in St. Petersburg.*

pickled the summer before, fresh chicken broth studded with meat-filled dumplings, copious quantities of vodka, and, for dessert, a fried dough mixed with honey and accompanied by hot tea. While we feasted, and in between shots of vodka, Fagilya explained that she knits most of her shawls in the winter, a season she prefers despite the sub-zero temperatures because she has more time “to relax and knit.” During the summer, she is busy from 5 or 6 a.m. taking care of the family’s chickens, ducks, and goats, tending the garden, preserving and pickling vegetables and fruits, and drying the hay that will be fed to the animals in the winter. “A grandmother is like a supplier for the whole family,” she confided.

None of the women I met in Jolte or Nikitino could remember exactly when they started making shawls. “We’ve always done this,” they would answer with a shrug, one after another recalling early memories of cleaning or carding down for their mothers and older sisters. Katya Gebadulina proudly recalled the triangular shawl she made to keep her head warm before she started kindergarten. With humor Katya told me, “Down likes attention and tenderness,” and she likened the lengthy process of making a shawl, which can take 400 hours or longer, to “digging a well with needles.” ❁

**ABOUT THE AUTHOR.** *Melanie Falick is the publishing director of STC Craft/Melanie Falick Books ([www.melaniefalickbooks.com](http://www.melaniefalickbooks.com)), an imprint of Abrams. Formerly the editor-in-chief of Interweave Knits magazine, she is the author of Knitting in America: Patterns, Profiles, & Stories of America’s Leading Artisans and Kids Knitting: Projects for Kids of all Ages (New York: Artisan, 1996 and 2003, respectively) as well as the STC Craft titles Weekend Knitting: 50 Unique Projects and Ideas (2009), Knit: A Personal Handbook (2004), and Handknit Holidays: Knitting Year-Round for Christmas, Hanukkah, and Winter Solstice (2005); she is the co-author with Kristin Nicholas of Knitting for Baby: 30 Heirloom Projects with Complete How-to-Knit Instructions (2008).*



*Orenburg women comb the soft, fluffy undercoat from the native goats; clean, card, and spin it on drop spindles; then knit both simple warm shawls and intricate cobweb shawls. Photograph by Melanie Falick.*

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# The Lacy Triangular Shawl

INNA VOLTCHKOVA



*Inna Voltchkova's unique take on the classic Orenburg shawl features a striking geometric garter-stitch lace pattern and a smooth, straight edging. Wrap someone you love in this luxurious shawl. Photograph by Joe Coca.*

One day, I decided to knit a lacy triangular shawl, not the traditional way, but from the side, corner to corner, using a few basic elements from the Orenburg style of lace knitting. When I mentioned this idea to my friend and mentor Galina Khmeleva, I was surprised to learn that this style of knitting shawls has been used for a long time by *pukhovnitsy* (Orenburg lace shawl knitters).

This type of shawl does not have an edging of decorative knitted scalloped teeth, a style that first appeared in the late 1940s. Before this, shawl edges were usually finished with fringe or scalloped by blocking, not knitting, or blocked evenly.



Detail of Inna Voltchkova's shawl, showing the striking geometric garter-stitch lace pattern. Photograph by Joe Coca.

## Materials

Dark Starz Design Cygni Lace, 50% merino/30% angora/20% silk yarn, laceweight, 430 yards (393.2 m)/1 ounce (28.3 g) skein, 3 skeins of Natural; [www.darkstarz.us](http://www.darkstarz.us)

Addi Needles, size 2 (3 mm) or size needed to obtain gauge; [www.skacelknitting.com](http://www.skacelknitting.com)

Stitch marker

Tapestry needle

Fiber Fantasy Knitting Products Blockers Kit (contains stiff and flexible blocking wires, T-pins, and yardstick) for traditional blocking method; [www.woolstock.com](http://www.woolstock.com)

Finished size: 77 inches (195.6 cm) wide and 31 inches (78.7 cm) long, after blocking

Gauge: 27 sts and 42 rows = 4 inches (10.2 cm) in chart patt, after blocking

See pages 142–143 for Abbreviations and Techniques

The charts for this project are available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Instructions

*Notes:* The shawl is worked in a garter-stitch lace pattern. Slip the first stitch of every row purlwise with yarn in front (sl 1 pwise wyf). When working the decreasing half of the shawl, work the last three stitches of each right-side row (k2tog, k1) very loosely so the decreasing edge has the same elasticity of the increasing edge. Use a stitch marker at the beginning of right-side rows to indicate whether you are on a right-side or wrong-side row. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker.

### Shawl

Using the long-tail method and holding both needles together, CO 2 sts. Remove 1 needle.

*Set Up Row 1 (RS):* K1f&b, yo, k1f&b—5 sts.

*Set Up Row 2 (WS):* K5.

*Rows 1–90:* Work Chart A—51 sts.

*Rows 91–186:* Work Chart B—99 sts.

*Rows 187–234:* Work Chart C, working the 12-st red outlined patt rep only once—123 sts.

*Rows 235–282:* Work Chart C again, working the 12-st patt rep 3 times—147 sts.

**Chart A, Rows 1–90**

Rows 283–330: Work Chart C again, working the 12-st patt rep 5 times—171 sts.		89
Rows 331–378: Work Chart C again, working the 12-st patt rep 7 times—195 sts.		87
Rows 379–402: Work Rows 379–402 of Chart D, working the 12-st patt rep 9 times. Note that the last 6 sts of Row 401 are deliberately worked as [yo, k3, yo, k2tog, k1] to inc them to 7 sts—207 sts; the increasing half of the shawl is now complete.		85
Rows 403–426: Beg the decreasing half of the shawl; work Rows 403–426 of Chart D, working the 12-st patt rep 9 times—195 sts.		83
Rows 427–474: Work Chart E, working the 12-st patt rep 7 times—171 sts.		81
Rows 475–522: Work Chart E again, working the 12-st patt rep 5 times—147 sts.		79
Rows 523–570: Work Chart E again, working the 12-st patt rep 3 times—123 sts.		77
Rows 571–618: Work Chart E again, working the 12-st patt rep only once—99 sts.		75
Rows 619–714: Work Chart F. Note that Stitch 21 of Row 685 is k3tog—51 sts.		73
Rows 715–800: Work Chart G—8 sts rem.		71
Row 801 (RS): Sl 1 pwise wyf, k1, yo, k3tog, yo, k2tog, k1—7 sts.		69
Row 802 (WS): K2tog, k3, k2tog—5 sts.		67
Row 803: K1, k2tog, yo, k2tog—4 sts.		65
Row 804: K2, k2tog—3 sts.		63
Row 805: K3tog—1 st rem.		61
Fasten off last st.		59
<b>Finishing</b>		57
Weave in loose ends. Block, using your preferred blocking method or the Blockers Kit. 🧶		55
<b>ABOUT THE DESIGNER.</b> Inna Voltchkova, who was born in Kiev, Ukraine, started knitting when she was ten years old, and is a graduate of the Kiev National University of Technology and Design. A student of Russian lace knitter Galina A. Khmeleva, she works with Khmeleva's Skaska Designs and is a frequent contributor to PieceWork magazine.		53
		51
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Charts may be photocopied for personal use.

Chart B, Rows 91–186

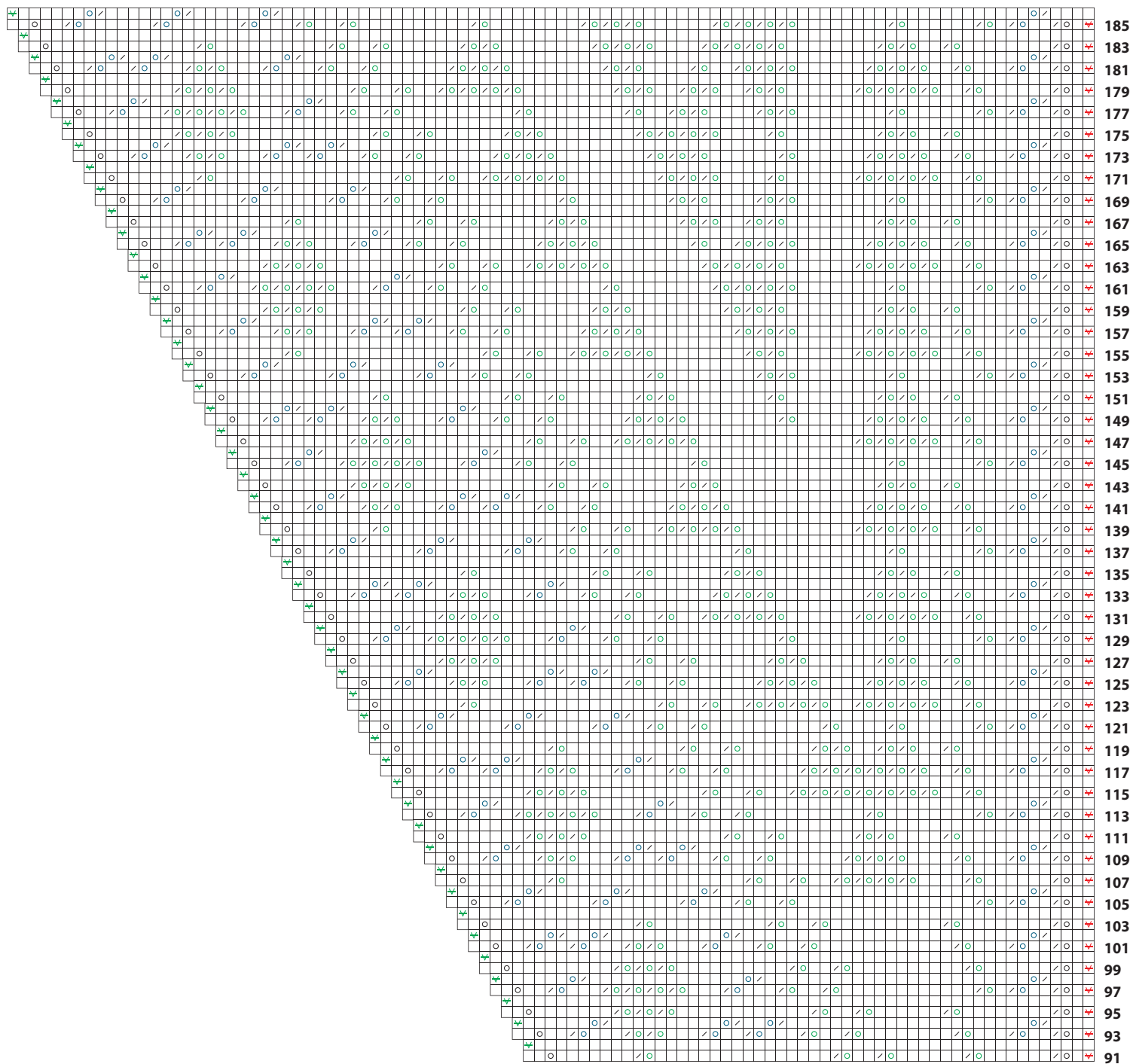


Chart C, Rows 187-234

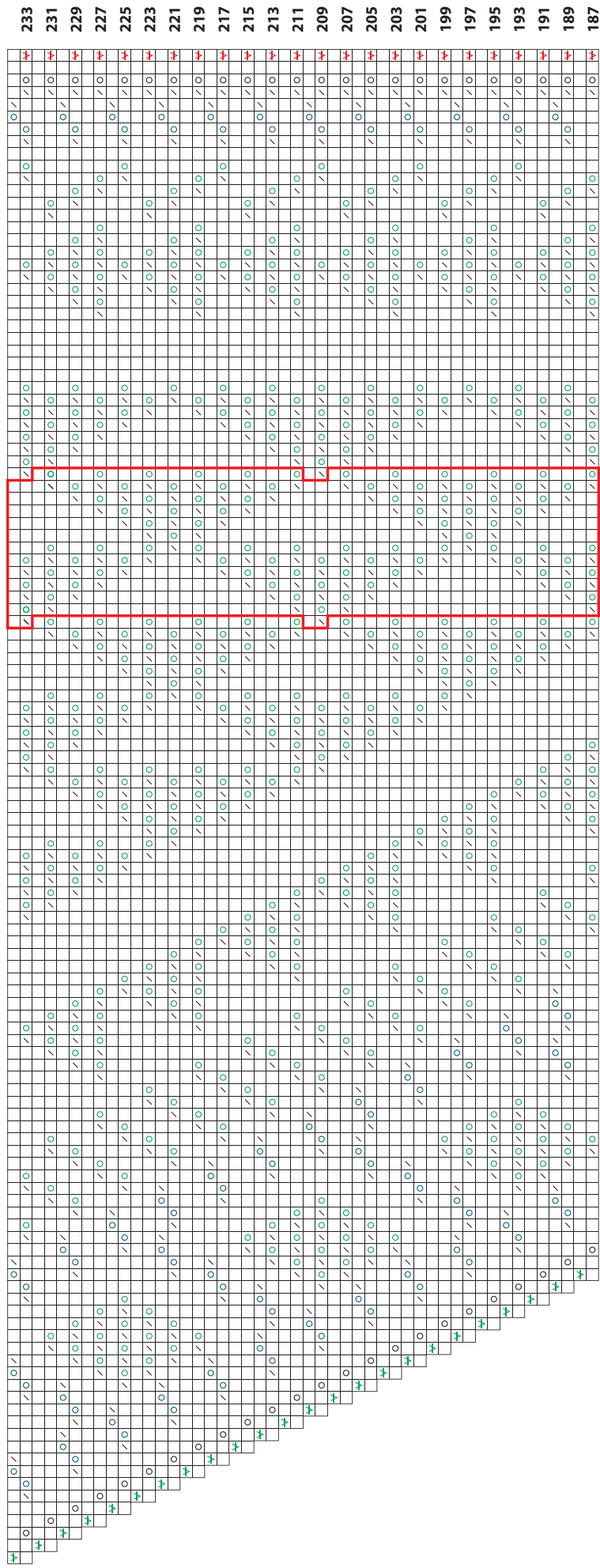


Chart D, 379-426

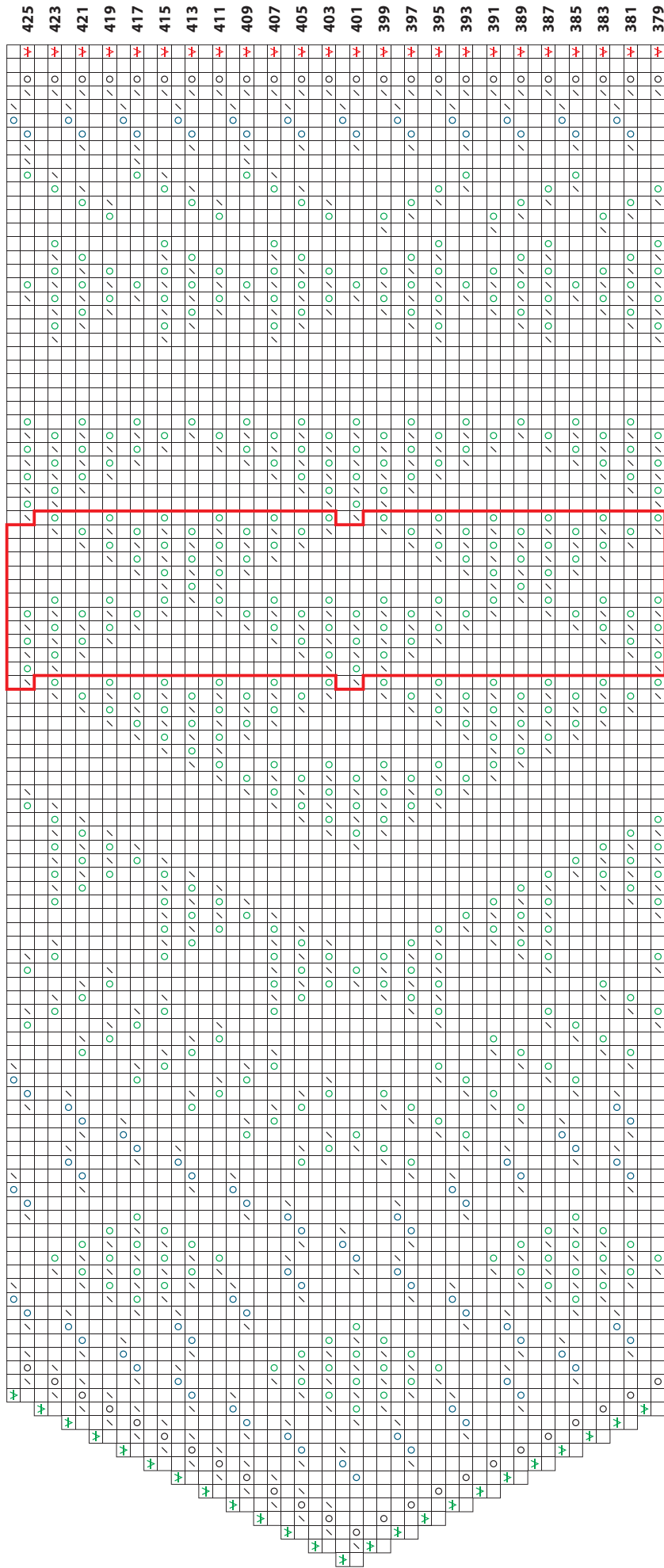


Chart E, 427-474

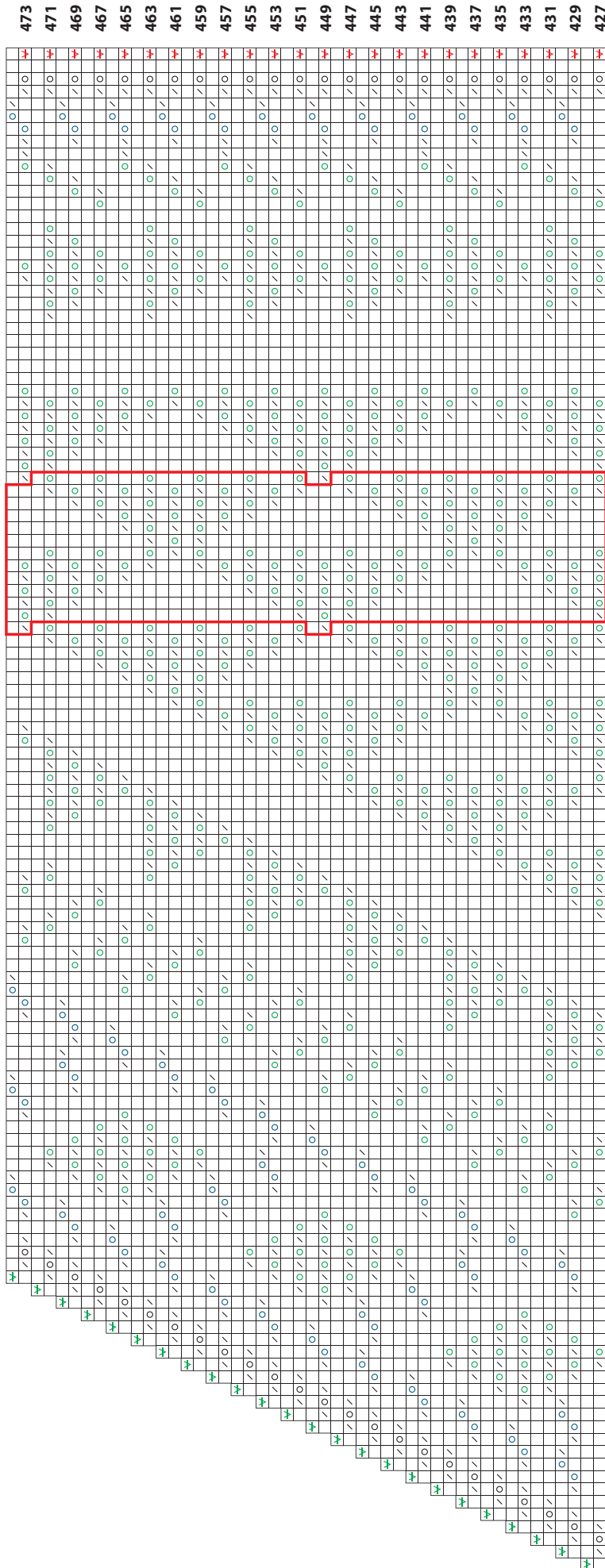


Chart F, Rows 619–714

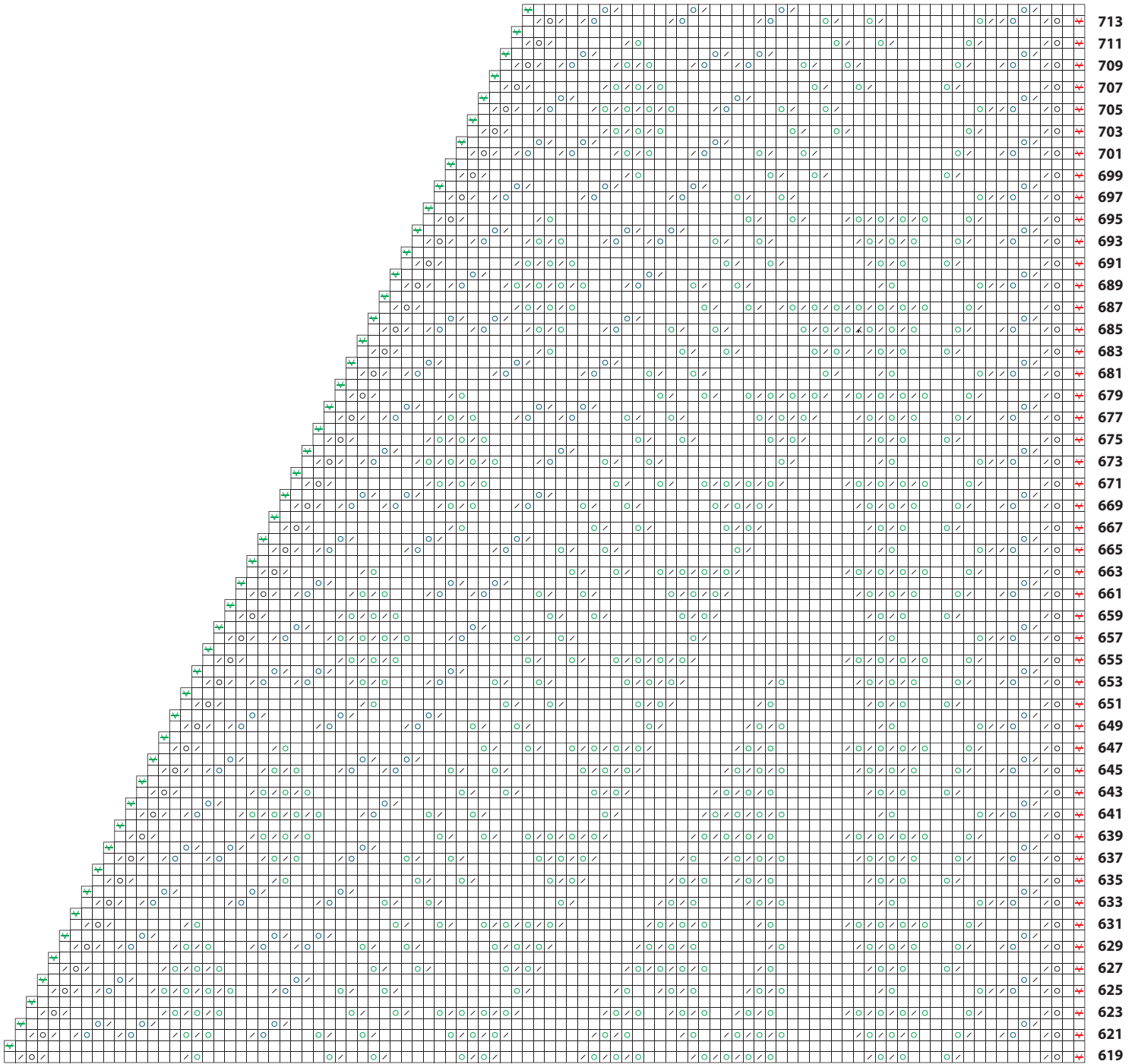
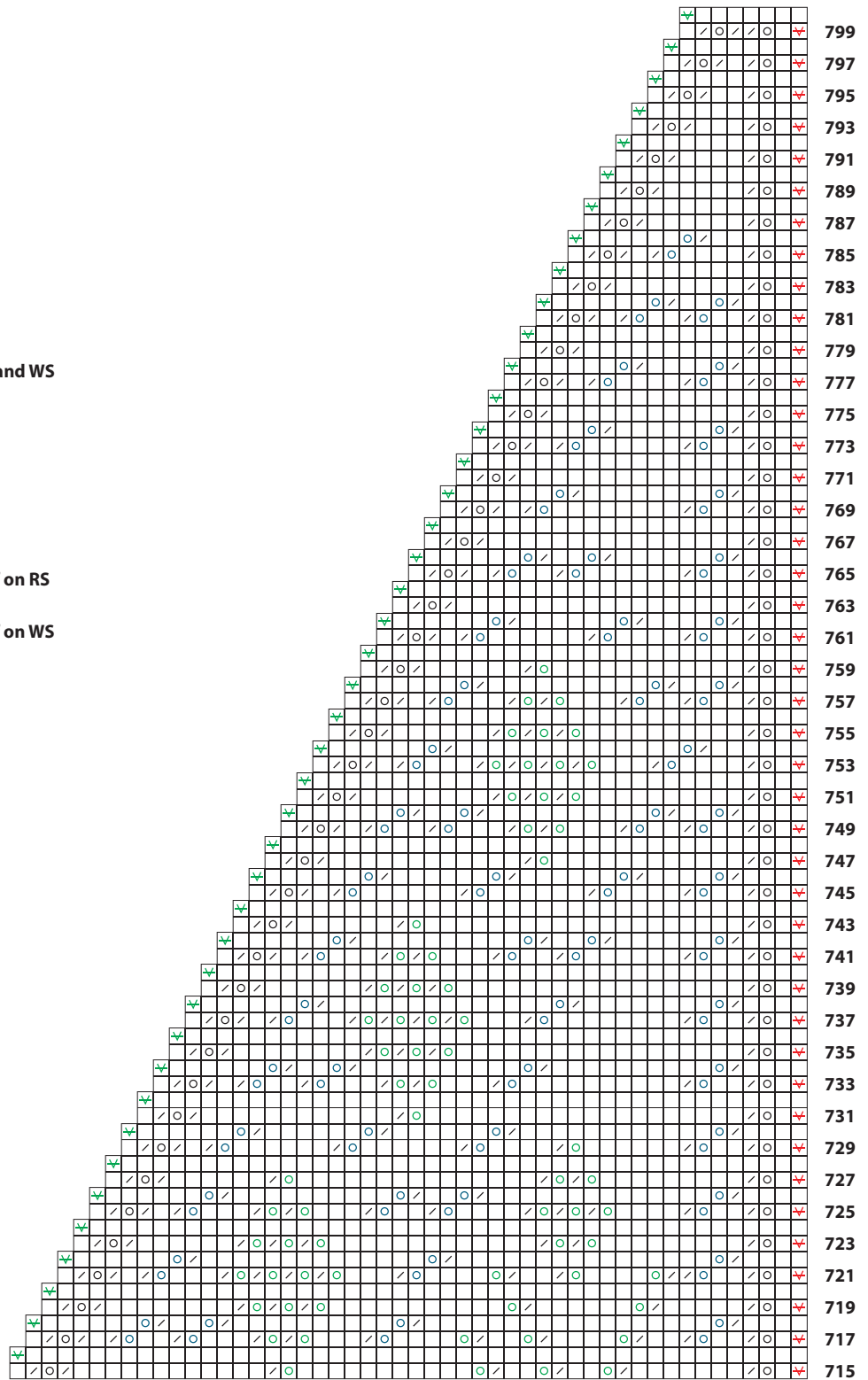


Chart G, Rows 715–800

Key

- k on both RS and WS
- o yo
- / k2tog
- \ k3tog
- + sl 1 pwise wyf on RS
- + sl 1 pwise wyf on WS
- patt rep



# Koloaki (Ears-of-Wheat) Scarf

GALINA A. KHMELEVA



*The charming Orenburg Ears-of-Wheat lace pattern cascades down this sumptuous cashmere scarf, and the scalloped edging adds an extra touch of elegance. Photograph by Joe Coca.*

The Orenburg region of Russia shares a border with present-day Kazakhstan. During the Soviet era in the 1950s and 1960s, much of the steppe of Kazakhstan was developed as wheat fields to supply grain for the Soviet state, and as a result, many people relocated to work in the fields. *Koloski* (Ears-of-Wheat) symbols soon began to appear on posters, paintings, wallpaper, and even embroidered on blouses and dresses. Lace knitters of the region also took notice and adapted the Koloski pattern for use in their knitted shawls. By the 1970s, however, Koloski had fallen out of favor with many lace knitters: Olga A. Federova (1935–2008), then artistic director for the Orenburg Kombinat (Co-op), felt that the pattern did not meet the exacting symmetrical/geometric standards of the Kombinat.

I've always wanted to try this pattern, and fortunately, I have several lace pieces featuring it in my collection. Lacking written instructions, I knitted swatch after swatch to determine how the pattern was achieved. It turns out to be a combination of yarnovers, double yarnovers, and knit-two-togethers on a garter-stitch fabric. I do like this pattern, and I hope that you enjoy knitting Koloski as much as I did.

## Instructions

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

### Scarf

Using the long-tail method and holding both needles tog, CO 9 sts. Remove 1 needle. Work Rows 1–112 of Lower Border section of chart, working all WS rows (not shown on chart) as sl 1 pwise wyf, k to end—10 sts rem.

Turn 1st corner,

Work Rows 1–10 of Corner 1 section of chart to miter the corner, working WS rows as k to end without slipping the 1st st. The rows of Corner 1 written out are as foll,

*Row 1 (RS):* Sl 1, k2, yo, k2tog, yo, k3, k1 st and return this st to left needle; do not work last st—2 sts on left needle.

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

## Materials

Windy Valley Muscox, 100% cashmere yarn, laceweight, 218 yards (199.3 m)/28.5 gram (1.0 oz)/ball, 3 balls of Natural White; [www.windyvalleymuscox.net](http://www.windyvalleymuscox.net)

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

Stitch holder

Stitch markers (2 different colors)

Tapestry needle

Fiber Fantasy Knitting Products Blocking Kit; [www.woolstock.com](http://www.woolstock.com)

Finished size: 11 inches (27.9 cm) wide and 64 inches (162.6 cm) long

Gauge: 31 sts and 40 rows = 4 inches (10.2 cm) in main body patt

See pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

*Row 3:* Sl 1, k2, [yo, k2tog] 2 times, yo, k2, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Row 5:* Sl 1, k2, [yo, k2tog] 3 times, yo, k2, pick up 1 of the lps created at end of Rows 1 and 3 and k2tog with last st and return this st to left needle—1 st on left needle.

*Row 7:* Sl 1, k2, [yo, k2tog] 4 times, yo, k1 st and return this st to left needle; do not work last st—2 sts on left needle.

*Row 9:* BO 5 sts (1 st on right needle after BO), k2, yo, k4, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Row 10 (WS):* K—10 sts rem.

Work RS Set-Up Row 1 of chart as foll: Sl 1, k2, yo, k2tog, yo, k5, pm. Slide sts and m away from end of needle so they do not fall off while you work the next

step. With WS of border facing and beg at CO end, use the empty needle to pick up 56 sts along straight edge of border; these sts are just picked up and placed on the needle, not picked up and knit. Turn border so RS is facing. Using needle holding 1st corner sts, cont Set-up Row by knitting each picked-up st tbl, place a different color m.

Turn 2nd corner,

Pick up and k 9 sts from CO.

*Row 1 (WS):* Sl 1, k2, yo, k4, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Rows 2, 4, 6, 8, and 10 (RS):* K.

*Row 3:* Sl 1, k2, yo, k2tog, yo, k3, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Row 5:* Sl 1, k2, [yo, k2tog] 2 times, yo, k2, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Row 7:* Sl 1, k2, [yo, k2tog] 3 times, yo, k2, pick up 1 of the lps created at end of Rows 1, 3, and 5 and k2tog with last st and return this st to left needle—1 st on left needle.

*Row 9:* Sl 1, k2, [yo, k2tog] 4 times, yo, k1, and return this st to left needle; do not work last st.

*Row 11:* BO 5 sts (1 st on right needle after BO), k2, yo, k4, k1 and return this st to left needle; do not work last st—2 sts on left needle.

*Row 12 (RS):* K—10 sts rem.

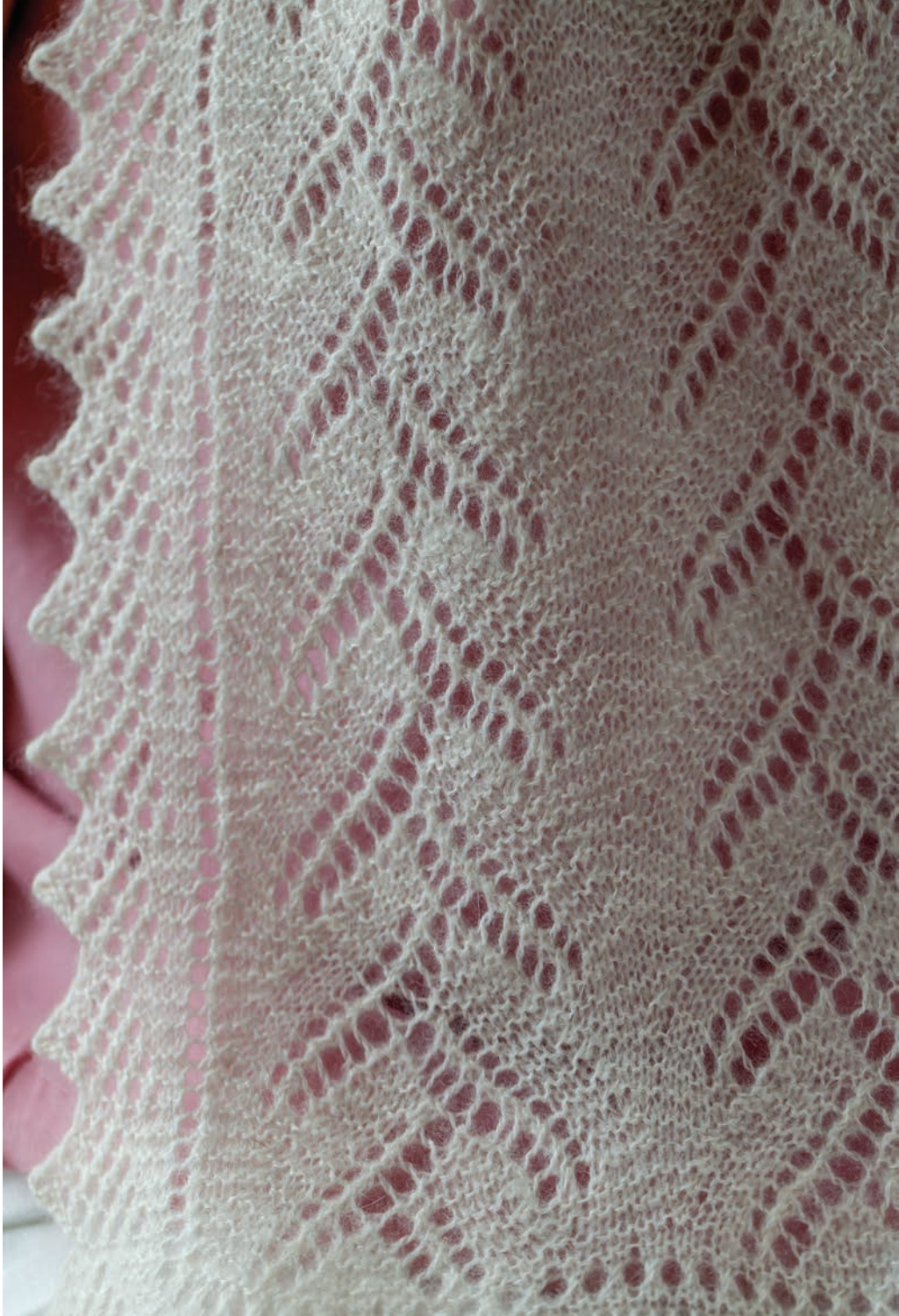
*Set-Up Row 2 (WS):* Sl 1, k2, yo, k2tog, yo, k5, k to end, pm.

Work chart as foll,

*Note:* For the border at the right-hand side of the chart and center stitches between markers, the pattern rows

are odd-numbered right-side rows. For the border at the left-hand side of chart, pattern rows are even-numbered wrong-side rows.

Sl ms every row as you come to them. On main body sts between ms, work Rows 1–14 once, then work Rows 15–30 thirty-six times total, then work Rows 31–48 once—55 main body sts rem. On border sts on each side of ms, work Rows 1–18 once, then work Rows 19–28 fifty-seven times total, then work Rows 29–48 once.



*Detail of Orenburg Ears-of-Wheat lace pattern.* Photograph by Joe Coca.

Turn 3rd corner,

Row 1 (RS): Sl 1, k2, yo, k2tog, yo, k3, k1 and return this st to left needle, turn; do not work last st.

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

Row 3: Sl 1, k2, [yo, k2tog] 2 times, yo, k2, k1 and return this st to left needle, turn; do not work last st.

Row 5: Sl 1, k2, [yo, k2tog] 3 times, yo, k2, pick up 1 of the lps created at end of Rows 1 and 3 and k2tog with last st and return this st to left needle, turn.

Row 7: Sl 1, k2, [yo, k2tog] 4 times, yo, k1 and return this st to left needle, turn; do not work last st.

Row 9: BO 5 sts (1 st on right needle after BO), k2, yo, k4, k1 and return this st to left needle, turn; do not work last st.

Row 10 (WS): K—10 border sts rem.

Work Rows 1–109 of Top Border section of chart, joining border to main body at the end of each RS row. K WS rows (not shown on chart)—10 top border sts rem, all main body sts have been worked. Do not work WS row after Row 109. Yarn is between the top and left borders.

Turn 4th corner,

Set-Up Row 2 (RS): K.

Row 1 (WS): Sl 1, k2, yo, k2tog, yo, k3, k1 and return this st to left needle, turn; do not work last st.

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

Row 3: Sl 1, k2, [yo, k2tog] 2 times, yo, k2, k1 and return this st to left needle, turn; do not work last st.

Row 5: Sl 1, k2, [yo, k2tog] 3 times, yo, k2; pick up 1 of the lps created at end of Rows 1 and 3 and k2tog with last st, return this st to left needle, turn.

Row 7: Sl 1, k2, [yo, k2tog] 4 times, yo, k1 and return this st to left needle, turn; do not work last st.

Row 9: BO 5 sts (1 st on right needle after BO), k2, yo, k4, k1 and return this st to left needle; do not work last st.

Graft borders,

Sl 2 sts from left needle to right needle, removing ms—10 sts on each needle.

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

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

dle. Rep Steps 1 and 2 until 1 st rem. Thread the tapestry needle with 3 to 4 inches (7.6 to 10.2 cm) of yarn, draw yarn through remaining st, tie knot through remaining st to prevent it from raveling. Weave in all ends.

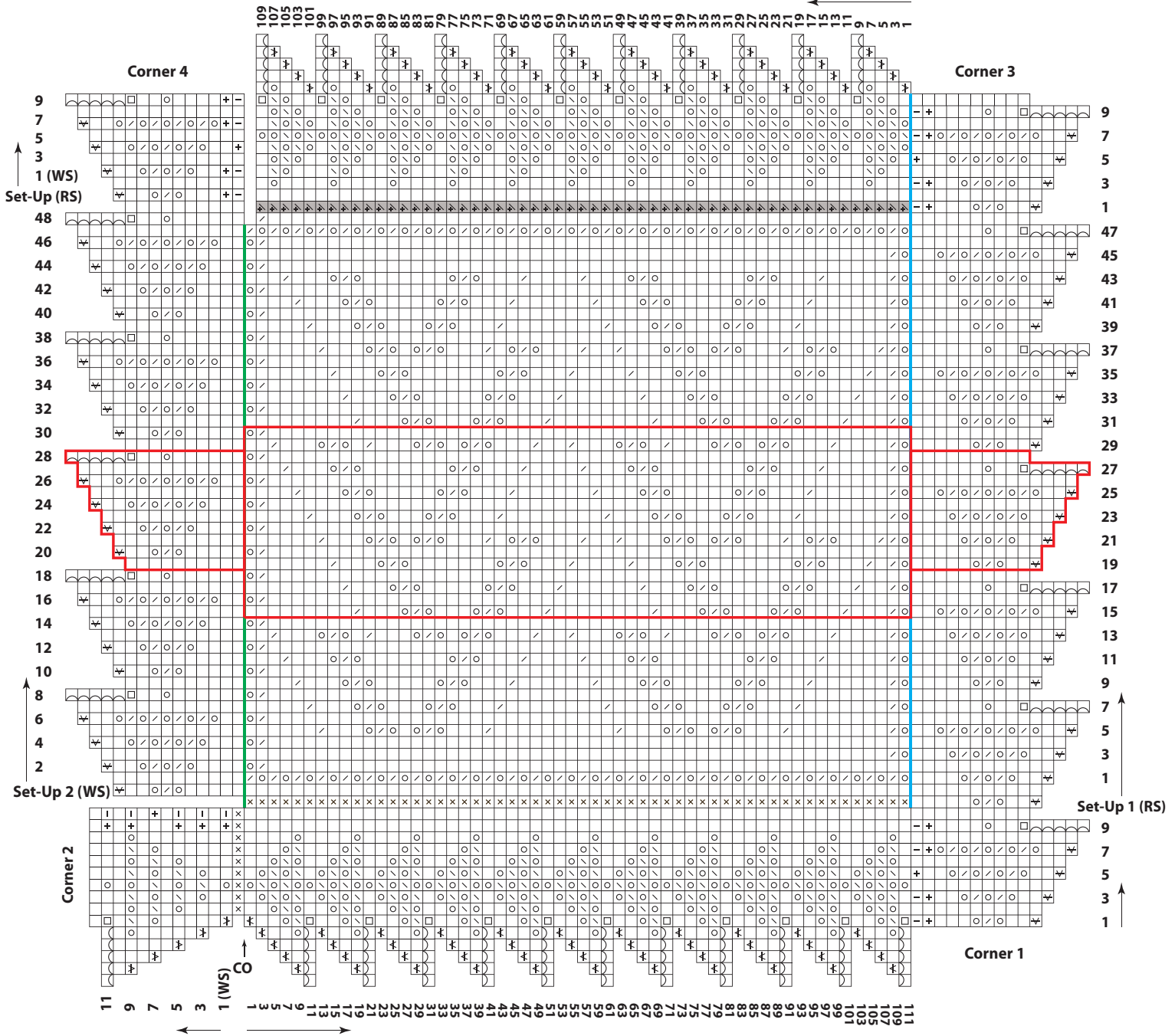
### Finishing

Block to finished measurements using your preferred blocking method or use the traditional blocking method as follows: Cut a length of nylon cord long enough to reach all the way around all four sides of the finished scarf dimensions, plus about 1 yard (0.9 m) extra. With cord and tapestry needle, beginning at the point of one corner, thread cord loosely from back to front through the point of each tooth all the way around. Tie ends of cord together. Thoroughly wet the piece and squeeze out excess moisture. Working on a flat surface and using T-pins, pin the four corner points out to finished measurements. Cut a second length of nylon cord long enough to go around all four corner T-pins plus a little extra for knotting. Connect the four corner pins with this second cord to mark the rectangular outline of the finished dimensions. Adjust the cord through the points so that each point meets the outline cord, and anchor the threaded cord every few inches with T-pins, pinning out the cord between the points, not into the scarf itself. Adjust the pins and cord as necessary until the piece is stretched tautly and evenly inside the marked outline. Allow to dry thoroughly before removing pins and cord. ❀

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

Scarf













Top Border



Lower Border

Chart may be photocopied for personal use.

Key

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

# Meteliza Scarf

INNA VOLTCHKOVA



*Inna Voltchkova's knitted scarf. The Russian word meteliza means "blizzard."*  
Photograph by Joe Coca.

The name of the angora yarn I used for this project is “Blizzard,” and the word “blizzard” in Russian is *meteliza*, hence the name of the scarf. The yarn reminded me of winter storms, snow, sledding, snowman making, and the angora knitted hat with pom-poms and long, triangular earflaps that I wore as a child in Ukraine. I used the traditional triangular shape from the earflaps for the scarf, along with traditional Orenburg lace knitting techniques and motifs—yarnovers and knit two together and Mouse-Print and Cat’s-Paw motifs. It looks much more complicated than it really is!

## Materials

Windsor Farm Rabbitry Angora Blizzard, 85% angora/15% merino yarn, 2-ply laceweight, 200 yards (182.9 m)/2 ounce (56.7 g) skein, 2 skeins of Natural; [www.windsorfarmsrabbitry.com](http://www.windsorfarmsrabbitry.com)

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

Stitch markers, 2 (different colors)

Tapestry needle

T-pins for blocking

Finished size: About 7½ inches (19 cm) wide and 70 inches (178 cm) long

Gauge: 25 stitches and 34 rows = 4 inches (10.2 cm) in charted lace pattern, after blocking

See pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Instructions

*Notes:* The scarf is worked in garter-stitch lace. The first stitch of every row is slipped as if to purl with yarn in front (sl 1 pwise wyf). The chart shows odd-numbered right-side rows only; after Set-up Row 2, work all even-numbered wrong-side rows as slip 1, knit to end. Using different-colored markers to set off the beginning and end of the center pattern from the borders will help to indicate whether you are on the right or wrong side.

### Scarf

CO 2 sts.

*Set-Up Row 1 (RS):* Work k1, yo, k1 as shown on chart—3 sts.

*Set-Up Row 2 (WS):* K3.

Work Rows 1–44 of Scarf Chart, inc 2 sts every RS row as shown—47 sts.

*Row 45:* Sl 1 pwise wyf, k2, yo, k2tog, k1, yo, k2tog, k1, pm, k 29 sts, pm, k2, yo, k2tog, k1, yo, k2tog, k2—9 sts right border + 9 sts left border + 29 sts = 47 sts.

Work Rows 46–82 of chart.

*Rows 83–290:* For center patt, rep Rows 57–82 eight more times, and for border patts, rep Rows 79–82 fifty-two more times.

Work Rows 291–296 of chart once; Row 293 is the center of the scarf.

*Rows 297–530:* For center patt, rep Rows 297–322 a total of 9 times, and for border patts, work Rows 297–318 once, then rep Rows 319–322 fifty-three times.

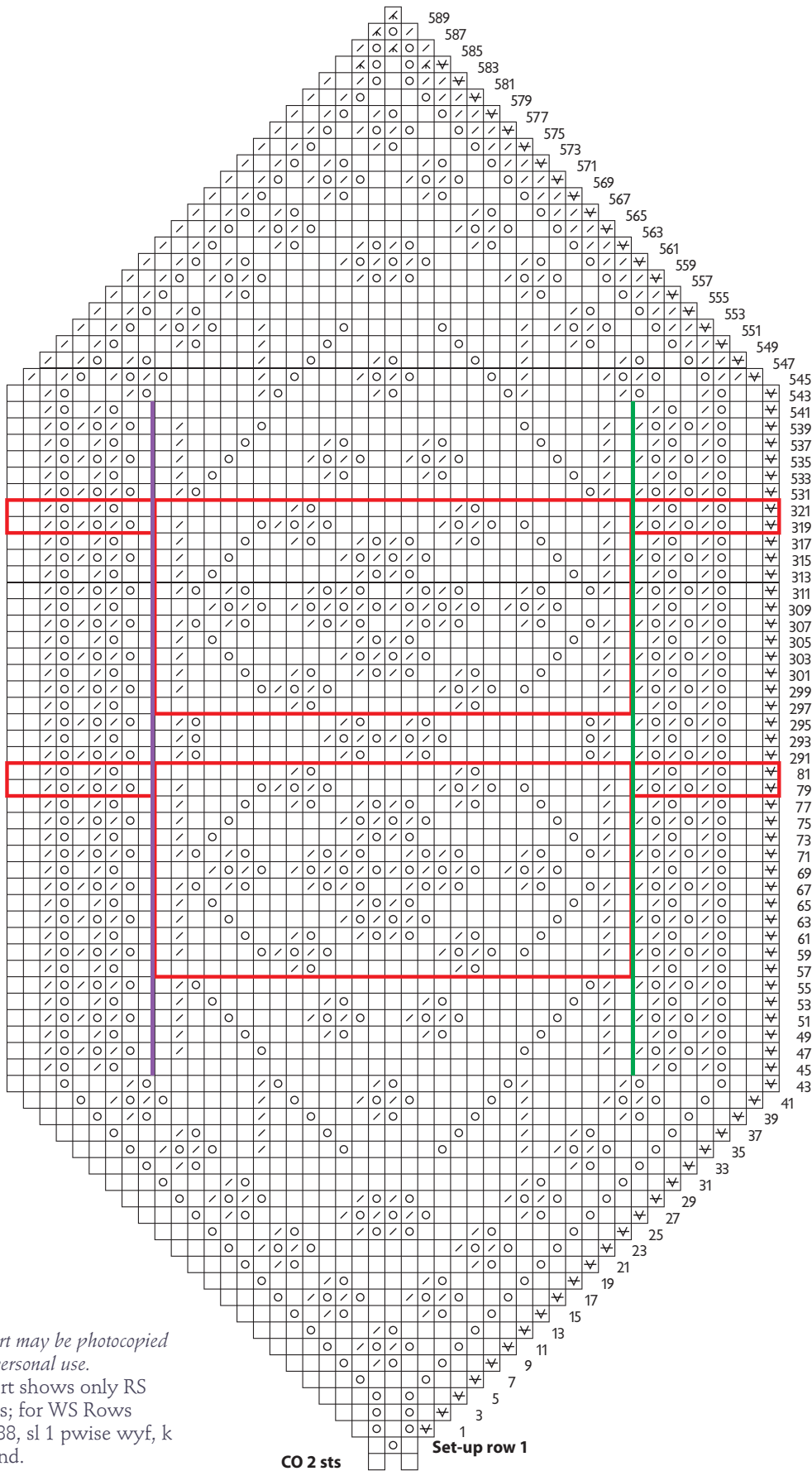
Work Rows 531–544 of chart, removing ms as you come to them on Row 542.

Work Rows 545–589 of chart, dec 2 sts every RS row as shown—1 st rem. Fasten off last st.

### Finishing

Weave in all ends. Fold scarf in half, pin both ends together with T-pins so beginning and end of scarf will be the same, pin to finished measurements. Cover scarf with a wet towel and allow to dry thoroughly. ❁

**ABOUT THE DESIGNER.** *Inna Voltchkova, who was born in Kiev, the oldest city in Eastern Europe, started knitting when she was ten years old and is a graduate of the Kiev National University of Technology and Design. For the past fifteen years, her passion has been lace knitting, especially Russian lace. She is a student of Galina A. Khmeleva, currently works with Skaska Designs, and is a frequent contributor to PieceWork magazine.*



- Key**
- k
  - yo
  - k2tog
  - k3tog
  - sl 1 pwise wyf
  - patt rep
  - marker positions

Chart may be photocopied  
for personal use.  
Chart shows only RS  
rows; for WS Rows  
2–588, sl 1 pwise wyf, k  
to end.

CO 2 sts      Set-up row 1

# ✿ Buying Lace on a ✿ Russian Train

JOYCE WALKER



*Two knitted lace shawls purchased by the author while aboard a train in Russia, 2006. The author was traveling on the overnight train from Volgograd to Moscow when she purchased the shawls. Photograph by Joe Coca.*

When my husband, Ron, and I decided to visit the place in Russia from which his grandparents left to come to America in 1903, we engaged Luda Hamblin, a travel agent who had grown up in Russia, to arrange a trip for us. Ron's grandparents were Volga Germans, descendants of a group of Germans who had heeded the invitation of Catherine the Great (1729–1796) to leave Germany and come to Russia to farm the land, and they had lived in the village of Frank (Medveditskoi-Krestovoi Buerak in Russian) located in Saratov Province in the Lower Volga region on the Medveditsa River.

We traveled from St. Petersburg to Moscow, from there to Saratov, and finally to Frank. The Russians destroyed most of the Volga German communities, including Frank, during World War II (1939–1945), and the inhabitants were exiled to Siberia to work in prison camps. Frank has now been rebuilt and contains about 2,500 people, including thirty families of Volga Germans. No relatives of Ron's still live there, but we did visit the home of Katherina Hoff, a Volga German who happened to have examples of gorgeous lace displayed throughout

her home. (Friends back home had suggested that I purchase lace while in Russia, but Katherina's lace, unfortunately, was not for sale.)

After visiting Volgograd, Ron and I were asleep on the overnight train back to Moscow when Russ Stacey, a good friend and traveling companion, awakened us at about 11:30 to tell us that some women were standing on the platform outside the train offering lace for sale (he knew that I had been searching without success for handmade lace since we had arrived in Russia). I left our compartment and went looking for the women. I bought a square knitted lace shawl while leaning out of the train. On my way back to my compartment, I met another one of the women; this one had boarded the train, trying to sell her work. She had a beautiful rectangular knitted lace shawl, which I also purchased. (Each shawl cost 300 rubles, the equivalent of about \$9.50.) It wasn't until I stepped back into my compartment, holding my treasures, that I realized I was still in my nightgown.

In Moscow, I purchased two lace doilies made of linen and several small replicas of Fabergé eggs for necklaces in stores, but it was the shawls that captivated me. After returning home, I learned that the shawls were similar to Orenburg shawls, so fine that they can be passed through a wedding ring, and that the tradition of the Orenburg shawl dates to the seventeenth-century when the wives and daughters of the Cossacks living on the Russian steppes began to knit the shawls. I previously had no idea of the long history of knitted lace shawls in Russia. Now, knowing what I know, I think I'll try shopping in my nightgown more often! ❁

**ABOUT THE AUTHOR.** *Joyce Walker and her husband, Ron, live in Loveland, Colorado.*



*Map inset of one section of Russia.*

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# *Vintage*

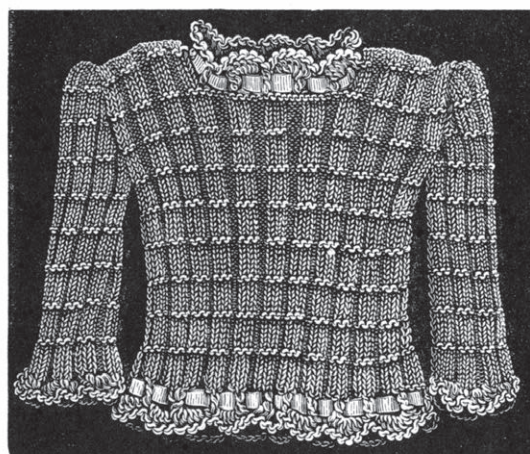
# From Victorian England: Weldon's Practical Needlework

Each of the volumes in *Weldon's Practical Needlework* opens a window on 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 various forms of needlework to a then-emerging middle class, several companies began publishing patterns and instructions for needlework projects. Unlike magazines available at the time, which ran one or two needlework projects in an issue filled with other editorial, including fiction, recipes, poetry, and housekeeping hints, these new publications were devoted solely to needlework.

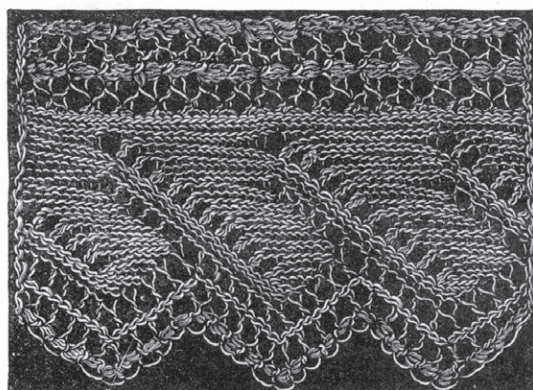
Many of the companies involved in these publishing ventures were thread and yarn companies, and their purpose, of course, was to sell more thread and yarn by making patterns and instructions more readily available. One company, however, Weldon's was a paper-pattern company that would go on to become one of the most recognized needlework publishers in Victorian England.

At some point in the 1880s, Weldon's began publishing monthly fourteen-page leaflets, available by subscription; each was devoted to one type of needlework. Thus, there was *Weldon's Practical Knitter*, *Weldon's Practical Patchwork*, *Weldon's Practical Crochet*, and so on. In 1886, the company began to compile various leaflets into clothbound books called *Weldon's Practical Needlework*.

Volume 1 has the first four series of *Practical Knitter*, *Practical Patchwork*, the first three series of *Practical Crochet*, the first and second series of *Practical Macramé Lace*,



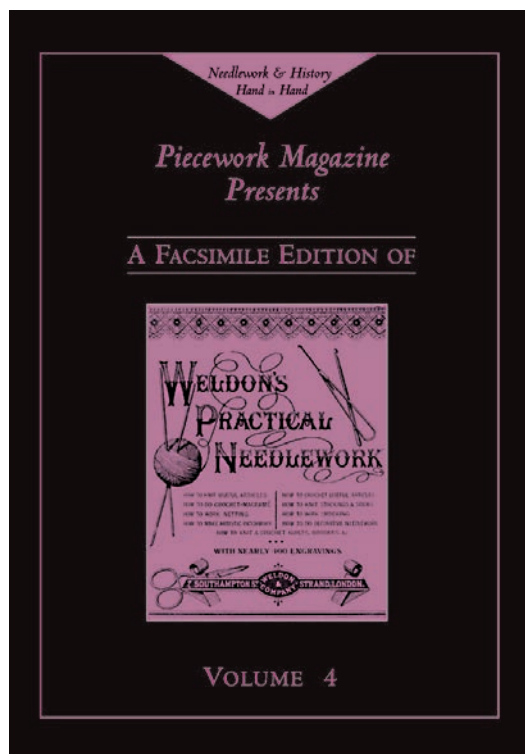
Baby's Kamschatka Jacket.



Sweet-Briar Lace.

TOP: The illustration of the back of the Baby's Kamschatka Jacket from *Weldon's Practical Needlework*, Volume 9, originally published in London in 1894; facsimile edition published by Interweave in 2003.

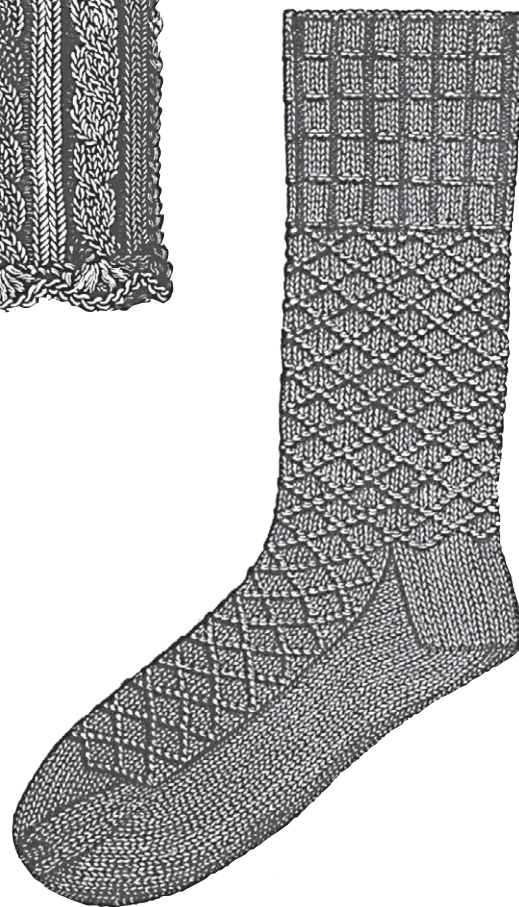
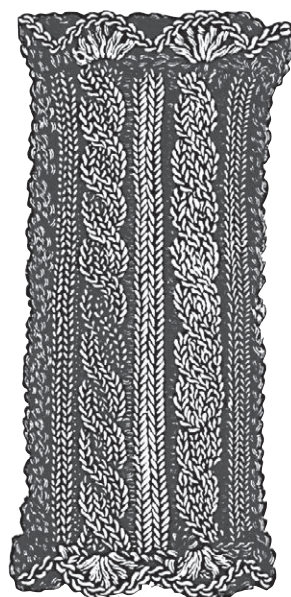
BOTTOM: Knitted edgings were a mainstay for Weldon's; readers were encouraged to apply them to garments and a wide variety of household items. Sweet-Briar Lace, from *Weldon's Practical Needlework*, Volume 5, originally published in London in 1890 (facsimile edition published by Interweave in 2001), is a typical example.



and the first and second series of *Practical Stocking Knitter*. Included in Volume 12, published in 1897, are the thirty-first through thirty-fifth series of *Practical Crochet*, the first series of *Knitted, Crochet, and Canvas Waistcoats*, the fourth series of *Practical Drawn Thread Work*, the thirty-fourth and thirty-fifth series of *Practical Knitter*, the eight series of *Practical Mountmellick Embroidery*, the fourth series of *Practical Smocking*, and the sixth series of *Stocking Knitter*. Historian Richard Rutt in *A History of Hand Knitting* (1987, 2nd ed., Loveland, Colorado: Interweave, 2003) says, “. . . Weldon’s is a mine of information about home knitting and the development of fashion, from the high Victorian taste of 1886 to the brink of the 1930s.”

We are pleased to include the following seven projects from the pages of Weldon’s. Our knitters used currently available materials to re-create our examples. The instructions for all are reproduced exactly as they appeared in the originals; neither corrections nor alterations were made. We do hope you enjoy your own Weldon’s experience! 🌸

—Editor



TOP LEFT: The facsimile edition of Weldon’s *Practical Needlework*, Volume 4, published by Interweave in 2004. The original was published in London in 1889.

MIDDLE: Cuffs, Knitted in Cable Twist from Weldon’s *Practical Needlework*, Volume 8, originally published in London in 1893; facsimile edition published by Interweave in 2003. Cuffs apparently were another item that Victorian knitters loved; while there aren’t as many patterns for them as for socks, they do appear frequently.

BOTTOM: Sock illustration from Weldon’s *Practical Needlework*, Volume 10, originally published in London in 1895; facsimile edition published by Interweave in 2004. Victorians loved knitting socks; Weldon’s included a plethora of sock patterns.

# Knitted Lace Mitten for a Lady



*Judy Alexander knitted our sample lace mittens, using 3 mini cones of Halcyon's Gemstone Silk 2/30 in #118 ([www.halcyonyarn.com](http://www.halcyonyarn.com)) and size 0000 (1.25 mm) needles. Knitted Lace Mitten for a Lady was published in Weldon's Practical Needlework, Volume 24, in England in 1909. Photographs by Joe Coca.*

Abbreviations: k., knit; m., make; p., purl.

For a mitten with an arm length measuring 12 inches work with 1 ounce of Messrs. Head & Sons' 4-ply fine knitting silk and four short needles, No. 20.

Cast on ninety stitches.

**1st round**—K 2, p 1.

Rib twenty rounds thus, then knit eight plain rounds.

**29th round**—K 2 together, k 3, m 1, k 2 together, m 1, k 1, m 1, k 2 together, m 1, k 3, k 2 together; repeat from the beginning of the round in this and following pattern rounds.

**30th and following alternate rounds**—Plain.

**31st round**—Like twenty-ninth.

**33rd round**—K 2 together, k 2, m 1, k 2 together, m 1, k 3, m 1, k 2 together, m 1, k 2, k 2 together.

**35th round**—K 2 together, k 1, m 1, k 2 together, m 1, k 5, m 1, k 2 together, m 1, k 1, k 2 together.

**37th round**—K 2 together, m 1, k 2 together, m 1, k 7, m 1, k 2 together, m 1, k 2 together.

**39th round**—K 1, m 1, k 2 together, m 1, k 3, k 2 together, k 4, m 1, k 2 together, k 1.

**41st, 43rd, and 45th rounds**—K 1, m 1, k 2 together, m 1, k 3, k 2 together, k 2 together, k 3, m 1, k 2 together, m 1.

**47th round**—K 2, m 1, k 2 together, m 1, k 2, k 2 together, k 2 together, k 2, m 1, k 2 together, m 1, k 1.

**49th round**—K 3, m 1, k 2 together, m 1, k 1, k 2 together, k 2 together, k 1, m 1, k 2 together, m 1, k 2.

**51st round**—K 4, m 1, k 2 together, m 1, k 2 together, k 2 together, m 1, k 2 together, m 1, k 3.

**53rd round**—K 2 together, k 3, m 1, k 2 together, m 1, k 2 together, m 1, k 2 together, m 1, k 4.

**55th round**—Like twenty-ninth round.

After the plain fifty-sixth round work twice more from the beginning of the twenty-ninth round.

**111th round**—K 16, k 2 together, repeat four times leaving eighty-five stitches.

**112th round**—Purl.

**113th round**—Plain.

**114th round**—Purl.

Knit three plain rounds.

**118th round**—\* K 2 together, m 2 (by putting the thread forward twice), k 2 together, k 1; repeat from \*.

**119th round**—K 2, p 1, k 2, repeat.

**120th round**—Plain.

**121st round**—K 15, k 2 together; repeat, leaving eighty stitches.

**122nd round**—Plain.



**123rd round**—Like 118th.

**124th round**—Like 119th.

Knit three plain rounds.

**128th round**—Purl.

**129th round**—Plain.

**130th round**—Purl.

**131st round**—K 14, k 2 together; repeat.

**132nd round**—Plain.

There are now seventy-five stitches. Work again from the beginning of the twenty-ninth to the end of the 110th round once, then on to the end of the 132nd round, but without intakes in the 111th, 121st, and 131st rounds.

**For the Wrist** rib thirty rounds, knitting two stitches and purling one stitch alternately. Then knit one round plain.

**Begin the Hand.**—**1st round**—K 1, \* m 1, k 2, In this and following rounds repeat from \* to the end.

**2nd round**—K 1, \* k 1, k 2 together.

Work the last two rounds twice more.

**7th round**—Increase in the first stitch by knitting twice into it. End this and every following unevenly numbered round by working m 1, k 2.

**8th round**—K 2. End this and every following evenly numbered round by working k 1, k 2 together.

The first few stitches only (for the thumb gore) will be detailed in future rounds.

**9th round**—Increase in the first, and increase in the



second stitch.

**10th round**—K 4.

**11th round**—Increase, m 1, k 2, increase.

**12th round**—K 3, k 2 together, k 2.

**13th round**—Increase, k 1, m 1, k 3, increase.

**14th round**—K 4, k 2 together, k 3.

**15th round**—Increase, m 1, k 2, m 1, k 2, m 1, k 2, increase.

**16th round**—K 3, k 2 together, k 1, k 2 together, k 1, k 2 together, k 2.

**17th round**—Increase, k 1, then m 1 and k 2 three times, k 1, increase.

**18th round**—K 3, then k 1 and k 2 together three times, k 3.

**19th round**—Increase, then m 1 and k 2 five times, increase.

**20th round**—K 2, then k 1 and k 2 together five times, k 2.

**21st round**—As seventeenth, but work pattern five times between the increasings.

**22nd round**—As eighteenth, but work pattern five times between the plain edges.

**23rd round**—As nineteenth, but work pattern seven times.

**24th round**—As twentieth, but work pattern seven times.

**25th and 26th rounds**—As seventeenth and eighteenth, but knitting seven patterns.

**27th and 28th rounds**—As nineteenth and twentieth, but knitting nine patterns between the increasings.

**29th and 30th rounds**—As seventeenth and eighteenth, but knitting nine patterns.

**31st and 32nd rounds**—As nineteenth and twentieth rounds, but knitting eleven patterns.

**33rd and 34th rounds**—As seventeenth and eighteenth, but knitting eleven patterns.

**35th and 36th rounds**—As nineteenth and twentieth, but knitting thirteen patterns.

**37th round**—M 1 and k 2 fifteen times. Arrange these thirty stitches with the made stitches on two spare needles, or on a thread, for the present, and on the remaining stitches work on in the two pattern rounds.

When twenty-four rounds are done increase a stitch, then rib twelve rounds, knitting two stitches and purling one stitch alternately as at the wrist. Cast off loosely.

Pick up the thirty stitches from the thread, and, arranging them equally upon three pins, work twenty pattern rounds. Rib ten rounds as at the top of the hand, and cast off loosely. ❁

# Lady's Fancy Knitted Glove



*Audrey Honig Geragosian knitted our sample gloves, using 2 skeins each of Juggerspun Zephyr 50% merino wool/50% tussah silk laceweight yarn in Curry and Vanilla ([www.jaggeryarn.com](http://www.jaggeryarn.com)) and size 00 needles (1.75 mm). Lady's Fancy Knitted Glove was published in Weldon's Practical Needlework, Volume 15, in England in 1900. Photographs by Joe Coca.*



This glove may be knitted in fine wool or silk of any colour. The design is knitted in a mixture of silk and wool, pale terra cotta and white, manufactured by Messrs. J. and J. Baldwin, but can equally well be worked in black, white, fawn, or grey wool. For cycling this design is very cool.

To knit a pair, procure 2 ozs. of wool or a 2-oz. ball of silk, four steel knitting needles, No. 16. Cast on 65 stitches with double wool. Arrange these stitches on three needles to knit in rounds. **1st round**—\*3 plain, 2 purl; repeat from \* twelve times. Repeat the 1st round three times. **5th round**—\*Make 1 by putting up the wool, slip 1, take 2 together, pass slipped stitch over, make 1, purl 2, repeat from \* twelve times. **Next 4 rounds**—Same as 1st round. Repeat from 5th round ten times. This completes the gauntlet of the glove.

For **Hand part**. **1st round**—\* 1 purl, 7 chain; repeat from \* three times, 1 purl, 3 plain, 1 purl (the last five stitches form the section for the thumb, and all increasing must be made within these two purled stitches), 28

plain. **2nd round**—Same as 1st round. **3rd round**—\*1 purl, 2 plain, take 2 together, make 1 by putting up the wool, knit 3 plain; repeat from \* three times, 1 purl, make 1, knit 3 plain, make 1, purl 1, knit 28 plain. **4th round**—Same as 1st round. **5th round**—\*Purl 1, knit 1, take 2 together, make 1, knit 1, make 1, slip 1, knit 1, pass the slipped stitch over, knit 1; repeat from \* three times, purl 1, make 1, knit 5 plain, make 1, purl 1, knit 28 plain. **6th round**—Same as 1st round, only there are 7 plain stitches to knit within the two purled stitches at the thumb. **7th round**—\*Purl 1, take 2 together, make 1, knit 3, make 1, slip 1, knit 1, pass the slipped stitch over; repeat from \* three times, purl 1, make 1, knit 7 plain, make 1, purl 1, knit 28 plain. **8th round**—Same as 1st round, only there are nine plain stitches at the thumb; repeat from 3rd round once more. A fancy pattern is commenced here in the centre of the plain part of the thumb. Begin again at the 3rd round, and when the thumb part is reached, purl 1, knit 5 plain, take 2 together, make 1, knit 6 plain, purl 1, knit 28 plain. Continue knitting in this way till there are seven fancy branches in the back of the glove, and five fancy branches in the thumb. When the plain stitches for the thumb part are increased to twenty-one, do not increase again.

To knit the **Thumb**.—Take the 21 stitches and the left-hand purled stitch, arrange these on three needles to knit round; before joining cast on 8 stitches at the inside of the thumb. **1st round**—Without decreasing, continue to knit the fancy pattern in front part as before. **2nd round**—Decrease 2 stitches, one each side of the 8 new stitches cast on at the inner side. **Next round**—Without decreasing. Knit in this way, decreasing 2 stitches every alternate row till the 8 new stitches are all decreased. Now knit the thumb in pattern till there are 10 fancy branches. **Next 6 rounds**—Plain. Then \* knit 3 plain, take 2 together; repeat from \* all round. **Next round**—Plain. Then \* knit 2 plain, take 2 together; repeat from \* till only 8 stitches remain all round. Pass these on a piece of wool, and sew firmly on the wrong side of the work. Arrange all the hand stitches on 3 needles again, pick up 8 new stitches from the inner part of the thumb. **1st round**—Knit according to pattern, without decreasing. **2nd round**—Decrease 1 stitch each side of the 8 new stitches. **3rd round**—Same as 1st round. **4th round**—Same as 2nd round. This completes the decreasing, and leaves 32 plain stitches in the front part of the glove instead of 28. Knit



according to pattern till there are 10 fancy branches on the back of the glove, counting from the gauntlet.

For the **First Finger**.—Take one pattern or 8 stitches from the back needle, 8 plain stitches from the front needle, and cast on 3 new stitches, 19 stitches altogether. Arrange these on three needles, and knit according to pattern till there are 7 fancy branches at the back of the finger, or 17 counting from the gauntlet, knit 2 plain rounds, then decrease, and finish off as in thumb.

For **Second Finger**.—Take 9 stitches from the back needle, that is 7 plain and a purled stitch each side, pick up 7 stitches from the side of the first finger, take 8 stitches from the front needle, and cast on 4 new stitches, 28 stitches altogether. Arrange on three needles to knit round, decrease 1 stitch each side every alternate round till only 20 stitches remain, knit in pattern till there are 8 fancy branches knitted, or 18, counting from the gauntlet. Knit 2 plain rounds, then decrease, and finish off as in the thumb.

For **Third Finger**.—Take 8 stitches from the back needle, pick up 8 stitches from the side of the second finger, take 8 stitches from the front needle, cast on 4 new stitches before joining round. There are 28 stitches altogether. **1st round**—Knit without decreasing, then decrease 1 stitch each side every alternate round till only 19 stitches remain, knit in pattern till there are 8 fancy branches in the finger, or 18, counting from the gauntlet. Knit 2 rows plain, decrease, and finish off as in thumb.

For the **Fourth Finger**.—Take the remaining 16 stitches, pick up 7 stitches from the side of the third finger, 23 stitches altogether. Decrease at the inner side of the finger every alternate round till only 18 stitches remain. Knit in pattern till there are 6 fancy branches in the finger, 16, counting from the gauntlet. Knit 3 rows plain, decrease, and finish off as in the thumb. The other glove must be knitted in the same way. Care must be taken when commencing the fancy pattern at the back of the glove to make them right and left. ❁

# Trellis Stripe for a Quilt



The old standard Trellis Pattern that was such a favourite with all good knitters of olden days, is here entirely rearranged, modernised, and adapted to form a handsome openwork stripe for a quilt. Our engraving represents the commencement of a stripe, which is quite easy of execution, and when a sufficient number of stripes are joined together, and trimmed with the border and corner in knitting to match, we feel assured that the possessor of the work in question will have every reason to be delighted with its beauty and durability.

Procure knitting needles and cotton as required. We suggest No. 14 steel needles and Strutt's No. 6 cotton, but finer may be used if preferred. Cast on 49 stitches for the width of a stripe, and along these knit 13, purl 20, knit 16. Remember the *first* stitch of every row should be slipped to ensure a smooth edge, and the best method of doing this is to take the stitch purlways, slip it upon the first needle, and pass the cotton to the back between this first stitch and the next stitch following.

**1st Pattern row**—Knit 3, make 1, knit 2 together, purl 2, knit 2, make 1, knit 2 together, knit 5, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1, slip 1, knit 1, pass the slipped stitch over, knit 9, make 1, knit 2

Debbie O'Neill knitted 3 sections of Trellis Stripe, using 4 balls of Presencia size 5 pearl cotton thread in #5229 Khaki Green ([www.presenciaamerica.com](http://www.presenciaamerica.com)) and size 0 (2.0 mm) knitting needles. Trellis Stripe for a Quilt was published in Weldon's Practical Needlework, Volume 14, in England in 1899. Photograph by Joe Coca.





# Star Pattern d'Oyley

*Judy Alexander knitted our sample doily, using 4 balls of Presencia size 16 pearl cotton thread in #2240 Dark Mauve ([www.presenciaamerica.com](http://www.presenciaamerica.com)) and size 0000 (1.25 mm) needles. Star Pattern d'Oyley was published in Weldon's Practical Needlework, Volume 30, in England in 1915. Photographs by Joe Coca.*

Abbreviations: k., knit ; m., make; p., purl; s., slip; tog., together.

**MATERIALS:** Ardern's Crochet Cotton No. 40, and four steel knitting needles No. 20.

Cast on five stitches.

**1st round**—M 1 (by bringing the cotton forward), k1; repeat from the beginning of the round four times.

Note that one-fifth of every pattern round is described, so every round as here given must be repeated four times, the d'oyley being designed with a five-rayed star.

**2nd and every alternate round**—Plain knitting.

**3rd round**—M1, k1, m1, k1; repeat from the beginning of the round four times. The work is firmer if the *back* loop of every stitch is taken up in working it instead of the front loop in the usual way.

**5th round**—M1, k5, m1, k1; repeat from beginning of round four times.

**7th round**—M1, k7, m1, k1.

**9th round**—M1, k7, m1, k1.

**11th round**—M1, k9, m1, k1.

**13th round**—M1, k11, m1, k1.

**15th round**—M1, k13, m1, k1.

**16th round**—In this and every following plain round knit one stitch at the end of the last needle off the first needle. This will be m1, of the preceding pattern round, and keeps the design in shape.

**17th round**—M1, k13, m1, k3. The middle stitch of these three is over the knit one (back loop) of the previous rounds, and in all succeeding pattern rounds it will be printed with a capital letter so that the knitter will see at once that her pattern is correct.

**19th round**—M1, k13, m1, k1, m1, s1, k2tog, and draw the slipped stitch over the two that were taken together, m1, k1.

**21st round**—M1, k5, k2tog, k6, m1, k3, m1, k1, m1, k3.

**23rd round**—M1, k12, m1, k1, s1, k2tog, and draw the slipped stitch over, k1, m1, k1, m1, k1, s1, k2tog, and draw the slipped stitch over, k1.

**25th round**—M1, k5, k2tog, k 5, m1, k1, m1, s1, k2tog, and draw the slipped stitch over, m1, k3, m1, s1, k2tog, and draw the slipped stitch over, m1, k1.

**27th round**—M1, k11, m1, k3, m1, k2tog, k3, k2tog, m1, k3.

**29th round**—M1, k4, k2tog, k5, m1, k2, k2tog, m1,

k1, m1, k2tog, k1, k2tog, m1, k1, m1, k2tog, k2.

**31st round**—M1, k10, m1, k1, m1, s1, k2tog, and draw the slipped stitch over, m1, k3, m1, s1, k2tog, and draw the slipped stitch over, m1, k3, m1, s1, k2tog, and draw the slipped stitch over, m1, k1.

**33rd round**—M1, k4, k2tog, k4, m1, k3, s1, k2tog, draw the slipped stitch over, k2, m1, k3, m1, k2, s1, k2tog, draw the slipped stitch over, k3.

**35th round**—M1, k9, m1, k1, m1, k1, s1, k2tog, draw the slipped stitch over, k2, m1, k1, m1, s1, k2tog, and draw the slipped stitch over, m1, k1, m1, k2, s1, k2tog, and draw the slipped stitch over, k1, m1, k1.

**37th round**—M1, k3, k2tog, k4, m1, k3, m1, k1, k2tog, k1, m1, k7, m1, k1, k2tog, k1, m1, k3.

**39th round**—M1, k8, m1, k2tog, k1, k2tog, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, k2tog, k3, k2tog, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k2tog, k1, k2tog.

**41st round**—M1, k3, k2tog, k3, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k2tog, m1, k3, m1, k2tog, k1, k2tog, m1, k3, m1, k2tog, m1, s1, k2tog, draw the slipped stitch over, m1, k1.

**43rd round**—M1, k7, m1, k3, m1, k1, m1, k2tog, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, k2tog, m1, k1, m1, k3.

**45th round**—M1, k2, k2tog, k3, m1, k2tog, k1, k2tog, m1, s1, k2tog, draw the slipped stitch over, k2, m1, k1, m1, k3, m1, k3, m1, k3, m1, k1, m1, k2, s1, k2tog, draw the slipped stitch over, m1, k2tog, k1, k2tog.

**47th round**—M1, k6, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k5, m1, k2tog, k9, k2tog, m1, k5, m1, s1, k2tog, draw the slipped stitch over, m1, k1.

**49th round**—M1, k2, k2tog, k2, m1, k3, m1, k1, m1, k2, s1, k2tog, draw the slipped stitch over, k1, m1, k1, m1, k2tog, k7, k2tog, m1, k1, m1, k1, s1, k2tog, draw the slipped stitch over, k2, m1, k1, m1, k3.

**51st round**—M1, k5, m1, k2tog, k1, k2tog, m1, k2tog, k2tog, k2, m1, k3, m1, k2tog, k5, k2tog, m1, k3, m1, k2, k2tog, k2tog, m1, k2tog, k1, k2tog.

**53rd round**—M1, k1, k2tog, k2, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, k2tog, k2, k2tog, k2, m1, k1, m1, k2tog, k3, k2tog, m1, k1, m1, k2, k2tog, k2, k2tog, m1, k1, s1, k2tog, draw slipped stitch over, m1, k1.

**55th round**—M1, k1, k2tog, k1, m1, k3, m1, k1, m1, k2tog, k2tog, k5, m1, k3, m1, k2tog, k1, k2tog, m1, k3, m1, k5, k2tog, k2tog, m1, k1, m1, k3.

**57th round**—M1, k2tog, k1, m1, k2tog, k1, k2tog, m1, s1, k2tog, draw the slipped stitch over, k2, k2tog, k2, m1, k2tog, k1, k2tog, m1, s1, k2tog, draw the slipped stitch over, m1, k2tog, k1, k2tog, m1, k2, k2tog, k2, s1, k2tog, draw the slipped stitch over, m1, k2tog, k1, k2tog.

**59th round**—M1, k2tog, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, k2tog, k4, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, k1, m1, k1, s1, k2tog, draw the slipped stitch over, m1, k1, m1, k4, k2tog, m1, k1, m1, s1, k2tog, draw the slipped stitch over, m1, k1.

**61st round**—M1, k1, m1, k3, m1, k1, m1, k4, k2tog, k2, m1, k3, m1, k1, m1, k7, m1, k1, m1, k3, m1, k2, k2tog, k4, m1, k1, m1, k3.

**62nd, 63rd, and 64th rounds**—Plain (250 stitches).

**65th, 66th, and 67th rounds**—Purl.

**68th and 69th rounds**—Plain.

Cast off very loosely indeed.

The vandyked border is made separately and sewn to the edge on wrong side.

**For the Border.**—Cast on thirteen stitches, and knit back plain.

**1st row**—S1, k1, m1, k2tog, k5, m1, k2tog, m1, k2.

**2nd row**—M1, k2tog, k12.

**3rd row**—S1, k1, m1, k2tog, k4, m1, k2tog, m1, k2tog, m1, k2.

**4th row**—M1, k2tog, k13.

**5th row**—S1, k1, m1, k2tog, k3, m1, k2tog, m1, k2tog, m1, k2tog, m1, k2.

**6th row**—M1, k2tog, k14.

**7th row**—S1, k1, m1, k2tog, k2, m1 and k2tog alternately four times, m1, k2.

**8th row**—M1, k2tog, k15.

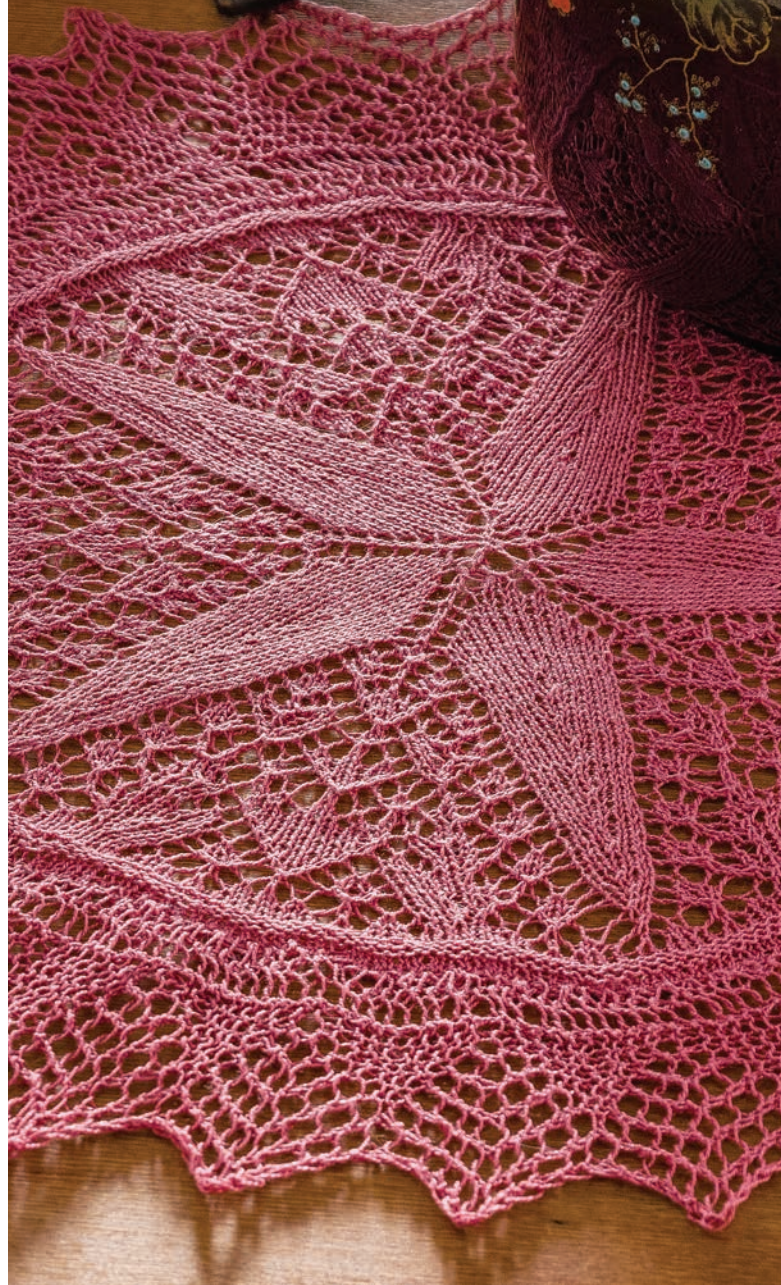
**9th row**—S1, k1, m1, k2tog, k1, m1 and k2tog alternately five times, m1, k2.

**10th row**—M1, k2tog, k16.

**11th row**—S1, k1, m1, k2tog, k1, k2tog, m1 and k2tog alternately five times, k1.

**12th row**—M1, k2tog, k15.

**13th row**—S1, k1, m1, k2tog, k2, k2tog, m1 and



k2tog alternately four times, k1.

**14th row**—M1, k2tog, k14.

**15th row**—S1, k1, m1, k2tog, k3, k2tog, m1 and k2tog three times, k1.

**16th row**—M1, k2tog, k13.

**17th row**—S1, k1, m1, k2tog, k4, k2tog, m1, k2tog, m1, k2tog, k1.

**18th row**—M1, k2tog, k12.

**19th row**—S1, k1, m1, k2tog, k5, k2tog, m1, k2tog, k1.

**20th row**—M1, k2tog, k11; and repeat from the beginning of the first row of lace until there are twenty-eight peaks made. Join neatly into a circle, and sew to edge of d'oyley. ❁



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# A Knitted Nightcap



*Judy Alexander knitted our sample nightcap, using 4 balls of Presencia size 8 pearl cotton thread in #3299 Very Light Blue ([www.presenciaamerica.com](http://www.presenciaamerica.com)) and size 0 (2.0 mm) needles. *A Knitted Nightcap*, perfectly suited as a darling baby bonnet, was published in Weldon's Practical Needlework, Volume 14, in England in 1899. Photographs by Joe Coca.*

The crown of this nightcap is circular, forming a nine-pointed star, which is worked upon four pins; but the front of the cap, in double rose-leaf pattern, is knitted on two pins only. Required: 2 ozs. of Strutts' No. 12 best knitting cotton and four steel needles, No. 14 or No. 15. Commence for the **Crown** by casting 3 stitches on each of three needles. Knit with the fourth needle. **1st round**—Plain, and every alternate round is to be knitted plain. **2nd round**—Make 1, knit 1, and repeat the same eight times. **4th round**—Make 1, knit 2, and repeat. **6th round**—Make 1, knit 3, and repeat. **8th round**—Make 1, knit 4, and repeat. **10th round**—Make 1, knit 5, and repeat. **12th round**—Make 1, knit 6, and repeat. **14th round**—Make 1, knit 7, and repeat. **16th round**—Make 1, knit 8, and repeat. **18th round**—Make 1, knit 1, make 1, knit 2 together, knit 6. **20th round**—Make 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, knit 5. **22nd round**—Make 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, knit 4. **24th round**—Make 1, knit 1, make 1 and knit 2 together four times, knit 3. **26th round**—Make 1, knit 1, make 1 and knit 2 together five times, knit 2. **28th round**—Make 1, knit 1, make 1 and knit 2 together six times, knit 1. **30th round**—Make 1, knit 1, make 1 and knit 2 together seven times. **31st round**—Plain. Cast off. Now for the **Front**—Use two needles. Cast on 51 stitches. Purl a row. **1st row of Rose Leaf Pattern**—Slip 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, knit 1; \*make 1, knit 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, knit 1, purl 1, knit 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, knit 1; make 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 1; repeat from \* to the end. **2nd row**—Purl 10, knit 1, purl 2, knit 1, purl 2, knit 1, purl 13, knit 1, purl 2, knit 1, purl 2, knit 1, purl 10. **3rd row**—Slip 1, knit 2 together, make 1, knit 2 together, make 1, knit 2; \*make 1, knit 1, make 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, purl 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, make 1, knit 1; make 1, knit 1, knit 2 together, make 1, knit 2 together, make 1, knit 2; repeat from \*. **4th row**—Purl 11, knit 1, purl 1, knit 1, purl 1, knit 1, purl 15, knit 1, purl 1, knit 1, purl 1, knit 1, purl 11. **5th row**—Slip 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, knit 1; \*make 1, knit 3, make 1, slip 1, knit 2 together, pass the slipped stitch over, purl 1, knit 3 together, make 1, knit



3; make 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 1; repeat from \*. **6th row**—Purl 13, knit 1, purl 19, knit 1, purl 13. **7th row**—Slip 1, knit 2 together, make 1, knit 2 together, make 1, knit 2, \* make 1, knit 5, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 5; make 1, knit 1, knit 2 together, make 1, knit 2 together, make 1, knit 2; repeat from \*. **8th row**—Purl 14, knit 1, purl 21, knit 1, purl 14. Repeat these eight rows until 23 patterns, 184 rows, are accomplished. **185th row**—Cast off 27 stitches, then knit 1, make 1, knit 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, knit 1, purl 1, knit 1, slip 1, knit 1, pass the slipped stitch over, purl 1, knit 2 together, knit 1; make 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 1; here are 22 stitches on the needle for the back of the neck. **186th row**—Purl 10, knit 1, purl 2, knit 1, purl 2, knit 1, purl 5. Now continue the rose-leaf pattern until four patterns—i.e., 32 short rows, are done; and then cast off. Join the casting-off to the corresponding stitches of the casting-on, and sew the edge round the crown of the cap. For the **Fringe**—Begin by picking up 152 stitches along the front of the cap; that is, hold the right side of the cap towards you, and beginning on the cast-on stitches in the middle of the first rose-leaf stripe pick up thence to the corner, then go along the front to the other corner, and round upon the casting off to the middle of the stripe; though 152 stitches are here upon the model, something near the number, being any multiple of four, will answer the purpose, and they may stand



upon two pins or on three pins as you will find convenient. Do 13 rows of ribbing, 2 stitches plain and 2 stitches purl; this serves as a foundation, and now you begin **Ruched** part of the **Frill**. **1st row**—Holding the right side of the work towards you—Knit 2,\* purl 1, make 1, purl 1, knit 1, make 1, knit 1, and repeat from \*, and purl the two end stitches. **2nd row**—Knit 2, \*purl 3, knit 3, repeat from \*, and end purl 2. **3rd row**—Knit 2, \*purl 1, make 1, purl 1, make 1, purl 1, knit 1, make 1, knit 1, make 1, knit 1, repeat from \*, and end purl 2. **4th row**—Knit 2, \*purl 5, knit 5, repeat from \*, and end purl 2. **5th row**—Knit 2, \*purl 1, make 1, purl 3, make 1, purl 1, knit 1, make 1, knit 3, make 1, knit 1, repeat from \*, and end purl 2. **6th row**—Knit 2, \*purl 7, knit 7, repeat from \*, and end purl 2. Cast off all. For the **Second Ruche**—Fold

the ribbed foundation lengthways and pick up stitches along the middle from end to end, purl back, then do 6 rows of ruching as above, and cast off. For the **Third Ruche**—Pick up stitches along the first row of the ribbed foundation, and continue the picking up of stitches round the back of the neck, so you get stitches the whole way round the cap; these must be on three needles. Repeat the same ruching as detailed above, but *turn* the work on the completion of the rounds; cast off when six rounds are accomplished. For **Strings**—Cast 80 stitches on one needle, and do 12 rows of plain knitting, and cast off loosely. Make the other string. Do a little open crochet round one end of each, and sew the other end to the cap. If preferred, a lace edging may be knitted and sewn round the cap as a substitute for the ruched frilling. ❁

# Bird's-Eye Lace, with Mitred Corner



Ava Coleman knitted our lace corner, using 1 skein of Jamieson's 50% Shetland/50% Lambswool Ultra Laceweight in #553 Candyfloss ([www.simplyshetland.net](http://www.simplyshetland.net)) and size 5 (3.75 mm) knitting needles. Bird's-eye Lace, with Mitred Corner was published in Weldon's Practical Needlework, Volume 22, published in England in 1907. Photographs by Joe Coca.

Abbreviations: k., knit ; p., purl ; s., slip ; m., make

Use wool or cotton, and a pair of needles according to size of wool employed. Cast on twenty-seven stitches, and k. 3, p. 8, k. 4, p. 7, k. 5.

**1st row**—S. 1, k. 2, m. 1, k. 2 together, k. 1, m. 1, k. 3 together, m. 1, k. 2 together, m. 1, k. 3; m. 1, k. 2 together, k. 1, m. 1, k. 1, s. 1, k. 1, pass slipped stitch over, m. 1, k. 2, m. 1, k. 2 together, k. 3.

**2nd row**—K. 4, p. 8, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together, k. 1.

**3rd row**—S. 1, k. 2, m. 1, k. 2 together, k. 2, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, k. 4 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 1, m. 2, k. 2 together, k. 2.

**4th row**—K. 4, p. 9, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together, k. 1.

**5th row**—S. 1, k. 2, m. 1, k. 2 together, k. 1, k. 2 together, m. 1, k. 1, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 3; m. 1, k. 2 together, k. 2, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**6th row**—K. 5, p. 9, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together, k. 1.

**7th row**—S. 1, k. 2, m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 2 ; m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**8th row**—Cast off three, k. 2, p. 8, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together, k. 1.

Repeat from the first row for the length required.

**To Mitre the Corner. 1st row**—As first row above.

**2nd row**—K. 4, p. 8, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together ; leave one stitch standing upon the left-handed needle ; turn the work.

**3rd row**—S. 1, k. 1, m. 1, k. 2 together, k. 2, m. 1, s. 1, k. 2 together, m. 1, k. 4 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 1, m. 2, k. 2 together, k. 2.

**4th row**—K. 4, p. 9, k. 2 ; m. 1, k. 2 together, p. 7, k. 1 ; leave four stitches on the left-hand needle.

**5th row**—S. 1, k. 1, k. 2 together, m. 1, k. 1, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 3 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**6th row**—K. 5, p. 9, k. 2; m. 1, k. 2 together, p. 7, leave five.

**7th row**—K. 2 together, m. 1, k. 3, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 2 ; m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**8th row**—Cast off three, k. 2, p. 8, k. 2 ; m. 1, k. 2 together, p. 5 ; leave seven.

**9th row**—K. 2 together, k. 2, m. 1, k. 3. ; m. 1, k. 2 together, k. 1, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, k. 2, m. 1, k. 2 together, k. 3.

**10th row**—K. 4, p. 8, k. 2 ; m. 1, k. 2 together, p. 3 ; leave nine.

**11th row**—S. 1, m. 1, k. 4 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 1, m. 2, k. 2 together, k. 2.

**12th row**—K. 4, p. 9, k. 2 ; m. 1, k. 2 together, p. 2 ; leave eleven.

**13th row**—S. 1, k. 3 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**14th row**—K. 5 p. 9, k. 2; m. 1, k. 2 together, p. 1 ; leave twelve.

**15th row**—S. 1, k. 2; m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**16th row**—Cast off three, k. 2, p. 8, k. 2, m. 1, k. 2 together ; leave thirteen.

**17th row**—S. 1, k. 1, m. 1, k. 2 together, k. 1, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, k. 2, m. 1, k. 2 together, k. 3.

**18th row**—K. 4, p. 8 ; leave seventeen.

**19th row**—S. 1, k. 1, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 1, m. 2, k. 2 together, k. 2.

**20th row**—K. 4, p. 9, leave seventeen.

**21st row**—S. 1, k. 1, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**22nd row**—K. 5, p. 9, leave seventeen.

**23rd row**—K. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**24th row**—Cast off three, k. 2, p. 8, k. 2 (and with the first of these pick up and knit a thread of the gap to

avoid forming a hole), m. 1, k. 2 together ; leave thirteen.

Repeat the last eight rows twice, being in all forty rows done ; the first three scallops will form a fullness at the middle of the corner.

**41st row**—S. 1, k. 1, m. 1, k. 2 together, k. 1, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, k. 2, m. 1, k. 2 together, k. 3.

**42nd row**—K. 4, p. 8, k. 2, m. 1, k. 2 together, p. 1 ; leave twelve.

**43rd row**—S. 1, k. 2, m. 1, k. 2 together, k. 2, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, make 1, s. 1, k. 1, pass the slipped stitch over, k.1, m. 2, k. 2 together, k.2.

**44th row**—K. 4, p. 9, k. 2 ; m. 1, k. 2 together, p. 2 ; leave eleven.

**45th row**—S. 1, k. 3, m. 1, k. 2 together, k. 2, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**46th row**—K. 5, p. 9, k. 2 ; m. 1, k. 2 together, p. 4 ; leave nine.

**47th row**—S. 1, k. 1, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 2, m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**48th row**—Cast off three, k. 2, p. 8, k. 2 ; m. 1, k. 2 together, p. 6 ; leave seven.

**49th row**—K. 2 together, k. 1, k. 2 together, m. 1, k. 3, m. 1, k.2 together, k. 1, m. 1, k. 1, s. 1, k. 1, pass the slipped stitch over, m. 1, k. 2, m. 1, k. 2 together, k. 3.

**50th row**—K. 4, p. 8, k. 2 ; m. 1, k. 2 together, p. 7 ; leave five.

**51st row**—S. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, k. 4 ; m. 1, k. 2 together, k. 2, m. 1, k. 1, s.1, k. 1, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 1, m. 2, k. 2 together, k. 2.

**52nd row**—K. 4, p. 9, k. 2 ; m. 1, k. 2 together, p. 8 ; leave four.

**53rd row**—S. 1, k. 1, k. 2 together, m. 1, k. 1, m. 1, s. 1, k. 1, pass the slipped stitch over, k. 3, m.1, k. 2 together, k. 2, m. 1, k. 1, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 1, s. 1, k. 1, pass the slipped stitch over, m. 2, k. 2 together, k. 3.

**54th row**—K. 5, p. 9, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together ; leave one.

**55th row**—S. 1, k. 1, m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 1, pass the slipped stitch over,

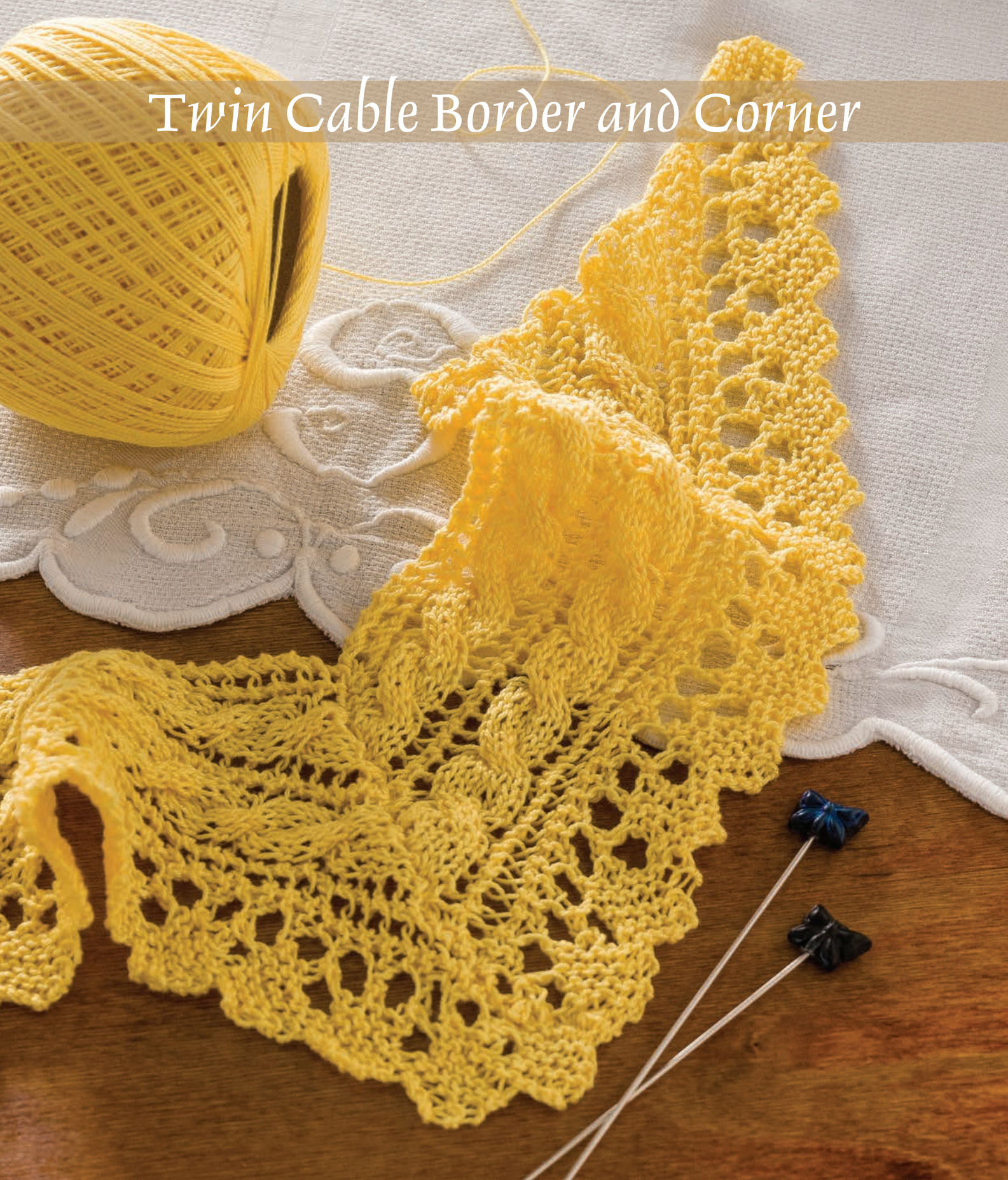


k. 2 ; m. 1, k. 2 together, k. 2 together, m. 1, k. 3, m. 1, s. 1, k. 2 together, pass the slipped stitch over, m. 2, k. 2 together, k. 4.

**56th row**—Cast off three, k. 2, p. 8, k. 2 ; m. 1, k. 2 together, p. 7, k. 2, m. 1, k. 2 together, k. 1.

Here twenty-seven stitches are on the needle as at the beginning, and the corner is finished. Repeat from the first row to the eighth row inclusive until scallops reach along easily to the next corner, which work as instructed above. ❀

# Twin Cable Border and Corner



Debbie O'Neill knitted our border corner, using 2 balls of size 10 Nazli Gelin Garden in #700-26 Yellow ([www.universalyarn.com](http://www.universalyarn.com)) and size 0 (2.0 mm) needles. Twin Cable Border and Corner was published in Weldon's Practical Needlework, Volume 19, in England in 1904. Photograph by Joe Coca.

This border, with its elegant and well-mitred corner, has been designed, and is specially intended, for trimming any quilt or cot cover in which corresponding lines of cable knitting form an integral part of the pattern; such quilts have been described in Nos. 35, 64, 76, and 120 of "Weldon's Practical Needlework" Series; and the border should of course be worked with cotton similar to that employed for the quilt. It, however, looks particularly handsome knitted with finer cotton (for instance, Ardern's No. 10 crochet, in balls), as the contrast between the twin cables and the openwork foundation is so very effective; and thus it becomes suitable for edging five o'clock tea cloths, gipsy cloths, and other articles made of linen.

The work is commenced at the lower Point of the Corner by casting on 9 stitches. Knit plain these 9 stitches.

**1st row**—Slip 1, knit 1, make 2, knit 2 together, knit 5.

**2nd row**—Knit 7, purl 1, knit 1, increase 1 by knitting 1 in the back thread and 1 in the front thread of the last stitch.

**3rd row**—Slip 1, knit 10.

**4th row**—Knit 10, increase 2 in the last stitch, which is done by knitting 1 and purling 1 and knitting 1 in it.

**5th row**—Slip 1, knit 1, make 1, knit 2 together, knit 1, make 2, knit 2 together, make 2, knit 2 together, knit 4.

**6th row**—Knit 6, purl 1, knit 2, purl 1, knit 4, increase 1 in the last stitch as in the second row (this always, unless specially told to increase two).

**7th row**—Slip 1, make 1, knit 2 together, make 1, knit 2 together, knit 11.

**8th row**—Cast off 3, knit 11, increase.

**9th row**—Slip 1, knit 1, make 1, knit 2 together, make 1, knit 2 together, knit 1, make 2, knit 2 together, knit 5.

**10th row**—Knit 7, purl 1, knit 6, increase.

**11th row**—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, knit 9.

**12th row**—Knit 13, purl 2, increase.

**13th row**—Slip 1, knit 3, make 1, knit 2 together, make 1, knit 2 together, knit 1, make 2, knit 2 together, make 2, knit 2 together, knit 4.

**14th row**—Knit 6, purl 1, knit 2, purl 1, knit 5, purl 3, increase 2.

**15th row**—Slip 1, knit 5, make 1, knit 2 together, make 1, knit 2 together, knit 11.

**16th row**—Cast off 3, knit 11, purl 5, increase; here two small points are accomplished, and the stitches amount to 19 on the needle.

**17th row**—Slip 1, knit 6, make 1, knit 2 together, make 1, knit 2 together, knit 1, make 2, knit 2 together, knit 5.

**18th row**—Knit 7, purl 1, knit 5, purl 6, pass cotton over the needle, increase as usual in the last stitch; by passing the cotton straight over the needle (after purling) a stitch is made which produces a small hole; this is in future always to be done in every alternate row in this particular place.

**19th row**—Slip 1, knit 8, make 1, knit 2 together, make 1, knit 2 together, knit 9.

**20th row**—Knit 13, purl 6, pass cotton over, knit 2 together, increase 2 in last stitch.

**21st row**—Slip 1, knit 1, make 1, knit 2 together, knit 1, twist cable 3 over 3 in this way, slip three stitches on to a spare pin and let them rest for a moment in front of the work while you knit the 3 next stitches, then replace the 3 slipped stitches on the left hand pin and knit them off in consecutive order, then make 1, knit 2 together, make 1, knit 2 together, knit 1, make 2, knit 2 together, make 2, knit 2 together, knit 4.

**22nd row**—Knit 6, purl 1, knit 2, purl 1, knit 5, purl 2 together.

**23rd row**—Slip 1, make 1, knit 2 together, make 1, knit 2 together, knit 11.

**24th row**—Cast off 3, knit 12; here are only 13 stitches to be counted.

**25th row**—Slip 1, knit 1, pass slipped stitch over, knit 1, make 1, knit 2 together, knit 1, make 2, knit 2 together, knit 5.

**26th row**—Knit 7, purl 1, knit 3, knit 2 together.

**27th row**—Slip 1, knit 1, pass slipped stitch over, knit 10.

**28th row**—Knit 9, knit 2 together.

**29th row**—Slip 1, knit 1, make 2, knit 2 together, make 2, knit 2 together, knit 4.

**30th row**—Knit 6, purl 1, knit 2, purl 1, knit 2 together.

**31st row**—Slip 1, knit 1, pass slipped stitch over, knit 9.

**32nd row**—Cast off the 10 stitches. This finishes the corner.

Work three more pieces of bordering in the same way. Then place the corners, with the cables and holes meeting precisely as represented in our engraving, and sew up firmly; and the border is ready to attach to the article for which it is intended. ❀

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# Classic



# Lacy Afternoon Tea Blouse

KAREN E. HOOTON



*Karen Hooton's Lacy Afternoon Tea Blouse combines panels of stockinette stitch with a number of modest lace patterns and trims, evoking a turn-of-the-century garment worked by many hands. Photographs by Joe Coca.*

During the late nineteenth and early twentieth centuries, one of the most popular fashions for women was a white blouse. In times of austerity, many women, whether skilled or unskilled, sewed, knitted, and crocheted out of necessity. No blouse would be discarded without first inspecting it to see if it could be repaired or remodeled. Threads removed or drawn from frayed cuffs or collars created little spaces that might be replaced by different needle-weaving stitches or pulled-thread embroidery. What could not be repaired or patched was unpicked and replaced.

## Materials

Fyberspates Scrumptious Lace, 55% merino/45% silk yarn, laceweight, 1,093 yards (999.4 m)/100 gram (3.5 oz) hank, 2 hanks of #503 Oyster; [www.lanternmoon.com](http://www.lanternmoon.com)

Needles, sizes 1½ (2.5 mm), 2½ (3 mm), 3 (3.25 mm), 5 (3.75 mm) and 1 circular 16 or 24 inches (40.6 or 61.0 cm), size 1½ (2.5 mm) or size needed to obtain gauge

Crochet hook, steel, size 4 (2 mm)

Stitch holders, 2

Tapestry needle

Scrap yarn for provisional cast-on

Finished size: 33 inches (83.8 cm) bust circumference

Gauge: 31 sts and 40 rows = 4 inches (10.2 cm) in St st, using size 2½ (3 mm) needles

See below and pages 142–143 for Abbreviations and Techniques

## Pattern Stitches

Corona (multiple of 20 sts)

Rows 1 (WS)–3: K.

Row 4 (RS): \*K10, [yo] 2 times, k10; rep from \* to end—22 sts per multiple.

Row 5: \*K3, p7, [k1, p1, k1, p1, k1] into double yo, p7, k3; rep from \* to end—25 sts per multiple.

Row 6: \*K2, ssk, k17, k2tog, k2; rep from \* to end—23 sts per multiple.

Row 7: \*K3, p17, k3; rep from \* to end.

Row 8: \*K2, ssk, k5, [yo, k1] 5 times, yo, k5, k2tog, k2; rep from \* to end—27 sts per multiple.

Row 9: \*K3, p5, k11, p5, k3; rep from \* to end.

Row 10: \*K2, ssk, k19, k2tog, k2; rep from \* to end—25 sts per multiple.

Row 11: \*K3, p4, k11, p4, k3; rep from \* to end.

Row 12: \*K2, ssk, k2, [ssk, yo] 3 times, k1, [yo, k2tog] 3 times, k2, k2tog, k2; rep from \* to end—23 sts per multiple.

Row 13: \*K3, p3, k11, p3, k3; rep from \* to end.

Row 14: \*K2, ssk, k15, k2tog, k2; rep from \* to end—21 sts per multiple.

Row 15: \*K3, p2, k11, p2, k3; rep from \* to end.

Row 16: \*K2, [ssk] 2 times, [yo, ssk] 2 times, yo, k1, [yo, k2tog] 3 times, k4; rep from \* to end—20 sts per multiple.

Eyelets (even number of sts)

Note: Always begin and end with a wrong-side row.

Rows 1, 2, and 3: K.

Row 4: K1, \*k2tog tbl, yo; rep from \* to last st, k1.

Rows 5–7: K.

Diamond Lace (multiple of 8 sts + 2)

Row 1 (RS): K2, p3, \*p3, k2, p3; rep from \* to last 5 sts, p3, k2.

Row 2: P2, k3, \*k3, p2, k3; rep from \* to last 5 sts, k3, p2.

Row 3: K1, \*yo, ssk, p4, k2tog, yo; rep from \* to last st, k1.

Row 4: P3, k2, \*k2, p1, pf&b into the double yo, p1, k2; rep from \* to last 5 sts, k2, p3.

Row 5: K1, \*k1, yo, ssk, p2, k2tog, yo, k1; rep from \* to last st, k1.

Row 6: P1, \*p3, k2, p3; rep from \* to last st, p1.

Row 7: K1, \*k2, yo, ssk, k2tog, yo, k2; rep from \* to last st, k1.

Row 8: P.

Row 9: K1, \*p3, k2, p3; rep from \* to last st, k1.

Row 10: P1, \*k3, p2, k3; rep from \* to last st, p1.

Row 11: K1, \*p2, k2tog, [yo] 2 times, ssk, p2; rep from \* to last st, k1.

Row 12: P1, \*k2, p1, pf&b into double yo, p1, k2; rep from \* to last st, p1.

Row 13: K1, \*p1, k2tog, yo, k2, yo, ssk, p1; rep from \* to last st, k1.

Row 14: P1, \*k1, p6, k1; rep from \* to last st, p1.

Row 15: K1, \*k2tog, yo, k4, yo, ssk; rep from \* to last st, k1.

Row 16: P.

Twisted Rib (multiple of 4 sts + 2)

Row 1 (RS): \*K2, k2tog but do not remove from needle, k 1st st on needle, then drop both sts from left needle; rep from \* to last 2 sts, k2.

Row 2: P.

English Mesh Lace (multiple of 6 sts + 10)

Row 1 (RS): K.

Row 2, 4, 6, 8, and 10: P.

Row 3: K2, \*yo, ssk, k1, k2tog, yo, k1; rep from \* to last 2 sts, k2.

Row 5: K2, \*yo, k1, sl 1, k2tog, pssso, k1, yo, k1; rep from \* to last 2 sts, k2.

Row 7: K2, \*k2tog, yo, k1, yo, ssk, k1; rep from \* to last 2 sts, k2.

Row 9: K1, k2tog, \*[k1, yo] 2 times, k1, sl 1, k2tog, pssso; rep from \* to last 7 sts, [k1, yo] 2 times, k1, ssk, k2.

Row 11: K.

If blouses were beyond repair, any sizable piece of cloth, especially anything with ornate embroidery, lace, or beading, would be saved along with any ribbons, fastenings, buttons, or buckles. The rest would be cut into small pieces to be used for patching or repair or making a rag rug; or, if too worn, used as stuffing or for rags and cleaning cloths.

The salvaged pieces of cloth would now be laid out on a table to see how a blouse could be pieced from it. The most ornate stitching was laid in a prominent place and framed by strips of plain cloth or widths of machine- or handmade lace. Sometimes, a modest amount of new fabric was needed to finish the garment. A small embroidered motif or initials might personalize the remake and disguise its secondhand character.

Several pairs of hands often worked on a single blouse. Grandmother might stitch little areas of drawn thread or turn a fray into a work of art, while her daugh-

ter embroidered a small panel of white stitching on white fabric. Granddaughter meanwhile sat at Grandma's knee learning how to sew on beads or buttons or make a buttonhole, or perhaps she helped out by threading needles for her grandmother.

Pin tucks or smocking bodices to reduce the width were not only decorative but disguised the garment's hand-me-down origin. To make a garment larger or longer, lengths of machine-made lace or a plain fabric panel were inserted under the arms at the sleeves and at the hem. A touch of something lacy at the neck could dress up a recycled camisole or a chemise.

For Afternoon Tea, I put together a little of this and a little of that. I chose an eyelet pattern to mimic broderie anglaise and to highlight where the sewn seams would have been or to allow ribbon to be inserted. I used Barbara Walker's Corona pattern (*A Second Treasury of Knitting Patterns*; Pittsville, Wisconsin: Schoolhouse Press, 1998) for the collar and framing the small swell of the bust and her English Mesh Lace (*A Treasury of Knitting Patterns*; Pittsville, Wisconsin: Schoolhouse Press, 1998) in a panel bordered by eyelets run up the front and down the back of the blouse. The Twisted Rib pattern mimics pin tucks, and the Deep Diamond pattern is similar to the lengths of knitted, crochet, or machine laces chosen as inserts or trims for a blouse. All are framed with simple stockinette-stitch panels, which highlight the modest lace patterns.

## Instructions

### Blouse

*Notes:* The blouse is knitted in sections (A to F) and in differing directions. For measurements and placement of sections, see the Schematic.

Part A (collar),

*Notes:* The collar is worked lengthwise from a crochet provisional cast-on. Stitches will be divided into three sections later; the middle sixty stitches are to be attached to the back panel at the neck, the two side sections each have forty stitches to be attached above the front bodice panel to the left and right.

Using the crochet chain provisional method and size 1½ (2.5 mm) needle, CO 140 sts.

*Note:* The number of stitches will change from row to row on the Corona pattern.

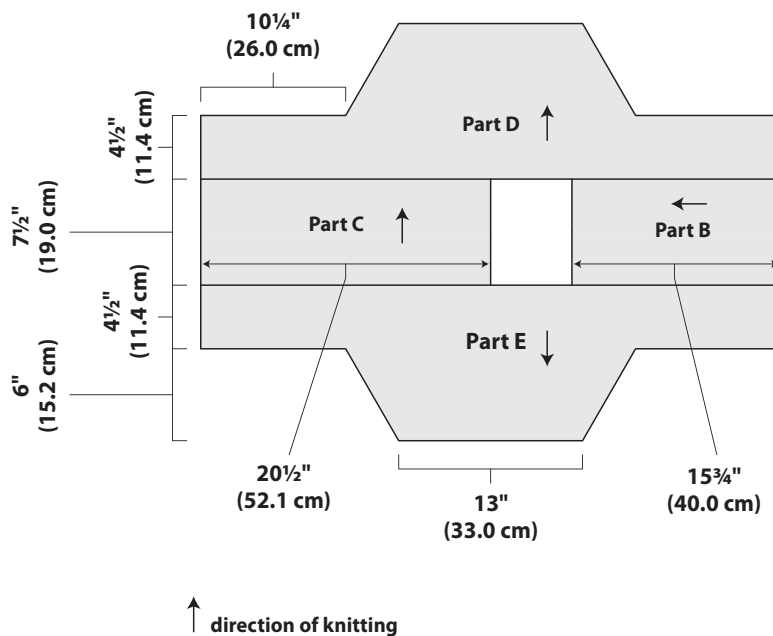
Work Rows 1–16 of Corona patt once.

Change to size 2½ (3 mm) needles.

Work Rows 1–16 of Corona patt once.



### Schematic



Change to size 3 (3.25 mm) needles.

Work Rows 1–7 of Eyelets patt once.

Using the size 5 (3.75 mm) needle and 2 strands of yarn held tog, BO all sts.

Part B (front panel),

*Note:* This section is worked from the hip to the bust.

Using the crochet chain provisional method and size 2 1/2 (3 mm) needles, CO 58 sts.

Beg with a WS row, work 82 rows in St st, ending with a RS row. Change to size 1 1/2 (2.5 mm) needles.

Work Rows 1–7 of Eyelets patt once.

Work Rows 1–16 of Diamond Lace patt 2 times.

K 1 row.

Work Rows 1–7 of Eyelets patt once.

Work Twisted Rib patt for 19 rows, ending with Row 1 of patt.

Work Rows 1–7 of Eyelets patt once, inc 2 sts in last row—60 sts.

Work Rows 4–16 of Corona patt once.

Work Rows 1–7 of Eyelets patt once.

Using 2 strands of yarn held tog and 1 size 1 1/2 (2.5 mm) and 1 size 2 1/2 (3 mm) needle held tog, BO all sts.

Part C (back panel),

*Notes:* The back panel is worked from side to side from a crochet provisional cast-on.

Using the crochet chain provisional method and 1 size 2 1/2 (3 mm) needle and the crochet hook, CO 158 sts.

Work 76 rows in St st. Break yarn and leave all sts on

needle.

Join parts A, B and C,

*Step 1:* Using size 1 1/2 (2.5 mm) needle and RS facing, pick up sts and k 75 sts along side of back panel at the neck edge.

*Next Row (WS):* \*P3, p2tog; rep from \* to end—60 sts rem.

Hold these sts on (1st) needle.

*Step 2:* Remove waste yarn from provisional CO of the collar (A) and place 1st 40 sts onto a stitch holder, place 60 center neck sts onto a 2nd size 1 1/2 (2.5 mm) needle, and place rem 40 sts onto 2nd stitch holder.

*Step 3:* Join the 60 sts from the back to the 60 sts from the middle of the collar as foll:

Place 1st size 1 1/2 (2.5 mm) needle holding the 60 sts from the back panel with RS facing up on the bottom. Place 2nd needle with the 60 sts from the middle of the collar over the sts of the back panel with the RS of collar also facing up. With both needle tips facing right, use the size 2 1/2 (3 mm) needle and the 3-needle method to BO 60 sts. The seam will be on the WS of work and collar should fold back with the RS facing out.

Part D,

With RS facing, using size 1 1/2 (2.5 mm) needle, and beg at provisional CO edge, pick up and k 118 sts evenly along the left front edge of front panel B, k 40 collar sts from holder, k 158 sts from back—316 sts total.

Work Rows 1–7 of Eyelets patt once.

Change to size 2 1/2 (3 mm) needles.

Beg and ending with a RS row, work 9 rows in St st.

Change to size 1½ (2.5 mm) needles.

Work Rows 1–7 of Eyelets patt.

Work Rows 1–11 of Mesh Lace patt.

Work Rows 1–7 of Eyelets patt.

Change to size 2½ (3 mm) needles.

Work 14 rows of St st, ending with a WS row. Break yarn.

Divide for arm shaping: Place 1st and last 80 sts on holder for side seams.

Sleeve,

With RS facing, join yarn to center 156 sts.

*Dec Row (RS):* K3, ssk, k to last 5 sts, k2tog, k3—2 sts dec'd.

*Next row:* P.

Rep Dec Row every RS row 27 more times—100 sleeve sts rem. Change to size 1½ (2.5 mm) needles.

Work Rows 1–7 of Eyelets patt.

Use 2 strands of yarn held tog and size 2½ (3 mm) needle to BO all sts.

Part E,

Remove waste yarn from provisional CO from back panel C and place the 158 live sts on size 1½ (2.5 mm) needle, k 158 back panel sts, k 40 collar sts from holder, pick up and k 118 sts evenly along the right front edge of front panel B—316 sts total.

Complete as for Part D.

Side seams,

Return 80 left-front panel D sts and 80 left-back panel D sts to size 2½ (3 mm) needles. Use size 5 (3.75 mm) needle and three-needle BO to join left side seam. Rep the above for the right seam (Part E) but *do not cut yarn*; leave for the start of base pick up.

Part F (eyelet border at the hip),

With size 1½ (2.5 mm) circ needle, pick up and k 42 sts (1 st rem on needle after 3-needle BO) evenly along base of Part E, remove waste yarn from provisional CO from front bodice panel (B) and place the 58 live sts on size 1½ (2.5 mm) needle, k 58 front bodice panel sts, pick up and k 43 sts evenly along base of front-left panel D, pick up and k 43 sts evenly along base of back-left panel D, pick up and k 58 sts evenly along back panel C,

pick up and k 43 sts evenly along base of back right panel E—288 sts total.

Work Rows 1–7 of Eyelets patt.

Using size 2½ (3 mm) needles and 2 strands of yarn held tog, BO all sts.

Sew sleeve seams.

*Notes:* This garment will stretch when wet if using recommended yarn. It has been made smaller to allow for that stretch.

### Finishing

For best results, fold blouse before placing in warm soapy water and leave to sit for about 20 minutes, keep folded, rinse twice, lift out of the water still folded, and squeeze very gently but do not wring. Lay flat on a clean white towel; roll out any excess water. Lay/pat into shape; fold the collar to correct position, teasing out the little scallops gently. Allow to dry flat for twenty-four hours. Blocking wires are helpful: Slip them through the eyelets at the hip and upper arm and allow to dry. ❀

**ABOUT THE DESIGNER.** *Karen E. Hooton lives in Arbroath, Scotland. An indefatigable knitting and crochet designer, she is writing Bewitched by Broomstick: The Broomstick Lace Workshop. She thanks her husband, Peter, for all his help in her endeavors.*



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# ✿ Rose Wilder Lane: ✿

## From the Little House on the Prairie to Author, Political Activist, and Needleworker

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

“The stovepipe rattled sharply.

Laura looked up and screamed, ‘Ma! The house is on fire!’

A ball of fire was rolling down the stovepipe. It was bigger than Ma’s ball of yarn. It rolled across the stove and dropped to the floor as Ma sprang up. She snatched up her skirts and stamped on it. But it seemed to jump through her foot, and it rolled to the knitting she had dropped. Ma tried to brush it into the ashpan. It ran in front of her knitting needles, but it followed the needles back. Another ball of fire had rolled down the stovepipe, and another. They rolled across the floor after the knitting needle and did not burn the floor. ‘My goodness!’ Ma said.”

—Laura Ingalls Wilder, *On the Banks of Plum Creek* (New York: Harper & Brothers, 1937)

**M**y goodness, indeed! Needlework permeates *On the Banks of Plum Creek* and all of the other Little House on the Prairie books (and the television series that they inspired) by Laura Ingalls Wilder (1867–1957), the second of the five children born to Charles (1836–1902) and Caroline (1839–1924) Ingalls. What I remember about the books that I read as a girl is Laura’s elder sister, Mary, sewing, Ma knitting, and Pa making brooms from willow boughs and red string. I envision the family shopping for calico and sewing thread in town, the girls making tiny stitches with their needles and thread by firelight, and Laura knitting Pa a green scarf for Christmas.

Laura, on whose life and memories the Little House books were based, and her husband, Almanzo Wilder, nicknamed Manly (1857–1949), had one daughter, Rose, who was born in 1886 in the Dakota Territory; a son, born in 1889, died in infancy. Life in the Dakota Territory was even more difficult for the Wilders than it had been for the Ingallses. When Rose was seven, drought and crop failure forced the family to leave their own “little house on the prairie.” Following a six-month journey by covered wagon, the family settled in the Ozarks in Mansfield, Missouri. Their farm, Rocky Ridge, would be Almanzo and Laura’s home for the remainder of their

lives and the place where the Little House books would be written. Rose lived there for ten years as a child and again several times as an adult.

*The First Four Years* (New York: Harper Collins, 1971, from a manuscript in Laura’s hand found by Rose’s heir after Rose’s death in 1968, and possibly intended as the ninth Little House book) introduces baby Rose to readers of the series. Her mother’s knitting surrounds her: Rose was creeping, or rather hitching herself, around on the floor these days, and the floor must be kept warm for her. . . . Laura felt that they couldn’t afford the beautiful new stove, but that

was Manly's business. She need not bother about it—and he did suffer with the cold. She was knitting him a whole long-sleeved undershirt of fine, soft, Shetland wool yarn for a Christmas present. . . . Manly wore the new shirt when they drove in the cutter to eat Christmas dinner with the home folks.

Rose learned to sew, quilt, knit, and crochet from her grandmother Caroline and her aunt Mary, who was by then blind. At seventeen, Rose had completed high school and was ready to leave her rural life. She worked as a telegraph operator in Kansas City and Indiana for several years, then moved to San Francisco, where she sold real estate. She married Claire Gillette Lane, a newspaper reporter and salesman, in San Francisco in 1909;

the couple divorced in 1918.

Rose became a well-known and well-paid author (early in her career, she was the highest paid woman writer in the United States), a world traveler, and an accomplished, no-nonsense woman who wrote fiction and nonfiction on topics ranging from politics, history, travel, and biography to needlework. Her first magazine article was published in *Sunset* in 1918; her last was for *Woman's Day* in 1965. Rose was a writer and novelist long before her mother began working on the Little House books. It was Rose, in fact, who encouraged and persuaded Laura to write the books, and she played a large part in revising and editing her mother's rough drafts, shaping them into the finished works we know today.



*Photograph of Rose Wilder Lane. Photographer unknown. Location unknown. 1903–1904. Photograph courtesy of the Herbert Hoover Presidential Library, West Branch, Iowa.*

A job with the American Red Cross in Paris following World War I (1914–1918) marked the beginning of Rose’s extensive travels. In 1935, she wrote, “I have seen all the United States and something of Canada and the Caribbean; all of Europe except Spain; Turkey, Egypt, Palestine, Syria, Iraq as far east as Baghdad, Georgia, Armenia, Azerbaijan. California, the Ozarks and the Balkans are my home towns.”

Rose chronicled her observations on textiles and needlework in many of her books. In *Peaks of Shala*, for example, about her experiences in Albania, she writes: “Up the trail came a woman. . . . On her back, held by woven woolen straps that crossed between her breasts, was a cradle tightly covered by a thick blanket; in one hand she held a bunch of raw wool, and from the other dangled a whirling spindle. Her feet were bare and as she came up the trail which had exhausted me, she sang softly, dexterously spinning thread from the bunch of wool.” A photograph in the same book shows a woman knitting as she walked over the mountainous paths.

As a political activist, Rose was instrumental in launching the American libertarian movement, but even in her political nonfiction, such as her biography of Herbert Hoover, published in 1920, she devotes space to needlework:

[Rebecca Yount Hoover, Herbert Hoover’s great-grandmother] was a noted housekeeper of Miami County; her cured meats, homespun linens, and patchwork quilts were famous in the country-side. Nothing was wasted in her hands. . . . When her carefully turned and made-over gowns were past use, they were cut down and made dainty with fresh kerchiefs for the girls; when no one could longer wear them the larger pieces were used for patchwork quilts, the rest was cut into strips, sewed together, and wound into balls during the winter evenings. Her loom transformed them into serviceable rugs.

Rose also weaves needlework into her historical fiction. In the novel *Young Pioneers*, published in 1932, Molly “. . . had three spools of thread and her small steel knitting needles. When everything in the dugout was washed, scoured, patched, polished, when she could find nothing more to do, she knitted. She knitted up all the thread and unraveled the lace so she could knit it again.”

In “Don’t Send Your Son to College” (*Woman’s Day*, August 1938), Rose mentions the skills that made her a self-sufficient woman:



*Photograph of Rose Wilder Lane. Photographer unknown. Location unknown. 1923. Photograph courtesy of the Herbert Hoover Presidential Library, West Branch, Iowa.*

I darn, patch and mend anything from clothes, shoes, tinware to farmtools and typewriter. I am a good carpenter, painter, wallpaper hanger, amateur electrician. I can handle any domestic construction job. I am a telegrapher and a typist, file-clerk, salesman, executive. I knit, embroider, crochet, design and make patchwork, appliqué, hooked rugs, and so on; I weave and spin; when hats were expensive, I made mine. I am an expert dressmaker and, if I do say so myself, a swell cook.

Rose’s interest in needlework stayed with her throughout her life. In 1963, she commented: “Let me warn you that a genuine interest in knitting can keep you fascinated, eagerly pursuing it, and never satisfied through a lifetime.”

The last book she wrote, published in 1961 when she was seventy-five years old, was the *Woman’s Day Book of American Needlework* with chapters on embroidery (including crewel work, cross-stitch, and needlepoint), quilting (patchwork and appliqué), rug making (hooking, braiding, and other techniques), crochet, knitting, and weaving. Here she combines her passion for needlework with her passions for freedom and American politics, culture, and history. The editors capture the spirit

of the book in the preface:

The canvas [of American needlework] is so dramatic and so inspiring and, in these troubled times, so reassuring and so illustrative of our great past and of the strength and meaning of America, that we invited one of America's most distinguished authors, Rose Wilder Lane, to write the story of the history and development of the needlework arts in America. Mrs. Lane is an expert needlewoman as well as an historian, novelist, and essayist. Her words give beauty and meaning to the great needlework canvas.

In *The Ghost in the Little House: A Life of Rose Wilder Lane*, William Holtz notes Rose's unusual combination of craft and politics:

Few people would think of making a book on needlework a political treatise. Yet to identify the craft as American was to set it apart from its European origins, and this was a fundamentally political distinction for Rose. She could not resist the opportunity to enliven her account of the needlework forms themselves with an account of the nation's origins, and to link the various needlecrafts with the daily struggle of European immigrants.

A "Scope and Content Note" filed with the Rose Wilder Lane papers in the Herbert Hoover Presidential Library in West Branch, Iowa, reveals that these diverse topics are consistent ideas in Lane's writings: "[Rose Wilder Lane's] primary themes were individual liberty, and needlework. Even some of her needlework articles

had political content in that she emphasized the freedom found in the United States as an important factor in the wide variety of types and originality of American needlework. . . . Rose's papers also contain numerous needlework patterns that she collected over the years."

Despite her difficult childhood, Rose romanticizes the "good old days" of the American past in her writing, just as her mother does (perhaps in part due to Rose's revisions) in hers. The feeling that pervades the works of both women is a longing for the past, when life was simple and pure and people were, in Rose's opinion, freer.

In 1938, Rose bought a house near Danbury, Connecticut. She died there in 1968. Today, there are many craft books with a political bent, but the first ones arose as a result of the twin passions of Rose Wilder Lane. ❁

### Further Reading

Holtz, William. *The Ghost in the Little House: A Life of Rose Wilder Lane*. Columbia, Missouri: University of Missouri Press, 1995.

Lauters, Amy Mattson, ed. *The Rediscovered Writings of Rose Wilder Lane, Literary Journalist*. Columbia, Missouri: University of Missouri Press, 2007.

**ABOUT THE AUTHOR.** *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books, a contributor to many others, and co-owner, with Ava T. Coleman, of Stories in Stitches, a company offering historically based knitting publications and workshops. Visit her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com).*

# A Lace Edging

MARY FRANCES WOGEC



*Mary Frances Wogec worked two samples of a lace edging based on examples selected to illustrate the chapter on knitting in Rose Wilder Lane's *Women's Day Book of American Needlework* published in 1961. The edging worked in size 10 crochet thread with size 0 (2 mm) needles is shown at left; at right is the sample worked in size 20 crochet thread with size 00 (1.75 mm) needles. Photograph by Joe Coca.*

Among the objects selected to illustrate the chapter on knitting in *Rose Wilder Lane's Woman's Day Book of American Needlework* (New York: Simon and Schuster, 1961) were several knitted lace edgings. In this example, the borders of lace are worked in garter stitch, while the center stitches are worked in alternating five-row bands of stockinette and reverse stockinette. This creates a lace that gives the effect of ruffling or pleating but doesn't require blocking, making it a perfect edging for household linens or clothing. For a sturdy lace suitable for bed linens, use size 10 crochet thread and size 0 (2 mm) needles; for a finer lace, use size 20 or 30 crochet thread and size 00 or 000 (1.75 or 1.5 mm) needles.

## Materials

Presencia Fincrochet, 100% cotton thread, size 10, 20, or 30, 312 yards (285.3 m)/50 gram (1.8 oz) ball size 10, 492 yards (449.9 m)/50 gram (1.8 oz) ball size 20, 651 yards (595.3 m)/50 gram (1.8 oz) ball size 30, 1 ball in size of choice of #3000 Ecrú; [www.presenciaamerica.com](http://www.presenciaamerica.com)

Susan Bates Silvalume Needles, size 0 (2 mm), 00 (1.75 mm), or 000 (1.5 mm) or size needed to obtain gauge; [www.coatsandclark.com](http://www.coatsandclark.com)

Tapestry needle

Finished size: Size 10 thread, 4 inches (10.2 cm) wide; size 20 thread, 3½ inches (8.9 cm) wide

Gauge: 17 sts and 26 rows = 2 inches (5.1 cm) in St st with size 10 thread on size 0 needles; 21 sts and 32 rows = 2 inches (5.1 cm) in St st with size 20 thread on size 00 needles

See pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Instructions

### Lace Edging

CO 27 sts.

*Note:* Work according to chart or written instructions.

*Set-Up Row:* K7, p15, k5.

*Row 1:* K5, \*k2tog, [yo] 2 times, k1; rep from \* 4 more times, k1, [yo, k2tog] 2 times, yo, k2—33 sts.

*Row 2:* K8, \*p1, p into 1st yo, drop 2nd yo, p1; rep from \* 4 more times, k5—28 sts rem.

*Row 3:* K5, \*k1, k into yo below st on left needle and drop st from left needle, k1; rep from \* 4 more times, k2, [yo, k2tog] 2 times, yo, k2—29 sts.

*Row 4:* K9, p15, k5.

*Row 5:* K5, p15, k3, [yo, k2tog] 2 times, yo, k2—30 sts.

*Row 6:* K.

*Row 7:* K5, p15, k4, [yo, k2tog] 2 times, yo, k2—31 sts.

*Row 8:* K.

*Row 9:* K5, p15, k5, [yo, k2tog] 2 times, yo, k2—32 sts.

*Row 10:* BO 5 sts kwise, k to last 20 sts, p15, k5—27 sts rem.

Rep Rows 1–10 to desired length, ending with Row 9. BO all sts. ❁

**ABOUT THE DESIGNER.** *Mary Frances Wogec has been an avid lace knitter ever since she discovered the magic that can be wrought by strategically placed holes. Encounters with antique knitted lace have inspired her to try her hand at ever-tinier needles.*

### Key



k on RS; p on WS



p on RS; k on WS



yo



k2tog



[yo] 2 times; drop extra wrap on next row



BO 1 st kwise



patt rep



k in yo 2 rows below and drop st from left needle

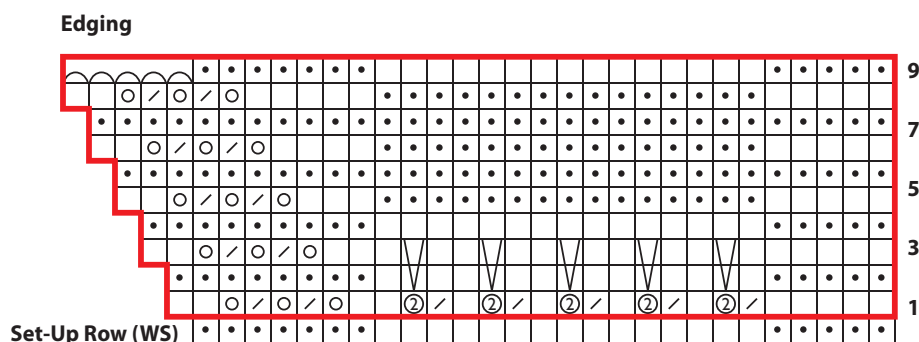


Chart may be photocopied for personal use.

# A Lacy Bag for Lingerie

AVA T. COLEMAN



*Travel in elegance and store your treasures safely with a turn-of-the-century lacy lingerie bag. Photograph by Joe Coca.*

A well-traveled woman of the late nineteenth or early twentieth century would never have allowed her silk slips, nightgowns, and stockings to be placed in a suitcase or steamer trunk without first inserting them into protective lace-trimmed bags. Based on a turn-of-the-twentieth-century example, this bag combines simple knitted-lace panels and edgings to create a repository for special small articles. For a bag large enough to hold nightgowns or slips, increase the number of motif repeats across and adjust the length accordingly. I used a contrasting color of silk thread to crochet an edging and incorporated a flower embellishment.

## Instructions

### Bag

With MC, CO 52 sts. K 1 row. P 3 rows.

Row 1 (RS): K2, \*k6, k2tog, yo, k1, yo, k2tog, k5; rep from \* to last 2 sts, k2.

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

Row 3: K2, \*k5, k2tog, yo, k3, yo, k2tog, k4; rep from \* to last 2 sts, k2.

Row 5: K2, \*k4, yo, k2tog, k5, yo, k2tog, k3; rep from \* to last 2 sts, k2.

Row 7: K2, \*k3, yo, k2tog, k7, yo, k2tog, k2; rep from \* to last 2 sts, k2.

Row 9: K2, \*k2, yo, k2tog, k9, yo, k2tog, k1; rep from \* to last 2 sts, k2.

Row 11: K2, \*k1, k2tog, yo, k11, yo, k2tog; rep from \* to last 2 sts, k2.

Row 13: K2, \*k2, yo, k2tog, k9, k2tog, yo, k1; rep from \* to last 2 sts, k2.

Row 15: K2, \*k3, yo, k2tog, k7, k2tog, yo, k2; rep from \* to last 2 sts, k2.

Row 17: K2, \*k4, yo, k2tog, k5, k2tog, yo, k3; rep from \* to last 2 sts, k2.

Row 19: K2, \*k5, yo, k2tog, k3, k2tog, yo, k4; rep from \* to last 2 sts, k2.

Row 21: K2, \*k6, yo, k2tog, k1, k2tog, yo, k5; rep from \* to last 2 sts, k2.

Row 22 (WS): K2, p to last 2 sts, k2.

Rep Rows 1–22 seven more times or until desired length, ending with Row 22. BO all sts.

### Finishing

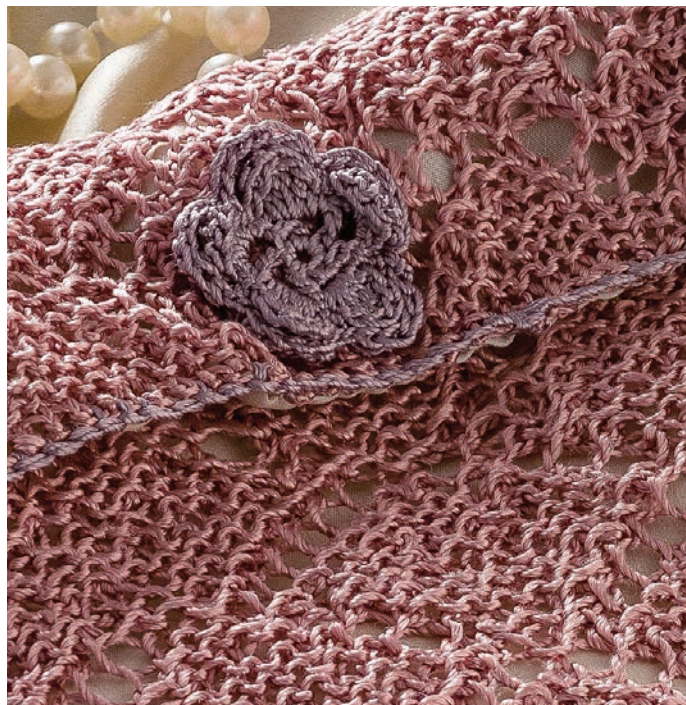
Weave in ends. Trim the lining to bag size, allowing for a ¼-inch (6-mm) seam allowance. Fold seam to the wrong side of the lining and press. With the bag lying flat, use the sewing thread and needle to sew the wrong side of the lining to the wrong side of the bag one stitch in from the edge of the bag. Fold to form the pocket and sew the sides of the bag. Fold the flap over and attach fastener, if desired. Place flower or desired embellishment on the flap. Use the crochet hook and the contrasting color of thread to single crochet around the sides of the bag, the opening, and the flap. ❁

## Materials

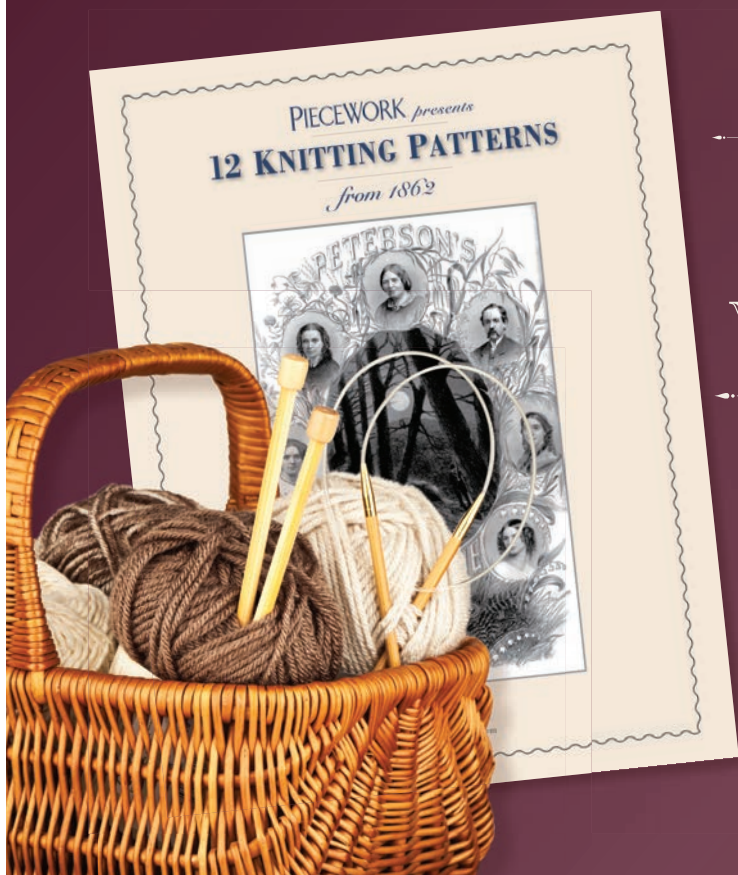
Kreinik Silk Serica, 3 ply 100% filament silk thread, 10 meters (10.9 yd)/spool, 12 spools of #1092 Lightest Wood Violet (MC) and 1 spool of #6104 Medium Lavender (CC); [www.kreinik.com](http://www.kreinik.com)  
ChiaoGoo Red Lace Needles, circular 24 inches (61.0 cm), size 2 (2.75 mm); [www.chiaogoo.com](http://www.chiaogoo.com)  
Crochet hook, size 8 (5.0 mm)  
Fabric, silk, ½ yard (0.3 m), Cream, for lining  
Sewing thread, to match fabric  
Button, silk flower, or other embellishment  
Snap or fastener to close flap (if desired)  
Needles, sewing and tapestry

Finished size: 5 inches (12.7 cm) tall and 9 inches (22.9 cm) wide with a 3½-inch (8.9-cm) tall flap  
Gauge: 23 sts and 54 rows = 4 inches (10.2 cm) in lace patt; gauge is not critical for this project

See pages 142–143 for Abbreviations and Techniques



**ABOUT THE DESIGNER.** Colorado Heritage Artist and frequent PieceWork magazine contributor Ava T. Coleman is co-owner, with Donna Druchunas, of Stories in Stitches, a company offering historically-based knitting publications and workshops.



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# ✧ Herbert Niebling: ✧ Grand Master of Lace Knitting

MARY FRANCES WOGEC



Peony tablecloth designed by Herbert Niebling, knitted by Mary Frances Wogec, using size 20 crochet thread and size 1 (2.25 mm) circular needles. Photograph by Joe Coca.

At the beginning of the twentieth century in Germany, lace knitting was taking a new direction. The patterns of *Kunststricken* (“art knitting” in German, later introduced to English knitters as “Viennese” or “modern” lace knitting) drew on the lace stitches of the Bavarian and Tyrolean folk traditions to produce sophisticated designs for pieces much larger than the traditional stockings, sweaters, and gloves. Rather than combining repetitions of small motifs and edgings in concentric bands as in traditional Shetland and Russian lace knitting, German designers used the more intricate twisted and crossed stitches of their tradition to make bolder, unified design statements. But whereas the simple combinations and repetitive motifs of folk knitting had been easily memorized, allowing projects to be easily portable, patterns for the new, larger, and more complex designs had to be written out, and the knitter was tied more closely to them.

The first written knitting patterns had appeared in the 1830s, unwieldy affairs with line-by-line instructions dictating each stitch. The idea of writing patterns using symbols—letters and numbers—to indicate the type and number of stitches in each row seems to have arisen in Germany toward the end of the century. Such patterns had the advantage of requiring fewer words and therefore less space on the printed page. The first lace designers to use this method were Christine Duchrow, Gussi von Reden, and Marie Niedner; their charted designs were widely disseminated in magazines and in individual leaflets. Worked in fine cotton crochet threads or the newly invented rayon or “art silk,” the geometric designs bear many resemblances to traditional doilies, but the larger scale allows the kaleidoscopic forms to blossom into full-sized tablecloths. Among those who knitted lace from their leaflets was a precocious young knitter who already as a schoolboy had begun knitting the “modern” lace and who was destined to become the acknowledged grand master of lace knitting.



Frosted Ferns (*the original name for this pattern translates as Oak or Acorn Forest*) doily designed by Herbert Niebling, knitted by Jane Hong, using size 30 cotton thread, size 00 (1.75 mm) needles for center motif, and size 0 (2.0 mm) needles for the remainder. Photograph by Jane Hong.

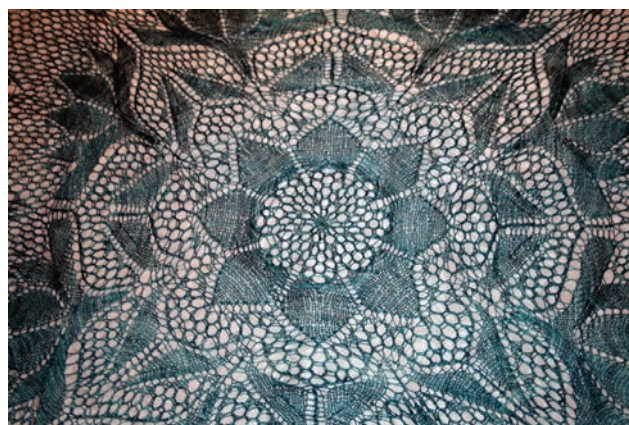
Born December 20, 1903, in Averlak in Schleswig-Holstein in northern Germany, Herbert Richard Niebling learned to knit at an early age. Few details of his life are known, but a short biography published in a 1987 issue of *Burda Special Gestrückte Spitzen* [Burda Special Knitted Lace] states that by the age of six Herbert was knitting stockings for himself; later, during World War I (1914–1918), he also knitted and sent stockings to soldiers at the front. At school, he was proficient enough to give knitting lessons to his female classmates, and at age nine, he copied an Old Master painting from a postcard in needlepoint—without first making a chart! Fortunately, his parents recognized his gifts and encouraged him to attend the *Kunstgewerbeschule* [School of Arts and Crafts] in Hamburg. There, he studied techniques ranging from ceramics to tapestry, but it was at knitting design that he excelled.

Niebling published his lace patterns in a number of publications but was most closely associated with the knitting publisher Otto Beyer Verlag in Leipzig, whose

leaflet No. 46 by Marie Niedner and Gussi von Reden had inspired him to embark on lace knitting as a boy. During the 1930s, in collaboration with Beyer, Niebling developed a set of symbols that resembled individual stitches, thus making the charted patterns universally accessible and giving the publications in which they appeared a wider readership. The symbols also made patterns easier to read since the printed chart more closely resembled the knitting in progress, and an entire group of stitches or rows could be read at a glance.

In July 1935, Herbert married Olga Linda Zehring in Brandis, near Leipzig. The newlyweds settled first in Averlak but soon relocated nearby to Itzehoe. During World War II (1939–1945), Herbert was conscripted into the German army. In issue 7 of *Ratgeber für Haus und Familie* [Home and Family Advisor] (1955), he recalls knitting for his commanding officers lace tablecloths, “which were widely admired.” After Herbert’s return home in 1945 from a prisoner-of-war camp, the Nieblings eventually settled in Freiburg, a university town and commercial center at the southern tip of the Black Forest, where Herbert returned to his chosen work of knitting lace.

Niebling’s major sources of inspiration were the flowers in his garden and the unusual plants and flowers that he collected on his travels. His floral designs reflect a gardener’s attention to details of shape and texture, and many of them bear the names of flowers from the garden and the hothouse. Niebling’s best-known likeness shows a somewhat bookish man with sharp features and a broad, high forehead with attention closely focused on a pot of cyclamen as he works at the drawing board. (In the magazine interview mentioned above, he speaks of breaking the heaviest spade handles while working in the garden—which allowed the interviewer to assure readers that while he excelled at “feminine” pursuits, he was quite capable nonetheless of “manly” work.) Although much of his early work resembles the geometric style of his predecessors, Niebling’s most notable pieces are those featuring botanically accurate flower and leaf forms worked in highly textured stitches and twining against a background of mesh stitches. These pieces resemble the “true” needle and bobbin laces of earlier centuries with their densely worked floral motifs, often outlined in bolder threadwork and embellished with textural ornaments, set against a background



TOP: Detail of Anemone tablecloth designed by Herbert Niebling, knitted by Violet Bianco, using laceweight silk yarn and size 1 (2.25 mm) needles. Photograph by Violet Bianco.

BOTTOM: Lily of the Valley doily designed by Herbert Niebling, knitted by Violet Bianco, using size 30 cotton thread and size 0 (2.0 mm) needles. Photograph by Violet Bianco.

of braided mesh (in bobbin lace) or connected by a network of bars or brides (in needle lace).

In more than four decades as a designer, Herbert Niebling produced hundreds of knitted lace designs, mostly for tablecloths, which were published in German, Italian, French, Dutch, Belgian, and English magazines, as well as in his own periodical, *Frau und Mutter* [Wife and Mother]. Niebling himself knitted samples of his designs using long steel double-pointed needles and cotton threads as fine as size 200 (no longer available). His finest work was a tablecloth measuring about 39 inches (99 cm) square and weighing only about an ounce (28 g) that could be drawn through a finger ring.

Linda died in 1963, and Herbert followed three years later on May 15, 1966. Although he was known throughout the world for his lace knitting, an obituary from the



Acorn Woods (also called Frosted Ferns) doily designed by Herbert Niebling, knitted by Bill Turner, using size 10 cotton thread and size 1 (2.25 mm) needles. Photograph by Bill Turner.

Protestant church in Freiburg lauds Herbert Niebling for his prayers and good works on behalf of the residents of a home for elderly people.

The art of lace knitting fell out of fashion in the 1960s and 1970s, but ardent lace knitters kept Niebling's patterns alive; his designs continued to appear in *Anna* (a monthly magazine published by Burda in Germany) and other needlework magazines through the 1990s. Because some of his patterns have been published without attribution, cataloging his work has been difficult. Through the Internet, knitters around the world have found a new medium for sharing their interest in lace designs and designers. Numerous list servers and websites are

currently devoted to the preservation and republication of Niebling's lace designs. ❁

## Further Reading

Niebling's Predecessors

Duchrow, Christine. *The Knitted Lace Patterns of Christine Duchrow*, Volumes I, II, and III. Berkeley, California: Lacis, 1993, 1994, and 1995, respectively.

Niedner, Marie, and Gussi von Reden. *Knitted Lace* [Kunst-Stricken]. 1921. Reprint, Berkeley, California: Lacis, 1993.

Niedner, Marie, Gertrud Billforth, Edith Wallach, and Margarete Lang. *Knitted Lace II* [Kunst-Stricken II]. 1922 and 1926. Reprint, Berkeley, California: Lacis, 2002.

Publications Containing Patterns by Herbert Niebling

Burda's monthly magazine *Anna*; English-language edition ([www.annacrafts.com](http://www.annacrafts.com)).

Ichida, Kazuko. *Knitted Lace Designs of the Modern Mode*, Book I. Berkeley, California: Lacis, 2007.

Ichida, Naoko. *Knitted Lace Designs of the Modern Mode*, Book II. Berkeley, California: Lacis, 2007.

*Lavori artistici* [Artistic Knitting]. Milan, Italy: Mani di Fata, 1997.

Leszner, Eva Maria. *Knitted Lace Designs of Herbert Niebling*. Translated, revised, and edited by Mary Frances Wogec. Berkeley, California: Lacis, 2009. Originally published as *Gestrickte Spitzendecken* [Lace Knitting] (Rosenheim, Germany: Rosenheimer Verlagshaus, 1986).

*Spitzenstrickerei 1 & 2* [Lace Knitting 1 & 2], *Kunststricken* [Art Knitting], and *Kunststricken: Grosse und kleine Decken* [Art Knitting: Large and Small Table Covers]. Reprints of pattern portfolios by Buch Verlag fuer die Frau, Leipzig, Germany (the company was formerly Verlag Otto Beyer, the original publisher of much of Niebling's work).

# A Lace Bag Inspired by Herbert Niebling

MARY FRANCES WOGEC

The lace patterning in this small bag will give practice with many of the stitches used by Herbert Niebling. The base of the bag is worked back and forth from a provisional cast-on, then stitches are picked up on a circular needle or a set of double-pointed needles, and the body of the bag is worked in the round. It is bound off with a crocheted-loop edging.



*Mary Frances Wogec's knitted lace bag inspired by the designs of Herbert Niebling. This exquisite bag offers the opportunity to practice many of the stitches used by Herbert Niebling in his stunning designs. Photograph by Joe Coca.*

## Materials

Presencia Fincrochet, 100% cotton thread, size 50, 383 yards (350.2 m)/20 gram (0.7 oz) ball, 1 ball of #0001 White; [www.presenciaamerica.com](http://www.presenciaamerica.com)

Needles, set of 4 or 5 double pointed and circular 16 inches (40.6 cm) (optional), size 00 (1.75 mm) or size needed to obtain gauge

Crochet hook, steel, size 8 (1.25 mm)

Coiless safety pins, 2

Markers

Waste yarn for provisional CO

Satin or taffeta for lining, ¼ yard (0.23 m)

Narrow ribbon or cord for drawstring, if desired; instructions for knitting the cord are below

Tapestry needle

Finished size: 6½ inches (16.5 cm) wide and 7½ inches (19.0 cm) tall, after blocking

Gauge: 29 sts and 65 rows = 4 inches (10.2 cm) in patt

See below and pages 142–143 for Abbreviations and Techniques

The charts for this project are available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Special Technique

### Provisional Cast-On

With strong, smooth crochet thread and a large hook (I like size 5 pearl cotton and a size 5 or 6 steel hook), make a ch 10 sts longer than the number of sts you wish to CO. 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 ch later. Hold up the ch: On one side, you will see a row of Vs that looks like a column of St st. On the other side, you will see a series of lps that look somewhat like tea-cup handles. These are the lps you will work with. Insert the knitting needle into the fifth lp from the end of the crochet ch and k up a st, then into the next crochet lp and k up a st, and so on. If you find it difficult to k directly into the ch, insert a crochet hook into the lp to pick up each st. Transfer the st to the knitting needle, then pick up another lp, transfer it, pick up another lp, and so on. When you have the number of sts you need on the knitting needle, proceed to work back and forth as directed. When it comes time to pick up the provisional sts, loosen the tail of the crochet ch (the end with the knot) and pull it carefully and slowly to ravel the crochet sts. As each k st 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 lp of the crochet ch and your ch won't ravel, use sharply pointed embroidery scissors to carefully snip the crochet thread and free the knitting sts. This provisional CO produces 1 less st than you CO, so CO 45 sts, and dec the extra st by k2tog at the beg of chart Row 1.

## Instructions

*Notes:* For a larger bag, work in size 5 crochet cotton or linen sport- or worsted-weight yarn with needles and hooks to give a gauge that pleases you. You may repeat Rows 99–102 as many times as needed to add length.

### Bag

Using the provisional technique, CO 44 sts. Work 5 rows in St st, beg and ending with a p row. On the next row, beg working in the rnd: k across the 44 sts on the needle. At the end of the row, do not turn, but pick up and k 4 sts across the left edge—48 sts on the needle. With a spare needle, undo the provisional CO and place the exposed sts on the spare needle, then k these sts. Pick up and k 4 sts across the edge and join into a circle—96 sts total.

*Row 1:* K46, pm (m will be between the 2nd and 3rd sts picked up along the 1st edge), k48, pm for beg of rnd (between the 2nd and 3rd sts picked up along the 2nd edge).

Work Rows 2–114 of Flower Chart, rep the chart twice each rnd, and working marked rnds as foll,

*Note 1:* Sk the final yo at the end of the rnd; at the beg of the next rnd, p into the 1st yo, and at the end of that rnd, k into the 1st yo of the rnd to inc 1 st.

*Note 2:* On these rnds, the ms move 1 st to the right. After working the last st of the prev rnd, remove the m, sl the last st back to the left needle, replace m and beg the rnd (sl the 1st st [i.e., the one you have just knitted and slipped], k2tog, pssso). At the end of the rep, sl the last st to the right needle as if to p, remove the m, sl this st back to the left needle, replace m, then work the double dec (sl 1, k2tog, pssso).

*Note 3:* On these rnds, the ms move 1 st to the left. At the end of the prev rnd, remove the m, sl the 1st st of the new rnd as if to p, replace the m, and work the initial yo. At the end of the rep, sl the last st as if to p, remove the m, sl the sl st back to the left needle and k it tog with the next st (the 1st st of the next rep). Replace the m and beg the next rep.

*Note 4:* On this rnd, the ms move 1 st to the left. At the beg of the rnd, remove the m, sl the 1st st, replace the m, and beg the rnd. The final st of the rnd will incorporate the sl st into a double dec (k3tog).

Sk the final yo and on the next rnd foll the directions in Note 1.

After working Row 114, work a crochet BO: Without breaking the thread, place the last st of the rnd onto a crochet hook and ch 7. \*Crochet the next 4 sts tog with a sc (“cluster 4”), ch 7; rep from \* to last 3 sts, crochet the last 3 sts into a cluster with the 1st ch st at the beg of the rnd and fasten off.

### Blocking

You may block the lace by the usual method: pinning it out or using blocking wires. I found it easiest to block using a paperback book of the right dimensions for the blocked bag. Remember that lace knitting must be severely blocked to look its best. Try slipping various books into the finished bag until you find one that produces the right amount of stretch. Wet the bag thoroughly, wrap in a towel and squeeze out excess water (do not wring!). Slip the book into a clean plastic bag and fit it inside the wet bag. Take a long dpn and thread it through the crochet loops on one side; rep with another dpn on the other side. Pull the knitting up until it is snug, then loop 2 large rubber bands around the ends of the dpn and loop the ends of the rubber bands around a hanger to suspend the bag from the hanger. Let the bag dry thoroughly.

### Lining

To line the bag, measure the blocked bag and cut two pieces of lining fabric, adding 1 inch (2.5 cm) to the width and double the height. With right sides together, pin the pieces together and stitch a ½-inch (1.3-cm) seam all the way around, leaving a 2-inch (5.1-cm) opening for turning. Turn right side out, press flat, and slip-stitch the opening closed. Fold the lining in half crosswise and slip-stitch along both sides, leaving the top open. Fit the lining into the bag and slip-stitch the top of the lining to the bag at chart Row 108.

### Knitted Drawstring

CO 2 sts. (K1, yo, k1) into each st—6 sts. Pm and join into a circle. Work Rows 1–24 of Leaf Chart, rep the chart twice each rnd. Place the 3 sts from one side on a safety pin or stitch holder and with the rem 3 sts work an I-cord as long as the width of the bag plus 4 inches (10.2 cm) or longer, as desired. Place these sts on a safety pin and break the thread, leaving a 5-inch (12.7-cm) tail. Thread the tail through the sts but do not remove

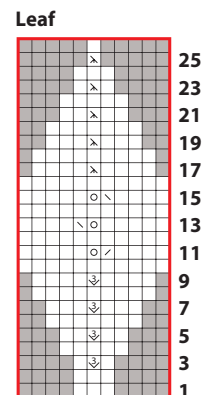
them from the holder. Pick up the 3 sts from the 2nd side on the needle and work another I-cord to the same length. Place the sts on a safety pin and break the thread, leaving a 5-inch (12.7-cm) tail and thread it through the sts as before. Carefully thread the 1st I-cord through the eyelets of Row 107 on one side of the bag, using the safety pin as a bodkin. Thread the second I-cord through the eyelets on the other side of the bag.

Place the sts of one I-cord onto a dpn, pulling the tail to adjust the tension. Place the sts of the 2nd I-cord on another needle and adjust the tension. Join a new thread and, working in the rnd, work Rows 1–26 of Leaf chart across all sts, rep the chart twice each rnd. When 2 sts rem, sl 1 over the other and fasten off. Block or steam the leaves flat. Weave in loose ends, being sure to secure the tails of the I-cord well.

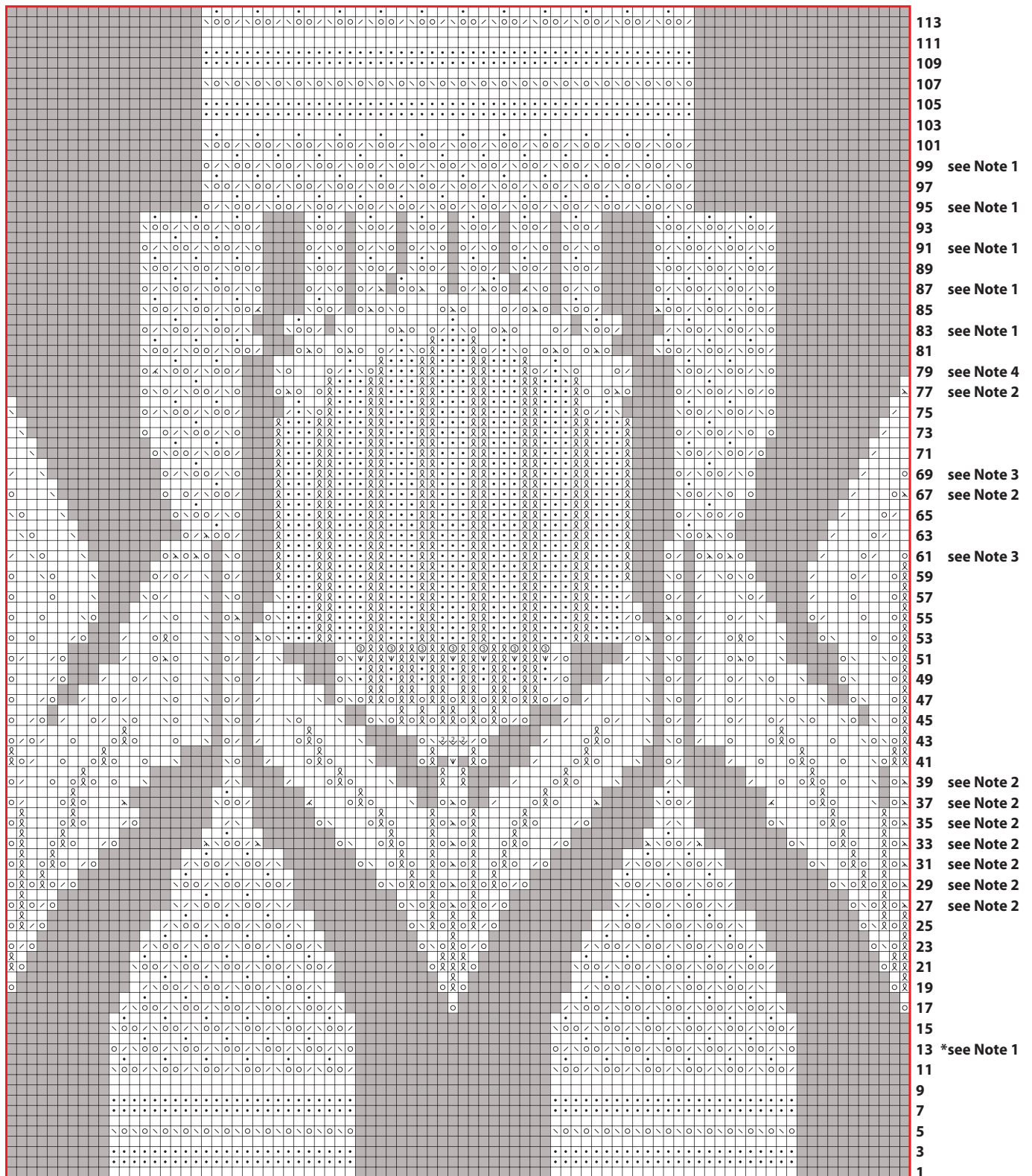
### Finishing

If using ribbon for the drawstring, weave it through the row of eyelets at Row 107. Weave in loose ends. ❁

**ABOUT THE AUTHOR AND DESIGNER.** *Mary Frances Wogec has been an avid lace knitter ever since she discovered the magic that can be wrought by strategically placed holes. She thanks Luc Cuvelier and Lisa Neidinger for information on the life of Herbert Niebling and Yasmin Syed for test knitting the pattern for her lace-knitted bag project.*



Flower



**Key**

k	k2tog	(k1, yo, k1) in same st	no st
p	ssk	(k1, p1) in same st	patt rep
k1tbl	k3tog	(p1, yo, p1) in same st	
yo	sl 1, k2tog, pss0	p3	

\* Note—see Instructions

*Charts may be photocopied for personal use.*



# Anna Marie Jensen's Janet Doily

AVA T. COLEMAN



*The exquisite Janet doily knitted by Ava Coleman in laceweight linen is adapted from an Anna Marie Jensen pattern. Photograph by Joe Coca.*

**A**nna Marie Jensen was born in Denmark in 1892 and learned to knit when she was a child. She moved to the United States in 1924 and had a lifetime association with what is now the Eben Ezer Lutheran Care Center in Brush, Colorado. She worked as a registered nurse and as a private-duty nurse at the center's mountain camp. In her spare time, she designed and knitted lace doilies, whose patterns she named for fellow nurses and others at Eben Ezer. I have adapted Anna Marie's instructions for Janet, which originally was printed and distributed by F. W. Woolworth in 1951. To illustrate how different materials show off a project, I worked this pattern in both a handspun silk and a lovely linen thread. Either transforms a vintage cotton doily pattern into luxurious lace.

## Instructions

*Note:* There are eight repeats in each round. Change to circular needle when necessary

## Doily

CO 8 sts. Divide sts evenly onto 4 dpn (2 sts on each needle).

## Materials

Louet 14/2 Euroflax Linen, 100% linen thread, laceweight, 580 yards (530.4 m)/100 gram (3.5 oz) cone, 1 cone of #01 Champagne; [www.louet.com](http://www.louet.com)

Needles, set of 5 double pointed and circular, size 2 (2.75 mm)  
Crochet hook, steel, size 8 (1.25 mm)

Finished size: About 26½ inches (67 cm) in diameter, blocked  
Gauge: Gauge is not critical for this project

See below and pages 142–143 for Abbreviations and Techniques

## Special Abbreviations

tr—knit the instructed number of stitches to the right-hand needle or last needle before beginning the next round (new beg-of-rnd)

sc3tog—[insert hook in next stitch, yarn over, pull loop through stitch] 3 times (4 loops on hook); yarn over and draw yarn through all 4 loops on hook

K 1 rnd.

Rnd 1: \*Yo, k1; rep from \* to end of rnd—16 sts.

Rnd 2 and All Even-Numbered Rnds: K.

Rnd 3: \*Yo, k1; rep from \* to end of rnd—32 sts.

Rnd 5: \*Yo, k3, yo, k1; rep from \* to end of rnd—48 sts.

Rnd 7: \*Yo, k5, yo, k1; rep from \* to end of rnd—64 sts.

Rnd 9: \*Yo, k7, yo, k1; rep from \* to end of rnd—80 sts.

Rnd 11: \*Yo, k9, yo, k1; rep from \* to end of rnd—96 sts.

Rnd 13: \*Yo, k11, yo, k1; rep from \* to end of rnd—112 sts.

Rnd 15: \*Yo, k13, yo, k1; rep from \* to end of rnd—128 sts.

Rnd 17: \*Yo, k15, yo, k1; rep from \* to end of rnd—144 sts.

Rnd 19: \*Yo, k17, yo, k1; rep from \* to end of rnd—160 sts; 20 sts each section.

Rnd 21: \*Yo, k8, sl 1, k2tog, pssso, k8, yo, k1; rep from \* to end of rnd.

Rnd 23: K1 tr, \*k7, sl 1, k2tog, pssso, k7, yo, k3, yo; rep from \* to end of rnd.

Rnd 25: \*K6, sl 1, k2tog, pssso, k6, yo, k5, yo; rep from \* to end of rnd.

Rnd 27: \*K5, sl 1, k2tog, pssso, k5, yo, k1, yo, sl 1, k1, pssso, k1, k2tog, yo, k1, yo; rep from \* to end of rnd.

Rnd 29: \*K4, sl 1, k2tog, pssso, k4, yo, k3, yo, sl 1, k2tog, pssso, yo, k3, yo; rep from \* to end of rnd.

Rnd 31: \*K3, sl 1, k2tog, pssso, k3, yo, k5, yo, k1, yo, k5, yo; rep from \* to end of rnd—176 sts; 22 sts each section.

Rnd 33: \*K2, sl 1, k2tog, pssso, k2, yo, k1, yo, sl 1, k1, pssso, k1, k2tog, yo; sl 1, k2tog, pssso, yo, sl 1, k1, pssso, k1, k2tog, yo, k1, yo; rep from \* to end of rnd—160 sts rem; 20 sts each section.

Rnd 35: \*K1, sl 1, k2tog, pssso, k1, [yo, k3, yo, sl 1, k2tog, pssso] 2 times, yo, k3, yo; rep from \* to end of rnd.

Rnd 37: \*Sl 1, k2tog, pssso, [yo, k5, yo, k1] 2 times, yo, k5, yo; rep from \* to end of rnd—192 sts; 24 sts each section.

Rnd 39: K2 tr, \*[sl 1, k1, pssso, k1, k2tog, yo, sl 1, k2tog, pssso, yo] 3 times; rep from \* to end of rnd—144 sts rem; 18 sts each section.

Rnd 41: \*[Sl 1, k2tog, pssso, yo, k3, yo] 2 times, sl 1, k2tog, pssso, yo, [k1, yo] 3 times; rep from \* to end of rnd—160 sts; 20 sts each section.

Rnd 43: \*[K1, yo, k5, yo] 2 times, [k1, yo, k3, yo] 2 times; rep from \* to end of rnd—224 sts; 28 sts each section.

Rnd 45: \*Sl 1, k1, pssso, yo, sl 1, k1, pssso, k1, k2tog, yo, sl 1, k2tog, pssso, yo, sl 1, k1, pssso, k1, k2tog, yo, k2tog, yo, k5, yo, k1, yo, k5, yo; rep from \* to end of rnd.

Rnd 47: \*Sl 1, k1, pssso, yo, sl 1, k2tog, pssso, yo, k3, yo, sl 1, k2tog, pssso, yo, k2tog, yo, k7, yo, k1, yo, k7, yo; rep from \* to end of rnd—240 sts; 30 sts each section.

Rnd 49: \*Sl 1, k1, pssso, yo, k1, yo, k5, yo, k1, yo, k2tog, yo, k9, yo, k1, yo, k9, yo; rep from \* to end of rnd—288 sts; 36 sts each section.

Rnd 51: \*[Sl 1, k1, pssso, yo] 2 times, sl 1, k1, pssso, k1, k2tog, [yo, k2tog] 2 times, yo, k11, yo, k1, yo, k11, yo; rep from \* to end of rnd—304 sts; 38 sts each section.

Rnd 53: \*[Sl 1, k1, pssso, yo] 2 times, sl 1, k2tog, pssso, [yo, k2tog] 2 times, yo, k13, yo, k1, yo, k13, yo; rep from \* to end of rnd—320 sts; 40 sts each section.

Rnd 55: \*Sl 1, k1, pssso, yo, sl 1, k1, pssso, k1, k2tog, yo, k2tog, yo, k15, yo, k1, yo, k15, yo; rep from \* to end of rnd—336 sts; 42 sts each section.

Rnd 57: \*Sl 1, k1, pssso, yo, sl 1, k2tog, pssso, yo, k2tog, yo, k17, yo, k1, yo, k17, yo; rep from \* to end of rnd—352 sts; 44 sts each section.

Rnd 59: \*Sl 1, k1, pssso, k1, k2tog, yo, k8, sl 1, k2tog, pssso, k8, yo, k1, yo, k8, sl 1, k2tog, pssso, k8, yo; rep from \* to end of rnd—336 sts rem; 42 sts each section.

Rnd 61: \*Sl 1, k2tog, pssso, yo, k1, yo, k7, sl 1, k2tog, pssso, k7, yo, k3, yo, k7, sl 1, k2tog, pssso, k7, yo, k1, yo; rep from \* to end of rnd.

Rnd 63: K4 tr, \*k6, sl 1, k2tog, pssso, k6, yo, k5, yo, k6, sl 1, k2tog, pssso, k6, yo, k7, yo; rep from \* to end of rnd.

Rnd 65: \*K5, sl 1, k2tog, pssso, k5, yo, k7, yo, k5, sl 1, k2tog, pssso, k5, yo, k9, yo; rep from \* to end of rnd.



The Janet doily worked by the designer, using handspun tussah silk and size 3 needles, at right, is significantly smaller, 16 inches (40.6 cm) in diameter, than the doily worked in laceweight linen and size 2 needles, at left, which is about 26½ inches (67 cm) in diameter. Photograph by Joe Coca.

Rnd 67: \*K4, sl 1, k2tog, pssso, k4, yo, k9, yo, k4, sl 1, k2tog, pssso, k4, yo, k1, k2tog, yo twice, sl 1, k2tog, pssso, k2tog, yo twice, sl 1, k1, pssso, k1, yo; rep from \* to end of rnd—328 sts rem; 41 sts each section.

Rnd 68 and All Even-Numbered Rnds: K, working [k1, p1] into double yo.

Rnd 69: \*K3, sl 1, k2tog, pssso, k3, yo, k11, yo, k3, sl 1, k2tog, pssso, k3, yo, k4, k2tog, yo twice, sl 1, k1, pssso, k4, yo; rep from \* to end of rnd.

Rnd 71: \*K2, sl 1, k2tog, pssso, k2, yo, k13, yo, k2, sl 1, k2tog, pssso, k2, yo, k3, k2tog, yo twice, sl 1, k1, pssso, k2tog, yo twice, sl 1, k1, pssso, k3, yo; rep from \* to end of rnd.

Rnd 73: \*K1, sl 1, k2tog, pssso, k1, yo, k15, yo, k1, sl 1, k2tog, pssso, k1, yo, k2, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 2 times, yo twice, sl 1, k1, pssso, k2, yo; rep from \* to end of rnd.

Rnd 75: \*Sl 1, k2tog, pssso, yo, k17, yo, sl 1, k2tog, pssso, yo, k1, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 3 times, yo twice, sl 1, k1, pssso, k1, yo; rep from \* to end of rnd.

Rnd 77: K1 tr, \*k8, sl 1, k2tog, pssso, k8, yo, k1, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 4 times, yo twice, sl 1, k1, pssso, k1, yo; rep from \* to end of rnd.

Rnd 79: \*K7, sl 1, k2tog, pssso, k7, yo, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 5 times, yo twice, sl 1, k1, pssso, yo; rep from \* to end of rnd.

Rnd 81: \*K6, sl 1, k2tog, pssso, k6, yo, k3, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 4 times, yo twice, sl 1, k1, pssso, k3, yo; rep from \* to end of rnd.

Rnd 83: \*K5, sl 1, k2tog, pssso, k5, yo, k2, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 5 times, yo twice, sl 1, k1, pssso, k2, yo twice; rep from \* to end of rnd.

Rnd 85: \*K4, sl 1, k2tog, pssso, k4, yo, k1, k2tog, [yo twice,

sl 1, k1, pssso, k2tog] 6 times, yo twice, sl 1, k1, pssso, k1, yo; rep from \* to end of rnd.

Rnd 87: \*K3, sl 1, k2tog, pssso, k3, yo, k4, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 5 times, yo twice, sl 1, k1, pssso, k4, yo; rep from \* to end of rnd.

Rnd 89: \*K2, sl 1, k2tog, pssso, k2, yo, k3, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 6 times, yo twice, sl 1, k1, pssso, k3, yo; rep from \* to end of rnd.

Rnd 91: \*K1, sl 1, k2tog, pssso, k1, yo, k2, k2tog, [yo twice, sl 1, k1, pssso, k2tog] 7 times, yo twice, sl 1, k1, pssso, k2, yo; rep from \* to end of rnd.

Rnd 93: \*Sl 1, k2tog, pssso, yo, k1, k2tog, [yo twice, sl 1, k1, pssso, k2tog,] 2 times, [yo 3 times, sl 1, k1, pssso, k2tog, yo twice, sl 1, k1, pssso, k2tog] 2 times, yo 3 times, [sl 1, k1, pssso, k2tog, yo twice] 2 times, sl 1, k1, pssso, k1, yo; rep from \* to end of rnd—352 sts; 44 sts each section.

Rnd 94: K, working [k1, p1] into double yo and [k1, p1] 4 times into triple yo—472 sts; 59 sts each section.

Rnds 95 and 96: K.

Rnd 97: K1 tr, \*k56, sl 1, k2tog, pssso; rep from \* to end of rnd—456 sts rem; 57 sts each section.

Rnd 98: K.

Rnd 99: K1 tr. Using crochet hook, \*sc3tog, [ch 7, sc3tog] 17 times, ch 5, sc3tog, ch 5; rep from \* to end of rnd, sl st last ch-5 to 1st sc3tog. Fasten off.

### Finishing

Weave in ends. Block into eight scallops. ❁

**ABOUT THE DESIGNER.** Colorado Heritage Artist and frequent PieceWork magazine contributor Ava T. Coleman is co-owner, with Donna Druchunas, of Stories in Stitches, a company offering historically based knitting publications and workshops.

# Lacy Knitting Patterns from Mary Schiffmann's Collection

NANCY NEHRING

I first met Mary Schiffmann in 1994 at a meeting of the Lacy Knitters, a group she cofounded to promote lace knitting by collecting, cataloging, and making available old knitted lace patterns. Mary had collected more than 500 patterns in her lifetime, and these form the foundation of the Lacy Knitters pattern bank.

Mary very much wanted to see her collection of patterns in print. She felt like a lone crusader in the 1950s, 60s, and 70s as she watched interest in lace knitting die.

Mary died April 28, 1996 [prior to the publication of *The Lacy Knitting of Mary Schiffmann* by Nancy Nehring (Loveland, Colorado: Interweave, 1998)]. Her last words to her knitting friends were, "I spent my life looking for patterns. Don't you quit."

## Mary's Story

I was born on March 12, 1908, in Kobe, Japan. My first memories of knitting were in 1914 when I was six years old. The Red Cross was asking for knitters to outfit "the boys in the trenches." We even heard about the request in Japan where my parents were missionaries.

The first material we received was gauze, one foot wide. We tore it into strips three inches wide and wound them for bandages. Since the selvage would have been harsh on wounds, we tore them off and knitted them into washcloths. Making these washcloths was how I learned to knit.

I first heard about lace knitting some seventy-odd years ago because my dear Aunt Jennie did it. I would visit Aunt Jennie in the summers and see her knitting. She had a big dress box almost full of rolls of knitted lace in pillowcase lengths. These she would put on pillowcases for Christmas presents. She called this type of knitting white knitting. Aunt Jennie kept a notebook of all her patterns. Many patterns were handwritten on the backs of envelopes or any other scrap of paper that might have been handy. Some patterns are as old as the late 1800s. Luckily, when Aunt Jennie died, I inherited her notebook. I knitted up each pattern and typed the instructions.

In 1956, I phoned the Cooper Union Museum [now the Cooper-Hewitt Design Museum, part of the Smithsonian Institution] in New York City and asked to see their knitted laces. They had two samplers, one with twenty-four patterns and another with thirty patterns. The samplers were similar to American-made embroidery samplers. I took notes on two or three patterns at a time, then went home and wrote them out. When I finished those, I'd go back for more. I knitted each pattern up twice, once for me and once for the museum.



Mary Warren Schiffmann, March 11, 1915, one day before her seventh birthday. Photograph courtesy of the author.

A passionate collector hunts in many places. I hunted through many crochet direction books which occasionally contained a knitted lace pattern or two. I think the store where I searched hated the sight of me! Since then I have kept my eyes open for patterns anywhere. I have adapted crocheted

and bobbin lace patterns, as well as commercially made lace. I even wrote out the directions from a plastic doily!

I hope you will enjoy my patterns and that lace knitting shall not be a lost art. ❁

## Star Doily



*Mary Schiffmann used the Star Doily pattern to teach knitting in the round; it contains several tips for beginning lace knitters. Pat Shannon knitted our doily. Collection of the author. Photograph by Joe Coca.*

## Materials

Nazli Gelin Garden, 100% cotton thread, size 10, 308 yards (281.6 m)/50 gram (1.8 oz) ball, 1 ball of White; [www.universalyarn.com](http://www.universalyarn.com)  
Needles, set of 5 double pointed and circular 16 inches (40.6 cm), size 2 (2.75 mm)  
Crochet hook, size 5 (3.75 mm)  
Markers, 8

Finished size: 12 inches (30.5 cm) in diameter

See pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Instructions

*Notes:* Place a marker for the beginning of a round; slip the marker on each following round. Throughout the pattern, each yarnover counts as one stitch.

### Star

CO 8 sts on 4 needles (2 sts on each needle). Join, being careful not to twist sts. Rep each patt 8 times.

*Rnd 1 and All Odd-Numbered Rnds:* K.

*Rnd 2:* Yo, k1—2 sts.

*Rnd 4:* (Yo, k1) 2 times—4 sts.

*Rnd 6:* Yo, k3, yo, k1—6 sts.

*Rnd 8:* Yo, ssk, k1, k2tog, yo, k1.

*Rnd 10:* Yo, k1, yo, sl 2tog kwise, k1, p2sso, (yo, k1) 2 times—8 sts.

*Rnd 12:* (Yo, k3, yo, k1) 2 times—12 sts; 96 sts total.

*Rnd 14:* (Yo, ssk, k1, k2tog, yo, k1) 2 times.

*Rnd 16:* (K1, yo, sl 2tog kwise, k1, p2sso, yo, k2) 2 times.

*Rnd 18:* Yo, ssk, k1, yo, ssk, k1, k2tog, yo, k1, k2tog, yo, k1.

*Rnd 20:* K1, yo, ssk, k1, yo, sl 2tog kwise, k1, p2sso, yo, k1, k2tog, yo, k2.

*Rnd 22:* K2, yo, ssk, k3, k2tog, yo, k3.

*Rnd 24:* K3, yo, ssk, k1, k2tog, yo, k4.

*Rnd 26:* K4, yo, sl 2tog kwise, k1, p2sso, yo, k4, yo, k1, yo—14 sts; 112 sts total.

Change to cir needle.

*Rnd 28:* Ssk, k3, yo, k1, yo, k3, k2tog, yo, k3, yo—16 sts; 128 sts total.

*Rnd 30:* Ssk, k7, k2tog, yo, k1, yo, sl 2tog kwise, k1, p2sso, yo, k1, yo.

*Rnd 32:* Ssk, k5, k2tog, yo, k3, yo, k1, yo, k3, yo—18 sts; 144 sts total.

*Rnd 34:* Ssk, k3, k2tog, yo, k1, yo, sl 2tog kwise, k1, p2sso, yo, k3, yo, sl 2tog kwise, k1, p2sso, yo, k1, yo.

*Rnd 36:* Ssk, k1, k2tog, yo, k3, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, k3, yo—20 sts; 160 sts total.

*Rnd 38:* Sl 2tog kwise, k1, p2sso, yo, k1, yo, (sl 2tog kwise, k1, p2sso, yo, k3, yo) 2 times, sl 2tog kwise, k1, p2sso, yo, k1, yo.

*Rnd 40:* K1, yo, k3, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, k3, yo—24 sts; 192 sts total.

*Rnd 42:* K2, yo, sl 2tog kwise, k1, p2sso, (yo, k3, yo, sl 2tog kwise, k1, p2sso) 3 times, yo, k1.

Sl last st to right needle unworked. Remove m for beg of rnd; sl last st back to left needle. Replace m for beg of rnd.

*Rnd 44:* Yo, sl 2tog kwise, k1, p2sso, yo, k3; rep around.

*Rnd 46:* K3, yo, sl 2tog kwise, k1, p2sso, yo; rep around.

*Rnd 48:* K.

*Rnd 50:* Yo, k2tog; rep around.

*Rnd 52:* K.

*Rnd 54:* Yo, k2tog; rep around.

*Rnds 56 and 57:* K.

BO as foll:

With crochet hook, draw up a lp in 1st st, leaving st on needle. \*Ch 8, (insert hook in next st and sl st off needle) 3 times (4 lps now on hook), yo hook and draw through all 4 lps on hook; rep from \* around. Join with a sl st in beg ch; finish off.

### Finishing

Weave in all ends. Place on a flat padded surface. Pin outer edge, using rust-proof pins. Spray with commercial spray starch until wet. Let dry thoroughly before removing pins. ❁

# Freda Frase's Square Doily



*Freda Frase, a fellow resident of Mary Schiffmann's at the Sunny View Lutheran Home in Cupertino, California, purchased a square doily with this design at a white elephant sale about 1955. Freda answered Mary's notice posted at Sunny View to see residents' knitted laces so she could preserve the patterns by writing the directions. Pat Shannon knitted our doily. Collection of the author. Photograph by Joe Coca.*

## Instructions

*Note:* “Yo, p” requires two movements of the thread: 1) bring yarn forward, then 2) wrap the thread completely around the needle. The thread ends up in front.

## Square

CO 2 sts on each of 4 needles. K 1 rnd. K all even-numbered rnds unless directions indicate otherwise. Rep 4 times.

*Rnd 1:* K1, yo, k1—12 sts.

*Rnd 3:* (K1, yo) twice, k1—20 sts.

*Rnd 5:* Yo, k2, yo, k1, yo, k2—32 sts.

*Rnd 7:* (K1, yo, k3, yo) twice—48 sts.

*Rnd 9:* K1, yo, p1, k4, yo, k1, yo, k4, p1, yo—64 sts.

*Rnd 10:* K1, p2, k11, p2.

*Rnd 11:* K1, yo, p2, k5, yo, k1, yo, k5, p2, yo—80 sts.

*Rnd 12:* K1, p3, k13, p3.

*Rnd 13:* K1, yo, p3, k6, yo, k1, yo, k6, p3, yo—96 sts.

*Rnd 14:* K1, p4, k15, p4.

*Rnd 15:* K1, yo, p4, k15, p4, yo—104 sts.

*Rnd 16:* K1, p5, k15, p5.

## Materials

Nazli Gelin Garden, 100% cotton thread, size 10, 308 yards (281.6 m)/  
50 gram (1.8 oz) ball, 1 ball of White; [www.universalyarn.com](http://www.universalyarn.com)  
Needles, set of 5 double pointed, size 2 (2.75 mm)  
Crochet hook, size E (3.5 mm)

Finished size: 9½ × 9½ inches (24.1 × 24.1 cm)

See pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at  
[pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

*Rnd 17:* K1, yo, p5, yo, ssk, k11, k2tog, yo, p5, yo—112 sts.

*Rnd 18:* K1, p7, k13, p7.

*Rnd 19:* K1, yo, p7, yo, ssk, k9, k2tog, yo, p7, yo—120 sts.

*Rnd 20:* K1, p9, k11, p9.

*Rnd 21:* K1, yo, p9, yo, ssk, k7, k2tog, yo, p9, yo—128 sts.

*Rnd 22:* K1, p11, k9, p11.

*Rnd 23:* K1, yo, p11, yo, ssk, k5, k2tog, yo, p11, yo—136 sts.

*Rnd 24:* K1, p13, k7, p13.

*Rnd 25:* K1, yo, p13, yo, ssk, k3, k2tog, yo, p13, yo—144 sts.

*Rnd 26:* K1, p15, k5, p15.

*Rnd 27:* K1, yo, p15, yo, ssk, k1, k2tog, yo, p15, yo—152 sts.

*Rnd 28:* K1, p17, k3, p17.

*Rnd 29:* K1, yo, p17, yo, sl 2tog kwise, k1, p2sso, yo, p17, yo—160 sts.

*Rnd 30 and All Even-Numbered Rnds:* K.

*Rnd 31:* K1, yo, k2, yo, (k7, yo) 5 times, k2, yo—192 sts.

*Rnd 33:* K1, yo, k3, (yo, k1, yo, ssk, k3, k2tog) 5 times, yo, k1, yo, k3, yo—208 sts.

*Rnd 35:* K1, yo, k2, k2tog, (yo, k3, yo, ssk, k1, k2tog) 5 times, yo, k3, yo, ssk, k2, yo—216 sts.

*Rnd 37:* K1, yo, k2, k2tog, (yo, k5, yo, sl 2tog kwise, k1, p2sso) 5 times, yo, k5, yo, ssk, k2, yo—224 sts.

*Rnd 39:* K1, yo, k2, k2tog, (yo, ssk, k3, k2tog, yo, k1) 5

times, yo, ssk, k3, k2tog, yo, ssk, k2, yo.

*Rnd 41:* K1, yo, k2, k2tog, yo, k1, (yo, ssk, k1, k2tog, yo, k3) 5 times, yo, ssk, k1, k2tog, yo, k1, yo, ssk, k2, yo—232 sts.

*Rnd 43:* K1, yo, k2, k2tog, yo, k3, (yo, sl 2tog kwise, k1, p2sso, yo, k5) 5 times, yo, sl 2tog kwise, k1, p2sso, yo, k3, yo, ssk, k2, yo—240 sts.

*Rnd 45:* K1, yo, k2, k2tog, yo, k5, (yo, k1, yo, ssk, k3, k2tog) 5 times, yo, k1, yo, k5, yo, ssk, k2, yo—256 sts.

*Rnd 47:* K1, yo, k2, k2tog, yo, k1, (yo, ssk, k1, k2tog, yo, k3) 6 times, yo, ssk, k1, k2tog, yo, k1, yo, ssk, k2, yo—264 sts.

*Rnd 48:* K.

Move 1 st from the right-hand needle to the left-hand needle. With the crochet hook, (sc through 3 sts, ch 8) 4 times, (sc through 5 sts, ch 8, sc through 3 sts, ch 8) 6 times, (sc through 3 sts, ch 8) 2 times. Fasten off.









### Finishing

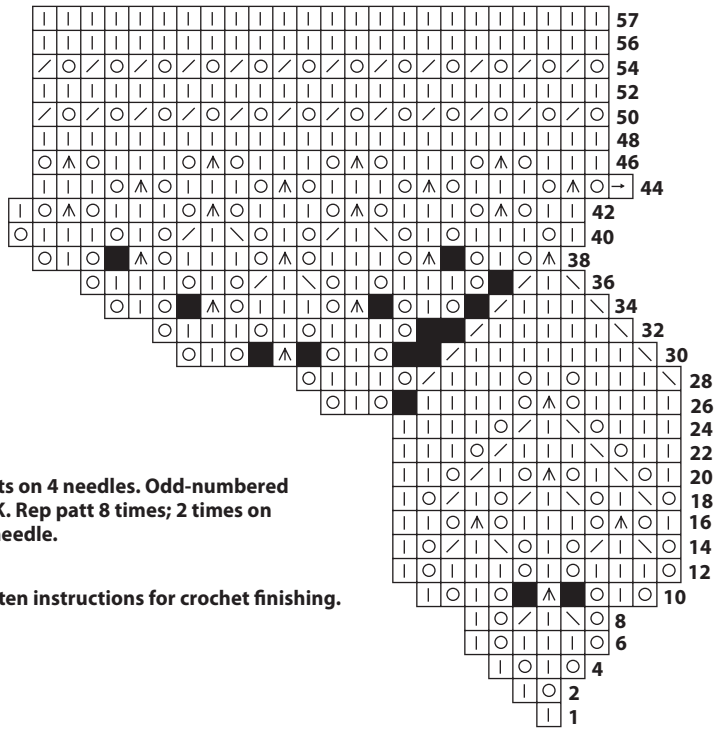
Block to a perfect square. 🌸

**ABOUT THE AUTHOR.** *Author, historian, designer, and teacher of needlework, Nancy Nehring is also a professional member of the Crochet Guild of America. Her love of needlework came from her grandmother whom she remembers knitting lace pillowcases. Nancy lives in Sunnyvale, California, with her family. The above was adapted from her book The Lacy Knitting of Mary Schiffmann, published by Interweave in 1998.*

**Star**

**Key**

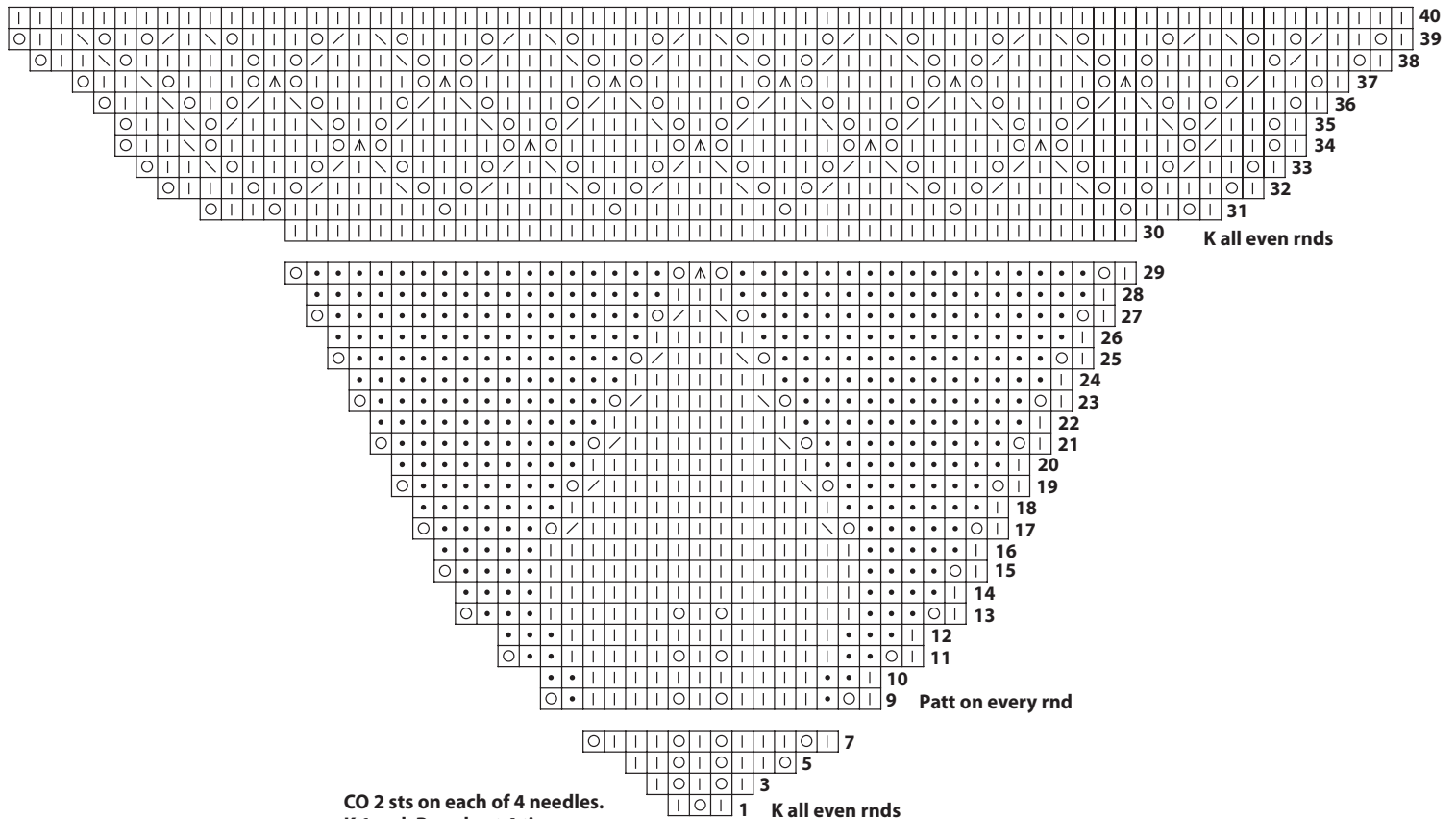
-  k
-  yo
-  k2tog
-  ssk
-  centered double dec—sl 2tog kwise, k1, p2sso
-  p
-  sl st in direction of arrow
-  no st



**CO 8 sts on 4 needles. Odd-numbered rnds: K. Rep patt 8 times; 2 times on each needle.**

**See written instructions for crochet finishing.**

**Square**



**CO 2 sts on each of 4 needles. K 1 rnd. Rep chart 4 times.**

*Charts may be photocopied for personal use.*

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# Lacy Sock

NANCY BUSH



*These glorious Chaussettes de Dentelle (Lacy Socks) will add just the right touch for your next special occasion and are sure to become a family heirloom. Photograph by Joe Coca.*

These Lacy Socks (or *Chaussettes de Dentelle*) were inspired by the fine lace stockings and socks knit throughout Europe and beyond during the eighteenth and nineteenth centuries. Many variations of this lace, which is related to the famous Shetland Feather and Fan pattern, show up on socks and stockings over and over again. This sock was adapted from one made of linen now in the collection of the Daughters of the American Revolution Museum in Washington, D.C. There was no date or maker's name available. It reminds us that the styles, ideas, and techniques that were created in Europe found their way to new lands and were carried on by knitters building a new life. These socks have a Round Heel shaping and a Wedge Toe finish. They are, of course, for women.

## Materials

Brown Sheep Company Wildfoote Luxury Sock, 75% washable wool/25% nylon yarn, 215 yards (196.6 m)/50 gram (1.8 oz) skein, 2 skeins of #SY10 Vanilla; [www.brownsheep.com](http://www.brownsheep.com)  
Needles, set of four double pointed, size 000 (1.5 mm) or size needed to obtain gauge  
Tapestry needle

Finished size: About 8¼ inches (21 cm) foot circumference, 9¼ inches (23 cm) foot length from back of heel to tip of toe, and 7½ inches (19 cm) leg length from top of cuff to base of heel; to fit women's shoe sizes 6 to 8

Gauge: 22 sts and 28 rnds = 2 inches (5.1 cm) over St st, worked in the rnd

See pages 142–143 for Abbreviations and Techniques

## Instructions

### Sock

#### Leg,

Using the long-tail method, CO 102 sts. Divide the sts evenly onto 3 needles and join for working in rnds, being careful not to twist sts. This join marks the seam line and beg of the rnd. Work in Scallop Lace patt as foll:

*Rnds 1 and 2:* \*K2, p13, k2; rep from \*.

*Rnd 3:* \*Ssk, k13, k2tog; rep from \*—90 sts rem.

*Rnd 4:* \*Ssk, k11, k2tog; rep from \*—78 sts rem.

*Rnd 5:* \*Ssk, k9, k2tog; rep from \*—66 sts rem.

*Rnd 6:* \*Ssk, k7, k2tog; rep from \*—54 sts rem.

*Rnd 7:* \*[K1, yo] 8 times, k1; rep from \*—102 sts.

Rep these 7 rnds 11 more times (12 times total).

#### Heel,

*Set-Up Row:* Sl 1 kwise, k50—51 heel sts; rem 51 sts will be worked later for instep.

#### Heel flap,

Work 51 heel sts back and forth in rows as foll,

*Row 1 (WS):* Sl 1 kwise, p50 sts.

*Row 2 (RS):* Sl 1 kwise, k50 sts.

Rep these last 2 rows 18 more times, then work Row 1 once more—40 rows total, including Set-Up Row.

Turn heel; work short-rows as foll,

*Row 1 (RS):* Sl 1 kwise, k27, ssk, k1, turn work.

*Row 2 (WS):* Sl 1 pwise, p6, p2tog, p1, turn.

*Row 3:* \*Sl 1 pwise, k to 1 st before gap formed on prev RS row, ssk (1 st each side of gap), k1, turn.

*Row 4:* Sl 1 pwise, p to 1 st before gap formed on prev WS row, p2tog (1 st each side of gap), p1, turn.

Rep Rows 3 and 4 until all sts have been worked, ending with a WS row—29 heel sts rem.

#### Gussets,

Pick up and k sts along edges of heel flap and rejoin for working in rnds as foll,

*Joining Rnd:* With Needle 1, k 29 heel sts then pick up and k 20 sts along right edge of heel flap; with Needle 2, work 51 instep sts in patt as established; with Needle 3, pick up and k 20 sts along left edge of heel flap then knit the 1st 15 sts from Needle 1—120 sts total; 34 sts on Needle 1, 51 instep sts on Needle 2, 35 sts on Needle 3.

#### Shape gussets,

*Rnd 1:* On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, work in patt as established; on Needle 3, k1, ssk, k to end—2 sts dec'd.

*Rnd 2:* Work even in patt as established.

Rep these 2 rnds 8 more times—102 sts rem; 25 sts on Needle 1, 51 instep sts on Needle 2, and 26 sts on Needle 3.

#### Foot,

Cont even in patt as established until piece measures about 7¼ inches (18 cm) or 2 inches (5.1 cm) less than desired total length from back of heel to tip of toe, ending with Rnd 7 of instep patt.

#### Toe,

*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 these 2 rnds until 54 sts rem—13 sts on Needle 1, 27 sts on Needle 2, and 14 sts on Needle 3.

Rep Rnd 1 every rnd (i.e., dec every rnd) until 22 sts rem—5 sts on Needle 1, 11 sts on Needle 2, and 6 sts on Needle 3.

With Needle 3; k 5 sts from Needle 1—11 sts each on 2 needles. Break off yarn, leaving a 10-inch (25.4-cm) tail. Thread the tail on the tapestry needle and graft the sts tog, using Kitchener Stitch.

## Finishing

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

*This project was adapted from Folk Socks: The History & Techniques of Handknitted Footwear by Nancy Bush (Updated ed., Loveland, Colorado: Interweave, 2011).*

**ABOUT THE DESIGNER.** Nancy Bush, a member of PieceWork magazine's editorial advisory panel and a frequent PieceWork contributor, writes books on knitting and teaches knitting workshops nationwide. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters. Visit [www.woollywest.com](http://www.woollywest.com).

# Latvian Socks

NANCY BUSH



*These socks were inspired by a pair of lacy Latvian stockings that were knitted in Latvia and owned by Lizbeth Upitis. Although simple to work, the decorative lace pattern is charming. Photograph by Joe Coca.*

Generally, the mention of Latvian knitting reminds us of colorful mittens. These socks were inspired not by color knitting, but by a pair of lacy Latvian stockings, knitted in Latvia and owned by Lizbeth Upitis. The lace is simple to work and very decorative. The leg is shaped by working four decreases on one round midway down the leg. The heel is turned with Half-Handkerchief-Heel shaping and the socks end with a Star Toe.

## Materials

Helmi Vuorelma Oy Satakieli, 100% wool yarn, fingering weight, 360 yards (329.2 m)/100 gram (3.5 oz) skein, 1 skein of #003 Natural; [www.schoolhousepress.com](http://www.schoolhousepress.com)

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

Tapestry needle

Finished size: About 7½ inches (19 cm) foot circumference, 8¾ inches (22 cm) foot length from back of heel to tip of toe, and 10¼ inches (26 cm) leg length from top of cuff to base of heel; to fit U.S. women's shoe sizes 6 to 8

Gauge: 18 sts and 25 rounds = 2 inches (5.1 cm) in St st, worked in rnds; 19 sts and 24 rnds = 2 inches (5.1 cm) in lace patt, worked in rnds

See pages 142–143 for Abbreviations and Techniques

## Sock

*Notes:* The socks shown took almost every inch of the yarn. If you need to make a longer foot, omit one repeat of the lace on the leg or purchase more yarn. The leg and foot are worked with four needles; the toe is worked with five. If desired, use a provisional cast-on and join the hem by removing the waste yarn from the cast-on and knitting the resulting five stitches together with the stitches on the needle.

Leg,

CO 76 sts, using the long-tail method. Divide sts as evenly as possible on 3 needles and join for working in rnds, being careful not to twist sts. This join marks the seam line and beg of the rnd.

K 7 rnds.

*Picot Rnd:* \*K2tog, yo; repeat from \*.

K 7 rnds.

*Joining Rnd:* With a spare dpn, \*pick up 1 st for every st along CO edge, then k this st with its corresponding live st on the needle (it is easiest to pick up 1 st at a time and k it with its corresponding live st before moving on to the next st).

K 1 rnd. Work Lace patt as foll,

*Rnd 1:* \*P2, k5, k2tog, yo, k1, yo, ssk, k5, p2; rep from \*.

*Rnd 2 and All Even-Numbered Rnds:* \*P2, k15, p2; rep from \*.

*Rnd 3:* \*P2, k4, k2tog, yo, k3, yo, ssk, k4, p2; rep from \*.

*Rnd 5:* \*P2, k3, k2tog, yo, k5, yo, ssk, k3, p2; rep from \*.

*Rnd 7:* \*P2, k2, k2tog, yo, k7, yo, ssk, k2, p2; rep from \*.

*Rnd 9:* \*P2, k1, k2tog, yo, k9, yo, ssk, k1, p2; rep from \*.

*Rnd 10:* \*P2, k15, p2; rep from \*.

Rep these 10 rounds 4 more times, then work Rnds 1–9 once more.

Shape calf,

*Dec Rnd:* \*P2, k15, p1, work last st of this rep with 1st st of next rep as p2tog; rep from \*—72 sts rem.

Working p3 between each panel, cont in patt as newly established until the lace patt has been worked a total of 10 times.

Heel,

Adjust sts so that there are 18 sts on Needle 1, 35 sts on Needle 2, and 19 sts on Needle 3, and so that the seam line is between Needle 1 and Needle 3.

With Needle 3, k 17 sts from Needle 1, sl 1 wyf—37 heel sts on one needle; rem 35 sts will be worked later for instep (two lace panels with 1 p st at the beg, 1 p st at the end, and 3 p sts in the center).

Heel flap,

Work 37 heel sts back and forth in rows as foll,

*Row 1 (WS):* K1tbl, p35, sl 1 wyf.

*Row 2 (RS):* K1tbl, \*k1, sl 1 pwise; rep from \* to last 2 sts, k1, sl 1 wyf.

Rep these 2 rows 18 more times, then work Row 1 once more—39 rows total.

Turn heel; work short-rows as foll,

*Row 1 (RS):* K1tbl, k18, k2tog tbl, k1, turn work.

*Row 2 (WS):* Sl 1 pwise, p2, p2tog, p1, turn.

*Row 3:* Sl 1 pwise, k to 1 st before gap formed on prev RS row, k2tog tbl (1 st each side of gap), k1, turn.

*Row 4:* Sl 1 pwise, p to 1 st before gap formed on prev WS row, p2tog (1 st each side of gap), p1, turn.

Rep Rows 3 and 4 until all sts have been worked—19 heel sts rem.

Gussets,

Pick up and k sts along edges of heel flap and rejoin

for working in rnds as foll,

*Joining Rnd:* With Needle 1, sl 1 pwise, k18, then pick up and k 18 sts along right side of heel flap; with Needle 2, pick up and k 1 st tbl at beg of instep sts, work 35 instep sts in patt as established, then pick up and k 1 st tbl at the end of the instep sts; with Needle 3, pick up and k 18 sts along left side of heel flap, then k the 1st 9 sts from Needle 1 again—92 sts total; 28 sts on Needle 1, 37 instep sts on Needle 2, 27 sts on Needle 3. Rnd beg at center of heel.

Shape gussets,

*Rnd 1:* On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, p2tog, work in patt to last 2 sts, p2tog; on Needle 3, k1, ssk, k to end—88 sts rem.

*Rnd 2:* Work even in patt as established.

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

Rep Rnds 2 and 3 until 72 sts rem—19 sts on Needle 1, 35 instep sts on Needle 2, 18 sts on Needle 3.

Foot,

Cont even in patt as established until a total of 6 reps of lace patt have been worked on foot.

Sl the last st from Needle 1 onto Needle 2, then divide the sts on Needle 2 evenly between 2 dpn—18 sts on each of 4 needles.

Cont in St st (k every rnd) until piece measures  $6\frac{3}{4}$  inches (17.1 cm) or 2 inches (5.1 cm) less than desired total length from back of heel to tip of toe.

Toe,

*Rnd 1:* \*K to end of needle, k2tog; rep from \* 3 times—4 sts dec'd.

*Rnd 2:* K.

Rep Rnds 1 and 2 until 48 sts rem—12 sts on each needle.

Rep Rnd 1 (i.e., dec every rnd) until 8 sts rem—2 sts on each needle.

Break yarn, leaving a 10-inch (25.4-cm) tail.

## Folk Socks

From stockings with clocks to Highland Schottische kilt hose, Nancy Bush's *Folk Socks: The History & Techniques of Handknitted Footwear* (updated ed., Loveland, Colorado: Interweave, 2011) offers knitters of all levels eighteen patterns for socks and stockings and information on the fascinating history of socks. To order, visit [interweavestore.com/Knitting/Books/Folk-SocksRev.html](http://interweavestore.com/Knitting/Books/Folk-SocksRev.html).

### Finishing

Thread tail on the tapestry needle, draw it through the remaining stitches, pull tight to close hole, and fasten off on wrong side.

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

*Adapted from Folk Socks: The History & Techniques of Handknitted Footwear by Nancy Bush (updated ed., Loveland, Colorado: Interweave, 2011).*

**ABOUT THE DESIGNER.** Nancy Bush, a member of PieceWork magazine's editorial advisory panel and a frequent PieceWork contributor, writes books on knitting and teaches knitting workshops nationwide. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters. Visit [www.woolywest.com](http://www.woolywest.com).

# Who Was Miss Money?

## In Search of a Victorian Knitter

JUNE HALL

Published instructions for knitting were not plentiful before about 1840, although by that time knitting had a centuries-old place in both domestic and commercial production. Young knitters learned by example; skills were passed down from mother to daughter. Beginning in the sixteenth century, schools had been established in English towns to provide knitting instruction for poor girls to train them for useful work.

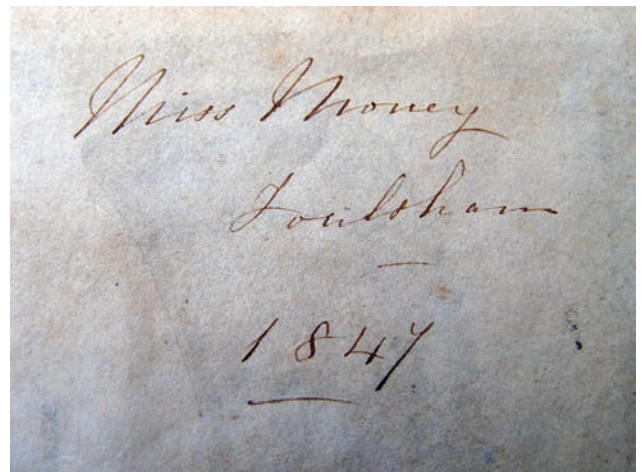
*The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars* by A Parisian Lady (London: Sherwood, 1846), with nine patterns for knitted lace edges and insertions, is an early example of its kind. Lace, for trimming both dress and household linen, was fashionable in the early years of Queen Victoria's reign (1837–1901). Bobbin lace probably was the most common form, but knitted lace also was popular. By the late 1840s, lace knitting was evolving from a simple edging using knit and purl stitches to more complex designs with patterns

of holes and other features.

The owner of a secondhand bookshop in Yorkshire, England, discovered a copy of *The Ladies' Cabinet* in the 1970s and gave it to one of my friends, a keen knitter, who in turn gave it to me. On the flyleaf in faded ink is the inscription

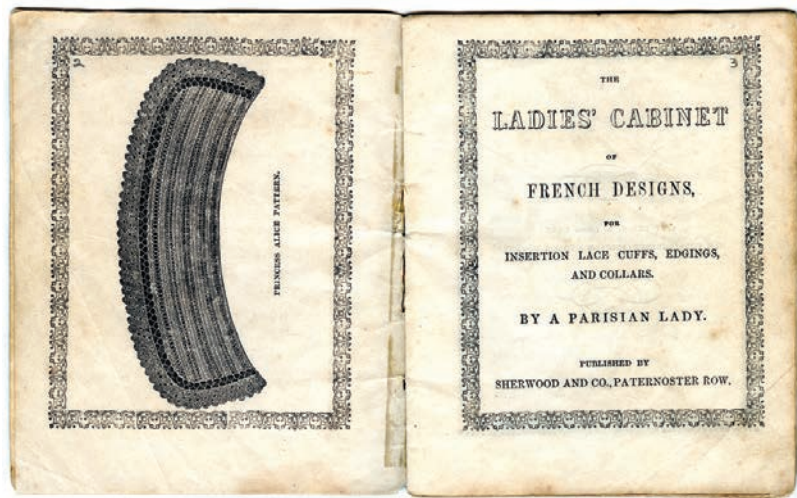
Miss Money  
Foulsham  
1847

Within the pages of the book, I was excited to find



LEFT: Foulsham village center showing late-eighteenth-century houses and the tower of the Church of the Holy Innocents. Photograph courtesy of the author.

RIGHT: Inscription on the flyleaf of the author's copy of *The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars* (London: Sherwood, 1846).



The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars frontispiece (London: Sherwood, 1846). Photograph courtesy of the author.

## The Ladies' Cabinet

The frontispiece of *The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars* by A Parisian Lady (London: Sherwood, 1846) shows the design for a collar, Princess Alice Pattern. The following chart and the Saxon Edging are from the book.

Pattern	Pin Size	Thread, Six-Cord
Paris Lace Insertion Collar	16	28
Edge for the Collar	16	28
Open Brussels Lace Cuff	18	30
Edging, Helena Augusta Pattern	19	32
Insertion Lace Cuffs	17	34
The Edge for Cuffs	17	34
Insertion Lace Edging	20	36
German Edging	21	38
Saxon Edging	22	40

### Saxon Edging

Cast on six stitches.

First Row. Slip one, knit two plain, bring the cotton forward, knit two together, make two, knit one.

Second Row. Knit two plain, purl one, knit plain till three remain, make one, knit two together, knit one.

Third Row. Take off one, knit two plain, make one, knit two together, knit plain to the end of the row.

Fourth Row. Cast off two, knit plain till three remain, knit two together, knit one.

*Note:* *The Ladies' Cabinet* recommends Barber's six-cord thread. J. L. Barber's company in Norwich, the ancient cathedral city of Norfolk county, was well established by the 1840s.

—J. H.

four pages, each measuring just under 6¼ by 4 inches (16 by 10 cm), which had been torn from a notebook. On these pages, in the same handwriting as the inscription, are “Instructions for knitted Lace & Insertion” with directions for fourteen edgings and insertions. Small knitted samples stitched onto the paper accompany six of them. None of the patterns appear in *The Ladies' Cabinet*. I call these pages “Miss Money's Patterns.”

Perhaps the most intriguing feature of these pages is the way in which the patterns are written. The directions in *The Ladies' Cabinet* are explicit, written in prose; even the numbers are written as words, not numerals. Miss Money's Patterns, in contrast, are written in what can only be described as a code with a few words among the symbols (see sidebar on page 124); I had never seen lace-knitting instructions written in this code. The pattern for the Saxon Edging from *The Ladies' Cabinet* (at left) well illustrates the difference between published patterns and Miss Money's manuscript code although Miss Money does use the traditional word “loop” for “stitch.”

*The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars by  
A Parisian Lady (London: Sherwood, 1846), with nine patterns for knitted lace edges and  
insertions, is an early example of its kind.*

Some of the patterns have names such as Shell Pattern, Precious Edge, and Grecian Not (sic); others are simply descriptive: Lace, Insertion, Edging with 2 Holes. The symbols are 0s, Xs, 1s, 3s, 4s, and 5s. The patterns were written with a steel-nib pen and oak-gall ink on paper with no datable watermark. The handwriting is that of an educated person.

Who was Miss Money? Foulsham, the place name on the flyleaf of the book, is a small village in the county of Norfolk in eastern England. But national census returns for 1841 and 1851 and the county's trade directories of

1845, 1850, and 1854 record no one named Money in Foulsham in those years. Nonetheless, Money was not an uncommon family name in eastern England, and the 1851 census for the county of Norfolk, *excluding* Foulsham (population 1,000 in 1851), contains dozens of entries for single women between the ages of eighteen and thirty with this surname. Any—or none—of them could have been “our” Miss Money.

Norfolk is still largely rural. In medieval times, it was one of the most highly populated and wealthy counties in England; much of its wealth was derived from wool



*Miss Money's Lace pattern knitted by the author in 4-ply Shetland wool. Photograph courtesy of the author.*

## Miss Money's Patterns

The following material is taken from the four pages discovered in my copy of *The Ladies' Cabinet of French Designs for Insertion Lace Cuffs, Edgings and Collars*, which I have named "Miss Money's Patterns," along with my translation of the symbols. You may use the patterns as intended—to create fine lace—or feel free to find new uses for these directions that were written down more than 160 years ago.

### The Symbols

- 1 = knit
- 0 = yarn forward
- 3 = purl
- X = knit two together
- 5 = slip one stitch
- 4 = pass slipped stitch over

In addition, the number 3 with a vertical line through it means "purl two together," and the word "seam" is a synonym for "purl."

### The Patterns

- Lace\*
- Precious Edge\*
- Edging with 2 Large Holes
- Antimacassar
- Leaf Pattern
- Bread Tray Cover
- Grecian Not\*
- Castleton Lace
- Fly's Body\*
- Shell Pattern\*
- Pattern for Insertions, Rose Leaf
- Open Insertion\*
- Bead Stitch
- Insertion

\* indicates those with a knitted sample

### Miss Money's Antimacassar Pattern

Cast on 25 loops for each stripe  
1st XXXX101010101010101XXXX

2nd 1 the row

3rd 3 the row

4th 1 the row

[Presumably, the stripes could be sewn together to the width required. In this period, upholstery became vulnerable to soiling by the macassar oil that stylish men were applying to their hair. Thus, the advent of the antimacassar, a decorative panel of fabric laid across the back of an armchair or sofa that could be removed easily for laundering.]

### Lace

Cast on 7 Loops

1st 110000X00X1

2nd 11131131311

3rd 1 the row

4th 1 the row

5th Take off four, 10000X00X1

Commence again at the 2nd row

### Precious Edge

Cast on 11 loops seam 1 row

1st 0154111110X1

2nd 5110X seam the rest

3rd 010X1X110X1

4th 5110X seam the rest

5th 011105X4110X1

6th 5110X seam the rest

### Fly's Body

Cast on 8 loops

1st 1110X00X1

2nd 1113110X1

3rd 1110X100X1

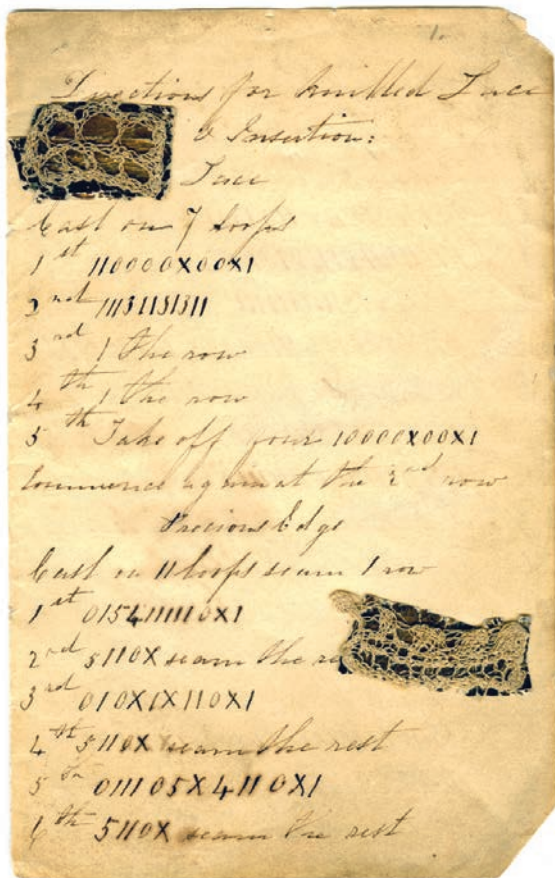
4th 11131110X1

5th 1110X111111

6th Take off 2, 11110X1

[The original specifies six knit stitches in Row 5, but this is an error. The pattern works with five knit stitches, as in Miss Money's knitted sample.]

—J. H.



Miss Money's Lace and Precious Edge patterns with original samples knitted in cotton. Photograph courtesy of the author.

and cloth production. Its long seacoast, once busy with trading ships, is now a haven for seabirds and is popular with visitors.

Driving through the quiet, flat landscape toward Foulsham, I stopped by a field of ripening wheat bordered by wild flowers—convolvulus, hawkbit, and sorrel. The setting, with the woods and pastures beyond, could have been 1847. In the opposite direction, however, I saw a busy main road, an aircraft flew overhead, and my daydream of the past was broken.

A serious fire in 1770 destroyed Foulsham's church and fourteen houses; the flint church tower, however, was saved and the rest of the town rebuilt. In 1847, the fire would have been just within the living memory of the oldest residents and would still have been a topic

of conversation. The village center is framed by the elegant late-eighteenth-century houses and looks much as it would have in Miss Money's time (if we ignore the road surface and clutter of parked cars). The community was typical of most English villages in the mid-nineteenth century, with farmers, tradesmen, and craft workers using local materials; a dressmaker, basketmaker, brewer, grocer, draper, bookseller, veterinary surgeon, solicitor, and surgeon providing services for the inhabitants.

As an unmarried woman, Miss Money could have been living in Foulsham in the decade between the national censuses. She could have been a governess or nursemaid in one of the Georgian houses near the village center. She may have been staying with relatives, spending time as companion to an aunt or grandmother. Maybe she was teaching young girls needlework and needed samples to show them. Or, more romantically, and quite probably, she was preparing her own trousseau, the clothes and household linen she would need if and when she married. It seems safe to assume, as she was a literate person, that she came from a family with the means to educate her. Perhaps she was quite young—the title of one pattern is misspelled (Grecian Not instead of Knot), and several of the written patterns do not work out without adjustment—and used the title "Miss" to make herself feel grown up.

At the Costume and Textile Study Centre at Carrow House in Norwich, I examined examples of mid-nineteenth-century costume and knitted lace. Much of the lace is undated and the maker(s) unknown, but the examples I saw were comparable with Miss Money's. I envisioned Miss Money in a circa 1845 pink-and-blue shot silk dress from the collection with a satin strip down the front in pink, blue, and white trimmed with ruching of the same material. The double row of buttons has frogging in blue-and-white cord. The pointed bodice has a low V-neck, the long sleeves have cuffs, and the skirt is full, gauged (pleated) at the waist.

At present, we do not know—perhaps we'll never know—Miss Money's first name, her age, or what she looked like; why she wrote her patterns; if she invented



*Miss Money's Fly's Body pattern with original sample knitted in cotton.*  
 Photograph courtesy of the author.

*At present, we do not know—perhaps we'll never know—Miss Money's first name, her age, or what she looked like; why she wrote her patterns; if she invented her code or used a current convention; or how the pages came to be in a needlework book in a Yorkshire bookshop about 160 miles (257 km) from Foulsham in the 1970s.*


her code or used a current convention; or how the pages came to be in a needlework book in a Yorkshire bookshop about 160 miles (257 km) from Foulsham in the 1970s. More research is necessary, and as a local historian, I shall leave no stone unturned. Whoever she was, she has left a fascinating legacy in the early and unusual examples of knitted lace edgings.

At this stage of my search, I am pleased to share my decoding of Miss Money's symbols and some of the patterns with you and hope you enjoy finding new uses for them. Eventually, I intend to produce a com-

plete facsimile of both Miss Money's Patterns and *The Ladies' Cabinet*. ❀

**ABOUT THE AUTHOR.** June Hall lives in Cumbria, England, where she keeps a flock of rare Soay sheep. She is a local historian, chairman of Rare Breeds Survival Trust Cumbria, founder of Cumbria's first knitting café, Cumbria Woman of the Year, 2012/13, and the author of *Henrietta Herdwick (Cumbria, England: Unicorn Projects, 2004)*, a children's book about Herdwick sheep, a breed native to England's Lake District. She is also a member of the Wool Clip Cooperative, organizers of Woolfest, an annual international wool festival.

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*This scarf was made with Angora Blizzard Yarn  
See it on page 51*

## ✿ Web Listings ✿

### Needlework Supplies

**Handy Hands, Inc.**  
[www.hhtatting.com](http://www.hhtatting.com)  
(217) 379-3802

We sell Lizbeth thread, books, satin balls, and hankies.

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# Lacy Linen Washcloths

THERESA GAFFEY



*Add a bit of style to your everyday routine with these lacy linen washcloths. LEFT TO RIGHT: Feather and Fan, Lacy Vine, and Horseshoe Lace. Photograph by Joe Coca.*

## Materials

Louet Euroflax 100% machine-washable linen yarn, sportweight, 270 yards (246.9 m)/3.5 ounce (100 g) skein, ½ skein of #55 Willow (Feather and Fan), #01 Champagne (Horseshoe Lace), and #63 Rose (Lacy Vine); www.louet.com

Needles, size 3 (3.25 mm) for Feather and Fan and size 4 (3.5 mm) for Horseshoe Lace and Lacy Vine or sizes needed to obtain gauge  
Tapestry needle

Finished sizes: Feather and Fan, 11 inches (27.9 cm) wide and 13 inches (33.0 cm) long; Horseshoe Lace, 10½ inches (26.7 cm) square; Lacy Vine, 11½ inches (29.2 cm) square

Gauges: 28 sts and 30 rows = 4 inches (10.2 cm) in Feather and Fan patt; 26 sts and 32 rows = 4 inches (10.2 cm) in Horseshoe Lace patt; 22 sts and 34 rows = 4 inches (10.2 cm) in Lacy Vine patt

See pages 142–143 for Abbreviations and Techniques

*Theresa Gaffey likes to knit with a project in mind, so when she found herself with a stack of linen test swatches in one hand and a bar of homemade soap in the other, the swatches were transformed magically into washcloths. The sheen and drape of the machine-washable linen is appealing, the washcloths make good portable projects, and with the yarn used here, you can get two cloths from one skein. Knitting them is practically addictive.*

—Editor

## Instructions

### Feather and Fan

CO 78 sts. K 6 rows. Change to Feather and Fan patt as foll,

Row 1: K.

Row 2: K3, p to last 3 sts, k3.

Row 3: K3, [k2tog] 3 times, \*[yo, k1] 6 times, [k2tog] 6 times; rep from \* 2 more times, [yo, k1] 6 times, [k2tog] 3 times, k3.

Row 4: K.

Rep Rows 1–4 a total of 21 more times. K 6 rows. BO all sts. With yarn threaded on the tapestry needle, weave in loose ends.

### Horseshoe Lace

CO 67 sts. K 6 rows. Change to Horseshoe Lace patt as foll,

Row 1: K4, \*yo, k3, sl 1, k2tog, pssso, k3, yo, k1; rep from \* to last 3 sts, k3.

Rows 2, 4, 6, and 8: K3, p to last 3 sts, k3.

Row 3: K4, \*k1, yo, k2, sl 1, k2tog, pssso, k2, yo, k2; rep from \* to last 3 sts, k3.

Row 5: K4, \*k2, yo, k1, sl 1, k2tog, pssso, k1, yo, k3; rep from \* to last 3 sts, k3.

Row 7: K4, \*k3, yo, sl 1, k2tog, pssso, yo, k4; rep from \* to last 3 sts, k3.

Rep Rows 1–8 a total of 10 more times, or until piece measures 10 inches (25.4 cm) from beg. K 6 rows. BO all sts. With yarn threaded on a tapestry needle, weave in loose ends.

### Lacy Vine

CO 62 sts. K 6 rows. Change to Lacy Vine patt as foll,  
Row 1 (WS): K.

Row 2 and All Even-Numbered Rows: K3, p to last 3 sts, k3.

Row 3: K3, \*k2, k2tog, yo, k3; rep from \* to last 3 sts, k3.

Row 5: K3, \*k1, k2tog, yo, k4; rep from \* to last 3 sts, k3.

Row 7: K.

Row 9: K3, \*k3, yo, ssk, k2; rep from \* to last 3 sts, k3.

Row 11: K3, \*k4, yo, ssk, k1; rep from \* to last 3 sts, k3.

Rep Rows 1–12 until piece measures 11 inches (27.9 cm) from beg. K 6 rows. BO all sts. With yarn threaded on a tapestry needle, weave in loose ends. ❁

**ABOUT THE DESIGNER.** *Theresa Gaffey, a co-manager of the Yarnery, a retail store in St. Paul, Minnesota, has her own line of knitting and crochet patterns and has written for PieceWork, Vogue Knitting, and Threads magazines. Her designs have appeared in a number of books: Homespun, Handknit: Caps, Socks, Mittens, and Gloves (Loveland, Colorado: Interweave, 1988), Knitter's Stash: Favorite Patterns from America's Yarn Shops (Loveland, Colorado: Interweave, 2004, from which these projects were excerpted), A Knitter's Home Companion (New York: Stewart, Tabori & Chang, 2011), and most recently in her collaboration on Wearwithall (St. Paul, Minnesota: 840 Books, 2012). She has taught knitting, crochet, basketry, and weaving for over twenty years.*

# A Miniature Lace Tablecloth

MARY FRANCES WOGEC



*Mary Frances Wogec's knitted-lace miniature tablecloth. Use it to grace a table in a treasured dollhouse or frame it as a tribute to your own fine needle skills. Photograph by Joe Coca.*

Today, knitting with tiny needles and gossamer threads is the purview of a handful of miniaturists who create astonishingly small garments and decorative items. When knitting began, however, such fine gauges seem to have been the norm. Extant ecclesiastical gloves and relic purses from the fourteenth century were knitted with fine silk threads at gauges from 22 to 28 stitches per inch (8 to 11 stitches per cm). In the eighteenth and nineteenth centuries, knitters used silk or cotton threads and tiny glass beads to create beaded bags with as many as 18 stitches per inch (7 stitches per cm), and cotton and wool threads the size of sewing thread were knit with small needles into stockings, gloves, doilies, and mile after mile of exquisite lace edgings.

## Materials

Au Ver à Soie Soie d'Alger, 7-strand 100% silk thread, 5 meters (5.5 yds)/skein, 1 skein of #F2 Crème; [www.threadneedlestreet.com](http://www.threadneedlestreet.com)  
HiyaHiya Needles, set of 5 double pointed, size 000000 (.75 mm), 8 inches (20.3 cm); [www.hiyahiyanorthamerica.com](http://www.hiyahiyanorthamerica.com)  
Crochet hook, size 10 or 12 (1.15 or 1.00 mm)  
Stitch markers, small (soldered jump rings in fine gauges, sold in bead shops, are perfect)  
Point protectors (rubber nuts sold for pierced earrings make excellent, lightweight point protectors)  
Pins, rustproof  
Pen, waterproof  
Magnifier, optional

Finished size: About 5½ inches (14 cm)  
Gauge: 14 sts = 1 inch (2.5 cm) in St st, lightly blocked

See below and pages 142–143 for Abbreviations and Techniques

The chart for this project is available in PDF format at [pieceworkmagazine.com/Charts-Illustrations](http://pieceworkmagazine.com/Charts-Illustrations)

## Special Technique

### Crochet Cast-On

With the crochet hook, make a circle with the thread around your index finger and work a single crochet into the thread circle; keep that stitch on the hook while making another single crochet into the circle. See Figure 1.

Modern knitters marvel at the minuscule needles and vast reserves of patience required by the knitters of yore. Some of us also are challenged to take up needles and thread and try our hand at tiny gauges.

The end of the nineteenth century was a time when lace knitting was elevated to a popular art form. It was also an era when no piece of furniture was left unclothed,

and accomplished knitters prided themselves on covering every available surface with the elaborate doilies, centerpieces, and tablecloths that appeared in women's magazines and pattern leaflets. German designers were especially prolific and inventive, and many of their patterns are still in print today (with out-of-print designs eagerly coveted by collectors). Inspired by the work of such artists as Christine Duchrow, Erich Engeln, Marianne Kinzel, and the master Herbert Niebling, I offer to miniaturists this gossamer tablecloth, worked in fine threads with tiny needles. It could grace a table in a treasured dollhouse or be framed as a tribute to your own fine needle skills.

## Instructions

*Notes:* Separate the silk thread into single strands by pulling individual strands from the end of the unwound skein, winding the strands on an empty spool, bobbin, or piece of card as you go. Work slowly and patiently, especially with the last few strands. Knot the strands loosely as you wind the thread. I like to hide my knots behind a decrease, so I untie these loose knots at an opportune spot and make a splice with a weaver's knot.

Beginning a circular lace piece is always a bit tricky. To make things easier, try working over a small flat pillow. For the first few rounds, let the knitting rest on the pillow and turn the pillow rather than trying to hold all the needles in your hands to move from one needle to the next. A velvet pillow cover will keep things from sliding around, and a dark color will make it easier to see your work. Dropped stitches can be disheartening. A very fine crochet hook is helpful, but in this case, prevention is the best strategy. To prevent losing stitches at the end of needles, cap the ends with point protectors when you put your work aside. Keeping point protectors on every end but the two you are using will prevent the horror of

pulling the wrong needle out of your work or having a needle slither to the floor.

### Tablecloth

CO 5 sts, using the crochet method. When 5 sc lps are on the crochet hook, sl them one by one onto dpns: 2 on the 1st needle, 1 on the 2nd, and 2 on the 3rd. Work, foll the chart or the instructions below. After a few rnds, rearrange the stitches to incorporate the 5th needle. (It is easiest to spot the beg of a rnd if you put each rep on a separate needle, with the 1st and last reps on a single needle, separated by a marker.)

*Rnd 1:* K.

*Rnd 2 and All Even-Numbered Rnds Except Rnd 24:* K all sts.

*Rnd 3:* \*Yo, k1; rep from \* to end—10 sts.

*Rnd 5:* \*K1, yo, k1; rep from \* to end—15 sts.

*Rnd 7:* \*P1, [k1, yo, k1] into same st, p1; rep from \* to end—25 sts.

*Rnd 9:* \*P1, k1, [k1, yo, k1] into same st, k1, p1; rep from \* to end—35 sts.

*Rnd 11:* \*Yo, p1, k2, [k1, yo, k1] into same st, k2, p1; rep from \* to end—50 sts.

*Rnd 13:* \*[K1, yo, k1] into same st, p1, k7, p1; rep from \* to end—60 sts.

*Rnd 15:* \*K3, p1, k7, p1; rep from \* to end—60 sts.

*Rnd 17:* \*K1, yo, k1, yo, k1, p1, k7, p1; rep from \* to end—70 sts.

*Rnd 19:* \*Yo, ssk, yo, k1, yo, k2tog, yo, p1, k7, p1; rep from \* to end—80 sts.

*Rnd 21:* \*Yo, k3, yo, k1, yo, k3, yo, p1, ssk, k3, k2tog, p1; rep from \* to end—90 sts.

*Rnd 23:* \*Yo, k2tog, yo, k1, yo, ssk, yo, k1, yo, k2tog, yo,

k1, yo, ssk, yo, p1, ssk, k1, k2tog, p1; rep from \* to end—100 sts.

*Rnd 24:* \*K15, p1, sl 1 k2tog pssso, p1; rep from \* to end.

*Rnd 25:* \*Yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, k1, yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, sl 1 k2tog pssso; rep from \* to end—100 sts.

*Rnd 27:* \*Yo, k2tog, k5, ssk, yo, k1, yo, k2tog, k5, ssk, yo, k1; rep from \* to end—100 sts.

*Rnd 29:* \*K1, yo, k2, sl 1 k2tog pssso, k2, yo, k3, yo, k2, sl 1 k2tog pssso, k2, yo, k2; rep from \* to end—100 sts.

*Rnd 31:* \*Yo, ssk, yo, k1, sl 1 k2tog pssso, k1, yo, k2tog, yo, k1, yo, ssk, yo, k1, sl 1 k2tog pssso, k1, yo, k2tog, yo, k1; rep from \* to end—100 sts.

*Rnd 33:* \*K1, yo, ssk, yo, sl 1 k2tog pssso, yo, k2tog, k1, yo, k1, yo, k1, ssk, yo, sl 1 k2tog pssso, yo, k2tog, yo, k2; rep from \* to end—100 sts.

*Rnd 35:* \*Ssk, yo, sl 1 k2tog pssso, yo, k2tog, k2, yo, k1, yo, k2, ssk, yo, sl 1 k2tog pssso, yo, k2tog, yo, [k1, yo, k1] in same st, yo; rep from \* to end—110 sts.

*Rnd 37:* \*Ssk, yo, k1, yo, k2tog, k7, ssk, yo, k1, yo, k2tog, yo, k2, yo, [k1, yo, k1] in same st, yo, k2, yo; rep from \* to end—140 sts.

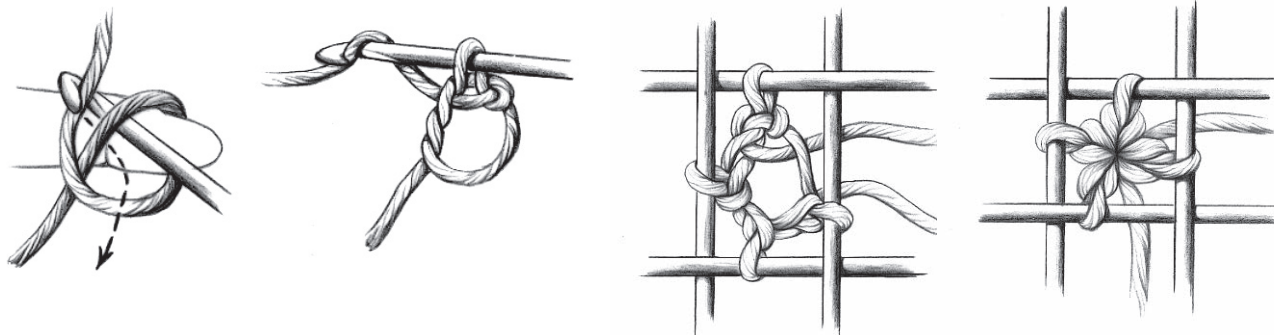
*Rnd 39:* \*Ssk, yo, ssk, yo, k3, sl 1 k2tog pssso, k3, yo, k2tog, yo, k2tog, yo, k3, yo, k2, [k1, yo, k1] in same st, k2, yo, k3, yo; rep from \* to end—160 sts.

*Rnd 41:* \*Ssk, yo, ssk, yo, k2, sl 1 k2tog pssso, k2, yo, k2tog, yo, k2tog, yo, k2, k2tog, yo, k1, yo, k7, yo, k1, yo, ssk, k2, yo; rep from \* to end—160 sts.

*Rnd 43:* \*Ssk, yo, ssk, yo, k1, sl 1 k2tog pssso, k1, yo, k2tog, yo, k2tog, yo, k2, k2tog, yo, k2tog, yo, k1, yo, ssk, k3, k2tog, yo, k1, yo, ssk, yo, ssk, k2, yo; rep from

Figure 1

### Crochet Cast-On



\* to end—170 sts.

*Rnd 45:* \*Ssk, yo, ssk, yo, sl 1 k2tog pssso, yo, k2tog, yo, k2tog, yo, ssk, k2tog, yo, k1, yo, sl 1 k2tog pssso, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, sl 1 k2tog pssso, yo, k1, yo, ssk, k2tog, yo; rep from \* to end—160 sts.

*Rnd 47:* \*Ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k1, yo, k2tog, yo, sl 1 k2tog pssso, yo, k1, yo, sl 1 k2tog pssso, yo, sl 1 k2tog pssso, yo, sl 1 k2tog pssso, yo, k1, yo, sl 1 k2tog pssso, yo, ssk, yo, k1, yo; rep from \* to end—150 sts.

*Notes:* After Round 48, the work is bound off in Round 49 with a crocheted-loop edging as follows: Insert the crochet hook as if to purl into the final knit stitch of Round 48, remove marker, insert the hook into the next two stitches, draw the thread through all three stitches and make a single crochet. Chain eight stitches, make another single crochet “cluster” through the next three stitches, chain eight stitches, and so on, removing markers as you go. The cluster symbols in Round 49 indicate which stitches are to be crocheted together.

*Rnd 49:* \*[Cluster 3] 4 times, [Cluster 2] 3 times, Cluster 3, [Cluster 2] 3 times, Cluster 3.

After the final cluster, ch 8 and work a sl st into the first sc, tie off the thread, and weave in the end with a crochet hook or fine tapestry needle.

### Finishing

Soak the tablecloth in cool water and squeeze (do not wring) out excess water. Draw a circle the finished size of the tablecloth with the pen on a piece of paper. Divide the circle into five equal segments. Place the tablecloth on the circle and block out the crochet chain points with the rustproof pins. ❁

**ABOUT THE DESIGNER:** *Mary Frances Wogec, an avid knitter since she first learned at age eight, has been knitting lace ever since she discovered the magic that can be wrought by strategically placed holes. Encounters with antique knitted lace have inspired her to try her hand at ever-tinier needles.*

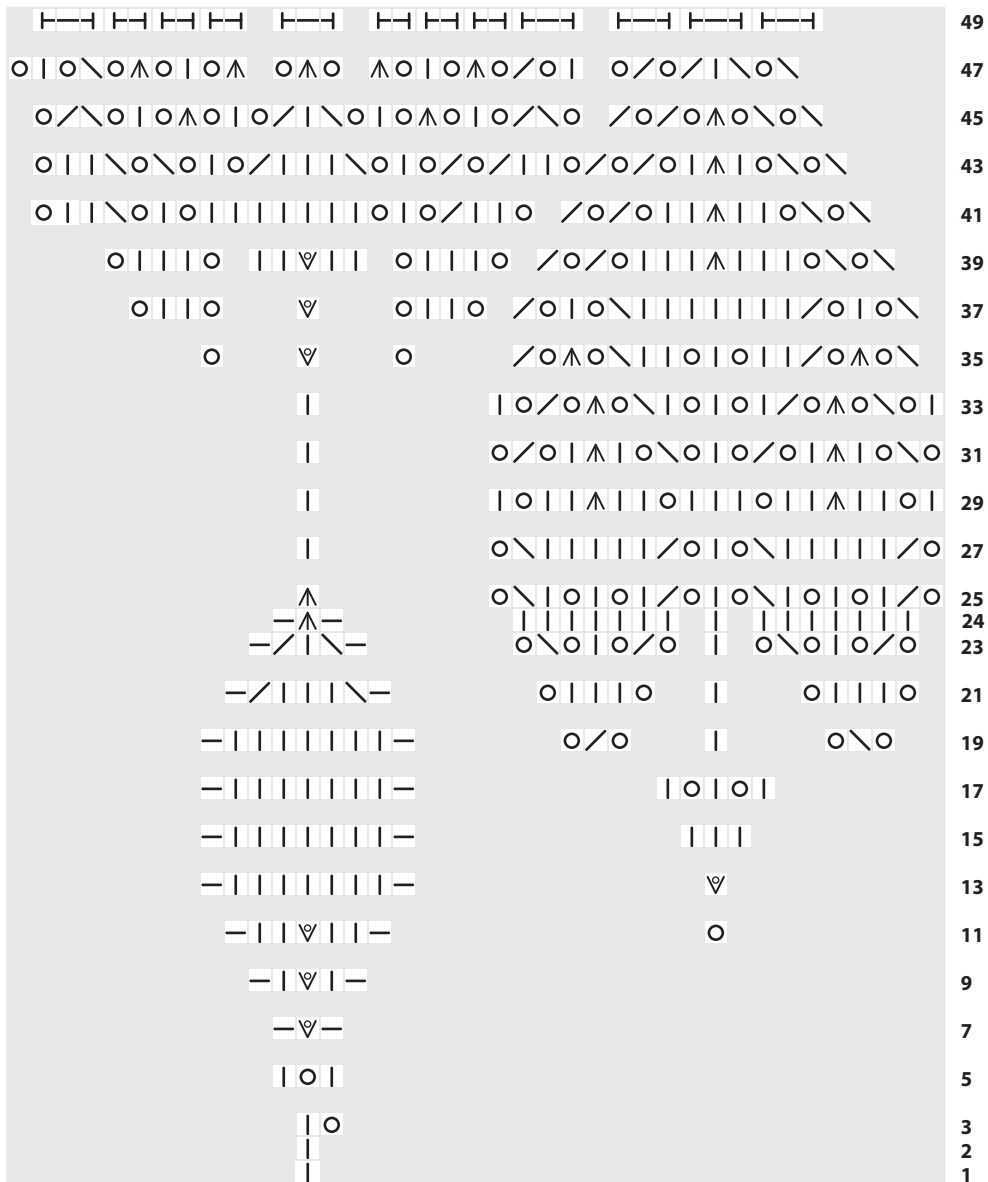


*Mary Frances Wogec's knitted lace tablecloth in process. She used small soldered jump rings in fine gauges, sold in bead shops, as stitch markers and lightweight rubber nuts, sold for pierced earrings, as point protectors for the tiny needles. Photograph by Joe Coca.*

**Key**

- On odd rnds, no st; on even rnds, work sts as they appear
- | k
- yo
- p
- ∇ (k1, yo, k1) in 1 st—k1, leave on needle, yo, then k again into same st to make 3 sts from 1
- ↘ ssk
- / k2tog
- ^ sl 1 k2tog psso
- ⎓ Cluster 3—insert crochet hook as if to p into the next 3 sts on the needle, draw the thread through all 3 sts and make a sc
- ⎓ Cluster 2—insert crochet hook as if to p into the next 2 sts on the needle, draw the thread through both sts and make a sc

**Tablecloth**



CO 5 sts

*Chart may be photocopied for personal use.*

# A Lace Sampler

LINDA PRATT



*Explore knitted lace with this sampler and its eleven different motifs. As a bonus, your finished sampler will make a terrific knitted-lace scarf.*  
Photograph by Joe Coca.

As with stitched samplers, knitted samplers were used for recording patterns prior to the advent of printed pattern books. This example incorporates eleven different motifs (the first motif is at the bottom right in the photograph). Numerous knitting pattern books contain motifs suitable for a sampler. Barbara Walker's classics, *A Treasury of Knitting Patterns*, *A Second Treasury of Knitting Patterns*, and *Charted Knitting Designs*, *A Third Treasury of Knitting Patterns* (Pittsville, Wisconsin: Schoolhouse Press, 1998), are excellent choices.

## Materials

Rowan Cotton Glacé, 100% mercerized cotton yarn, 125 yards (114.3 m)/50 gram (1.8 oz) ball, 5 balls of #725 Ecrú: [www.knitrowan.com](http://www.knitrowan.com)

Needles, size 4 (3.5 mm) and circular 36 inches (91.4 cm) size 4 or size needed to obtain gauge

Gauge: 6 sts = 1 inch (2.5 cm) in St st

Finished size: 58 × 7½ inches (147.3 × 19.0 cm)

See below and pages 142–143 for Abbreviations and Techniques

## Special Abbreviations

LT (left twist)—(slip 1 as to knit) twice, knit 2 slipped stitches together through back loop, knit the 1st stitch again

RT (right twist)—knit 2 together, knit the 1st stitch again

## Instructions

### Sampler

Cast on 42 sts loosely. P 1 row.

Row 1 (RS): K1, \*yo, ssk; rep from \* to last 3 sts, k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Row 3: K1, yo, ssk, k to last 3 sts, k2tog, yo, k1.

Row 5: Rep Row 3.

### Motif 1 (42 sts)

Row 1: K1, yo, ssk, k2, \*yo, ssk, k11, k2tog, yo, k2; rep from \*, k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Row 3: K1, yo, ssk, k3, \*yo, ssk, k9, k2tog, yo, k4; rep from \*, end last rep k3, k2tog, yo, k1.

Row 5: K1, yo, ssk, k4, \*yo, ssk, k7, k2tog, yo, k6; rep from \*, end last rep k4, k2tog, yo, k1.

Row 7: K1, yo, ssk, k1, \*LT, (k2, yo, ssk) twice, k1, k2tog, yo, k2, RT; rep from \*, end k1, k2tog, yo, k1.

Row 9: K1, yo, ssk, k2, \*LT, k2, yo, k3tog, yo, k1 tbl, yo, sl 1, k2tog, pssso, yo, k2, RT, k2; rep from \*, k2tog, yo, k1.

Row 11: K1, yo, ssk, k2, \*RT, k2, k2tog, yo, k3, yo, ssk, k2, LT, k2; rep from \*, k2tog, yo, k1.

Row 13: K1, yo, ssk, k1, \*RT, k2, k2tog, yo, k5, yo, ssk, k2, LT; rep from \*, end k1, k2tog, yo, k1.

Row 15: K1, yo, ssk, RT, \*k2, k2tog, yo, k7, yo, ssk, k2, RT; rep from \*, k2tog, yo, k1.

Row 17: K1, yo, ssk, k1, \*LT, k3, yo, ssk, k3, k2tog, yo, k3, RT; rep from \*, end k1, k2tog, yo, k1.

Row 19: K1, yo, ssk, k2, \*LT, k3, yo, ssk, k1, k2tog, yo, k3, RT, k2; rep from \*, k2tog, yo, k1.

Row 21: K1, yo, ssk, k2, \*RT, k1, k2tog, yo, k1 tbl, yo, sl 1, k2tog, pssso, yo, k1, yo, ssk, k1, LT, k2; rep from \*, k2tog, yo, k1.

Row 23: K1, yo, ssk, k1, \*RT, k1, k2tog, yo, k3, yo, ssk, k2, yo, ssk, k1, LT; rep from \*, end k1, k2tog, yo, k1.

Row 25: K1, yo, ssk, RT, \*k1, k2tog, yo, k4, k1 tbl, k4, yo, ssk, k1, RT; rep from \*, k2tog, yo, k1.

Row 27: K1, yo, ssk, k2, \*k2tog, yo, k11, yo, ssk, k2; rep from \*, k2tog, yo, k1.

Row 29: K1, yo, ssk, k1, \*k2tog, yo, k13, yo, ssk; rep from \*, end k1, k2tog, yo, k1.

### Eyelet Edge Pattern (use between each lace motif)

Row 1: K1, yo, ssk, k to last 3 sts, k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Row 3: Rep Row 1.

Row 5: K1, \*yo, ssk; rep from \* to last 3 sts, yo, k2tog, yo, k1—43 sts.

Note: To maintain 43 stitches on each succeeding Row 5 of the Eyelet Edge Pattern, work: K1, \*yo, ssk; rep from \* to last 4 sts, yo, k3tog, yo, k1—43 sts.

Rows 7 and 9: Rep Row 1.

### Motif 2 (43 sts)

Row 1: K1, yo, ssk, k6, \*k2tog, yo, k2, k2tog, yo, k3, yo,

ssk, k7; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Row 3:* K1, yo, ssk, k5, \*k2tog, yo, (k1, yo, ssk) twice, k1, k2tog, yo, k7; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 5:* K1, yo, ssk, k4, \*k2tog, yo, k3, yo, ssk, k1, yo, k3tog, yo, k7; rep from \*, end last rep k4, k2tog, yo, k1.

*Row 7:* K1, yo, ssk, k3, \*k2tog, yo, k1, yo, ssk, k2, yo, ssk, k2tog, yo, k7; rep from \*, end last rep k5, k2tog, yo, k1.

*Row 9:* K1, yo, ssk, k2, \*k2tog, yo, k3, yo, ssk, k2, yo, ssk, k7; rep from \*, end last rep k6, k2tog, yo, k1.

*Row 11:* K1, yo, ssk, k3, \*yo, ssk, k1, (k2tog, yo, k1) twice, yo, ssk, k7; rep from \*, end last rep k5, k2tog, yo, k1.

*Row 13:* K1, yo, ssk, k4, \*yo, sl 1, k2tog, psso, yo, k1, k2tog, yo, k3, yo, ssk, k7; rep from \*, end last rep k4, k2tog, yo, k1.

*Row 15:* K1, yo, ssk, k5, \*yo, ssk, k2tog, yo, k2, k2tog, yo, k1, yo, ssk, k7; rep from \*, end last rep k3, k2tog, yo, k1.

Rep Rows 1–16 once.

### **Motif 3**

*Row 1:* K1, yo, ssk, k3, \*k2tog, yo, k3, yo, ssk, k1; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 2:* P.

*Row 3:* K1, yo, ssk, k5, \*yo, sl 1, k2tog, psso, yo, k5; rep from \* to last 3 sts, k2tog, yo, k1.

*Row 4:* P.

Rep Rows 1–4 seven more times.

### **Motif 4**

*Row 1:* K1, yo, ssk, k6, \*k2tog, (k1, yo) twice, k1, ssk, k11; rep from \*, end last rep k6, k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Row 3:* K1, yo, ssk, k5, \*k2tog, k1, yo, k3, yo, k1, ssk, k9; rep from \*, end last rep k5, k2tog, yo, k1.

*Row 5:* K1, yo, ssk, k4, \*k2tog, k1, yo, k5, yo, k1, ssk, k7; rep from \*, end last rep k4, k2tog, yo, k1.

*Row 7:* K1, yo, ssk, k3, \*k2tog, k1, yo, k7, yo, k1, ssk, k5; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 9:* Rep Row 1.

*Row 11:* Rep Row 3.

*Row 13:* Rep Row 5.

*Row 15:* K1, yo, ssk, k3, \*k2tog, k1, yo, k2, k2tog, yo, k3, yo, k1, ssk, k5; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 17:* K1, yo, ssk, k5, \*yo, sl 1, k2tog, psso, yo, k3, yo, k3tog, yo, k9; rep from \*, end last rep k5, k2tog, yo, k1.

*Row 19:* K1, yo, ssk, k6, \*yo, ssk, k1, yo, k1, k3tog, yo, k11; rep from \*, end last rep k6, k2tog, yo, k1.

*Row 21:* K1, yo, ssk, k7, \*yo, ssk, k1, k2tog, yo, k13; rep from \*, end last rep k7, k2tog, yo, k1.

*Row 23:* K1, yo, ssk, k8, \*yo, sl 1, k2tog, psso, yo, k15; rep from \*, end last rep k8, k2tog, yo, k1.

### **Motif 5**

*Row 1:* K1, yo, ssk, k1, \*yo, ssk, k1, k2tog, yo, k1; rep from \*, end k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Rows 3 and 5:* Rep Row 1.

*Row 7:* K1, yo, ssk, k2, \*yo, sl 1, k2tog, psso, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 9:* K1, yo, ssk, k1, \*k2tog, yo, k1, yo, ssk, k1; rep from \*, end k2tog, yo, k1.

*Row 11:* K1, yo, ssk, k2tog, \*yo, k3, yo, sl 1, k2tog, psso; rep from \*, end yo, k3, yo, ssk, k2tog, yo, k1.

Rep Rows 1–12 once, then Rows 1–6 once—30 rows.

### **Motif 6**

*Row 1:* K1, yo, ssk, k2, \*k3tog, k1, (yo, k1 tbl) 3 times, yo, k1, (ssk) twice, k5; rep from \*, end last rep k6, k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Row 3:* K1, yo, ssk, k2, \*ssk, k2, yo, k3, yo, k1 tbl, yo, k1, (ssk) twice, k4; rep from \*, end last rep k5, k2tog, yo, k1.

*Row 5:* K1, yo, ssk, k2, \*ssk, k1, yo, k5, yo, k1 tbl, yo, k1, (ssk) twice, k3; rep from \*, end last rep k4, k2tog, yo, k1.

*Row 7:* K1, yo, ssk, k2, \*ssk, yo, k3, k2tog, k1, (yo, k1 tbl) twice, yo, k1, (ssk) twice, k2; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 9:* K1, yo, ssk, \*k5, (k2tog) twice, k1, (yo, k1 tbl) 3 times, yo, k1, sl 1, k2tog, psso, k1; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 11:* K1, yo, ssk, \*k4, (k2tog) twice, k1, yo, k1 tbl, yo, k3, yo, k2, k2tog, k1; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 13:* K1, yo, ssk, \*k3, (k2tog) twice, k1, yo, k1 tbl, yo, k5, yo, k1, k2tog, k1; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 15:* K1, yo, ssk, k2, \*(k2tog) twice, k1, (yo, k1 tbl) twice, yo, k1, ssk, k3, yo, k2tog, k2; rep from \*, end

last rep k3, k2tog, yo, k1.

Rep Rows 1–16 once.

### **Motif 7**

*Row 1:* K1, yo, ssk, k1, \*(p2, k1) twice, yo, k2tog, yo, k1, yo, ssk, yo, (k1, p2) twice, k1; rep from \*, end k2tog, yo, k1—47 sts.

*Row 2:* P3, k the knits and p the purls and the yarnovers of the prev row to last 3 sts, end p3.

*Row 3:* K1, yo, ssk, k1, \*(p2, k1) twice, yo, k2tog, yo, k3, yo, ssk, yo, (k1, p2) twice, k1; rep from \*, end k2tog, yo, k1—51 sts.

*Row 4:* Rep Row 2.

*Row 5:* K1, yo, ssk, k1, \*(p2tog, k1) twice, yo, k2tog, yo, ssk, k1, k2tog, yo, ssk, yo, (k1, p2tog) twice, k1; rep from \*, end k2tog, yo, k1—43 sts.

*Row 6:* Rep Row 2.

*Row 7:* K1, yo, ssk, k1, \*(p1, k1) twice, yo, k2tog, yo, k1 tbl, yo, sl 1, k2tog, pssso, yo, k1 tbl, yo, ssk, yo, (k1, p1) twice, k1; rep from \*, end k2tog, yo, k1—47 sts.

*Row 8:* Rep Row 2.

*Row 9:* K1, yo, ssk, k1, \*(k2tog) twice, yo, k2tog, yo, k3, yo, k1, yo, k3, yo, ssk, yo, (ssk) twice, k1; rep from \*, end k2tog, yo, k1.

*Row 10:* P.

*Row 11:* K1, yo, ssk, k1, \*(k2tog, yo) twice, ssk, k1, k2tog, yo, k1, yo, ssk, k1, k2tog, (yo, ssk) twice, k1; rep from \*, end k2tog, yo, k1—43 sts.

*Row 12:* P.

*Row 13:* K1, yo, ssk, k2tog, \*yo, k2tog, yo, k1 tbl, yo, sl 1, k2tog, pssso, yo, k3, yo, sl 1, k2tog, pssso, yo, k1 tbl, yo, ssk, yo, sl 1, k2tog, pssso; rep from \*, end last rep ssk, k2tog, yo, k1.

*Row 14:* P.

*Row 15:* K1, yo, ssk, k1, \*yo, ssk, yo, (k1, p2) 4 times, k1, yo, k2tog, yo, k1; rep from \*, end k2tog, yo, k1—47 sts.

*Row 16:* Rep Row 2.

*Row 17:* K1, yo, ssk, k2, \*yo, ssk, yo, (k1, p2) 4 times, k1, yo, k2tog, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1—51 sts.

*Row 18:* Rep Row 2.

*Row 19:* K1, yo, ssk, k1, \*k2tog, yo, ssk, yo, (k1, p2tog) 4 times, k1, yo, k2tog, yo, ssk, k1; rep from \*, end k2tog, yo, k1.

*Row 20:* Rep Row 2.

*Row 21:* K1, yo, ssk, k2tog, \*yo, k1 tbl, yo, ssk, yo, (k1,

p1) 4 times, k1, yo, k2tog, yo, k1 tbl, yo, sl 1, k2tog, pssso; rep from \*, end last rep ssk, k2tog, yo, k1—47 sts.

*Row 22:* Rep Row 2.

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

*Row 24:* P.

*Row 25:* K1, yo, ssk, k1, \*yo, ssk, k1, k2tog, (yo, ssk) twice, k1, (k2tog, yo) twice, ssk, k1, k2tog, yo, k1; rep from \*, end k2tog, yo, k1—43 sts.

*Row 26:* P.

*Row 27:* K1, yo, ssk, k2, \*yo, sl 1, k2tog, pssso, yo, k1 tbl, yo, ssk, yo, sl 1, k2tog, pssso, yo, k2tog, yo, k1 tbl, yo, sl 1, k2tog, pssso, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 28:* P.

### **Motif 8**

*Row 1:* K1, yo, ssk, k1, \*yo, k4, k3tog, k4, yo, k1; rep from \*, end k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Row 3:* K1, yo, ssk, k2, \*yo, k3, k3tog, k3, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1.

*Row 5:* K1, yo, ssk, k3, \*yo, k2, k3tog, k2, yo, k5; rep from \*, end last rep k3, k2tog, yo, k1.

*Row 7:* K1, yo, ssk, k2tog, \*yo, k3, yo, k3tog, yo, k3, yo, k3tog; rep from \*, end last rep ssk, k2tog, yo, k1.

Rep Rows 1–8 two more times.

### **Motif 9**

*Row 1:* K1, yo, ssk, k10, k2tog, yo, k16, k2tog, yo, k7, k2tog, yo, k1.

*Row 2 and All Even-Numbered Rows:* P.

*Row 3:* K1, yo, ssk, k9, k2tog, yo, k16, k2tog, yo, k8, k2tog, yo, k1.

*Row 5:* K1, yo, ssk, k8, k2tog, yo, k16, k2tog, yo, k9, k2tog, yo, k1.

*Row 7:* K1, yo, ssk, k1, (yo, k2tog) twice, k3, k2tog, yo, k5, (k2tog, yo) twice, k1, yo, k2tog, k4, k2tog, yo, k4, (k2tog, yo) twice, k1, k2tog, yo, k1.

*Row 9:* K1, yo, ssk, k2, (yo, k2tog) twice, k2, k2tog, yo, k4, (k2tog, yo) twice, k1, (yo, k2tog) twice, k3, k2tog, yo, k3, (k2tog, yo) twice, k2, k2tog, yo, k1.

*Row 11:* K1, yo, ssk, k3, (yo, k2tog) twice, k1, k2tog, yo, k3, (k2tog, yo) twice, k3, (yo, k2tog) twice, k2, k2tog, yo, k2, (k2tog, yo) twice, k3, k2tog, yo, k1.

*Row 13:* K1, yo, ssk, k4, (yo, k2tog) twice, k2tog, yo, k2,

(k2tog, yo) twice, k5, (yo, k2tog) twice, k1, k2tog, yo, k1, (k2tog, yo) twice, k4, k2tog, yo, k1.

Row 15: K1, yo, ssk, k4, (k2tog, yo) 3 times, k2, (yo, k2tog) twice, k5, (k2tog, yo) twice, k1, k2tog, yo, k1, (yo, k2tog) twice, k4, k2tog, yo, k1.

Row 17: K1, yo, ssk, k3, (k2tog, yo) twice, k1, k2tog, yo, k3, (yo, k2tog) twice, k3, (k2tog, yo) twice, k2, k2tog, yo, k2, (yo, k2tog) twice, k3, k2tog, yo, k1.

Row 19: K1, yo, ssk, k2, (k2tog, yo) twice, k2, k2tog, yo, k4, (yo, k2tog) twice, k1, (k2tog, yo) twice, k3, k2tog, yo, k3, (yo, k2tog) twice, k2, k2tog, yo, k1.

Row 21: K1, yo, ssk, k1, (k2tog, yo) twice, k2, k2tog, yo, k1, yo, k2tog, k3, yo, k2tog, yo, k3tog, yo, k2tog, yo, k3, k2tog, yo, k1, yo, k2tog, k2, (yo, k2tog) twice, k1, k2tog, yo, k1.

Row 23: K1, yo, ssk, k6, \*(k2tog, yo) twice, k1, yo, k2tog, k11; rep from \*, end last rep k6, k2tog, yo, k1.

Row 25: K1, yo, ssk, k5, \*(k2tog, yo) twice, k1, (yo, k2tog) twice, k9; rep from \*, end last rep k5, k2tog, yo, k1.

Row 27: K1, yo, ssk, k6, \*k2tog, yo, k3, yo, k2tog, k11; rep from \*, end last rep k6, k2tog, yo, k1.

Row 29: K1, yo, ssk, k5, \*k2tog, yo, k5, yo, k2tog, k9; rep from \*, end last rep k5, k2tog, yo, k1.

#### Motif 10

Row 1: K1, yo, ssk, k2tog, \*k2, yo, ssk, yo, k1, yo, k2tog, yo, k2, sl 1, k2tog, pssso; rep from \*, end last rep ssk, k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Rows 3 and 5: Rep Row 1.

Row 7: K1, yo, ssk, k2tog, \*k1, yo, k2tog, yo, k3, yo, ssk, yo, k1, sl 1, k2tog, pssso; rep from \*, end last rep ssk, k2tog, yo, k1.

Row 9: K1, yo, ssk, k2tog, \*yo, k2tog, yo, k5, yo, ssk, yo, sl 1, k2tog, pssso; rep from \*, end last rep ssk, k2tog, yo, k1.

Rows 11, 13, and 15: K1, yo, ssk, k1, \*yo, k2tog, yo, k2, sl 1, k2tog, pssso, k2, yo, ssk, yo, k1; rep from \*, end last rep k2tog, yo, k1.

Row 17: K1, yo, ssk, k2, \*yo, ssk, yo, k1, sl 1, k2tog, pssso, k1, yo, k2tog, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1.

Row 19: K1, yo, ssk, k3, \*yo, ssk, yo, sl 1, k2tog, pssso, yo, k2tog, yo, k5; rep from \*, end last rep k3, k2tog, yo, k1.

Rep Rows 1–20 once.

#### Motif 11

Row 1: K1, yo, ssk, k1, \*k2tog, yo, k1, yo, ssk, k1; rep from \*, end k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Row 3: K1, yo, ssk, k2tog, \*yo, k3, yo, sl 2tog kwise, k1, p2sso; rep from \*, end last rep ssk, k2tog, yo, k1.

Row 5: K1, yo, ssk, k1, \*yo, ssk, k1, k2tog, yo, k1; rep from \*, end k2tog, yo, k1.

Row 7: K1, yo, ssk, k2, \*yo, sl 2tog kwise, k1, p2sso, yo, k3; rep from \*, end last rep k2, k2tog, yo, k1.

Rep Rows 1–8 three more times.

#### Finishing

Row 1: K1, yo, ssk, k to last 3 sts, k2tog, yo, k1.

Row 2 and All Even-Numbered Rows: P.

Row 3: Rep Row 1.

Row 5: K1, \*yo, ssk; rep from \* to last 4 sts, yo, k3tog, yo, k1—42 sts.

Row 6: P. BO loosely. Do not break yarn.

#### Lace Edging

Row 1: Place last BO lp on cir needle, pm. Starting at top left-hand corner, pick up 1 st in each eyelet along the long edge making sure the total count is a multiple of 3. Pick up 36 sts along the bottom edge, pm, pick up 1 st.

Row 2: P.

Row 3: K1, M1, \*yo, k3tog, then k in the same st twice more to make small picot chain; rep from \* to bottom left corner, M1, k1, M1 at corner. Rep from \* across bottom width, M1, k1 at bottom right corner.

Bind off, leaving a 6-inch (15.2-cm) tail. Using same pattern, repeat on the right side and along the top of the piece. Sew mitered corners together. Weave in all ends. Steam to block. ❁

**ABOUT THE DESIGNER.** *Linda Pratt designed her Lace Sampler when she was the owner of Great Yarns in Raleigh, North Carolina. Since then, she has sold the shop, which still thrives, and in 2005, joined Westminster Fibers as consumer marketing manager. As she did in 2004, Linda is still able to surround herself with beautiful yarns each day and contribute sharing these with the knitting world.*

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# Abbreviations

beg—begin(s); beginning

BO—bind off

CC—contrasting color

ch—chain

cir—circular

cn—cable needle

CO—cast on

cont—continue(s); continuing

dc—double crochet

dec(s) ('d)—decrease(s); decreased; decreasing

dpn—double-pointed needle(s)

fol—follow(s); following

hdc—half double crochet

inc(s) ('d)—increase(s); increased; increasing

k—knit

k1b—knit 1 in back of stitch

k1f&b—knit into the front and back of the same stitch—1 stitch increased

k2b—knit 2 in back of next 2 stitches

knw—knitwise; as if to knit

k2tog—knit 2 stitches together

k3tog—knit 3 stitches together

k5tog—knit 5 stitches together

lp(s)—loop(s)

m(s)—marker(s)

MC—main color

M1—make one (increase)

M1k—increase 1 by knitting into the front and then the back of the same stitch before slipping it off the left-hand needle

M1p—increase 1 by purling into the front and then the back of the same stitch

before slipping it off the left-hand needle

M1l—(make 1 left) lift the running thread between the stitch just worked and the next stitch from front to back, and knit into the back of this thread

M1r—(make 1 right) lift the running thread between the stitch just worked and the next stitch from back to front, and knit into the front of this thread

p—purl

p2tog—purl 2 stitches together

p3tog—purl 3 stitches together

p4tog—purl 4 stitches together

p5tog—purl 5 stitches together

p7tog—purl 7 stitches together

patt—pattern(s)

pm—place marker

prev—previous

psso—pass slipped stitch over

p2sso—pass 2 slipped stitches over

pw—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

sc—single crochet

sk—skip

sl—slip

sl st—slip(ped) stitch

sp(s)—space(s)

ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)

sssk—slip 3 stitches one at a time as if to knit, insert the point of the left needle into front of slipped stitches, and knit these 3 stitches together through their back loops (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

tch—turning chain

tog—together

tr—treble crochet

ttr—triple treble crochet

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

# Techniques

## Cable Cast-On

If there are no established stitches, begin with a slipknot, knit one stitch in slipknot and slip this new stitch to left needle. 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

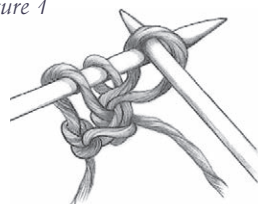


Figure 3

## Kitchener Stitch

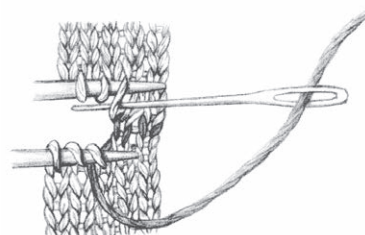
*Step 1:* Bring threaded needle through front stitch as if to purl and leave stitch on needle.

*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.

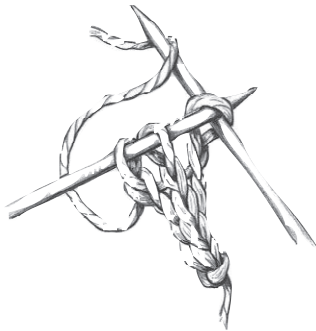
*Step 4:* Bring threaded needle through first back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.

Repeat Steps 3 and 4 until no stitches remain on needles.



## 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.



## Long-Tail Cast-On

Leaving a long tail (about 1/2 to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upward making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the 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).

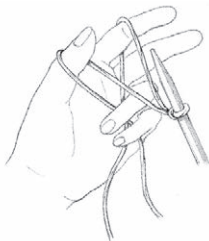


Figure 1

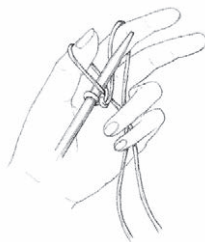


Figure 2



Figure 3

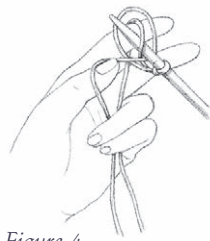


Figure 4

## Invisible (Provisional) Cast-On

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.

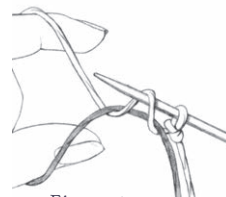


Figure 1

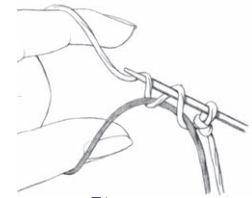


Figure 2

## Three Needle Bind-Off

Also called binding two pieces together, this method seams two pieces together (such as the front and back of a garment at the shoulders) at the same time as the stitches are removed from the needles.

With right sides of the two pieces facing each other and the needles held parallel, insert a third needle knitwise into the first stitch on each needle (Figure 1), wrap the yarn around the needle, and knit the two stitches together (Figure 2). \*Knit the next stitch on each needle together, then slip the first stitch on the third needle over the second stitch and off the needle (Figure 3). Repeat from \*.

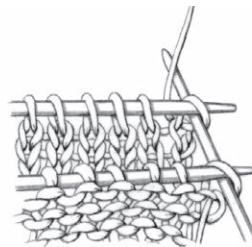


Figure 1

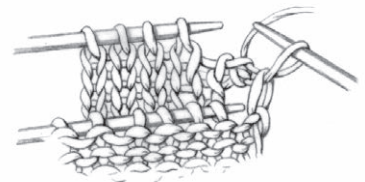


Figure 2

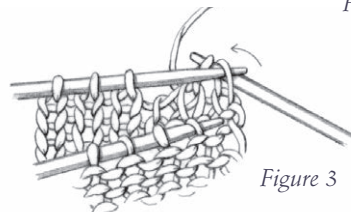


Figure 3

# Sources for Supplies

**Addi Needles**

Knitting Needles  
www.skacelknitting.com

**Au Ver à Soie**

Soie d'Alger Silk Thread  
www.threadneedlestreet.com

**Brown Sheep Company**

Wildfoote Luxury Sock Yarn  
www.brownsheep.com

**ChiaoGoo**

Red Lace Knitting Needles  
www.chiaogoo.com

**Dark Starz Design**

Cygni Lace Yarn  
www.darkstarz.us

**Delica Beads**

Seed Beads  
www.fusionbeads.com

**Fiber Fantasy Knitting Products**

Blockers Kit  
www.woolstock.com

**Fyberspates**

Scrumptious Lace Yarn  
www.lanternmoon.com

**Grignasco Knits**

Merinosilk 25 Yarn  
www.yarn.com

**Halcyon**

Gemstone Silk 2/30 Yarn  
www.halcyonyarn.com

**Hélène Magnússon**

Love Story Yarn  
www.icelandicknitter.com

**Helmi Vuorelma**

Satakieli Yarn  
www.schoolhousepress.com

**HiyaHiya**

Knitting Needles  
www.hiyahiyanorthamerica.com

**Jaggerspun**

Zephyr Yarn  
www.jaggeryarn.com

**Jamieson & Smith**

2-ply Lace Yarn  
www.shetlandwoolbrokers.co.uk

**Jamieson's**

Ultra Laceweight Yarn  
www.simplyshetland.net

**Knitter's Pride**

Crochet Hook  
www.knitterspride.com

**Kreinik**

Silk Serica Thread  
www.kreinik.com

**Louet**

Euroflax and 14/2 Euroflax Linen Yarn  
www.louet.com

**Nazli Gelin**

Garden Cotton Thread  
www.universalyarn.com

**Preciosa**

Czech Glass Seed Beads  
www.firemountain.com

**Presencia**

Fincrochet and Finca Perlé Cotton Thread  
www.presenciaamerica.com

**Rowan**

Cotton Glacé Yarn  
www.knitrowan.com

**Signature Needle Arts**

Knitting Needles  
www.signatureneedlearts.com

**Susan Bates Silvalume**

Knitting Needles  
www.coatsandclark.com

**Valley Yarns**

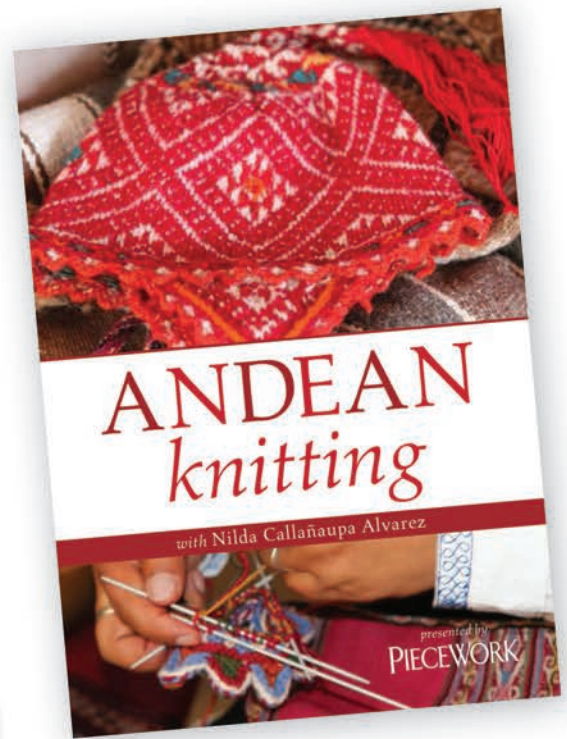
2/14 Alpaca Silk Yarn  
www.yarn.com

**Windy Valley Muskox**

Cashmere Yarn  
www.windyvalleymuskox.net

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