Knitting Traditions

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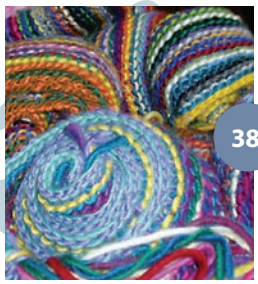

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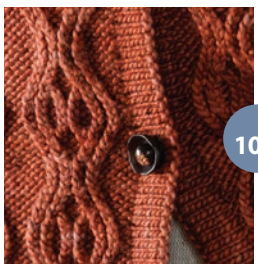

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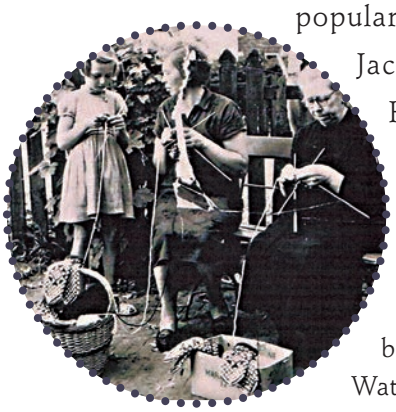
From the Editor

This sixth edition of *PieceWork*'s *Knitting Traditions* is all about intersections and unexpected connections. Those familiar with *Wuthering Heights, Jane Eyre,* and *Agnes Grey* know that the Brontë sisters sprinkled references to knitting throughout their novels. What came as a surprise to me was the sisters' probable intersection with one of mid-nineteenth-century England's most popular authors of knitting manuals, Elizabeth Jackson. Discover the details in Penelope Hemingway's "Knitting and the Brontës" (page 122).



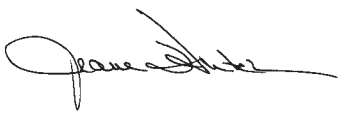
Family connections abound. Finding handknits created by an ancestor and passed down from generation to generation prompted several authors to explore their genealogy and bring family treasures to the forefront. Darlene Watson's "My Grandfather's Stockings" (page 62) is an example.

For years, I have been a fan of master knitter Anna Zilboorg. On a chilly day last December, our paths finally crossed when Anna came to Loveland for the production of her recently released DVD, *Knit Free-Sole Socks: Handknit Socks to Last a Lifetime* (an *Interweave Knits* Workshop in collaboration with *PieceWork*). Over an extended lunch (sorry, video crew!), we discussed knitting and its history. The Italian fried donuts with powdered sugar and milk-stout caramel and raspberry sauce just made the conversation that much sweeter. Anna's project for this issue is her flattering rendition of the classic English riding vest ("An Aran-Stitch Vest" with her signature "Perfect Buttonholes," page 101). Thank you, Anna.

Thanks also to the men who formed the Groenlo Mitten Society in the Netherlands expressly to save the traditional Groenlo Mitten pattern. Bianca Boonstra discovered the organization and charted the pattern from a photograph sent her by a group member ("Almost Lost: The Pattern for Groenlo Mittens," page 90).

Then there is the intersection of good and evil. The good were knitters; the evil, Nazis during World War II (1939–1945). In "The Sock Knitters of Sobibor" (page 131), Heatherly Walker tells how a few women and girls escaped certain death in Sobibor's gas chamber because they knew how to knit—two, Esther Raab and Regina Zielinski, are still alive. The knitters and the story remind us of the power of knitting.

Knitting's spellbinding history continues here. Immerse yourself in the tradition.



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Knitting Traditions

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Pucker Stitch Jumper

DEBBIE O'NEILL

Debbie O'Neill's vintage reknit success, the Gay Nineties Jumper knit in the Pucker Stitch pattern, from a Sirdar pattern leaflet. Sirdar's Sublime Extra Fine Merino DK weight yarn was the perfect substitute for the company's 1930s' Supreme Wool. Photograph by Joe Coca.

While working on the Winter 2012 edition of PieceWork's Knitting Traditions*, we discovered Sirdar's trove of vintage patterns (see "Swimsuits and Sweaters: What Historians Can Learn from Knitting Patterns" by Martin Polley). Founded in 1880, the British spinning company was fifty-four years old when its owner, Fred Harrap, decided that it needed a "strong brand name" to reflect the company's new emphasis on spinning yarns for handknitters that it would then sell directly to independent retailers. Harrap selected the name Sirdar ("leader" in Urdu), which was the title used by Lord Kitchener (1850–1916) when he was in charge of the British-controlled Egyptian Army. (Kitchener's better-known knitting connection is as the developer of the seamless sock toe finish to keep his soldiers' toes from being chafed by a sewn toe seam.) Our thanks to Sirdar for opening their archives for us once again and permitting us to use this pattern. For more information, visit www.sirdar.co.uk; Knitting Fever is the U.S. distributor; www.knittingfever.com.*

—Editor

Interpreting this vintage pattern was aided by a clear photograph of the finished project on the cover of Leaflet 247 for Sirdar Supreme Wool. It's called "Jumper with 'pucker stitch' pattern" on the cover**,** but the pattern instructions call it the "Gay Nineties Jumper." The instructions include sizing information but, like so many other vintage patterns, lack the schematic and gauge information on which modern knitters have come to rely. I left the reinterpreted pattern in the row-by-row format as it was surprisingly easy to follow, but I did tweak how the rows are counted a bit. I updated the terminology and suggested a gauge that works with the yarn and needles I used and added the schematic. Gratifyingly, the new sample looks just like the original photograph, which, in my book, makes it a vintage reknit success!

Instructions

Note: The cables are worked every sixteenth row, twelve stitches apart on a stockinette-stitch background, offset from the preceding row of cables.

Sweater

Front,

With the smaller needles, CO 90 sts.

Set-Up Row (WS): *K1 tbl, p1 tbl; rep from * to end of row.

Work in k1, p1 rib (without working through the back of the lp) for 3 inches (7.6 cm). Change to larger needles. Work in k1, p1 rib until piece measures 5 inches (12.7 cm) from CO edge, ending with a WS row.

Row 1 (RS): Work 44 sts in rib patt, k2, work in rib to end of row.

Row 2: Work 42 sts in rib patt, p6, work in rib to end of row.

Row 3: Work 40 sts in rib patt, k10, work in rib to end of row.

Row 4: Work 38 sts in rib patt, p14, work in rib to end of row.

Rep last 2 rows 4 more times, working 2 fewer rib sts at each edge and 4 additional sts in St st in center of every row—22 sts rem in rib each side, 46 sts in St st in center.

Next Row (RS): Work 20 sts in rib patt, k21, C8B, k21, work in rib for 20 sts.

Work 10 more rows in patt, working 2 fewer rib sts at each edge and 4 additional sts in St st in center of every row, ending with a RS row—all sts have been changed to St st.

Work 3 rows in St st.

Next Row (RS): K1, M1, k to last st, M1, k1—92 sts.

Next Row (WS): P.

Next Row: *K12, C8B; rep from * to last 12 sts, k12.

Work 5 rows in St st.

Next Row (RS): K1, M1, k to last st, M1, k1—94 sts.

Work 7 rows in St st.

Materials

Sirdar's Sublime Extra Fine Merino Wool, 100% merino wool yarn, DK weight, 127 yards (116.1 m)/50 gram (1.8 oz) ball, 10 balls of #0304 Powderpuff; www.knittingfever.com

Needles, size 3 (3.25 mm) and size 5 (3.75 mm) or size needed to obtain gauge

Stitch holder

Cable needle

Tapestry needle

Buttons, ½ inch (1.3 cm), 3

Finished size: 32 inches (81.3 cm) bust circumference

Gauge: 22 sts and 30 rows = 4 inches (10.2 cm) in St st on larger needles, 24 sts and 30 rows = 4 inches (10.2 cm) in cable patt on larger needles

See below and pages 141–142 for Abbreviations and Techniques

Special Stitch

Cable 8 Back (C8B): Sl 4 sts onto cn, hold in back, k4, k4 from cn.

Detail of the pearl buttons closure on the back of the Gay Nineties Jumper. Photograph by Joe Coca.

Next Row (RS): K1, M1, k to last st, M1, k1—96 sts.
Next Row (WS): P.
Next Row (RS): K4, *C8B, k12; rep from * to last 12 sts, C8B, k4.
Work 5 rows in St st.
Next Row (RS): K1, M1, k to last st, M1, k1—98 sts.
Work 3 rows in St st.
Shape armholes,
Row 1 (RS): BO 6 sts, k to end—92 sts.
Row 2: BO 6, p to end—86 sts.
Rows 3, 5, 9, 11, and 13: K2tog, k to last 2 sts, k2tog—2 sts dec'd.
Row 4 and All Even-Numbered Rows: P.
Row 7: K2tog, k5, *C8B, k12; rep from * to last 15 sts, C8B, k5, k2tog—80 sts rem.
Row 14: P—74 sts rem.
Work 8 rows in St st.
Next Row (RS): K13, C8B, *k12, C8B; rep from * to last 13 sts, k13.
Work 15 rows in St st.
Next Row (RS): K5, C8B, k16, BO 16 sts, k to last 13 sts, C8B, k5—29 sts rem each side.
Place left shoulder sts on holder.
Right shoulder,
Next Row (WS): P.
Dec Row: K2tog, k to end—1 st dec'd.
Rep last 2 rows 4 more times—24 sts rem.
Work even in St st until armhole measures 7 inches (17.8 cm), ending with a RS row.
Next Row (WS): BO 6 sts, p to end of row.
Next Row: K.
Rep last 2 rows 2 more times—6 sts rem.
BO all rem sts.
Left shoulder,
With WS facing, join yarn to 29 left shoulder sts at the neck edge.
Next Row (WS): P.
Dec Row: K to last 2 sts, k2tog—1 st dec'd.
Rep last 2 rows 4 more times—24 sts rem.
Work even in St st until armhole measures 7 inches (17.8 cm), ending with a WS row.
Next Row (RS): BO 6, k to end.
Next Row: P.
Rep last 2 rows 2 more times—6 sts rem.
BO all rem sts.
Back,
Work as for front through armhole shaping—74 sts rem.
Work 8 rows in St st.
Next Row (RS): K13, C8B, *k12, C8B; rep from * to last 13 sts, k13.
Work 5 rows in St st.
Divide for back opening,
Next Row (RS): K37, turn. Place rem 37 sts on st holder for left shoulder.
Next Row: K4, p to end of row.
Rep last 2 rows 4 more times.
Next Row (RS): K3, C8B, k12, C8B, k6.
Cont working in St st with a 4-st garter border at opening until the armhole measures 7 inches (17.8 cm), ending with a WS row.
Shape shoulder,
Next Row (RS): BO 6 sts, k to end of row.
Next Row: K4, p to end of row.
Rep last 2 rows 2 more times—19 sts rem.
BO all rem sts.
Left shoulder,
Sl the sts from the st holder back onto the needles with RS facing. CO 4 sts, and join at the opening edge—41 sts.
Next Row (RS): K.
Next Row: P to last 4 sts, k4.
Rep last 2 rows 2 more times.
Buttonhole Row (RS): K2, yo, k2tog, k to end of row.
Next Row: P to last 4 sts, k4.
Work 2 rows in St st with 4-st garter border.
Next Row (RS): K10, C8B, k12, C8B, k3.
Work 5 rows in St st with 4-st garter border. Rep Buttonhole Row. Work 9 rows in St st with 4-st garter border. Rep Buttonhole Row. Cont working in St st with a 4-st garter border at opening until the armhole measures 7 inches (17.8 cm), ending with a RS row.
Shape shoulder,
Next Row (WS): BO 6 sts, p to last 4 sts, k4.
Next Row: K.
Rep last 2 rows 2 more times—23 sts rem.
BO all rem sts.
Sleeve,
With smaller needles, CO 50 sts.
Set-Up Row (WS): *K1 tbl, p1 tbl; rep from * to end of row.
Work in k1, p1 rib (without working through the back of the lp) for 3 inches (7.6 cm), ending with a WS row.

Change to larger needles.

Rows 1–7: Work in St st.

Row 8 (WS): P1, M1, p to last st, M1, p1—2 sts inc'd.

Rows 9–14: Work in St st.

Row 15 (RS): K2, [C8B, k12] twice, C8B, k2.

Row 16: Rep Row 8—54 sts.

Rep Rows 1–14 once more—56 sts.

Row 31 (RS): K14, C8B, k12, C8B, k14.

Row 32: Rep Row 8—58 sts.

Rep Rows 1–14 once more—60 sts.

Row 47 (RS): K6, [C8B, k12] twice, C8B, k6.

Row 48: Rep Row 8—62 sts.

Rep Rows 1–14 once more—64 sts.

Row 63 (RS): K18, C8B, k12, C8B, k18.

Row 64: Rep Row 8—66 sts.

Rep Rows 1–14 once more—68 sts.

Row 79 (RS): K10, [C8B, k12] twice, C8B, k10.

Row 80: Rep Row 8—70 sts.

Rep Rows 1–14 once more—72 sts.

Row 95 (RS): K2, [C8B, k12] 3 times, C8B, k2.

Row 96: Rep Row 8—74 sts.

Rep Rows 1–14 once more—76 sts.

Row 111 (RS): K14, [C8B, k12] twice, C8B, k14.

Row 112: Rep Row 8—78 sts.

Cont working in St st until sleeve measures 18 inches (45.7 cm) from CO edge, ending with a WS row.

Shape cap,

BO 6 sts at beg of next 2 rows—66 sts rem.

Dec 1 st at each end of every RS row 18 times—30 sts rem. BO all rem sts.

Collar,

Note: The collar is worked in two pieces that are then joined.

With smaller needles, CO 75 sts.

Row 1: K1, p1, k1, turn work.

Row 2: P1, k1, p1.

Row 3: [K1, p1] 3 times, turn work.

Row 4: [K1, p1] 3 times.

Row 5: [K1, p1] 4 times, k1, turn work.

Row 6: P1, [k1, p1] 4 times.

Cont working in patt, working 3 more sts in ribbing on odd-numbered rows until 51 sts have been worked. Sl the sts onto st holder. Work a 2nd piece the same as the 1st. Place the 2 halves of the collar onto the needles so that the points are tog, and the unworked sts are away from each other—150 sts on the needles. Work in k1, p1 ribbing for 2 inches (5.1 cm). BO all sts in patt.

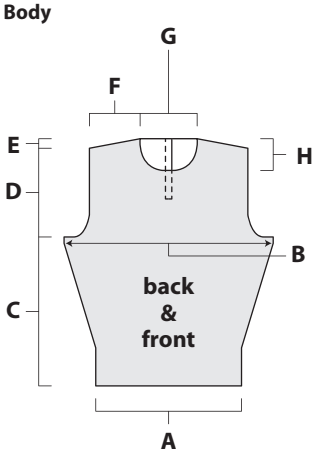
Cover of Sirdar pattern leaflet #247 circa 1940 with the original pattern for the Jumper with "pucker stitch" pattern. Collection and courtesy of Sirdar, London England.

Finishing

Block the sweater pieces. Sew the shoulder seams. Sew the side and sleeve seams, working toward the underarm. Sew the sleeves into the armholes, making four small pleats at the shoulder. Sew the collar to the neck opening, attaching the bound-off edge to the sweater. Sew the buttons to the back button band. Weave in all ends.

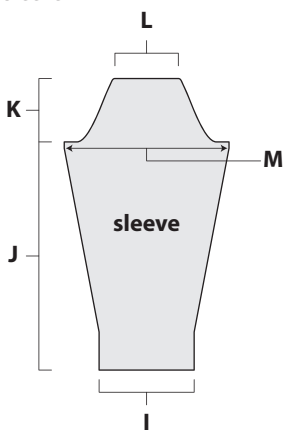
About the Designer. *Debbie O'Neill happily knits away in Boulder, Colorado, and is the author of* The Stitch Collection: A Box of Portable Guides to Knit Stitches *(Asheville, North Carolina: Lark Books, 2010). You can follow her knitting adventures on her blog www.nuttycreations.wordpress.com.*

Body



A Width at bottom
11¼" 28.6 cm
B Width across chest at underarm
16¼" 41.3 cm
C Total length to underarm
11¾" 29.8 cm
D Armhole depth
7" 17.8 cm
E Shoulder drop
¾" 1.9 cm
F Width across shoulders
4" 10.2 cm
G Width of back neck
4¼" 10.8 cm
H Front neck drop
2½" 6.4 cm

Sleeve

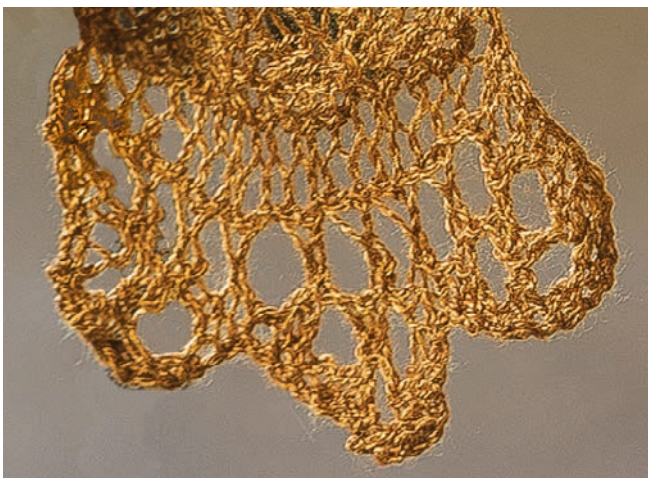


I Width at sleeve bottom
7¼" 18.4 cm
J Sleeve length
18" 45.7 cm
K Cap height
5" 12.7 cm
L Width of straight edge across top of cap
5" 12.7 cm
M Width at widest part of sleeve
13" 33.0 cm

Myrtle-Leaf Scarf

AVA T. COLEMAN

In the early 1880s, women's magazines and knitting-pattern books began publishing designs inspired by nature. The myrtle-leaf motif appeared in countless patterns for shawls, tidies, and edgings in a host of publications over many years. Below is my interpretation of the motif based on a pattern from *Weldon's Practical Needlework*, Volume 5 (1890. Facsimile ed., Loveland, Colorado: Interweave, 2001). I adapted a pattern from *Fancy and Practical Knitting* (New York: Butterick, 1897) for the edging.



Instructions

Notes: The motif is a multiple of eleven stitches plus one. There are four knit stitches at the beginning and end of each row.

Scarf

CO 229 sts. K 4 rows.

Row 1 (RS): K5, *yo, k3, k2tog tbl, k2tog, k3, yo, k1; rep from * to last 4 sts, k4.

Row 2: K4, p1, *yo, p3, [p2tog] twice, p3, yo, p1; rep from * to last 4 sts, k4.

Row 3: K5, *yo, k3, k2tog tbl, k2tog, k3, yo, k1; rep from * to last 4 sts, k4.

Row 4: K4, p2, *yo, p2, [p2tog] twice, p2, yo, p3; rep from * to last 14 sts, yo, p2, [p2tog] twice, p2, yo, p2, k4.

Row 5: K7, *yo, k1, k2tog tbl, k2tog, k1, yo, k5; rep from * to last 13 sts, yo, k1, k2tog tbl, k2tog, k1, yo, k7.

Row 6: K4, p4, *yo, [p2tog] twice, yo, p7; rep from * to last 12 sts, yo, [p2tog] twice, yo, p4, k4.

Row 7: K4, *k2tog, k3, yo, k2tog, yo, k4; rep from * to last 16 sts, k2tog, k3, yo, k2tog, yo, k3, k2tog, k4—228 sts rem.

Row 8: K4, *p2tog, p3, yo, p1, yo, p3, p2tog; rep from * to last 4 sts, k4.

Row 9: K4, *k2tog, k3, yo, k1, yo, k3, k2tog tbl; rep from * to last 4 sts, k4.

Row 10: K4, *p2tog, p2, yo, p3, yo, p2, p2tog; rep from * to last 4 sts, k4.

Row 11: K4, *k2tog, k1, yo, k5, yo, k1, k2tog; rep from * to last 4 sts, k4.

Row 12: K4, *p2tog, yo, p7, yo, p2tog; rep from * to last 4 sts, k4.

Row 13: K5,*yo, k4, k2tog, k3, yo, k2tog; rep from * to last 14 sts, yo, k4, k2tog, k3, yo, k5—229 sts.

Rep Rows 2–13 two more times.

K 4 rows. BO all sts.

Edging (make 2—one for each end of scarf), CO 26 sts.

Materials

Scrumptious Colour by Ysolda, 45% silk/55% merino yarn, laceweight, 1,093 yds (999.4 m)/100 gram (3.5 oz) skein, 1 skein of Treacle Toffee; www.lanternmoon.com

ChiaoGoo Needles, size 6 (4 mm); www.chiaogoo.com

Sharp Crochet Hook; www.sharpcrochethook.com

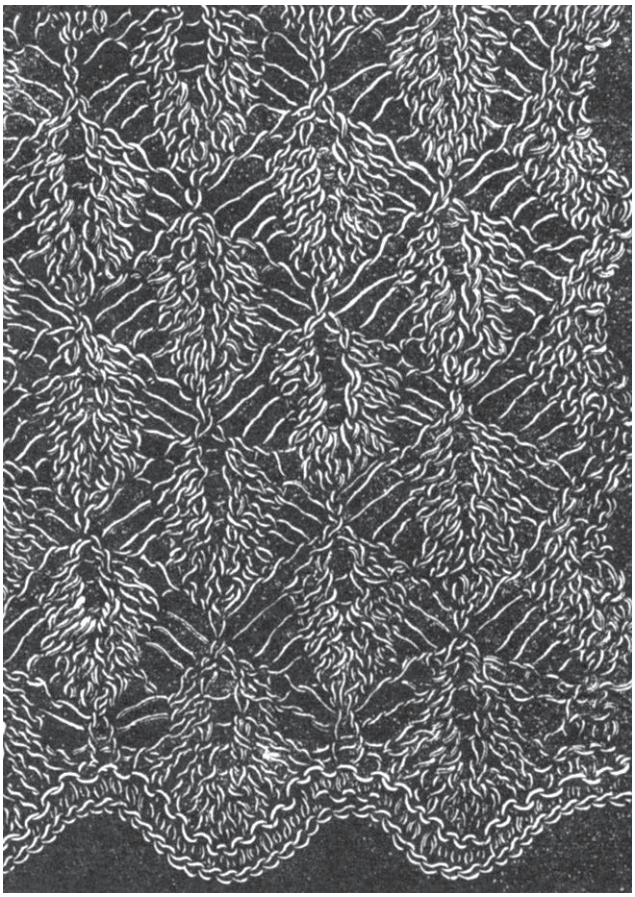
Tapestry needle

Finished size: About 6 inches (15 cm) wide and 64 inches (163 cm) long

Gauge: 18½ sts and 30 rows = 4 inches (10.2 cm) in patt st; gauge is not critical for this project

See pages 141–142 for Abbreviations and Techniques

OPPOSITE: *Ava T. Coleman's Myrtle Leaf Scarf is based on a timelessly elegant pattern originally published in London in 1890. She adapted an 1897 pattern for the edging.* Photograph by Joe Coca.



Row 1: K2, yo, k2tog, k1, yo, k2, sl 1, k2tog, psso, k2, yo, k1, yo, k2, sl 1, k2tog, psso, [k2, yo] twice, k2tog, [yo] twice, k2—28 sts.

Row 2: K3, p1, k1, yo, k2tog, p17, k1, yo, k2tog, k1.

Row 3: K2, yo, k2tog, k2, yo, k1, sl 1, k2tog, psso, k1, yo, k3, yo, k1, sl 1, k2tog, psso, k1, yo, k3, yo, k2tog, k4.

Row 4: K5, yo, k2tog, p17, k1, yo, k2tog, k1.

Row 5: K2, yo, k2tog, k3, yo, sl 1, k2tog, psso, yo, k5, yo, sl 1, k2tog, psso, yo, k4, yo, [k2tog, (yo) twice] twice, k2—31 sts.

Row 6: K3, p1, k2, p1, k1, yo, k2tog, p17, k1, yo, k2tog, k1.

Row 7: K2, yo, [k2tog] twice, k2, yo, k1, yo, k2, sl 1, k2tog, psso, k2, yo, k1, yo, k2, k2tog tbl, k1, yo, k2tog, k7.

Row 8: K8, yo, k2tog, p17, k1, yo, k2tog, k1.

Row 9: K2, yo, [k2tog] twice, k1, yo, k3, yo, k1, sl 1, k2tog, psso, k1, yo, k3, yo, k1, k2tog tbl, k1, yo, [k2tog, (yo) twice] 3 times, k2tog, k1—34 sts.

Row 10: K3, p1, [k2, p1] twice, k1, yo, k2tog, p17, k1, yo, k2tog, k1.

Row 11: K2, yo, [k2tog] twice, yo, k5, yo, sl 1, k2tog, psso, yo, k5, yo, k2tog tbl, k1, yo, k2tog, k10.

Row 12: BO 8 sts (1 st on right-hand needle after BO), k2, yo, k2tog, p17, k1, yo, k2tog, k1—26 sts rem.

Rep Rows 1–12 two more times. BO rem sts.

Finishing

Sew edgings to the ends of the scarf. With right side facing, single crochet around the scarf to finish uniformly. Weave in ends. Wash, block, and lightly steam.

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

The engraving (left) of the Myrtle Leaf Pattern for a Shawl from Weldon's Practical Needlework, *Volume 5 (1890. Facsimile ed., Loveland, Colorado: Interweave, 2001). Ava T. Coleman interpreted the pattern for her scarf shown on page 13 and at right.*

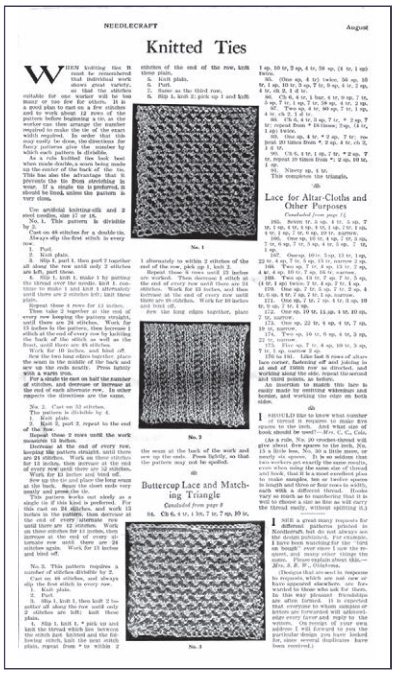
Interpreting a Vintage Knitted Tie Pattern

DONNA DRUCHUNAS

Knitting from vintage pattern instructions is always fun—and challenging, especially when the project to be made is not illustrated. Sometimes it's not even clear what type of garment or accessory is being made, particularly because the words we use to name things and the styles of clothing we wear have changed so much in the past century.

In the case of a pattern for knitted ties that I discovered in the August 1924 issue of *Needlecraft Magazine*, only photographs of swatches of the three pattern variations are included, no images of the finished ties. I assumed that the ties were straight, narrow men's neckties. Then I started to read the instructions, and my adventure began.

With no width given for the finished ties and no gauge specified, the knitter is encouraged to make a swatch: "It is a good plan to cast on a few stitches and work about 12 rows of the pattern before beginning a tie, as the worker can then arrange the number required to make the tie of the exact width required."


NEEDLECRAFT August

Knitted Ties

No. 1

No. 2

Lace for Altar-Cloths and Other Purposes

Buttercup Lace and Matching Triangle

No. 3

Like so many other patterns dating from the first decades of the twentieth century that were intended to be worked in very fine yarn on slender needles, this one calls for "artificial knitting silk" and "two steel needles, size 17 or 18," roughly equivalent to today's size 00000 (1 mm) needles. To achieve a more contemporary look, I decided to make the tie with sock yarn and size 2 (2.75-mm) needles: I thought that this combination would work up at a fairly firm gauge and keep the fabric from being too floppy.

The anonymous designer provides three different pattern stitches, each with basic instructions for working it into a double-layered tie. One of them also has instructions for a single-layered tie to be lined with fabric for added body, but I didn't want to fuss with fabric and sewing equipment. The pattern stitch I chose is an openwork mesh stitch, which would be quite lacy on larger needles but when worked on smaller needles has body because the frequent decreases add thickness to the fabric. My notes on interpreting this pattern are in the sidebar on page 16. Complete modern instructions are in the project that follows.

After working through this project, I asked myself, "Is this a necktie for a man, or could it be a bow tie for a woman?" Perhaps the narrow strip, when knitted in a fine yarn, would be more like a knitted cord or ribbon. Knitted at a firm gauge on skinny needles, these accessories may have been intended as men's neckties. But with both ends the same width and a total length of 48 inches (121.9 cm) or less, this tie could be fashioned into a bow under the collar of a woman's blouse, especially if the ends are knitted to the same length on either side of the segment that is narrowed to go around the neck.

When you knit my modern version, wider and softer than the original on larger needles, will you knit it for a man or a woman, and how will he or she wear it?

Page from the August 1924 Needlecraft Magazine, *showing the Knitted Ties patterns and the three tie pattern variation swatches. Donna Druchunas based her project instructions on No. 1. Collection of* PieceWork *magazine.*

Pattern Interpretation

Here are the instructions for the pattern labeled No. 1 as they appear in the August 1924 issue of *Needlecraft Magazine*:

This pattern is divisible by 2.

Cast on 48 stitches for a double tie.

Always slip the first stitch in every row.

1. Purl.

2. Knit plain.

3. Slip 1, purl 1, then purl 2 together all along the row until 2 stitches are left, purl these.

4. Slip 1, knit 1, make 1 by putting the thread over the needle, knit 1, continue to make 1 and knit 1 alternately until there are 2 stitches left; knit these plain.

Repeat these 4 rows for 13 inches.

Then take 2 together at the end of every row keeping the pattern straight until there are 24 stitches. Work for 13 inches in the pattern, then increase 1 stitch at the end of every row by knitting the back of the stitch as well as the front, until there are 48 stitches. Work for 10 inches, and bind off.

Here's how I first interpreted those instructions:

Slip the first st of every row for a selvedge (worked over an even number of stitches).

Row 1: Sl 1, purl across.

Row 2: Sl 1, knit across.

Row 3: Sl 1, (p1, p2tog) to last 2 sts, p2.

Row 4: Sl 1, k1, (yo, k1) to last 2 sts, k2.

Rep Rows 1–4 for patt.

When Brittany Hydorn, who helped me with this project, worked this up, she found that with each completed repeat, she had more stitches than she had at the beginning. Obviously, I'd misread the original instructions. I should have written: "Row 3: Sl 1, p1, (p2tog) to last 2 sts, p2."

For a double-thick tie that will be folded in half lengthwise and seamed up the back, the instructions call for casting on 48 or 52 stitches depending on the multiple of the pattern stitch selected. For a laceweight silk yarn on 00000 needles, I imagined that this would yield a piece of fabric about 4 to 5 inches (10 to 13 cm) wide and a finished tie 2 to 2½ inches (5 to 6 cm) wide. To see how the shaping worked with the pattern stitches as written, I decided to start with 48 stitches as well and predicted that my tie, before folding, would measure about 7 inches (18 cm) wide.

The pattern specified working a knit two together at the beginning of every row to narrow the tie for the section to go around the wearer's neck and then increasing at the beginning of every row to return to the original number of stitches. When Brittany followed these instructions, the tie looked lopsided, and the pattern stitch wasn't balanced between the two edges. We decided to work the increases and decreases at the beginning and end of right-side rows with good results. Brittany and I also decided to use stockinette stitch for this portion of the tie, reasoning that the resulting fabric would be not only thinner and softer but also would highlight the texture of the main pattern.

As we got near the end of the project, we couldn't decide whether it would be appropriate as a man's necktie. We therefore decided to make the second end the same length as the first rather than making it shorter as directed for two of the three patterns given in the 1924 pattern.

—D. D.

A Vintage Knitted Tie

DONNA DRUCHUNAS

This tie is knitted flat in one piece. The first portion is knitted straight. Decreases are worked to create a narrow portion to go around the neck, and then increases are worked to return to the original width. The tie is folded, and a center-back seam is sewn to provide extra body.

A 1920s tie knitted after a pattern published in the August 1924 issue of Needlecraft Magazine. *Ties of this era were worn by both men and women, a practice that holds true today.* Photograph by Joe Coca.

Instructions

Tie

CO 48.

Work in Patt st for 13 inches (33.0 cm), ending with a WS row.

Dec Row (RS): Sl 1, k1, ssk, work in patt to last 4 sts, k2tog, k2—2 sts dec'd.

Rep Dec Row every RS row 11 more times—24 sts rem.

Work even in patt until piece measures 15½ inches (39.4 cm) from CO edge, ending with Row 1 of patt.

Work in St st until piece measures 28½ inches (72.4 cm) from CO edge, ending with a RS row.

Next Row (WS): Work Row 3 of Patt st.

Inc Row (RS): Sl 1, k1f&b, work in Patt st to last 2 sts, k1f&b, k1—2 sts inc'd.

Rep Inc Row every RS row 11 more times—48 sts.

Work even in patt until piece measures 41 inches (104.1 cm) from CO edge, ending with Row 1 of patt. BO all sts kwise.

Finishing

Sew the two long edges together, place the seam in the middle of the back. Sew up the short ends neatly. Lightly press to block.

About the Author and Designer. *Donna Druchunas follows her passions for knitting, world travel, research, and writing. She is the author of six knitting books and a contributor to many others. Visit her website at www.sheeptoshawl.com. She thanks Brittany Hydorn, @BrittVicious on Twitter, for speedy and accurate knitting and for helping decipher this vague vintage pattern on her needles.*

Materials

Berry Colorful Yarnings, 100% wool yarn, fingering weight, 400 yards (365.8 m)/100 gram (3.5 oz) ball), 1 ball of Tardis; www.etsy.com/shop/BerryColorfulYarning

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

Tapestry needle

Finished size: About 2¾ inches (7 cm) wide at widest point, 41 inches (104.1 cm) long

Gauge: 34 sts and 38 rows = 4 inches (10.2 cm) in St st

See below and pages 141–142 for Abbreviations and Techniques

Pattern Stitch

Row 1 (WS): Sl 1, p to end.

Row 2: Sl 1, k to end.

Row 3: Sl 1, p1, *p2tog; rep from * to last 2 sts, p2.

Row 4: Sl 1, k1, *yo, k1; rep from * to last 2 sts, k2.

Rep Rows 1–4 for patt.

Naomi: An Anna Marie Jensen Doily

AVA T. COLEMAN

Anna 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 1975, at the age of eighty-three, she moved into the center's assisted-living facility. In her spare time, she designed and knitted lace doilies, whose patterns she named for fellow nurses and others at Eben Ezer. Naomi was an early work dedicated to a fellow nurse. I have adapted Anna Marie's original instructions below.

Materials

Kreinik Silk Serica, 100% filament silk thread, 3-ply, 11 yards (10.0 m)/spool, 10 spools of #2024 Medium Buttercup; www.kreinik.com
Needles, set of 4 double pointed, size 2 (2.75 mm)
Crochet hook, size 8 (5 mm)
Tapestry needle

Finished size: About 13½ inches (34 cm) in diameter
Gauge: Gauge is not critical for this project

See below and pages 141-142 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 with a new double-pointed needle
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

Instructions

Note: There are eight repeats in each round through Round 27.

Doily

CO 8 sts. Distribute 3 sts onto 2 needles and 2 sts onto a 3rd needle.

K 2 rnds.

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

Rnd 2: *[K1, p1] into yo, k1; rep from * to end of rnd—24 sts.

Rnd 3: K1 tr, *yo, k3; rep from * to end of rnd—32 sts.

Rnd 4: *[K1, p1] into yo, k3; rep from * to end of rnd—40 sts.

Rnd 5: K1 tr, *yo, k1, sl 1, k2tog, psso, k1; rep from * to end of rnd—32 sts rem.

Rnd 6: *[K1, p1] into yo, k3; rep from * to end of rnd—40 sts.

Rnd 7: K1 tr, *yo, k5; rep from * to end of rnd—48 sts.

Rnd 8: *[K1, p1] into yo, k5; rep from * to end of rnd—56 sts.

Rnd 9: K1 tr, *yo, k2, sl 1, k2tog, psso, k2; rep from * to end of rnd—48 sts; 6 sts in each section.

Rnds 10, 12, 14, 16, 18, 20, and 22: K.

Rnd 11: *[Yo, k1] twice, sl 1, k2tog, psso, k1; rep from * to end of rnd.

Rnd 13: *Yo, k3, yo, sl 1, k2tog, psso; rep from * to end of rnd.

Rnd 15: *K2tog, yo, k1, yo, k2tog tbl, k1; rep from * to end of rnd.

Rnd 17: *K2tog, yo, k3, yo, k2tog tbl, k1; rep from * to end of rnd.

Rnd 19: K1 tr, *yo, k2tog, yo, k1, yo, k2tog tbl, yo, sl 1, k2tog, psso; rep from * to end of rnd—64 sts; 8 sts in each section.

Rnd 21: *K2tog, yo, k3, yo, k2tog tbl, k1; rep from * to end of rnd.

Rnd 23: K1 tr, *yo, k1, yo, sl 1, k2tog, psso; rep from * to end of rnd.

Rnd 24: *[K1, p1] into yo, k1; rep from * to end of rnd—96 sts; 12 sts in each section.

Rnds 25–27: K.

Note: The next round begins twelve repeats with eight stitches in each.

Rnd 28: *Yo, k3, yo, k2, yo, k3; rep from * to end of rnd—132 sts; 11 sts in each section.

Rnd 29 and All Odd-Numbered Rnds: K.

Ava T. Coleman adapted Anna Marie Jensen's pattern for this delicate doily. Anna Marie was a master lace-doily knitter who was born in Denmark in 1892; she eventually made her way to Brush, Colorado. Photograph by Joe Coca.

Rnd 30: *Yo, k1, yo, k2, k2tog, yo, k2, yo, k2tog tbl, k2; rep from * to end of rnd—156 sts; 13 sts in each section.

Rnd 32: *Yo, sl 1, k2tog, psso, yo, k2, k2tog, yo, k2, yo, k2tog tbl, k2; rep from * to end of rnd.

Rnd 34: *Yo, k3, yo, k2, k2tog, yo, k2, yo, k2tog tbl, k2; rep from * to end of rnd—180 sts; 15 sts in each section.

Rnd 36: *Yo, k5, yo, k2tog tbl, k6, k2tog; rep from * to end of rnd.

Rnd 38: *Yo, k2, sl 1, k2tog, psso, k2, yo, k2tog tbl, k4, k2tog; rep from * to end of rnd—156 sts rem; 13 sts in each section.

Rnd 40: *Yo, k3, yo, k1, yo, k3, yo, k2tog tbl, k2, k2tog; rep from * to end of rnd—180 sts; 15 sts in each section.

Rnd 42: *Yo, k2, k2tog, yo, k3, yo, k2tog tbl, k2, yo, k2tog tbl, k2tog; rep from * to end of rnd.

Rnd 44: *Yo, k4, yo, k5, yo, k4, yo, k2tog; rep from * to end of rnd—216 sts; 18 sts in each section.

Rnd 46: K1 tr, *k4, yo, k3, yo, k1, yo, k3, yo, k4, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd—264 sts; 22 sts in each section.

Rnd 48: *K4, yo, k5, yo, k1, yo, k5, yo, k4, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd—312 sts; 26 sts in each section.

Rnd 50: *K2tog tbl, k2, yo, k2tog tbl, k1, yo, k2tog tbl, k5, k2tog, yo, k1, k2tog, yo, k2, k2tog, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd—288 sts rem; 24 sts rem in each section.

Rnd 52: *K3, yo, k1, yo, k3, yo, k2tog tbl, k3, k2tog, yo, k3, yo, k1, yo, k3, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd—336 sts; 28 sts in each section.

Rnd 54: *[K3, yo] twice, k2tog tbl, k2, yo, k2tog tbl, k1, k2tog, yo, k2, k2tog, [yo, k3] twice, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd—360 sts; 30 sts in each section.

Rnd 56: *K2tog tbl, k1, yo, k1, k2tog, yo, k2, yo, k2tog tbl, k2, yo, sl 1, k2tog, psso, yo, k2, k2tog, yo, k2, yo, k2tog tbl, k1, yo, k1, k2tog, yo, sl 1, k2tog, psso, yo; rep from * to end of rnd.

Rnd 58: K.

Rnd 59: K3 tr. Using crochet hook, *[ch 8, sc3tog] 6 times, ch 7, sc3tog, [ch 3, sc3tog] twice, ch 7, sc3tog; rep from * to end of rnd. Fasten off.

Finishing

Weave in ends. Wash and block to measurements.

Further Reading

Coleman, Ava T. "Anna Marie Jensen." *PieceWork*'s *Knitting Traditions*, Fall 2011.

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

The Jack Frost Yarn Company and Handknitting in the United States

HEATHER A. VAUGHAN

Although the Jack Frost Yarn Company was primarily a producer of yarns, today's knitters know of the company through its sought-after vintage pattern books. Their glamorous, romantic photographs of stylish women, men, and children wearing handknitted clothing speak to the styles and trends of days gone by.

I don't remember how *The Jack Frost Blouse Book* (Volume 27, 1938) came into my hands, but it piqued my interest not only in the Jack Frost Company but also in its role in fashion history. All I knew about the company was that "Gottlieb Bros." was cited as the publisher of the pattern books. To my surprise, I found nothing written about their history aside from a few passing references in recent knitting history books.

My first discoveries were the Jack Frost Yarn patent registration online and a March 4, 2005, article by Margie Kacoha in the *Palm Beach (Florida) Daily News*. The article explained that Robert Gottlieb was running for a town council position and had "worked in the family business his entire career, developing and selling products offered by Gottlieb Brothers as the Jack Frost Yarn Co." In the article, Gottlieb explained that despite being a workaholic, he was "nervous as a salesman, feeling jittery before every call." Lucky for me that Robert Gottlieb was elected to the town council and that he was given an official government email address through which I was able to contact him, and that he wrote me back. Between August 9 and 20, 2012, I exchanged emails with Robert and his brother, Sam, and began to learn about the seventy-year history of Jack Frost Yarn.

Though the name Jack Frost Yarn may have been used as early as 1920, it was not until Peter (1899–1989) and Samuel (1896–1986) Gottlieb registered the name with the U.S. Patent and Trademark office in October 1928 that the brand became official. Peter Gottlieb had established Gottlieb Brothers in about 1917, and the Jack Frost brand operated under its aegis. According to company lore, Peter saw the name "Jack Frost" on a passing sugar truck and decided that it would be a good name for a yarn brand. After a search for the copyright owner, he purchased the trademark for $50.

Peter and Samuel were born and raised in New York City, the sons of Austrian- and Polish-Jewish immigrants. Their parents owned a dry-goods store on Avenue C whose lower floors were used for retail and warehousing. This was where Jack Frost got its start.

Peter's sons, Robert and Sam, report that Peter had initially worked for Campbell, Metzger, and Jacobson, an "art needlework company on Broadway and 22nd Street. . . . When something sold well, the boss would ask Peter to find it and show him the item. Then he raised the price. The company wanted to send him to the Madeira island offices and offered him $9–$11 a week (he was making $5), but instead he quit and started what became Gottlieb Brothers. Before that

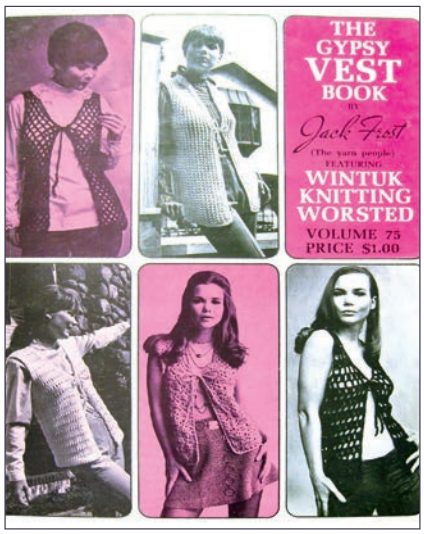
OPPOSITE: *Samuel (left) and Peter Gottlieb (right) circa 1907. Collection of Gottlieb Brothers.* Photograph courtesy of Sam Gottlieb.

ABOVE TOP: Jack Frost Blouse Book*, Volume 27 (New York: Gottlieb Brothers, 1938).* Collection of the author.

ABOVE BOTTOM: Jack Frost Baby Book*, Volume 60 (New York: Gottlieb Brothers, 1953). Cover photograph ("Diane from Brooklyn, Sept 7, 1945") by Constance Bannister.* Collection of Gottlieb Brothers. Photograph courtesy of Sam Gottlieb.

he worked for a few years at American Woolen Company."

According to his World War I (1914–1918) draft card, Peter was still working at Campbell, Metzger, and Jacobson in 1918. Samuel had joined the Navy in 1917, and was stationed in Brooklyn at the time. When the war ended, he joined Peter at Gottlieb Brothers.



Once Gottlieb Brothers had established the Jack Frost brand, the yarns quickly rose in popularity and success. Peter was the backbone of the company from the start and often worked eighteen-hour days negotiating and filling orders. Stores across the United States and Canada began advertising Jack Frost yarns as early as 1927. One such advertisement listed Jack Frost Yarn on sale for 19 cents.

In the mid-1930s, the first Jack Frost knitting pattern books were introduced in an effort to boost yarn sales. Despite the Great Depression, demand for yarn and patterns was high during these years. Gottlieb Brothers didn't publish a set number of books per year but instead responded quickly to demand. Peter oversaw their development, production, and photography. The company produced several series, including the *Jack Frost Style Book* (dresses) and the *Jack Frost Blouse Book* (sweaters), which sold for 15 cents a book. The earliest book seems to be *Jack Frost Style Book*, Volume 20, published March 21, 1936. The earliest blouse book, Volume 25, was published October 1, 1937. Other pattern books provided simple instructions for men's sweaters and vests, scarves, handbags, socks, mittens, baby clothes and layettes, and children's sweaters.

In the mid- and late 1930s, the pattern books promoted a variety of the company's wool yarns, including Boucle, Cashmere Sport, Duveen, Featherweight Zephyr, Frosted Zephyr, Imported Cashmere, Saxony, and Willow Down. In 1940, however, the U.S. Federal Trade Commission ordered Gottlieb Brothers and Jack Frost Yarn Company to "cease alleged misrepresentation in the sale of their products." A 1942 *New York Times* article explained that Jack Frost and several other New York–based companies were being ordered to: ". . . stop using 'cashmere,' 'angora,' or 'shetland' or similar words, or 'wool' or tweed' or other words indicative of wool to describe products not composed entirely of the hair of the cashmere or angora goats, or not made from the wool of Shetland sheep grown on the Shetland Islands or the contiguous mainland of Scotland, or not composed entirely of wool. . . . The respondents also were ordered to cease advertising, offering or selling products composed in whole or in part of rayon without clearly disclosing the rayon content."

Despite the order, the company continued to flourish through World War II (1939–1945), due in large part to the activities of what the textile historian Susan Strawn has dubbed the "knitting army." As a part of the effort to recruit more women to knit for soldiers on the front lines, the November 1941 *Life* magazine wrote, "To the great American question 'What can I do to help the war effort?' The commonest answer yet found is 'knit.'" The high demand for both yarn and suitable patterns for "comforts for the men" helped keep Jack Frost in the black at a time when the company might otherwise have been struggling.

Experimenting with alternative materials during the war was not only de rigueur but often a necessity and Jack Frost took note. In 1944, the company published a thirty-page pattern book titled *Jack Frost: Handbags Made of Cordet, Soutache, Gimp, Ribbon Braid, Bagtwist, Straw, Plastic, Wool*, which, according to Robert and Sam, sold "over 500,000 and perhaps 1,000,000 copies."

Gottlieb Brothers had determined that the fastest way to produce books that met retail demand and trends was to purchase finished garments and patterns directly from their knitting-store customers. Occasionally, the company used freelance designers. Though never credited in the pattern books, Theresa Lacey of New York worked on at least five Jack Frost pattern books between about 1939 and 1951. It's likely that she started out as an instructor in a knit shop and was later referred to Gottlieb Brothers. Soon she developed her own line of pattern books for the Canadian market under the

The Gypsy Vest Book, featuring Wintuk yarn (New York: Gottlieb Brothers, 1975). Collection of Gottlieb Brothers. Photograph courtesy of Sam Gottlieb.

name "Lacey's," and Gottlieb Brothers stopped using her as a freelancer.

The company's success continued through the postwar years. Although the company had begun publishing baby books as early as the 1930s, Gottlieb Brothers had greater success during the baby boom of the 1950s. Of particular note is Volume 60, whose cover photo was taken by the well-known baby photographer Constance Bannister (1913–2005). Bannister had a studio in Manhattan on Central Park South at the time and probably provided other photographs for the baby books in the late 1940s and early 1950s.

During the 1960s, new staff brought innovation and development to Jack Frost Yarn and Gottlieb Brothers. Peter's eldest son, Robert, focusing on sales, marketing, design, and new products, helped to move Gottlieb Brothers into the discount- and chain-store business. He also worked directly with designers and photographers to get the patterns to market. By this time, the company was offering acrylic, wool, rayon, and cotton yarns, all produced domestically except for some mohair imported from Italy and some cotton yarns from England. In the mid-sixties, Robert developed a thinly spun, two-tone synthetic mohair called Morlana along with several pattern books to promote the new product. His brother, Sam, joining the company in 1970, concentrated on sales, book development, and general administration.

Beginning in the late 1960s or early 1970s, a collaboration with the DuPont chemical company resulted in advertising support and rebates on certain fibers as well as adding space-age cachet to Jack Frost products. Many yarn labels from this era note the percentage of DuPont Premium Acrylic in the fiber. According to Sam and Robert, "The first DuPont branded product was Nantuk and we then went on to use Wintuk. . . . We were the first to use DuPont's synthetic cotton."

Jack Frost again found success by being on top of a growing trend, Gypsy style. In 1969, Robert developed and published the first of Jack Frost's Gypsy line of crochet patterns: the *Gypsy Vest Book* capitalized not only on the hippie movement but also on the revival of handcrafts such as macramé and openwork crochet. Robert had borrowed the vests from a customer, had them photographed, and commissioned instructions. These books were so popular that, according to Robert and Sam, "We would print 20,000 and have to reprint again sometimes in less than two weeks. It was so hot!"

Despite the influence of the next generation, the elder Samuel Gottlieb remained the head buyer for the firm, which now included nine employees. The success of the Gypsy books and its space-age synthetic yarns allowed the company to upgrade and expand its operations. Until 1979, all warehouse, office, and shipping operations were in Manhattan, and the company contracted with others to process the yarn and print labels and pattern books. Now the company began processing its own yarn at a plant with sixty employees, the warehouse in Manhattan was closed, and the offices moved to 866 United Nations Plaza.

Less than ten years later, however, the main office had moved to New Jersey, leaving a smaller office in Manhattan. It was a sign of the changing economic conditions in the crafts and knitting yarn industries that DuPont had predicted at a trade convention in 1978.

Robert and Sam Gottlieb verified that Jack Frost's rapid decline during the 1980s was a result of all the factors mentioned by DuPont: more women in the workforce, the availability of cheaply made knitted garments from China, crafts no longer emphasized in schools, fewer craft departments in chains and discount stores because of decreased customer demand. The decade also saw the death of both of Jack Frost's founders, Samuel and Peter Gottlieb. In the early 1990s, Jack Frost closed its business and stopped producing yarns and patterns.

The story of the Jack Frost yarns and Gottlieb Brothers mirrors the history of handknitting in the United States in the twentieth century, its rise and fall in popularity and the renewed appeal of knitting to new generations of enthusiasts. Jack Frost patterns remain popular among today's knitters; many patterns may be found online for free, through online retailers, and used-book dealers. Jack Frost patterns take readers back to simpler and quieter days, when there seemed to be more time to pick up a pair of knitting needles or a crochet hook.

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Jack Frost Baby Cardigan

HEATHER A. VAUGHAN

This project is a fairly simple and straightforward design from the *Jack Frost Baby Book,* Volume 60 (1953). The original pattern, "Six-piece knitted set, No. 6008," also includes instructions for a carriage cover, pillow, cap, and booties, all to be made from Jack Frost Knitting Worsted and Jack Frost Sport Yarn.

The knit four, purl four pattern is a good one for beginners as it is easy to count rows to mirror the front and back. This is also an all-in-one pattern with minimal seaming, starting at the lower back hem, continuing up over the shoulders and sleeves and down the front. I personally love an all-in-one pattern since seaming is my least favorite part of knitting. Although the original pattern specifies an acrylic blend, I've chosen an unplied merino wool. The basket-weave pattern in this soft buttery-yellow reminds me of springtime, Easter baskets, and new beginnings.

Instructions

Notes: Be careful not to overwork the Malabrigo, it can mat and felt easily. If you keep the ball of yarn in a paper bag (rather than a plastic bag) while working, the yarn is more likely to remain smooth. Also, be sure to weave ends into inner sides quickly, so they don't mat while working the piece.

Cardigan

CO 68 sts. Work 12 rows in garter st (k all rows). Beg patt st and work even until piece measures 8 inches (20.3 cm)—80 rows. CO 36 sts at beg of next 2 rows for sleeves (pm in between sleeves and body when adding CO sts to keep track). Cont patt over both sleeves and back for 3½ inches (8.9 cm) (Row 119). Work 58 sts; place on st holder, BO next 24 sts for back neck. Cont in patt on rem 58 sts for 1 inch (2.5 cm). CO 16 sts at neck edge (Row 127). Keep 1st 6 sts at neck edge in garter st for buttonhole band, pm; work rem sts in patt. Work 4 rows, then make 1st buttonhole as foll: K2, BO 2 sts, work across. Work back, CO 2 sts over BO sts. Rep buttonhole every 2 inches (5.1 cm) 4 more times. Work 3 inches (7.6 cm) from CO 16 sts, BO 36 sts for sleeve (Row 160), and cont in patt until front measures same as back from underarm (236 rows total), ending with k 12 rows (5 buttonholes). BO loosely. Work other side to correspond, omitting buttonholes.

Cuff,

On RS of sleeve, pick up 32 sts, k 18 rows, BO.

Collar,

On RS of jacket, pick up 60 sts across neck (including bands), work 1st and last 6 sts in garter st, center in patt, for 2½ inches (5.1 cm), k 10 rows. BO.

Finishing

Sew the underarm and side seams. Sew the buttons on securely.

OPPOSITE*: Heather A. Vaughan's classic, not to mention precious, baby sweater knitted from a pattern in the* Jack Frost Baby Book, *Volume 60 (New York: Gottlieb Brothers, 1953).* Photograph by Joe Coca.

About the Author and Designer. *Heather A. Vaughan is a freelance historian, writer, and researcher focusing on fashion and textile history between 1900 and 1945. She is a contributor to* Fashion: The Definitive History of Costume and Style *(New York: DK Publishing, 2012) and is the western region president of the Costume Society of America. Her writing has appeared in books, journals, and academic fashion studies blogs. She is an avid knitter but has trouble with crochet.*

Materials

Malabrigo Yarn Merino Worsted, 100% merino wool yarn, worsted weight, 210 yards (192.0 m)/3.5 oz (100 g) skein, 2 skeins of #61 Butter; www.malabrigoyarn.com
Needles, circular, 26 inches (66.0 cm), size 2 (2.75 mm) or size needed to obtain gauge
Row counter
Stitch holder
Stitch markers
Crochet hook (any size, for weaving in ends)
Tapestry needle (to sew side seams)
Buttons, ⅜ inch (0.9 cm), 5

Finished size: 10½ inches (26.7 cm) wide and 11¾ inches long (29.8 cm), excluding sleeves, after blocking
Gauge: 12 sts and 20 rows = 2 inches (5.1 cm) in patt

See below and pages 141–142 for Abbreviations and Techniques

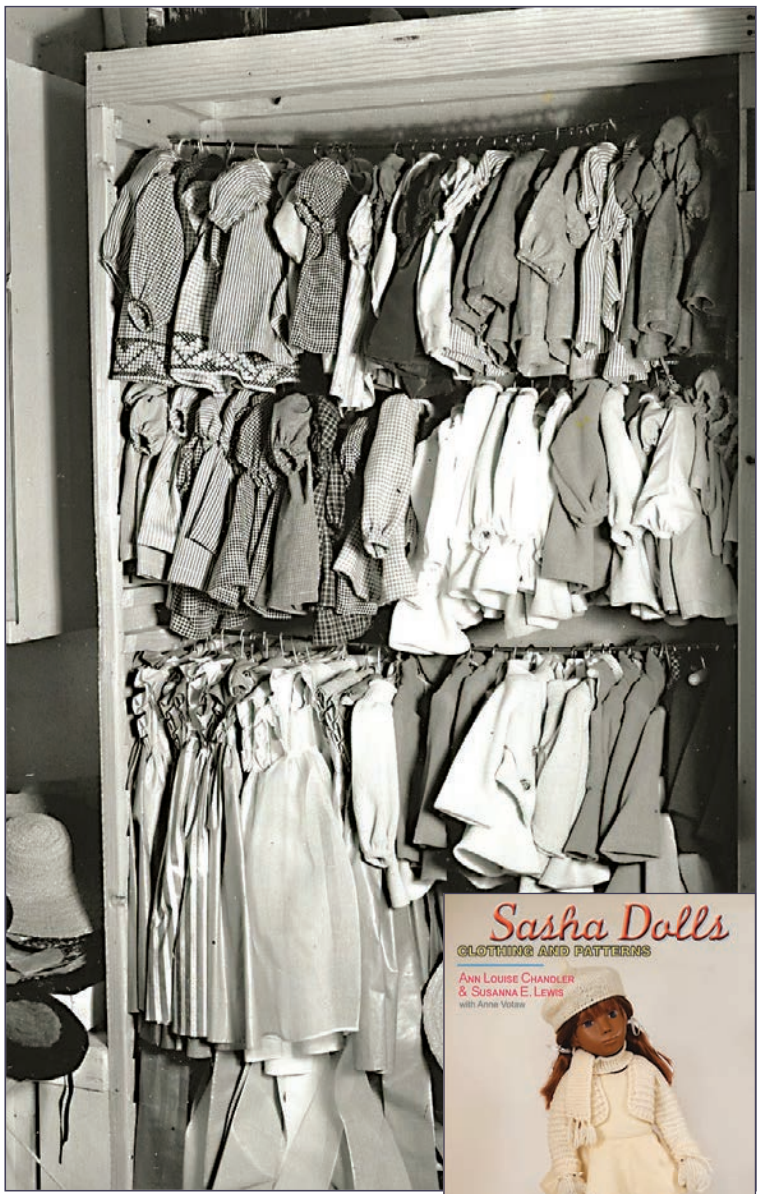
Pattern Stitch

Row 1: K4, p4 across row, ending with k4.
Row 2: P4, k4 across row, ending with p4.
Rows 3 and 4: Rep Rows 1 and 2.
Row 5: P4, k4 across row, ending with p4.
Row 6: K4, p4 across row, ending with k4.
Rows 7 and 8: Rep Rows 5 and 6.
Rep Rows 1–8 for patt.

Sasha Dolls

ANN LOUISE CHANDLER AND SUSANNA E. LEWIS
WITH ANNE VOTAW

Sasha Dolls: Clothing and Patterns is a study of Sasha Morgenthaler's clothing styles for her dolls. It contains sixty sewing patterns, eighty knitting patterns, and thirty embroidery and smocking patterns, all sized to fit 16- to 17-inch boys and girls and 12- to 13-inch babies. There are over 300 full-color photographs of serie (manufactured Sasha dolls) and studio (handmade dolls made by Sasha Morgenthaler). Those who make clothing for Sasha dolls, and other dolls of similar size, will enjoy this wide selection of styles, printed with complete instructions for knitting and sewing, and a set of full-scale sewing patterns tucked neatly into an envelope inside the back cover.



Sasha Dolls: Clothing and Patterns was introduced to Sasha doll collectors at the Thirtieth Annual Sasha Festival in Stratford-upon-Avon, England, in June 2012 and at the National Federation of Doll Clubs (UFDC) convention in the USA in July. This is the second in a set of four planned books about Sasha Dolls. The first book in this series, *Sasha Dolls: The History*, by Anne Votaw with Ann Louise Chandler and Susanna E. Lewis, published by Reverie Publishing, is still available.

Collectors and businesses may order books retail or wholesale from www.sashadoll.com. Contact Susanna Lewis directly with immediate questions at: SLewisNYC@aol.com. ISBN 978-0-9849279-0-6, hardcover with dust jacket, 144 pages, full color; Three Anns Publications, 2012, retail $50.

ABOVE: *The closet in Sasha's atelier is packed with different dresses.* Photograph by D. Gattiker, Zürich and courtesy of *Heimatwerk Blätter für Volkskunst und Handwerk,* December 1947, and the authors.

INSET: *The cover of Sasha Dolls: Clothing and Patterns by Ann Louise Chandler and Susanna E. Lewis with Anne Votaw published in 2012.* Cover courtesy of the authors.

Sweaters for Sasha Dolls

SUSANNA E. LEWIS

The instructions for the two Sasha doll-sized patterns below and the article at left are from Sasha Dolls: Clothing and Patterns *by Ann Louise Chandler and Susanna E. Lewis with Anne Votaw, published in 2012, and excerpted here with permission.*

—Editor

Swedish Bohus Pullover

Made circular, top-down in one piece with a circular yoke in the traditional Scandinavian style, no seams. The pattern is 2-color stranded knitting.

Yarn: Fingering weight wool in 4 colors, MC, CC1, CC2, CC3.

Needles: Double point, 3.00 mm main, 2.25 mm ribs.

Other materials: 2 strings for st holders.

Notes: Use the accompanying chart for the color patterning. The stranding of the yarn on the W side must be kept very loose. M1 = knit through sinker loop of row below.

Gauge: In 2-col stranded stockinette, 16 sts and 17 rows = 5 cm.

Turtleneck

1. With larger ndls, CO 56 sts, arrange on 3 ndls.

2-15. *K1, p1* around for 6 rounds. Change to smaller ndls. Continue in rib for 8 more rounds.

Main,

Change to larger ndls and stockinette stitch in charted color pattern. Rounds begin at center Back. Increase only on plain rows indicated, the color rows between are knit straight. Two or three rep of each color section is shown on the chart.

1. With MC, *k6, m1, k5, m1* 4 times, *k6, m1* 2 times = 66 sts.

6. With MC, *k4, m1, k4, m1, k3, m1* 6 times = 84 sts.

10. With MC, (*k3, m1* 4 times, *k2, m1* 1 time) 6 times = 114 sts.

17. With MC, (*k4, m1* 4 times, *k3, m1* 1 time) 6 times = 144 sts.

25. Divide work, with MC. K22, put next 28 sts on a string for sleeve, CO 2 for armhole, k44, put next 28 sts on a string, CO 2, k22 = 92 sts for body.

26-40. Knit straight, 15 rounds of spot patt.

41. With MC, *k2 tog, k6* around, end k2 tog, k2 = 80 sts.

These two unsteady beginners have knitted sweaters and caps that are patterned like those on Sasha studio dolls.The Norwegian Pullover is shown at left; the Swedish Bohus Pullover is at right. Photograph courtesy of the authors.

Rib,

Change to smaller ndls. *K1, p1* around for 4 rounds. BO in rib with larger ndl.

Sleeves

Pick up 28 sts onto 3 ndls. Rounds begin at underarm.

1. With MC, CO 2, k28, CO 2 = 32 sts.

2-20. Knit straight 19 rounds of spot patt.

21. With MC, *k3, k2 tog* around, end k2 = 26 sts.

Change to smaller ndls. *K1, p1* around for 6 rounds. BO in rib with larger ndl.

Finishing: Sew CO underarm sts easing 4 sleeve sts to 2 body sts.

Norwegian Pullover

Made circular, top-down in one piece with a circular yoke in the traditional Scandinavian style, no seams. The pattern is 2-color stranded knitting.

Yarn: Fingering weight wool in 2 colors, MC, CC.

Needles: Double point, 3.00mm main, 2.25mm ribs.

Other materials: 2 strings for st holders.

Notes: Use the accompanying chart for the color patterning. The stranding of the yarn on the W side must be kept very loose. M1 = knit through sinker loop of row below.

Gauge: In 2-col stranded stockinette, 16 sts and 17 rows = 5 cm.

Main

Turtleneck

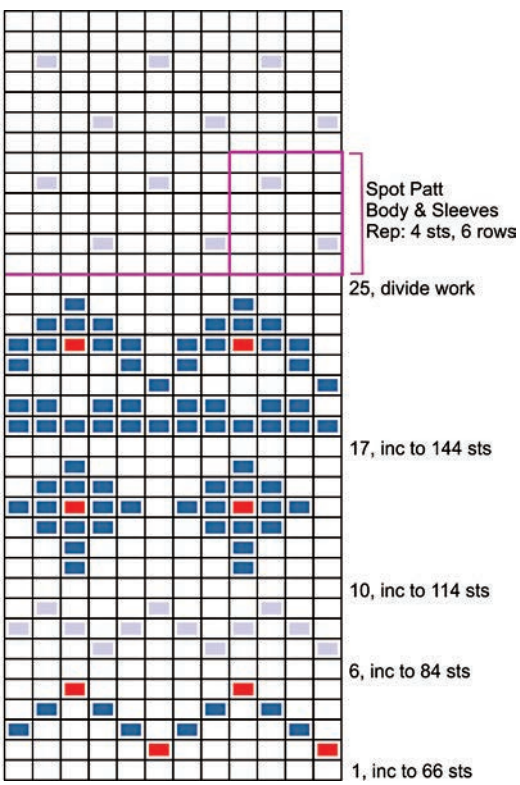
1. With larger ndls, CO 56 sts, arrange on 3 ndls.

2-15. *K1, p1* around for 6 rounds. Change to smaller ndls. Continue in rib for 8 more rounds.

Change to larger ndls and stockinette stitch in color pattern. Rounds begin at center Back.

1. Plain in MC = 56 sts.

[Swedish chart]



2. *K4, m1, k4* = 63 sts.

7. *K2, m1, k3, m1, k3, m1, k1* = 84 sts.

11. *K2, m1, k1, m1, k5, m1, k1, m1, k3* = 112 sts.

18. *K2, m1, k3, m1, k5, m1, k3, m1, k3* = 140 sts.

24. Plain in MC.

25. Divide work, plain in MC. K21, put next 28 sts on a string for sleeve, CO 4 for armhole, k42, put next 28 sts on a string, CO 4, k21 = 92 sts for body.

26-37. Knit straight, 3 repeats of spot patt = 12 rounds.

38. With MC, *k2 tog, k6* around, end k2 tog, k2 = 80 sts.

Rib

Change to smaller ndls. *K1, p1* around for 6 rounds. BO in rib with larger ndl.

Sleeves

Pick up 28 sts onto 3 ndls. Rounds begin at underarm.

1. With MC, CO 2, k28, CO 2 = 32 sts.

2-19. Knit straight 4½ rep of spot patt = 18 rounds.

20. With MC, *k3, k2 tog* around, end k2 = 26 sts.

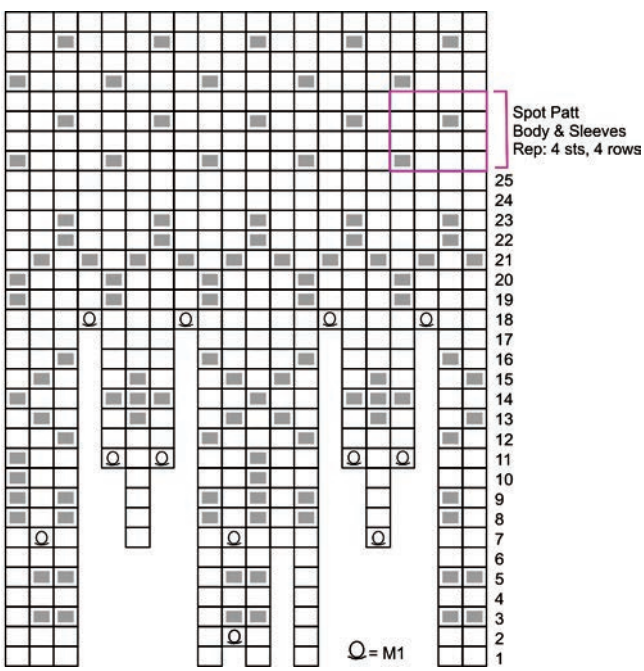
Rib,

Change to smaller ndls. *K1, p1* around for 6 rounds. BO in rib with larger ndl.

Finishing: Sew CO underarm sts.

About the Designer. *Susanna E. Lewis's career as a wearables fiber artist led her to the study and identification of Sasha dolls. Soon after attending her first Sasha Festival in 1993, she developed an interest in identifying and dating the manufactured Sashas and subsequently created and published three editions of Sasha Dolls Charts. She is attracted by all aspects of Sasha, and knits her own patterns for the 16-inch doll. Learn more by visiting www.sashadoll.com.*

[Norwegian chart]



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Knitting Schools in Elizabethan England

LESLEY O'CONNELL EDWARDS

Employment of the poor—to ensure that they were not idle and thus potentially a source of riot—was something that exercised the minds of authorities in Elizabethan England. In the last decades of the sixteenth century, knitted goods, especially stockings (or hose or nether stocks, as they also were called), had become increasingly common in England, and many people saw knitting as a potential source of employment for the poor. Giving the poor work knitting had the double benefit of reducing the likelihood of unrest while lightening the community's burden of supporting them.

Greyfriars and the ruin of the church of St. Swithin, near the Roman wall, in Broadgate Street, Lincoln, England, as depicted in Lincoln, St Swithin and The Freeschool *by S. H. Grimm. Ink wash on paper. 1784. Collection of The British Library, London, England.* Photograph © The British Library Board.

The historian Joan Thirsk estimates that at the end of the sixteenth century, most of England's population of about five million needed at least two pairs of stockings a year and that they were more likely to buy these than make them. The export trade in knitted wool stockings was also growing. Thirsk estimated that as many as 220,000 knitters (13 percent of the pauper class) would have been needed just to make stockings for both internal and external consumption, never mind the other knitwear—caps, nightcaps, sleeves, waistcoats, gloves—that existed at that time.

In the Bridewell area of London in the 1580s, civic authorities recommended that the knitting of hose be one of the trades set up for the employment of the poor and resolved to buy the necessary "stock" (raw materials) for this. The 1578 articles of Winchester's House of Correction provided that its women inmates should knit and spin. The city of Leicester tried to start knitting and cap making in 1589 as part of a program of poor relief, and children were taught jersey spinning, knitting, and bone-lace "weaving."

Early in the reign of Elizabeth I (1533–1603), the Corporation of Chester (the city's governing body) provided work by making loans to craftsmen for training the poor, for example, in weaving braid and fustians or knitting stockings. The 1570 Norwich census of the poor lists Agnes Palmer as a teacher of knitting to children but doesn't reveal whether hers was private or municipal employment. Knitting skills might also be acquired through an apprenticeship: As early as 1588, the Corporation of Richmond in Yorkshire ordered that no one was to take an apprentice for knitting for four years and then keep that person for seven years.

The establishment of knitting schools for the poor began in earnest about 1590; we have details of one in Lincoln and another in York. The 1596 Ipswich census of the poor tantalizingly lists four children, each of whom "goeth to knitting school," but it lacks further details.

The school in Lincoln seems to have been part of a project for a House of Industry (a work- or poorhouse). By the end of 1596, one William Maret from Jersey had been charged with "setting and keeping of the poor at work" spinning and knitting in a room on the lower floor of Greyfriars, a former church that had become the Corporation of Lincoln's grammar school in 1574. Maret's work was described as spinning and knitting jersey, which would have required fine wool; the school itself was known as the "Jersey school," but whether the name refers to the yarn or to Maret's origins is not clear. Maret seems to have continued in this post for at least fifteen years. In February 1612, he was sent to Peterborough to engage another man qualified to teach the poor to spin and knit at the corporation's expense. Thomas Hammond took over the school in May 1612. (The school itself continued to function until about 1830.)

Meanwhile, in York, the House Books of the city for 1588 record a loan of twenty shillings (one pound or £1) for a year to one Awtherson "in consideration that she teaches poor children to knit." In 1590, a house was secured in the St. Saviourgate area for the purpose of teaching knitting. A knitter called John Cheeseman agreed to "set on work in his science all such as were willing to come to him, or were sent to him by the Alderman, and to hide nothing from them that belonged to the said science" in return for £6 given to him to discharge his debts. The school had two overseers appointed by the city council and was also regularly visited by aldermen.

The establishment of knitting schools for the poor began in earnest about 1590; we have details of one in Lincoln and another in York.

In 1591, Alderman Thomas Mosley is listed as the overseer of John Cheeseman and his scholars as well as being one of the two aldermen chosen to supply Cheeseman with wool. Interestingly, although instructions issued by the city government in 1591 state that a "competent number of discreet men and women are to be found to be taught," the school seems always to have taught children.

Cheeseman contracted out the business of the knitting school in 1592. On August 4, he agreed to teach Francis Newbie of Lincoln and his wife, Jane, "as best he could, his trade of knitting, spinning, and dressing of wool, and keeping his mill." The Newbies were then to have oversight and the responsibility for the teaching "of thirty scholars for this first year"; Cheeseman was to

pay them forty shillings (£2). In addition, Francis Newbie was to be paid two pence (one-sixth of a shilling) for every stocking made by the scholars and "as much as Cheeseman gave to any other" for every well-made pair knitted by Jane or any person employed by her, suggesting Cheeseman's role as a middleman buying and selling stockings on the open market. The Newbies also were to have any profit made from refooting or otherwise repairing any stockings brought to them. Refooting was common in Elizabethan times. Queen Elizabeth herself had her stockings refooted and altered: in 1597, Robert Morland is recorded as knitting new feet for four pairs of her white worsted hose.

In 1592, along with a quarterly wage of sixteen shillings and eight pence, the city of York awarded Francis Newbie ten shillings "in respect of the paynes to be taken in the Knytting scole amongst the scollars." Three teachers, including Jane Newbie, were employed by the school at this point. The city council also sent a messenger to Lincoln's knitters to buy £10 worth of wool best suited to the purpose of the school in that year. It appears that Cheeseman and Newbie both were involved with the school at least until early 1594. The York House Book for August 17, 1593, mentions the need to find better premises and a revised method of payment to Newbie, described as the school's "governor and teacher." On October 5, there is mention of providing wool for "Cheeseman the knytter" and in January, a note that he was to have his coat according to last year's allowance. A record for the delivery of turf used as fuel for heating the school lists both Cheeseman and Newbie as being involved in the school.

Life for the scholars must have been harsh indeed. Although the overseers visited regularly and the lord mayor looked in on at least one occasion in 1593, the overseers certified to the aldermen that Newbie's scholars sat in a "cold, rawe hall" and that Newbie desired that a "lowe

Stocking knit in wool with two-ply, S-spun yarn. 1501–1599. 23 inches (58.4 cm) long; circumference at top about 11 inches (28 cm); circumference at bottom about 5 inches (13 cm). Collection of the Museum of London. (39.188/5.) Photograph © Museum of London and courtesy of Jane Malcolm-Davies of The Tudor Tailor (www.tudortailor.com).

In February 1595, Thomas Smythson bequeathed £5 annually to the city to purchase wool for the knitting school for as long as the school existed.

parler with a lowe galarye for his scollers to work in" should be provided. In September of that year, coats, to be made from the cheapest obtainable gray cloth, were ordered for some of the children. In January 1594, one of the city chamberlains was to buy "2,000 turves at the staith [wharf]" and deliver them to Cheeseman and Newbie to use to make fires to warm the children at the school.

In August 1594, the aldermen and the overseers viewed John Addison's house in Common Hall Lane and decided that there was sufficient room for both Addison and "the knytter" (unnamed) to dwell in it, as well as space for the latter's scholars. On September 6, the council gave the order to adapt the house.

The eighteenth century saw two more endeavors to teach knitting as a trade in York. The Greycoat School taught knitting and other subjects to poor girls throughout the century. Another school was founded in 1784 to teach poor children spinning, and in 1786, a knitting school was added to it for children too young to spin. By 1818, spinning had been abandoned in favor of knitting; in 1833, the school had forty girl scholars.

Some of the information about the York school previously appeared in "York's Elizabethan Knitting School" by Lesley O'Connell Edwards in the June 2008 issue of Slipknot*, the journal of the Knitting and Crochet Guild; it is reused here with the Knitting and Crochet Guild's permission.*

The Newbies also were to have any profit made from refooting or otherwise repairing any stockings brought to them.

In February 1595, Thomas Smythson bequeathed £5 annually to the city to purchase wool for the knitting school for as long as the school existed. If the school made a profit, the funds were to be used for the relief of the children.

Whether Newbie and Cheeseman were still involved in 1598 is unknown, but in that year, the school's condition was found to be unsatisfactory; the (unnamed) head had neglected to take apprentices, and there was a danger that if he died, the trade would cease. Summoned before the council, he was warned that he must always take and maintain three apprentices. In 1600, the head of the knitting school, again unidentified, who also taught children to spin, was appointed to "superintend the punishment of rogues." One wonders how he divided his time.

By June 1614, when Peter Metcalf, "knitter," was appointed to teach poor children of the city to knit, the school had relocated to the "lower howse in St Anthony Hall." The school's last mention in the city records seems to be in 1619.

Further Reading

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About the Author. *Lesley O'Connell Edwards lives in rural Worcestershire, England, with her husband and two cats. She has studied knitting in the late-sixteenth-century in England in depth, looking at both written sources and archaeological remains. She also has researched the lives of English working handknitters from the sixteenth to the nineteenth centuries, including knitting schools and teachers. For light relief, she explores nineteenth-century knitting books and their authors. She is currently editor of the Knitting and Crochet Guild's journal,* Slipknot.

Knitting in the Amanas

SUSAN STRAWN

It's 1905 in Amana, Iowa, and a small group of energetic, mischievous five- to seven-year-old girls and boys arrive for *Strickschule,* knitting school. Their one-room school is plainly furnished with long benches, and each child's knitting basket holding yarn and knitting needles is stored away on enclosed shelves. The stout round baskets all look alike, but each little child easily finds his or her own basket and begins to knit.

All the children's knitting supplies have been made for them by adults of the community: wool sheared from sheep on the farm and spun into yarn at the mill or by hand, double-pointed needles in sets of five made by the cooper, and baskets handwoven by the village basket maker, who is appointed by the community elders. These "little" boys and girls knit stockings and mittens for themselves and their families, taught by older, retired women or by the "big" girls, who have completed eighth grade but are considered still too young to begin their assigned work in the communal kitchens.

While the children learn to knit, they also learn to be productive and do their best in school, to respect and obey their elders, to do things for other people, and they develop a sense of their place in their society. All this will help them to understand their adult roles as members of the Community of True Inspiration, or the *Amana,* a Hebrew word from the Song of Solomon that means "to remain faithful."

The Community of True Inspiration was founded in 1714, influenced by a seventeenth-century religious movement known as German Pietism, which stressed the study of the Bible and personal religious experience. Members of the community were heavily persecuted in Germany, and four men, including Christian Metz, who would become a religious leader, were sent to America in 1842 to find land for a new home. Eight hundred Inspirationists first settled in New York, then moved to Iowa in 1855, where the community purchased 26,000 acres of land along the Iowa River. The Iowa settlement's first village, Amana, was established in 1855. Six more villages soon followed: West Amana, East Amana, Middle Amana, High Amana, South Amana, and Homestead. They make up the Amana Colony, also known as the Amanas, which together comprise a national historic landmark comprising some 475 designated sites and buildings.

Life for the True Inspirationists in America was kept simple to emphasize spirituality. Religious life was the unifying factor. A self-sufficient communal society was established in which all property was held in common by the Amana Society, an organization chartered in 1859 to comply with Iowa law under which business could be conducted and taxes paid. Jobs and living quarters were assigned, and industries were established, including wool production, cabinet making, flour milling, calico printing, basket and broom making, and book printing.

This way of life continued successfully until increased communication with the outside world, economic consequences of the Depression, and a fire that destroyed the woolen mill led to the Great Change in 1932. Church members voted to abolish the communal system, incorporate their holdings, and establish private enterprises. The Amana Church Society was established as the religious arm of the community to care for the churches, cemeteries, and religious and spiritual life of the people as well as to conduct charitable work.

Before 1932, formal education in the Amanas, compulsory through the eighth grade, required attending a one-room school six days a week, winter and summer. A few students were sent outside for professional training if needed. The society paid for their educational expenses, and they were expected to return and serve the community after graduation. The schools of the Amanas have always been part of the Iowa public school system, as they are today. They comply with Iowa law but were structured to fit the communal life of the society.

Strickschule was part of the regular school curriculum. Consistent with the society's goals of self-sufficiency, industry, and simple living, all students were taught to knit. Very precise records were kept to document their progress. Although none of the record books

An Amana girl receiving a knitting lesson, circa 1890.
Photograph by Bertha M.H. Shambaugh. Courtesy of the Amana Heritage Society.

have survived, a record book from the early New York settlement of Ebenezer, dated 1855, lists the number of fingers for gloves crocheted by the children in that community's *Häckel Schule* (crochet school). The book is now on display at the Museum of Amana History.

The yarn for the Strickschule was made at the woolen mill or handspun by retired men and came in blue, black, and brown in a worsted weight for everyday work clothing and a heavier weight for warmer winter wear. Sometimes cotton yarn, a lightweight blue-and-white marl made by plying white and blue strands, was purchased outside the community and used to knit summer socks.

Patterns were adapted from books that had been brought from Germany. Many of them came from *Unweifang zur Kunst: Strickerei* [Wifely Arts: Knitting] by Charlotte Leander, published in Leipzig. Other patterns were handed down from mothers, grandmothers, or aunts. Amana was not a closed society, and some women subscribed to magazines such as *Needlecraft* and *Home Arts,* which provided more patterns and ideas for knitting.

According to Catherine Oehl Guerra, curator for museums of the Amana Heritage Society, which owns and operates four museums of the Amanas, it would be misleading to suggest that school was nothing but hard work and that life was stark and dull for the children. The "little" girls and boys had plenty of time to play and enjoy childhood, and playtime was part of the school day. Adults emphasized the importance of taking time to do things for and with their children. Catherine, who grew up in the Amanas, reflects happily on her experiences and the balance of strong academic learning and time to play.

In the Amana Arts Guild's booklet on knitting, Marie Trumpold of Middle Amana describes how stockings were made when she was a young girl in the Strickschule in the 1920s:

> The men's stockings were a mid-calf length worked in a knit two, purl two ribbing from the cuff to the toe. The ladies stocking was a bit more complicated. These were started on four needles, knitting in the round, beginning at the cuff, which fit just below the knee. Beginning with a knit two, purl two ribbing for about an inch or inch and a half. Then it was straight knitting. This "knitting in the round" does not involve purl stitches, unless a texture is desired. At the end of every other round, a purl stitch was added, which created the look of a seam and aided in counting the number of rounds knitted. As the bottom of the calf was reached, de-

TOP: *Boys from the* Strickschule*, knitting school, of Amana, Iowa, at work in the 1890s.* Photograph courtesy of the Amana Heritage Society.

BOTTOM: *Girls with their knitting baskets, circa 1905.* Photograph courtesy of the Amana Heritage Society.

creases were added on each side of the "seam" to narrow the stocking to fit the ankles. The heel was added next, then a gusset was created, and knitting continued until the correct length of the foot was reached. Decreases shaped the toe.

Initials were added in a variety of letter styles, using duplicate stitch in a contrasting color of yarn.

Both boys and girls learned to knit stockings and mittens, and the mittens were sold in the store and woolen mill. The mittens found in the Amanas today are "handed down" patterns. Similar to Scandinavian designs, motifs include snowflakes, reindeer, and stars, or "Iowa" or "Amana" knitted in vertical letters. These mittens are worn by residents today and also are knitted for sale in the museum's gift shop and other craft shops in the Amanas. Characteristically, knitters of the Amanas personalize the patterns by varying the number of stripes in the cuff, the size of the star, or the pattern on the palm of the mittens. Over the years, some cross-stitch embroidery patterns have been adapted to knitting patterns, too.

Some of the children who learned to knit in the Strickschule became very adept and continued to knit as adults. In oral histories recorded and archived at the Museum of Amana History in the 1980s, a few men mention that they have knitted all their lives. A skillful knitter might go on to master more complicated techniques. Many girls knitted decorative laces for their hope chests; these included pillowcase edgings or doilies, tablecloths, and counterpanes of crochet cotton on very fine needles.

Handknitted mittens, stockings, scarves, caps, shawls, table coverings, and rugs were given to one another by children and adults. Although functional, they brought beauty and creativity into the simple homes.

The people of the Amanas were conscientious objectors to war. Their founders had left Europe partly to escape the devastation of wars that they had known. During the Civil War (1861–1865), however, the Amana Society contributed much clothing to Union soldiers, including 334 pairs of knitted woolen socks. West Amana, with a population of 111 in 1861, knitted 103 pairs, along with mittens, shawls, and long underwear. During both World Wars (1914–1918; 1939–1945), Red Cross requests for boxes of knitted hats, socks, and gloves were answered by men and women and by the children of the Strickschule.

In the late 1990s, about half of the 1,700 people who lived in the seven Amana villages are descendants of the first settlers. Newcomers have settled in to run businesses, commute to jobs in nearby cities, or work in the Amana Refrigeration Company, founded as a private enterprise in 1934 by George C. Forestner, a descendant of the first settlers. Located in Amana, but not affiliated with the Amana Society, the company has become the fifth largest appliance manufacturer in the United States.

The Amana Arts Guild Center, the Museum of Amana History, and handcraft shops scattered throughout the villages of the Amanas sell the work of contemporary craftspeople, including handknitting. Some families continue to teach knitting to their children, boys as well as girls, but only if the young people are interested and want to learn. Knitting has not been part of the school curriculum since 1932.

The one-room school occupied by those young knitters years ago is now part of the Museum of Amana History. Their knitting baskets, yarns, knitting needles, stockings, and mittens are there on display, a reminder of a time when the "little" girls and boys of Amana learned to knit and to find their place in the Community of True Inspiration.

About the Author. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois. A knitter herself, she is the author of* Knitting America: A Glorious History from Warm Socks to High Art *(Minneapolis: Voyageur Press, 2007) and a member of* PieceWork*'s editorial advisory panel. For more information about the museum's collection, the history of the Amanas, and books, contact the Amana Heritage Society; (319) 622-3567; www.amanaheritage.org. For information about the availability of knitted items and knitting patterns, contact the Amana Arts Guild; (319) 622-3678; www.amanaartsguild.com.*

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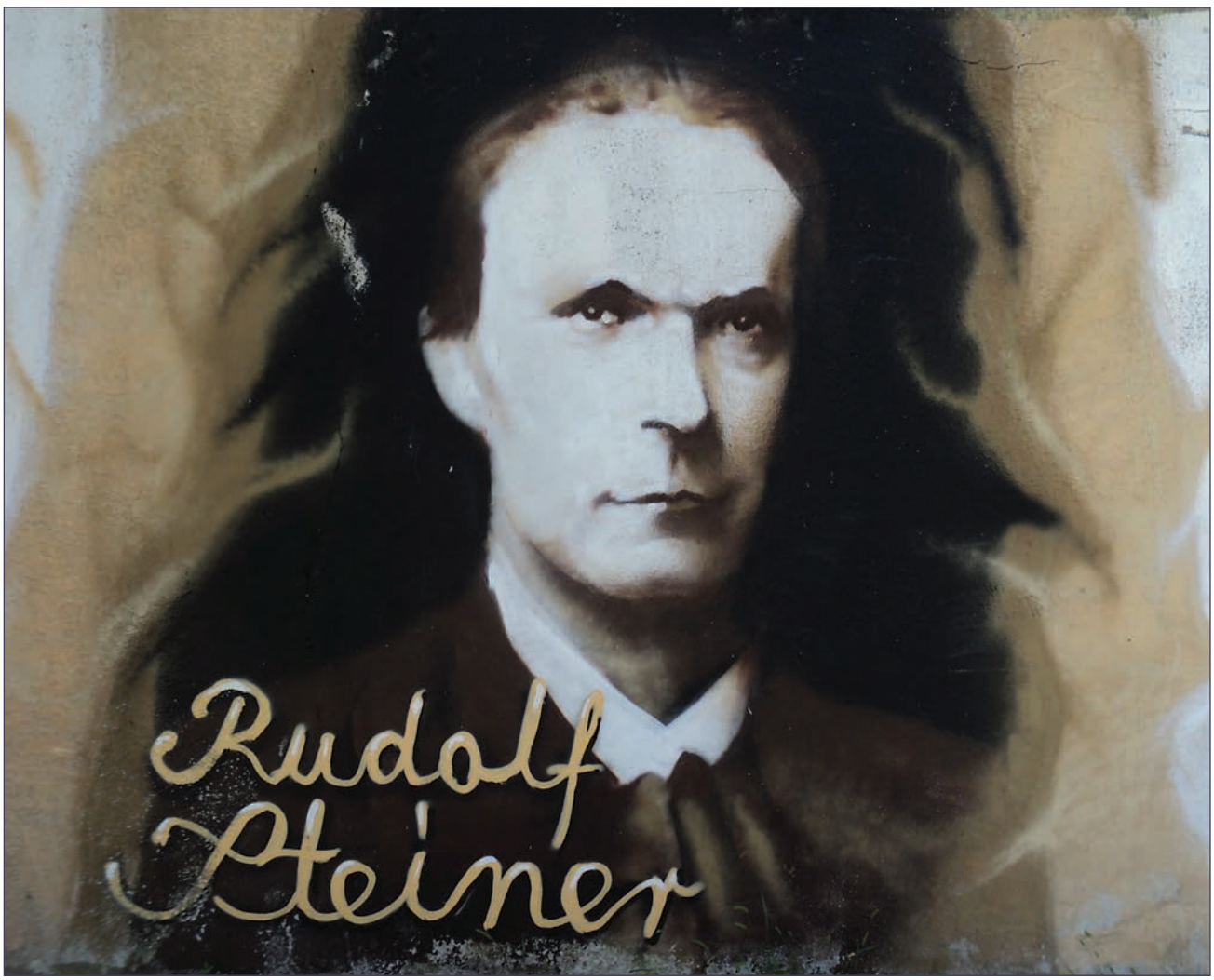
The Knitting Tradition in Waldorf Education

ANGELA DAVIS

At the request of the owners of the Waldorf-Astoria cigarette factory in Stuttgart, Germany, Rudolf Steiner (1861–1925) founded the first Waldorf School there in 1919 to serve the children of employees. Today, there are independent Waldorf schools, kindergartens, and institutions for special education in sixty countries. In addition, other state and private schools are increasingly using methods drawn from Waldorf education. At Waldorf schools, handwork instruction begins in kindergarten, and, in first grade, all students learn to knit.



ABOVE: *Portrait of Rudolf Steiner.* WikiCommons image courtesy of Flammard.

OPPOSITE*: 200 Stitch Scarves made by second grade students at the Shining Mountain Waldorf School in Boulder, Colorado. The students cast on the 200 stitches themselves, changing colors every row.* Photograph courtesy of the Shining Mountain Waldorf School.

This tradition dates to the first school and continues almost unchanged to this day, when a rapidly growing body of research supports the assertions of the schools' founder. Steiner, an Austrian social reformer, philosopher, architect, and the founder of anthroposophy, maintained that learning knitting helped develop hand-eye coordination, lateral integration, concentration, creativity, and feelings of self-sufficiency. Steiner believed:

> Up to the seventh year the child lives under the impression: The World Is Good. It still lives under the guidance of those moral laws in which it had its being before it was born. Everything the child receives from the grownups around him which is untrue, or in other ways a negative soul-impression, hinders its development. To set a good example is, therefore, the best education one can give between the child's first and seventh years. From the seventh to the fourteenth year the child lives under the impression: The World Is Beautiful. Therefore one notices in children of this age that carefree, happy-go-lucky kind of behavior which worries some parents a good deal. This [behavior] is quite justified, however, and one should not yet appeal to the child's intellect but instead place pictures before the child's soul. First of all one should tell fairy stories, then myths and legends, and finally give descriptions of the characters of great people, not in a wooden and lifeless way, but dramatically, as an artist does on the stage. All teaching must take an artistic form. From the four-

From as far as the stars
To here where I stand
I have come here to work
With my right and left hand.
To knit and crochet,
With hearts full of light,
Left hand working together with right.

—Traditional Waldorf Verse

teenth to the twenty-first year the student lives under the impression: The World Is True. Only now should one appeal to the intellect of the young student and require him to use his own judgment.

The Waldorf philosophy was developed after World War I (1914–1918) as a way to deter future generations from engaging in war. According to Maya Muir, director of admissions at the Portland Waldorf School in Milwaukie, Oregon, "The overall goals are to create children who are citizens of the world and who can think and act independently." The inclusion in the Waldorf curriculum of world languages, music, art, performance, woodworking, and handwork such as knitting, sewing, and basketry "produces students who have a feeling of competency in the world. They have this huge range of practical skills, which are very grounding, and they allow a range of students to shine."

May our hands complete our work with patience,
May our work be done with care,
May our fingers work like friends together,
That we our handwork may share.

—Traditional Waldorf Verse

According to Waldorf handwork teacher Barbara Carr in her article "Handwork Through the Grades," the creation by Waldorf students of "exquisite and useful things" through their handwork

> . . . provides them with solid life skills and satisfying inner support. Projects for each grade are carefully selected to meet students where they are in their own development, and in this way handwork is perfectly aligned with the Waldorf approach. It is a tool used throughout the eight years of learning that helps support and enliven the work of each main lesson teacher. . . . Handwork, like woodworking is a practical art, and it supports the curriculum by helping to unite the thinking, feeling, and will forces of children in a positive and useful way. Hands are busy learning new and complicated actions. The intellect is engaged as these new skills are learned, stitches are counted, mistakes are noticed and corrected, and colors are chosen for the most beautiful effect. Students become absorbed in their tasks, and they love their new creations and seeing them evolve. Each project is dear to its creator, and a great sense of accomplishment is felt by the children as they finish their projects and admire their work.

Each class of Waldorf students has a teacher who accompanies them as they move through the grades; in addition, "specialty subject" teachers provide instruction in foreign language, eurythmy (expressive movement), and handwork. Handwork teachers-in-training work with master teachers to develop their practical skills and strategies to inspire love for learning.

The introduction to handwork in kindergarten often begins with a visit to a family farm where sheep are graz-

The handwork room used by fifth graders at the Shining Mountain Waldorf School in Boulder, Colorado. An example of a student project—striped black and yellow mittens—hangs in front of the yarn bins at left. Photograph courtesy of the Shining Mountain Waldorf School.

ing, a fleece is available for the children to touch and to feel the lanolin and bits of straw, the fleece is washed by many soapy little hands, and carding and spinning are observed and perhaps given a try. In many Waldorf schools, first graders handle yarn for the first time as they learn to weave a pouch on a simple loom, then they begin knitting a garter-stitch scarf or a pouch for the pentatonic flutes or recorders that they use in their music lessons. The emphasis is on creating objects that are both beautiful and practical.

Verses serve as pleasant mnemonic devices. For the knit stitch: "In through the front door, / Once around the back, / Peek through the window / And off jumps Jack!" And for the purl stitch (think of your dog): "Run out the front door, / Then around the tree, / Dig under the fence, / Now come back to me!"

Some Waldorf schools teach children to make their own knitting needles as a part of their early introduction to woodworking; others wait a bit. Waldorf School of Orange County (California) handwork teacher Angie Meier explains, "At our school, knitting needles are made after the students master the basics of knitting so that they understand their needs. The students come outside, sit in a circle, and file the dowels in to a point. These are then sanded, the end caps (beads with predrilled holes) put on with glue, and then the next day they are oiled and left again to dry overnight."

Second graders learn to purl and do simple shaping, typically creating a soft toy. More advanced students take on projects such as mittens, hats, and socks, which reflect their increasing awareness of their own bodies, tastes, and needs.

Color theory is integrated into the curriculum beginning with those first woven pouches. As children learn about the natural world around them, their pouches are often woven beginning with dark yarns to represent the soil, "earth colors" to represent grass, leaves, and flowers, "sunshine colors" to represent the sky and its light. Says Tucson Waldorf School teacher and administrator Linda Braun, "Color is a profound dimension of our environment; the things we put in it and the clothes we wear have a deep effect on our inner beings. Soft yet bright colors can be very enlivening yet balancing for young children. When we make something like a horse we want it to be a true reflection of Nature's beauty—so in a Waldorf kindergarten or early grades classes, you will find white, gray, and brown knitted horses, but not pink, purple or blue toys (such as My Little Pony!)."

Good morning dear earth
Good morning dear sun
Good morning dear flowers and fairies, every one
Good morning dear beasties and birds in the tree
Good morning to you
Good morning to me

—Traditional Waldorf Verse

Tidy bins of yarn line the walls in the first graders' handwork room at the Shining Mountain Waldorf School in Boulder, Colorado. Students will use this yarn for most of their knitting projects throughout the school year. Photograph courtesy of the Shining Mountain Waldorf School.

In an article titled "Knitting and Intellectual Development," Eugene Schwartz writes that modern scientific research confirms "that mobility and dexterity in the five motor muscles, especially in the hand, may stimulate cellular development in the brain, and so strengthen the physical instrument of thinking." Exactly what the Waldorf program has been practicing all along in teaching handknitting to young children.

Because handwork classes are typically divided into four shorter or two longer weekly sessions, students learn that perseverance in returning to a task with regularity results in a project that is completed over time. They also understand not to expect instant gratification, yet each of the teachers I spoke with mentioned the pride and celebration that students exhibit when completing and using or wearing a handknitted article and the care with which they treasure them afterward.

From the perspective of a teacher, Angie Meier says, "I know what knitting has given me over my lifetime. Every time I touch knitting it instills a thought process—it provokes thought when you are in the rhythm of knitting. It is so gratifying to pass this to students."

A fifth-grade boy at the Shining Mountain Waldorf School in Boulder, Colorado, knitting in the round with size 10 needles, working on one of four projects he will make throughout the school year. Photograph courtesy of the Shining Mountain Waldorf School.

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Waldorf-Inspired Toy Horses

ANGELA DAVIS

The Waldorf educational curriculum encourages children to play with toys made of natural materials, preferably toys that represent the natural world and inspire play that allows children to imagine themselves as stewards of that world. These Waldorf-inspired horses are based on a design by the German educator and toy maker Freya Jaffke.

Use pure wool both for knitting and for stuffing. Handspun yarn will work beautifully for these very huggable horses. The removable rings-of-roses garlands are my own addition, allowing children to dress their horses for fairy festivals or just for fun.

Instructions

Note: Instructions are written for small horse. Changes on the garland for large horse are in parentheses.

Horse

Using MC and needles for chosen size, CO 40 sts. K

12 rows.
Row 13: BO 11 sts, k to end—29 sts rem.
Row 14: BO 11 sts, k to end—18 sts rem.
Rows 15-29: K.
Row 30: Using the backward-loop method, CO 11 sts, k18—29 sts.
Row 31: CO 11 sts, k29—40 sts.
Row 32: K20, CO 11 sts, k20—51 sts. (This will create a hole that is used later to achieve a more natural shape at the horse's shoulder area.)
Rows 33–34: K.
Row 35: K25, M1, k1, M1, k25—53 sts.
Row 36: K.
Row 37: K26, M1, k1, M1, k26—55 sts.
Row 38: K.
Row 39: K27, M1, k1, M1, k27—57 sts.
Row 40: K.
Row 41: K28, M1, k1, M1, k28—59 sts.
Rows 42–45: K.
Row 46: BO 20 sts, k to end—39 sts rem.
Row 47: BO 20 sts, k to end—19 sts rem.
Rows 48–49: K.
Row 50: CO 3 sts, k19—22 sts.
Row 51: CO 3 sts, k22—25 sts.
Row 52: K1, M1, k23, M1, k1—27 sts.
Row 53: K1, M1, k25, M1, k1—29 sts.
Rows 54–59: K.
Row 60: Ssk, k25, k2tog—27 sts rem.
BO all sts.
Ears (make 2),
Using MC and needles for chosen size, CO 5 sts.
Rows 1–10: K.

Angela Davis's Waldorf-inspired toy horses will provide little ones with hours of imaginative play. A 1916 wicker doll carriage from the collection of the Loveland Museum/Gallery in Loveland, Colorado, is in the background. Photograph by Joe Coca.

Materials

Lion Brand Fishermen's Wool Yarn, pure undyed virgin wool with natural lanolin yarn, worsted weight, 465 yards (425.2 m)/8 ounce (226.8 g) skein, 1 skein each of #150-125 Brown Heather (MC) and #150-098 Natural (CC); for small horse; www.lionbrand.com

Brown Sheep Company Lamb's Pride Bulky, 85% wool/15% mohair yarn, bulky weight, 125 yards (114.3 m)/3.5 ounce (100 g) skein, 1 skein each of #M89 Roasted Coffee (MC) and #M115 Oatmeal (CC); for large horse; www.brownsheep.com

Needles, size 2 (2.75 mm) for small ring of roses, size 7 (4.5 mm) for small horse and large ring of roses, and size 10 (6 mm) for large horse

Wool roving or unspun wool, about 1 ounce (28 g), for stuffing

Wool yarn, fingering weight for small horse, worsted weight for large horse, about 20 yards (18 m) of each in Green for rings and leaves, Red or other colors for roses

Tapestry needle

Finished size: Small horse, about 8 inches (20 cm) long and 7 inches (18 cm) tall; large horse, about 10 inches (25 cm) long and 9 inches (23 cm) tall

Gauge**:** Gauge is not critical for this project

See pages 141–142 for Abbreviations and Techniques

Row 11: K1, k2tog, k2—4 sts rem.
Row 12: K1, k2tog, k1—3 sts rem.
Row 13: K1, k2tog—2 sts rem.

BO rem sts.

Finishing

Weave in ends. Using main color, sew closed the hole across the shoulders of the horse. With right side facing, using whipstitch or mattress stitch, seam head, legs, and stomach, leaving an opening at rear for stuffing. Stuff head, neck, and legs firmly. Roll firm, tight cylinders of stuffing for the legs, letting the cylinders extend into the body to help support the legs when the horse is standing. Check that the legs are even and that they are the same length. Stuff the stomach area. Sew the seam closed at the rear. Sew on the ears, folding the bottoms (the ends that are not pointed) in half before attaching to create a natural ear shape.

Mane

*With CC yarn and tapestry needle, beg at base of neck and leaving about 2 inches (5 cm) of tail, work needle through center of neck, loop yarn back into same stitch over spine of horse, pull through, and cut yarn at desired length. Rep from * to forehead. Rep, starting at forehead and working back to base of neck. This will help the mane stand up nicely.

Tail

Loop the CC yarn around your hand a few times. Tie loop in center, stitch to horse, cut open loops at the end of the tail.

Ring-of-Roses Garland

Using fingering (worsted) weight Green and appropriate needles, CO 3 sts. Work a 3-st I-cord for 5 (6) inches (12.7 [15.2] cm). Sew tog to form ring.

Leaves,

Make 8 leaves for small horse and 6 leaves for large horse as foll,

Using fingering (worsted) weight Green and appropriate needles, CO 3 sts.

Row 1: P.
Row 2: K1, yo, k1, yo, k1—5 sts.
Row 3: P.
Row 4: K2, yo, k1, yo, k2—7 sts.
Row 5: P.
Row 6: Ssk, k3, k2tog—5 sts rem.
Row 7: P.
Row 8: Ssk, k1, k2tog—3 sts rem.
Row 9: P.
Row 10: Sl 1, k2tog, psso—1 st rem.

Break yarn and pull through rem st to fasten off. Attach leaves to garland ring by stitching them, using the tapestry needle and yarn tails. Weave in ends.

Roses (make 4),

Using fingering (worsted) weight Red or desired color yarn and appropriate needles, CO 20 sts.

Row 1: K.
Row 2: *K1, yo; rep from * to end—40 sts.
Row 3: K.
Row 4: *K1, yo; rep from * to end—80 sts.
Row 5: K.

BO all sts.

Finishing

Wind cast-on edge into rosette. Use the tapestry needle and yarn tail to stitch the rose together and to attach it to the leaves on the garland. Weave in ends.

About the Author and Designer. *Angela Davis is a Craft Yarn Council of America-certified handknitting instructor. She has taught knitting on European and Japanese tour buses, started a knitting-for-charity club at a Los Angeles inner-city high school, knitted props for the television show* Mad Men*, and is a contributing author and designer to numerous publications, most recently* PieceWork*,* Studios*, and* Sockupied *magazines. She lives in Long Beach, California, with her three sons. She is "alittlebird" on Ravelry.com.*

crochet Lace

Broomstick Lace Capelet by Kate Pullen

Tunisian Lace Ascot by Ellen K. Gormley

Crocus Scarf by Laura Rintala

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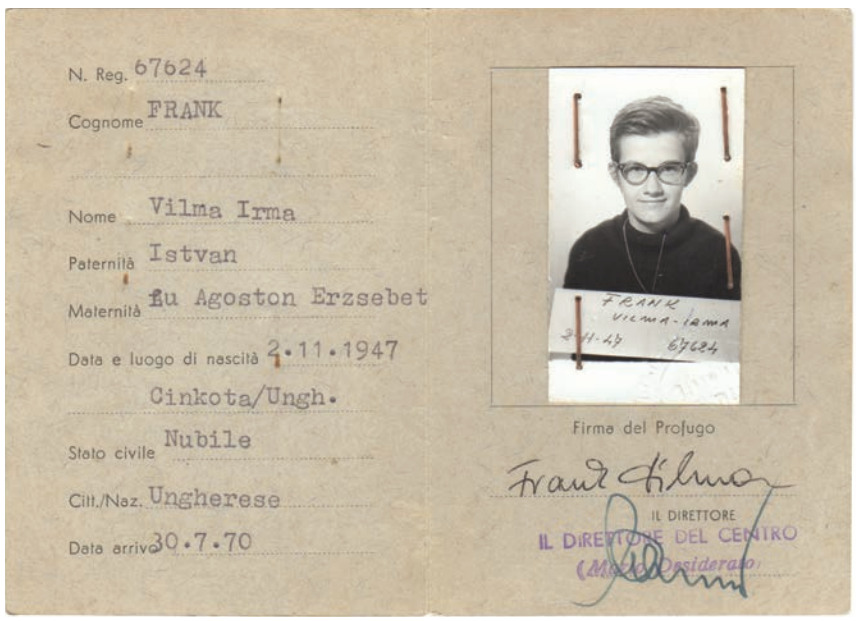
The Handwork Heritage of an Escapee

MARIKA SIMON

For many people, the word "emigration" conjures images of families bustling about, sorting through their possessions, carefully selecting and packing their worldly goods before setting off to forge a new life in a new land. Emigrating families have a chance to bring with them cherished heirlooms that help them bridge the divide between tradition and progress, between heritage and new beginnings. My mother's story involves no less careful thought and planning but much less space for packing household heirlooms. Hers is a story that is less emigration than escape.

My mother was born in 1947 in Budapest, Hungary. She grew up under the Communist regime and was nine years old at the time of the 1956 Uprising. Anyu (the Hungarian word for "mother") was the third child among seven step-siblings. Although her father worked hard, there was not much money to go around to feed, clothe, and house such a large family. Anyu grew up living in apartments with a kitchen and one or two bedrooms for the whole family to share, with bathing and toilet facilities shared by all residents in the building. With such scarcity of resources, the children needed to contribute as they could to the running of the household. Among the ways that Anyu earned money were collecting mulberry leaves to feed silkworms and doing knitted piecework for a cottage-industry garment maker. Though taking much effort, these jobs did not earn much money, but every *fillér* (the Hungarian equivalent of a penny) counted.



Anyu studied and later worked as an educator. In her early twenties, she became friends with some American graduate students who worked with her doing research for their thesis projects. When they returned to America, they represented a possibility for her to leave the oppression of Communism and have a chance at living with intellectual and religious freedom in America.

In July 1970, her chance came. Anyu was granted permission to take a two-week holiday touring Yugoslavia, another Communist country that lay between Communist Hungary and democratic Italy. As she would be crossing borders, she needed to ensure that, as far as possible, her packed personal effects were legal and consistent with the plan listed in her travel papers. She packed a small suitcase and a small picnic cooler with clothing and toiletries suitable for an individual on summer vacation. The risky, illegal possessions that she brought along were her Bible; her personal official documents,

ABOVE: *One of Anyu's immigration documents.* Photograph courtesy of the author.

OPPOSITE: *Anyu (far right), her American graduate student friend, and her foster-brother. Budapest, Hungary, 1969.* Photograph courtesy of the author.

which she had copied by hand into a small red notebook along with contact information for her friend in America; $50 in American money that her friend had given her; her musical recorder; and her beloved doll, Füles, which Anyu had been given when she was very young. Füles is a cloth-bodied doll with a humanlike baby face, arms, and legs but with long rabbit ears and a small, fluffy rabbit tail. (Füles is the Hungarian name for the character Rabbit in A. A. Milne's Winnie the Pooh series.)

Since she was heading to the mountains in Yugoslavia, Anyu's plan was simple; she would take the train from Budapest to Dubrovnik (in present-day Croatia), tour small islands in the Adriatic for a week or so, and work her way north. Her travel papers stated that then she would take the train back from northern Yugoslavia (present-day Slovenia) to Budapest, but she planned

to cross the border into Italy instead. Feeling as though her escape plans and illegal possession of Western money were written on her forehead for all to see, she headed straight to the north from Dubrovnik.

Her haste made the border crossing more nerve-wracking than following her original plan might have been. The crossing point that she had chosen was a historic ruin surrounded by parkland that was a popular picnic spot for families and tourists and was close to Yugoslavia's border with Trieste, Italy. Having sped up her plans, she arrived midweek rather than on the weekend, when picnickers would have been more numerous. Leaving her suitcase with her changes of clothes at the hostel in the city as proof to her story that she was out for a day trip, she carried only her cooler, in which she had secreted her Bible, her $50, Füles (dressed in a snug red one-piece bunting that she had made years before), and a lot of cigarettes. With few other people around to cover her walk across the border, she wandered from tree to tree, smoking a cigarette at each tree to prove her leisurely motives, and walked down the mountain in the direction of Italy. Despite nerves, mistaken identity of location, and a slight overdose of nicotine, Anyu made it across the border safely and secured a place at the refugee camp in Trieste.

After a time in Trieste, she made it to America, sponsored not by her friend but by her friend's professor's family. As she started to learn the language and culture of her new home, she used her crafting skills to reach out to her host family. Early in her stay, Anyu knitted some clothes for the dolls of the family's youngest daughter. Gradually, Anyu settled into life in the United States. Because of the way in which she had left Hungary, she lacked official confirmation of her education and qualifications and so couldn't immediately work in her field of choice, education. In these times of uncertainty, she found solace and strength in her faith and an outlet for creativity and productivity through her handcrafts. My memories of childhood are filled with my mother's various crafts and creations. She wood-burned, routed, and assembled and découpaged doll furniture, and sewed, embroidered, crocheted, and knitted throughout my youth. She gave generously of her handcrafts, knitting clothing for family, friends, and the many babies born to our church friends when my brother and I were young.

Although Anyu had no tangible heirlooms of her homeland to share with me, she certainly shared her love of creation and design. When I was a preschooler, she made sweaters for my five half-brothers and -sisters, designing colorwork patterns to reflect the interests and personalities of each one. When I spoke with two of them recently about this, they remembered the sweaters fondly. I also recall watching her chart out a motorcycle for a sweater for my brother when he was seven.

Although she was less prolific in her crafting during the 1980s and 1990s, busy as she was running a small private school, Anyu still continued to create. In the 1990s, she designed a filet-crochet altar cloth that now graces the altar at the church that my elder brother pastors.

In the summer of 2000, when I married and moved across the seas to Australia, Anyu asked what she could make for us in celebration of our marriage. I remembered

her skill with the knitting needles and vaguely recalled the sweaters she had made in my childhood. In my non-knitting innocence, combined with a childlike faith in my mom's boundless capabilities, I requested a pair of Irish fisherman sweaters made from natural-colored pure wool. Anyu graciously agreed and obtained wool from the friend of a friend in Scotland (humoring my naive desire for authenticity and tradition), pulled out various patterns and stitch dictionaries to pick cable patterns, necklines, sleeve styles, and edgings, and set to work. The first Christmas that we came stateside to visit, a pair of beautifully made cabled Aran pullovers returned to Sydney with us, courtesy of Anyu's creativity, skill, and generosity.

In the early 2000s, Anyu finally succeeded in a task that she had tried several times to accomplish throughout my childhood and youth—she taught me to crochet. Over the years as I have developed my skill in crocheting and learned how to knit, I have felt the tie to my mother and her love of crafting and of creating things for others. Like her, I dearly love to tweak patterns and come up with my own designs to suit the people and circumstances for which I craft. The heirlooms that my mother passed on to me are the skills and enjoyment of crafting, the love and insight to make a unique, meaningful gift for dear ones, and the adventurous spirit to step out of the box and create my own designs. May I be blessed to pass on such precious gifts to my own children. As for Füles, he remains Anyu's faithful companion.

ABOVE: *Füles, Anyu's childhood doll and one of only three possessions that she brought to America when she escaped Communist Hungary in 1970.* Photograph by Joe Coca.

An Aran for Füles

MARIKA SIMON

I created An Aran for Füles as a tribute to my mother, who taught me how to crochet, laid the foundation for my learning how to knit, and inspired me to follow my own path in designing and creating. I adapted the Aran cables from sweaters that my mother knitted for my husband and me shortly after we were married. The choice to work in pieces was influenced by my mother's job of piecework knitting, and creating the sweater in a doll size was to honor Füles, her precious doll companion since childhood (shown on page 48). Since Füles is not of a shape and size that are currently standard in the United States, I chose to design the sweater to fit 18-inch (45.7-cm) American Girl dolls.

Instructions

Note: The main pieces can be knit on straight needles if desired, but you will need your preferred type of needles for working a small circumference in the round (double-pointed, two circulars, or one long circular for the Magic Loop method) in the smaller size for the neck edging.

Sweater

Back,

With smaller needle, CO 43 sts.

Row 1 (RS): K3, *p2, k2; rep from * to end.

Row 2: *P2, k2; rep from * to last 3 sts, p3.

Row 3: Rep Row 1.

Row 4: Rep Row 2.

Row 5: Rep Row 1.

Change to larger needles.

Row 6 (WS): P7, k2, p2, k2, p4, k3, p3, k3, p4, k2, p2, k2, p7.

Work Rows 1–35 of Back Chart—37 sts rem.

Next Row (WS; Row 36 of Chart): Work 10 sts in patt, join new yarn and BO 17 sts, work to end—10 sts rem each side.

Working both sides separately at the same time, work through Row 43 of chart. Place sts on holders.

Front,

With smaller needles, CO 43 sts.

Row 1 (RS): K3, *p2, k2; rep from * to end.

Row 2: *P2, k2; rep from * to last 3 sts, p3.

Row 3: Rep Row 1.

Row 4: Rep Row 2.

Row 5: Rep Row 1.

Change to larger needles.

Row 6 (WS): P7, k2, p2, k2, p4, k3, p3, k3, p4, k2, p2, k2, p7.

Work Rows 1–25 of Front Chart—37 sts rem.

Next Row (WS; Row 26 of Chart): Work 18 sts in patt, join new yarn and BO 1 st, work to end—18 sts rem each side.

Working both sides separately at the same time, work through Row 43 of chart—10 sts rem each side. Place sts on holders.

Sleeves,

With smaller needles, CO 30 sts.

Row 1 (RS): *K2, p2; rep from * to last 2 sts, k2.

Row 2: *P2, k2; rep from * to last 2 sts, p2.

Rows 3 and 4: Rep Rows 1 and 2.

Change to larger needles.

Row 5 (RS): K12, pm, p2, LT, p2, pm, k12.

OPPOSITE: *Marika Simon's doll-sized reproduction of the cabled Aran pullover that her mother designed and knitted for Marika and her husband. The sweater is pictured with Füles, Anyu's treasured childhood doll, and a 1916 wicker doll carriage from the collection of the Loveland Museum/Gallery, Loveland, Colorado.* Photograph by Joe Coca.

Materials

Knit Picks Bare Swish DK Yarn, 100% superwash merino wool yarn, DK weight, 246 yards (224.9 m)/3.5 ounce (100 g) hank, 1 hank of Natural; www.knitpicks.com

Knit Picks Options Nickel Plated Interchangeable Needles, sizes 4 (3.5 mm) and 5 (3.75 mm) or size needed to obtain gauge; www.knitpicks.com

Markers

Stitch holders

Cable needle

Tapestry needle

Finished size: 6 inches (15.2 cm) from shoulder to hem, 13 inches (33.0 cm) hip circumference, 11 inches (27.9 cm) waist and chest circumference; to fit an 18-inch (45.7-cm) doll

Gauge: 22 sts and 32 rows = 4 inches (10.2 cm) in St st on larger needles; 25 sts of cable panel (from LT to LT) = 4 inches (10.2 cm) wide on larger needles

See below and pages 141–142 for Abbreviations and Techniques

The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Special Stitch

Left Twist

LT: K 2nd st tbl but do not drop st from left needle, k1tbl, drop both sts from left needle.

Row 6: P12, k2, p2, k2, p12.

Row 7: K1, M1L, k to m, p2, LT, p2, k to last st, M1R, k1—2 sts inc'd.

Row 8: P to m, sl m, k2, p2, k2, sl m, p to end.

Row 9: K to m, sl m, p2, LT, p2, sl m, k to end.

Row 10: P to m, sl m, k2, p2, k2, sl m, p to end.

Rows 11–31: Rep Rows 7–10 five more times, then work Row 7 once more—44 sts after Row 31.

Rows 32–35: Work Rows 8 and 9 two times.

Row 36: P.

BO all sts.

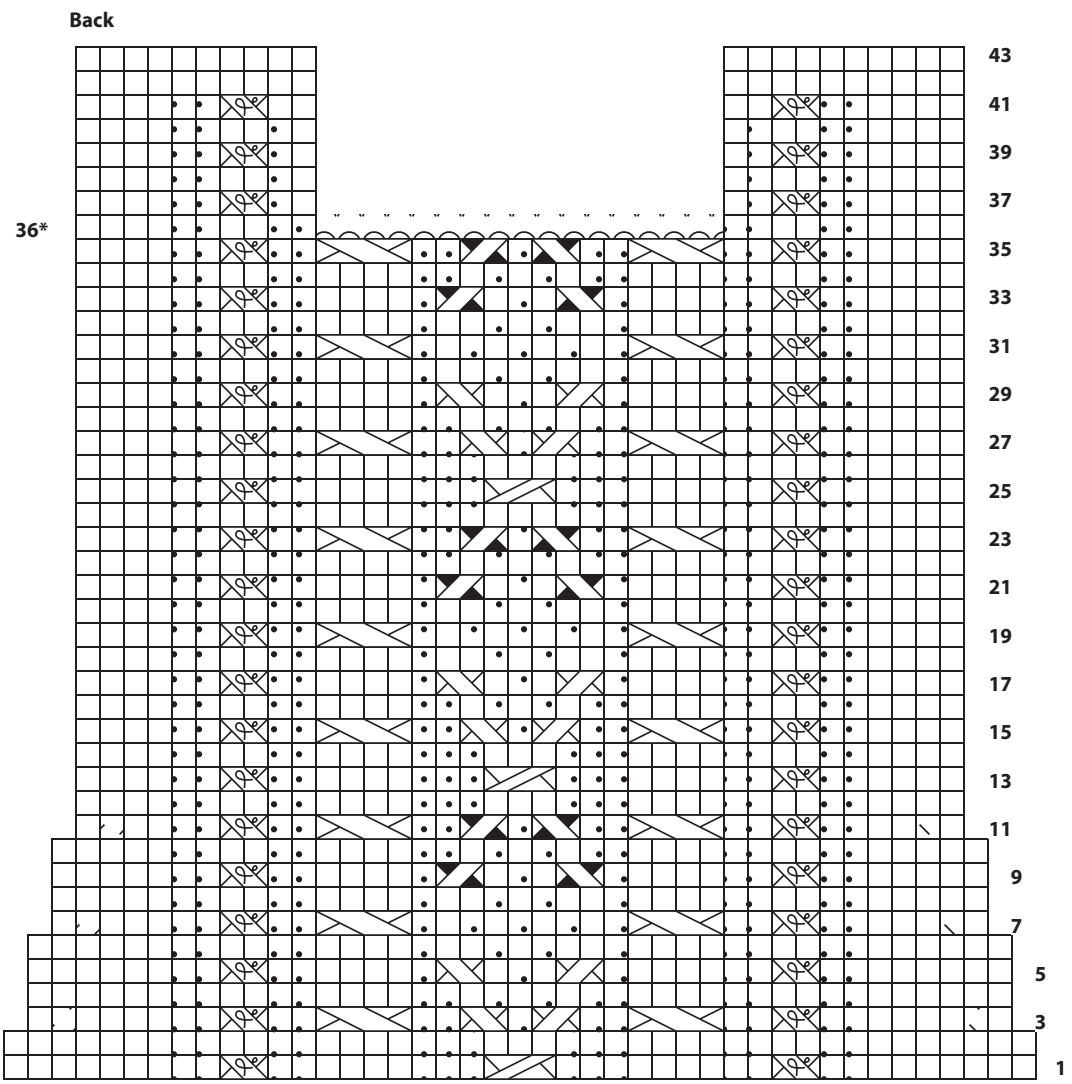
Note: This makes a sleeve that covers the hand about halfway with the arms down and the cuffs unrolled or comes to the wrist with arms down and the ribbed cuff rolled back. If you would like a sleeve that comes to the wrist with arms down and cuff unrolled, omit Rows 32–35.

With RS tog, join shoulders using 3-needle BO. Align center cable of sleeve with shoulder seam, pin in place, and sew in sleeve. Sew side and sleeve seams.

Neck edging,

With smaller needles, beg at center of V-neck, pick up and k 1 st at center of neck, 18 sts along right neck to shoulder, 18 sts across back neck, and 18 sts along left neck to point—55 sts total. Pm and join to work in the rnd.

Rnd 1: K1, ssp, p1, *k2, p2; rep from * to last 3 sts, p1, p2tog—53 sts rem.



***Work as given in directions**

Rnd 2: K1, ssp, *k2, p2; rep from * to last 2 sts, p2tog—51 sts rem.

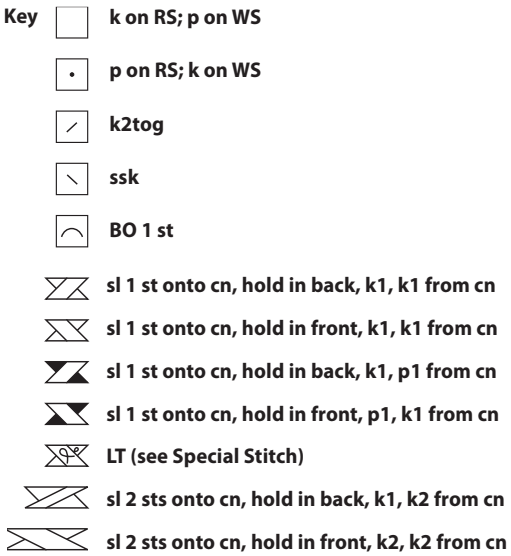
Rnd 3: K1, ssp, k1, *p2, k2; rep from * to last 3 sts, p1, p2tog—49 sts rem.

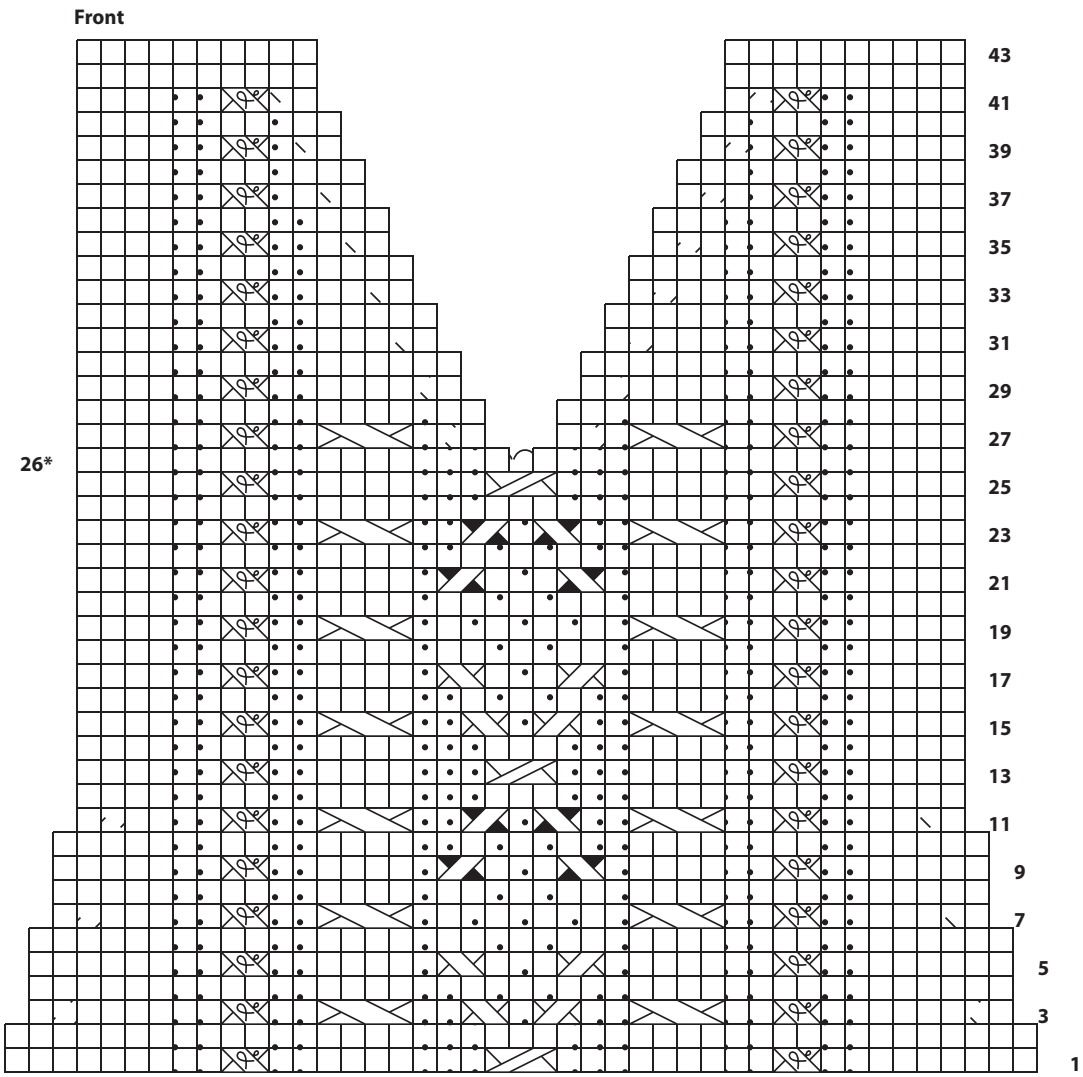
BO all sts in patt.

Finishing

Weave in loose ends. Wash and block gently.

About the Author and Designer. *Marika Simon lives in Washington, D.C., with her husband and two children. She enjoys knitting, crocheting, reading, and cooking lots of Hungarian food when her mother visits. She is taking time off from teaching elementary school to be a stay-at-home mom and work on her designing and writing. You can see her designs on Ravelry at www.ravelry.com/designers/marika-simon, where she goes by Marikamum.*





***Work as given in directions**

Charts may be photocopied for personal use.

Learning to Knit Socks in Latvia

RACHEL RUSS

Knitting traditions were handed down from generation to generation in early-twentieth-century Latvia. Many designs in the Baltic States traveled from port to port. In the case of one Latvian family whose members immigrated to the United States in the late 1940s to start a new life, those designs traveled to a city far from the Baltic Sea: Minneapolis, Minnesota. In 2011, a great-granddaughter in that family found a pair of gray socks tucked away sentimentally in a forgotten trunk.

Olga Roze (1901–1981), a young Latvian girl learning to knit in the Vidzeme region of Latvia circa 1910, carefully followed her mother's instructions on her tiny knitting needles. Whether these instructions were hastily scribbled notes on scraps of paper or memorized advice and admonitions, the socks took shape with far less organized direction than they do today.

Olga's mother handspun most of the yarns for the family's everyday woolens, but occasionally she obtained yarn by bartering goods from the family's flour mill and grocery store. The yarns available in Olga's day may have been limited, but the patterns were limited only by the knitter herself.

Olga had to remember to count her stitches and when to switch her colored yarns in the pattern that was slowly emerging on the cuff of her sock. The motif was the sun pillar, which is also a representation of God. Each family and each district had its signature motif. Many women wore fancy knits that proclaimed not only their origins and social status but their heritage as well. Some motifs were believed to ward off danger or evil; others, to ensure providence and good fortune. Many wore their patterned woolens to make a statement. Brightly colored yarns were used only for dressier articles of clothing.

Life as a young girl was busy for Olga, trying to keep up with her studies in the small town schoolhouse, watching her younger brother, and helping to mind the store that her parents ran for the local farmers. Even so, like all good Latvian girls, she wanted to learn how to knit and to knit well: her reputation would depend on it when the time came to find a husband.

Olga was a bit nervous as she knitted on her "Learning Socks"; sometimes the stitches would mysteriously fall off the tiny needles. Trying to carefully count her stitches while listening to questions from customers who needed assistance must have been frustrating, if not impossible. The long carries of unused yarns across the back of her knitting were tight and tangled; she wasn't sure if the socks would fit her.

Much later, in a different country across the ocean, Olga would be remembered for making mittens, lots of mittens, with many colors and complicated patterns. Her children, her grandchildren, and her great-grandchildren were always adorned with matching skating socks and mittens. As their recipients outgrew them, those socks and mittens were passed down again and again to younger relatives until they were worn out. The patterns and colors remain in the wearers' memory of a time when "handknit" meant warmth and love. For Olga, "handknit" meant caring and providing for her family.

Olga's Learning Socks show how we all learn the art of knitting, how designs can be a bit off if there is no color chart to follow. They also show how the beginner's mistake of stranding extra yarn colors too tightly across the back can make the sock too small even when the pattern is knitted at the proper gauge. The socks also show Olga's inventiveness in making her colorwork "mistake" into a design feature as she copied the second sock to

OPPOSITE: *Nestled on a blanket handwoven by Olga Roze's daughter Velta are a framed photograph of Olga on her Confirmation Day in Riga, Latvia, 1916; Olga's Learning Socks, which she made when she was first learning to knit; and a Latvian woven fringed ribbon. Collection of the author.* Photograph by Joe Coca.

match the first. Still, as an old Latvian knitter once said, "It was considered rude to point out one's mistakes in a hand knit item. You admire the piece for its beauty, and not for its lack of perfection, as each one holds a little bit of the person who created it, within its strands. You do not disrespect the person through the handknit treasure."

As today's knitters strive to become better at our craft, we appreciate the tools we have to help us accomplish our goals. We can scroll through knitting videos on YouTube and watch how Norwegians purl their stitches or how to knit a picot edge. Our bookshelves hold reference books, a luxury unavailable back in the Old Country. Even if Mom and Grandma didn't knit, we can take knitting classes in a yarn shop to learn this ancient tradition of turning pretty string into handmade treasures. Olga's Learning Socks symbolize the process that all of us knitters experienced as we learned our craft.

As she cut her yarn at the toe, wove in her ends and tried on her sock, we wonder what Olga felt: Pride in completing her first colorwork sock? A feeling of satisfaction that ignited her lifelong practice of knitting for others? Whether she saw her novice mistakes or not, she treasured her gray Learning Socks enough to stash them away in a trunk until their discovery three generations later. Consider the possibility that our own first, imperfect socks could turn up later to inspire, to teach, and to connect someone in the future to the time in which we are now living.

Olga's Learning Socks

RACHEL RUSS

The traditional Latvian dress includes many beautiful and artistic sock styles. In the early 1900s, schoolchildren were often given knitting as their "busy work" at school and at home to provide for their families. Olga chose a simple-looking cuff to learn the Fair Isle technique for her colorwork socks. It wasn't as easy as it looked, though, as I, her great-granddaughter, found when trying to re-create the socks. Stranding the four colors on the cuff resulted in a thick, nonstretchy fabric. I modified the pattern, knitting some of the brown stitches in the background color and then covering them with brown duplicate stitching to match the original. I found that if I pulled the yarn of the remaining three colors too tight, the cuff drew into itself and became too snug. The relatively short leg length allows for an adult-sized sock without any leg shaping. The simple Dutch heel is durable. Yarns from Latvia preserve the ethnic flavor of this project, which the socks quietly demanded.

Materials

Gauja, 100% Latvian wool yarn, fingering weight, 395 yards (361.2 m)/100 gram (3.5 oz) skein, 1 skein of Grey Heather (MC) and small amounts of Chartreuse (CC1), Russet Brown (CC2), and Burgundy (CC3); www.needlegnome.com

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

Tapestry needle

Stitch marker (optional)

Finished size: Women's medium, top of cuff to base of heel length about 7¼ inches (18 cm) with cuff folded down; foot circumference about 8 inches (20 cm), after blocking

Gauge: 18 sts and 21 rnds = 2 inches (5.1 cm) in solid-color St st, worked in the rnd

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Instructions

Notes: The picot fold lines of the cuff hem and at the top of the sock leg are simple yarn over, knit two together rounds. The wrong side of the cuff corresponds to the right side of the sock so the right side of the cuff will show when it's folded down. Slip all stitches as if to purl, unless they are part of an ssk decrease. The sample shown used almost the entire skein of main-color yarn; if making larger socks, purchase extra yarn.

Sock

With MC, CO 80 sts, placing 20 sts on each of 4 dpn. Join for working in the rnd, being careful not to twist.

Cuff,

K 5 rnds.

Next Rnd (Hem Picot Fold Line): *Yo, k2tog; rep from * around.

K 5 rnds.

Next Rnd (Hem Joining Rnd): Fold piece in half along the picot fold line. *Insert tip of right needle into 1st st on left needle and into the st from the CO row directly below it, and work the 2 sts tog as k2tog; rep from * around.

K 5 rnds.

Work Rnds 1–25 of Latvian Socks Chart, working the 20-st patt rep 4 times in each rnd. *Note*: The asymmetry on the chart is deliberate and matches the sample.

Cut all CC yarns and cont with MC only.

K 5 rnds.

Next Rnd (Cuff Picot Fold Line): *Yo, k2tog; rep from * around.

K 5 rnds.

Turn cuff inside out so its WS is facing; the working yarn will now be attached to the 1st st on the left needle.

Next Rnd: Sl the 1st st pwise, k to end of rnd, then k the previously sl st tbl. (This will hide the little hole where the direction of the knitting was reversed when the cuff was turned inside out.)

Leg,

Pm if desired for beg of rnd. Work even in St st until leg measures 5½ inches (14.0 cm) from cuff fold line, dec 8 sts evenly in last rnd—72 sts total; 18 sts each on 4 dpn.

Dutch heel,

Set-Up Row: K 35 sts and arrange them on 2 dpn to be worked later for the instep, place rem 37 sts on a single dpn for heel.

Work 37 heel sts back and forth in rows as foll,

Row 1 (RS): Sl 1, k to end.

Row 2 (WS): Sl 1, p to end.

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

Row 4: Sl 1, p to end.

Rep Rows 3 and 4 seven more times, ending with Row 4—18 rows completed; heel flap measures about 1¾ inches (4 cm).

Turn heel as foll,

Row 1 (RS): K2, [sl 1, k1] 12 times, ssk, turn.

Row 2 (WS): Sl 1, p15, p2tog, turn.

Row 3: [Sl 1, k1] 8 times, ssk (1 st from each side of turning gap), turn.

Rachel Russ's updated re-creation of the first socks made by her great-grandmother Olga Roze, who emigrated from Latvia to America in the 1940s. Photograph by Joe Coca.

Row 4: Sl 1, p15, p2tog (1 st from each side of turning gap), turn.

Rep Rows 3 and 4 until all sts have been worked—17 heel sts.

Work gussets as foll,

Next Rnd: With RS of heel flap facing, sl 1, k to end of heel sts, pick up and k 12 sts along right side of heel flap plus 1 extra st in the corner between flap and instep; with a new dpn, k the 1st 18 held instep sts; with another dpn, k the last 17 held instep sts; with a new dpn, pick up and k 1 extra st in corner between instep and flap, pick up and k 12 sts along left side of heel flap, k the 1st 8 heel flap sts again—78 sts total; 22 sts on Needle 1, 18 sts on Needle 2, 17 sts on Needle 3, and 21 sts on Needle 4. Mark new beg of rnd between Needles 1 and 4, if desired.

Dec Rnd: On Needle 1, k to last 2 sts, k2tog; on Needles 2 and 3, k all sts; on Needle 4, ssk, k to end—2 sts dec'd.

Cont in St st, rep the Dec Rnd every 5th rnd 2 more times—72 sts rem; 19 sts on Needle 1, 18 sts on Needle 2, 17 sts on Needle 3, and 18 sts on Needle 4.

Redistribute sts evenly, 18 sts on each dpn.

Foot,

Work in St st until foot measures 6¾ inches (17.1 cm) or 2¼ inches (5.7 cm) less than desired length.

Star toe,

Rnd 1: *K to last 2 sts on needle, k2tog; rep from * 3 more times—4 sts dec'd.

Rnd 2: K.

Rep Rnds 1 and 2 until 36 sts rem, 9 sts on each dpn.

Rep Rnd 1 (i.e., dec every rnd) until 8 sts rem, 2 sts on each dpn.

Break yarn, thread tail through rem sts, pull snug, and fasten off to inside of sock.

Finishing

Work duplicate stitching as indicated on the chart. Weave in ends. Wet block on sock blockers or under a damp towel.

Further Reading

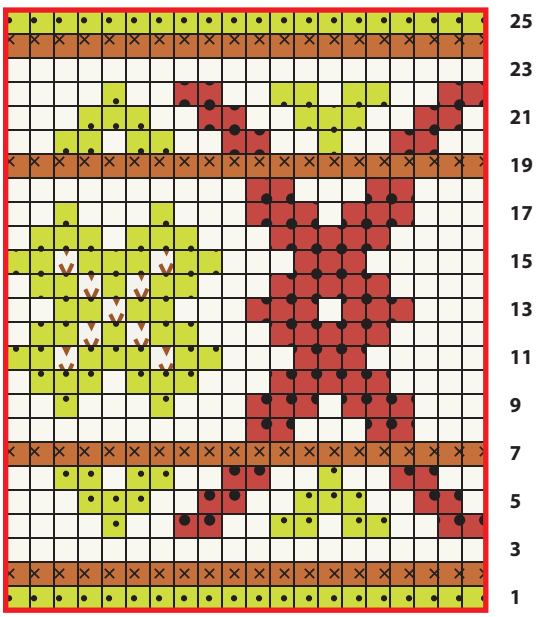
Bush, Nancy. *Folk Socks: The History and Techniques of Handknitted Footwear.* 1994. Updated ed. Loveland, Colorado: Interweave, 2011. (Re-creating sock techniques.)

De Master, Sandy, and Germain, Mary. *Latvian Mittens: Design and Techniques.* Egg Harbor, Wisconsin: Sandy De Master and Mary Germain, 2000. (Symbols and knitting techniques.)

Hiatt, June Hemmons. *The Principles of Knitting.* 1989. Reprint, New York: Touchstone, 2012. (Duplicate stitch instructions.)

About the Author and Designer. *Rachel Russ, a third-generation Latvian, plays with string and runs with needles at www.twistyourstitches.com. She offers knitting classes and workshops to middle-school-aged girls and also at her local yarn shop. She thanks Valda Liepins, a genuine Old Country Latvian knitting friend, for her assistance in the re-creation of Great-grandmother Olga's socks and background information on living and growing up in Riga.*

Latvian Socks



20-st rep

Key

- k with MC
- k with CC1
- k with CC2
- k with CC3
- k with MC, duplicate st with CC2
- patt rep

Chart may be photocopied for personal use.

Grandmother's Socks: Traditional Finnish Knitting

TUULIA SALMELA

I was eight or nine years old, it was spring break time, and I was visiting my grandmother Eila. It was too cold to go outside, and I was bored. Fed up with my pestering, Grandmother decided that we'd knit some socks. Sitting there on Grandmother's couch some twenty-five years ago, holding the set of double-pointed needles that she had given me, I had no idea that I would be peering into the depths of the craft that has since become my profession.

The castle and medieval fortress around which the town then known as Viipuri, Finland, developed. Tuulia Salmela's grandmother Eila lived here until relocating to Tervola in 1939. Photograph ©Shutterstock.

I worked my first pair of socks on five needles using worsted-weight heathered beige yarn that I decorated with natural white stripes. The socks had 4-inch (10.2-cm) ribbed cuffs, heels reinforced with a simple pattern, and two four-round white stripes on the feet just like those on the cuffs. The reinforced heel was tricky, and I accidentally ended up with what I would later know as a French heel. Grandmother made me take it apart; the heels of *her* socks would always have a square (German or Dutch) heel.

I grew up in northern Finland, where temperatures in February can easily reach minus 40 degrees Fahrenheit, and socks were an important part of my childhood. In addition to the first pair that I knitted under Grandmother's watchful eye, I also knitted socks at school, where needlework was (and is) part of the curriculum. We knitted not

for fun but because it was something that needed to be done. Grandmother kept her grandchildren in socks until my brother was born in 1992, when providing socks became my responsibility. After my younger brother was born in 1995, I found myself churning out sock after sock every winter. They were always of the same design: two stripes in contrasting color in the short ribbed cuffs, then simple box heels reinforced with a slip-stitch pattern, gusset decreases worked on every other round, two stripes on each foot, and round toes. I knitted so many of them during this period that it took me years to go back to knitting socks again.

Tuulia Salmela's grandmother Eila and grandfather Asser Sunnari on their wedding day in 1950. Photograph courtesy of the author.

I took Grandmother's socks for granted when I was a child, and only now have I grown to respect them. They were strictly functional. We wore them in the house as slipper socks to protect our feet from chilly floors. We wore knee-high socks inside boots. All of Grandmother's homemade socks were too coarse and scratchy to wear next to the skin, so we always wore them over a pair of commercial cotton socks. Colors were not the first priority although Grandmother loved salmon pink and used it whenever possible. But when only a few colors were available, she would work with what she had, cleverly using every single yard of yarn.

Some of the socks lasted for more than fifteen years, being repaired or repurposed until nothing was left of them. I had several pairs that had been darned with an odd selection of colors and that even had reknitted feet. We might even use the long legs of boot socks as legwarmers when the foot had been worn to pieces. When I outgrew my socks, my siblings quickly adopted them, with the result that none of the socks has survived.

At the outbreak of World War II in 1939, Grandmother, then sixteen years old, and her mother, Hilda, left their hometown of Viipuri for the municipality of Tervola in southwestern Lapland, about 450 miles (724 km) away. In 1950, she married my grandfather, Asser Sunnari, and they lived in Tervola, where the Sunnari family has lived for ages. They bought a small house by the Kemi River south of the village center. Eila and Asser had nine children, and of course the entire family, including her mother, who continued to live with them, needed an endless number of socks, mittens, and hats.

Grandmother knitted constantly. She had a few sheep, which provided wool that she had spun commercially; she occasionally had it dyed with different colors, although she regarded white wool as the finest. About 1960, commercial yarn became widely available, and Grandmother used it to knit stranded sweaters in black and teal for my uncles.

Because so many socks were needed, Grandmother usually worked them in simple stockinette stitch; stripes provided a splash of color while serving to use up leftover yarn. No one remembers her knitting patterned socks, nor are cable or lace patterns to be found in her knitting. We know that her mother did not knit; perhaps Grandmother learned to knit or sew with the help of friends and neighbors.

Grandmother was a rather typical needleworker in our tradition. She knitted, sewed, and wove to provide warmth rather than comfort. Aesthetics were not important when materials and time were scarce. Everything was used until it could be used no longer. Children inherited garments from elder siblings and either passed them on or wore them out. Those who had learned the skills knitted and wove for the family; the others helped in other ways.

Today, socks remain staples of Finnish knitting. They are found everywhere from flea markets and supermarkets to craft fairs. Knitted mittens and hats also are widely available; sweaters are less common, and few traditional sweater patterns exist. Lace can be found in knitwear made in the 1930s and 1940s, but lace trims in these pieces were primarily embroidered or made of bobbin lace. Unlike Estonia or Russia, Finland has no tradition of delicate lace shawls—Finnish shawls tend to be practical, triangular shawls worked in garter stitch or Tunisian crochet and occasionally decorated with embroidery.

The fundamental need to decorate, however, may be seen in traditional Finnish crafts such as *ryas* (wool

pile rugs and coverlets) and *raanus* (embroidered wool wall hangings). And the mitten tradition is distinctive. Although many of the same motifs are found in Baltic and Scandinavian knitting, a rich catalog of indigenous patterns illuminates the creativity and ability to mix and blend motifs from both Eastern and Western influences. The same skill is also seen in our cuisine, literature, and folk costumes. Finland's location between western Russia and Sweden with the Baltic Sea hugging her from the south provides relatively easy access to northern Europe, the Scandinavian Peninsula, and the Baltic region.

How knitting first arrived in Finland is unclear, but we know that it slowly migrated north along trade routes from Europe and Scandinavia. Knitted objects and references about knitting are known as early as the late seventeenth century, but in some remote far eastern and northern areas, the craft may not have arrived until the late nineteenth century. Because knitting is part of the curriculum in Finnish schools, nearly everyone has learned the basic skills. Happily, the tradition continues to live and prosper throughout the country. Many of us are active in the online knitting community of Ravelry, and, thanks to the Internet, new ideas and motifs and patterns are quickly being adapted to our Finnish knitting tradition.

Further Reading

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Rutt, Richard. *A History of Hand Knitting.* 1987. 2d ed. Loveland, Colorado: Interweave, 2003.

Grandmother's Finnish Socks

TUULIA SALMELA

My grandmother knitted socks all the time, always from the cuff down, with a reinforced German or Dutch heel and finished with a round toe. I prefer my socks with a French heel and a flat toe as the round toes tend to bundle up in my boots. The stranded pattern is a typical motif from my childhood, and I have knitted these socks from the top down as is traditional, but I have included instructions for both a round toe and flat toe. Take your choice.

Materials

Vuorelma Veto, 85% wool/15% polyamide yarn, sportweight, 284 yards (259.7 m)/100 gram (3.5 oz) skein, 1 skein each of #904 Gray (MC), #003 White (CC1), #499 Dark Red (CC2), and #420 Pink (CC3); http://kauppa.vuorelma.net/PublishedService

Needles, set of 4 or 5 double pointed, size 2½ (3 mm) or size needed to obtain gauge

Markers

Tapestry needle

Finished size: 7¾ (7¾, 8¼, 8¼) inches (19.7 [19.7, 21.0, 21.0] cm) foot circumference for flat toe; 8 (8½, 9¼, 9¾) inches (20.3 [21.6, 23.5, 24.8] cm) foot circumference for round toe; 8 (8½, 9¼, 9¾) inches (20.3 [21.6, 23.5, 24.8] cm) leg circumference for each style; socks shown measure 9¼ inches (23.5 cm) in leg circumference

Gauge: 28 sts and 36 rnds = 4 inches (10.2 cm) in St st

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at piecework magazine.com/Charts-Illustrations

Instructions

Notes: You will need one full skein of the main color yarn. For contrasting colors, you will need less than 1 ounce (28 g) of each. Any sportweight yarn will be perfect for these socks.

Sock

Cuff,

With MC, CO 56 (60, 64, 68) sts. Divide sts evenly onto needles and join for working in rnds, being careful not to twist sts. P 1 rnd. K 1 rnd.

Decorative braided edging,

A simple stranded motif from the designer's childhood and a band of decorative braiding add a pop of color to these traditional Finnish socks. Photograph by Joe Coca.

Rnd 1: *With CC1, k1, with CC2, k1; rep from * to end.

Rnd 2: *With CC1, p1 bringing yarn under prev color, with CC2, p1 bringing yarn under prev color; rep from * to end.

Rnd 3: *With CC1, p1 bringing yarn over prev color, with CC2, p1 bringing yarn over prev color; rep from * to end.

K 2 rnds with MC. Work Rows 1–19 of Cuff Chart once. Change to MC. K 8 rnds.

Heel,

Note: The heel flap is worked over the first 15 (16, 17, 18) stitches of the round and the last 14 (15, 16, 17) stitches of the round; the remaining 27 (29, 31, 33) stitches will be worked later for the instep.

Row 1 (RS): K15 (16, 17, 18), turn.

Row 2 (WS): Sl 1, p28 (30, 32, 34), turn.

Row 3: Sl 1, *k1, sl 1; rep from * 12 (13, 14, 15) more times, k2, turn.

Rep Rows 2 and 3 until heel flap measures about 2½ inches (6 cm), ending with a WS row.

Turn heel, working short-rows as foll,

Row 1: Sl 1, *k1, sl 1; rep from * 7 (8, 9, 10) more times, k1 (1, 0, 0), ssk, turn—28 (30, 32, 34) heel sts rem.

Sizes 8 (8½) inches (20.3 [21.6] cm) leg circumference only,

Row 2: Sl 1, p7 (9), p2tog, turn.

Row 3: Sl 1, *k1, sl 1; rep from * 2 (3) more times, k1, ssk, turn.

Sizes 9¼ (9¾) inches (23.5 [24.8] cm) leg circumference only,

Row 2: Sl 1, p9 (11), p2tog, turn.

Row 3: Sl 1, *sl 1, k1; rep from * 3 (4) more times, sl 1, ssk, turn.

All sizes,

Rep last 2 rows 8 (8, 9, 9) more times, then work Row 2 once more—9 (11, 11, 13) heel sts rem.

Shape gussets,

Next Rnd: K4 (5, 5, 6), pm for beg of rnd, k5 (6, 6, 7) to end of heel sts, pick up and k 1 st for each sl st along heel flap selvedge, M1, pm, k27 (29, 31, 33) instep sts, pm, M1, pick up and k 1 st for each sl st along heel flap selvedge (making sure to pick up same number as on other side of heel flap), k to end of rnd.

Rnd 1: K to 2 sts before m, k2tog, sl m, k to m, sl m, ssk, k to end—2 sts dec'd.

Rnd 2: K.

Rep Rnds 1 and 2 until 54 (54, 58, 58) sts rem. Remove gusset m.

Foot,

Work even until foot measures 2 (2, 2¼, 2¼) inches (5.1 [5.1, 5.7, 5.7] cm) less than desired finished length.

Flat toe,

Rnd 1: Remove m, k14 (14, 15, 15), pm for new beg of rnd, k27 (27, 29, 29), pm, k to end.

Rnd 2: *K1, ssk, k to 3 sts before m, k2tog, k1; rep from * once more—4 sts dec'd.

Rnd 3: K.

Rep last 2 rnds 5 (5, 6, 6) more times—30 sts rem. Rep Rnd 2 every rnd 5 times—10 sts rem.

Alternative foot and round toe,

Rep gusset Rnds 1 and 2 (see above) until 56 (60, 64, 68) sts rem. Remove gusset m. Work even until foot measures 2 (2¼, 2½, 2¾) inches (5.1 [5.7, 6.3, 7.0] cm) less than desired finished length.

Next Rnd: *K12 (13, 14, 15), k2tog, pm; rep from * 3 more times—52 (56, 60, 64) sts rem.

Next Rnd: K.

Dec Rnd: *K to 2 sts before m, k2tog; rep from * 3 more times—4 sts dec'd.

Rep last 2 rnds 4 (5, 6, 7) more times—32 sts rem. K 1 rnd. Rep Dec Rnd every rnd 6 times—8 sts rem.

Finishing

Cut yarn and pull through the remaining stitches. Weave in loose ends and block gently.

About the Author and Designer. *Tuulia Salmela is a knitwear designer and dyer living in northern Finland. She has been knitting for twenty-five years and spinning for about five. Inspiration for her work comes both from the natural beauty of the Finnish landscape and from the history of Scandinavia, in which she received a university degree in 2003.*

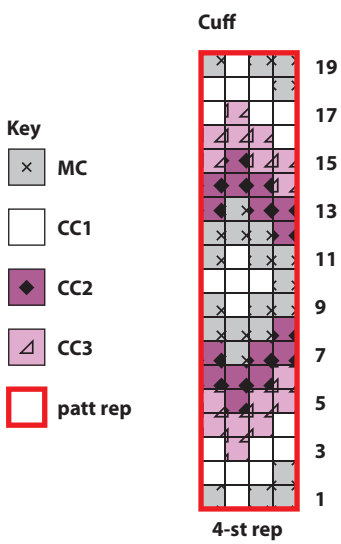


Chart may be photocopied for personal use.

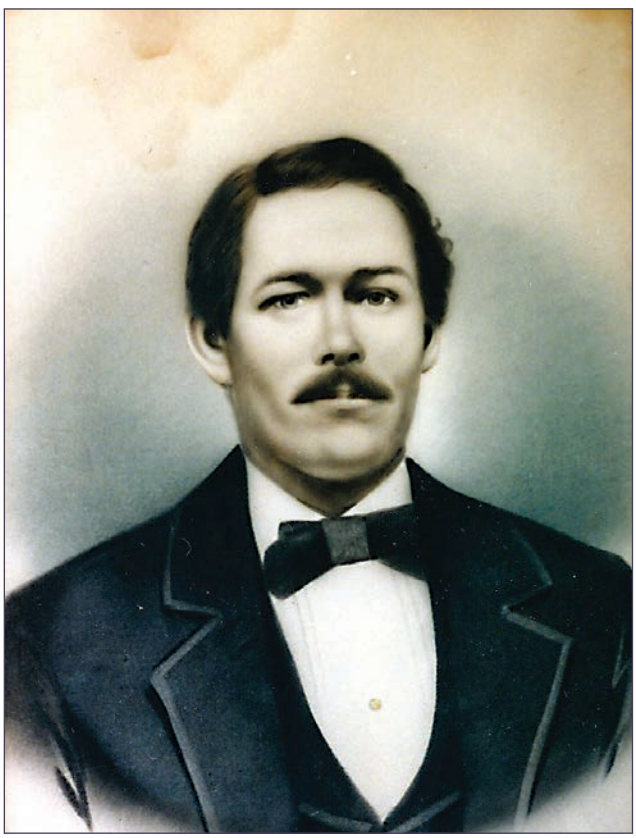
My Grandfather's Stockings

DARLENE WATSON

After my grandmother Birdena Olson (1884–1960) died, my mother, Thelma Geiser Snyder, received some of her belongings, including a small cardboard tie box containing a pair of delicate, handknitted baby stockings. On the back of the box was written: "Sox worn by Charles Jacob Geiser. Hand made by his mother, Barbara Geiser." Charles Geiser was my grandfather.

Born May 15, 1873, on Long Island, New York, Charles was Barbara's first child. His grandparents Johann Jacob Geiser and Elizabeth Reif, both born in Bern, Switzerland, had married there in 1848 and come to America about 1869 to join their son John Jacob Geiser, who had been born in Bern in 1849. John Jacob's future wife, Barbara Miller, was born June 8, 1851, in Elmont, on Long Island. Barbara's mother, Lady Catherine Freidel of Boring Castle in Germany, had come to America with her first husband, John Hensler, in the early 1800s and settled on Long Island. Catherine was married twice more; her third marriage was to John Miller, who would be Barbara's father.

In 1872, John Jacob Geiser married Barbara Miller in Elmont. They were the parents of ten children, of whom five survived infancy. Barbara probably learned how to knit from her mother and used that talent to create the stockings that she made for Charles Jacob. The stockings, knitted in a very fine cotton yarn, show wear and careful mending. This makes me think that Charles's sib-



LEFT: *John Jacob Geiser, the author's great-grandfather, as a young man. Photographer and date unknown.*

RIGHT: *Barbara Miller Geiser, the author's great-grandmother, as a young woman. Photographer and date unknown.*

Photographs courtesy of the author.

lings may also have worn them on special occasions.

About 1881, John and Barbara Geiser started their journey west with their five surviving children. They stayed in Iowa for five or six years, but by 1888, they owned land and were farming in Sargent, Custer County, Nebraska. Charles Geiser married Birdena Olson on May 15, 1901, and they, too, farmed in Custer County. The couple had eleven children, of whom eight survived to adulthood. One of them was my mother, Thelma, the recipient of Charles's baby stockings.

We will never know why these stockings remained stored away for so many years, but I'm glad they did. Had it not been for them and the persistence of my daughter, Sheila Derrington, I might never have ventured into my family's history and ancestry, digging through box after box and deciphering handwritten accounts. As I look at my grandfather's baby stockings, I feel a connection to the women and men who bravely left their homes to start life anew in a new world.

About the Author. *Darlene Watson is a retired administrative manager, the mother of four and grandmother of nine. She and Bert, her husband of fifty-three years, live in Westminster, Colorado. She enjoys sewing, reading, and traveling in their camper.*

LEFT: *Charles Jacob Geiser, the author's grandfather, for whom the baby stockings were made. Photographer and date unknown.*
RIGHT: *Lady Catherine Freidel, the author's great-great-grandmother, who immigrated to America from Germany with her first husband, John Hensler, in the early 1800s. Photographer and date unknown.* Photographs courtesy of the author.

Grandfather's Stockings

DONNA DRUCHUNAS

We asked Donna Druchunas to write a pattern for the baby socks that belonged to Darlene Watson's grandfather. Below are Donna's notes and instructions for this pattern.

—Editor

This sock is knitted in the round from the cuff to the toe. It has a hemmed cuff with a picot turning ridge, and knit two, purl two ribbing for the body of the cuff trimmed with a few extra rows of eyelets. After a section of stockinette stitch, the leg of the sock is worked in a simple mesh pattern with a faux seam at the back. Decreases worked on the sides of the seam shape the calf, and this seam line is continued all the way to the toe. The heel flap is worked back and forth in stockinette stitch with garter-stitch edges, and the heel is a traditional Dutch heel. The mesh pattern is continued on the top of the foot until gusset decreases are completed; the rest of the sock is knitted in stockinette stitch with the faux seam at the bottom of the foot. The stitches are divided into eight equal sections for toe decreases, and the final few stitches are gathered together to close the toe.

Instructions

Sock

With smaller needles, CO 88 sts. Divide sts on 3 or 4 dpn and join to work in the rnd, being careful not to twist sts.

K 5 rnds.

Eyelet Rnd: (Yo, k2tog) around to form picot turning ridge.

Change to larger needles.

K 5 rnds.

Rep Eyelet Rnd for decoration.

Work k2, p2 ribbing for 1 inch (2.5 cm) or desired length.

Rep Eyelet Rnd for decoration.

Leg,

Work even in St st for 1 inch (2.5 cm), dec 1 st on 1st rnd—87 sts.

Work Lace Mesh patt and *at the same time* dec as foll, maintaining established patt,

Every Plain Rnd: Work seam st, k2tog, k to last 2 sts, ssk—2 sts dec'd.

Every Patt Rnd: Work patt as established.

Rep these 2 rnds until 45 sts rem.

Knitted baby stockings worn by the author's grandfather Charles Jacob Geiser who was born in 1873 on Long Island, New York. Charles's mother, Barbara Geiser, handknit the stockings. Photograph by Joe Coca.

Work about 2 inches (5 cm) even in patt after the dec is complete, ending on a plain rnd—11 sts before beg of rnd.

Note: For a longer leg to match the original sample, decrease every fourth round (every other plain round) then work about 1 inch (2 cm) even in pattern after the decrease is complete.

Heel,

The heel is worked back and forth on the next 23 sts. Place rem sts on hold to be worked later.

Heel flap,

Row 1 (RS): Sl 1, k22, maintaining faux seam.

Row 2 (WS): Sl 1, k1, p across to last 3 sts maintaining faux seam, k2.

Work even in patt until heel flap is a square. End after working a WS row.

Turn heel,

Divide the heel into 3 sections of 8, 7, 8 sts, separated by ms.

Row 1 (RS): Sl 1, k to 2nd m (maintaining faux seam), sl m, ssk, turn.

Row 2: Sl 1, p to 2nd m (maintaining faux seam), p2tog, turn.

Rep Rows 1 and 2 until all sts have been used.

Note: The number of stitches in the center remains the same; the number of stitches on the sides gets smaller and smaller.

Last Row (RS): Sl 1, k across.

Gusset,

Note: Pick up stitches through back loop of chain only, leaving a decorative ridge on the outside.

Cont with heel needle, pick up and k 1 st in each sl-st ch along the side of the heel; with an empty dpn, work across instep sts that have been at rest while heel was being worked, maintaining established Lace Mesh patt; with an empty dpn, pick up and k 1 st in each sl-st ch along other side of heel, and k across half of the heel sts. Pm for beg of rnd; this is the center of the bottom of the foot.

Note: After gusset stitches are picked up, the sole/gusset stitches and top of foot/instep are in two separate sections.

Work the sole/gusset sts in St st and cont the Lace Mesh patt from the leg across the top-of-foot/instep sts as foll,

Rnd 1: Maintaining faux seam, k to last 3 sole/gusset sts, k2tog, k1; work in established patt across instep sts; on 2nd half of sole/gusset sts, k1, ssk, k to end of rnd—2 sts dec'd.

Rnd 2: Work even in established patt.

Rep Rnds 1 and 2 until 45 sts rem.

Foot,

Work even in St st with faux seam at center of bottom of foot until foot measures 4 inches (10.2 cm) or desired length to toe.

Toe,

Next Rnd: Dec 5 sts evenly spaced—40 sts rem.

Divide sts into 8 equal sections using ms.

Next Rnd: *Sl 1, k1, psso, k to m; rep from * around—32 sts rem.

Work 3 rnds even.

Rep last 4 rnds twice more—16 sts rem.

Next Rnd: (K2tog) around, removing ms—8 sts rem.

Cut yarn and draw tail through rem sts, pull gently to fasten off, run tail through center of toe to inside of sock.

Finishing

Weave in ends. Wash and dry flat to block; pin in place and let dry completely to reduce the twisting caused by the Lace Mesh pattern.

Materials

Nazli Gelin Garden, 100% cotton thread, size 10, 308 yards (281.6 m)/1.75 oz (50 g) ball, 1 ball of #700-01 White; www.universalyarn.com

Needles, double pointed size 000 (1.5 mm) and size 0000 (1.25 mm) or size needed to obtain gauge

Tapestry needle

Finished size: 4 inches (10.2 cm) circumference, 5 inches (12.7 cm) foot length, 15 inches (38.1 cm) leg length

Gauge: 44 sts and 56 rows = 4 inches (10.2 cm) in St st, using larger needles

See below and pages 141–142 for Abbreviations and Techniques

Pattern Stitch

Lace Mesh with Faux Seam

Note: This stitch will bias and the leg of the sock will twist.

Rnd 1: K2, (yo, k2tog) around to last st, k1.

Rnd 2: K around.

Rnd 3: P1, k1, (yo, k2tog) around to last st, k1.

Rnd 4: P1, k around.

Rep Rnds 1–4 for patt.

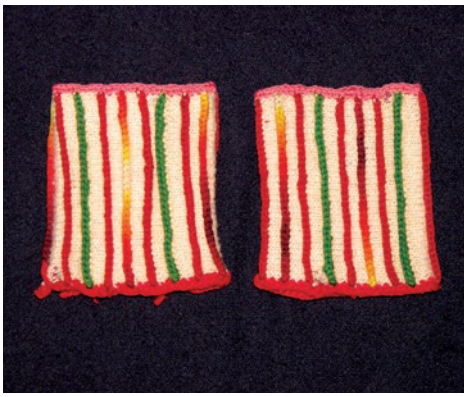
About the Designer. *Donna Druchunas follows her passions for world travel, research, knitting, and writing. She is the author of six knitting books and a contributor to many others. Visit her website at www.sheeptoshawl.com.*

The Storvik/Johnson Family of Norwegian Knitters

LAURANN GILBERTSON

The Storvik/Johnson collection at Vesterheim Norwegian-American Museum in Decorah, Iowa, includes a spinning wheel and more than sixty textiles made and used by several generations of women in this family. As in many other immigrant households, some of the textiles were brought from the Old World while others were made or bought in the United States. The textiles are not only beautiful; they also tell us about the Storvik/Johnson women's skills, their expectations, and their lives before and after immigration.

Gloves (left) with the traditional gauntlet style from Gudbrandsdalen, Norway, maker unknown; gloves (right) without gauntlets made by Kari Storvik/Johnson or Mari Johnson Haugen using the same pattern as the pair of gloves at left. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (LC1687 and 1985.092.062, respectively). Photograph by the author and courtesy of Vesterheim Norwegian-American Museum.



LEFT: *Wrist warmers. Probably made in Norway by Kari Storvik. Knitted and crocheted. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.065).*

CENTER: *Holder for a potted plant. Probably made by Ragnhild or Mari Johnson in Minnesota. Sewn and crocheted. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.093.036).*

RIGHT: *Mittens. Probably made in Minnesota by Mari Johnson. Knitted. Shown with an entry label saying, "Best Pair of Mittens" that accompanied the mittens when the objects were donated to the museum. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.061).* Photographs by the author and courtesy of Vesterheim Norwegian-American Museum.

Jon Knutson Storvik (1817–1868) was the youngest son in a rural Norwegian farming family. Because the eldest son traditionally inherited the family farm, Jon had to leave home. He became a cotter (tenant farmer) on one of three Storvik farms near Vågå in the Gudbrandsdal valley. There he and his wife, Kari Ivarsdatter Kongelhaugen Storvik (1822–1916), raised four daughters.

Jon and Kari Storvik had tried to make a good life in Norway, but their opportunities were limited by its rigid class system. Unless they inherited land, they were unlikely ever to own a farm. Nor could they easily change occupations—from farming to teaching, for example. So like so many other mid- to late-nineteenth-century rural Norwegians, the Storviks decided to immigrate to the United States, where their eldest daughter, Rønnaug, had moved a few years earlier at age twenty.

Jon was fifty and Kari forty-five in 1867 when they and their daughters Ragnhild, sixteen, and Mari, eight, set sail for America. Their second-eldest daughter, Eli, is believed to have remained in Norway. Several wooden trunks held things that they would need while traveling, other things that they expected to use in their new home, and a few things that were simply too special to leave behind. Three large wool shawls would have kept Kari, Ragnhild, and Mari warm and dry aboard ship. Handwoven wool blankets and coverlets fulfilled the requirement that immigrant passengers provide their own bedding. According to the Norwegian-American historian Odd S. Lovoll, about 90 percent of Norwegians crossing the Atlantic Ocean in 1867 did so by sailing ship, a journey of forty-three days from a Norwegian port to one in North America; by 1875, nearly all traveled by steamship, which shortened the voyage to fourteen days.

The Storvik family took up residence in Linden Township, Brown County, in south-central Minnesota, and began using the surname Johnson. The family soon moved about 70 miles (113 km) west to Lyon County.

Kari Storvik had brought a spinning wheel from Norway because she expected that she would need it to prepare wool yarn to knit into warm garments for the family. Family members believe that Jon or his brother, Kristoffer, made the wheel. An immigrant who arrived without a spinning wheel might borrow one from a neighbor or ask that one be brought for her by a later immigrant. Or she might acquire one in the United States, possibly from one of the Norwegian carpenters who continued to make spinning wheels in America, or from the Alfred Andresen & Company of Minneapolis, which imported wheels from Norway and sold them by mail order from 1894 to 1922.

Among the "special" textiles that the Storvik/Johnsons brought to America are four pairs of resist-dyed or tie-dyed knitted stockings, footwear reserved for special occasions because of the extra effort required to make the patterned yarn. In this case, the extra effort consisted of wrapping birch bark around sections of a skein of yarn and holding it firmly with cord before dyeing. Only the yarn not wrapped with bark would take the dye. To create yarn with three colors, the skein was bound, dyed, bound again, and dyed in a second color. For example,



LEFT: *Mittens made by Kari or Mari Johnson probably after immigrating to Minnesota. Knitted. Wool, black and red; cotton, white. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.064, .063, and .059, respectively).*

CENTER: *Tie-dyed stockings. Probably made in Norway by Kari Storvik. Knitted. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.069, .070, and .071, respectively).*

RIGHT: *Detail of the tie-dyed stocking shown at left (middle) dyed in red, purple on white. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.070).* Photographs by the author and courtesy of Vesterheim Norwegian-American Museum.

to dye yarn to make a stocking like the middle stocking shown above (1985.092.070), the skein was bound where the knitter wanted purple and white and then the skein was dyed red. The bark was removed where the knitter wanted purple and bound again where the knitter wanted to retain the red. The exposed areas were then overdyed with purple.

In the Gudbrandsdalen dialect, these stockings were called *reivagarn hoso* (stocking made from bound yarn). Elsewhere in Norway, tie-dyed yarn is called *flammagarn* (flame yarn) because the color often appears in flamelike streaks. In Norway, dyeing typically took place at the mountain farms where women took the sheep and cattle to graze in the summer.

In addition to the stockings, the collection also includes four pairs of knitted mittens, two pairs of gloves, and a pair of wrist warmers, all of them carefully made and in good condition except for some stains and signs of wear. Although little information came with the knitwear, close examination together with some knowledge of Norwegian immigrant life in America can tell us something about these articles as well as about their makers.

Unlike the tie-dyed stockings, which most likely were knitted in Norway, the pair of mittens shown above left (1985.092.059) were almost certainly knitted in Minnesota. They are plain, knitted of white cotton yarn, a fiber only rarely used for knitting in nineteenth-century rural Norway. Norway's first cotton mill, built in 1845, produced only candle wicking and batting for scientific and industrial purposes while cotton yarn for knitting was imported, hard to come by, and expensive. In some parts of rural Norway, cotton yarn was reserved for embroidered gloves, lacy summer church mittens, or accents in garments knitted primarily of wool yarn.

In America, immigrants found that many materials, such as cotton yarn and fabric, that had been too rare or too expensive to use in the Old Country were now relatively cheap to purchase. Available did not necessarily mean worth buying, however. From their comments in diaries and letters, we know that many immigrant women felt that the wool yarn that they spun themselves and the objects that they made from it were of better quality than the garments that they could buy. Is the pair of cotton mittens the only pair that Kari made out of cotton yarn? Did she prefer knitting with wool? Or was this the only pair to survive of many cotton mittens that the Johnson women knitted?

The pair of mittens shown on page 68 (1985.092.061) came with an entry label saying, "Best Pair of Mittens." Family members believe that Mari knitted them and entered them in either the Lyon County Fair or the Minnesota State Fair. They are beautifully knitted of natural white wool yarn with a simple but pleasing red checkerboard pattern at the wrist. They have a short, two-by-one ribbed cuff in contrast to the two-by-two ribbing seen on the other wool mittens in the collection. The pattern is nearly identical to that used for all the other pairs of mittens in the collection, including the cotton pair. Did Mari find it in Minnesota, or did she use the tried-and-true Norwegian pattern used by her mother?

Kari Johnson would have taught her daughters to card, spin, knit, and sew. Their textile educations would have begun in Norway, as early as age five or six, and continued in the United States. Although they began using homespun yarn and traditional patterns, Ragnhild and Mari may have gravitated toward the wider range of materials, patterns, and projects that they saw in Minnesota. Surely it was Ragnhild or Mari who sewed and crocheted the decorative potted-plant holder shown on page 68 (1985.093.036).

Embellished gloves, like the pairs shown on page 67 (LC1687 and 1985.092.062), were traditionally worn in rural Norway to church services, to weddings, and on holidays. Gudbrandsdalen women seemed to favor red yarn for their mittens and gloves, which they often knitted in a gauntlet style with long, flared cuffs. Gudbrandsdalen gloves also typically have naturalistic flowers embroidered in wool, silk, and/or metallic yarns on the back of the hands. The pair shown at right is quite short but seems to have been knitted from the same pattern as the pair at left, which was knitted by an unknown knitter in Gudbrandsdalen. Both were started with several rows of purl stitches rather than a ribbed cuff. Was the pair at right created in Minnesota without the benefit of a gauntlet-style pair for comparison? Would the fact that they are shorter make them look less old-fashioned? Perhaps they were worn during cultural activities in the new country. Mari's husband, Paul Haugen, was a charter member of Gudbrandsdalslaget, an organization for Americans who had come from or had ancestors from Gudbrandsdalen; when the group gathered each summer, members sometimes dressed in Norwegian or Norwegian-looking clothing.

The single pair of wrist warmers in the collection, shown on page 68 (1985.092.065), were knitted in the round in fine cream-colored yarn; then soft and bright yarns, both solid-colored and variegated, were crocheted in ridges across the length. Beautiful and practical, wrist warmers were commonly worn in rural Norway but rarely among immigrants in the United States. Were these a memento brought from Norway? Did Kari knit them for one of her young daughters who would be constantly outgrowing her sleeves?

Another Kari Storvik, this one the great-granddaughter of Jon's brother, related to museum personnel that Jon and Kari were "born into a gifted family of which several have been well-known artists in different areas. I can very well imagine that members of that family were capable of leaving tracks wherever they settled down."

Although the Storvik/Johnson collection of textiles leaves us with more questions than answers about this family of talented knitters and needleworkers, we can clearly see the great skill in their hands and their continued love of handwork. As an adult, Mari Johnson Haugen was an excellent quilter, and her daughter, Elise Haugen Ness, took up spinning on the family wheel.

Further Reading

Hilts, Victor, and Patricia Hilts. "Spinning Wheels in the Alfred Andresen Catalog." *The Spinning Wheel Sleuth,* No. 53 (2006).

Lovoll, Odd S. *The Promise of America: A History of the Norwegian-American People*. 1984. Rev. ed., Minneapolis: University of Minnesota Press, 1999.

TOP: *Tie-dyed stocking or* reivagarn hoso. *Probably made in Norway by Kari Storvik. Knitted. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.068).*

BOTTOM: *Gloves made by Kari or Mari Johnson. Knitted. Wool. Collection of Vesterheim Norwegian-American Museum, Decorah, Iowa. (1985.092.060). Susan Strawn incorporated the motif on these gloves in her Nordic Mittens for Baby project on page 71.*
Photographs by the author and courtesy of Vesterheim Norwegian-American Museum.

ABOUT THE AUTHOR. *Laurann Gilbertson has been working with the textile collection at Vesterheim Norwegian-American Museum in Decorah, Iowa, since 1991. She is the author of "Textile Production in Norwegian America" in* Norwegian-American Women: Migration, Communities, and Identities, *edited by Betty A. Bergland and Lori Ann Lahlum (St. Paul: Minnesota Historical Society Press, 2011).*

Nordic Mittens for Baby

SUSAN STRAWN

Opening each archival box and carefully unwrapping the buffered tissue to reveal handknits that lie protected and hidden in a museum collection—what can be more fun for a knitter? As I explored the knitting collection at Vesterheim Norwegian-American Museum in Decorah, Iowa, at the invitation of curator Laurann Gilbertson, several striking red-and-white knitted mittens and gloves caught my eye. The colors and shapes were handsome and so Nordic. This project was inspired by the shape of a pair of baby mittens—

Susan Strawn's sweet baby mittens were inspired by a pair she discovered in the knitting archive at Vesterheim Norwegian-American Museum in Decorah, Iowa. Baby will love these soft, warm handcoverings. Photograph by Joe Coca.

often called "First Mittens"—seen in many vintage pattern books and the classic red motif on a pair of white gloves knitted by a member of the Storvik/Johnson family (shown on page 70). Norwegian wool provided just the right shades of red and creamy white in fingering-weight yarn.

Materials

Dale of Norway Baby Ull, 100% merino wool yarn, fingering weight, 180 yards (164.6 m)/50 gram (1.8 oz) ball, 1 ball each of #0020 Off White (MC) and #4018 Red (CC); http://daleofnorway-1.shptron.com
Needles, set of 4 double pointed or 2 circular, size 1 (2.25 mm) or size needed to obtain gauge
Stitch holder, 1 to 2 inches (2.5 to 5.1 cm)
Markers
Tapestry needle

Finished size: 5¼ inches (13.3 cm) hand circumference and 3½ inches (8.9 cm) long
Gauge: 8 sts and 11 rows = 1 inch (2.5 cm) in charted patt

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Instructions

Mittens

With MC, CO 45 sts. Divide sts evenly onto 3 dpn or 2 cir needles, pm, and join in the rnd.

K 9 rnds.

With CC, k 1 rnd.

With CC, p 1 rnd.

With MC, k 3 rnds.

Next Rnd: *With MC, k3, with CC, k2; rep from * to end.

Rep last rnd once more.

With MC, k 3 rnds.

Next Rnd: Fold along p rnd with CO edge to the inside and WS facing, *pick up 1 st from CO edge directly below next st and k tog with next st; rep from * to end.

K 4 rnds.

Dec Rnd: *K14, k2tog; rep from * to end—42 sts rem.

Work Rnds 1–9 of Mitten Chart.

With MC, k 2 rnds.

Right mitten only,

Next Rnd: With MC, k2, place next 11 sts on holder for thumb, using the backward-loop method, CO 11 sts, k to end.

Left mitten only,

Next Rnd: With MC, k8, place next 11 sts on holder for thumb, using the backward-loop method, CO 11 sts, k to end.

Both mittens,

Work Rnds 1–9 of chart.

Cont in MC only. K 1 rnd.

Shape top,

Next Rnd: K41, pm, k to end.

Dec Rnd: *K1, ssk, k to 2 sts before m, k2tog, sl m; rep from * once more—4 sts dec'd.

Rep Dec Rnd 6 more times—14 sts rem. Place 7 sts from each side onto 2 dpn and join using Kitchener Stitch.

Thumb,

Place 11 sts from holder on needles. With MC, pick up and k 11 sts from CO sts. Pm and join in the rnd.

Next Rnd: *K2tog, k9; rep from * once more—20 sts rem.

K 3 rnds.

Next 3 Rnds: K4, work thumb rep of chart over 3 sts, k to end.

With MC, k 5 rnds.

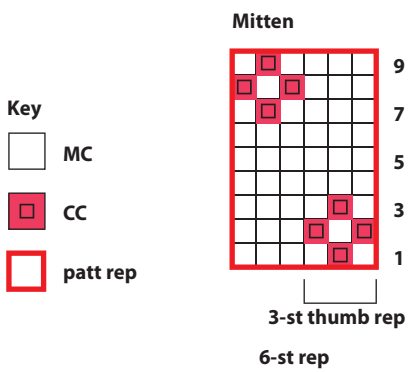
Next Rnd: *K2tog; rep from * to end—10 sts rem.

Break yarn. Using the tapestry needle, draw end of yarn through lps and pull snug.

Finishing

Weave in ends. To block, immerse in cool water; lay flat and shape to dry.

About the Designer. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois. She is the author of* Knitting America: A Glorious History from Warm Socks to High Art *(Minneapolis, Minnesota: Voyageur Press, 2007) and a member of* PieceWork's *editorial advisory panel.*



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Medieval Masterpieces: The Purses of Sion

CHRIS LANING

The five knitted purses from Sion, Switzerland, have intrigued knitters for years. Together with a sixth purse from Chur, they represent rare survivals of sophisticated pattern knitting in silk from the early centuries of knitting in Europe.

The valley of Valais. The Château Tourbillon is at left. Notre Dame de Valère, at right, is where the first of the fourteenth-century knitted purses was found. The remaining four knitted purses were found at the Cathedral Notre Dame du Glarier, at center between the Château Tourbillon and Notre Dame de Valère. Photograph courtesy of the Sion Tourism Board.

Only a few pieces of European knitting are earlier than these fourteenth-century purses. The most notable are the Spanish glove of Bishop Rodrigo de Rada (dated 1245), Spanish cushion covers from the Pantéon Réal de Las Huelgas (dated 1275), and the thirteenth-century mitten fragment from Jõuga, Estonia. Even these early pieces, like the even earlier Islamic pieces, have complex and masterly color patterning including stripes, flower motifs, checks, diamonds, and zigzags.

Sion is a small, very old city situated above Lake Geneva in the heart of the Swiss Alps in a valley formed by the upper part of the Rhône River. Zermatt and the Matterhorn lie to the southeast, the Jungfrau to the northeast, Adelboden and Bern to the north, and the Great St. Bernard Pass almost directly south. Sion has had continuous human settlement since the Stone Age. In about the second decade B.C., it was conquered by the Romans, and as Sedunum, it became an important Roman town

with villas, baths, and a local governor. Near the heart of Sion are two steep volcanic hills, one topped by a castle (the Château de Tourbillon) and the other by a fortified church from the eleventh century, Notre Dame de Valère.

The knitted bags, housed in the Musée d'Histoire du Valais, are owned by the Catholic Diocese of Sion, the oldest bishopric in Switzerland and one of the oldest north of the Alps. The cathedral in the valley, called Notre Dame du Glarier, was founded in the late 500s and rebuilt in the twelfth and fifteenth centuries. The cathedral library contains famous medieval manuscripts from as early as the ninth century.

In the fourteenth century, Sion was prospering. It had recently gained the status of a free imperial city and was ruled by a prince-bishop. Although it was damaged by a raid from Savoy in 1352, trade was growing, and Sion was an important stop on the road between Italy and Champagne over the St. Bernard Pass.

The first of the Sion knitted bags was found in 1902 in Notre Dame de Valère; the rest were found in the cathedral, the first in 1923 and three others in 1948 behind an old cupboard for altar cloths. Also found in the cathedral were many pieces of precious woven fabrics, some wrapping religious relics. These have all been described in Brigitta Schmedding's monumental *Mittelalterliche Textilien in Kirchen und Klöstern der Schweiz* [Medieval Textiles in Churches and Monasteries of Switzerland] (see Further Reading for this and all other citations). Richard Rutt introduced the Sion and Chur bags to a wider audience in his *History of Hand Knitting*.

All of the bags, including the one from Chur, are similar enough in design and workmanship that they could well have come from the same workshop. They are of silk that was almost certainly reeled and S-plied from two strands (most modern silk is spun and Z-plied). Four of the five Sion bags are intact, and they range in size from about 8 by 8 to 10 by 13 inches (20 by 20 to 25 by 33 cm). The most complete examples have two opposing drawstrings, an attached carrying strap, and a row of tassels across the bottom. They are very finely knitted at 15 to 18 stitches per inch (6 to 7 stitches per cm) and are closed at the bottom with a three-needle bind-off. The drawstrings are threaded in and out between the stitches near the top of the bags.

The bags were knitted in the round from the top down. Most of the patterns are knitted carrying only two colors at a time except for the bag that Rutt calls "Sion Pattern II," which has three colors in most rows. This bag also contains nearly all the colors used in the other bags: white, beige (probably originally gold color), light green, light blue, a red that looks like madder, and purple. This purple is a "medieval" purple, that is, a deep reddish purple, almost a burgundy color, rather than the much bluer shade we usually think of as "purple" today. This is the ancient "royal purple," first obtained from murex snails but often imitated by other dyes.

At the sides of each bag, the floats—the loose threads of colors not being used for a particular stitch of the pattern—are noticeably shorter, making the bag naturally fold flat at these two points. This suggests that these bags may have been knitted either on a knitting frame or with all of the stitches on two parallel needles.

The bags contain many more pattern repeats than are suggested by the small pattern charts seen in Rutt's book. Four of the five bags, which Rutt refers to as "Sion Patterns I, III, IV, and V," range from nine to fourteen motifs wide when laid flat, with nine to eleven vertical bands or repeats. "Sion Pattern II," which is rather different from the others, has twenty rows that are each twenty-one "cross" motifs wide.

All of the bags, including the one from Chur, are similar enough in design and workmanship that they could well have come from the same workshop.

An interesting feature of all the bags is the presence of narrow strips of simple diagonal or chevron patterns at the top and bottom edges. Comparing these bags with some of the woven bags of similar date suggests these strips may be meant to imitate fabric selvedges or border stripes.

Sion V and the Chur bag both have shield motifs, which may give a clue to the original uses of these bags. They resemble a small group of bags from close to the same time period that, however, are not knitted but so closely embroidered in long-armed cross- or Greek stitch that the fabric looks something like knitting at first glance.

Embroidered bags bearing simple shields with stripes, checks, and chevrons are known from France, the German States, and Spain. Three of them were donated to the Carthusian monastery of La Valsainte in Cerniat, Switzerland, at its founding in 1295 by Countess

Guillemette de Gruyère (unknown–1319). This suggests that, just as sumptuous garments were donated to churches to be made into vestments throughout the Middle Ages, ladies well may have donated their fashionable purses—knitted and embroidered—to be used to hold the precious relics of saints.

Further Reading

Rutt, Richard. *A History of Hand Knitting.* 1987. 2d ed. Loveland, Colorado: Interweave, 2003.

(The Chur bag is depicted in color in the 1987 edition.)

Schmedding, Brigitta. *Mittelalterliche Textilien in Kirchen und Klöstern der Schweiz* [Medieval Textiles in Churches and Monasteries of Switzerland]. Bern, Switzerland: Stämpfli, 1978. Out of print. (The bags that Rutt refers to as "Sion Patterns I, II, III, IV, and V" are catalog numbers 268, 271, 269, 272, and 270, respectively, in Schmedding's book.)

www.flickr.com/photos/papillon_publishing/2927562972. (One of the embroidered bags with heraldic motifs used as decoration is pictured.)

Miniature Sion Bag

CHRIS LANING

This project uses the color pattern from one of the Sion bags to make a tiny bag measuring 2½ by 3½ inches (6.3 by 8.9 cm). The original bag from which this project is taken is eleven rosettes wide and has six rows of rosettes separated by five rows of green leaves on white stems. The rosettes of the original are rather confusingly described in German as "white-beige-colored rosettes," but in fact, the rows of rosettes alternate between a row of white rosettes with beige centers and a row of beige rosettes with white centers. The charts usually given for this bag are not quite accurate: The leaves are actually three stitches wide rather than two, and the center of the rosette is a tiny octagon rather than a square.

For the four rows that include the center of the rosette you will be carrying three colors rather than two; a cut length of silk about 2½ yards (2 m) long will do all the centers and is easier to untangle from the other colors than a bobbin or spool. Snagging or splitting the thread is always a potential problem when knitting silk. Needles with duller, more rounded points minimize the problem.

Materials

Trebizond, 3-ply filament twisted 100% silk thread, 11 yards (10.0 m)/spool, 5 spools of #565 Very Dark Mulberry (MC) and 1 spool each of #713 Light Spring Grass (CC1), #231 Light Burnished Gold (CC2), and #125 White (CC3); www.threadneedlestreet.com

Needles, set of 4 double pointed, size 00 (1.75 mm) or size needed to obtain gauge

Marker

Sewing thread to match main-color thread

Tapestry needle

Smaller needle (with eye big enough to accommodate silk thread)

Finished size: 2½ inches (6.3 cm) wide and 3½ inches (8.9 cm) tall, excluding tassels and strap

Gauge: 14 sts and 16 rnds = 1 inch (2.5 cm) in charted patt

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Instructions

Note: This bag is worked from the top down in the round in stockinette stitch (knit every stitch).

Bag

With MC, CO 72 sts. Pm and join to work in the rnd, being careful not to twist sts.

K 3 rnds.

Eyelet Rnd: *Yo, ssk; rep from * around.

Note: This round of eyelets for drawstrings is not a historical feature and may be replaced by two plain rounds.

Work Rows 1–56 of Rosette Chart once.

With WS tog, close the bottom of the bag using the 3-needle BO. Weave in loose ends.

Finishing

Weave in ends, securing with sewing thread if desired. Block the bag and let dry.

Drawstrings, Carrying Strap, Tassels

Drawstrings,

Cut four 32-inch (81.3-cm) lengths of MC and braid a 4-strand round braid. Cut the braid in half and knot each

Chris Laning's interpretation of the intriguing Sion knitted purse dating from the fourteenth century. It will make the perfect bag for your tiny treasures. Photograph by Joe Coca.

end, leaving about ½ inch (1 cm) of loose thread on each end. Beads or small tassels may be added to the ends if desired. Thread the drawstrings through the eyelets at the top of the bag from opposite sides and pull to tighten.

Carrying strap,

Weave, braid, or cut a length of ribbon about 20 inches (51 cm) long and using the sewing thread, sew it firmly to the top corners of the bag. This strap is used to carry the bag or hang it from a belt if you're wearing medieval clothing; in modern clothing the bag may be worn as a necklace.

Notes: The original bag is missing this strap, but the other Sion bags have wide flat fingerloop-braided straps. The sample has a five-loop braided flat strap from the first pattern given at http://fingerloop.org/basic_braids.html, using three loops of Very Dark Mulberry, one of Light Spring Grass, and one of Light Burnished Gold.

Tassels,

Mark the bottom corners of the bag. Mark the midpoint of the bottom and the point halfway between the midpoint and each corner, for a total of 5 tassel attachment points. For each tassel, cut eight 13-inch (33.0-cm) strands of various colored Trebizond silk thread.

Notes: The original bag's tassels use the colors of the bag plus a few other colors. The sample has six strands of Very Dark Mulberry, one of Light Spring Grass, and one of Light Burnished Gold.

Thread all 8 strands onto the tapestry needle. Pull the ends so that beg and ends of threads are the same distance from the needle eye (needle at halfway point). Put the tip of the needle at a marked point, just above BO edge, and carefully wiggle the needle to make a large enough opening to pull the needle and threads through. The threads of bag should not be broken, just pushed aside. This is how the original tassels are attached. Stop when the eye of the needle is at the same level as the ends of threads (when a bundle of threads has been pulled halfway through).

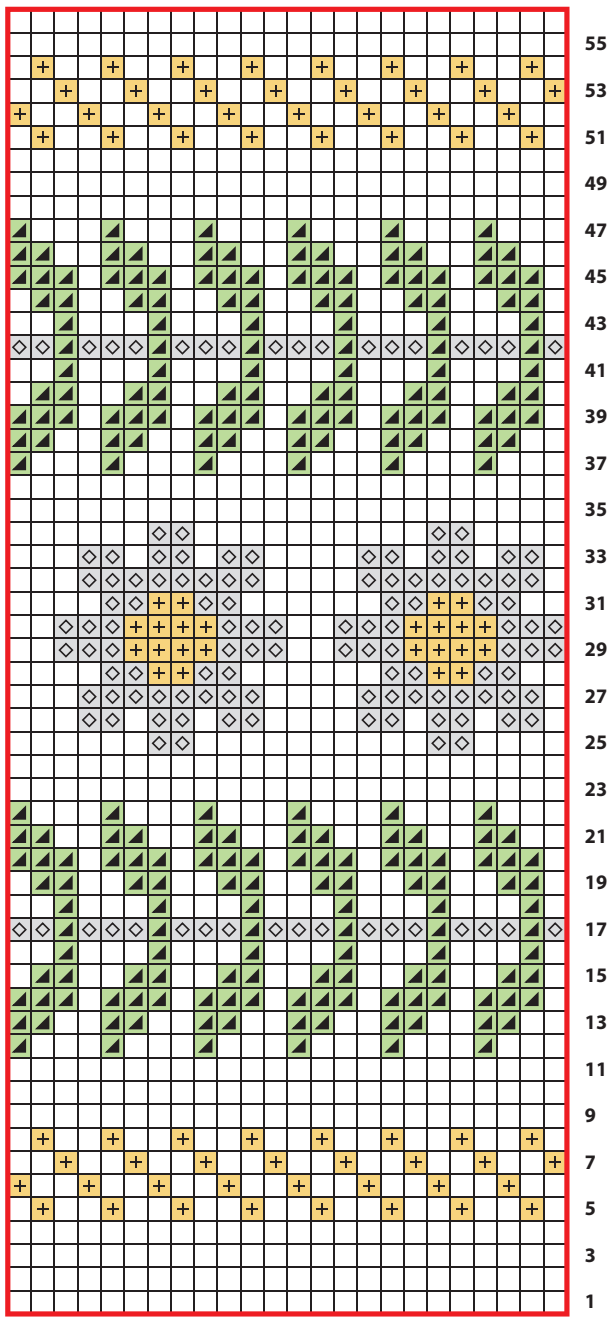
Thread the smaller needle with 1 strand of CC2. Anchor the thread on the WS of the bag and bring it to the RS inside the tassel, ¼ inch (6 mm) below the top. Pinching all tassel threads tightly between your other thumb and forefinger, tie an overhand knot with CC2, pull tight, wrap CC2 six to eight times tightly around the tassel below this point, making a short wrapped section. Run the needle back up through the tassel and finish off firmly. Carefully cut through the loops at the eye of the needle and remove the needle. Rep for each tassel. Trim the tassels to an even length. They are much easier to trim evenly when they are wet.

About the Author and Designer. *Chris Laning has been knitting for more than fifty years. She is an independent scholar of medieval knitting and embroidery and is also a historical re-enactor known as Dame Christian de Holacombe. As "claning" on Ravelry.com, she sells historical patterns and welcomes comments and questions. She thanks Denise of Threadneedle Street for assistance in finding the right silk thread and matching colors for the project.*

Key

- MC
- CC1
- CC2
- CC3
- patt rep

Rosette



24-st rep

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Centuries-Old Mittens from Latvia

BARBARA S. PLAKANS

During the promotion of Riga, Latvia's capital and the site of the 2006 NATO Summit, an article titled "The Story of a Thousand-Year-Old Latvian Mitten" appeared on an Internet website. Accompanied by photographs of a couple of brightly colored, modern-looking mittens, the article begins: "Latvia is famous for the fact that the oldest mittens have been found here by archaeologists. They are estimated to be approximately ten centuries old." It goes on to describe how a betrothed young woman would knit "several hundred pairs" of mittens "endowed with magical significance" as gifts for her wedding guests. Furthermore, ". . . every mitten had to be knitted in a different design using different patterns; otherwise the maids were laughed at." There is no "story" told about the "oldest mittens" nor any photograph or description of them.

One thing is certain; no thousand-year-old mitten would have been knitted. It would have been made by nålbinding

Mirdza Slava created this chart based on the relatively well-preserved remains of fifteenth-century knitted mittens Anna Zariņa found during a 1970 excavation in Riga, Latvia. The chart was published in the 1992 book Latviešu Rakstainie Cimdi *[Latvian Ornamented Mittens and Gloves].* Photograph courtesy of Zinātne Publishing.

(adatas pinums in Latvian*)*, an ancient technique of making loops using short lengths of wool and a single bone needle. Probably originating in the late Iron Age, early examples of this technique were found in Syria and Egypt. The Vikings practiced the craft and probably introduced it throughout Scandinavia and along the Baltic coast.

Seven examples of nålbinding have been found at eleventh- to fourteen-century burial sites in Latvia, including a nearly intact right glove and two right mittens in a Riga excavation. The recovery of a bone nålbinding needle dating to the first millennium B.C. suggests that the technique must have been well established a thousand years ago.

Replica of nålbinded gloves based on excavated textile finds in Riga, Latvia. Made by E. Boikova. One of the gloves has been felted. Photograph by R. Kaniņš, ©The National History Museum of Latvia, Riga, Latvia.

During the 1970s, the textile archaeologist Anna Zariņa uncovered the remains of a pair of mittens and a single glove knitted in at least the fifteenth century, maybe even the fourteenth, which are the oldest examples not only in Latvia but also in all of northeastern Europe. The excavation was close to the thirteenth-century Riga city wall near one of the boat landings along the Daugava River, which flows into the Baltic Sea. Because the mittens had been kept moist in a layer of detritus, they were remarkably well preserved. A schematic of the mittens by Zariņa with colors specified and sizing details added by the textile ethnographer Mirdza Slava enabled me to knit a replica—albeit with a guesstimate about the missing cuff (see accompanying project). Zariņa writes that the original pair was constructed of coarse natural white wool with red and dark-colored bands in a pattern similar to those of other locally made decorative objects.

The earliest Latvian mittens and gloves were knitted in stockinette stitch with bands of colored patterns or with purled sections. The cuffs were not fitted and might have a simple border pattern. Ornamenting mitten and glove cuffs rather than ribbing them is a tradition that continues in Latvia today.

An odd feature of many ancient Latvian hand coverings (both nålbinded and knitted) is the shortness of the fingers and thumbs, which Zariņa believes indicates that they were probably not intended for practical wear but for ceremonial use, such as at weddings or funerals. In some fifteenth- and sixteenth-century Latvian burial sites, a pair of mittens or gloves might be found beneath the head of the deceased, possibly placed there as a tribute. Even today at traditional Latvian wedding ceremonies in which folk costumes are worn, the bridegroom's decorated white gloves hang from his belt or are pinned to the shoulder of his jacket. And at funerals, pall bearers might have mittens pinned to their chests.

At another Riga site in 1977, the discovery of a fourteenth-century wooden knitting needle, double pointed, 4 inches (10.2 cm) long, about size 3 (3.25 mm), supports the theory that knitting must have been well established there by the fifteenth century. And even if a knitted mitten from the 1400s is a mere 600 years old, that's still mighty old as European knitting goes.

Further Reading

Bush, Nancy. "Before Knitting There Was Nålbinding." *PieceWork's Knitting Traditions,* Winter 2011.

Caune, A., and Anna Zariņa. "Rigas 13.-15. gs. Vilnas Cimdi" ["13th to 15th Century Woolen Mittens in Riga"]. *Latvijas PSR Zinātņu Akadēmijas Vēstis.* No. 1, 1980.

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Ancient Riga Mittens

BARBARA S. PLAKANS

These mittens are based on a pair found by Anna Zariņa, described in the preceding article and illustrated in Mirdza Slava's book of classic Latvian mitten patterns cited in Further Reading. Although the cuffs of this pair had disintegrated, the pattern and colors could be determined by archaeologists. The mittens are considered among the oldest examples of knitting ever found in northeastern Europe. The originals were probably intended for ceremonial use. These replicas are sized to fit a man, but you may felt them down to a woman's size.

Instructions

Mittens

Cuff,

With MC, CO 72 sts. Divide sts evenly onto 4 needles, 18 sts on each needle, pm, and join in the rnd.

K 5 rnds.

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

K 5 rnds.

Picot hem,

Fold piece along the Turning Rnd with WS tog.

Joining Rnd: *Pick up 1 st from CO edge and k2tog with next st on needle; rep from * to end.

K 5 rnds.

Work Rnds 1–27 of Mitten Chart.

With MC, k 19 rnds.

Left mitten only,

Thumb-Opening Rnd: K18, with waste yarn, k16, sl 16 sts just k to left-hand needle and k them with MC, k to end of rnd.

Right mitten only,

Thumb-Opening Rnd: K38, with waste yarn, k16, sl 16 sts just k to left-hand needle and k them with MC, k to end of rnd.

Both mittens,

With MC, k 3 rnds.

Barbara Plakans knitted these classic Latvian mittens based on a pair dating back to the fifteenth century that was discovered in the 1970s by textile archaeologist Anna Zariņa. The motifs and color scheme are decidedly contemporary. Photograph by Joe Coca.

Materials

Jamieson's Shetland Spindrift, 100% wool yarn, fingering weight, 115 yards (105.2 m)/25 gram (0.8 oz) skein, 4 skeins of #104 Natural White (MC) and 1 skein each of #101 Shetland Black (CC1) and #500 Scarlet (CC2); www.simplyshetland.net
Needles, set of 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge
Waste yarn in a contrasting color
Markers
Tapestry needle

Finished size: Men's, 10 inches (25.4 cm) hand circumference and 11 inches (27.9 cm) long
Gauge: 29 sts and 40 rnds = 4 inches (10.2 cm) in St st

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Work Rnds 1–27 of chart.

With MC, k 10 rnds.

Note: Check the mitten length with the intended wearer. The palm section may be shortened or lengthened at this point. The top shaping should begin when the mitten reaches the first knuckle of the middle finger.

Shape palm top,

Dec Rnd: On Needle 1, k1, k2tog tbl, k to end of needle; on Needle 2, k to last 2 sts, k2tog; on Needle 3, k1, k2tog tbl, k to end of needle; on Needle 4, k to last 2 sts, k2tog—4 sts dec'd.

Rep Dec Rnd 15 more times—8 sts rem.

Next Rnd: K1, sl 1, k2tog, psso, k1, sl 1, k2tog, psso—4 sts rem.

Leaving a 6-inch (15.2-cm) tail, cut the yarn. Thread the yarn onto the tapestry needle, thread through rem sts, and pull tight to close. Weave in ends.

Thumb,

Remove waste yarn from thumb opening. Place 8 sts on each of 4 needles. Attach MC at the inner side of the thumb.

Next Rnd: Pick up and k 1 st in thumb opening, k16, pick up and k 1 st in thumb opening, k to end, pm for beg of rnd—34 sts.

K 2 rnds.

Dec Rnd: K2tog, k to end of needle 2, k2tog, k to end—2 sts dec'd.

K 2 rnds.

Rep last 3 rnds 2 more times—28 sts rem. Divide sts evenly on 4 needles, 7 sts on each needle.

K 16 rnds or until desired length to the end of thumb.

Dec Rnd: On Needle 1, k1, k2tog tbl, k to end of needle; on Needle 2, k to last 2 sts, k2tog; on Needle 3, k1, k2tog tbl, k to end of needle; on Needle 4, k to last 2 sts, k2tog—4 sts dec'd.

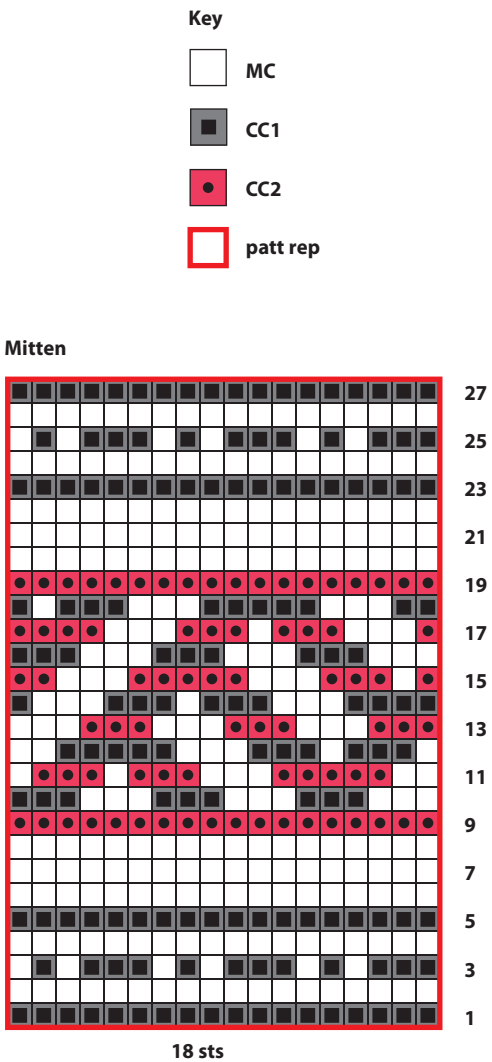
Rep Dec Rnd 4 more times—8 sts rem.

Next Rnd: K1, sl 1, k2tog, psso, k1, sl 1, k2tog, psso—4 sts rem. Leaving a 6-inch (15.2-cm) tail, cut the yarn. Thread the yarn onto the tapestry needle, thread through rem sts and pull tight to close. Weave in ends.

Finishing

For smaller and perhaps more authentic mittens, the pair may be felted to fit the wearer's hands.

About the Author and Designer. *Barbara Plakans lives in Ames, Iowa, where she enjoys knitting together her dual passions, words and fiber.*



Role of Mittens in Latvian Marriage Rites

LIZBETH UPITIS

In Latvia, well-knit mittens displayed the talents of the knitter. Mittens were important gifts for many occasions and came to symbolize the depth of feeling within the knitter.

Mittens helped to establish a girl's identity, particularly within the ceremonies and traditions of marriage. This is beautifully expressed in the *dainas* (Latvian folk songs), but the succinct poetry of dainas are difficult to translate. Some translations are included, however, with the hope of conveying part of their spirit and through a desire to show the significance of both mittens and dainas within the traditional Latvian culture. (The number following each daina refers to the numbers assigned in the comprehensive volumes, *Latviešu tautas dziesmas* [Latvian Folk Songs] edited by A. Svabe, K. Straubergs, and E. Hauzenberga-Sturma. [Copenhagen: Imanta, 1953].)

To a great extent, a young maiden could prove herself worthy of marriage through the quality and quantity of

A stunning array of Latvian mittens, showing the variety of motifs, techniques, and styles representative of all districts. Collection of the author. Photograph by the author.

mittens she knit. Young girls often knit as they watched the cows and sheep in the pasture. The maiden's eyes were not always turned to the sheep or their knitting, as this daina relates:

I was knitting color'd mittens
At the birch tree gazing round;
Many leaves are in the birch tree,
Many colors—mitten mine. (7239)

These shepherdesses sometimes learned to knit as young as four or six years of age. An industrious maiden contributed much to her dowry by filling a hope chest (*pūra lade*) with her hand work. When young men went in search of their life's partner, the maidens presented their very best mittens, embroidered handkerchiefs, and strong socks called "brass" (*misiņa*) socks. These gifts apparently could be quite persuasive, at least to a practical young man:

Pretty knitter is that maiden,
She will be my loved bride,
I will give her my hand manly,
And to her my ring of gold. (7313)

Or the opposite:

Dear, dear maiden,
What a mitten!—hands are freezing.
Have you knitted those cold mittens
Sitting on a freezing stone? (25455)

Other dainas speak of the folly if a young man chooses the pretty hand over a warm one.

When the important choice has been made, the would-be groom, accompanied by one other person, came to call on the lucky maiden. If the match was agreeable to all, the couple toasted one another and the maiden presented mittens and socks to her suitor. A marriage contract was settled upon by the two families. A full dowry chest decreased the number of cattle necessary to complete the bargain. Often many women in the family contributed to this chest. Arrangements were made to have the banns read and mittens were given to the minister for this registration. Weddings generally took place in the autumn, a time of plenty and natural celebration after the harvest.

Before the ceremonies began, the "bread father" and "bread mother" (*maizes tēvs* and *maizes mātes*) hurried to bring food from the groom's house to the bride's house to set on either end of the table for the wedding feast. Mittens were given to the bread parents for their efforts. At the church, the bride and groom each had a couple who acted as their patrons. Special invitations were extended to these important couples, generally a husband and wife, and mittens were given in appreciation. Mittens were given to the bride's carriage driver who tied them in a fancy arrangement with a belt around his hat. The bride and groom both wore embellished mittens, also called "brass" (*misiņa*) to symbolize life's strong but beautiful bond between them.

After the church ceremony, everyone returned to the bride's house to seal the marriage contract with a meal. At this symbolic "eating of the marriage" (*laulības noēst*) the bride and groom ate with mittened hands. Witty, teasing, and sometimes mocking songs followed the feast and often continued through most of the night.

With joyous display, the dowry was taken to the groom's house. The carriage for the dowry chest took its place directly behind that of the bride in a procession of the dowry agreed upon, i.e. cows, horses, sheep,

Five Latvian mittens with embellished cuffs similar to those worn by the bride and groom at a traditional Latvian wedding. Collection of the author. Photograph by the author.

etc. Then the dowry chest was opened and the contents distributed. The young bride had worked years toward this moment. The new relatives formed a circle facing the bride and her dowry chest. Her new mother- and father-in-law were closest, in a place of honor. Her other new relatives gathered around in order of the importance of their relationship. Anticipation mounted as everyone waited to see what was inside. Mother-in-law received the first presentation of shawl, belt, mittens, and socks. Mittens and a shirt were given to her father-in-law. Then mittens or socks to the groom's brothers, sisters, and all remaining relatives. And then gifts to the kitchen helpers. The dowry chest was, usually, now empty but remained open for the wedding guests to replenish with money and gifts to help the new couple into their new life.

The young bride would not step across the threshold to her new home until she had laid down a pair of mittens. She hung mittens or socks on the hooks above the hearth and the hook of the well-sweep. She tied them to important doors. The animals symbolically received gifts at their pigsty, sheep shed, cow byre, and horse stable. The fruit trees, bushes in the garden, and bee-hives all received presentations of mittens with hopes for a productive future. Most of these offerings were later retrieved by the mother-in-law. Tales of the number of mittens necessary to suitably fulfill these marriage rites estimate between one and two hundred pairs!

These rituals were now complete and the new wife began her tasks as a married woman. She became acquainted with the life in her new home. Winter approached. Knitting was resumed.

Adapted from Latvian Mittens *by Lizbeth Upitis (Pittsville, Wisconsin: Schoolhouse Press, 1997) with permission.*

Latvian Usiņš and Sun Mittens

LIZBETH UPITIS

This is a traditional Latvian mitten design based on a pair of mittens from my collection. Latvian myths tell us that the Sun (*Saule*) is drawn across the sky in a chariot driven by Usinš, the horse god; both symbols are shown in the palm of these mittens. May these mittens bring you light and luck as you knit and wear them.

Materials

Vuorelma Satakieli, 100% wool yarn, fingering weight, 360 yards (329.2 m)/100 gram (3.5 oz) skein, 1 skein each of #799 Dark Teal (A), #596 Purple (B), #288 Orange-Red (C), and #805 Mossy Tan (D); www.schoolhousepress.com

Needles, set of 5 double pointed or 2 circular, size 00 (1.75 mm) or size needed to obtain gauge

Waste yarn

Tapestry needle

Finished size: 8 inches (20.3 cm) hand circumference and 11½ inches (29.2 cm) long

Gauge: 22 sts and 23 rnds = 2 inches (5.1 cm) in patt

See pages 141-142 for Abbreviations and Techniques

The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Instructions

Notes: The Latvian Two-Color Cast-On is the same as the Long-Tail Cast-On except use two colors: The border color (A) is placed over thumb and stitch color (B) is placed over index finger. The right side of the cast-on round looks like a solid line of A; the wrong side shows dashes of B.

Mittens

Cuff,

Using the Latvian 2-color method, CO 120 sts. Divide sts evenly onto 4 dpn, pm, and join in the rnd. Join a 2nd strand of B yarn (B1 and B2).

Rnd 1: Work left-slanted, single-colored braid (see Figure 1) with both B yarns as foll, bring B1 and B2 yarns to the front of work, *p1 with B1, drop B1 in front, bring B2 over B1 and p1 with B2, drop B2 in front, bring B1 over B2; rep from * to end.

Rnd 2: Work right-slanted, single-colored braid (see Figure 1) with both B yarns as foll, keep both B1 and B2

Lizbeth Upitis's delightful Usinš and Sun Mittens are based on a pair of traditional Latvian mittens in her collection. And knitting this pair just may bring you some luck. Photograph by Joe Coca.

to the front, bring B1 under B2 from last st of prev rnd, *p1 with B1, drop B1 in front, bring B2 under B1 and p1 with B2, drop B2 in front, bring B1 under B2; rep from * to end.

Work Rnds 1–11 of Cuff Chart for scallop—96 sts rem.

Work Rnds 12–48 of Cuff Chart.

Work Rnds 1–23 of Hand Chart—88 sts.

Thumb placement right mitten only,

Rnd 24: Work 45 sts in patt, sl next 20 sts to waste yarn, using backward-loop method, CO 20 sts, work in patt to end.

Thumb placement left mitten only,

Rnd 24: Work 23 sts in patt, sl next 20 sts to waste yarn, using backward-loop method, CO 20 sts, work in patt to end.

Figure 1

Slanted Braid

Illustration shows left-slanted braid with black as B1 and lighter yarn as B2.

Illustration from Latvian Mittens *by Lizbeth Upitis published by Schoolhouse Press in 1997 and used with permission.*

Both mittens,

Work Rnd 25 of Hand Chart, rep Rnds 2–25 once more, work Rnds 50–88—8 sts rem.

Cut colors B and C leaving a 6-inch (15.2-cm) tail.

Next Rnd: [With A, k1; with D, sl 1, k2tog, psso] twice—4 sts rem.

Cut A and D, leaving a 6-inch (15.2-cm) tail. With the tapestry needle, thread D tail through rem 2 D sts, pass needle to inside and pull to close. With A, weave 2 centered A sts tog for an unbroken line.

Thumb,

Transfer 20 sts from waste yarn to 2 dpns. With D, pick up and k tbl 1 st from gap, k20, pick up and k tbl 2 sts from gap, pick up and k 20 sts from the CO edge, pick up and k tbl 1 st from gap—44 sts. Pm and divide evenly on 4 dpns.

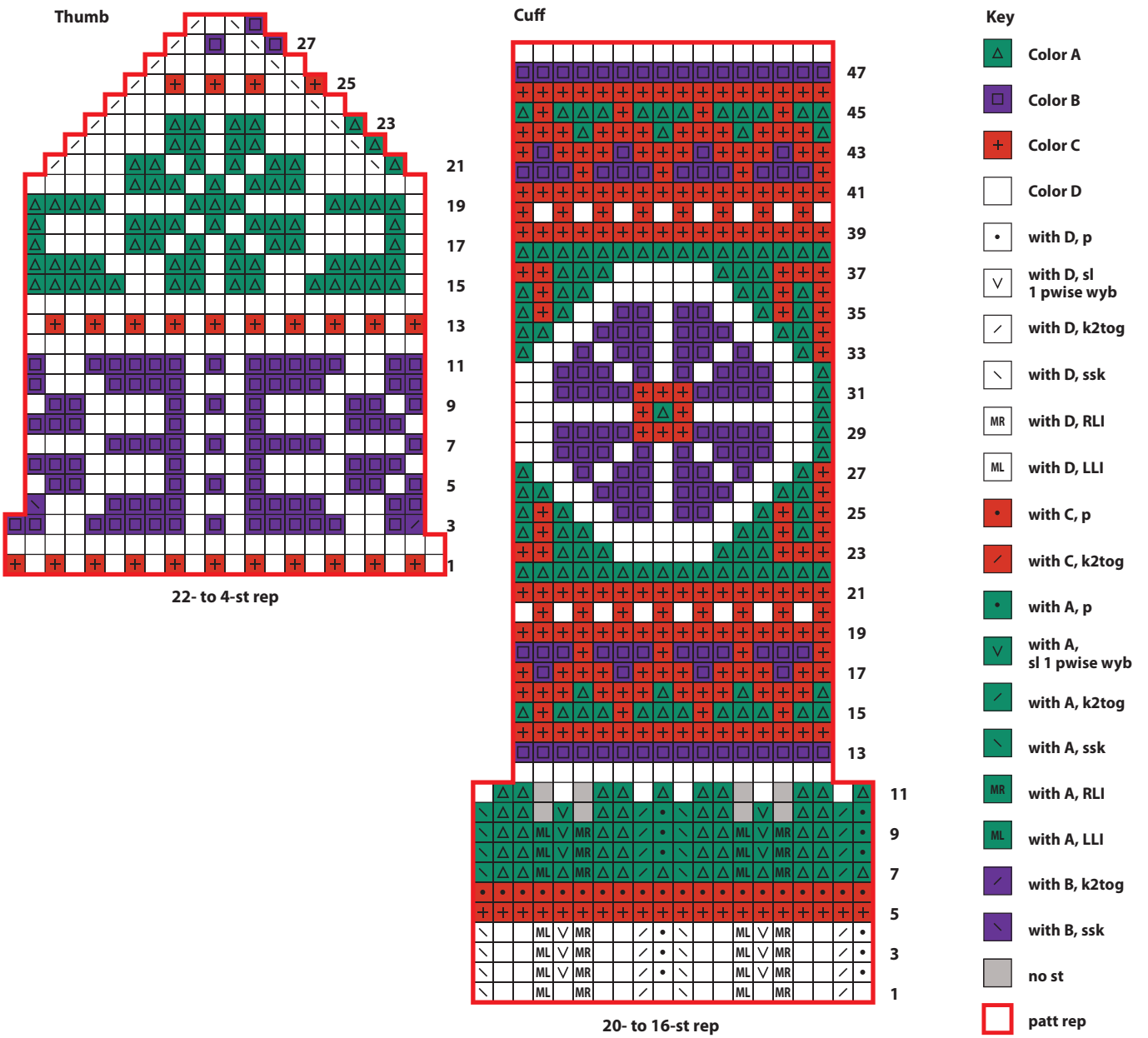
Work Rnds 1–28 of Thumb Chart—8 sts rem.

Cut A and C leaving a 6-inch (15.2-cm) tail.

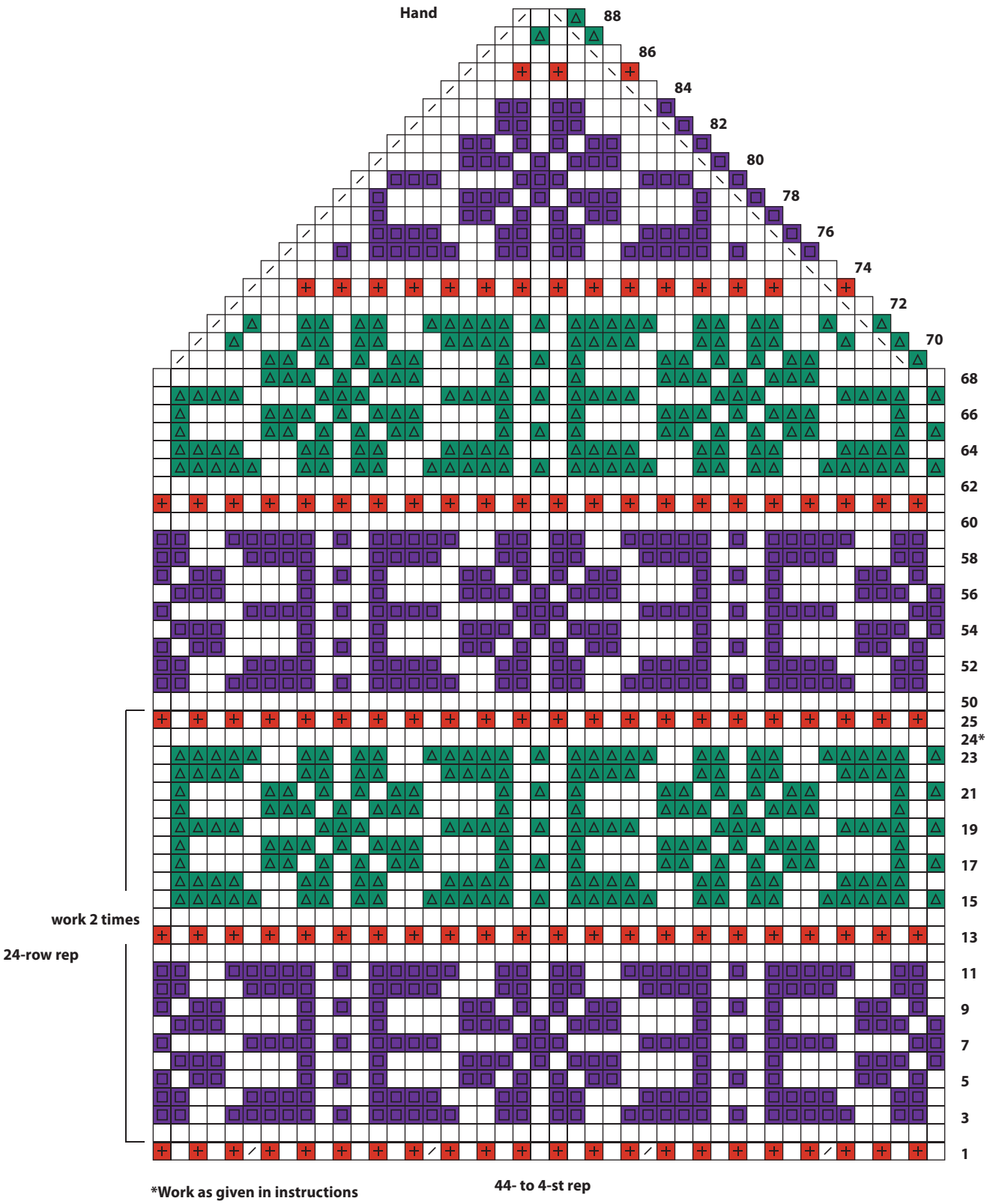
Next Rnd: [With B, k1; with D, sl 1, k2tog, psso] twice—4 sts rem. Cut B and D, leaving a 6-inch (15.2-cm) tail. With the tapestry needle, thread D tail through rem 2 D sts, pass needle to inside and pull to close. With B, weave 2 centered B sts tog for an unbroken line.

Finishing

Weave in loose ends. To block, line up start/finish line at mitten edge, place a wet handkerchief over mittens and press with shots of steam. Lay flat to dry.



About the Author and Designer. *Author of* Latvian Mittens *(Pittsville, Wisconsin: Schoolhouse Press, 1997), Lizbeth Upitis has published many articles and patterns in books and magazines. She was technical editor for* Knitters *magazine and for several books published by XRX and Schoolhouse Press. She is now traveling and working on a new book with designs inspired by U.S. National Parks.*

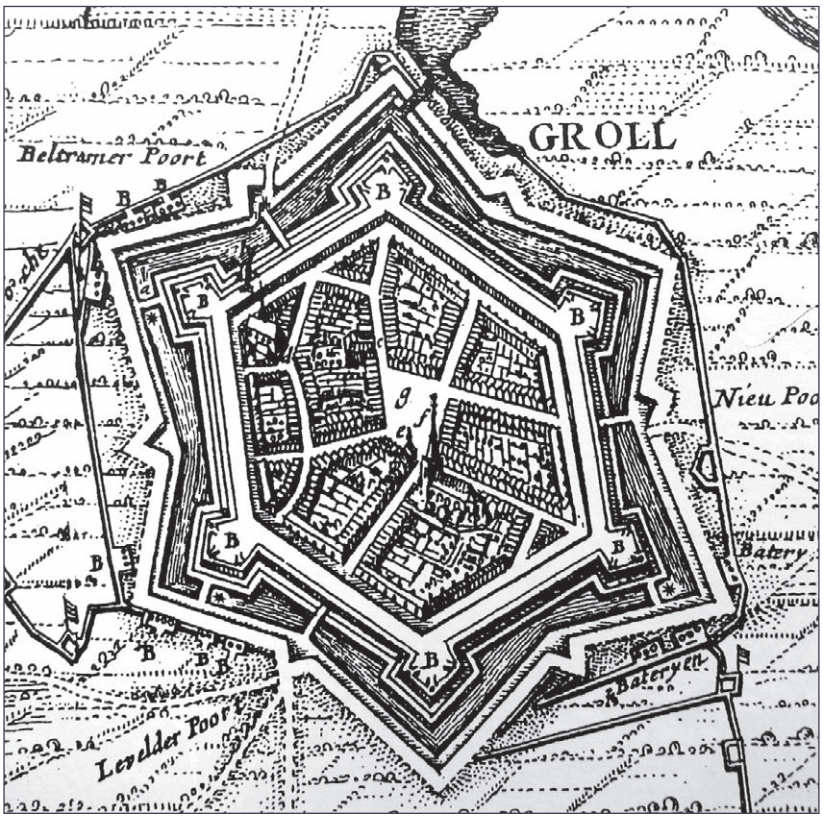


Charts may be photocopied for personal use.

Almost Lost: The Pattern for Groenlo Mittens

BIANCA BOONSTRA

The pattern for *grolse wanten* (Dutch for "Groenlo mittens") nearly got lost in history. Knitters in the small town in the Achterhoek, a region of Gelderland, and its surrounding villages in the Netherlands were becoming rare although their ancestors had been passing the pattern on in their families for more than 150 years. The pattern itself must be even older; it is believed that the first mittens using this pattern were knitted during the Eighty Years' War (1568–1648).



Groenlo was founded in the early decades of the seventh century. The name means "green forest" and refers to a forest next to the river Slinge, which is surrounded by swamps. Groenlo became an important trading center and became a city in 1277. The first walls to protect the city were built in 1334 and canals around the walls were dug.

Due to its strategic position on the Hanseatic trade route to Germany, Groenlo was the target of at least four sieges during the Eighty Years War, the most famous of which took place in 1627: Groenlo was in hands of the Spaniards, who used the city as free haven for raids in the Achterhoek and also collected taxes from its residents. Prince Frederik Hendrik (1584–1647) received permission from the earls of Holland to retake Groenlo. The siege, which lasted from July 20 to August 19, resulted in a Dutch victory, and Groenlo has stayed in Dutch hands since that time.

At one time, shepherds must have pastured their sheep outside the city. To pass the time, they must have spun yarn from the fleece and from that yarn, they must have knitted mittens. In the local Nedersaksisch dialect, the mittens were known as *grolse hansken* (Groenlo mitts) or *scheepers hansken* (shepherds' mitts). It is known that shepherds sold knitted mittens in the city at least since the second half of the nineteenth century.

Later, women started to knit Groenlo mittens as a way to make some extra money. Mothers passed on the pattern and technique to their daughters. Small variations in the cuff and the large star on the back of the hand appeared. Insiders, however, claim that the mittens with the red dot in the middle of the star pattern are the original ones.

At the beginning of the twentieth century, Firma Heimans, a shop in Groenlo's Kevelderstraat, began to deliver wool to area knitters. The women proceeded to hand-wind balls of yarn from the skeins and spent every free hour knitting Groenlo mittens. Heimans collected the finished mittens and stored them in tobacco crates to prevent infestation by moths until the time came to distribute them. Groenlo mittens were sold throughout the Netherlands and in Germany as well.

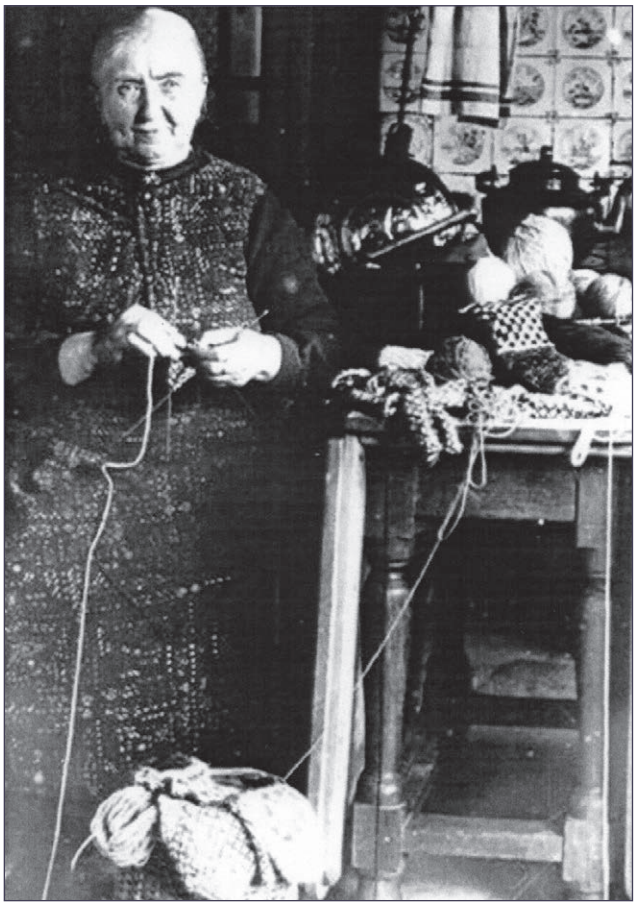
A fairly quick knitter needed three to four hours to knit one adult mitten on 16-inch (40.6-cm) double-pointed needles. The thumb was considered to be the most difficult part whether the knitter used a thumb gusset or an afterthought thumb; both required skill to make them look nice.

The construction, however, was one reason why these mittens stayed a handknitted product. It was impossible to set up these mittens for knitting machines without twisting the stitches. In addition, the cuff had to be folded to the inside and knitted along to form a double-thick edge.

Handknitting Groenlo mittens has proved a challenge for many. The knitter holds one color in each hand, knitting the yarn in the right hand in the English style and

ABOVE: *Detail of a map by Claes Janszoon Visscher portraying the Siege of Groenlo, the Netherlands, in 1627. The shape of the city's walls was the inspiration for the Groenlo Star pattern, a knitting tradition for more than 500 years.* Photograph courtesy of Wikipedia (http://en.wikipedia.org/wiki/File:Grol_anno_1627_(Visscher).jpg).

OPPOSITE: *Three generations of Groenlo mitten knitters. Photographer unknown. The Netherlands. Early twentieth century.* Photograph courtesy of The Groenlo Mitten Society, Groenlo, the Netherlands.



LEFT: *Woman knitting Groenlo mittens. Photographer unknown. The Netherlands. 1935.* Photograph courtesy of The Groenlo Mitten Society, Groenlo, the Netherlands.

RIGHT: *The site of the former Firma Heimans, which distributed wool for mittens to knitters and collected the finished mittens for distribution throughout the Netherlands and in Germany.* Photograph courtesy of The Groenlo Mitten Society, Groenlo, the Netherlands.

knitting the yarn in the left hand in the German, or Continental, style. As the knitter is guiding both colors at the same time, the tension is easier to maintain than if the yarns were alternately picked up and dropped; the inside looks nicer, too. Traditionally, knitters would sit on a pair of finished mittens to get them as flat as possible while working on the next pair.

Early in 2006, I responded to an advertisement on the Dutch Marktplaats website stating that a group of men were looking for knitters who could read a pattern from a photograph. I discovered that Rob Walhof and some of his friends were trying to save Groenlo mittens for their town and had formed the Grolse Wanten Sociëteit in 2005. They realized that this pattern was one worth fighting for. Rob sent me photographs, and I was able to chart the mitten pattern from them. Over the next two weeks, I taught myself the Groenlo knitting technique and made myself my first pair of Groenlo mittens.

In the meantime, the men of the Groenlo Mitten Society had found a woman who had knitted for Heimans in the 1950s. They sat down with her and again charted the Groenlo mitten pattern.

News started to travel, and I was asked to do a workshop at the Handwerkbeurs in October 2006 in Rotterdam, but I had to decline because I was having a difficult pregnancy. The Dutch knitter José Gralike hosted the workshop using the pattern that I had charted. Two Dutch magazines also picked up the pattern and the history of the Groenlo mitten. Knitters all over the Netherlands embraced the Groenlo mitten pattern.

Now, six years later, the Groenlo Mitten Society has its own Dutch-language website (www.grolsewanten.nl) on which they sell handknitted mittens, shawls, and hats made in new yarns but using the old techniques. One of the oldest known patterns in our country is here to stay; it is hoped for many, many years.

Groenlo Mittens

BIANCA BOONSTRA

Knit your way into history with these beautiful Groenlo Mittens. The blue diamonds in the pattern represent the canals around the Groenlo city walls while the star represents the shape of the walls themselves. Photograph by Joe Coca.

Incorporating one of the oldest patterns from the Netherlands, Groenlo mittens are colorful and warm. Their long history is symbolized in the star motif on the back of the hand. Although the knitting technique may feel awkward at first, you will soon get used to it. As these mittens will knit up quite fast, why not make an extra pair?

Instructions

Mittens

Cuff,

Using Judy's Magic method and MC, CO 56 sts. Pull bottom cir needle a bit so the sts cannot fall off the needle. Pm and join in the rnd. Working on top needle only, k 20 rnds. Fold work so the bottom cir needle is inside work and WS are facing tog.

Next Rnd: *K next st from top needle tog with next st on bottom needle; rep from * to end.

K 1 rnd.

Hand,

Rnds 1 and 2: *With CC1, k2, with MC, k2; rep from * to end.

Rnds 3 and 4: *With MC, k2, with CC1, k2; rep from * to end.

Rep last 4 rnds once, then rep Rnds 1 and 2 once more.

Rnds 11 and 12: *With MC, k2, with CC2, k2; rep from * to end.

With MC, k 1 rnd.

Work Rnds 1–21 of Hand Chart.

Right mitten only,

Rnd 22: Work 31 sts in patt foll chart, with waste yarn, k8, then sl 8 sts just k to left-hand needle, work in patt to end.

Left mitten only,

Rnd 22: Work in patt foll chart to last 11 sts, with waste yarn, k8, then sl 8 sts just k to left-hand needle, work in patt to end.

Both mittens,

Work Rnds 23–64 of chart—8 sts rem. Cut yarn, leaving a 6-inch (15.2-cm) tail. Pull tail through rem sts and pull tight to close. Weave in ends.

Thumb,

Remove waste yarn from thumb opening and place 16 sts on needles.

Right thumb only,

Next Rnd: Join yarn to 1st st on bottom of thumb opening and foll Row 1 of Thumb Chart, work 8 sts in patt, pick up and k 4 sts in thumb opening, work 8 sts in patt, pick up and k 4 sts in thumb opening. Pm for beg of rnd—20 sts.

Left thumb only,

Next Rnd: Join yarn at middle of right-side thumb opening and foll Row 1 of chart, pick up and k 2 sts in thumb opening, work 8 sts in patt, pick up and k 4 sts in thumb opening, work 8 sts in patt, pick up and k 2 sts in thumb opening, pm for beg of rnd—20 sts.

Both thumbs,

Work Rnds 2–15 of chart. Cut yarn leaving a 6-inch (15.2-cm) tail. Pull tail through rem sts and pull tight to close. Weave in ends.

Finishing

Steam block mittens if necessary.

Materials

Crystal Palace Yarns Merino 5, 100% merino wool yarn, worsted weight, 110 yards (100.6 m)/50 gram (1.8 oz) ball, 3 balls of #1002 Royal Blue (MC), 2 balls of #5201 Snow White (CC1), 1 ball of #1012 Crimson (CC2); www.crystalpalaceyarns.com

Needles, double pointed or circular, size 7 (3.5 mm) or size needed to obtain gauge

Extra circular needle, size 7 (3.5 mm)

Stitch markers

Tapestry needle

Waste yarn for thumb placement

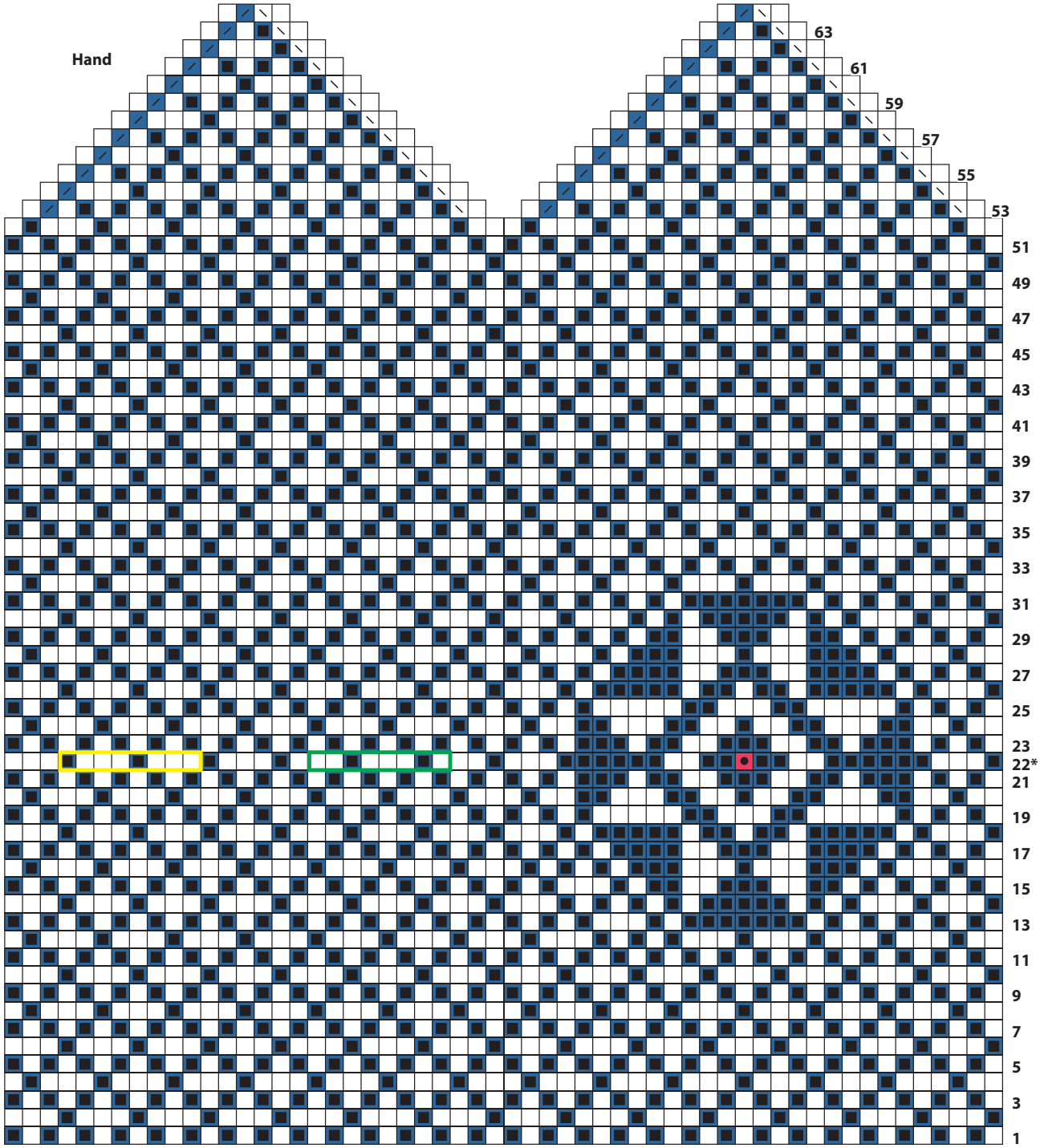
Finished sizes: 9¼ inches (23.5 cm) hand circumference, 13 inches (33.0 cm) long

Gauge: 24 sts and 24 rows = 4 inches (10.2 cm) in patt

See pages 141–142 for Abbreviations and Techniques

The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

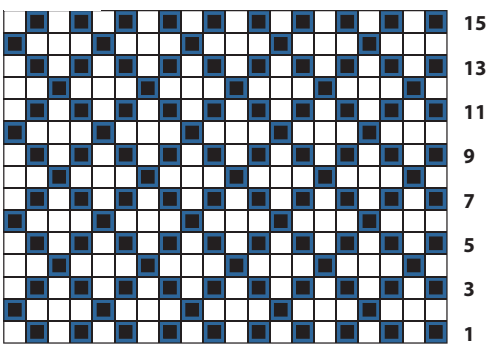
About the Author and Designer. *Bianca Boonstra, mother of four, lives in Lansingerland, the Netherlands, and has been knitting and crocheting since age eight. She wrote poetry and short stories until 2006 and has been designing knitwear since 2009. She loves history, music, good action movies, and science fiction, but always with something to work on in her hands. She thanks Marja Hoffmann for helping her contact the Groenlo Mitten Society.*



*Work as given in instructions

56 to 8 sts

Thumb



20 sts

Charts may be photocopied for personal use.

Key

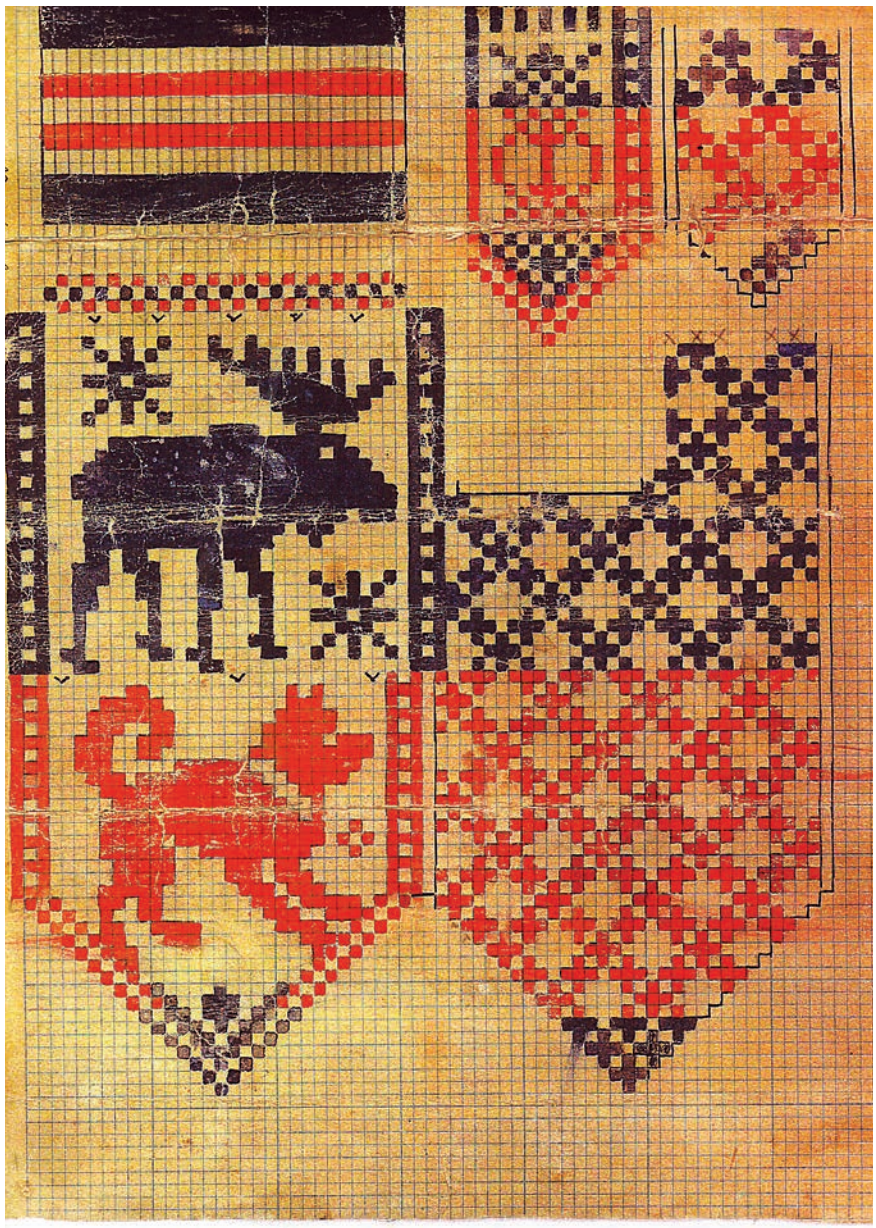
- MC
- CC1
- CC2
- with MC, ssk
- with CC1, k2tog
- right-thumb placement (see instructions
- left-thumb placement (see instructions)

Universal Language in Norwegian Knitting

ANNEMOR SUNDBØ

In 1983, Annemor Sundbø became the owner of the Torridal Tweed and Wool Comforter Factory, the last "shoddy" (rags) mill in Norway. She discovered almost 1,000 pairs of mittens in the warehouse that was full of abandoned knitted garments. This began her exploration of Norwegian handknitting history. These "treasures from a ragpile" became the source for several exhibitions and lectures given at home and abroad, as well as several books, including Norwegian Mittens and Gloves: Over 25 Classic Designs for Warm Fingers and Stylish Hands *(North Pomfret, Vermont: Trafalgar Square Press, 2011). The following article and project are adapted from that book with permission.*

—Editor



Europeans used animal figures and symbolic markings long before they were transformed into knitting techniques. With the Templar Knights and crusades, a system of codes for coats of arms were put into place. By using repetitions, mirror imaging, and patterns repeating in width and length, symbols became ornaments. In folk beliefs, reverse imaging and repetition are ways to imbue symbols with increased strength and divine power. Many pattern figures are found in different religions but what they symbolize varies and is adapted to the particular belief. The earliest European knitting find that has been preserved is from 1275: Two pillows were found in graves in the town of Burgos in northern Spain that were covered with a pattern mixture from Muslim, Christian, and heraldic traditions. The border contains Arabic script, an Islamic blessing, as well as birds, stars, rosettes, and lilies—some of the very same motifs that we knit on Norwegian mittens today.

The patterns that appeared later are Spanish and Italian and are related to those from the Orient and Asia. These would have followed the routes of the old Silk Road from China. It is very interesting to be able to follow the figures on their wandering around the globe through thousands of years. It clearly shows that, over a long time and through many places, people have made a common journey unaffected by time, race, or latitude.

Most of the motifs are an inheritance from a time when not everyone could read, so the language of pictures was an important means of communication. With the help of patterns and figures, one could awaken thinking, arouse sensations, and generate associations, without having to be there one's self. The symbol could fire up the imagination and convey ideas and feelings regardless of one's spoken language and taboos.

We have worked figures into Norwegian knitted garments for about 200 years. The patterns that Norwegians today would call typically Norwegian can be found in the oldest pattern books from Italy, Switzerland, France, and Germany dating back to the sixteenth to eighteenth centuries. The motifs in these pattern books were not newly created at that time but were older designs that the art of book printing made possible to spread more widely.

We include the moose, deer, and reindeer among our national symbols. Why has "Norwegian knitting" become an internationally recognized concept for two-color pattern knitting when the patterns were originally not particularly Norwegian?

Animal motifs can be found in many forms. They wandered through most textile techniques until they were featured in knitting patterns from the eighteenth century up to our own time. Deer were depicted alongside water or a running brook in a spruce forest with a large, red glowing sun in the background. Animal motifs were fashionable in Norwegian knitting of the 1930s and "Moose at Sundown" paintings and woven tapestries were popular.

ABOVE: *The Moose at Sundown motif knit into a pair of mittens that Annemore Sundbø discovered at a shoddy mill that housed nearly 1,000 pairs of mittens. (V711.8). Collection of the author.*

OPPOSITE: *An example of a mitten chart published by Husfliden (Norwegian Craft Association) in the early twentieth century.*

Photographs courtesy of the author and Trafalgar Square Press.

Moose at Sundown Gloves

ANNEMOR SUNDBØ

Evergreens represent eternal life because they are always green and the sun is eternal, life-giving energy. This glove is the Moose at Sundown motif artfully translated to knitting. The glove follows the Selbu tradition with its construction, motifs, and color choice. It is totally up to you to follow the traditional color choice or to experiment with your own selection of colors.

Instructions

Note: To avoid long floats on the wrong side between color changes, twist the strand you are knitting with around the unused strand whenever there are more than four stitches between color changes. Be careful not to pull the strand that floats.

Gloves

Right hand,

With White, CO 60 sts; divide onto dpn and join, being careful not to twist CO row. Work 3 rnds of k1, p1 ribbing and then k 1 rnd with White. Attach Black and work the charted cuff pattern. Finish cuff by knitting 1

rnd with White, increasing 9 sts evenly spaced around to 69 sts. K 1 more rnd with White.

Beg working charted pattern for right-hand glove. Use M1 to inc for the extra sts for the thumb gusset, knitting into the inc on the following rnd. On Rnd 4, beg thumb gusset: k4, pm, M1, k1, M1, pm. On the next rnd, k the new sts in patt. Inc on rnds as indicated on chart until there are 15 sts for thumb gusset.

On the rnd above the red line on the chart, remove ms, place the 15 sts underlined with red onto a holder for thumb and using backward-loop method, CO 13 new sts foll the patt on the chart—72 sts around.

Cont in charted patt to the base of the fingers. Place hand sts on a holder while you knit the thumb.

Thumb,

Place the 15 sts from holder onto needle and, in patt, pick up and k 15 sts into CO row at top of thumbhole (use a crochet hook to pick up sts if necessary): 15 + 15 = 30 sts for thumb. K the thumb foll charted patt and, on the 1st rnd, k2tog at each side to avoid holes and for correct stitch count: 15 + 13 = 28 sts. Work foll chart to thumb shaping. Try on the glove to make sure the thumb is long enough (it should reach middle of thumbnail); work more rnds as needed for desired thumb length.

Following the Selbu, Norway, tradition with its construction, motifs, and color choice, Annemor Sundbø has translated the Moose at Sundown motif into these beautiful gloves. Photograph courtesy of the author and Trafalgar Square Press.

Materials

Ask Hifa 2, 100% Norwegian 2-ply wool yarn, sportweight, 315 meters (344.5 yd)/100 gram (3.5 oz) ball, 1 ball each of #6057 White and #6053 Black; www.nordicfiberarts.com

Needles, set of 4 or 5 double pointed, size 1.5 (2.5 mm) or size needed to obtain gauge

Finished size: Men's medium
Gauge: 28 sts = 4 inches (10.2 cm)
Stitch count: 79 sts around hand

See pages 141–142 for Abbreviations and Techniques

Shape top of thumb as foll: dec at RS of front (back) with ssk or sl 1-k1-psso; on the left side, k2tog. When 4 sts rem, cut yarn and pull tail through rem sts.

Index finger,

Place 11 sts from the back of the hand plus 1 side st plus 10 sts from palm onto needles and CO 2 sts using backward-loop method at base of middle finger—24 sts total. K foll chart for index finger until finger is desired length and then shape top as for thumb.

Middle finger,

Place 9 sts from the back of the hand onto dpn, pick up and k 3 sts from CO at base of index finger, place 9 sts from palm onto needle, and CO 3 sts using backward-loop method at base of ring finger—24 sts total. K foll chart for middle finger until finger is desired length and then shape top as for thumb.

Ring finger,

Place 9 sts from the back of the hand onto dpn, pick up and k 3 sts from CO at base of middle finger, place 9 sts from palm onto needle, and CO 3 sts using backward-loop method at base of little finger—24 sts total. K foll chart for ring finger until finger is desired length and then shape top as for thumb.

Little finger,

Place rem sts (9 from back of hand plus 1 side st plus 11 sts from palm) and pick up and k 3 sts along CO at base of ring finger—total of 24 sts. K foll chart for little finger until finger is desired length and then shape top as for thumb.

Left hand,

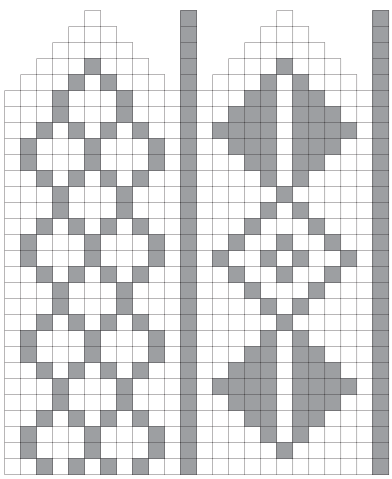
Work as for right hand making sure that you follow the chart for Left Hand and place thumb and fingers correctly.

Finishing

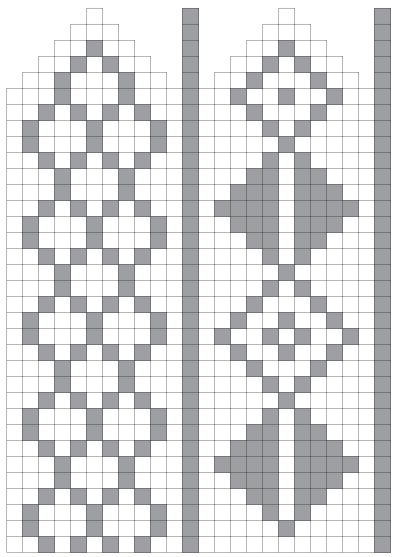
Weave in all tails neatly on the wrong side.

About the Author and Designer. *Annemor Sundbø is a textile artist and has a studio and gallery, Ose Ullvare, in Setesdal, Norway. She has been awarded several prizes for her contributions to culture for preserving and spreading cultural values nationally and internationally and in October 2011 was awarded a five-year income support grant from the Norwegian government.*

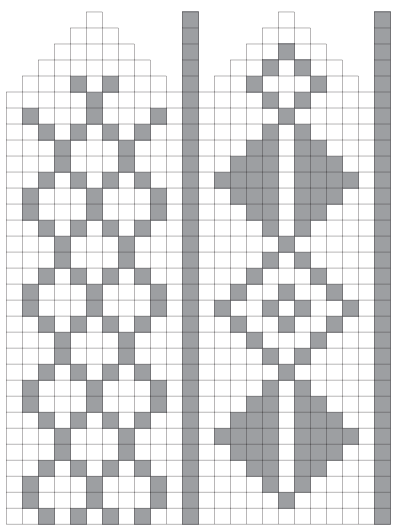
Little Finger



Middle Finger

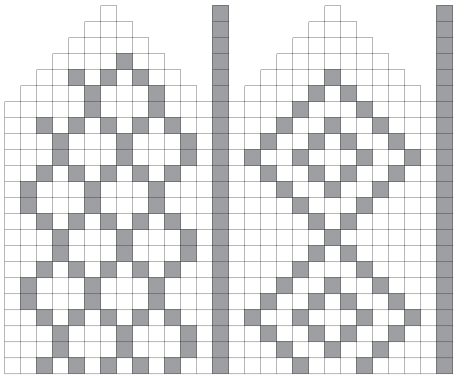


Ring and Index Fingers



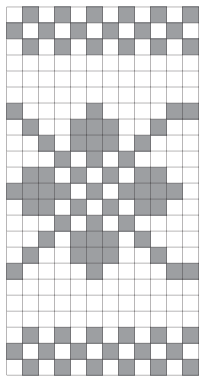
Charts may be photocopied for personal use.

Thumb

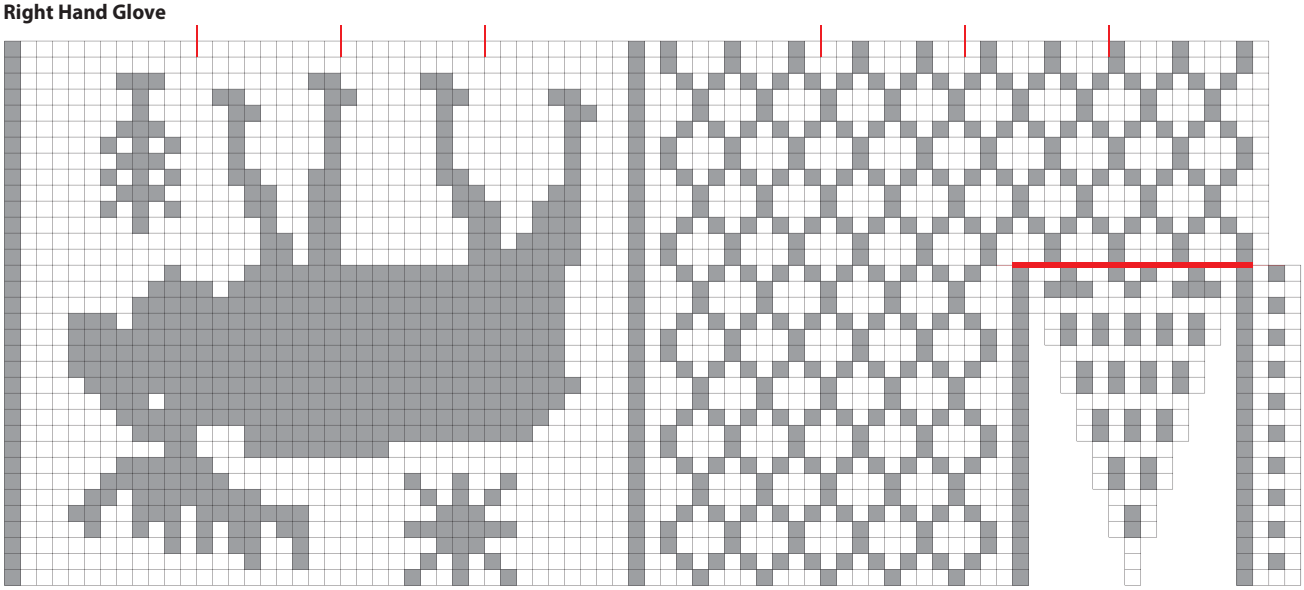


When the pattern on the back of the thumb is not symmetrical, it should be worked mirror-image (that is, work it as on the chart for one thumb but in reverse on the other).

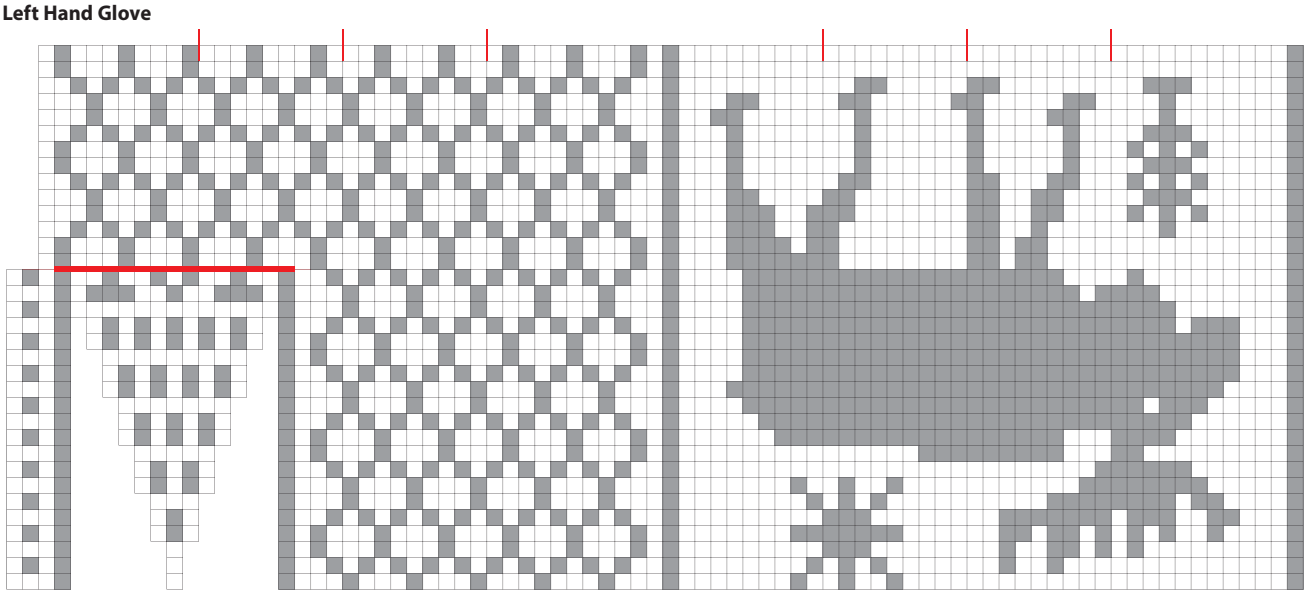
Cuff



Right Hand Glove



Left Hand Glove



An Aran-Stitch Vest

ANNA ZILBOORG

This vest began with an idea in my head of English riding jackets: the tailored top with the flippy bottom. But I had this wonderful silk-and-wool yarn in a copper color and a skein of subtly multicolored dark yarn that were begging to go together. When I remembered the Aran stitch pattern that is on the front and back panels, the die was cast. This Aran pattern is one of my favorites to knit, and it is interesting as an example of the transition from Austrian traveling stitches to Aran Island stitch patterns. It still has the single stitch line (most Aran patterns double the stitches), but it has already doubled the rows for easier back-and-forth knitting. The single knit stitches are all twisted so that they stand out well; when the Islanders doubled the stitches, they gave up twisting them as well. The graphic garter stripes in the vest balance the solid pattern. Slightly narrow shoulders with the striped godet make the wearer appear shapely whether she is or not and brings us back to English riding jackets.

Anna Zilboorg's shapely, stylish vest is a flattering rendition of the classic English riding vest with its tailored fit and flared inserts at the hips. The allover Aran stitch pattern is one of the designer's favorites and is shown perfectly in a luscious wool/silk blend. Photograph by Joe Coca.

Instructions

Note: All the sizing is done in the striped side panels. Sizes can easily be adjusted by adding or subtracting garter ridges to shoulder and/or underarm sections.

Vest

Back panel,

With larger needles and MC, CO 58 sts. Beg with a WS row, work Rows 1–16 of Panel Chart 10 times. Place all sts on holder.

Right-front panel,

With larger needles and MC, CO 30 sts. Beg with a WS row, work Rows 1–16 of Panel Chart 8 times. Work Rows 1–13 (1–13, 1–9) once more.

Shape neck,

Next Row (RS): BO 11 sts in patt, work in patt to end—19 sts rem.

Work 1 WS row in patt.

Dec Row: Sl 1, p2tog, work in patt to end—1 st dec'd.

Work 1 WS row in patt.

Rep last 2 rows 4 (4, 5) more times—14 (14, 13) sts rem.

Work 7 (7, 9) more rows in patt—10 reps of chart completed. Place all rem sts on holder.

Left front panel,

With larger needles and MC, CO 30 sts. Beg with a WS row, work Rows 1–16 of Panel Chart 8 times. Work Rows 1–14 (1–14, 1–10) once more.

Shape neck,

Next Row (WS): BO 11 sts in patt, work in patt to end—19 sts rem.

Work 1 RS row in patt.

Dec Row: Sl 1, k2tog, work in patt to end—1 st dec'd.

Work 1 RS row in patt.

Rep last 2 rows 4 (4, 5) more times—14 (14, 13) sts rem.

Work 6 (6, 8) more rows in patt—10 reps of chart completed. Place all rem sts on holder.

Left front,

With MC, smaller needles, and RS facing, pick up and k 112 sts along left front.

K 1 row.

Short rows,

Next Row (RS): With CC, k41, wrap next st, turn.

Next Row: K.

Next Row: With MC, k to 3 sts before last wrapped st, wrap next st, turn.

Next Row: K.

Next Row: With CC, k to 3 sts before last wrapped st, wrap next st, turn.

Next Row: K.

Rep last 4 rows 3 more times, alternating colors and working 3 sts less each ridge before wrapping and turning, ending with 17 sts k with CC.

Next Row (RS): With MC, k20, wrap next st, turn.

Next Row: K.

Next Row: With CC, k to 3 sts after last wrapped st, wrap next st, turn.

Next Row: K.

Next Row: With MC, k to 3 sts after last wrapped st, wrap next st, turn.

Next Row: K.

Rep last 4 rows 2 more times, alternating colors and working 3 more sts each ridge before wrapping and turning.

Next 2 Rows: With CC, k.

Next 2 Rows: With MC, k.

Rep last 4 rows 1 (3, 5) more times—5 (9, 13) garter ridges from pick-up edge.

Next Row (RS): With CC, k.

Next Row (WS): BO 30 (33, 36) sts, k to end—82 (79, 76) sts rem.

Cont in stripe patt, dec 1 st at end of every RS row (bound-off end) 6 (6, 8) times—76 (73, 68) sts rem. Work 12 (12, 16) rows even in stripe patt. With MC, k 1 row. Place all sts on holder.

Right back,

With MC, smaller needles and RS facing, pick up and

Materials

Blue Moon Fiber Arts Luscious Single Silk, 50% merino/50% silk yarn, worsted weight, 500 yards (457.2 m)/8 ounce (226.8 g) skein, 2 skeins of Copperline (MC) and 1 skein of Valkyrie (CC); www.bluemoonfiberarts.com

Needles, size 7 (4.5 mm) for panels; size 6 (4.0 mm) for garter st or sizes needed to obtain gauge; 1 small double pointed for buttonholes

Tapestry needle

Stitch holder

Waste yarn

Gail Hughes Art Buttons, ¾ inch (1.9 cm), 6; gbhughes@bellsouth.net

Finished sizes: 33½ (37½, 43½) inches (85.1 [95.2, 110.5] cm) bust circumference, buttoned; shown in size 37½

Gauge: 18 sts and 40 rows = 4 inches (10.2 cm) in garter st on smaller needles; 24 sts and 26 rows = 4 inches (10.2 cm) in panel patt on larger needles

See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

k 112 sts along right side of back panel. Work as for left front.

Right front,

With MC, smaller needles and RS facing, pick up and k 112 sts along right front.

K 1 row. Cut yarn. Sl sts to another needle or other end of cir needle with WS facing.

Next Row (WS): With WS facing and CC, beg at the bottom, p41, wrap next st, turn.

Next Row: P.

Next Row: With MC, p to 3 sts before last wrapped st, wrap next st, turn.

Next Row: P.

Next Row: With CC, p to 3 sts before last wrapped st, wrap next st, turn.

Next Row: P.

Rep last 4 rows 3 more times, alternating colors and working 3 sts less each ridge before wrapping and turning, ending with 17 sts p with CC.

Next Row (WS): With MC, p20, wrap next st, turn.

Next Row: P.

Next Row: With CC, p to 3 sts after last wrapped st, wrap next st, turn.

Next Row: P.

Next Row: With MC, p to 3 sts after last wrapped st, wrap next st, turn.

Next Row: P.

Rep last 4 rows 2 more times, alternating colors and working 3 more sts each ridge before wrapping and turning. Cut yarn. Sl sts to another needle or other end of cir needle with RS facing. Join CC at shoulder.

Next 2 Rows: With CC, k.

Next 2 Rows: With MC, k.

Rep last 4 rows 1 (3, 5) more times—5 (9, 13) garter ridges from pick-up edge.

Next Row (RS): With CC, BO 30 (33, 36) sts, k to end—82 (79, 76) sts rem.

Next Row: K.

Cont in stripe patt, dec 1 st at beg of every RS row (bound-off end) 6 (6, 8) times—76 (73, 68) sts rem. Work 12 (12, 16) rows even in stripe patt. With MC, k 1 row. Place all sts on holder.

Left back,

With MC, smaller needles, and RS facing, pick up and k 112 sts along left side of back panel. Work as for right front.

Place shoulder sts on needle, picking up 1 st in each p edge of garter section. Join with 3-needle BO.

Armhole bands,

With smaller needles, RS facing, and CC, pick up and k 78 (84, 96) along armhole.

Next Row: K.

BO all sts pwise.

Sides,

Place side sts from holder onto smaller needles. Graft sides together in garter st using Invisible Weaving for Garter Stitch.

Neckband,

With smaller needles and MC, pick up and k 24 (24, 26) sts along right-front neck, place 30 (30, 32) back neck sts on needles and k across, dec 2 sts by working the p st bet ribs tog with the outer rib, pick up and k 24 (24, 26) sts along left-front neck—76 (76, 82) sts. K 3 rows. BO all sts pwise.

Detail of the buttonhole edging on Anna Zilboorg's shapely, stylish vest. Complete instructions for making "Perfect Buttonholes" are included below. Photograph by Joe Coca.

Button band,

With smaller needles, RS facing, and MC, pick up and k 108 sts along left front. Work 6 rows in St st, ending with a RS row.

Next Row (WS): K.

Work 6 rows in St st. BO all sts. Sew band to pick-up edge st by st.

Buttonhole band,

With smaller needles, RS facing, and MC, pick up and k 108 sts along right front. Work 3 rows in St st.

Perfect Buttonholes

Next Row (RS): K20, *with waste yarn, k3 for buttonhole, sl these 3 sts to the left-hand needle, k them with working yarn, k13; rep from * 4 more times; with waste yarn, k3 for buttonhole, sl these 3 sts to the left-hand needle, k them with working yarn, k to end.

Work 2 rows in St st.

Next Row (WS): K.

Work 2 rows in St st.

Next Row (RS): Finish the buttonhole as foll: K to the st that corresponds to the 1st waste yarn st. *Cut yarn, leaving a 7-inch (17.8-cm) end. Thread end onto the tapestry needle. Look at the p side of the waste yarn. On the top row of it, the waste yarn is going through 4 p bumps of your band (on the bottom it is only going through 3 p bumps). Put the 4 p bumps onto the small dpn. Hold this needle parallel to the working needle. With the RS of the band facing, take the threaded

needle and bring it back to front through the 1st st on needle. *Bring it to the back and thread it back to front (toward you—or as if to p) through the 1st p bump. Drop this bump off the needle and thread the needle through the 2nd bump front to back (away from you—or as if to k). Leave this bump on and bring the needle to the front. Thread it through the 1st st front to back. Drop this st off. Thread it through the 2nd st back to front. Leave this st on. Cont until no bumps rem. Drop the end of the yarn. Join yarn and k to the next buttonhole. Rep from * until all the buttonholes have been worked, k to end. You have woven together 3 sts from the buttonhole facing with 3 sts from the buttonhole band (2 of the bumps were half sts, 2 whole sts).

Next Row (WS): *P to waste yarn sts, pick up the bottom 3 bumps from the waste yarn with the left-hand needle, p them; rep from * 5 more times, p to end.

Work 2 rows in St st. BO all sts. Tie ends in each corner of buttonholes tog with a square knot and cut them off leaving about 1 inch (2 cm) of tail. Remove waste yarn from each buttonhole to expose the perfect finished product. Sew band to pick-up edge st by st.

Bottom band,

With smaller needles, RS facing and MC, beg at bottom left-button band, pick up and k 4 sts in button band, 1 st in each CO st along left front, 1 st in each garter ridge along side panels, 1 st in each CO st along back panel, 1 st in each garter ridge along side panel, 1 st in each CO st along right front, 4 sts in buttonhole band.

Next Row: K.

BO all sts pwise. Weave in ends.

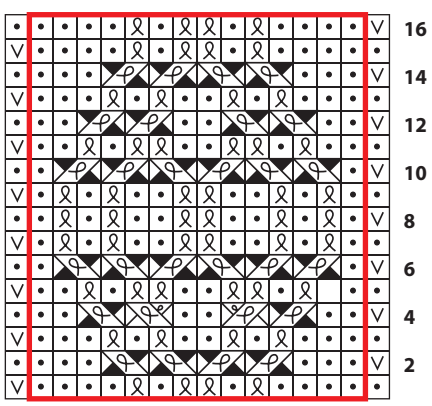
Finishing

Block to measurements.

Key

- **p on RS; k on WS**
- **sl 1 wyb on RS; sl 1 wyf on WS**
- **k1tbl on RS; p1tbl on WS**
- **patt rep**
- **sl 1 st onto cn, hold in front, p1, k1tbl from cn**
- **sl 1 st onto cn, hold in back, p1, p1tbl from cn**
- **sl 1 st onto cn, hold in front, k1tbl, k1tbl from cn**
- **sl 1 st onto cn, hold in back, k1tbl, k1tbl from cn**

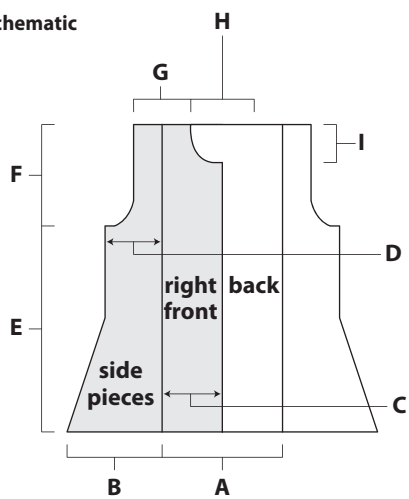
Panel



14-st rep

Chart may be photocopied for personal use.

Schematic



A—width of back panel—9½" (24.1 cm)

B—width of side pieces at bottom 6¾ (7½, 9¼)" (17.1 [19.0, 23.5] cm)

C—width of front panel 5" (12.7 cm)

D—width of side pieces at underarm 3½ (4½, 6)" (8.9 [11.4, 15.2] cm)

E—total length to underarm 16¾ (16¼, 15)" (42.5 [41.3, 38.1] cm)

F—depth of armhole 8 (8½, 9¾)" (20.3 [21.6, 24.8] cm)

G—total width across shoulders 3¾ (4¼, 5)" (9.5 [10.8, 12.7] cm)

H—width of back neck 5 (5, 5¼)" (12.7 [12.7, 13.3] cm)

I—front neck drop 3 (3, 3½)" (7.6 [7.6, 8.9] cm)

About the Designer. *Anna Zilboorg is an Anglican solitary living in the Blue Ridge Mountains with the unlikely vocation of knitting. She has pursued knitting styles and patterns around the world. Her first book,* Fancy Feet *(Asheville, North Carolina: Lark Books, 1994) brought traditional Turkish patterns into mainstream American knitting. Her next book was* Magnificent Mittens *(Sioux Falls, South Dakota: XRX Books, 2003; revised edition published by XRX in 2010 as* Magnificent Mittens and Socks: The Beauty of Warm Hands and Feet). Knitting for Anarchists *(Petaluma, California: Unicorn Books, 2010), the book she considers best, takes an analytical look at the whole craft. She has two new videos available from Interweave (interweavestore.com):* Knit Free-Sole Socks: Handknit Socks to Last a Lifetime *and* Knit the Perfect Buttonhole.

Knitting Needles from Orenburg

GALINA A. KHMELEVA

As in other languages, some words in the Russian language have a dual meaning. For example, the word *spitsa* can mean "knitting needle" as well as "spoke of a wheel." Russian knitters have always used needles made from a variety of materials, including woods such as birch and lilac, plastic, ivory from the tusk of the walrus, and metal, usually steel or aluminum. In the region of Orenburg, knitters preferred steel stocking needles (*chulochnie spitsa*), indicating a particularly thin needle for knitting both gossamer and warm shawls.

The more traditional steel needle measured 1.6 millimeters in diameter by 196 millimeters in length (approximately equivalent

LEFT: *A pair of Galina A. Khmeleva's personalized knitting needles with tufts of wool affixed to one end. Make a pair for yourself or for a gift for a favorite knitter. This pair is shown with a swatch of her knitted Orenburg lace.*

OPPOSITE: *Beads and buttons add a whimsical touch to ordinary knitting needles. These examples are just some of numerous varieties in Galina A. Khmeleva's collection.* Photographs by Joe Coca.

to an 8-inch-long U.S. size 0) and had a point that was sharp but not so sharp as to injure the fingertips. The yarn used in Orenburg-style knitted lace is so fine that it was not uncommon to find as many as 800 stitches on a single needle. To the knitters of Orenburg, needles were their essential tools of the trade, and so they took great care in maintaining them in good condition with a shiny, slippery surface and an adequately sharp point. Many knitters referred to their needles as igolki ("pins"), and knitters would commonly refer to a newly finished shawl as "just out of igolki"; speaking of a nonknitter, they would say, "She never holds igolki in her hands."

Make Your Own Orenburg Knitting Needles

The knitters of Orenburg used two primary methods of personalizing their knitting needles. Note that the second method requires steel needles (aluminum will not work).

Materials

Double-pointed knitting needles, 8 to 10 inches (20.3 to 25.4 cm) long, U.S. size 00 to 3

Sealing wax or Loctite Gel Control Super Glue

Beads and/or buttons to fit on the tips of the needles

1. Choose a bead that will fit snugly over the tip of a needle. Glue each bead in place, using sealing wax or super glue. Stand the needles upright in a glass or jar until the glue has set.

2. Place a plastic bead or button flat in a small dish filled with salt or rice or another grain. Carefully heat one end of a needle over a flame (Russians typically used the flame from a gas stove) for about two minutes. Wear an oven mitt or use a pot holder. When it is very hot (the end will become very red), slip the needle tip into the hole of the bead or button. Hold it in place until the heat from the needle melts the plastic and affixes the bead or button to the needle tip. Stand the needle in a glass or jar to cool.

Now you can make your own signature knitting needles. They also make a wonderful gift for your knitting friends.

Bead vendors: The Artful Bead, www.artfulbead.com; Bead Biz; www.beadbiz.com; Deanna's Vintage Styles, deannasvintagestyles@gmail.com.

With great pride, each knitter made her own signature decorative needle tips. Some would affix a brightly colored plastic button to one end of the needle while others might choose a bead, usually from an old necklace or perhaps from something of sentimental value that belonged to their mother.

To reduce the tedium of knitting a large lace piece, some knitters would slide one bead onto a needle and fasten it loosely between two balls of sealing wax. The knitter's hand motion would cause the beads to shift back and forth between the balls, resulting in a repetitive clicking that helped keep the knitter focused on her work.

Many years ago, some knitters decorated their needle tips with a piece of dried goose skin from the tail of the bird. During the winter holiday season, when roasted goose was on the menu, knitters would save that piece, fluffy with down that had been cleaned with white flour. As it dried, the skin shrank into a bowl shape. The knitter then glued it to the needle tip (usually with sealing wax). The superstitious Orenburg knitters believed that this fluffy, decorative stop protected them not only from envy but also from the evil eye.

I was pleasantly surprised to see the photograph of a "goose thropple" that accompanies Rachael Matthews's article "Knitting in Cumbria: The Old and the New" in the Fall 2011 issue of *PieceWork*'s *Knitting Traditions*. The thropple is a section of windpipe that was dried into a circle, stuffed with dried peas, and used as the center of a ball of yarn. If the ball fell on the floor, the noise made by the peas alerted the knitter as to its location.

To make handling the newly spun gossamer yarn easier, Russian knitters began fashioning bobbins made of cardboard on which to wrap the yarn. Some used a small, partially empty matchbox for the same purpose. My mentor, Olga A. Fedorova, commonly cut small circles of thin cardboard from tea or candy boxes to use as bobbins. In Russian, these clever gadgets are known as *podmotki* (reels).

Further Reading

Khmeleva, Galina A. "A Tribute to a Lace-Knitting Legend: Olga Alexandrovna Fedorova." *PieceWork,* May/June 2009.

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

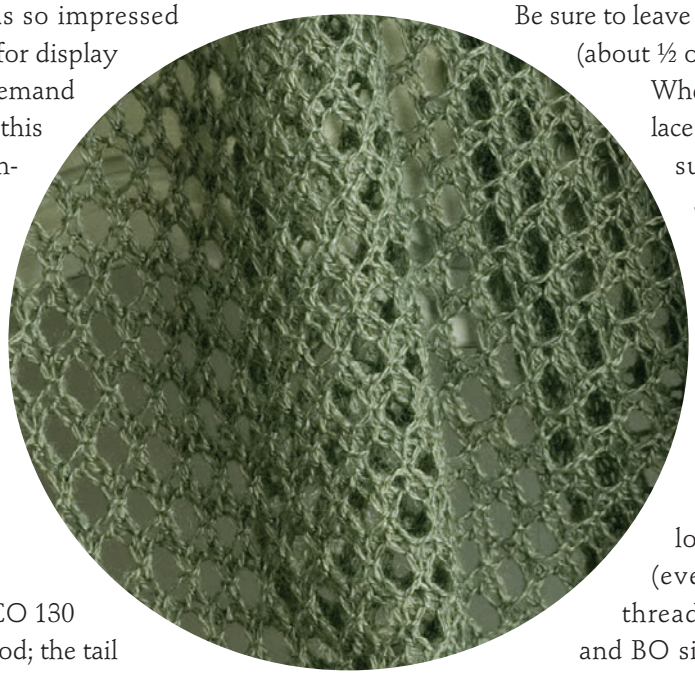
An Orenburg Honeycomb Lace Scarf

GALINA A. KHMELEVA

Galina A. Khmeleva's Honeycomb scarf shown with a family photograph. Pictured are (left to right): Baba Grunya, her paternal grandmother; Alesander Khmelev, her father; Olimpiada, her sister; and Olimpiada Khmeleva, her mother. The photograph was taken in December 1939 in Rybinsk, USSR. The designer's hand-carved walrus tusk crochet hook from Chukotka, USSR, circa 1950 is on the scarf.
Photograph by Joe Coca.

According to many of my students, of all the ten basic elements found in Orenburg-style knitted lace, the Honeycomb (*Sotki* in Russian) motif presents the biggest challenge. Thus, I always recommend that my students begin a Honeycomb lace project by knitting at least one swatch to both develop an understanding of and establish a rhythm to the Honeycomb element.

While participating in a Michigan Fiber Festival, I discovered a lovely Honeycomb scarf for sale that a former student had knitted; I was so impressed with it that I purchased it for display purposes. The resulting demand for the written pattern for this scarf was enormous, so I immediately got to work to produce it. I hope that you enjoy knitting this scarf as much as I did!



Instructions

Note: To obtain correct (desired) gauge, work two swatches on different-sized needles.

Scarf

Holding 2 needles tog, CO 130 sts using the long-tail method; the tail should be at least 3 times longer than the width of the scarf. Remove 1 needle from the CO sts. Work the chart as foll: At beg of *each* row, sl 1st st pwise wyf. Pm as shown on chart. Rep the highlighted blocked segment of patt; determine the exact number of reps based on the length that you want your scarf to be. Be sure to leave enough yarn for the fringe (about ½ ounce [14 g]).

When chart is complete, work lace BO as foll: k2tog tbl. Make sure new st is a bit longer and place back on left needle; *k2tog tbl (longer st and next st) and place back on left needle; rep from * to end of row. Pull yarn through last st to secure.

Blocking

Pull a blocking wire loosely through slipped sts (every 2nd or 3rd st). Also, thread wires through CO side and BO side. Place a T-pin in each corner; if necessary, place T-pins along the side borders and top/bottom border to obtain desired shape and size. Using a mister bottle, spray the scarf to keep it moist during the blocking process. As an alternative, place a wet towel on top of the scarf and allow both to dry together.

Fringe

Note: See the in-process and detail photographs shown opposite.

Step 1: For each end of the scarf, you will need 28 pieces of yarn, each 87 inches (221.0 cm) in length. Fold each piece of yarn in half, then fold in half twice more to give you a total of 8 strands (each strand about 11 inches [28 cm] in length).

Steps 2–5: Using the crochet hook, pull the looped end of an 11-inch (28-cm) length of fringe through the bottom edge of a corner of the scarf, then pull the strands back through the loop and tighten to secure. Rep this process with the fringe evenly spaced along the bottom and top borders. As you secure each fringe, using scissors, cut loops at the very end of the fringe.

Steps 6–8: To create the honeycomb effect on top of

Materials

JaggerSpun Zephyr, 50% merino/50% silk yarn, laceweight, 5,040 yards (4,608.6 m)/1 pound (453.6 g) cone, Sage (this project requires about 4 ounces (1,260 yards [1,152.1 m]) of yarn; www.jaggeryarn.com

Fiber Fantasy Knitting Products Blockers Kit (contains stiff and flexible blocking wires, T-pins, yardstick); www.woolstock.com

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

Markers, 2, contrasting colors

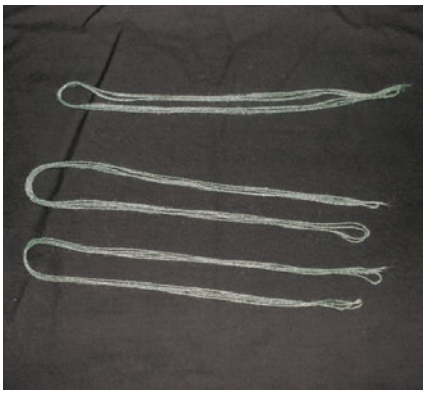
Crochet hook, size M/13 (9 mm)

Finished size: 70 inches (177.8 cm) long and 19½ inches (49.5 cm) wide, excluding fringe, after blocking

Gauge: 26 sts and 36 rows = 4 inches (10.2 cm) in Honeycomb patt

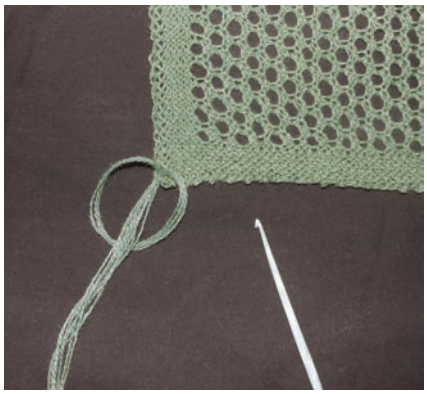
See pages 141–142 for Abbreviations and Techniques

The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations

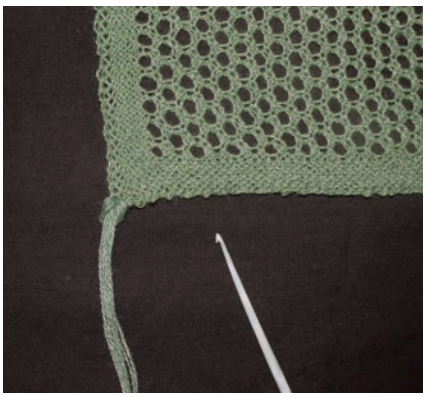


Step 1

Step 2



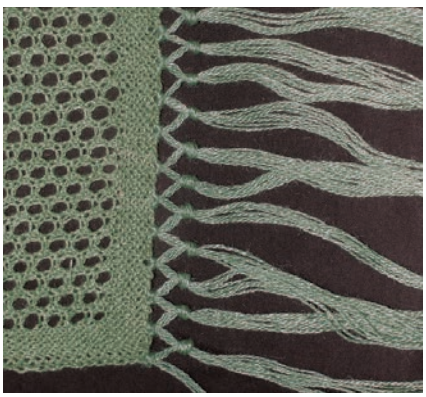
Step 3



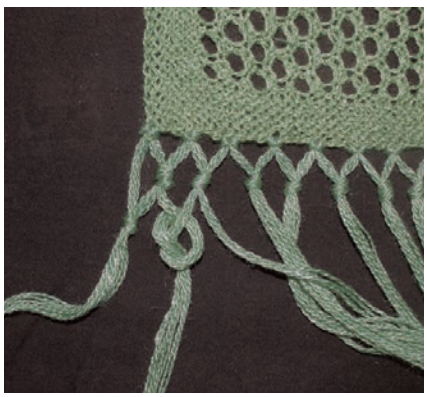
Step 4

Step 5

Step 6



Step 7



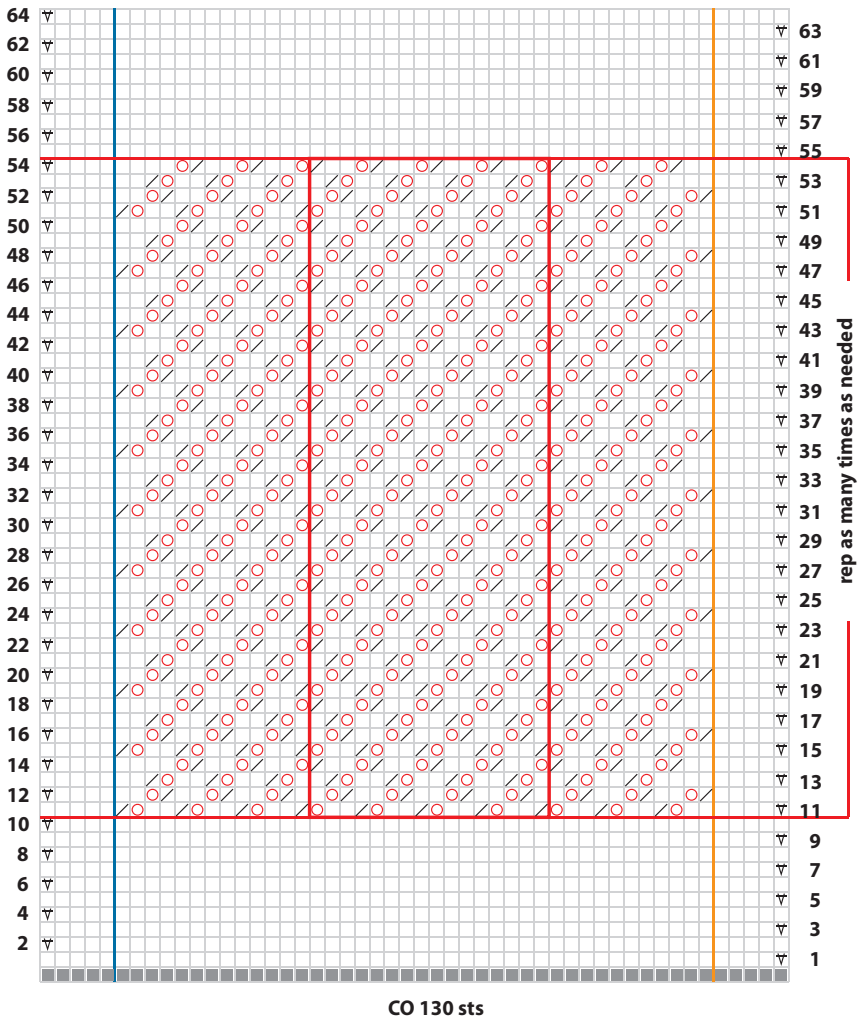
Step 8

Detail of fringe.

All in-process photographs of the fringe by the designer.

the fringe, divide each fringe of 8 total strands in half (4 + 4). Then tie together 2 groups of 4 strands with a knot. The distance between the first row of knots and the bottom border of the scarf should be about ½ inch (1 cm). Rep the process. If necessary, trim the ends of each fringe to make them even.

About the Designer. *Galina A. Khmeleva of Fort Collins, Colorado, owner of Skaska Designs, is a frequent contributor to* PieceWork, *the coauthor of* Gossamer Webs: The History and Techniques of Orenburg Lace Shawls *(Loveland, Colorado: Interweave, 1998), and author of* The Gossamer Webs Design Collection *(Loveland, Colorado: Interweave, 2000). She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Visit her website at www.skaska.com.*



A Russian Beret

INNA VOLTCHKOVA

Inna Voltchkova's luxuriously soft beret features a bobbled pattern called Malinka, *the Russian word for "raspberry." The knotted straps add a jaunty finishing touch.* Photograph by Joe Coca.

At the beginning of the nineteenth century in Russia, berets were very fashionable, but only for married women. The berets were made of expensive material (brocade, satin, velvet, or silk) and adorned with feathers, flowers, and a jeweled clip. They were worn to dances, dinner parties, and the theater and were not removed during the event.

The Russian author and poet Aleksandr Sergeevich Pushkin (1799–1837) acknowledges the beret in his verse novel *Eugene Onegin* (published in serial form between 1825 and 1832):

> "Can you say, prince, who in that raspberry [dark-red] beret, just there, is talking to the Spanish Ambassador?"
>
> In some surprise the prince looks at him, and replies: "Wait, I'll present you – but you banish yourself too long from social life."
>
> "But tell me who she is."
>
> "My wife."

Today, berets are popular worldwide, for both women and men. I designed this homage to the beret using a pattern called *Malinka* (Russian for "raspberry").

Instructions

Notes: The main part of the beret is worked in rounds, then the brim and straps are worked flat. The Raspberry Chart shows the wrong side of the knitting; this portion of the beret is worked wrong-side out, then the beret is turned right-side out and the top shaping is worked.

The back of Inna Voltchkova's luxuriously soft beret. Photograph by Joe Coca.

Materials

Dark Starz Designs Andromedae, 50% merino/30% angora/20% mohair yarn, DK weight, 200 yards (182.9 m)/1 ounce (28.3 g) skein, 3 skeins of Natural; www.darkstarz.us

Addi Needles, circular, 16 inches (40.6 cm) size 2 (3 mm) and 24 inches (61.0 cm) size 1 (2.25 mm); set of 5 double pointed, size 2 (3 mm) or size needed to obtain gauge; www.skacelknitting.com

Marker

Tapestry needle

Finished size: 18½ inches (47.0 cm) circumference at brim; 26½ inches (67.3 cm) circumference at widest point

Gauge: 5 patt reps = 5½ inches (14.0 cm) wide on larger needle; 32 rnds = 4 inches (10.2 cm) tall in patt on larger needle

See pages 141–142 for Abbreviations and Techniques

The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

There will be a small hole at the point where the work was turned right-side out; this will disappear after knitting the second round. For a larger beret, cast on more stitches in multiples of eight.

Beret

Using the long-tail method, leaving a tail about 61 inches (155 cm) long, and holding 1 dpn tog with larger cir needle, CO 96 sts. Remove dpn. Pm and join to work in the rnd, being careful not to twist sts.

Body,

Set-Up Rnd: Work Set-Up Row of Raspberry Chart.

Work Rows 1–8 of Raspberry Chart 5 times, then work Rows 9–20 once. Turn work right side out.

Shape crown,

Work Rows 1–20 of Crown Chart once, changing to dpn when necessary—12 sts rem.

Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread the tail through rem sts, pull tog, and fasten off.

Brim and straps,

With smaller cir needle, WS facing, and using the backward-loop method, CO 20 sts over 1 needle, then pick up and k 96 sts along CO edge of beret, then, using the backward-loop method, CO 20 sts—136 sts total.

Row 1 (RS): *Yo, k2tog tbl and move this st from right needle to left needle; rep from * to last 2 sts, yo, k2tog tbl.

Row 2 (WS): *Yo, p2tog and move this st from right needle to left needle; rep from * to last 2 sts, yo, p2tog.

Rep Rows 1 and 2 until brim measures ¾ to 1 inch (1.9 to 2.5 cm). BO all sts.

Finishing

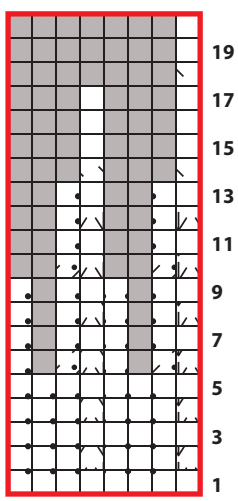
Weave in loose ends. Steam or handwash and dry flat. Tie straps in a decorative knot.

About the Designer. *Inna Voltchkova, who was born in Kiev, the oldest city in Eastern Europe, and started knitting when she was ten years old, 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

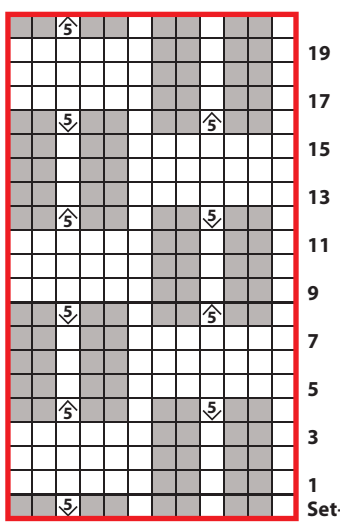
- k
- p
- ssk
- p2tog
- (k1, yo, k1, yo, k1) in same st
- p5tog
- p into center of st below next st on left needle, drop st from left needle
- no st
- patt rep

Crown



8- to 1-st rep

Raspberry Chart



4- to 8-st rep

Charts may be photocopied for personal use.

Summer Flowers Gossamer Scarf

INNA VOLTCHKOVA

Inna Voltchkova's delicate gossamer scarf incorporates four basic elements of Orenburg lace knitting to create a geometric floral pattern. The oh-so-soft cashmere yarn will keep you warm on chilly winter days and cool spring evenings. Photograph by Joe Coca.

While I was converting some of Galina Khmeleva's handwritten patterns to graphic charts on the computer a few years ago, my attention was attracted to flower patterns created by the diagonal element (*kosoryadki*, in Russian), one of the most common basic elements in Orenburg-style lace knitting. Diagonals can be arranged in different numbers and positions to form different shapes and sizes of geometric figures. It is precisely from these figures that many generations of knitters began to develop their lace-knitting skills.

In addition to the diagonals (shown in green on the charts), this scarf design uses three other basic Orenburg lace elements. Each main flower motif is surrounded by a diamond outline of strawberry elements (*glukhotinka*; shown in red). Peas (*gorokh;* shown in blue) fill out the corners and the spaces between the diamonds. The composition is finished with a border of large strawberry (*yagodka*; shown in red) that frames the entire piece.

Russian lace-knitting legend Olga Fedorova (1935–2008) championed the use of colored dots in her handwritten patterns for Orenburg lace knitting. I have incorporated her idea of using different colors for the Orenburg basic elements in this project. For more on Olga, see "A Tribute to a Lace-Knitting Legend: Olga Alexandrovna Fedorova" by Galina A. Khmeleva in the May/June 2009 issue of *PieceWork*.

Instructions

Notes: The scarf is worked in a garter-stitch lace pattern. Slip edge stitches purlwise with yarn in front (sl 1 pwise wyf). Use different colored markers inside each border 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. To adjust the length, work the eighty-eight-row repeat more or fewer times; each repeat added or removed will lengthen or shorten the scarf by about 8¾ inches (22 cm).

Scarf

Using the long-tail method and holding both needles together, CO 81 sts, placing a m after the 1st 4 sts and before the last 4 sts as shown on the Summer Scarf Charts. Remove 1 needle.

Work Rows 1–64 of chart once, work Rows 65–152 five times, work Rows 153–218 once—570 rows total.

BO all sts.

Finishing

Weave in loose ends. Block, using your preferred blocking method or the Blockers Kit.

Materials

Jojoland, 100% cashmere yarn, laceweight, 440 yards (402.3 m)/50 gram (1.8 oz) skein, 2 skeins of #C244 Light Sage; www.jojoland.com

Addi Needles, size 2 (2.75 mm) or size needed to obtain gauge; www.skacelknitting.com

Stitch markers in 2 different colors

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

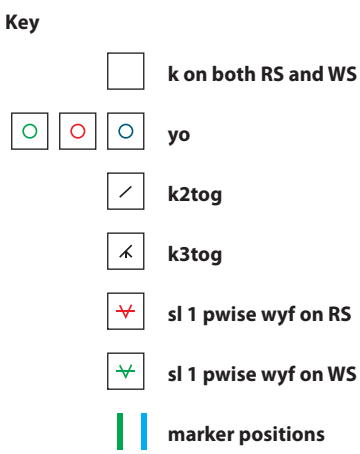
Finished size: 10½ inches (26.7 cm) wide and 57 inches (144.8 cm) long, after blocking

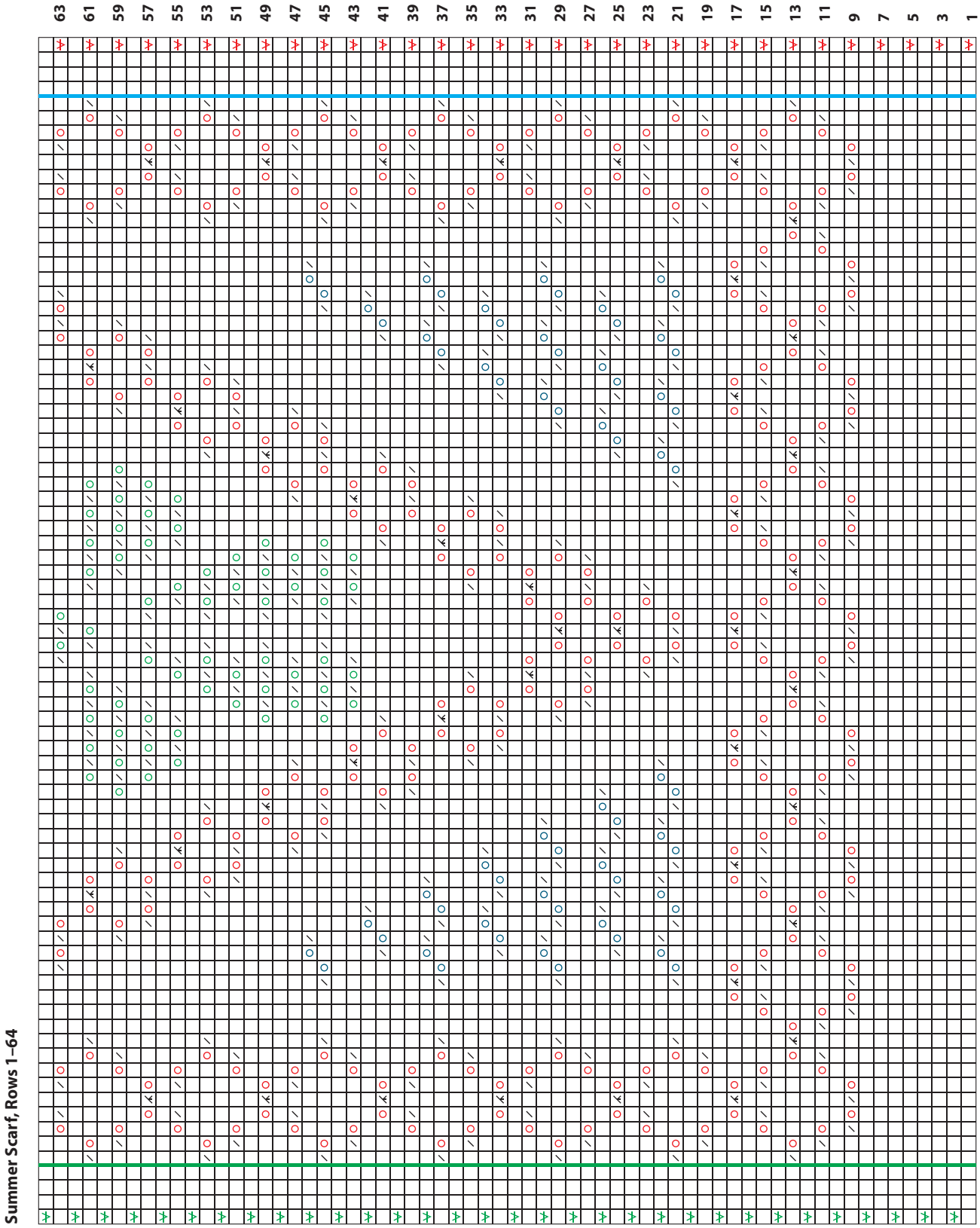
Gauge: 31 sts and 40 rows = 4 inches (10.2 cm) in chart patt, after blocking

See pages 141–142 for Abbreviations and Techniques

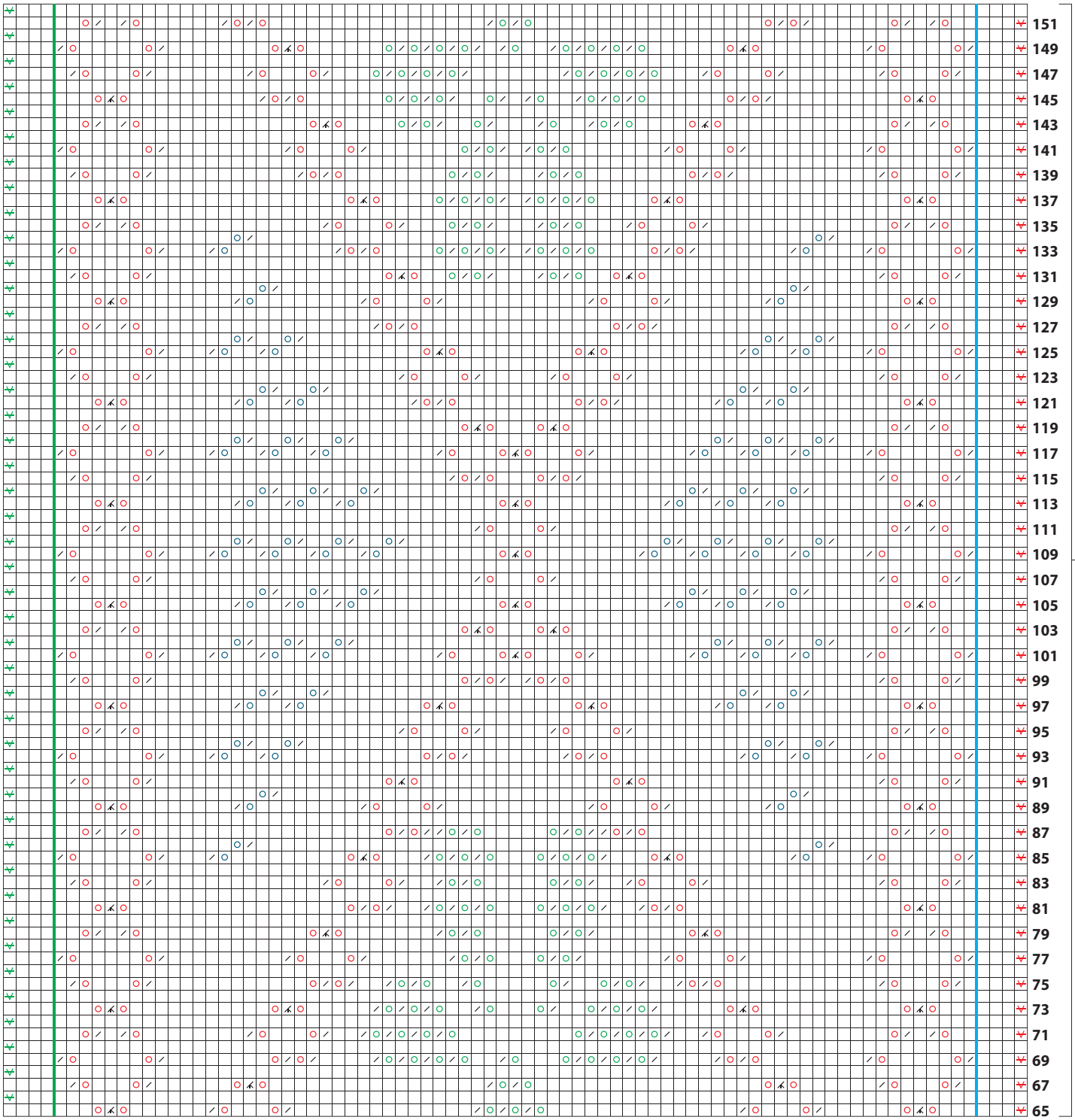
The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

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.



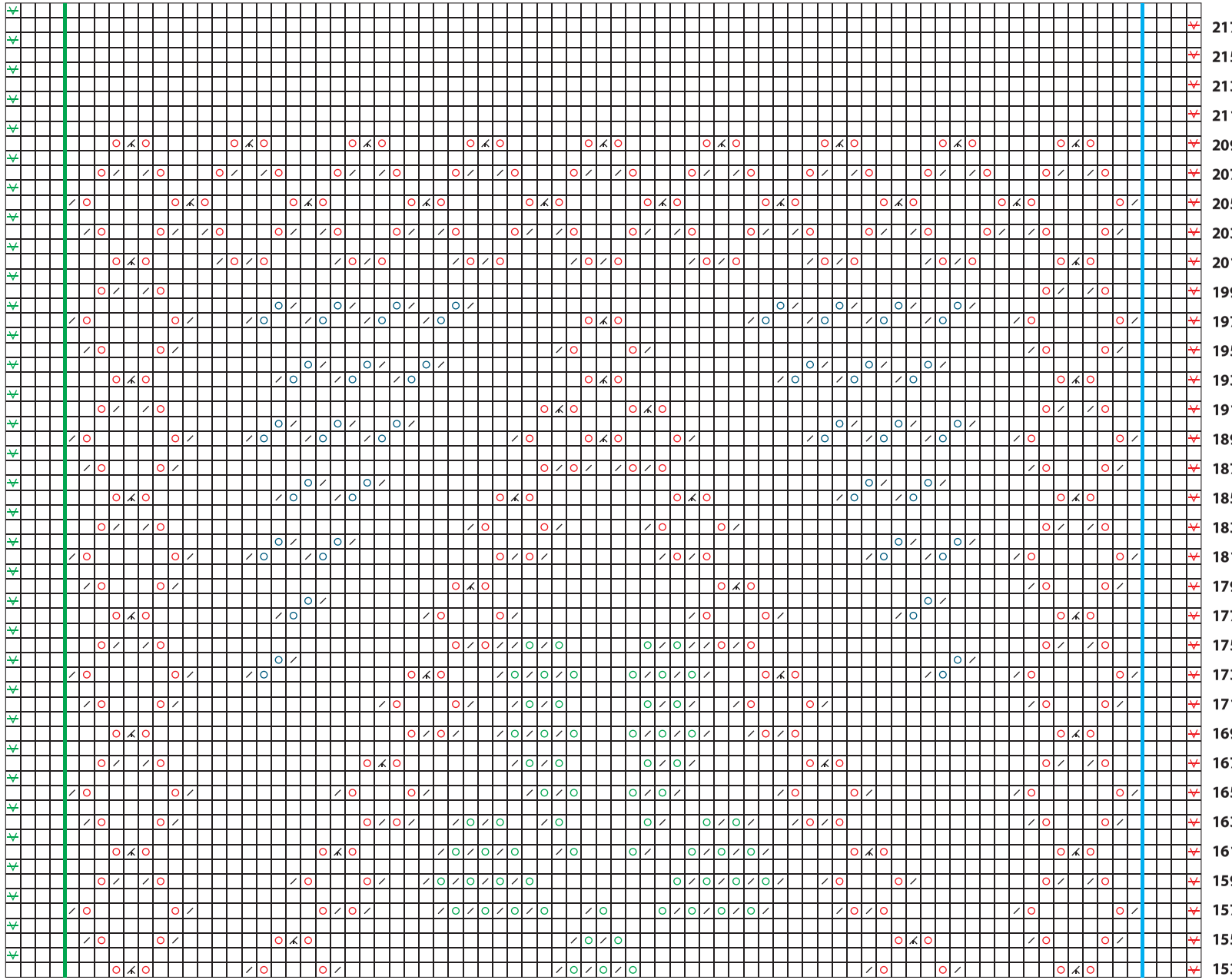


Summer Scarf, Rows 65–152



81 sts

Summer Scarf, Rows 153–218



Web Listings

Needlework Supplies

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Knitting and the Brontës

PENELOPE HEMINGWAY

"Anne and I went on our first long Journey by ourselves [together] – leaving Home [in Haworth, England,] on the 30th of June – monday – sleeping at York – returning to Keighley Tuesday evening sleeping there and walking home on wednesday morning – though the weather was broken, we enjoyed ourselves very much. . . . "—Emily Brontë, *Diary Paper*, 1845

In 1845, most visitors to York, about 35 miles (56 km) from the Brontës' home in Haworth, would have stayed at the coaching inns—either the Black Swan or the George Inn—on Coney Street, the city's busiest thoroughfare. Although we don't know where Anne and Emily stayed on their 1845 trip, an account book kept by their elder sister Charlotte shows that she and Anne stayed at the George Inn on what turned out to be Anne's final trip in 1849.

At 15 Coney Street, opposite the George Inn, a visitor to York in 1845 would have found The Berlin Rooms, a large yarn store in what had in the 1820s been exhibition rooms and home to traveling freak shows. In the 1830s, Number 15 was bought by J. J. Gaugain (1793?–1858) of Edinburgh, husband of knitting manual author Jane Gaugain (1804–1860). Named Mr Gaugain's Berlin Wool Depot and managed by Jane's sister, Catherine Currie, the store sold imported fancy Berlin wools.

Next door, at Number 14, was the shop of York-born goldsmith Edward Jackson (1786–unknown). Fresh from bankruptcy, Jackson must have eyed the fashionable ladies going in and out of the neighboring yarn shop and formed a plan. An advertisement published in a York newspaper on March 14, 1840, hints that Jackson added embroidery to goldsmithing: "Every article requisite for the work-table constantly on sale. . . . Instructions in the various branches of Ladies' Fancy-Work. Arms, Crests, and Other Designs, drawn to order. . . ."

In 1836, Gaugain retreated to Edinburgh, Edward Jackson took over Gaugain's shop, and Mr Gaugain's Berlin Wool Depot became The Berlin Rooms. In the spring of 1838, Edward Jackson married twenty-nine-year-old Elizabeth Ruddock (1809–1890), daughter of a late West Riding cloth manufacturer and a proficient needleworker. In 1839, the shop was still advertised as Edward's; by 1841, it was Elizabeth's. In 1844, Elizabeth Jackson published her own knitting, netting, and crochet manual, *The Practical Companion to the Work-Table, Containing Selections for Knitting, Netting and Crochet Work*, a book that was to rival Jane Gaugain's in popularity.

Mrs. Jackson's Berlin Rooms prospered, and she opened branches in Harrogate and Leeds, creating one of the first chains in the United Kingdom. Meanwhile, Catherine Currie set up her own Berlin shop, also on Coney Street, stating pointedly in several advertisements in the local papers that her business was unrelated to any other in the city. The Berlin Rooms became Jacksons' Emporium, no doubt trading on Elizabeth's newfound fame, while Catherine's shop went out of business.

It would have been impossible for Emily and Anne Brontë to have missed the colorful and imposing Berlin Rooms on their visit to York. Coinciding with the reissue of Elizabeth Jackson's book, the shop windows likely were piled high with copies.

Knitting is a recurring theme in all the Brontës' novels. When Lockwood visits Thrushcross Grange in search of the housekeeper, Nelly Dean, near the end of *Wuthering Heights* (1847), he is met by a "girl of nine or ten, [who] sat knitting. . . ." The knitters of

TOP: *A miniature portrait of Maria Branwell Brontë, mother of the Brontë sisters. From the Bonnell Collection of the Brontë Parsonage Museum, York, England.* Photograph by and courtesy of The Brontë Society.

BOTTOM: *The Reverend Patrick Brontë, father of the Brontë sisters, as a young man. From the Bonnell Collection of the Brontë Parsonage Museum, York, England.* Photograph by and courtesy of The Brontë Society.

OPPOSITE: Wensleydale Knitters *by George Walker, depicting the knitters of Yorkshire. Print from* Costumes of Yorkshire. *1814.* Photograph courtesy of Yorkshire Ancestors, North Yorkshire, England. www.yorkshireancestors.com.

the Yorkshire countryside would often knit outdoors to take advantage of the daylight, carrying their work with them. The rising tide of knitting manuals in the 1840s and the fancy new Berlin wools, however, were attracting society ladies, women of the middle classes, and daughters of wealthy yeoman farmers, and the serviceable stockings knitted by the Brontës' fictional housekeepers and servants were being joined by lacy doilies and pretty shawls.

In Anne's *Agnes Grey* (1847), the shallow Miss Murray asks governess Agnes if she can go out for a walk. "Ostensibly she went to get some shades of Berlin wool, at a tolerably respectable shop that was chiefly supported by the ladies of the vicinity. . . ." But buying yarn is a cover for Miss Murray to meet an admirer. Agnes's first introduction to the spoiled girls whom she is to teach shows her their slightly frivolous but fashionable taste: One of the girls "was trifling over a piece of canvas and a basket of German wools. . . ." By contrast, Nancy, an elderly, pious, poor villager, is first encountered ". . . seated beside her little fire . . . busily knitting, with a small sackcloth cushion at her feet, placed for the accommodation of her gentle friend the cat. . . ." Later, Nancy says: "I'm knitting a pair o' stockings now; - they're for Thomas Jackson . . . an' at times we've differed sorely. So I thought I couldn't do better nor knit him a pair o' warm stockings. . . ."

Fires and cats abound in the Brontë sisters' writings. Charlotte's *An Adventure in Ireland* (1829) has the hero ". . . shown into a large parlour, in which was an old lady sitting in an armchair by the fireside, knitting. On the rug lay a very pretty tortoise-shell cat. . . ." In *Jane Eyre* (1847), the housekeeper, Mrs. Fairfax, is discovered ". . . occupied in knitting; a large cat sat demurely at her feet. . . ."

Working on a stocking-in-progress in their spare moments seems to have been as natural for the Brontës' women characters as breathing. Nelly Dean says that she was "busy at [her] knitting" the night old Mr. Earnshaw died. Later, Mr. Lockwood asks her to "[d]raw your knitting out of your pocket . . ." and tell the rest of the story. Years earlier, in his *Cottage Poems* (1811), their father, Patrick (1777–1861), had described a girl who lived in a remote cottage: "And now she alone with her mother / Will spin on her wheel, / And sew, knit, and reel, / And cheerfully work for their living. . . ."

Working on a stocking-in-progress in their spare moments seems to have been as natural for the Brontës' women characters as breathing.

The Brontës' mother, Maria Branwell (1785–1821), was born in Penzance, Cornwall; she came to the West Riding in 1812 to help run a Wesleyan school with her aunt and uncle. Patrick and Maria married in December 1812

Charlotte Brontë's rosewood workbox, containing buttons, strips of lace, ribbon and braid, a hand-painted ivory bobbin with pink ribbon; metal hook and eye fastenings; metal and ivory sewing tools, pins, needles, and an ivory measuring tape. From the Bonnell Collection of the Brontë Parsonage Museum, York, England. Photograph by and courtesy of The Brontë Society.

and had six children: Maria (1814–1825), Elizabeth (1815–1825), Charlotte (1816-1855), Branwell (1817–1848), Emily (1818–1848), and Anne (1820–1849). Following Maria's death in 1821, her sister, Elizabeth Branwell, moved up to Yorkshire from Cornwall to help Patrick with the children and remained for the rest of her life.

It is fun to imagine the Brontë sisters on holiday in York, checking out the wares of The Berlin Rooms.

The Branwell sisters would have knitted stockings routinely. Stockings might be ribbed or plain (Emily mentions *Wuthering Heights* servant Joseph wearing "ribbed stockings"). Although most were knitted from worsted-spun wool yarn, records in York describe handknitters also using cotton, silk, or blended yarns.

Some silk stockings had cotton feet to make them easily replaceable and more durable. On May 25, 1818, a resident of nearby Halifax, Anne Lister, wrote in her diary: "In the afternoon cut off the feet of a pair of black silk stockings. Hemmed the legs and sewed [them] to a pair of cotton socks I have just had made for the purpose. . . ." (Emily taught in Halifax in 1837; she may have used Anne's home, Shibden Hall, as a model for Thrushcross Grange in *Wuthering Heights*.)

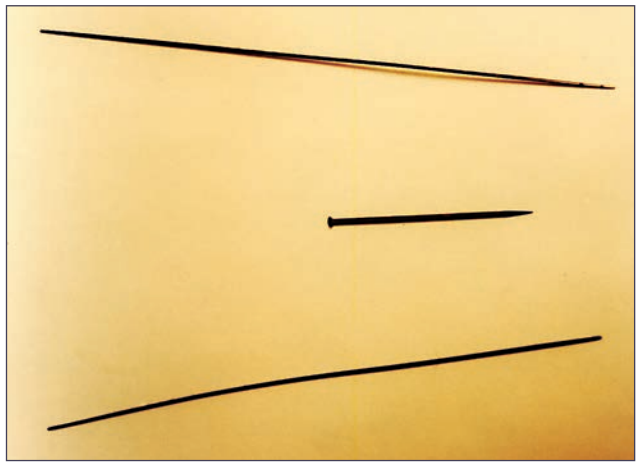
The Bonnell Collection of the Brontë Parsonage Museum in Haworth has a number of objects related to the Brontës' knitting. Most of the textiles proved to have been frame (machine) knitted. A pair of slender, double-pointed steel knitting needles from Charlotte's workbox with a diameter close to 1.25 millimeters, the old U.K. size 18 (U.S. 0000), have a beautiful patina. Many Yorkshire museums have hundreds of knitting sticks or sheaths (the stick was affixed to the knitter's clothing and a needle placed in a hole in one end to speed knitting, especially while the knitter was standing or walking), but it is rare to know their provenance. The Bonnell Collection has half a dozen examples that belonged either to the Branwell women or to the Brontë sisters. Most interesting to me is one that appears to be hand-turned from a coarse-grained wood and is marked "M.B." Do these initials stand for mother "Maria Brontë" (or "Maria Branwell," her maiden name) or for the Brontës' eldest daughter, another Maria, model for the virtuous but fated Helen Burns in *Jane Eyre*. (Maria and her sister Elizabeth both died of consumption contracted when the three other girls were at boarding school.)

E. JACKSON,
IMPORTER OF GERMAN WOOLS, &c.
MOST Respectfully invites the Ladies to an inspection of his Splendid and Extensive Stock of
FA CY WORKS,
Consisting of a variety of New Designs for Needle Work, commenced and finished, of every description, British and Foreign.
E. J. begs leave to inform those who may require any particular Shades to complete their Work, that he has considerably increased his Stock of Wools, Silks, Tassels, &c., which enables him to send to Order 16 or 18 Shades of Wool, &c. to any part of the Kingdom for 2d.
Works Prepared, Commenced, Grounded, or Finished.
THE BERLIN ROOMS, YORK,
14, CONEYSTREET, ADJOINING E. JACKSON, GOLDSMITH.
March 6th. 1840.

Other sticks in the Bonnell Collection include two tin hearts, possibly from Cornwall and brought to Yorkshire by the Branwell sisters. Although heart-shaped sticks were not unknown in Yorkshire, most were made from brass; Cornwall was at the center of the tin-mining industry. One of the prints in George Walker's *Costumes of Yorkshire* (1814) shows a child knitting with a heart-shaped stick.

It is fun to imagine the Brontë sisters on holiday in York, checking out the

An advertisement from The York Herald, *Saturday, March 14, 1840, for Elizabeth Jackson's Berlin Rooms in York, England.* Photograph courtesy of the York Archives.



wares of The Berlin Rooms. Years later, Charlotte's friend Ellen Nussey described a shopping trip with Charlotte and Emily to Bradford, where Emily chose a gown length of "a white stuff patterned with lilac thunder and lightning, to the scarcely-concealed horror of her more sober companions" and describes her "wearing with picturesque negligence her ample purple-splashed skirts. . . ." Now imagine her knitting Mrs. Jackson's Russian Shawl from lilac three-ply Berlin wool to provide the crowning touch to her ensemble.

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LEFT: *Knitting stick with initials M.B. believed to have belonged to Maria Brontë. From the Bonnell Collection of the Brontë Parsonage Museum, York, England.* Photograph by and courtesy of The Brontë Society.

RIGHT: *Knitting pins that belonged to Charlotte Brontë. From the Bonnell Collection of the Brontë Parsonage Museum, York, England.* Photograph by and courtesy of The Brontë Society.

Elizabeth Jackson's "A Stocking"

PENELOPE HEMINGWAY

These "vanilla plain" stockings are indispensable for reenactors and living historians re-creating events occurring anywhere from about 1780 to 1900. I chose to use a Scottish yarn because the Brontës loved all things Scottish, and Rennies' mill was established in 1798 and thus was already several decades old when Elizabeth Jackson ran her shops.

Penelope Hemingway's simple stockings, shown here with a portrait of Charlotte Brontë by Jules Gaspard (1862–1919), are knitted from a pattern in Elizabeth Jackson's 1844 manual, The Practical Companion to the Work-Table. Photograph by Joe Coca.

Elizabeth Jackson first published this pattern in her book *The Practical Companion to the Work-Table, Containing Selections for Knitting, Netting And Crochet Work* (London, 1844). It was simply called "A Stocking." Because, unlike most of the other patterns in the book, it came with no suggested needle size or recommended yarn, I turned to Esther Copley's 1849 *The Comprehensive Knitting Book,* which recommends four double-pointed needles (old U.K. size 18 or 19; 1.25 or 1.0 mm; U.S. size 0000 or 00000), two holding an even number of stitches and one with an odd number to accommodate the seam stitch. The needle size agrees with that recommended for stockings in other knitting manuals of the period. A 150-stitch cast-on on 1.25-mm needles would typically yield 10 stitches and 15 rounds per inch (about 4 stitches and 6 rounds per cm) before blocking.

For an authentic cast-on, I settled on the long-tail method. I cast on using slightly larger needles. Elizabeth Jackson's pattern calls for casting on an even number of stitches, mentioning making a seam stitch only when she gives instructions for working the heel. I concluded that she must have cast on one extra stitch after the welt for the seam and also that she continued the seam stitch down into the heel. I decided to purl the seam stitch in every other round, but purling it on every round is also authentic. In the earlier part of the nineteenth century, stockings appear to have been more elaborately shaped, but by mid-century they more commonly were simply tapered from the cast-on round.

Jackson's *The Practical Companion to the Work-Table* was reissued in 1845, only a year after it was first published, but the stocking pattern was not revised. Jackson was still listed in the 1861 census as "Berlin wool dealer," remaining on Coney Street in York. Eventually, she retired and died at her son's home in Northumberland in 1890. So far as we know, she published only this one knitting manual, perhaps spurred on by the sales of Jane Gaugain's books. Jackson seems to have been driven by the need to sell yarn rather than books. A contemporary, Eleonore Riego de la Branchardiere, grandly described herself as "Authoress and Designer" in the 1851 London census; Jackson was content to be listed as "wool seller."

Victorian patterns can be fraught with errors. Jackson specifies a heel sixteen "rows" deep, but that makes the heel too narrow. I suspect that "rows" should have been "turns," which would mean two rows, one knitted and one purled. I decided to go with sixteen *turns* (thirty-two rows). Further, Jackson's call for an increase round after picking up the stitches for the foot produces a very baggy heel so I dispensed with it. Instead of her terse "knit plain til the foot is long enough, then narrow off," I used the Round Toe shaping described in Nancy Bush's *Knitting Vintage Socks* (Loveland, Colorado: Interweave, 2005).

Materials

Rennie Supersoft Lambswool, 100% lambswool 1/11 yarn, 3 ply, 10,010 yards (9,153.1 m)/810 gram (28.6 oz) cone, 1 cone of #1434 Iris (MC) and Rennie Supersoft Lambswool, 100% lambswool yarn, 4 ply, 270 yards (246.9 m)/50 gram (1.8 oz) ball, 1 ball of #992 Marzipan (CC); www.knitrennie.com

Needles, set of 4 double pointed, size 000 (1.5 mm) and size 0000 (1.25 mm) or size needed to obtain gauge

Stitch marker

Stitch holder

Tapestry needle

Finished size: 9 inches (22.9 cm) foot circumference, 16½ inches (41.9 cm) cuff circumference, 10 inches (25.4 cm) from back of heel to tip of toe, 23 inches (58.4 cm) from top of cuff to bottom of heel

Gauge: 9 sts and 13 rnds = 1 inch (2.5 cm) in St st with MC and smaller needles

See pages 141–142 for Abbreviations and Techniques

Instructions

Notes: The center back stitch is the seam stitch. Purl the seam stitch every other round. The seam stitch also can be purled every round, if desired. All of the decreases will occur on either side of the seam stitch.

Stocking

With MC, larger needles and using the long-tail method, CO 150 sts. Divide sts evenly on 3 dpn, pm and join to work in the rnd.

Change to smaller needles. Work in k1, p1 rib for 10 rnds.

Rnd 1: P1 for seam st, k to end of rnd.

Rnd 2: K.

Rep Rnd 1 once more.

Dec Rnd: Work seam st, k2tog, k to last 2 sts, k2tog—2 sts dec'd.

Rep Dec Rnd every 6th rnd 4 more times, then every 9th rnd 25 times—90 sts rem.

K 4 rnds, working seam st.

Next Rnd: Work seam st, k to last 2 sts, k2tog—89 sts rem.

Piece measures about 21 inches (53 cm) long.

Divide for heel,

Next Rnd: Work seam st, k66, place last 44 sts on holder for instep.

Heel will be worked on rem 45 sts (1st 23 sts and last 22 sts).

Note: You can continue to work seam stitch down the heel to the turn as shown in the sample or stop it here and work the seam stitch in stockinette stitch.

Change to CC.

Next Row (RS): Sl 1 pwise wyb, k to seam st, work seam st, k to end.

Next Row (WS): Sl 1 pwise wyf, p to seam st, work seam st, p to end.

Rep last 2 rows 15 more times.

Turn the heel,

Row 1 (RS): Sl 1 pwise wyb, k to seam st, work seam st, k1, sl 1, k1, psso, k1, turn.

Row 2: Sl 1 pwise wyf, p4, p2tog, p1, turn.

Row 3: Sl 1 pwise wyb, k to 1 st before gap, sl 1, k1, psso, k1, turn.

Row 4: Sl 1 pwise wyf, p to 1 st before gap, p2tog, p1, turn.

Rep Rows 3 and 4 until all sts have been worked—25 sts rem.

Gusset,

Change to MC.

Next Rnd: With dpn; on Needle 1, k25, pick up and k 16 sts along edge of heel flap, k5 instep sts from holder; on Needle 2, k34 instep sts from holder; on Needle 3, k5 instep sts from holder, pick up and k 16 sts along 2nd side of heel flap, k12 sts from Needle 1 to Needle 3, pm for beg of rnd—101 sts total; 34 sts on Needle 1, 34 sts on Needle 2, 33 sts on Needle 3.

Next Rnd: K2tog, k to end—100 sts rem.

Dec for gusset,

Dec Rnd: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k; on Needle 3, k1, sl 1, k1, psso, k to end of rnd—2 sts dec'd.

Rnd 2: K.

Rep last 2 rnds 9 more times—80 sts rem.

K until foot measures 8 inches (20.3 cm) from back of heel or 2 inches (5.1 cm) before required length of foot.

Change to CC.

Rnd 1: *K8, k2tog; rep from * to end—72 sts rem.

K 8 rnds.

Rnd 10: *K7, k2tog; rep from * to end—64 sts rem.

K 7 rnds.

Rnd 18: *K6, k2tog; rep from * to end—56 sts rem.

K 6 rnds.

Cont in patt, working 1 st less between decs on dec rnds and k 1 less rnd between dec rnds until you have completed 1 rnd that was k2tog the entire way around—8 sts rem.

Finishing

Cut yarn leaving a 6-inch (15.2-cm) tail, thread tail through the tapestry needle and thread through remaining stitches. Pull tight to close. Weave in ends. See the sidebar below for washing instructions.

About the Author and Designer. *Penelope Hemingway is a Yorkshire-based historian, genealogist, and knitter. She is a regular contributor to* Yarnwise *and* Family Tree Magazine, *both published in the United Kingdom. She has written the introduction for a new edition of* The Old Hand-Knitters of the Dales, *and her first book,* River Ganseys, *will be published in 2013 by Cooperative Press, Lakewood, Ohio. She is a member of the Bradford Guild of Spinners, Weavers and Dyers.*

Rennie's Coned Lambswool

Rennies' coned yarn is greasy (the 4-ply yarn used for the heels and toes is ungreased). One cone is enough to knit several pairs of stockings.

The Supersoft Lambswool has to be washed carefully after use to remove the oil and the unbound dye and finish the garment. Christian Rodland of J. C. Rennie & Company gave me the following very useful washing instructions:

1. In the bathtub, scour (paddle by hand) in tepid water. Add an eggcup full of a delicate/specialist washing agent to the water. Soak gently for 3 minutes.
2. Rinse with fresh cold water.
3. In the tub with tepid water, scour (paddle by hand) the garment again. Add one-half of an eggcup of washing agent and one-third of an eggcup of shampoo to the water. Soak gently for 3 minutes.
4. Rinse with fresh cold water.
5. In a bowl, mix one cup of hair conditioner and concentrated fabric conditioner with hot water to dilute the hair conditioner. Add the mixture to the tub with tepid water, making sure the temperature of the water is cool enough not to "shock" the wool.
6. Add the garment and paddle for about 2 to 3 minutes. *Do not rinse*.
7. Spin in a washing machine; high spin speed is okay.
8. Put in clothes dryer at *low temperature* and tumble until dry.
9. Steam-press gently with an iron to reshape the garment.

—P. H.

The Sock Knitters of Sobibor

HEATHERLY WALKER

Where will you be for WWKIP [World Wide Knit in Public] Day?" I mumbled my response: "I will be in Poland." "Are you going on vacation?" "No," I answered, "I am going to be at an extermination camp."

In June 2012, my husband, Sam, and I accompanied our friend Sally Klein O'Connor, a pianist and singer, to Poland. Sponsored by her organization A Tour of Roses (www.atourofroses.com), Sally has made several concert tours throughout Europe to promote reconciliation and healing from the Holocaust. She usually has a diverse group with her: American, German, Polish, British; Catholic, Protestant, Jewish. This trip was no exception, but I was the only member who had to pack yarn in both carry-on and checked luggage. This year's tour included a trip to Sobibor, a Nazi extermination camp built in 1942 less than a kilometer (0.6 mile) from the eastern border of present-day Poland with Ukraine.

Sam was the one chosen to drive the daunting roads of the Polish landscape from Warsaw to Sobibor. I climbed into the seat next to him with my knitting, a sock, the perfect travel project. While all my friends back home were tweeting about their WWKIP events, I was attempting to decipher the GPS in Polish.

Sam's family immigrated to the United States long before the violence and the wars, but this part of Poland is where his family tree is rooted. On previous trips, I had been to Treblinka, Auschwitz, Nuremberg, to the ghettos and memorial sites. This was Sam's first experience. The nervousness and anxiety showed a bit in his driving. My reaction to his driving was showing in my stitches.

As we neared our location, the GPS became useless. It seems that an extermination camp is not considered a "point of interest." Being close to the actual death camp, lost, and in a carload of Jews, I didn't even want to attempt asking directions. Usually I hint quite loudly to "turn around" or to "just ask someone," but I was afraid.

A group photograph of some of the participants in the October 1943 uprising at the Sobibor extermination camp in Poland. Photographer unknown. Poland, August 1944.

Here we had been doing concerts with several hundred people in attendance, talking about healing, about feeling each other's pain and moving forward together without prejudices, but now I felt like a hypocrite. Don't roll down the window, don't talk to anyone.

Our friend Brygida, the only one of us who speaks Polish, had Sam stop the car and leaned out to ask where the camp was located. A cheerful and sweet girl told us how much farther and where to turn. The shame I felt inside was immediate. My prejudice was right there in the car with me.

Sobibor is known for being out of the way; its website warns that you can spot bone and ash on the grounds. Few tourists come this way. We parked in front of a small house that is the museum kept open by the local government (www.muzeumwlodawa.pl; in Polish). It has simple particle-board floors with a coat of varnish and white-painted walls covered with photographs. We wandered through the rooms on our own. Sam's steps got slower. Nazi flowcharts of how most efficiently to expedite death marked the walls. My husband the software engineer routinely looks at flowcharts at work, only these are death orders.

The walls in the next room are covered with photographs of "Survivors of the Uprising" that took place October 14, 1943. Some of them were just teenage girls; some of them were knitters.

The knitters had to sort through the clothing of gas victims, ravel sweaters and other woolen garments, and reuse the salvaged yarn to knit socks, gloves, and pullover sweaters for the guards and officers of the camp. Each day, each knitter had to complete a wool sock that came above the knee and folded down. Because the recipients didn't want to pick up lice along with their newly knitted garments, the knitters were assigned to separate barracks in which to sleep and work. They had all the laundered clothing, water, and soap they could want. They knitted with the horrifying sounds of death just outside. Sometimes, they had to knit into the night with only the light from a small stove. When they weren't knitting, they were scrubbing underwear and socks on washboards or ironing shirts and uniforms with heavy irons filled with hot coals.

Hella Weiss (Felenbaum), who arrived in Sobibor December 20, 1942, at the age of seventeen, in 1968 related to Miriam Novitch in Gedera, Israel, how she became a sock knitter:

"I cannot exactly remember how we arrived at Sobibor; on the way, we went through a deep forest, and

Survivors of the Sobibor extermination camp gather together with family members before the Sobibor Monument at Sobibor on the sixty-fifth anniversary of the Warsaw Ghetto Uprising. April 19, 2008. Photographer unknown. The survivors are: Simcha Bialowitz (seated in wheelchair), Regina Zielinski (to the right of Simcha, in purple coat), Philip Bialowitz (to the right of Regina), and Jules Schelvis (to the right of Philip). Jules is the founder of the Sobibor Foundation (www.stichtingsobibor.nl/en/sobibor-foundation). Photograph courtesy of the Sobibor Foundation, Amsterdam, the Netherlands.

then we saw a sign says Sonderkommando [a squad of Jews ordered to build the camp who, when it was finished, were shot]. As in a dream, I heard a voice of one of the Germans say: "Who can knit?" and I stepped out of the line. As a result of the hunger that we went through, I was very thin and short for my fourteen [sic—she would have been fourteen at the beginning of the war, in 1939] years of age. The German ordered me to come forward, and then they took me to a cabin, where I found two girls whom I knew before: Zelda Metz (Kelberman) and Esther Terner (Raab). In my childhood, my mother taught me how to knit socks, so my job was to provide socks for the Germans and to iron the shirts of the SS men. The carpenters built a small bench for me, so when I heard the SS march by the cabin, I stepped up on the bench so that I'll look a little taller and older. In Czechoslovakia, I met my future husband, who then served in General Svoboda's army. We both immigrated to Israel, and now I am a mother of three children, but I will never be able to forget Sobibor."

(Translated from the Hebrew text by librarian Ester Blumwald, Toronto, Ontario)

For the rest of the Jews who arrived at Sobibor, death was inevitable. The trains arrived, belongings were

dropped, clothes were taken, hair was shorn, and they were sent walking up "The Path of Heaven" to the gas chambers. Bodies were removed and cremated; ashes were dumped in one of several "burial plots." All it took was two to three hours from the time a train arrived until the smoke rose in the chimneys. In the first four months of operation, 70,000 to 80,000 Galician Jews, 145,000 to 150,000 Jews from the General Area (the German-controlled portion of Poland), and 25,000 Slovak Jews were murdered. In March 1943, the first transport of French Jews arrived. From March to July 1943, nineteen transports arrived with 35,000 Jews from Holland, followed by the Jews of the Vilna (Lithuania) and Minsk and Lida (Belorussia) ghettos.

On October 13, 1943, word spread through the camp to be ready the next day for something. The plan was for the prisoners to kill all the soldiers and guards and march right out the front gates after the final roll call. But the next day, things did not go according to plan. About 600 prisoners gathered, but the revolt had been discovered. A mad scramble ensued. Three hundred escaped; most were recaptured. Fifty-eight people, including some of the knitters, escaped and survived.

Regina Zielinski, who had arrived in Sobibor in December 1942 at age eighteen, recalled her thoughts as she ran through the woods: "I am free. I do not care what happens to me. If I get shot in the back it will be a merciful death, because I won't have to die in the gas chambers. I am not in the camp. I am breathing FREE air."

Other survivors included: Eda Fischer, who arrived in Sobibor in May 1943 and worked in the laundry in Lager [Camp] I and Lager II, was like a mother to the young girls who had to knit and iron. She would be a witness in the Adolf Eichmann trial. Zelda Metz, who arrived in Sobibor in December 1942 in a horse-drawn cart, knitted socks for the soldiers and worked in the laundry. Esther Raab, who arrived in Sobibor in December 1942 at the age of seventeen, worked as a knitter and was then transferred to the sorting barracks.

This is all the information the walls can give me. These girls evaded the gas chambers because they could knit. They escaped from Sobibor and survived. Some, like Hella Weiss, joined the partisan brigade. Two medals, one for bravery, and five combat decorations: Hella earned every medal they gave her and more.

Following the uprising, the Nazis closed Sobibor. They demolished the camp and attempted to erase any trace of its existence by planting trees over the entire area.

The day that I visited Sobibor and walked the grounds, it was pouring rain. I stood there, raindrops and tears making tracks on my face. I could hear my husband sobbing. We grieved in the rain for the loss of life, for the scars carved into the land and hearts.

Now, when I am asked what I did for WWKIP this year, I proudly say, "I went to the death camp at Sobibor, and I knitted my sock because I wanted to, not because my life hung in the balance. I knitted for the sock knitters of Sobibor whose names we don't know and for those who survived incredible odds. I knitted for life. In remembrance there can be hope."

Further Reading

Arad, Yitzhak. *Belzek, Sobibor and Treblinka: The Operation Reinhard Death Camps*. Bloomington, Indiana: Indiana University Press, 1987.

Blatt, Thomas Toivi. *From the Ashes of Sobibor: A Story of Survival*. Evanston, Illinois: Northwestern University Press, 1997.

Rashke, Richard. *Escape from Sobibor.* Champaign, Illinois: University of Illinois Press, 1995.

Zielinski, Andrew. *Conversations with Regina.* Adelaide: South Australia: Wakefield Press, 2003.

www.sobiborinterviews.nl/en/interviews; detailed information on Sobibor, including interviews with survivors; in English.

Remembrance Socks

HEATHERLY WALKER

When I was fourteen, I visited a special Holocaust exhibition at the Museum of Fine Arts in Boston. A wide variety of media were represented, including needlework, paintings, and sculptures. The exhibition illustrated that those who carried the wounds and could not speak about their experiences still could express themselves in art.

The piece that most moved me comprised many small barbs snipped from barbed wire, each painted individually to create a pointillist picture of a field, darkness, a guard tower, and, off to one side, a break in the barbs. A small white barb positioned just above represented a dove breaking free. When I read the story of Regina Zielinski (see the preceding article), her statement while running from the Sobibor camp, "I am free," called to memory this painting.

When I stood at Zeppelin Field in Nuremberg in 2010, singing the Kaddish (blessing) with Jews, Catholics, and Protestants, together in the place where Hitler gave hate speeches, a feeling rose within me: "We are still here." These socks have a subtle statement ringing through them. I made a few changes in a traditional pattern to hide Jewish stars among the stitches. The hidden stars proclaim: "We are still here. We are free." They are in remembrance of those who died, those who survived, and the rescuers and liberators who risked their lives.

Instructions

Notes: Cabling without a cable needle is the easiest way to work the cables.

Right Sock

Leg,

Using the long-tail method, CO 60 (72, 84) sts. Divide sts evenly onto needles, pm, and join for working in rnds, being careful not to twist sts.

Work Rows 1–54 of Leg Chart once, working marked rows as foll,

Rows 7, 33, and 35: Work cable cross using last st of prev rnd and 1st st of rnd (making sure to replace m in center of cable), work to end of rnd.

Heel,

Set-Up: Remove m, p1, pm for new beg of rnd.

Note: Eye of Partridge heel flap is worked over the last thirty (thirty-six, forty-two) stitches of the round; the first thirty (thirty-six, forty-two) stitches of the round will be worked later for the instep.

Row 1 (WS): Sl 1, p29 (35, 41).

Row 2 (RS): Sl 1, *k1, sl 1; rep from * to last st, k1.

Row 3: Sl 1, p29 (35, 41).

Row 4: Sl 1, k2, *sl 1, k1; rep from * to last st, k1.

Rep Rows 1–4 seven (8, 9) more times—32 (36, 40) rows total.

Turn heel, working short-rows as foll,

Row 1 (WS): Sl 1, p16 (19, 22), p2tog, p1, turn.

Row 2 (RS): Sl 1, k5, ssk, k1, turn.

Row 3: Sl 1, p to 1 st before gap, p2tog, p1, turn.

Heatherly Walker's Remembrance Socks contain stars hidden among winding cables, proclaiming a powerful statement. Photograph by Joe Coca.

Materials

Lisa Souza Sock!, 75% superwash wool/25% nylon yarn, fingering weight, 450 yards (411.5 m)/113 gram (4.0 oz) skein, 1 skein of Celadon; www.lisaknit.com
Needles, set of double pointed, size 1 (2.25 mm) or size needed to obtain gauge
Markers
Tapestry needle
Cable needle

Finished size: 6 (7, 8) inches (15.2 [17.8, 20.3] cm) foot circumference; socks shown measure 7 inches (17.8 cm)
Gauge: 36 sts and 50 rnds = 4 inches (10.2 cm) in St st

See pages 141–142 for Abbreviations and Techniques

The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations

Row 4: Sl 1, k to 1 st before gap, ssk, k1, turn.

Rep last 2 rows 4 (5, 7) more times—18 (22, 24) heel sts rem.

Size 7 inches (17.8 cm) only,

Next Row (WS): Sl 1, p to 1 st before gap, p2tog, turn.

Next Row: Sl 1, k to 1 st before gap, ssk—20 heel sts rem.

All sizes,

Shape gussets,

With RS facing, pick up and k 16 (18, 20) sts along side of heel flap, pm, work Row 1 of Right Foot Chart for your size across instep sts, pm, pick up and k 16 (18, 20) sts along side of heel flap, k9 (10, 12) heel sts, pm for beg of rnd—82 (94, 108) sts total: 50 (56, 64) sole sts, 32 (38, 44) instep sts. Rnd beg at center of heel.

Dec Rnd: K to 3 sts before m, k2tog, k1, sl m, work in patt to m, k1, ssk, k to end—2 sts dec'd.

Next Rnd: K to m, work in patt to m, k to end.

Rep last 2 rnds 8 (8, 9) more times—64 (76, 88) sts rem.

Foot,

Work even until foot measures 1¾ (2¼, 2¾) inches (4.4 [5.7, 7.0] cm) less than desired finished length, rep Rows 30–37 (30–37, 26–33) of chart as needed.

Toe,

Dec Rnd: *K to 3 sts before m, k2tog, k1, sl m, k1, ssk; rep from * once more, k to end—4 sts dec'd.

Next Rnd: K.

Rep last 2 rnds 10 (13, 16) more times—20 sts rem. K to m. Graft toe using Kitchener Stitch.

Left Sock

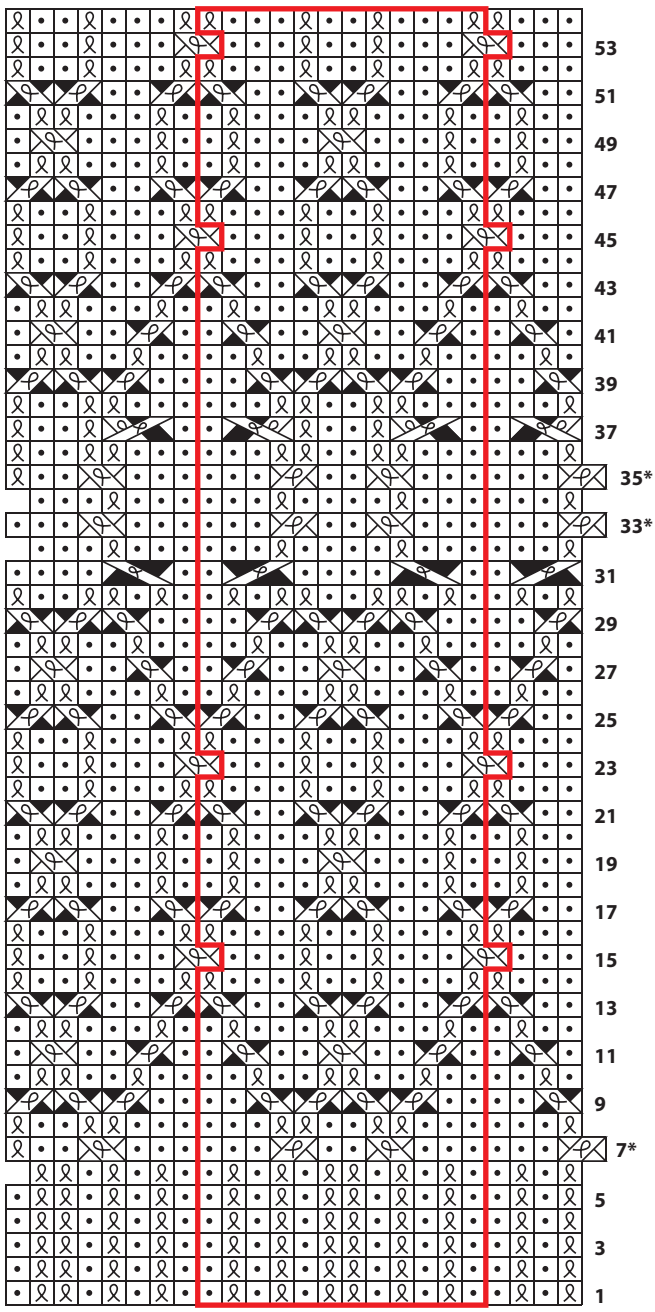
Work as for right sock, working Left Foot Chart for your size in place of Right Foot Chart.

Finishing

Weave in loose ends. Block cables.

About the Author and Designer. *Heatherly Walker lives in northern California with her husband and their six children, all of whom know how to knit. She teaches fiber arts both locally and at events. Holocaust archives show her family's deep connection with wool. She is thankful to be able to pass it on.*

Leg



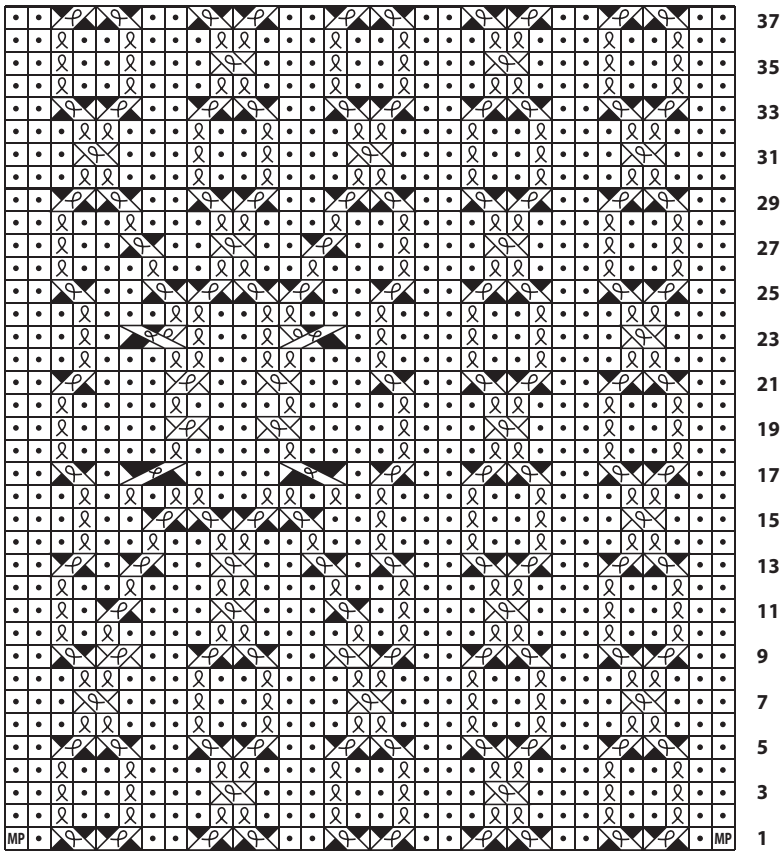
*** Work as given in directions**

Charts may be photocopied for personal use.

Key

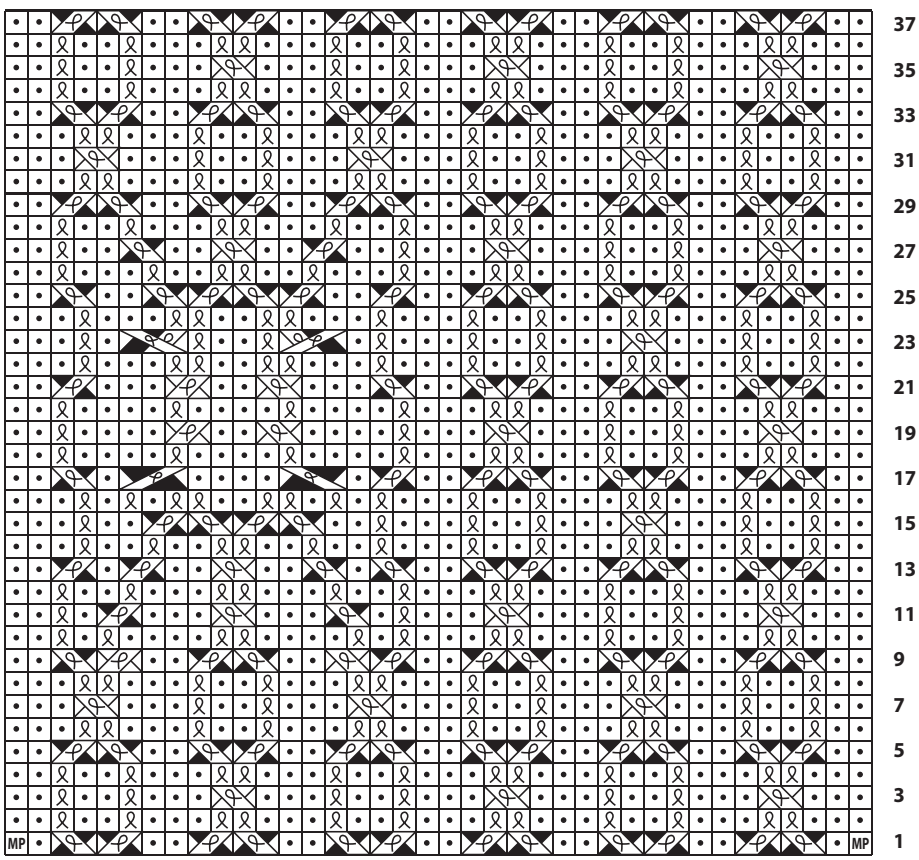
- tbl
- p
- MP — M1P
- patt rep
- sl 1 st onto cn, hold in back, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in front, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in back, k1tbl, p1 from cn
- sl 1 st onto cn, hold in front, p1, k1tbl from cn
- sl 2 sts onto cn, hold in back, k1tbl, p2 from cn
- sl 1 st onto cn, hold in front, p2, k1tbl from cn
- sl 2 sts onto cn, hold in back, k1tbl, (p1, k1tbl) from cn
- sl 1 st onto cn, hold in front, k1tbl, p1, k1tbl from cn

Right Foot (size 6 inches [15.2 cm])



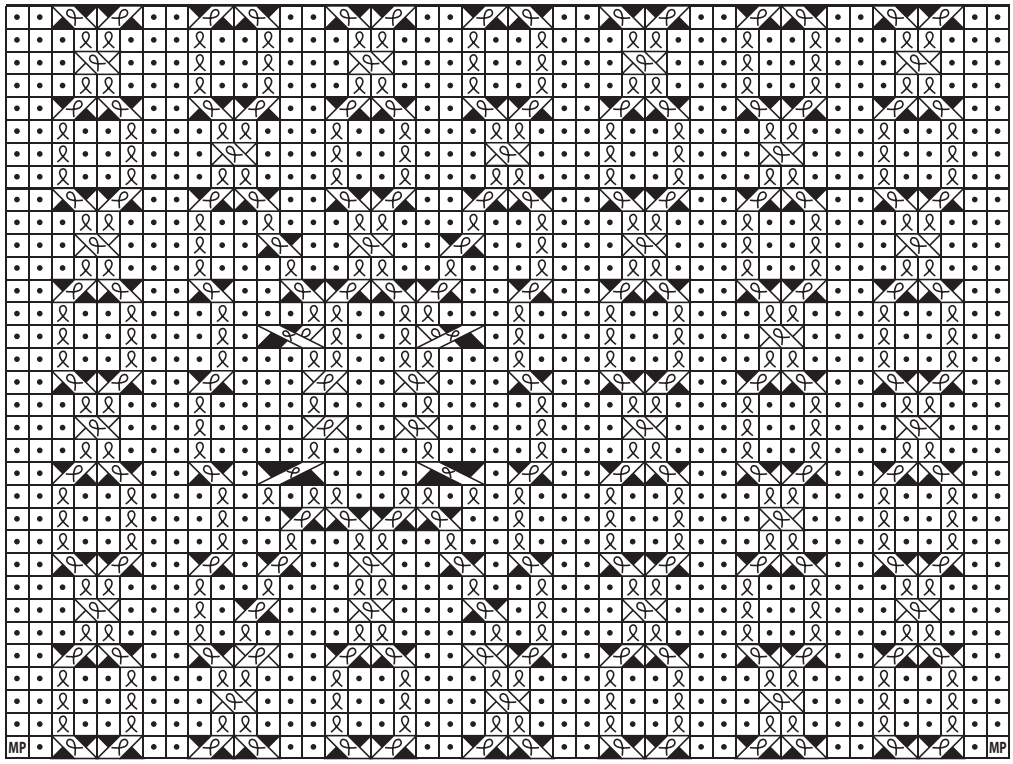
32 sts

Right Foot (size 7 inches [17.8 cm])



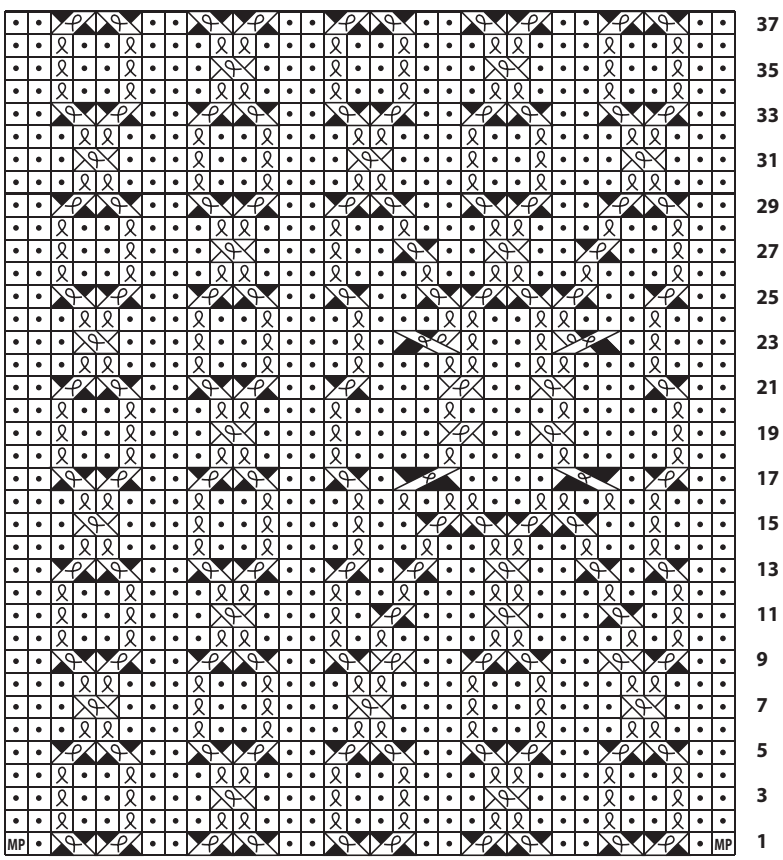
38 sts

Right Foot (size 8 inches [20.3 cm])



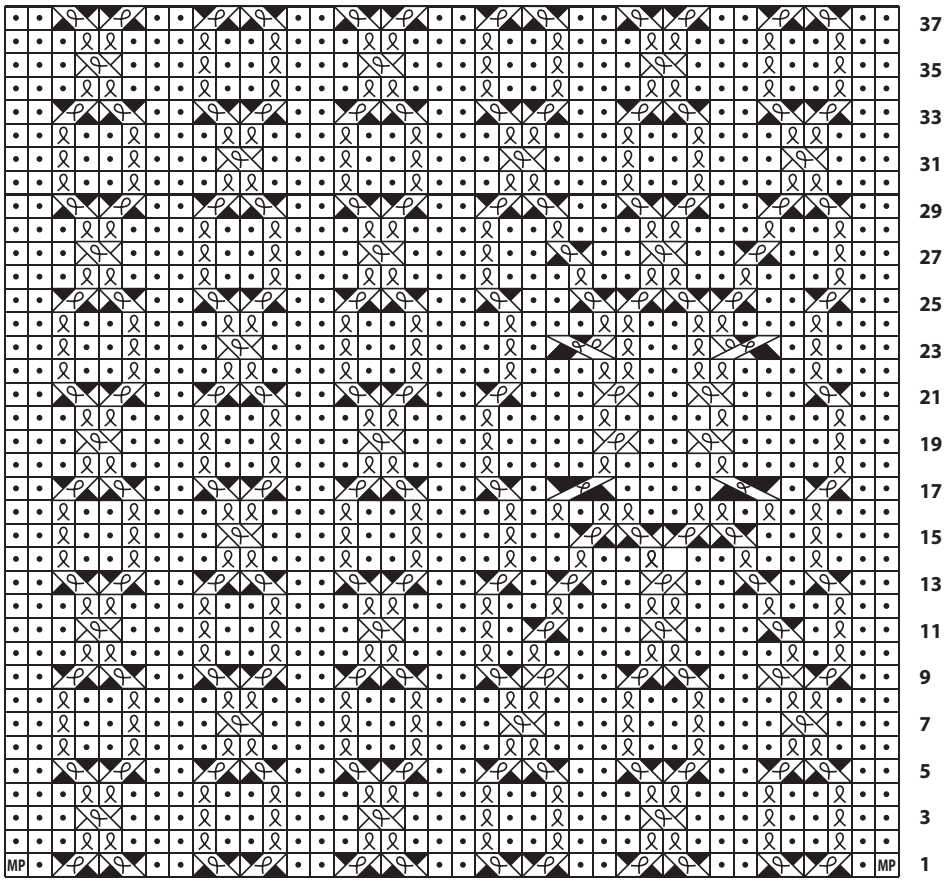
44 sts

Left Foot (size 6 inches [15.2 cm])



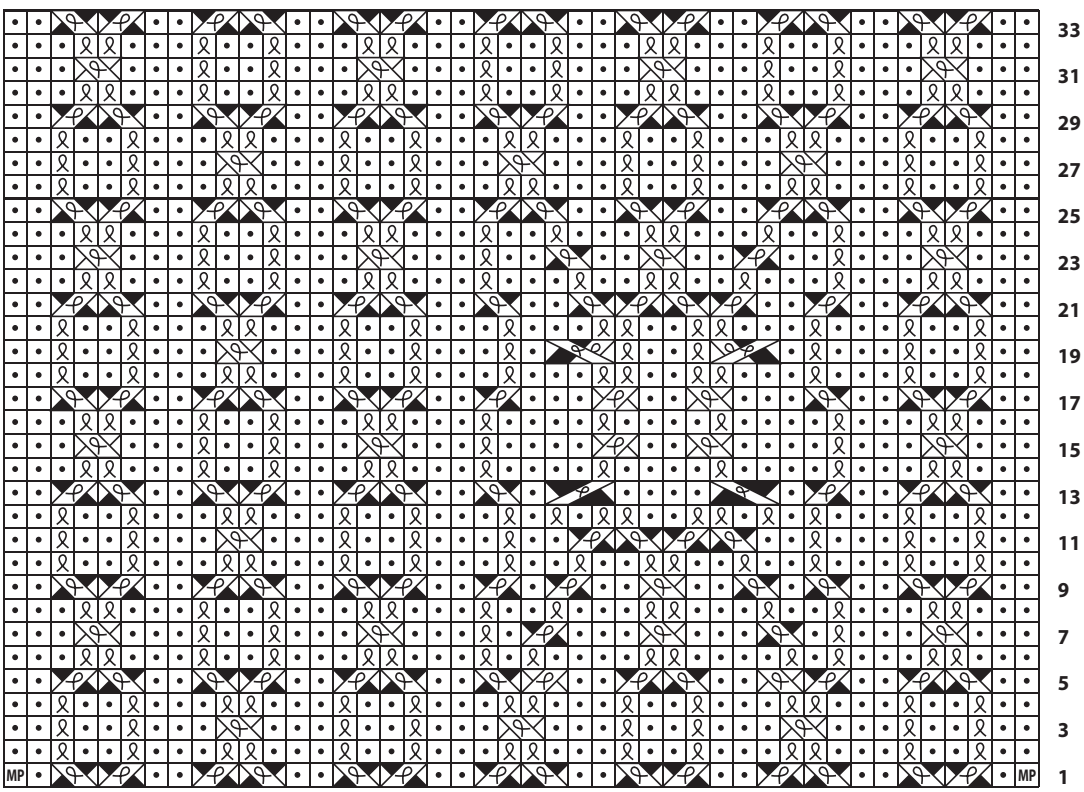
32 sts

Left Foot (size 7 inches [17.8 cm])



38 sts

Left Foot (size 8 inches [20.3 cm])



44 sts

Knitting Traditions
Premier Classifieds & Resource Guide

Ad Index

Stop to Shop

Arizona

Grandma's Spinning Wheel—Tucson
www.grandmasspinningwheel.com
Fiber-art supplies and classes for knitting, spinning, weaving, crocheting, felting, and kumihimo. Wheels, looms, and other products.
6544 E. Tanque Verde, Ste. 150 *(520) 290-3738*

California

Uncommon Threads—Los Altos
www.uncommonthreadsyarn.com
Beautiful yarns from around the world.
293 State St. *(650) 941-1815*

Knit Culture Studio—Los Angeles
www.knitculture.com
Wide selection of unique and hand-dyed yarns, patterns, books, classes, and crafting supplies. Amazing customer service!
8118 W. 3rd St. *(323) 655-6487*

Once Around—Mill Valley
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—Continued on page 143

Abbreviations

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
CO—cast on
cont—continue(s); continuing
dec(s) ('d)—decrease(s); decreased; decreasing
dpn—double-pointed needle(s)
foll—follow(s); following
inc(s) ('d)—increase(s); increased; increasing
k—knit
kf&b—knit into the front and back of the same stitch—1 stitch increased
kwise—knitwise; as if to knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
lp(s)—loop(s)
m(s)—marker(s)
MC—main color
M1—make one (increase)
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
pf&b—purl into front and back of same stitch
p2tog—purl 2 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
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)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tog—together
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarn over
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

Techniques

Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.

Double-Start Cast-On

One of the many decorative, yet elastic, cast-on methods used in Estonia *(Folk Knitting in Estonia,* Interweave, 1999) is the double-start cast-on. This method combines the Continental cast-on with a similar but different motion. The resulting edge has a somewhat bulky chain appearance with horizontal strands of yarn running in front of every 2 stitches. To make the edge more prominent, work the cast-on with the yarn doubled (or tripled) around your thumb.

Figure 1

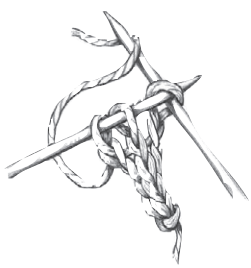
Figure 2

Figure 3

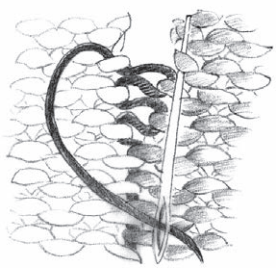
Set up as for the Continental method. The slipknot will count as the first stitch. To make the next stitch, *remove your thumb from the loop and reinsert it so that the yarn wraps in the opposite direction (Figure 1). Bring needle under yarn on inside of thumb, then over the yarn around index finger, and back through thumb loop (Figure 2). Drop loop off thumb and place thumb back in the original V formation, tightening up the stitch as you do so. Cast on the next stitch using the Continental method. Repeat from *, alternating the two methods for the desired number of stitches. The stitches will be grouped in pairs of 2 on the needle (Figure 3).

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.



Invisible Weaving for Garter Stitch



Work seam from right side, with pieces to be seamed placed side by side. With threaded tapestry needle, catch the bottom loop of the edge stitch of a knit ridge on one side, and then the top loop of the edge stitch of the knit ridge on the other side. Repeat for length of seam.

This technique is also suitable to use when seaming reverse stockinette stitch.

Judy's Magic Cast-On

This amazingly simple cast-on is named for its founder, Judy Becker. It wraps the yarn around two parallel needles in such a way as to mimic a row of stockinette stitch between the two needles.

Leaving a 10-inch (25.5-cm) tail, drape the yarn over one needle, then hold a

– continued on page 142

– continued from page 141

second needle parallel to and below the first and on top of the yarn tail (Figure 1).


Figure 1

Bring the tail to the back and the ball yarn to the front, then place the thumb and index finger of your left hand between the two strands so that the tail is over your index finger and the ball yarn is over your thumb (Figure 2). This forms the first stitch on the top needle.

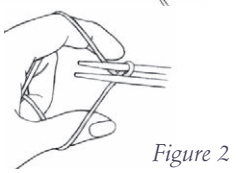


Figure 2

*Continue to hold the two needles parallel and loop the finger yarn over the lower needle by bringing the lower needle over the top of the finger yarn (Figure 3), then bringing the finger yarn up from below the lower needle, over the top of this needle, then to the back between the two needles.

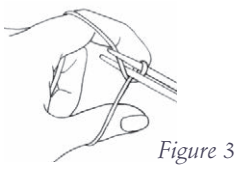


Figure 3

Point the needles downward, bring the bottom needle past the thumb yarn, then bring the thumb yarn to the front between the two needles and over the top needle (Figure 4).

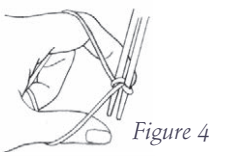


Figure 4

Repeat from * until you have the desired number of stitches on each needle (Figure 5). Remove both yarn ends from your left hand, rotate the needles like the hands of a clock so that the bottom needle is now on top and both strands of yarn are at the needle tip (Figure 6).


Figure 5

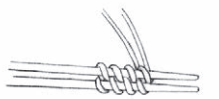
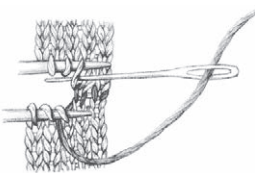


Figure 6

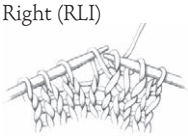
Kitchener Stitch



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.

Lifted Increase

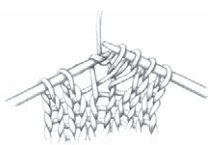
Right (RLI)



Knit into the back of stitch (in the "purl bump") in the row directly below the stitch on the left needle.

Left (LLI)

Insert left needle into back of the stitch below stitch just knitted.



Knit this stitch.

Long-Tail Cast-On

Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upward making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).


Figure 1


Figure 2


Figure 3


Figure 4

Mattress-Stitch Seam

With right side of knitting facing, use threaded needle to pick up one bar between first two stitches on one piece (Figure 1), then corresponding bar plus the bar above it on other piece (Figure 2). *Pick up next two bars on first piece, then next two bars on other (Figure 3). Repeat from * to end of seam, finishing by picking up last bar (or pair of bars) at the top of first piece.

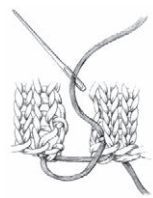


Figure 1

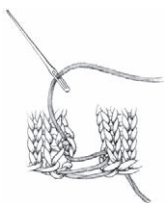


Figure 2


Figure 3

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 *.

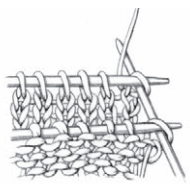


Figure 1

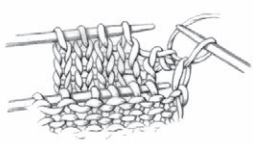


Figure 2

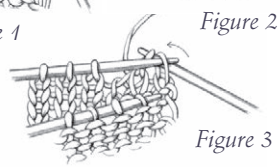


Figure 3

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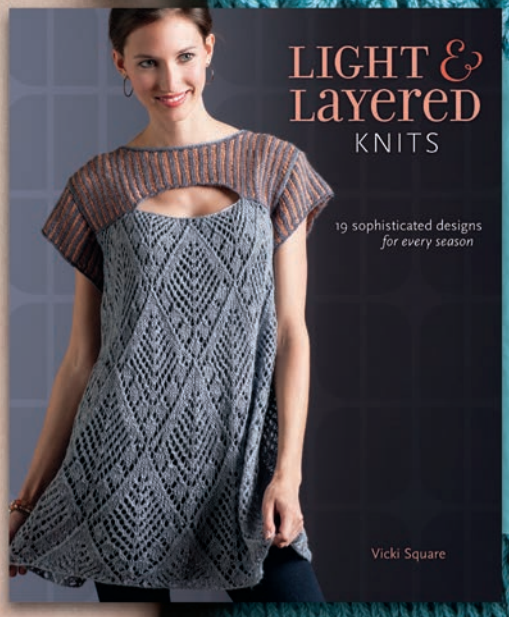

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