

Knitting Traditions



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21

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& Re-create

Civil War Knitting
A Living History

Graceful Lace
Shawls, Scarves & Socks

FALL 2014



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Textured Stitches to Swatch and Explore!

CELEBRATE ESTONIAN KNITTING



Merike Saarniit treasures the richness and creativity of her Estonian textile heritage. Reading the complex knitting patterns in her Estonian stitch dictionaries, Merike fell in love with the innovative designs and endless variations.

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MITCHELL, NEBRASKA

✿ From the Editor ✿

I love the connections we make through knitting—across time, cultures, places, generations. For centuries, stitch patterns from one region of the world have landed in another far away, knitting techniques have passed from one continent to another, from one generation to another. These knitting traditions have taught us and have enriched our lives; they also inspire and, often, require adaptations.



In *PieceWork*'s ninth edition of *Knitting Traditions*, we explore the practical and creative evolution of knitting. Beginning with a visit to the Orkney Islands, we learn how gansey and lace stitch designs evolved there both through everyday life and because of its particular geography. Then we sail to The Netherlands where, through the colorful lives of fisherfolk, ganseys and their stitch patterns developed into a rich Dutch tradition full of its own symbolism and history.

And there are other sorts of adaptations in this issue. You will discover how one knitter used a nineteenth-century embroidery pattern as inspiration for a stunning colorwork mitten design. Another knitter translated a 1920s golf stocking pattern into a stylish, yet practical, liner for a pair of Wellington boots. And yet another knitter acquired an intriguing pair of slippers at a farmer's market that were knitted in Iran with handspun yarn. She reverse engineered a sweet pattern perfectly connecting cultural tradition with contemporary design. Galina A. Khmeleva combined elements of Orenburg knitting with Scandinavian design to create the gorgeous shawl that graces our cover.

And of course, there are the human connections that run through all of these stories. Beverly Gordon write in "Reaching Out: Knitting during the American Civil War" that knitting "served as a personal connection or link between those on the front and those at home." We've also included a narrative about one woman's relationship to knitting and the steady influence it had in her life—taught in part by her neighbor, Elizabeth Zimmermann.

In this issue, I hope that you'll discover your own knitting connections through the people and their land, the culture, the history, and best of all, the beautiful knitwear.

Enjoy!



This issue was photographed at the historic Avery House in Fort Collins, Colorado. Kind thanks to the The Poudre Landmarks Foundation for graciously welcoming us once again.

Knitting Traditions

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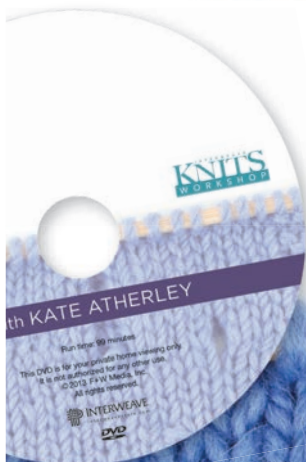
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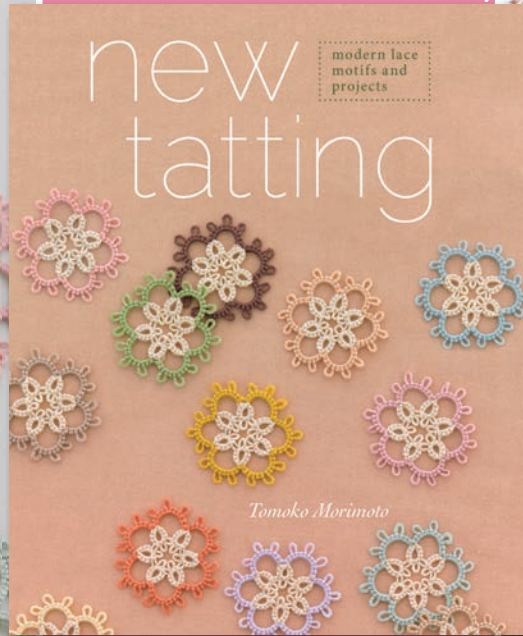
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✿ Ganseys and Lace ✿ in the Orkney Isles

ELIZABETH LOVICK

The Orkney Islands form an archipelago off the northern tip of Scotland. Of the seventy or so islands, twenty are inhabited. Pentland Firth, the stretch of water separating the most southerly of the islands from Caithness in the North of Scotland, is about seven to eight miles (11.3 to 12.8 km) wide, but it's one of the most treacherous bodies of water on the globe. And it was enough of a barrier for a different set of knitting traditions to develop in Orkney.

Orkney has its own breed of sheep, now known as the North Ronaldsay. This is an ancient breed, and, unlike most breeds, has not been “improved” over the years to give more meat or wool. In the middle of the eighteenth century, islanders built a dyke around the island of North Ronaldsay, one that kept the sheep on the beaches and foreshore and left the better land for cattle and crops. The sheep, which had always eaten seaweed as part of their diet, now took to it as their main source of nutrition, and their biology changed to accommodate the increased salt and iodine.

Being from an ancient breed, North Ronaldsay sheep come in many colors and have a double coat, with a soft, warm undercoat, and stronger guard hairs that shed rain from the sheep's back. So from ancient times, the Orcadians have had a source of soft wool for underwear, strong guard hairs for weaving, and a mixture for hard-wearing outerwear.

Orkney History

Orkney is littered with stones of archaeological interest, and plenty of evidence suggests that sheep have

A group of “gutters,” the girls and women who gutted the herring, on the Orkney island of Stronsay. Many are wearing ganseys in a variety of colors under their waterproof aprons. Circa 1920. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.





Peter Swanney from North Ronaldsay, at left, and John Rendall from Westray, both of whom served in World War I. The center panel of John's sweater is knitted in the Purl Diamonds design. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.



A posed picture by Tom Kent of an Orkney girl knitting. She is sitting in a straw-backed Orkney chair, and supposedly knitting a large, Aran-weight shawl of the typical Shetland Hap pattern. Sharp eyes will notice, however, that she seems to be working the Old Shale border of the shawl, which already has the lace knitted on! She wears a head shawl of Old Shale with one of the typical Orkney laces. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.

been part of the island's life and economy for at least the past 5,000 years. William Traill's 1870 excavation of the Broch of Burrian, an Iron Age settlement dated back nearly 2,000 years, showed it was likely a center of woven textile production for export. Traill established how much cloth was needed for local consumption and how many looms it would have taken to produce it. All told, the tools, including weaving combs, stone spindle whorls, weaving tablets, looms, pins, needles, and bodkins, were far too many for the population's needs. Clearly, much cloth was intended for trade. North Ronaldsay was on one of the main trading routes from Scandinavia. So, given a history of textile trade, why are the knitting

In the nineteenth and early twentieth centuries, when rich benefactors took examples of Shetland knitwear to the heart of London society, most of the knitwear in Orkney was commissioned by the richer from the poorer, and stayed within the island group.

traditions of Orkney so little known? The basic reasons lie with the Orcadians themselves. In the nineteenth and early twentieth centuries, when rich benefactors took examples of Shetland knitwear to the heart of London society, most of the knitwear in Orkney was commissioned by the richer from the poorer, and stayed within the island group. For example, on the island of South Ronaldsay, the farm of Stews had twelve men working the land until the 1940s, and each man, as part of his wages, received a new gansey every year. A woman living at Gammons Park, the small croft (farm) next door, knitted them, and she received part of her wages in money and part in beef and pork, cheese, and butter.



Trawler A178 Ben Doran was registered in Aberdeen but crewed by Orcadians. The ganseys worn by the crew show some of the Orkney variations. As well as the typical five-ply black gansey, there are Aran-weight ganseys and a variety of colors. The photograph was taken in March 1930, ten days before the ship was lost off Shetland with all hands on board. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.

Orkney Ganseys

Around most of the English and Scottish coast, fishermen wore ganseys for work at sea, and in some places, as their best wear. In Orkney, everyone wore them—and not just for fishing. Ganseys are immensely practical garments, and ideal for hard labor on the farm as well as at sea. The tightly knitted fabric helped keep the wind out. Children from all walks of life wore them, new and well-fitted in the more prosperous households, handed down in the poorer ones.

The women and girls of Orkney also wore ganseys. Among them, the herring lasses, the girls who moved up and down the east coast of Scotland and England following the shoals of herring, wore their own take on ganseys, with details that included crochet trims, button plackets with many buttons, and slightly puffed sleeves, as changing fashions may have suggested. Orkney had several large herring “stations,” where local women and girls would join the migrant community in their work,

passing on patterns and ideas in their spare time.

Not only was the use to which ganseys were put different in Orkney, the stitch patterns also varied from those knitted elsewhere. Some, such as the “Ridges and Moss Stitch” pattern were found all around the coast. But others, which are common here, I haven’t seen elsewhere. For example, quite a few use a “stripe” design separated by stocking stitch on the body and by garter stitch on the yoke and sleeves. This stripe is also often “broken” into a Basketweave Stitch pattern on the yoke.

A further difference is again practical. The almost constant wind of Orkney keeps the temperatures low, and as a result, Orkney ganseys often use yarn thicker than the traditional five-ply, and many of these yarns were handspun. Because ganseys were worn under oilskins for protection against the sea and the rain, a thicker, loftier yarn made sense to keep the wearer warmer. And if money was tight and your own fleece was plentiful, it made sense to spin your own yarn.



A fisherman baiting creels to catch lobsters, Rackwick Bay, Hoy, Orkney, in the 1930s. He is wearing a gansey of handspun, Aran-weight yarn. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.

Here, as in so many places, the most valued sweaters were not those that were handknitted, but those machine knitted and bought. To wear a machine-knitted sweater was a sign of wealth. Traveling horse-drawn “vans” from Scotland visited the islands twice a year, bringing both millspun wool and machine-made sweaters, along with the other haberdashery and kitchenware families needed. From about 1900 into the 1930s, one such van was owned by two sisters. They would take orders, so local residents could ask them to bring specific items the next time they came, and that included machine-made ganseys and other sweaters.

Handknitters in Orkney would keep their eyes on purchased machine-knitted sweaters and any they saw on other occasions, noting pattern elements to add to their own mental stitch dictionary. For example, one commonly purchased gansey design had three cables on each side of a Moss Stitch panel on the yokes. Orkney knitters borrowed that idea, but used their own patterns in the central panel.

Orkney Lace Knitting

The same ongoing borrowing of pattern elements affected lace, or “openwork” designs. Although some in common use were the same as the lace patterns of Shetland, others were not. And sometimes, even when the stitch patterns were the same, the patterns were used in a different way. For example, the Horseshoe pattern was used extensively for the center of Hap (thicker, everyday) shawls, but the Old Shale pattern used for the border often had a ladder between the repeats. The ladder had the effect of increasing the stitch count of the repeat to twenty, an easier number to work with for the lace edging.

Shetland lace was made to sell in London, where purchasers wanted something that looked very intricate. In Orkney, however, the knitters have always had an eye finely attuned to elegance of design and simple lines. So lace items knitted in Orkney have tended to be less busy and to use fewer pattern elements in one design, whether shawl, scarf, or sweater. In Orkney, lace sweaters were

prized through to recent times. At first glance, one popular pattern looks the same as the Shetland pattern New Shell. However, closer examination shows that the Orkney pattern has two mirrored decreases at the center, rather than the double decrease found in the Shetland variation.

Orkney also had its own lace patterns. One common pattern is a simple five-stitch, eight-row pattern that was knitted in both fine and thick yarns. It is used for fine gloves and thick socks; for the center and borders of shawls; and for sweaters, as either a panel or an all-over pattern. Like many other Orkney stitch patterns, it doesn't have a name. I call it "Tyre Tracks."



A farming family on Shapinsay in the early years of the twentieth century. Family members are wearing the typical dress of the day—ganseys for all and a head shawl for the wife. The man's gansey is five-ply (worn inside out!) with a Moss Stitch pattern between cables on the yoke. The child on his knee wears a darker-colored plain gansey with a button at the neck. The wife's gansey is marled, and the yarn may be handspun. The baby wears a dress cut down from a very fine old gansey. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.

In the Burray Fossil and Heritage Centre, I discovered a baby blanket that puzzled me. The lace was straight Brand Iron pattern from Shetland, and the narrow border was the five-stitch Orkney pattern. But the center pattern was new to me. I hadn't seen it in photographs or artifacts in either Orkney or Shetland. A few weeks later, when a book of Estonian patterns was published, *The Haapalu Shawl: A Knitted Lace Tradition from Estonia* by Siiri Reimann and Aime Edasi (Türi, Estonia: Saara kirjastus, 2009), there it was: the exact pattern from the Burray baby blanket! Given that Orkney men have long been a mainstay of the merchant navy, I could guess how the pattern had traveled. From their travels,



A lacy sweater knitted by Eunice Nicholson of South Ronaldsay in the 1940s. On first glance, it appears to be the Shetland pattern New Shell, but closer inspection shows it is the Orkney version. The Orkney version gives a U shape, rather than a V shape, to the pattern. Photograph by the author.



Off-duty gutters and fishermen on Stronsay in the 1920s. Note that the girl on the left wears a short-sleeved gansey with crocheted ruffles on each side of the button placket. The girl seated also wears a gansey with a button placket. Both men behind the stack of nets are wearing ganseys: the one on the left is a plain, five-ply gansey, and the one on the right is patterned in a thicker yarn. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.

sailors brought back presents for mothers, wives, and girlfriends, and the presents were often shawls. No doubt some ship had put in at Tallinn or another Estonian port, and a sailor had bought a shawl to bring home. Someone who liked the pattern had worked it out and used it in her own knitting.

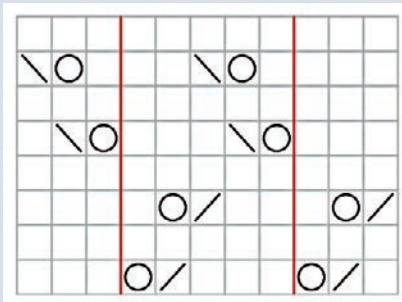
But of all the aspects of Orkney's knitting traditions, perhaps the most interesting is that until the 1950s, many men wore handknitted items of clothing with open-work designs. The three main items of clothing most noticeable in photographs—mufflers, sweaters, and sleeveless

Orkney also had its own lace patterns.

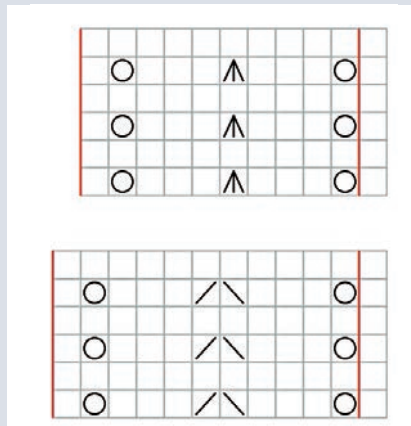
One common pattern is a simple five-stitch, eight-row pattern that was knitted in both fine and thick yarns. It is used for fine gloves and thick socks; for the center and borders of shawls, and for sweaters, either as a panel or an all-over pattern. Like many other Orkney stitch patterns, it doesn't have a name. I call it "Tyre Tracks."

sweaters—all show examples of lace-stitch patterns. For boys' wear, one might think that these items had been knitted for an older sister and handed down, but that doesn't explain the photographs of men wearing them. Moreover, some lace-stitch patterns, such as the one I've called "Purl Diamonds," I've only seen on menswear, usually in Aran-weight yarn.

Every time I visit one of the Orkney Island's heritage centers or the Orkney Library and Archive in Kirkwall, I find something new and exciting. Sometimes it's another example of a pattern I've come across before, sometimes



The pattern the author calls Tyre Tracks, an Orkney pattern used on everything from socks to blankets.

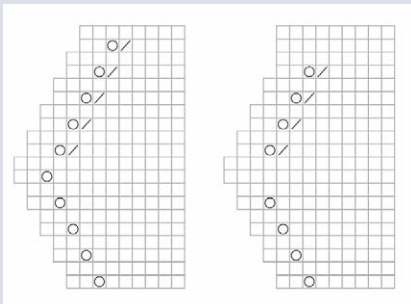


New Shell Stitch variations—Shetland above, Orkney below.

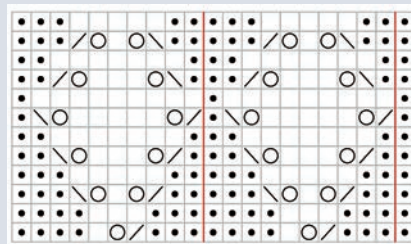
Key

- knit
- yo
- ssk
- k2tog
- central double decrease
- bind off
- purl
- stitch repeat

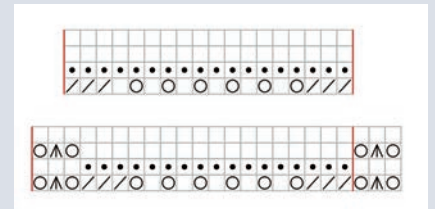
Key for all charts
Charts by and courtesy of the author.



Charts for the most commonly used laces in Orkney on everyday Hap shawls.



The pattern the author calls Purl Diamonds, an Orkney pattern used for sweaters for men and boys.



Old Shale Stitch chart variations—Shetland above, Orkney below.

a new pattern, sometimes a photograph in sharp focus that lets me confirm a stitch pattern I've only guessed at previously. Orkney's knitting heritage has been a local tradition too long. It's time the rest of the world knows about it! ❄️

ABOUT THE AUTHOR AND DESIGNER. Elizabeth Lovick lives on Flotta, one of the small Orkney islands, where she spins and knits, researches, and writes. She has a special interest in bringing traditional knitting styles to new audiences. Her website is www.northernlace.co.uk and she blogs as Northern Lace. She is northernlace on Ravelry and Facebook, but LizLovick on Twitter.

A companion project follows



Orkney ganseys the author has reproduced from archival photographs. Left to right: a 5-ply gansey, an Aran-weight gansey, a gutter's gansey. Photograph © Tina Durwood.

Jess's Cushion

ELIZABETH LOVICK

Inspired by the preceding article

This pillow cover uses a selection of stitch patterns from a gansey worn by a girl known as Jess. She lived on the Orkney island of Stronsay in the early part of the twentieth century and from May to July worked the “herring season” on the island as a gutter, removing the guts from the herring and packing them in barrels of salt. Her gansey is unusual in that the pattern is not symmetrical, but every panel has a different stitch pattern. Some of these patterns were ones used down the east coasts of Scotland and England, while others seem to be specific to Orkney.

I think of pillows as blank canvasses! Feel free to do as an Orcadian knitter would do and change the panels to suit yourself. The front of the pillow can be worked using the chart for the back, and the back can be worked using the chart for the front. And if you don't need a pillow, two or three of the panels with a 5-stitch garter or seed-stitch border makes a great scarf.

Materials

Jamieson and Smith Shetland Aran, 100% Shetland wool yarn, Aran weight, 98 yards (89.6 m)/50 gram (1.8 oz) ball, 4 balls of #BSS 2; www.shetlandwoolbrokers.co.uk

Needles, sizes 7 (4.5 mm) and 8 (5 mm) or size needed to obtain gauge

Buttons, 4, about ¾ inch (2 cm) in diameter

Cushion form, 16 x 16 inches (40.6 x 40.6 cm)

Tapestry needle

Finished size: 15½ x 15½ inches (39.4 x 39.4 cm), to fit a 16-inch (40.6-cm) pillow form

Gauge: 16 sts and 28 rows = 4 inches (10.2 cm) in patt on larger needles

Special Stitch

Seed Stitch (odd number of sts)

Row 1: *K1, p1; rep from * to last st, k1.

Rep Row 1 for patt.

A group of herring gutters on the Orkney island of Stronsay in the 1920s or 1930s. Jess is on the far right. Collection of the Orkney Museum and Archives, Kirkwall, Orkney. Photograph courtesy of and © Orkney Museum and Archives.





*The front of Elizabeth Lovick's gansey cushion inspired by stitch patterns from a gansey worn by a herring "gutter girl" on the Orkney island of Stronsay.
Photograph by Joe Coca.*

❁ Fisherman's Bounty ❁

Dutch Traditional Ganseys: Sweaters from 40 Villages

STELLA RUHE



The following article is adapted from Dutch Traditional Ganseys: Sweaters from 40 Villages (Baarn, The Netherlands: Forte, 2013) with kind permission from the author and the publisher.

—Editor

In the period between around 1875 and 1940, fishermen, but also lifeboat crews, ferry crews, and beach guards, used to wear plain blue, black, or beige sweaters as outdoor, working gear, with simple (Zeeland) or intricate (South Holland) knit motifs and patterns, consisting of knit and purl stitches and cables. Many fishing villages had their own patterns, which made it easier to recognize fishermen by their sweater. However, there were no strict rules about motifs and patterns. Many patterns were used in various places because women would see what patterns other knitters used and copy these in their own ganseys. This was the starting point of my search: to find out more about Dutch ganseys.

Fisherman from Vlaardingen, around 1900, Collection Museum Vlaardingen, Vlaardingen, The Netherlands. Photograph courtesy of Forte and the Museum Vlaardingen.



Crew of the KW 97, circa 1914. Fisherman would have pictures taken before a long journey or when they returned with a spectacular catch. Photographs of ship crews also were paid by the shipping company. Collection of the Katwijkse Museum, Katwijk, The Netherlands. Photograph courtesy of Forte and Katwijkse Museum.

The lifting of the gutting ban in 1857 and the arrival of keel ships such as luggers around 1870 played a crucial role in the adoption and evolution of the ganseys. With luggers, fishermen were able to travel farther north to the fertile fishing grounds on the continental shelf off Scotland and England. Lerwick on Shetland became a temporary base for the very lucrative herring fishing industry, and fishermen from all over the North Sea would meet up here. While Dutch fishermen traditionally wore linen smocks, Scottish and English fishermen wore ganseys. Around 1875, the Dutch fishermen started adopting this more traditional and practical type of outerwear.

The sweaters were decorated with knit and purl motifs and patterns to give the appearance of smocking. The English used the terms smocks and guernseys or ganseys (dialect for “Guernsey”) for these sweaters. The

first ganseys were probably bought or bartered, brought home from England and then copied by the wives and/or introduced by English women who had married Dutch fishermen.

Halfway through the twentieth century, the gansey disappeared, not because fishermen no longer wanted to wear them, but women didn’t want to knit them anymore. After the Second World War, increased prosperity meant that people had money to buy clothes, instead of having to make and mend. Modern communication and tourism also opened up the old close-knit communities, and people had less of an urge to feel part of a group and dress the same as their kinsfolk. Local costumes and the gansey made way for more fashionable clothes.

Most villages along the North Sea coast did not have their own port. When, at the end of the nineteenth century, they slowly replaced their barges (flat-bottomed



sweaters were relatively short. Later, the sweater was tucked into the trouser band. Ganseys were always quite tight-fitting—partly because they used to be worn as undergarments—and the collar, cuffs, and ribbing were knit tightly to prevent the wind from catching the garment, so that fishermen wouldn't fall overboard, but also to prevent them from catching on lines and hooks, which could be fatal at sea. The sweaters were also knit tightly to create a dense, warm layer. This is also why patterns were used in the entire sweater or, if this was too costly, in the top half, to protect the chest and lungs. The sleeves were kept relatively short to keep the hands and underarms free and not get in the way during work. The salt water would also shrink the knit fabric and make the sleeves even shorter. Often, fishermen wore separate (sewed on) leather sleeve protectors. Some parts of the sweater, such as the elbows, would wear much quicker than other parts. The sleeves were knit from the top down, which made it easier to rip back the worn parts and re-knit the sleeves with new yarn. Usually, the yarn used to knit the sweater was no longer available, so the sleeves were knit in a different type of yarn, sometimes in a different color or thickness. Nobody minded because this was work gear!

In many ganseys, you can see that fishermen thread-

Couple from Marken, around 1904. Collection Zuiderzeemuseum, Enhusizen, The Netherlands. Photograph courtesy of Forte and Zuiderzeemuseum.

boats that could be pulled onto the beach) with luggers and needed a port, the Scheveningen and Katwijk fleets moored their vessels in the ports of Vlaardingen, Maassluis, and later, IJmuiden. Many fishermen, from all over the country, signed on with luggers from Vlaardingen, Maassluis, and Emden (Germany) if the fishing in their own area was poor. This explains why you see so many different sweaters on crew photographs and sweaters you would normally not expect in a certain location.

What is important for the sweaters is not where the men come from, but where the female knitters lived. If a fisherman married a woman from a different village, the bride would take the patterns she learned with her and use those when knitting sweaters for her husband and sons.

Ganseys were first worn on trousers, similar to smocks. Because the trousers had a high front flap, the

Ganseys on Display

After the publication of *Dutch Traditional Ganseys*, museums in The Netherlands began to value the gansey as a piece of Dutch heritage brought back to life. Katwijk's Museum displayed the first collection of ganseys knit for the book, and the island of Texel hosted the exhibit next. Ganseys that were not shown in the book were knitted for a gansey exhibition from May through September 2014 in Friesland and Groningen. Other museums have also scheduled exhibits, including the Maritime Museum in Rotterdam, which will have the collection in the summer and fall of 2015, with the addition of about 45 to 50 new ganseys knitted for a second book to be published in September 2015. To date, the gansey collection is scheduled to be on traveling exhibit through the beginning of 2017.

Fishermen from Pernis. The man on the left is wearing a Vlaardingen gansey. Collection Historische Vereniging Pernis, Pernis, The Netherlands. Photograph courtesy of Forte and Collection Historische Vereniging Pernis.



ed a cord or string through the collar. Elastic did not exist yet, and because of all the pulling on and off, the collar would start to stretch. To make sure the collar would fit closely, knitters would include a row of holes, halfway up the collar or close to the bind-off edge. A twisted cord would be threaded through, sometimes with tassels or pompoms at the end to prevent the cord from pulling out.

A sweater would be worn for as long as possible, partially re-knit and continuously mended until it was really worn out; it would then be used as a deck mop or cleaning rag. In many of the ganseys in museums and collections, I saw where the holes and worn knitting was mended with varying degrees of proficiency. The mending was done in a similar way as with socks. Sometimes the fishermen themselves had to mend their sweaters at sea.

Halfway through the twentieth century, the gansey disappeared, not because fishermen no longer wanted to wear them, but women didn't want to knit them anymore.

The fisherwomen would knit in between their other tasks, such as making clothes. Every free minute was used and knitting was a welcome distraction in an otherwise hard life. The women would knit socks, undergarments, and sweaters for their family members, and if they were widowed, would knit for other people for money. Despite the first Compulsory Education Law, introduced in the Netherlands on January 1, 1901, women and girls hardly went to school. By law, all children between 6 and 12 years old had to go to school. However, daughters were often allowed to stay at home to look after the family; this was more the rule than the exception. There were sewing and knitting schools where girls would learn to knit complicated patterns by heart and almost “blind” from a young age. They also learned to develop their own variations on patterns by making samplers

(*breilappen*) but usually would already be taught how to knit by their mothers when they were only three or four. Patterns were passed on orally, from mother to daughter.

One of the ladies from Volendam, where some fishermen still wear ganseys, told me that she had to knit a fixed number of rows to finish before she was allowed to do something else. Her mother would indicate the starting row in the knitting with a pin and then she would have to knit her quota for the day. She would often sneakily move the pin down to make it seem as if she had knitted a lot more.

How smooth the knitting is can be seen in the sweaters kept at the museums in Scheveningen, Katwijk, Vlaardingen, Volendam, and Spakenburg, in The Netherlands Openluchtmuseum in Arnhem, and the Zuiderzeemuseum in Enkhuizen. In Volendam, women would often knit the stockinette areas in one go, or, as they told me: “Even if a fire broke out, you continued knitting, because if you stopped, it would show.” To really get the sweaters to look nice, they were laid out under a mattress or passed through the *gattemangel* (*gatte* is slang for bottom; *mangel* is a press): you would flatten it by just sitting on it!

Ganseys are full of symbolism. The patterns and motifs used in the sweaters reflect daily life, the sea, the weather, the religion, and the world of fishing: flags used for communication, squares to denote nets or bricks, cables to reflect the ropes used on board and the connection with God, the chains holding the anchor, the rigging, the ribbed lines on the beach, fish bones (herringbone), waves and tides, zigzags for lightning at sea (also called the wedding line, as marriages can “spark”), hail storms, the tree of life, the rope ladder to get down into sloops, and the all-seeing and all-knowing eye of God. ❁

ABOUT THE AUTHOR. *Stella Ruhe studied arts and textiles and worked as a teacher and editor and publisher of books and magazines on arts, crafts, and textiles. She wrote and published a digital method for teaching art and crafts for different types of education (www.beeldbijdehand.nl) and gave workshops and seminars for the Department of Education. For Dutch Traditional Ganseys, she searched for ganseys in fishing villages on the coasts of The Netherlands and discovered that practically nobody knew about the ganseys anymore. The English version of her book, translated by Ammerins Moss-de Boer, is published by Search Press, \$29.95.*

Three companion projects follow



A gansey from Moddergat that may have been knit in Vlaardingen. The sweater has a very unique design, showing motifs referring to those in Pernis and Marken. Collection of the Museum 't Fiskershuske, Paesens-Moddergat, The Netherlands. Photograph courtesy of Forte and Museum 't Fiskershuske.

Dangerous

Strangely enough, most fishermen couldn't swim. If they went overboard, it almost always was a death sentence. Their clothes would get wet and heavy, their boots would fill up, and they would drown. Fishing was an extremely dangerous profession.

—S. R.

Vlaardingen Trio: Ganseys, Hat, and Socks

STELLA RUHE AND BIANCA BOONSTRA

Inspired by the preceding article

From the eighteenth century onward, Vlaardingen, on the Nieuwe Maas in the Rijnmond area, developed into the most important port for the herring fishery. When the lugger was introduced at the end of the nineteenth century, the Vlaardingen port was home for fleets from various portless fishing villages along the North Sea coast. Fishermen from all over the country would come here to find work. The silting up of the estuary formed a problem. To open up the waterways, a canal was dug through Voorne and later the Nieuwe Waterweg. The connection of Vlaardingen to the main railway system in 1881 was also extremely important as it enabled the export of herring to Germany.

Ganseys from Vlaardingen, with their characteristic horizontal bands of garter stitch ridges alternated with a variety of patterns, are found in many pictures from various locations. However, pictures from Vlaardingen also feature many sweaters from other coastal villages. Fishermen would sign on with Vlaardingen luggers, which explains why crew members would all be wearing different ganseys. The Vlaardingen patterns would be knit in various combinations in between the garter stitch ridges.

—From *Dutch Traditional Ganseys: Sweaters from 40 Villages* by Stella Ruhe (*Baarn, The Netherlands: Forte, 2013*).

I knit the Vlaardingen gansey to be photographed for *Dutch Traditional Ganseys: Sweaters from 40 Villages* by Stella Ruhe and designed the companion socks and hat as well. At an exhibition at the Katwijk Museum, the conservator dressed a model in the entire Vlaardingen ensemble. It was strange to see my own work in a museum, but it also pleased me to see so many people enjoying the revival of these patterns.

—Bianca Boonstra

Materials

Schachenmayr SMC Fine Wool, 100% wool yarn, fingering weight, 339 yards (310.0 m)/50 gram (1.8 oz) ball, 3 balls for gansey, 1 ball for hat, and 1(2, 2, 2) ball(s) for socks of Light Grey, #02066; www.us.schachenmayr.com

Needles, double pointed or circular, 24 inches (60 cm), size 0 (2 mm) or size needed to obtain gauge, for gansey; set of 5 double pointed, size 1.5 (2.5 mm) or size needed to obtain gauge, for hat and socks


Stitch holders

Stitch markers

Tapestry needle

Finished sizes: Gansey, 24 inches (61.0 cm) chest circumference; hat, 13¾ (15½, 18½) inches (34.9 [39.4, 47.0] cm) brim circumference and 6½ (7, 7¾) inches (16.5 [17.8, 19.7] cm) tall; socks, 5¾ (7¼, 8½, 10) inches (14.6 [18.4, 21.6, 25.4] cm) foot circumference, foot length is adjustable

Gauge: Gansey, 36 sts and 50 rows = 4 inches (10.2 cm) in St st; hat, 26 sts and 40 rnds = 4 inches (10.2 cm) in St st with yarn held double, 26 sts and 46 rnds = 4 inches (10.2 cm) in patt with yarn held double; socks, 28 sts and 40 rnds = 4 inches (10.2 cm) in St st with yarn held double, 28 sts and 40 rnds = 4 inches (10.2 cm) in patt with yarn held double

A young child with brown hair and bangs is sitting on a bed covered with a colorful, patchwork quilt. The child is wearing a grey, textured knit gansey, a matching grey knit hat with a small opening for the eyes, and grey knit socks. The child is smiling and looking towards the camera. In the background, a white metal bed frame is visible, and a doll in a white dress is sitting on the bed. The overall scene is warm and cozy.

This striking gansey, hat, and socks trio is the perfect combination for your little one. Each garment features the same horizontal bands of garter stitch ridges alternated with a variety of patterns characteristic of traditional ganseys from Vlaardigan, The Netherlands. Photograph by Joe Coca.



The Vlaardigan Gansey.
 Photograph by Joe Coca.

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. The gansey is worked in the round from the lower edge to the underarm, then the front and back are worked separately back and forth. Stitches for the sleeves are picked up around the armholes. Charts are worked both in rounds and rows. Yarn is held double throughout for the hat and the socks.

Gansey

With cir needle, CO 108 sts, pm, CO 108 sts—216 sts. Pm and join in the rnd.

Work in k2, p2 rib until piece measures 1½ inches (3.8 cm) from CO edge.

Work in St st until piece measures 4¾ inches (12.1 cm) from CO edge.

Work Rnds 1–4 of Gansey Border Chart.

Next Rnd: [Work Gansey Chart A to m, sl m] 2 times.

Cont in patt through Rnd 15 of Gansey Chart A.

Work Rnds 1–4 of Gansey Border Chart.

Next Rnd: [Work Gansey Chart B to m, sl m] 2 times.

Cont in patt through Rnd 14 of Gansey Chart B.

Work Rnds 1–4 of Gansey Border Chart.

Work Rnds 1–14 of Gansey Chart C.

Work Rnds 1–4 of Gansey Border Chart.

Next Rnd: [Work Gansey Chart D to m, sl m] 2 times.

Cont in patt through Rnd 14 of Gansey Chart D.

Work Rnds 1–4 of Gansey Border Chart.

Divide for front and back,

Place last 108 sts on holder for front—108 sts rem for back.

Back,

Cont back and forth in rows as foll.

Work Rows 1–10 of Gansey Chart E once, then work Rows 3–10 two times, then work Rows 3–13 once.

P 1 WS row.

Work Rows 1–4 of Gansey Border Chart.

Work Rows 1–11 of Gansey Chart F.

P 1 WS row.

Place all sts on holder.

Front,

Return 108 front sts to needle and with RS facing, join yarn.

Work back and forth in rows as foll.

Work Rows 1–10 of Gansey Chart E once, then work Rows 3–10 two times, then work Rows 3–13 once.

P 1 WS row.

Work Rows 1–4 of Gansey Border Chart.

Shape neck,

Work Row 1 of Gansey Chart F over 35 sts, join a 2nd ball of yarn and BO 38 center front neck sts, work Row 1 of Gansey Chart F to end—35 sts rem each side. Working both sides separately and at the same time, cont as foll: Work in patt through Row 11 of Gansey Chart F and *at the same time*, dec 1 st each neck edge every RS row 5 times—30 sts rem each side.

P 1 WS row. Place all sts on each side on holder.

Sleeves,

Join shoulders using 3-needle BO. With dpn and beg at underarm, pick up and k 96 sts evenly around armhole. Pm and join in the rnd.

Work Rnds 1–11 of Gansey Chart F.

P 1 rnd.

Dec Rnd: Ssk, k to last 2 sts, k2tog—94 sts rem.

K 1 rnd.

Dec Rnd: Ssp, p to last 2 sts, p2tog—92 sts rem.

Working only the 5-st rep, work Rnds 1–14 of Gansey Chart D.

At the same time, dec 1 st at each end of every 3rd rnd 4 times—84 sts rem.

P 1 rnd.

Dec Rnd: Ssk, k to last 2 sts, k2tog—82 sts rem.

K 1 rnd.

Dec Rnd: Ssp, p to last 2 sts, p2tog—80 sts rem.

Working only the 5-st rep, work Rnds 1–15 of Gansey Chart A.

Work Rnds 1–4 of Gansey Border Chart.

Cont in St st.

K 4 rnds.

Dec Rnd: Ssk, k to last 2 sts, k2tog—2 sts dec'd.

Rep *Dec Rnd* every 5th rnd 9 more times—60 sts rem.

Work even until sleeve measures 8¾ inches (22.2 cm).

Work in k2, p2 rib until sleeve measure 10 inches (25.4 cm). BO all sts.

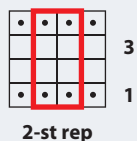
Neckband,

Place 48 back neck sts on dpn and join yarn. K 48 back neck sts, pick up and k 13 sts along left front neck edge, k 38 center front neck sts from holder, pick up and k 13 sts along right front neck edge—112 sts. Pm and join in the rnd. Work in k2, p2 rib until neckband measures 1¼ inches (3.2 cm). BO all sts.

Finishing

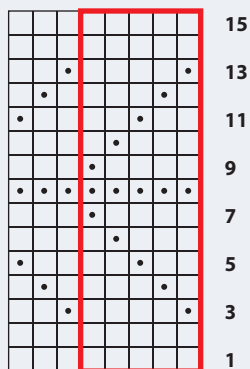
Weave in ends. Block the gansey lightly by letting it dry under two wet towels.

Gansey Border



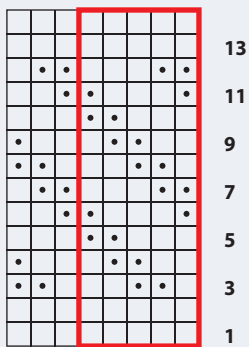
2-st rep

Gansey Chart A



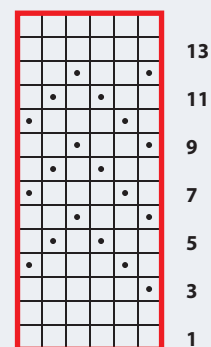
5-st rep

Gansey Chart B



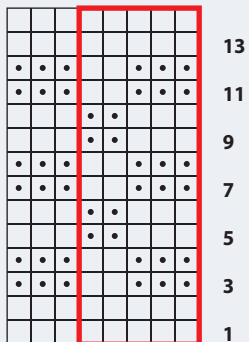
5-st rep

Gansey Chart C



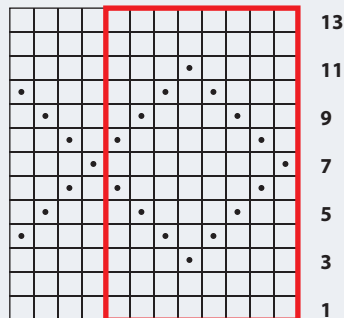
6-st rep

Gansey Chart D



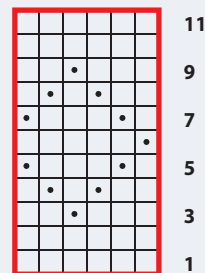
5-st rep

Gansey Chart E



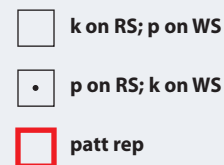
8-st rep

Gansey Chart F



6-st rep

Gansey Key



Work Rnds 1–8 (1–8, 1–14, 1–14) of Sock Chart C.

Size 5¾ (7¼) inches (14.6 [18.4] cm) only,

K 2 rnds.

All sizes,

Heel flap,

Heel is worked back and forth in rows as foll.

Place last 20 (26, 30, 34) sts of rnd on holder for instep—20 (24, 30, 36) sts rem for heel.

Next Row (RS): K20 (24, 30, 36).

P 3 rows.

K 2 rows.

Size 5¾ (14.6 cm) only,

Next Row (RS): K1, work Sock Chart D over 18 sts, p1.

Work in patt through Row 10 of Sock Chart D.

Size 7¼ inches (18.4 cm) only,

Work Rows 1–9 of Sock Chart D once, then Rows 3–11 once.

P 1 WS row.

Size 8½ inches (21.6 cm) only,

Work Rows 1–9 of Sock Chart D once, then Rows 3–9 once, then Rows 3–10 once.

Size 10 inches (25.4 cm) only,

Work Rows 1–9 of Sock Chart D once, then Rows 3–9 twice, then Rows 3–11 once.

P 1 WS row.

All sizes,

Turn heel,

Row 1 (RS): K 12 (14, 18, 20) sts, k2tog, k1, turn.

Row 2 (WS): Sl 1 pwise, p5 (5, 7, 5), p2tog, p1, turn.

Row 3: Sl 1 kwise, k to 1 st before gap, k2tog, k1, turn.

Row 4: Sl 1 pwise, p to 1 st before gap, p2tog, p1, turn.

Rep Rows 3 and 4 four (three, four, six) more times—12 (14, 18, 20) heel sts rem.

Next Rnd: On Needle 1, k 12 (14, 18, 20) heel sts, pick up

and k 12 (14, 16, 18) sts from the 1st side of the heel flap, on Needle 2, k 1st 10 (13, 15, 17) instep sts from holder, on Needle 3, k last 10 (13, 15, 17) instep sts from holder, on Needle 4, pick up and k 12 (14, 16, 18) sts from the other side of the heel flap, k 1st 6 (7, 9, 10) heel sts from Needle 1 to Needle 4—56 (68, 80, 90) sts.

Size 7¼ inches (18.4 cm) only,

Sl the 1st st from Needle 2 to Needle 1.

Size 10 inches (25.4 cm) only,

Sl the last st on Needle 1 to Needle 2.

All sizes,

Gusset,

Note: Gusset shaping and instep pattern occur at the same time. Read the following section all the way through before proceeding.

K 1 rnd.

Dec Rnd: K to last 3 sts of Needle 1, k2tog, k1, work Instep patt over 20 (25, 30, 35) instep sts on Needles 2 and 3, k1, ssk, k to end of Needle 4—2 sts dec'd.

Next Rnd: K to end of Needle 1, work Instep patt over 20 (25, 30, 35) instep sts on Needles 2 and 3, k to end of Needle 4.

Rep last 2 rnds 7 (8, 9, 9) more times—40 (50, 60, 70) sts rem.

Work even in patt, working Instep patt on 20 (25, 30, 35) instep sts and St st on 20 (25, 30, 35) sole sts.

At the same time, beg on first Dec Rnd, work Instep patt on 20 (25, 30, 35) instep sts as foll.

K 1 rnd.

Work Rnds 1–4 of Sock Border Chart.

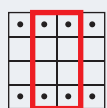
Work Rnds 1–7 (1–7, 1–14, 1–14) of Sock Chart B.

Sizes 5¾ (7¼) inches (14.6 [18.4] cm) only,

K 2 rnds.

All sizes,

Sock Border



2-st rep

Sock Key



k

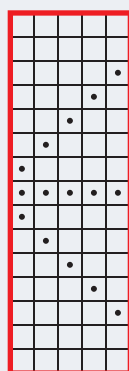


p



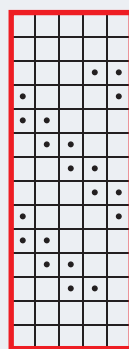
patt rep

Sock Chart A



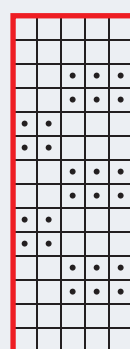
5-st rep

Sock Chart B



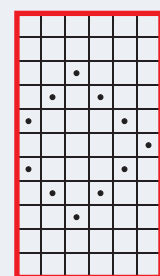
5-st rep

Sock Chart C



5-st rep

Sock Chart D



6-st rep



Work Rnds 1–4 of Sock Border Chart.

Work Rnds 1–15 of Sock Chart A.

Work Rnds 1–2 (1–2, 1–4, 1–4) of Sock Border Chart—foot measures about 5 (5¼, 5¾, 6¼) inches (12 [13, 15, 16] cm) from back of heel.

Sizes 5¾ (7¼) inches (14.6 [18.4] cm) only,

Work even in St st until foot length is 1 (1¼) inches (2.5 [3.2] cm) less than desired length, measured from back of heel.

Sizes 8½ (10) inches (21.6 [25.4] cm) only,

Work Rnds 1–14 of Sock Chart C.

Work Rnds 1–2 of Sock Border Chart—foot measures about 7¼ (7¾) inches (18 [19] cm) from back of heel.

Work even in St st until foot length is 1½ (2) inches (3.8 [5.1] cm) less than desired length, measured from back of heel.

All sizes,
Shape toe,

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

Rep Dec Rnd every other rnd 4 (2, 4, 7) more times, then every rnd 0 (5, 5, 5) times—20 (18, 20, 18) sts rem.

Break yarn, leaving a 10-inch (25.4-cm) tail. Graft sts using Kitchener Stitch.

Finishing

Weave in ends. ✨

ABOUT THE DESIGNER. Bianca Boonstra has been knitting and crocheting since she was eight years old. A knitter, crocheter, poet, and spinner—not particularly in that order—she loves country music and historically based television series. She lives in the Netherlands with her husband, Johan, and their four children. Ravelry: www.ravelry.com/designers/bianca-boonstra; Twitter: <https://twitter.com/BiancaBoonstra>; Facebook: <https://www.facebook.com/bianca.boonstra>; Webshop: www.mijnwebwinkel.nl/winkel/biancaboonstradesigns.



Matleena Fofonoff with her husband, Sergei, dressed for the sixtieth anniversary of the Skolts moving to Sevettijärvi. 2009.
Photograph by Tim Feist.

✿ Skolt Sámi ✿ and Their Knitting Legacy

LAURA RICKETTS

Matleena Fofonoff is a Skolt Sámi. An indigenous, traditionally nomadic people, the Sámi have historically lived in a vast area that includes the northern region of modern Norway, Sweden, Finland, and the Kola peninsula of Russia. The Skolt Sámi who have inhabited the lands of northeastern Norway, northern Finland, and the western part of the Kola peninsula, are the smallest subset of these nomadic people—a minority within a minority.

Shortly after World War II (1939–1945), every nation that bordered the USSR capitulated to communism, except Turkey and Finland. In order to maintain its independence, and as payment for their aggression toward the USSR during World War II, Finland was forced to pay an immense tribute, including a large monetary sum and the ceding of certain borderlands, including the Petsamo land region. Petsamo was the very northeastern arm of Finland, and Finland's only connection to the Barents Sea. This land is part of the traditional homeland of the Skolt Sámi. In 1949, the USSR issued an ultimatum to the nomadic Skolt Sámi in this region: they could no longer cross national borders. Instead, the nomadic Skolt had to choose in which of the three countries they would live: Russia, Finland, or the bordering northeast tip of Norway. Virtually all of the Skolt Sámi in Russia left, with the majority moving into Finland, near Lake Inari. Today, the small village of Sevettijärvi, Finland, is the center of Skolt Sámi cultural life.

In that time of cataclysmic change, Matleena Fofonoff was born—the first baby after the exodus from Russia. It was an insecure time for her people: The elders mourned the land they had lost, while younger Skolt, not always adhering to a new culture, certainly felt cultural pressure to assimilate with the Finns, speak Finnish, dress

like Finns, and move to areas with greater economic opportunity. This has caused a cultural upheaval.

However, Matleena grew up in her grandparents' house, speaking Skolt Sámi, and learning the *saa'mi kiõtt-tuájj* (handcrafts). These handcrafts are not only beautiful but useful. In a nomadic society such as that of the Skolt Sámi, every item was moved often. Personal items were fewer and needed to be hardwearing and practical. Although used nearly every day, they lasted a generation or more.

Master Skolt Sámi craftspeople have made these everyday items works of beauty, often incorporating design elements from their natural surroundings. In the Skolt region, *saa'mi kiõtt-tuájj* include pine-root weaving, reindeer- and fish-skin tanning, spinning, and knitting. Cleaned and dyed fish vertebrae become beads in a bracelet. Decorated reindeer bone becomes the handle of a knife that fits a sheath perfectly.

As a result of the Skolt Sámi having lived long under Russian protectorship, the Skolt are substantially different from western Sámi subsets. In 1949, most Skolt Sámi spoke Russian, had Russian-sounding names, and were Russian Orthodox. Even their traditional dress had a decidedly Russian flavor. The men had long ago abandoned the traditional *määccak*, or ethnic costume, in favor

Neiden River near Neiden, Norway. Photograph by the author.





Photograph of O'ndri Vassiliwitz taken during the Roland Bonaparte expedition, 1884. Vassiliwitz is wearing handknitted mittens with a traditional Skolt Sámi design. Photograph courtesy of the Musée de l'Homme, Paris.

of the clothing of Russian nationals. Women wore long skirts, blouses, and shawls that many unfamiliar with the region would think were Russian. All wore knitted stockings instead of the reindeer-skin leggings that the western Sámi wore.

Before the forced move from Petsamo and despite Russian influences, Skolt Sámi language and culture had flourished, sheltered in this remote part of the world. The warm water port in the Petsamo fjord provided shelter for the settlers as well as for reindeer and small herds of sheep. Archeological digs have found sheep bones in hearth rubbish piles created between A.D. 800 and 1300. This discovery indicates that people, reindeer, and sheep have cohabitated in this area for up to twelve hundred years. Although above the Arctic Circle, life thrived.

Besides small herds of reindeer and sheep, the Skolt Sámi, living close to the sea, were also experienced



Map of the Petsamo region, part of the traditional homeland of the Skolt Sámi. Map by Jniemenmaa and courtesy of Wikipedia.

in sea, fjord, and river fishing in the plentiful streams of the region. In summer, they picked cloudberries, lingonberries, and blueberries. In fall, they trapped ptarmigan or winter grouse. Caught for their meat, the ptarmigan were often sold as another source of income. The Skolt Sámi of the far north always were surrounded by the pine trees, birches, lakes, and marshes that make the area so beautiful. Images from these natural surroundings and activities are echoed in the Skolt Sámi knitting patterns.

Skolt Sámi Knitting Patterns

With sheep nearby and wool handy, the women carded, spun, and knitted regularly. Knitted garments were worn year round. The women used handspindles and distaffs to spin wool for mittens and socks, as well as to spin hemp for fishing nets. When a couple became engaged, a traditional present from the man to his fiancé was a hand-carved distaff. Unlike the stationary distaff on a spinning wheel, this wooden distaff, *kuosalit*, was a large, portable, wooden L. The woman would sit on the shorter, horizontal end of the L, and the vertical side would rise up beside her, the end of which held the unspun fiber as she spun on a spindle.

Although spinning is an age-old craft, knitting is much newer and would have come to the area with the western peoples, north through Russia or Finland, or east through Norway. By the 1800s, knitting was widely practiced in the Skolt region.

In the summer of 1883, Prince Roland Bonaparte



Birch trees and berries in the forest near Neiden, Norway. Photograph by the author.

(1858–1924) of Paris traveled throughout Scandinavia and Russia. He took about a hundred photographs of Sámi people in several villages. O'nddri Vassiliwitz, one of the hundred, was wearing knitted mittens. A young man when the photograph was taken, he lived in Boris Gleb, or *Ķeeu'nes*, just inside the Russian border. Vassiliwitz's heavy furs tell of severe winters, yet his beautiful mittens are not fur, but of knitted wool. They're also typically Skolt in design: color stranded with the design created by every other stitch.

The Skolt Sámi's knitting is distinct in the region. Traditionally, the Skolt Sámi have knitted socks and mittens. With Skolt mittens, the hand and thumb are knitted entirely in the main color, usually a natural shade or cream of handspun wool. The cuff displays the pattern. Patterns are knitted in color, but the pattern is created only by every other stitch. Another unique feature of the mittens is that a truly well-made mitten will cup in slightly on the mitten and thumb tip. This feature can be worked into the pattern three different ways: by using short-rows, by using extra decreases on the interior, or by starting early on the decreases to the tip (palm side

only). A braid, called a *poonnjum ruōddâznjâ'Imm*, hangs down from each cuff. It's usually short and most often ends in a knot. The braids let the wearer tie the pair together and hang the mittens from a peg to dry or tuck the pair through a belt to keep them out of the way but easily accessible.

Patterned mittens were the fancy mittens worn to church and to festivals or for light work. During the coldest times, the mittens were worn doubled with another knitted pair or inside thick reindeer-skin mittens. Work mittens, by contrast, were plain. Also of spun wool, they were most often in the less desirable natural colors—brown, gray, or black.

The accent colors for the patterned mittens came most often from naturally dyed yarns. The colors were the soft yellows, browns, and greens from dyes that could be made from mosses, mushrooms, and roots. Another kind of Skolt Sámi knitting makes use of yarns dyed with commercial dyes or of purchased commercially dyed yarns. Blue and red are the colors used most often with these mittens. Yellow was used sparingly and only in women's mittens, a distinction that continues today.



Matleena Fofonoff and her student Heini Wesslin at the Skolt festival in Sevettijärvi, Inari, Finland. 2009. Matleena is wearing a traditional Skolt horned hat: tall, red, and beautifully handbeaded. It maintains its tall, curved shape with a wooden insert. Lutheran missionaries in Scandinavia condemned the horned hat as “the devil’s seat,” and forced the women to change their head covering, but Russian Orthodox missionaries to the Skolt held no such illusions, and their hat remains unchanged today. Photograph by Harri Nurminen and © Leuku Oy Photographic Agency, Tampere, Finland.

One change has been in the use of green. Green is used in a variety of patterns today, but its use has come about during the past fifty years, an influence of the neighboring Inari Sámi, who regularly use green in their patterns.

Sustaining the Skolt Sámi Ways

Now, as the oldest of the new generation, Matleena Fofonoff helps sustain the Skolt Sámi way of life through her mastery of the Skolt language and handcrafts and by teaching them to a new generation. Matleena is a master craftswoman of many *saa’mi kiött-tuájj*. She has taught classes in the *saa’mi kiött-tuájj* school in Sevettijärvi and the larger town of Inari in northern Finland, home to the Finnish Sámi parliament and the Finnish Sámi radio station. In much the same way that her grandparents learned and taught her, she mentors younger women in handcrafts and language. Matleena and her husband, Sergei, still live in the region, and their grown children have children of their own. But according to the 2003 UNESCO

Atlas “Sharing a World of Difference: The Earth’s Linguistic, Cultural and Biological Diversity,” the Skolt Sámi language and culture are “severely endangered.” About six hundred Skolt Sámi live in all of Finland today, but only about three hundred speak Skolt Sámi. With such a small number, the language and culture are in jeopardy. Matleena has made a commitment that her family will not be included in that decline.

“My daughters learned to speak Skolt Sámi as children. They always spoke Skolt Sámi when they visited their grandmother and grandfather. Everybody spoke Sámi then,” she says. “I have always been busy with all kinds of handcrafts. In addition to beadwork and products made of wool and roots, I also make clothes and bags from tanned reindeer and fish skins.”

In the fall of 2013, I experienced this beautiful area firsthand. I traveled in the northern parts of Finland and Norway, visiting regional museums and studying the Sámi collections, especially the knitted items. Over and

over, I came across Matleena's name. In Inari, I saw some of her pine-root-woven baskets. In Neiden, I saw gorgeous mittens, of both hand-dyed and commercially dyed yarns. In Tromsø, I saw spindles and mittens she had donated to the university's museum, and in Karasjok, I saw photographs of and an interview with both Matleena and Heini Wesslin, one of the women she has mentored.

I met with Heini during my time in Neiden, Norway. Pregnant with her second child at the time, Heini is a young Skolt Sámi woman living in Sevettijärvi. She grew up in Utsjoki in a community that was mostly North Sámi people, not Skolt Sámi. During those years in school, some people made fun of her because of her Skolt Sámi background, even though she didn't feel very close to the Skolt Sámi traditions—she didn't know the language or practice the *sámi kiõtt-tuájj*. Maybe in some ways, that time of being on the outskirts intensified her desire to know more about her heritage, because she went on to pursue learning her people's traditional ways. This pursuit included moving back to the Skolt Sámi region.

During this time, Matleena was instrumental in teaching Heini. Matleena taught her how to bead and how to make the traditional hat. During their time together, Matleena spoke Skolt to Heini to help her learn the language and has encouraged her in many additional ways.

As Heini and I talked that September afternoon, we examined the many mittens she brought from her own family—ones made by her great-grandmother, her grandmother, and even small mittens Matleena had made for Heini's two-year-old son, which he had worn that morning. Heini pointed out the small details: the use of color, the cupped mitten and thumb tips. Then, she recited a Skolt proverb: "If a man can make a good handle for an axe, if a woman can make a good thumb on a mitten, they are craftsmen."

It's my wish that as you learn more about this Sámi tradition and knit the pair of mittens in the project that follows, you, too, will become good thumb makers. ❁

ABOUT THE AUTHOR. *Laura Ricketts lives and works in north central Indiana. She knits, crochets, spins, reads history books, and combines all of these things into her articles, patterns, and classes. You may see more of her work at www.laurarickettsdesigns.com. She would like to thank Tim Feist; Honna Havas, of the Øst-samiske museet; Satu Moshnikoff; Ia-Mari Rantamäki; Dikka Storm, of the University of Tromsø; and Heini Wesslin for their assistance.*



Oijash Fofonoff (born 1865), the wife of Ontrei Fofonoff, and their daughter Sofia (born 1889) spinning in the winter village Masashjaur (Mašašjaur). Petsamo, Suonikylä (Suenjel), Finland. 1912. Photograph by T. I. Itkonen and © Finland National Board of Antiquities.

Further Resources

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- www.siida.fi/contents/sami-museum

A companion project follows

Skolt Sámi Mittens

LAURA RICKETTS

Inspired by the preceding article



Matleena Fofonoff's mittens and spindle. Collection of the Department of Cultural Science, Tromsø University Museum (TSL 2466b and TSL 2464, respectively). Photograph by the author and courtesy of the Scientific Collections at the Department of Cultural Science, Tromsø University Museum, UiT, The Arctic University of Norway.

This traditional Skolt Sámi pattern originally knitted by Matleena Fofonoff out of hand-dyed, handspun wool roving is from the University of Tromsø's, Tromsø, Norway, Textile Collection. The spindle and wool roving also are Matleena's. They were donated to the museum after a Skolt exhibition.

For the most part, Skolt Sámi mittens are patterned on the cuff only, with the remainder knitted in the main mitten color, almost always cream-colored wool. This approach is practical on many levels: cream wool is plentiful; plain hands are easiest to knit; and, when the knitted palm or thumb wears thin, a knitter could cut off the worn mitten hand, pick up stitches around the patterned cuff and knit a "new" mitten. Skolt patterns are one of the few Sámi knitted items whose elements retain names and symbolic meanings. The four-dot pattern on this mitten is the "Ptarmigan's Foot" which occurs inside a mirrored sawtooth design. The ptarmigan,

a Nordic grouse, is a small, local dovelike bird, which changes color with the seasons.

This pattern also includes *kierrekerrosta* (right and left leaning braid accents) made by carrying the yarn on the outside of the work while purling. It also incorporates *poonnjum ruõddâznjä'lmm*, which is Skolt Sámi for the braid hanging off the cuff. A bit of beauty with utility, *poonnjum ruõddâznjä'lmm* allows the wearer to attach the mittens together to dry or store. Lastly, I have incorporated decreases in the interior tip of the mitten and thumb. "True beauty," says Matleena Fofanoff's student Heini Wesslin, "can be seen in cupped mittens."

Instructions

Note: See pages 124 and 126 for Abbreviations and Techniques.

Mittens

Cuff,

Using the long-tail method and MC, CO 42 sts. Divide sts evenly over 4 dpn, pm, and join to work in the rnd, being careful not to twist sts. Join CC1 and CC2 and work Bi-Color Right-Leaning Braid as foll.

Note: The yarns will twist around each other.

Rnd 1: Bring CC1 and CC2 strands to the front of the work. *Bringing new yarn *under* old yarn, with CC1, p1, with CC2, p1; rep from * to end. (Maintain an even, but not tight, tension.) Move strands to the back of the work. Do not break yarns.

Work Rnds 1–5 of Cuff A Chart.

Work Bi-Color Left-Leaning Braid as foll.

Note: The yarns will twist around each other.

Next Rnd: Bring CC1 and CC2 strands to the front of the work. *Bringing new yarn *over* old yarn, with CC1, p1, with CC2, p1; rep from * to end. (Maintain an even, but not tight, tension.) Move strands to the back of the work. Do not break yarns.

Work Rnds 1–17 of Cuff B Chart. Break CC1 and CC2 and cont with MC only.

Thumb placement right mitten only,

Next Rnd: K22, with waste yarn, k10, sl these 10 sts to left-hand needle, with MC, k to end of the rnd.

Thumb placement left mitten only,

Next Rnd: K10, with waste yarn, k10, sl these 10 sts to left-hand needle, with MC, k to end of the rnd.

Both mittens,

Work even until mitten measures 8½ inches (21.6 cm) from CO or to the end of the wearer's ring finger.

Top shaping,

Next Rnd: K21, pm, k to end.

Dec Rnd: *Ssk, k to 3 sts before m, k2tog, k1, sl m; rep from * once more—4 sts dec'd.

Rep Dec Rnd every rnd 7 more times.

At the same time, on 3rd Dec Rnd, dec an additional 2 sts evenly spaced on the palm side only.

8 sts rem. Break yarn, thread through rem sts and pull tight to close.

Thumb,

Remove waste yarn and place 20 live sts onto needles. Join MC at right edge of opening, leaving an 8-inch (20.3-cm) tail.

Next Rnd: K10 sts from bottom of opening, pick up and k 1 st at corner, pm, k10 sts from top of opening, pick

up and k 1 st from corner, pm—22 sts.

Divide sts evenly over 3 or 4 dpn and pm for beg of rnd.

Work even until thumb measures 2¼ inches (5.7 cm).

Dec Rnd: *Ssk, k to 3 sts before m, k2tog, k1, sl m; rep from * once more—4 sts dec'd.

Rep Dec Rnd every rnd 2 more times.

At the same time, on 2nd Dec Rnd, *dec an additional 1 st on the center of the palm side only.*

9 sts rem.

Next Rnd: Ssk, k2tog, k1, sl m, sssk, k1—5 sts rem.

Break yarn, thread through rem sts and pull tight to close.

Finishing

Weave in ends. Block.

4-Strand Braid

Make a 4-strand, rounded braid at the cuff of each mitten at the pinky side. It is best to weave in the yarn ends for the mitten and not include them in the braid. Were the braid to use yarn connected to the mitten and then wear thin, it could form a hole at the cast-on edge.

Thread one 24-inch (61.0-cm) piece of MC through the pinky-side cuff edge. Anchor a 14-inch (35.6-cm) piece of CC1 and CC2 yarn through neighboring stitches. Arrange to make 4 approximately equal lengths of yarn.

Position the yarns as follows, from right to left: CC1, MC, MC, CC2 (Figure A). *With the right-most yarn, cross *under both* center yarns (moving right to left), then *over* the farther center yarn (moving left to right) (Figure B). With the left-most yarn, cross *under both* center yarns (moving left to right), then *over* the farther center yarn (moving right to left) (Figure C); rep from *, taking time to tighten the base of the braid before progressing (Figures D and E). When braid measures 6 inches (15.2 cm), make a small knot at the end of the braid and trim ends. ❁

Materials

Rauma Vamsegarn, 100% wool yarn, heavy worsted weight, 90½ yards (82.7 m)/50 gram (1.8 oz)/ball, 2 balls of #V01 Off White (MC) and 1 ball each of #V64 Dark Brown Heather (CC1) and #V41 Pecan (CC2); www.nordicfiberarts.com

Needles, set of 5 double pointed, size 5 (3.75mm) or size needed to obtain gauge

Waste yarn

Markers

Tapestry needle

Finished size: 8¾ inches (22.2 cm) hand circumference, 9¾ inches (24.8 cm) long

Gauge: 19 sts and 28 rnds = 4 inches (10.2 cm) in St st

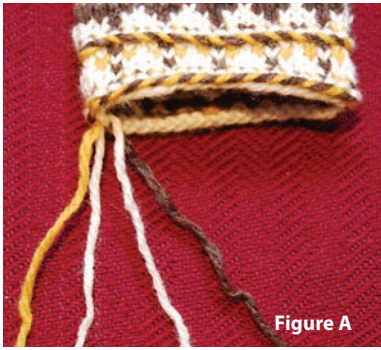


Figure A



Figure B



Figure C



Figure D

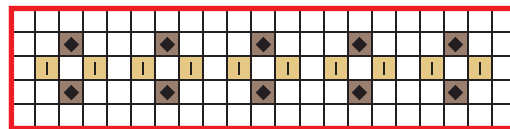


Figure E



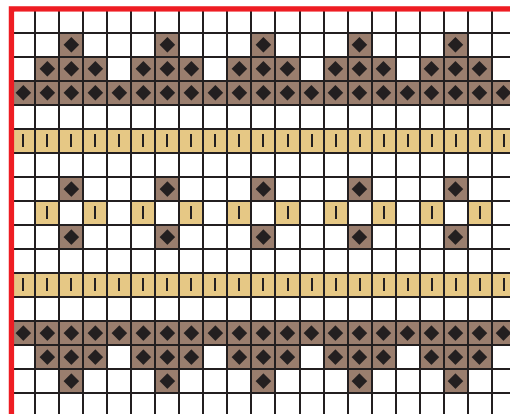
Ptarmigan and sawtooth designs accent the cuffs of Laura Ricketts's traditional Skolt Sámi mittens.
 Photograph by Joe Coca.

Cuff A



21-st rep

Cuff B



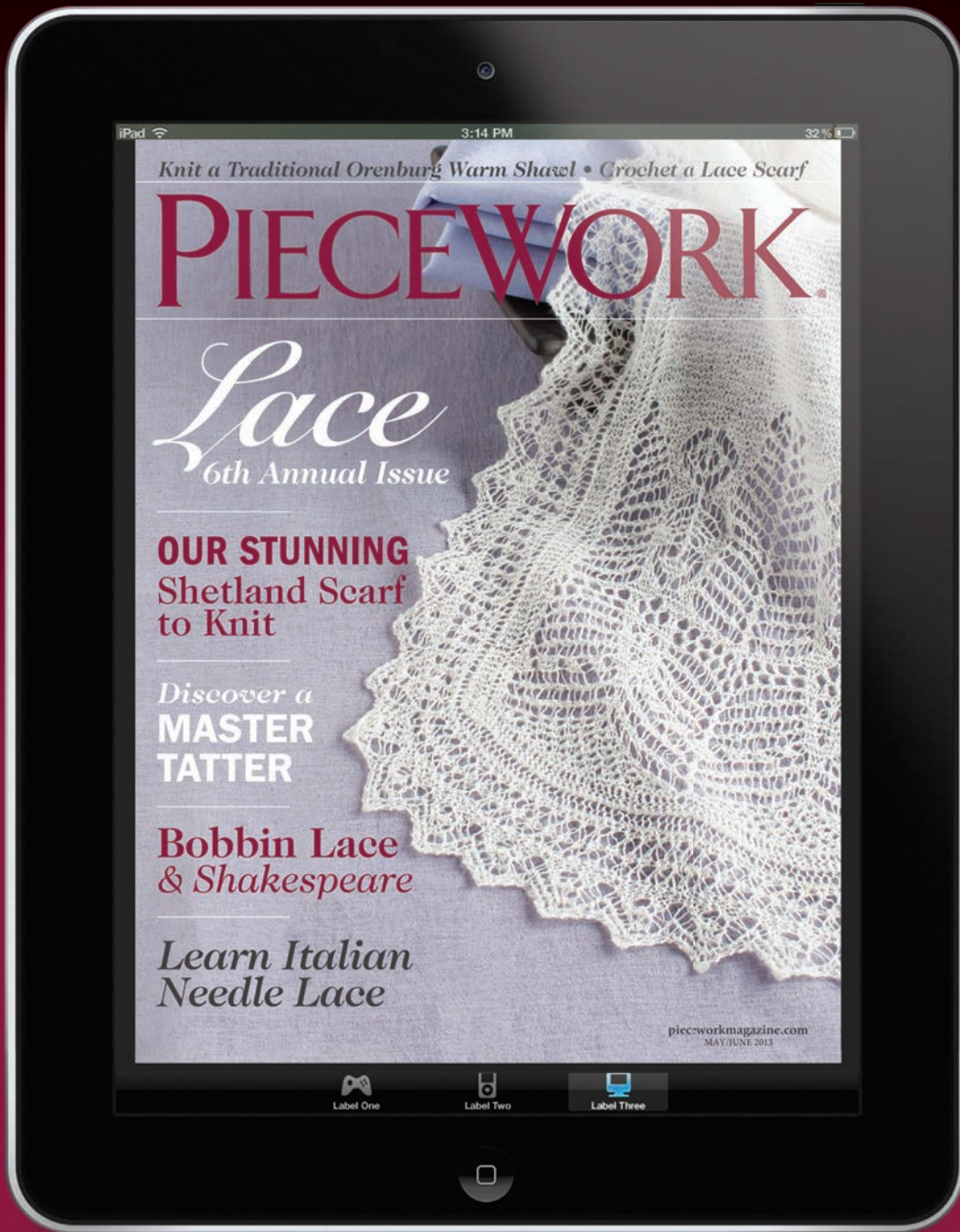
21-st rep

Key

- k with MC
- k with CC1
- k with CC2
- patt rep

Charts may be photocopied for personal use. The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations.

NOW AVAILABLE!



Red Mittens from Sveg, Sweden

Tracing Their Story

INGELA FREDELL
TRANSLATION FROM THE SWEDISH BY
CAROL HUEBSCHER RHOADES

During the nineteenth century, in Överberg, a small village outside the central town of Sveg in the Härjedalen region of Sweden, a woman knitted spectacular red mittens. Her mittens were sought after because they were well-made—tightly knitted to be windproof and warm—and they were lovely.

The knitter took orders for the mittens and knitted the purchaser's initials and the current year into the palm of the mittens. The mittens were knitted in white and natural black wool yarn, then dyed with red. (Two of the surviving pairs of mittens also incorporated white cotton yarn.) The color red has long been prized for textiles in Sweden. Wool yarn is relatively easy to dye with madder (*Rubia tinctorum*), which is fixed to the yarn with cream of tartar or alum.

Looking closely at the mittens, one can see how tightly plied the two- or three-ply yarns were because the dye didn't penetrate all the way through; some interior parts of the yarn remained white. The white is particularly visible on mittens with some damage. The cast-on was one used for two-end or "twined" knitting. The mittens are well-designed, and the arrangements of decorative motifs covering the mittens' surface, including the lice motif, are exquisite. Two sets of letters and numbers are knitted into two of the remaining mittens—HKED 1874 and SES 1879. In Sweden, for monograms like these, the last letter D in the first set indicates *daughter*, and the S in the second set indicates *son* (within families, the last name combined the father's first name with a suffix for daughter or son).

These mittens patterned largely in red and black and embellished with initials and the year have fascinated me ever since I began working in 1997 as a handcraft consultant for Jämtland province, which includes the Härjedalen region. At the time, mittens gave me a way to

create a network that I needed and a way to begin to understand the textile traditions. I began giving talks about mittens from the perspective of textile history. What happened was that everyone I met brought in some mittens, sometimes bags filled with mittens. The mittens dated from the 1700s to the 1950s. They had been saved and lovingly cared for over several generations. I learned then that mittens affect people in a way that I hadn't understood before. The women who brought in their mittens valued the craft, the person who made the mittens, and the occasion for which they were worn—whether it was for a wedding or to keep warm while working in the forest. That was why they had preserved the mittens for all those years. They brought mittens sewn in leather and *vadmal* (wool fabric), knitted mittens, nålbanded mittens, simple mittens for everyday use, and mittens that were so fine that I quickly understood they had been made to be worn only on special occasions.

Härjedalen, one of the regions in Jämtland province, borders Norway on the west, and three well-known folk-life districts: Dalarna to the south, Hälsningland to the east, and the Jämtland region (of Jämtland province) to the north. During the nineteenth century, no more than 2,000 people lived in this region whose area was 4,247 square miles (11,000.0 sq km). Although small and perhaps a little closed in, it had a great deal of commerce with both Norway and south Sweden. This interaction meant that people in Härjedalen were quick to modify their traditional clothes with new styles to accord with



The back of a pair of red men's mittens from the Älvros Hembygdsgård (Älvros Folk Museum) in Härjedalen, Sweden. Wear to the mittens shows that some interior parts of the yarn remained white even after the mittens were dyed because the tightly plied yarns didn't allow the dye to penetrate all the way through. Collection of the Älvros Hembygdsgård. Photograph by the author and courtesy of the Älvros Hembygdsgård.



The palm side of the mittens shown above, displaying the date, 1878, and the purchaser's initials. Photograph by the author and courtesy of the Älvros Hembygdsgård.



Magnificent views of the Härjedalen, Sweden, landscape. Photograph by the author.

the latest fashions. They also used the latest factory-woven fabrics, such as *kalminker* (calamanco), a glossy broad-striped fabric, and printed calico, both of which were imported from the United Kingdom. Very little that was knitted in the Härjedalen region in the eighteenth and nineteenth centuries has been preserved. Of the surviving garments, five are sweaters from the latter half of the nineteenth century, but most are mittens. The sweaters are believed to have come from the same village, Ängersjö, in eastern Härjedalen.

I first saw the red mittens from Härjedalen in private ownership, then documented and inventoried several more pairs in folk museums and other museum collections. Although I can't always put my finger on exactly why some artifacts draw my attention, these mittens intrigued me. They had such striking characteristics that I began to ask questions and collect information about

them. With the help of the Nordic Museum in Stockholm, which has three pairs of these mittens in its collection, I was able to find out who had donated one pair. Jotted on the catalog card were the words, "The donor's mother knitted the mittens." The note was a wonderful find. It's rare to find information about women's textile work, which is frequently anonymous, though it was often an important component of a woman's family income. And it's often impossible to trace a knitter three generations back, someone who's gone from living memory.

I found help in discovering who the donor's mother was when I was at the Svegs Hembygdsförening, Gammelgården, the folk museum in Sveg, which has an impressive collection of textile folk art. I met the director Hans Eriksson, or Hans Ersas as he is called locally, who is also a genealogist. Starting with the name and the



The back and palm side of a pair of red mittens believed to have been knitted by Karin Eriksdotter. These mittens incorporated a few rows of white cotton into the design. Carol Rhoades based her mittens in the project that follows on this pair. Collection of the Svegs Hembygdsförening, Gammelgården, Sveg, Sweden. Photograph by the author and courtesy of the Svegs Hembygdsförening, Gammelgården.



A sweater or *delsbotroja* from Halsingland and detail (at right). These sweaters were typically worn by young people in their free time. The initials of the sweater's owner were knitted into the sweater above the date, 1852. Collection of the Svegs Hembygdsförening, Gammelgården, Sveg, Sweden. Photograph by the author and courtesy of the Svegs Hembygdsförening.

notation on the Nordic Museum's catalogue card, he discovered that the knitter was Karin Eriksdotter, who lived from 1833 to 1899. Information about her mittens and gloves was sometimes recorded, but not with her name; instead, the purchaser's village was named.

The reason I believe that all of the red mittens were knitted by the same woman lies in the mitten details. The cast-on, the shape of the cuffs, and the patterning, as well as the knitted-in year and initials referring to the purchaser, all indicate that Karin Eriksdotter made a product that was prized.

I hope that Karin Eriksdotter's lovely mittens will inspire you, and that you'll understand what an important source of income specializing in something as simple

as knitted mittens could be for a woman in nineteenth-century Sweden, a resource-rich but financially poor country. Fortunately for us, textiles—including these red mittens—were precious and often carefully preserved. If you want to read more or find several more knitting patterns, visit www.textilhemslojd.se. ❁

ABOUT THE AUTHOR. *Ingela Fredell was born in 1965 near Västerås, a city in central Sweden, about an hour from Stockholm, and grew up on a farm that her parents had taken over from her father's parents in 1976. Ingela studied in the Advanced Level Handcraft program at the Friends of Handicrafts School, Handarbetets Vänner, in Stockholm, before she applied for and found work as a provincial handcraft consultant in Jämtland province.*

A companion project follows



Carol Rhoades's spectacular mittens based on those believed to be knitted by Karin Eriksdotter from Sveg, in the Jämtland province of Sweden. The mittens are knitted in red, a color prized in Swedish textiles, and feature floral decorative motifs on the cuff and back of the hand. Photograph by Joe Coca.

Swedish Jämtland Mittens

CAROL HUEBSCHER RHOADES

Inspired by the preceding article

In August 2013, I participated in a small knitting conference in Undersåker, Jämtland, Sweden. I took classes on knitting, crochet, and embroidery from the local area. For each class, the instructors displayed originals and reproductions of the textiles. I was taken especially with some red mittens and gloves knitted with black lice and stylized floral motifs. One of our teachers, Doris Oskarsson, reproduced and wrote the instructions for a pair of gloves from Glöte, another village in the Jämtland province. My pattern for those gloves was published in the March/April 2014 issue of *PieceWork* magazine. Ingela Fredell, who also taught at the conference, later sent me photographs of some gloves and mittens attributed to Karin Eriksdotter. I particularly admired one mitten that varied the color scheme with a few rows of white. During the nineteenth century, cotton yarn was rather exclusive so it was used sparingly. It served the purpose of brightening the overall effect and showed that the knitter could afford a bit of luxury.

Materials

Geilsk Thin Wool, 100% wool yarn, fingering weight, 316 yards (288.9 m)/50 gram (1.8 oz) ball, 1 ball each of #10 Red (MC) and #1 Black (CC1); www.tuttosantafe.com

Geilsk Cotton Wool, 55% lambswool/45% cotton yarn, fingering weight, 250 yards (228.6 m)/50 gram (1.8 oz) ball, 1 ball of #C8 Natural White (CC2); www.tuttosantafe.com

Needles, set of 4 or 5 double pointed, size 000 (1.5 mm) or size needed to obtain gauge

Stitch holders

Tapestry needle

Finished size: 7½ inches (19.0 cm) hand circumference and 10 inches (25.4 cm) long

Gauge: 42½ sts and 53 rnds = 4 inches (10.2 cm) in charted patt

Instructions

Note: See pages 124 and 126 for Abbreviations and Techniques.

Mittens

Make a slip knot with MC and CC1 held tog and place lp on a dpn. With MC over index finger and CC1 over thumb, CO 80 sts using the Old Norwegian Cast-On, not counting slip knot lp. Divide sts evenly over 3 or 4 dpn, drop slip knot at beg, pm and join to work in the rnd. With MC, k 2 rnds. P 1 rnd.

Work Rnds 1–46 of Mitten Chart once, then Rnds 47–50 four times.

Thumb placement right mitten only,

Next Rnd (Rnd 51 of Chart): Place 1st 14 sts of rnd on holder for thumb. Using MC and the knitted method, CO 14 sts, then work in patt to end of rnd.

Thumb placement left mitten only,

Next Rnd (Rnd 51 of Chart): Work 26 sts in patt, place next 14 sts on holder for thumb. Using MC and the knitted method, CO 14 sts, then work in patt to end of rnd.

Both mittens,

Work Rnds 52–89 of chart once, then Rnds 90–93 four times, then Rnds 94–109 once—20 sts rem. Break CC. Turn mitten inside out. Place 10 palm sts on 1 dpn and 10 back of hand sts on 2nd dpn. Using MC, join with a 3-needle BO.

Right thumb,

Place the 14 sts on holder onto dpn, join MC and k across. At corner, pick up and k 2 sts, pick up and k 14 sts from CO edge and then 2 sts at corner, pm for beg of rnd—32 sts. Work Rnds 1–4 of Right Thumb Chart 7 times, then Rnds 5–10 once—8 sts rem. Break yarn, thread tail through rem sts and pull snug. Fasten off.

Left thumb,

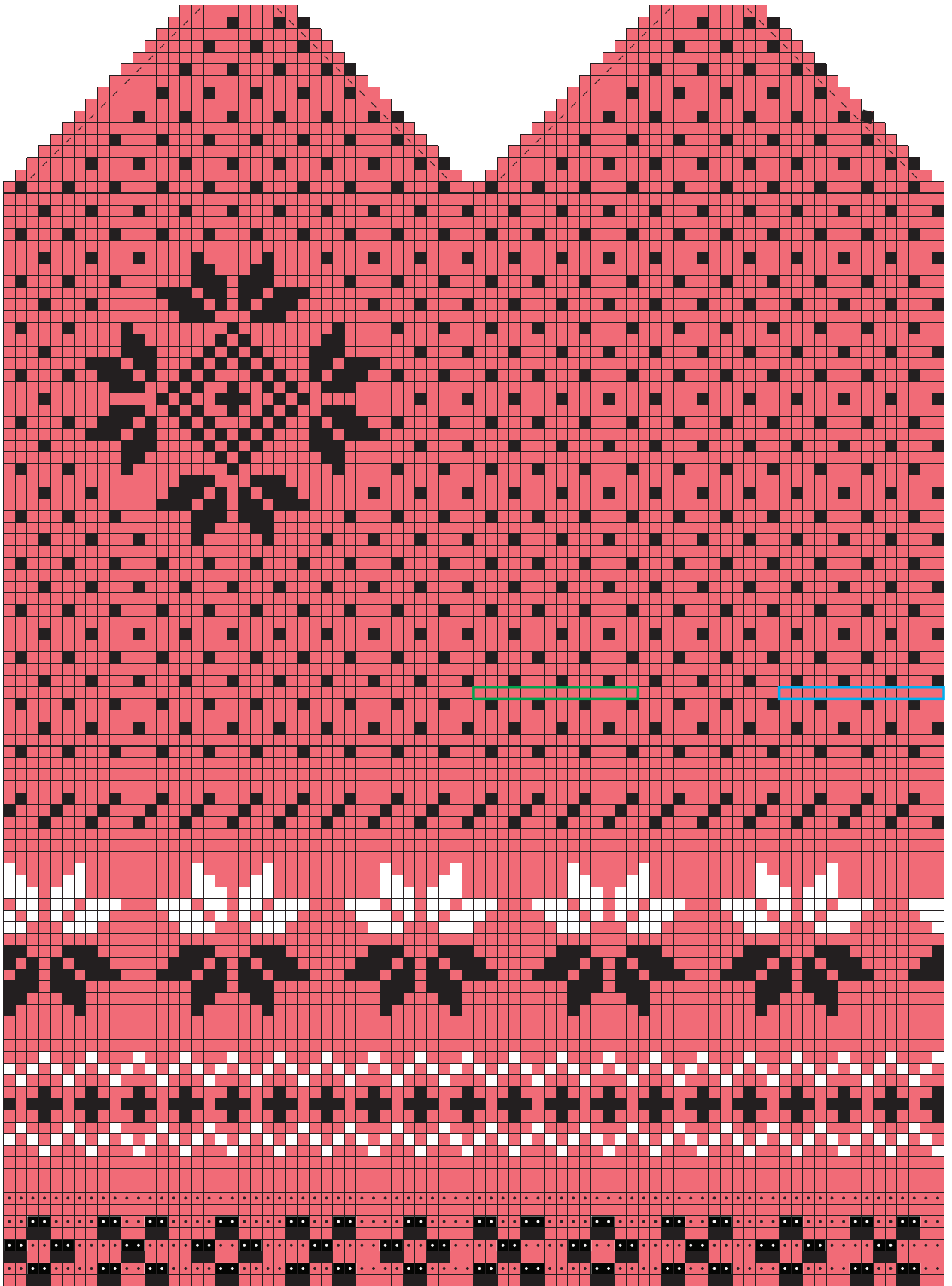
Work as for right thumb, using Left Thumb Chart instead of Right Thumb Chart.

Finishing

Weave in all ends. Block by soaking mittens in cool water and no-rinse wool wash for 15 minutes. Lightly squeeze out excess water and roll in hand towel to absorb more water. Lay flat to dry. ❁

ABOUT THE DESIGNER. *Carol Huebscher Rhoades of Madison, Wisconsin, translates Scandinavian knitting, crochet, and weaving books into English, teaches handspinning, and gives workshops on traditional Scandinavian and British knitting and crochet. She is particularly fond of nineteenth-century knitting and crochet patterns and history.*

Mitten



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1

Work 4 times

Work 4 times

80 sts

*Charts may be photocopied for personal use.
The charts for this project are available in PDF format at
pieceworkmagazine.com/Charts-Illustrations.*

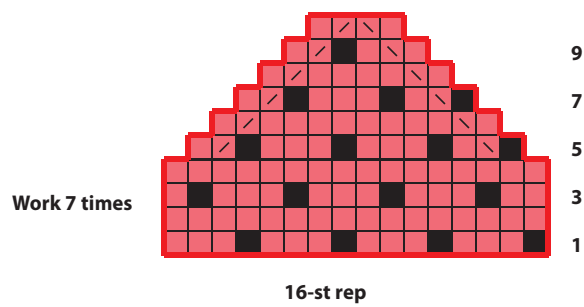


The Swedish Jämtland Mittens, showing the lice patterning. Photograph by Joe Coca.

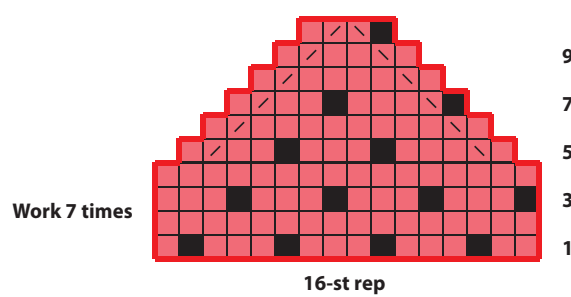
Key

- k with MC
- k with CC1
- k with CC2
- p with MC
- p with CC1
- k2tog with MC
- ssk with MC
- patt rep
- left thumb
- right thumb

Right Thumb



Left Thumb



Islamic-Patterned Shoulder Bag in Indigo and White

CHRIS LANING

Color patterns from a medieval Islamic stocking and a woven border make up this historically-inspired cotton bag. The diamond pattern comes from a nearly complete cotton stocking of the twelfth century, while the border pattern is adapted from a tapestry-woven detail of the thirteenth century.

Patterns like this border, combining tall and short vertical lines with hollow squares or triangles, are very common in medieval Islamic fabrics. Some are actually very stylized Arabic writing, usually offering blessings or good wishes, quoting the Qur'an, or praising various rulers.

Other patterns, like this one, are either so altered as to be unreadable or are simply beautiful patterns that imitate writing. These are referred to as "pseudo-calligraphy" and are common forms of decoration. Both real lettering and pseudo-calligraphy appear in surviving fragments of medieval Islamic knitting and weaving.

The colors of this bag are traditional: medieval Islamic cotton knitting is done in unbleached white and light and dark indigo blues. The bag is knitted in the round at a rather tight gauge to form a dense fabric.

Materials

Lily Sugar 'n Cream, 100% cotton yarn, worsted weight, 120 yards (109.7 m)/2½ oz (71.0 g) ball, 1 ball each of #01004 Soft Ecru (MC) and #0009 Bright Navy (CC); www.herrschners.com

Needles, circular or double pointed, size 5 (3.75 mm) or size needed to obtain gauge

Markers

Tapestry needle

Sewing needle and strong thread

Finished size: About 7 x 11 inches (18 x 28 cm), excluding shoulder strap

Gauge: 24 sts and 31 rnds = 4 inches (10.2 cm) in charted patt

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. *Note:* Bag is worked from the top down.

Bag

With MC, CO 84 sts. Pm and join to work in the rnd, being careful not to twist sts.

Work in St st for 2 inches (5.1 cm).

Work Rows 1–53 of Islamic Chart once.

With MC, work in St st for 2 inches (5.1 cm).

With WS tog, join bottom of bag using 3-needle BO.

Finishing

Weave in loose ends. Block bag by soaking gently in soapy water. It's a good precaution to use a soap or detergent that contains a color fixer or stabilizer to prevent the indigo blue from running.

Stretch bag gently over a padded and waterproofed book of the right size or pin it out on a blocking board and let dry.

Shoulder strap,

Cut 5 strands of MC, each 5¼ yards (4.8 m) long. Fold in half to make a bundle of 10 strands about 2½ yards (2 m) long, but do not cut loops. Knot free ends and set aside. Rep with CC. These measurements are for a 41-inch (104.1 cm) shoulder strap. To make a shorter or longer strap, take the length of the strap you want, add 26 inches (66.0 cm), and multiply by 2.8 to find the length to cut your yarn strands.

Using a twisting tool (or simply twirling a pencil stuck through the loops of the end that isn't knotted), twist each bundle 100 times in same direction yarn is plied. Then put two bundles tog and twist combined bundle about 70 times in opposite direction to make a 2-color cord. Secure each end of cord with a rubber band to prevent untwisting.

When bag is dry, sew 1st 11 inches (27.9 cm) of finished cord to bag, leaving a couple of inches (5 cm) of extra cord loose at bottom. Beg at bottom corner of bag, sew cord up one side to top. Measure cord to a comfortable shoulder-strap length and sew 11 inches (27.9 cm) of cord down opposite side of bag, again leaving a couple of extra inches (5 cm) of cord hanging loose at bottom.

With strong sewing thread, wrap loose cord at bottom of bag tightly a dozen or so times just below bottom corner of bag and finish off. Remove rubber band from end of cord, unknot, untwist, and fluff out strands to make a small tassel; trim ends evenly. Rep on other side. ❁

Persian Slippers

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

Browsing at a farmer's market, I noticed some handknit slipper socks on one of the tables. The socks were made in stranded colorwork patterns that popped right out at me, so I stopped to find out more. There were two different designs: one with a band of patterning across the middle of the foot on a solid slipper and one with color patterning on the entire slipper.

The color socks were made of wool with some bits of brightly colored acrylic. The solid socks were obviously handspun, made out of a very coarse and strong fiber that I guessed was either goat hair or wool from a long-staple sheep like Karakul, a breed of sheep that originated in Central Asia.

"Is this handspun?" I asked the dark-haired woman behind the table, even though I knew the answer. She tilted her head and looked confused. I mimicked the motions of spinning on a drop spindle and she smiled, nodding. "Yes. My cousin made these," she said in a quiet voice with a strong accent I didn't recognize.

What a wonderful find! Handknitted slippers that were made with handspun yarn. Although they were shaped oddly—too fat and short to fit me or anyone I knew—I decided to buy two pairs, one in each design. I was so excited with my purchase, I walked away fondling the knitting but forgetting to ask where the knitter lived! My husband and I were halfway across the market when I realized my mistake.

"Wait here," I said, as I turned and ran back to the table.

"Where were these made?" I asked.

She looked at me for a second and then whispered something. I had to lean in over the table to hear her. "Eee-rohn," she whispered again.

"Ah," I smiled understanding the slippers were from Iran. I thanked her again and tucked my contraband slipper socks into my purse.

Deciphering knitting is both a joy and a challenge for me. I could tell right away that these slippers were worked toe up, in the round to the opening, then back and forth for the heel, with a seam at the center back. The entire sock seemed to be worked in stockinette stitch, except for a garter-stitch border around the foot opening.

The more I looked at the socks, however, the less convinced I was that I really understood what was going on. In some sections, the stitches were uneven with every other stitch appearing to be larger and more prominent,

as you would find if the fabric were knit in heel stitch, with every other stitch slipped on right-side rows. This made sense on the portion that was worked back and forth. On the circular portion, near the toe, the stitches seemed more even, but when I looked inside the sock, the back of the fabric didn't look like the plain purl side of stockinette stitch. I got out a magnifying glass to look closer. Were the stitches twisted? No. But that wouldn't change the inside of the fabric anyway.

I decided to make my slippers with stockinette stitch on the foot and heel stitch on the heel, to get a similar effect to what I was seeing on the originals. That's how this pattern is written. It wasn't until I had almost finished the second slipper that I realized what technique was actually used on the originals. The fabric is, indeed, stockinette stitch, but although it is a single color, it's worked with two strands of yarn and every other stitch is knit with each strand.

My slippers are not made this way, but if you would like your slippers to have this thicker, double-stranded fabric, simply add a second strand of the Main Color after you work the first few rounds of the toe, change to

Materials

Hillesvåg Hifa 2, 100% Norwegian 2-ply wool yarn, sport weight, 344 yards (314.6 m)/100 gram (3.5 oz) skein, 1 skein each of #6057 Natural (MC), #6056 Black (CC1), #6013 Red (CC2); www.nordicfiberarts.com

Needles, double pointed sizes 1 (2.25 mm) and 2 (2.75 mm), or 2 circulars or 1 long circular for magic loop, or size needed to obtain gauge

Markers

Tapestry needle

Finished sizes: 7½ (9) inches (19.0 [22.9] cm) in circumference, 10 (11) inches (25.4 [27.9] cm) length, or knit to desired length; to fit woman's small/medium (large/extra large), shoe sizes 6–8 (9–11)

Gauge: 32 sts and 46 rows = 4 inches (10.2 cm) over St st with smaller needles



Donna Druchunas's version of the original slippers from Iran. The colorwork design across the top of the foot transitions to a different design on the sole.
Photograph by Joe Coca.



The slippers Donna Druchunas purchased at a farmer's market that were knitted in Iran with very coarse and strong handspun yarn. Photograph by Joe Coca.

the larger needles, and work the remaining stockinette stitch sections as follows: (K1 with Strand 1; k1 with Strand 2) around. You can also continue this pattern on the heel section, working the garter stitch borders using both strands held together. Working the center in stockinette stitch with alternating strands is more difficult when working back and forth and purling with 2 strands on the wrong-side rows, so you can also switch to a single strand and heel stitch if you prefer.

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. You can make several pairs of slippers with one skein of each color of yarn by using a different color for the Main Color. To make one pair you only need about 20 yards (18 m) of Contrasting Color 1 and 4 yards (4 m) of Contrasting Color 2.

Slippers

With smaller needles, using Judy's Magic method, CO 8 sts (4 on each needle).

K 1 rnd.

Next Rnd: (M1, k2) 4 times—12 sts.

The 1st half of the stitches are the top of the foot and the 2nd half are the sole. Arrange stitches onto 3 or 4 dpn or leave them in 2 sections for working on 2 cir needles or magic loop.

Next Rnd: K.

Next Rnd: M1, k4, M1 for top of foot, pm, k2 for side



The pattern across the sole of Donna Druchunas's Persian Slipper. Photograph by Joe Coca.

band, pm; rep from * for bottom of foot—16 sts.

Next Rnd: K.

Next Rnd: *M1, k to m, M1, sl m, k2, sl m; rep from * once more on 2nd half of sts.

Rep last 2 rnds 9 (11) more times—56 (64) sts.

K even for 1 (1¼) inches (2.5 [3.2] cm).

Change to larger needles.

K next rnd, stopping 2 sts before (at) the end of rnd, removing ms. Place new m for beg of rnd.

Work Top of Foot Chart over the next 31 sts, then beg with St 1 and ending with St 1 (3) of chart, work Sole Chart to end of rnd. Do not work CC2 sts on Rnds 4 and 6; instead, on Rnd 5 of Sole Chart, join CC2, leaving a long tail for working duplicate sts on Rnds 4 and 6 after the knitting is complete.

When charts are complete, break CC yarns, change to smaller needles, and work 1 (1¼) inches (2.5 [3.2] cm) even or until slipper is desired length to opening.

Next Rnd: K 15 sts, to center of top of foot. BO 1. K around to bound-off st. Turn.

Beg working back and forth on rem 55 (63) sts as foll.

Row 1 (RS): K5, (sl 1, k1) to last 6 sts, sl 1, k5.

Row 2 (WS): K5, p to last 5 sts, k5.

Rep last 2 rows until heel section measures 2¾ (3¼) inches (7.0 [8.3] cm) or slipper is desired length. End after working a WS row.

Divide sts onto 2 needles with 28 (32) sts on the left needle and 27 (31) sts on the right needle.



Join heel with Russian join as foll: *Insert the tip of the right needle into the 1st st on the left needle pwise and into the next st on the left needle kwise. Sl the kwise st onto the right needle, drawing it through the 1st st and drop the 1st st. Insert the tip of the left needle through the 1st st on the right needle and into the back of the next st on the right needle from right to left, drawing it through the 1st st and drop the 1st st.

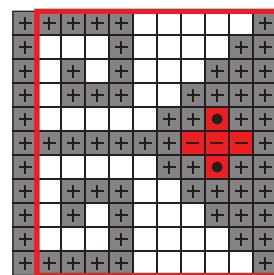
Rep from * until all sts are joined. Draw tail of yarn through the last lp to fasten off.

Finishing

Duplicate stitch final Contrasting Color 2 stitches from Rnds 4 and 6 of Top of Foot Chart. Weave in ends. Wash and dry on sock blockers or allow to dry flat. ❁

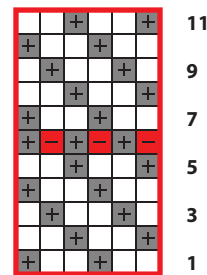
ABOUT THE DESIGNER. *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books, a contributor to many others, and co-owner, with Ava T. Coleman, of Stories in Stitches, a company offering historically based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

Top of Foot



10-st rep

Sole



St 1

Key

□ k with MC

⊕ k with CC1

⊖ k with CC2

● k with CC1 when working chart; duplicate st with CC2 when finishing

□ patt rep

Charts may be photocopied for personal use.

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

Fritillary Mittens

HEATHERLY WALKER

Several years ago, a friend of mine made some delightful socks with singing birds on them. The pattern was beautiful. It turned out they were a charted embroidery pattern she had fitted to colorwork knitting.

Intrigued by the idea, I began researching old embroidery pattern collections to see how I could apply them to my own knitting. Many of the designs I found were hundreds of years old. Some were spaced so that the stitch work would be better if I used duplicate stitch; others were perfect for basic colorwork knitting.

The main chart for the mittens is modified from an old page that was tucked into a French embroidery book from 1886, source unknown. I charted the main flower, flipped it, and manipulated it a bit so the floats between colors would not stretch endlessly. For the Fritillary Mittens, my botanic arts background drew me toward a particular motif. The checkerboard in the flower reminded me of *Fritillaria meleagris* in particular (the word “fritillaria” comes from the Latin word *fritillus* meaning “dice box”). Common names for the flower include snake’s head fritillary, guinea flower, and chequer lily. Perhaps because it’s rare to find square shapes in nature, they can be quite mesmerizing.

I added a knit border for the cuff from *New Filet Crochet Book* by Anna Wuerful Brown (Toledo, Ohio: Cora Kirchmaier, 1912). In the same book, I also found beautiful crocheted ring borders. Although circlets are common in crochet and tatting, adapting that motif for knitting was a little harder! I hope you enjoy the results.

Materials

Lisa Souza Hand Dyed Cashmere Silk Fingering, 55% Bombyx silk/45% cashmere yarn, fingering weight, 400 yards (365.8 m)/57 gram (2.0 oz.) skein, 1 skein each of Praying Mantis (MC) and Portsmouth (CC); www.lisaknit.com

Needles, size 0 (2 mm) or size needed to obtain gauge

Markers

Waste yarn for thumb

Tapestry needle

Finished size: 8 inches (20.3 cm) in circumference and 9¼ inches (23.5 cm) long

Gauge: 41 sts and 49 rnds = 4 inches (10.2 cm) in stranded patt

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. Always test high-contrast colors, especially red, for colorfastness. Use “jogless jog” techniques. Keep tension loose and even while working with two colors. Space out the stitches rather than scrunch them together on the needles. When working with two colors, wrap the yarns around each other every 4 to 5 stitches to keep from getting long floats. Look for points on the row above or below where the two colors meet. This is a good “tethering point” for wrapping the yarns and will help to hide your float wraps, especially when using high contrast colors.

Mitten

Cuff with ring edging,

With MC and leaving a 12-inch (30.5-cm) tail for seaming, CO 178 sts. Do not join.

Next Row (WS): P.

Next Row (RS): K1, *k1, return st to left needle, pass next 8 sts over 1st st, [yo] 2 times, k 1st st again, k2; rep from * to last st, k1—82 sts rem.

Next Row: P, working (k1, p1) into each double yo.

Next Row: K.

Pm and join in the rnd. K 2 rnds with CC, k 3 rnds with MC. Work Rows 1–17 of Cuff Chart.

Hand,

K 3 rnds with MC.

Next Rnd: Work Back of Hand Chart, pm, work Palm Chart.

Cont in patt through Row 28 of charts.

Next Rnd: (Row 29 of charts.) Work to marked thumb sts for right or left mitten, with waste yarn, k13, transfer 13 waste yarn sts to left needle, work 13 waste yarn sts in patt, work to end of rnd.

Cont in patt through end of charts—22 sts rem. Break yarns, leaving a 12-inch (30.5-cm) tail of MC. With MC, graft sts using Kitchener Stitch.

Thumb,

Carefully remove waste yarn and place 13 sts onto each of 2 needles.



Heatherly Walker's Fritillary Mittens inspired by a design she found tucked into a nineteenth-century French embroidery book and named after the snake's head fritillary flower. Photograph by Joe Coca.

Next Rnd: With CC, k lower 13 sts, M1 in gap between needles, pm, k upper 13 sts, M1, pm, and join in the rnd—28 sts total.

K for 2 inches (5.1 cm) or to base of thumbnail.

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

Rep Dec Rnd every other rnd 4 more times—8 sts rem. Break yarn, leaving a 12-inch (30.5-cm) tail. Graft sts using Kitchener Stitch.

Finishing

Sew cuff seam. Weave in loose ends. Block lightly. 🌸

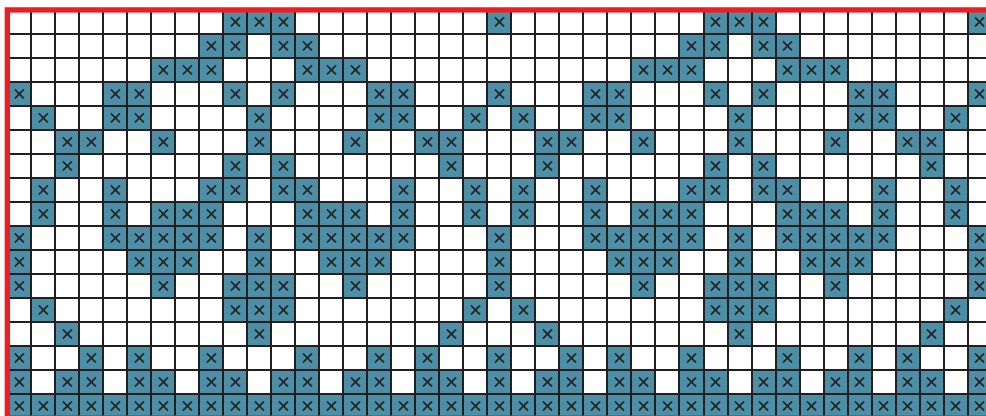
ABOUT THE DESIGNER. Heatherly Walker lives in northern California with her husband and their six children, all of whom know how to knit. She teaches fiber arts both locally and at events.



Fritillaria meleagris, snake's head fritillary, in bloom.
Photograph by Sten Porse and courtesy of Wikimedia.



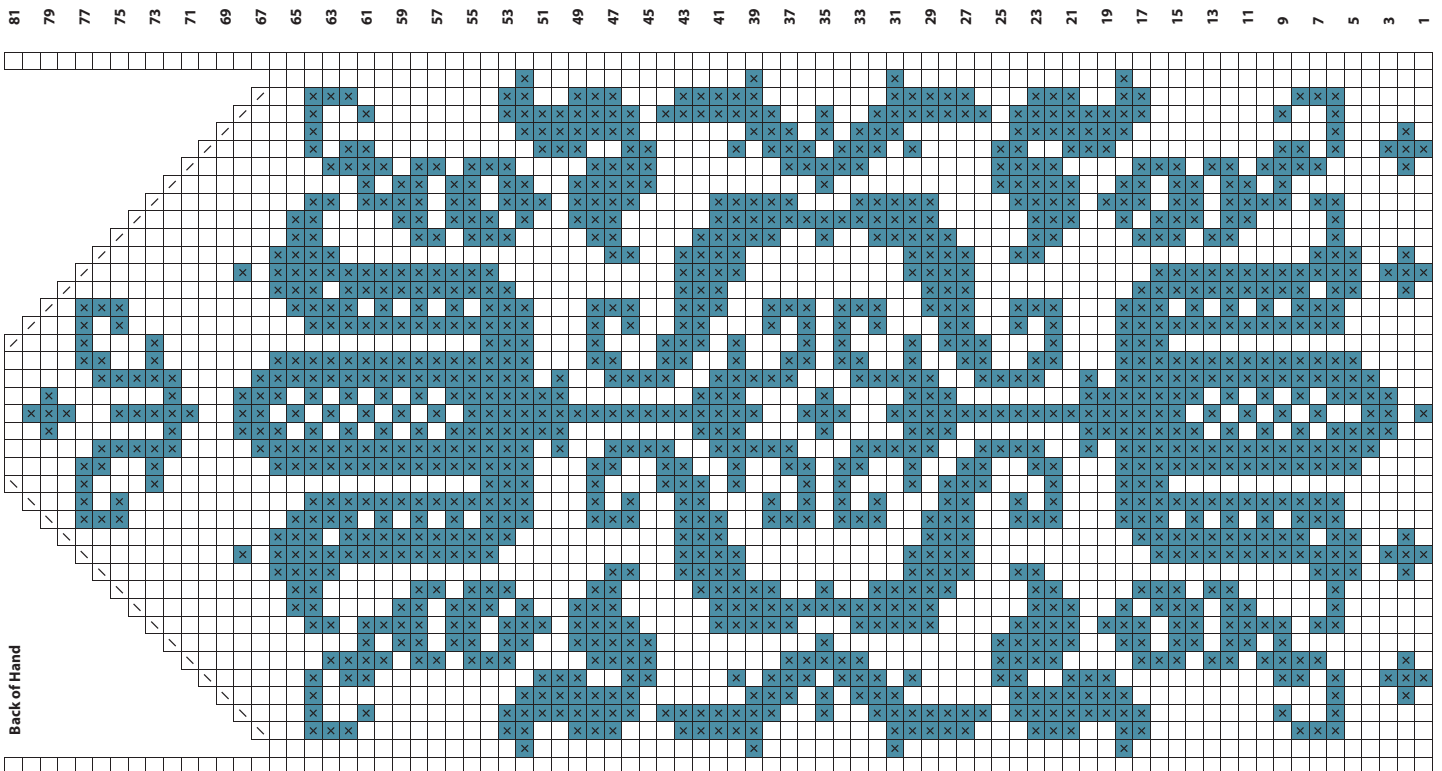
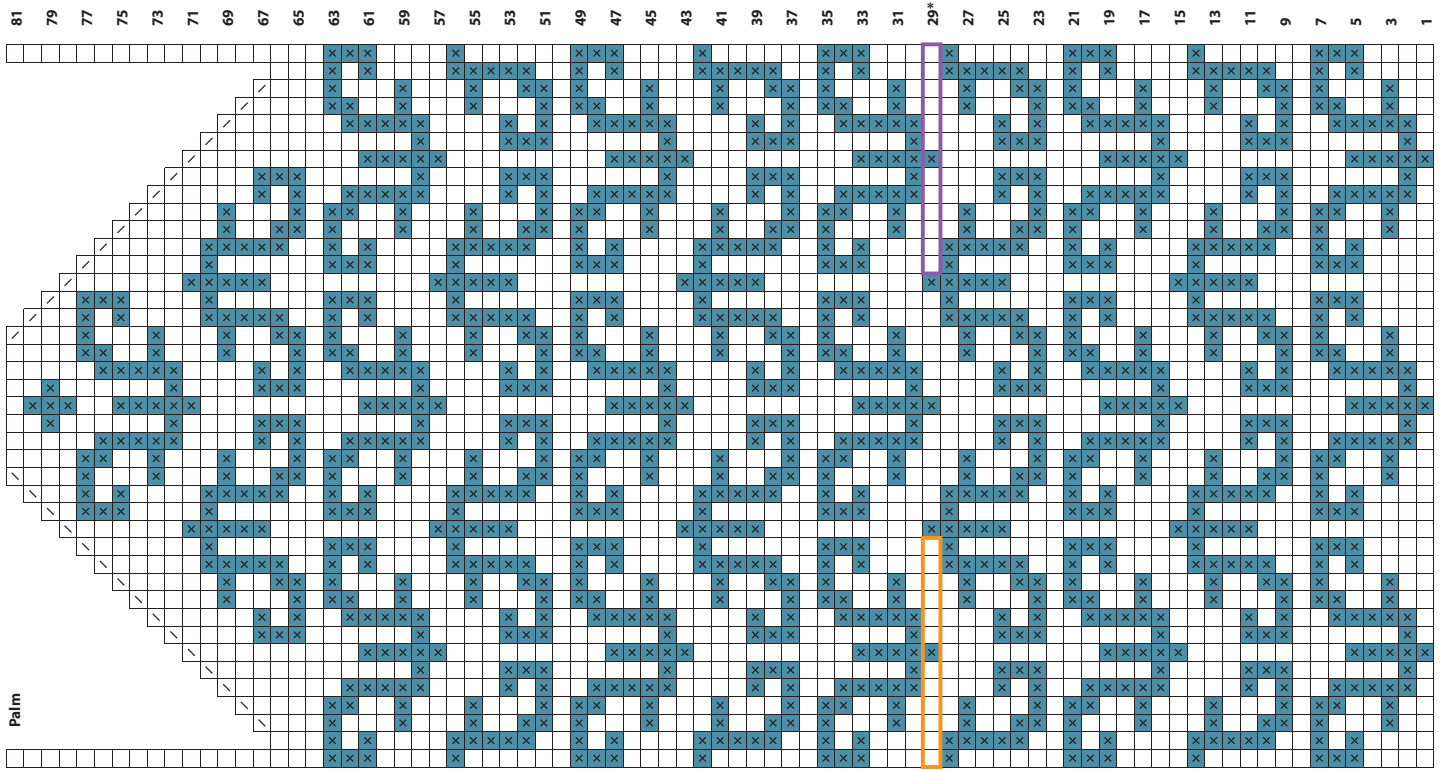
Cuff



41-st rep

Key

- k with MC
- x k with CC
- k2tog with MC
- ssk with MC
- patt rep
- right thumb
- left thumb



Charts may be photocopied for personal use.
 The charts for this project are available in PDF format at pieceworkmagazine.com/Charts-Illustrations.

Wellington Boot Liners

LAURIE SUNDSTROM

My Wellington Boot Liners are adapted from a pattern for a pair of golf stockings published in the 1924 edition of the *Bear Brand Blue Book: Manual of Yarnkraft* (New York: Bernard Ulmann Co.) The patterned cuff was typical of the colorful stocking tops worn for golfing, which was wildly popular during the 1920s. I translated the original design into one for a pair of liners for the classic Wellington boots. These liners are designed to fit boots with a 14-inch (35.6-cm) shaft (but can easily be adapted to fit other lengths by making the leg of the liner longer or shorter to fit your boots) and are looser than a typical knee stocking. They have a “semi-foot” rather than a conventional sock foot.

Materials

Brown Sheep Nature Spun, 100% wool yarn, fingering weight, 310 yards (283.5 m)/50 gram (1.8 oz) skein, 2 skeins of #880F Charcoal (MC) and 1 skein each of #105F Bougainvillea (CC1) and #305F Impasse Yellow (CC2); www.brownsheep.com

Addi Needle, circular, 12 inches (30 cm), size 2 (2.75 mm) or set of 5 double pointed or size needed to obtain gauge; www.skacelknitting.com

Stitch marker

Tapstry needle

Finished size: Blocked cuff, 12½ inches (31.7 cm) circumference and 4¼ inches (10.8 cm) long; leg measures 14 inches (35.6 cm) to heel opening; foot measures 3 inches (7.6 cm) from heel to BO

Gauge: 34 sts and 42 rnds = 4 inches (10.2 cm) in St st

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. I knit the socks using a 12-inch (30-cm) Addi circular needle, but they can be knit on double-pointed needles or using the Magic Loop method.

Liners

Cuff,

With CC1, CO 120 sts. (If using dpn, divide evenly on 4 needles). Pm and join for knitting in the rnd. Work Cuff Chart Rows 1–46, rep 6-st patt 20 times around. Break CC1 and CC2.

Leg,

Before cont, turn the work inside out, so that the WS of the cuff is facing you as you work the RS of the leg. (This is very important. If you do not do this, the cuff will be inside out when the sock is worn.)

With MC only, cont in St st (k every rnd). K 4 rnds.

Dec Rnd: K1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Rep Dec Rnd every 4th rnd 25 more times—68 sts rem.

K even until leg measures 12 inches (30.5 cm) (for a 14-inch (35.6-cm) boot shaft) or 2 inches (5.1 cm) less than desired length to heel.

Work in k2, p2 rib for 2 inches (5.1 cm), working last rnd to 12 sts before end of rnd.

Heel and foot,

Heel Rnd 1: BO next 24 sts (12 sts on each side of m for beg of rnd), work in rib around to 1st BO st.

Heel Rnd 2: Using backward-loop method, CO 24 sts to bridge gap created on prev rnd.

Cont in k2, p2 rib as established, integrating CO sts into patt, for 3 inches (7.6 cm) or desired foot length. BO all sts in patt.

Finishing

Weave in all ends and block. 🌸

ABOUT THE DESIGNER. Laurie Sundstrom lives in Spokane, Washington. She has owned *Vintage Knits* since 1996, selling “gently used” needlecraft patterns and books. When she’s not knitting solo, she can be found knitting kids or babysitting her grand-puppies, *Walter and Lucy*.



Key

- k with MC
- p with MC
- k1tbl with MC
- k with CC1
- p with CC1
- k1tbl with CC1
- k with CC2
- p with CC2
- k1tbl with CC2
- patt rep

Cuff

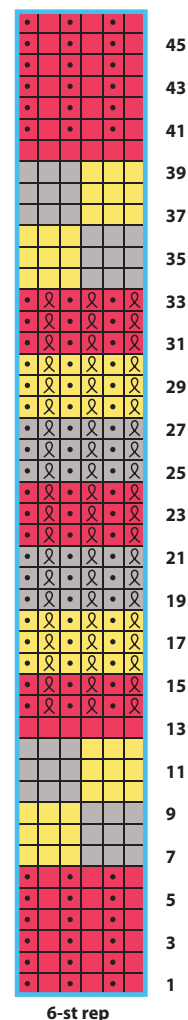


Chart may be photocopied for personal use.
The chart for this project is available in PDF format at pieceworkmagazine.com/Charts-Illustrations.



Just in time for those harvesting days of fall, Laurie Sundstrom's Wellington Boot Liners are just what you need to keep warm and dry in style. Photograph by Joe Coca.

✿ The Prolific, Enigmatic ✿ Mademoiselle Eleonore Riego de la Branchardiere

LESLEY O'CONNELL EDWARDS

In the nineteenth century, Eleonore Riego de la Branchardiere was one of the most prolific writers on various aspects of needlework, especially on knitting, crochet, and lace. Her long writing career lasted from 1846 to her death in 1887 and included the production of many knitting patterns, both in her own books and in magazines, especially *The Queen* in the 1860s and 1870s. Some of her designs owed their production to royal patronage, and she styled herself “by royal appointment.” She had an emporium for much of her career, and was involved, too, in supplying lace. In 1904, *The Queen* republished a four-volume collection of her work, with a eulogy and a brief biography from the editor, Mrs. Rivers Turnbull.

A Teacher of Fancy Works

Her first book, *Knitting, Crochet, and Netting*, was published in 1846 by S. Knights, London, priced at 2 shillings (s) 6d, which was quite expensive for the time. (Note: 1 pence [d] equalled 1 old pence or one twelfth of a shilling.) On the title page, she is described as a “teacher of fancy works,” and the preface claims that she has much experience in teaching and writing her own instructions. She advises the reader that if further instructions are required, she would wait upon any lady who called at S. Knights at 6 Change Alley. None of the knitting patterns were illustrated, but two pages gave a brief explanation of knitting terms.

In 1847, her next knitting book came out. Simply titled *The Knitting Book*, its aim was to provide full instructions on how to knit, assuming no prior knowledge. It began with two ways of casting on, with illustrations. The book also included original receipts (instructions) for knitted items. It was paper covered and more cheaply priced (at 1s), as were most of her other publications. By 1848, it was already into its third edition.

That same year, *The Winter Book* came out, also priced at 1s. Its purpose was to provide instructions for articles of dress “suitable for the season, the most useful of them made in knitting (from its being more generally known, and possessing greater elasticity and lightness,) and the more ornamental ones in crochet, for which it is best suited.” Those who wanted knitting terms

explained more fully were referred to *The Knitting Book*. She advertised this book in *The Times* on December 21 and 25, 1847, giving details of the different patterns available, including one for a Glengarry cap and one for a knitted plaid pelisse. *The Winter Book* was issued regularly throughout her life, each one containing different patterns, with the last appearing in 1886. The fourth *Winter Book* was subtitled *Comforts for the Crimea*, linking the book to the war there; it included a pattern for a helmet cap. The *Abergeldie Winter Book* was produced at least twice, in 1867 and 1873.

Other knitting books appeared in the 1860s, sometimes as part of a book with instructions for other techniques, such as the *Andalusian Knitting and Netting Book* in 1860. *Melange de Laine for Siberian and Leviathan Wools* (1861) was produced for the “new wools, which have been manufactured expressly for the antimacassars, couvre-pieds and quilts now so fashionable; these large pieces of work requiring patterns and materials in which they can be easily and quickly executed.”

She made a brief foray into periodical publishing in 1852 and 1853, with *The Needle*, which came out monthly. Her stated rationale for establishing it was to bring “the love of the beautiful to the worktable” and also to respond to the growing demand for her work. Initially, each issue cost 6d, for approximately twenty pages, and offered instructions for various crafts, including lace, embroidery, knitting, and crochet, with illustrations,



People walking at the corner of Old Bond Street by Thomas Shotter Boys, 1842. Mademoiselle Riego sold lace from her emporium at 106 Bond Street. Collection of the Library of Congress, Washington D.C. (LC-USZ62-97257). Courtesy of the Library of Congress.

charts, and diagrams. She added a fashion plate to later issues and raised the cost to 1s. The issues carried advertisements for her establishment and for other things. The early issues had a “notice to correspondents” section answering queries, without the query added in!

The Needlework Connection

Mademoiselle Riego did not write just about knitting. She was a lace dealer, and she produced many books giving instructions for various patterns in various kinds of lace. She won awards for her crochet work, most notably perhaps at the British Great Exhibition in 1851. She claimed to have invented crochet appliqué and wrote about that technique, conventional crochet, and *tricot ecossais* (Tunisian crochet). She also introduced the tatting shuttle and wrote several books on tatting.

Throughout her career, she was concerned about plagiarism. In her introduction to *The Knitting Book*, she inveighs against cheap publications, especially for the poor quality of their instructions, pointing out that two of these copied her instructions verbatim, down to the errors! Other books remind readers to ensure they buy her copyrighted designs, as does an advertisement for a new work in *The Times* of October 14, 1868. In the 1867 *Abergeldie Winter Book*, she explains to her readers that the law only allows her to pursue those who have purchased the plagiarized items, and that she will do so. However, she is aware of many in impoverished circumstanc-

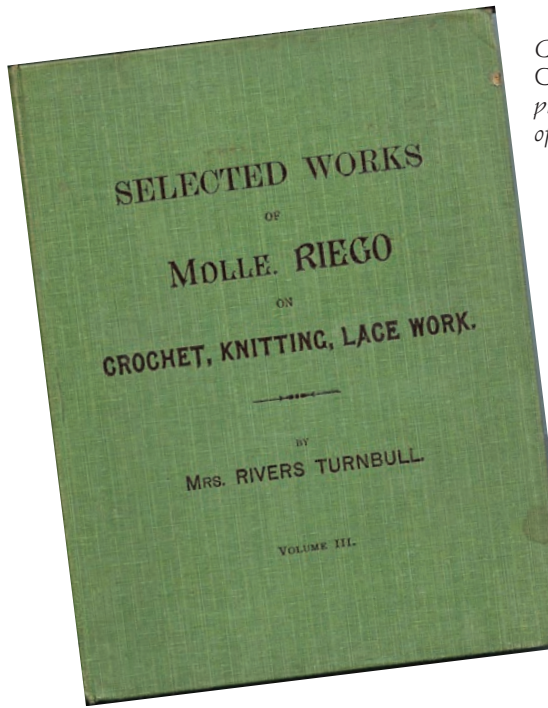
es who need to earn their living from knitting; in *The Knitting Book*, she informs them that they may have permission to sell items made from her patterns “upon application.”

Initially, her books give no indication of a sales business. The first mention that she has an emporium comes in 1851 in the catalogue of the Great Exhibition, where she is listed as a dealer in lace at 106 Bond Street. In 1852, in *The Needle*, her establishment is referred to as a needlework business, selling the necessary materials and equipment for the different crafts she writes about. She offers a “bell gauge” for checking needle size that’s manufactured specifically for her, which she claims is superior to others. (See photograph on page 76.) Advertisements for her establishment appear in her books; some indicate that she also cleans and repairs lace.

Over the years, she traded from several different addresses in the West End, including at 1 Princes Street, Cavendish Square, where the 1864 *Business Directory for London* describes her as a needlework importer, only one of two in the city. She also traded at 2 Old Quebec Street, and finally at 43 Southampton Row.

Who Was She, Exactly?

According to Mrs. Rivers Turnbull, Mademoiselle Riego’s father was a French nobleman who had been exiled at the time of the French Revolution, her mother was Irish, and she was born in England. This biography



Cover of Selected Works of Mdlle Riego on Crochet, Knitting, Lace Work Vol III, compiled by Mrs. Rivers Turnbull. 1905. Collection of Karen Ballard. Image courtesy of Karen Ballard.



Mademoiselle Eleonore Riego de la Branchardiere from Selected Works of Mdlle Riego on Crochet, Knitting, Lace Work Vol III, compiled by Mrs. Rivers Turnbull. Collection of Karen Ballard. Image courtesy of Karen Ballard.

has been reiterated over the last one hundred years or so; unfortunately, despite such an unusual surname, modern online records reveal little more.

She appears in just two U.K. censuses. In 1851, she is noted as living at her establishment, 106 Bond Street, with an aunt and a cousin, both named Eliza Neal. She is listed as the head of the household, with an occupation of authoress and designer. Her place of birth is given as France, and her age as twenty-three, suggesting a birth year of 1827 or 1828.

In the 1871 census, she is at 238 Bond Street, described as an annuitant and an authoress. Her place of birth is listed as Paris, and her age as thirty-seven, which indicates a birth year of 1834 or 1835. At that time, she lived with her mother, Augusta, age seventy-six, and with a servant. The 1867 *Abergeldie Winter Book* offers a tantalizing glimpse into her life, when she thanks her correspondents “for kind letters she has received during sorrow and illness.”

She never married. She died of bronchitis on December 26, 1887, at 101 Edith Grove in Chelsea. Her age on the death certificate was given as fifty-eight, which suggests a birth year of 1829, and her occupation as “lace

designer.” The death was reported by her housekeeper, Mary Jane Mitchell, who was also her executrix. Her estate came to £6,640 9s 0d. Aside from a legacy of £300 to Mary Jane and one of £500 to the National Vigilance Association for the repression of vice, the bulk of her money was left to be used for the benefit of poor Irish female workers, as best decided by the Irish MP Justin McCarthy.

The several potential birth dates create an interesting dilemma regarding the early books. The first book, published in 1846, would have been written when she was either twelve, seventeen, or eighteen. A much later work, *The Irish Lace Instructor*, published in 1886, includes press notices for her works, one of which is for the first book, *Knitting, Crochet, and Netting*. A note indicates that at the time of publication she was twelve. Given that the first book claims its author has much experience in teaching and writing directions, one does wonder if she really produced it, if others wrote it or took part in writing it, or if someone was drawn to use the cachet of a French name. In any case, the writing in the book is as assured as that in other books of the time.

Perhaps her parents’ origins should also be treated with caution. The French Revolution began in 1789, and



The cover of *The Abergeldie Winter Book* by Mademoiselle Eleonore Riego de la Branchardiere, 1867 edition. Collection of the Knitting Reference Library, University of Southampton. Photograph courtesy of the Knitting Reference Library, University of Southampton, Winchester, Hampshire, England.



The cover of Mlle Riego's *Knitting Book*, 1848 edition. Collection of the Knitting Reference Library, University of Southampton. Photograph courtesy of the Knitting Reference Library, University of Southampton, Winchester, Hampshire, England.

her birth, even if one uses the 1828 date, is nearly forty years later. Was her father an exiled French nobleman? It hasn't been possible to trace any record of him. Given that the 1871 census entry for her mother notes Blackheath, Kent, as her place of birth, was there an Irish connection? In her introduction to *The Irish Lace Instructor*, Mademoiselle Riego writes extensively about her desire to help poor Irish lace workers, about the quality of their crochet lace, and about her previous work in this field, but she makes no mention of Irish relatives.

The unknowns about Eleonore Riego de la Branchardiere's life offer opportunities for further research. Regardless of the questions that remain, she seems to have been busy and prolific to the benefit of many nineteenth-century needleworkers. ❁

Further Resources

- Hemingway, Jean. "Millinery and Old Lace." *Textile History*, v. 43 n. 2, November 2012.
- Ledbetter, Kathryn. *Victorian Needlework*. Santa Barbara, California: Praegar, 2012.
- Turnbull, Mrs. Rivers. *The Selected Works of Mlle Riego (Mlle Riego de la Branchardiere) The Eminent Writer on Crochet, Knitting*

&c. London: Horace & Co, 1904–1905 in four volumes. Out of print.

Knitting, Crochet, and Netting (1846); *The Knitting Book* (1848); and *The Abergeldie Winter Book* (1867) are all available digitally through the Richard Rutt collection on the University of Southampton website: www.southampton.ac.uk/library/ldu/wsa.html.

The author's initial research into nineteenth-century records of Mademoiselle Riego was published in "Eleonore Riego de la Branchardiere—Myth and Reality," *Slipknot: The Journal of the Knitting & Crochet Guild*, 141, 2013. She is grateful to the Guild for allowing some of that material to be included in this article.

ABOUT THE AUTHOR AND DESIGNER. Lesley O'Connell Edwards lives in rural Worcestershire, United Kingdom, with her husband and two cats. She started researching nineteenth-century knitting as light relief from her research into Tudor knitting and working handknitters. She finds that the modern digitization of nineteenth-century records can sometimes be useful for researching nineteenth-century authors—and at other times is no help at all! She enjoys trying out patterns from nineteenth-century books and has a passion for pence jugs and other jug-shaped items. She is currently editor of *Slipknot*, The Journal of the Knitting & Crochet Guild.

A companion project follows



Lesley O'Connell Edwards's re-creation of Eleonore Riego de la Branchardiere's jug-shaped work bag designed for the handle to be held over the wrist. The bag is worked in bright contrasting colors of tapestry wool, true to Victorian sensibilities. Photograph by Joe Coca.

Mademoiselle Riego's Work Bag

LESLEY O'CONNELL EDWARDS

Inspired by the preceding article

This project is re-created from a pattern for a work bag in the shape of a jug that Mademoiselle Riego published in *The Winter Book* in 1848. It looked like a fun shape, which would make an interesting and stimulating project. She recommends that the bag be used for holding material when working, with the handle held over the wrist. I cannot decide whether the weight hanging down would aid work or make it more difficult.

The receipt (what patterns were called) is illustrated with a picture of a knitted jug with a broad flat base and a long neck. The reality of the finished item is not quite the same! From her first book, she claimed that her receipts were all tested, so she could answer for their accuracy; and Mrs. Rivers Turnbull also states that her designs to *The Queen* were always reliable. I, however, found three minor errors in this receipt and the instructions for five rounds (43–47) were seriously out, so I have completely rewritten those.

I looked at *The Knitting Book* for Mademoiselle Riego's suggestion for working techniques. Make one increases are done by yarn forward, creating a small lace hole, which means that the bag is not practical for holding knitting needles or crochet hooks (though it would be fine for a tatting shuttle). I chose to do the knit 3 together by knitting three stitches together, which gives a more subtle effect; Mademoiselle Riego does offer the option for this of slip 1, knit 2 together, and pass slipped stitch over. The decreases in the body of the jug suggests that she is aware of the idea of mirror-imaging these in each pattern repeat.

The original calls for four No. 10 and four No. 13 pins bell gauge, and 8 thread Berlin wool. I used size 3 (3.25 mm) and size 1 (2.25 mm) double-pointed needles, which are the modern equivalent; Mademoiselle Riego was always careful to specify her needle sizes as "bell gauge," there being more than one needle measuring system in mid-nineteenth century England. I chose to use modern tapestry wool as this is easily available in a wide range of colors and is suitable for easy working on those sizes of needles, while making a firm fabric for a container. It has been suggested that 8-strand Berlin wool is finer than modern United Kingdom double knitting, which again makes the tapestry wool a suitable choice. All the terms are written out in full in the original pattern.

Instructions

Notes: See above and pages 124 and 126 for Abbrevia-

Materials

Anchor Tapisserie Wool, 100% wool yarn, 11 yards (10.0 m)/skein, 1 skein each of green shades #9094, #9096, #9098, #9102 and #9104; www.makeitcoats.com

DMC Tapestry Wool, 100% wool yarn, 9 yards (8.2 m)/skein, 1 skein each of violet shades #7018 and #7022 and 2 skeins each of violet shades #7019 and #7020; www.dmc-usa.com

Needles, double pointed, sizes 1 (2.25 mm) and 3 (3.25 mm)

Finished size: 9½ inches (24.1 cm) in length, 3½ inches (8.9 cm) at widest point of base

Gauge: 8 sts and 9 rows = 1 inch (2.5 cm) in ribbing

Special Abbreviations

M1—make 1 by yarn forward

plain—all stitches in round knitted

tions and Techniques. Other colors may be substituted, if preferred. The Victorians like using brightly contrasting colors such as orange and blue or green and claret. If using DMC Tapestry Wool for the green shades, two skeins of the third shade will be needed; if using Tapisserie Wool for the violet shades, two skeins of the second and third colors will still be needed.

Bag

With the lightest shade of green, CO 2 sts on each of 3 needles, using size 1 needles.

Rnd 1: M1, k2; rep 2 more times.

Rnd 2: Plain.

Rnd 3: Change to 2nd shade of green, M1, k3; rep to end.

Rnd 4: Plain.

Rnd 5: M1, k4; rep to end.

Rnd 6: Plain.

Rnd 7: Change to 3rd shade of green, M1, k5; rep to end.

Rnd 8: Plain.

Rnd 9: M1, k6; rep to end.

Rnd 10: Plain.

Rnd 10: Plain.
Rnd 11: Change to 4th shade of green, M1, k7; rep to end.
Rnd 12: Plain.
Rnd 13: M1, k8; rep to end.
Rnd 14: Plain.
Rnd 15: Change to darkest shade of green, M1, k9; rep to end.
Rnds 16–19: Plain.
Rnd 20: Change to darkest shade of violet and size 3 needles, p3, k1, (M1, k1) twice; rep from start 4 more times to end of rnd—40 sts = 5 reps of an 8-st patt.
Note: Mademoiselle Riego spelled “purl” as “pearl” in her instructions.
Rnd 21: P3, k5; rep to end.
Rnd 22: P3, k1, M1, k3, M1, k1; rep to end.
Rnd 23: Change to 3rd shade of violet, p3, k7.
Rnd 24: P3, k1, M1, k5, M1, k1; rep to end.
Rnd 25: P3, k9.
Rnd 26: Change to 2nd shade of violet, p3, k1, M1, k7, M1, k1; rep to end.
Rnd 27: P3, k11; rep to end.
Rnd 28: P3, k1, M1, k3, k3tog, k3, M1, k1; rep to end.
Rnd 29: Change to lightest shade of violet, p3, k11; rep to end.
Rnd 30: Rep Rnd 28.
Rnd 31: Rep Rnd 29.
Rnd 32: Change to 2nd shade of violet, rep Rnd 28.
Rnd 33: Rep Rnd 29.
Rnd 34: P3, dec by sl 1, k1, and turning the sl st over the knitted 1, M1, k2, k3tog, k2, M1, k2tog; rep to end.
Rnd 35: Change to 3rd shade of violet, p3, k9.
Rnd 36: P3, dec 2 sts as Rnd 34, M1, k1, k3tog, k1, M1, k2tog; rep to end.
Rnd 37: P3, k7.
Rnd 38: Change to darkest shade of violet, p3, dec 2 sts as Rnd 34, M1, k3tog, M1, k2tog; rep to end.
Rnd 39: P3, k5—40 sts left on the needles.
Rnd 40: Change to lightest shade of green, plain.
Rnds 41 and 42: P.
Rnd 43: K2, then put these 2 sts on the end of the 3rd needle, M1, k2, k3tog, k2 M1, k1; rep to end, including the 2 transferred sts. The k3tog stays above the k3tog sts of prev dec rnds. Effectively, the start of the rnd has shifted by 2 sts to the left.
Rnd 44: Change to 2nd shade of green, M1, k2, k3tog, k2 M1, k1; rep to end.
Rnds 45 and 46: K1, M1, k1, k3tog, k1 M1, k2; rep to end.
Rnd 47: Change to 3rd shade of green, k2, M1, k3tog, M1, k3; rep to end.
Rnds 48 and 49: P.

Rnd 50: Plain.
Rnds 51–53: Change to 4th shade of green, p2, k2 all round.
Rnds 54–56: Change to darkest shade of green, p2, k2 all round.
Rnds 57–59: Change to 4th shade of green, p2, k2 all round.
Rnds 60–62: Change to 3rd shade of green, p2, k2 all round.
Rnds 63–65: Change to 2nd shade of green, p2, k2 all round.
Rnds 66–68: Change to lightest shade of green, p2, k2 all round.
Rnds 69–71: Change to darkest shade of violet, p2, k2 all round.
Rnds 72–74: Change to 3rd shade of violet, p2, k2 all round.
Rnds 75–77: Change to 2nd shade of violet, p2, k2 all round.
 Now commence working backward and forward for the lip.
 With lightest shade of violet, turn work so inside faces you, (p2, k2) 9 times; turn back, leaving 4 sts unworked.
Row 2: (P2, k2) 8 times, p2, turn back, leaving 2 sts unworked.
Row 3: (P2, k2) 8 times, turn.
Row 4: Change to 2nd shade of violet, (p2, k2) 7 times, p2, turn.
Row 5: (P2, k2) 7 times, turn.
Row 6: (P2, k2) 6 times, p2, turn.
Row 7: Change to 3rd shade of violet, (k2, p2) 6 times, turn.
Row 8: (K2, p2) 5 times, turn.
Row 9: (K2, p2) 4 times, turn.
Row 10: Change to lightest shade of violet, (k2, p2) 3 times, k2, turn.
Row 11: (P2, k2) 3 times, turn.
Row 12: (P2, k2) twice, p2, turn.
Row 13: (K2, p2) twice, turn, then (k2, p2) 5 times, k2, to start of rnd.
 Cont in rnds, using 3rd shade of green.

Rnd 78: Plain.
Rnd 79: P.
Rnds 80 and 81: Plain.
Rnd 82: Cast off kwise.
 Handle,
 With 3rd shade of violet, on the opposite side of the jug to the lip and using size 3 needles, pick up the 4 sts not involved in the lip, and 1 on either side of these, then p 1 row and k 1 row alternately on these 6 sts for 4 inches (10.2 cm). Cast off and sew onto the sts of the 53rd row immediately below.
Note: This makes a “loop” of about 7 inches (18 cm) if the jug is to be used as Mademoiselle Riego suggests, then measure the intended recipient’s wrist to see if this is large enough.

Finishing

Sew in loose ends neatly. ❁

Love *historical* knitting?

PieceWork Historical Knitting 2007-2010 Collection

This collection includes the first four digital editions of *PieceWork* magazine dedicated to historical knitting.



JANUARY/FEBRUARY 2007:

PieceWork's first issue dedicated to historical knitting features colorful mittens perfect for cold and snow, clever knitted bags, a luxurious sweater for a baby, and tips and techniques for two-end knitting.

JANUARY/FEBRUARY 2008:

PieceWork's second annual historical knitting issue features the popular poetry mittens, ancient Artic knitting techniques, a modern knitted kimono from Ann Budd, and more.

JANUARY/FEBRUARY 2009:

PieceWork's third annual historical knitting issue features Eleanor Roosevelt's love of knitting, tips and techniques to knit a sock in a sock, and instructions to knit Alice Starmore's Capillifolium Baby Bonnet.

JANUARY/FEBRUARY 2010:

Discover fascinating knitters from the past, learn what folks were knitting in medieval London, knit mittens and socks, and enjoy a stitch pattern from Barbara Walker, author of the beloved *Treasury of Knitting Patterns* books.

You can get this Collection on CD or download it instantly at InterweaveStore.com

✿ Reaching Out: ✿ Knitting During the American Civil War

BEVERLY GORDON

Myriad charity groups today knit or sew for those in need—overseas troops, refugees, cancer patients, AIDS orphans, abused women, and others. What these dedicated volunteers can produce is astonishing. KasCare, for example, provides aid for AIDS orphans. The organization delivered 7,000 blankets for South African children in 2011, as well as 11,000 garments and other items. The mission of KasCare’s Knit-a-Square program is to “wrap a child in warmth and love.” The impulse to make something that will provide comfort and be of use is compelling. We want to make a difference, to reach out, and use our needles to make a positive impact when so many are suffering.



This impulse is hardly new; those needles have been busy for centuries in many times of crisis. The effort was extremely intense during the American Civil War (1861–1865), when about a tenth of the country’s entire population was serving on the battlefield, and the needs of the soldiers were paramount in the minds of everyone on both sides of the conflict. Those needs were immense. Clothing alone was such a precious commodity on the front that soldiers’ bodies were often stripped of their garments, either by enemy troops or common thieves. Bedding and hospital supplies were equally vital.

Neither army had the resources or a centralized organization to provide clothing and supplies. To meet the urgent necessity, women’s voluntary societies rose to the occasion, mobilizing themselves and their neighbors to come up with the blankets, socks, undergarments, shirts, bandages, and other desperately needed items. In the South, women worked through ad hoc groups such as the Women’s Relief Society and Ladies Soldiers Friend Sewing Society; in the North, more than 10,000 local societies contributed to the United States Sanitary Commission, considered the forerunner to the Red Cross.

A group of young women gathers to make knitted items for men in the army. A ball of yarn and a knitting needle are on the table; the woman at lower left holds a hank of yarn on her arms. December 6, 1862. Photograph by N. Ghiradini, Washington Gallery, Providence, Rhode Island, and courtesy of Mike Fitzpatrick.

Albumen photographic print on carte de visite showing a portrait of Sojourner Truth, sitting at the table knitting. Circa 1864. The cards were sold to raise money for the abolitionist movement. Gladstone Collection Library of Congress Prints and Photographs Division, Washington, D.C. (LC-USZC4-6165).

Photography courtesy of the Library of Congress.

The amount of goods that went out was staggering. Women met regularly to collect, construct, and package the necessary textiles. A partial list of what was sent out by just one Massachusetts group in a single year (1862) is indicative of the relentless effort: 482 sheets, 848 towels, 63 bed ticks, 62 quilts, 765 shirts, 432 pairs of socks, 230 drawers, 165 pairs of slippers, 91 pairs of mittens, 95 caps, 1,006 rolls of bandages, and 115 boxes of lint (for padding bandages).

Some items were given or recycled from people's own homes. In *The Women of the Confederacy*, J. L. Underwood quotes a Southern reporter: "Begging committees went forth to gather up . . . offerings from mansion and hamlet" and "were [never] turned away empty." Sanitary Commission workers described finding donations with poignant messages pinned to them: "Socks sent home in the knapsack of a dear brother who fell at Antietam" and "A pillow and sheet on which my wounded son was brought home."

Many items knitted for the soldiers were made from scratch. Knitting socks and mittens became part of the daily routine of women of all social classes, and auxiliary tasks such as spooling yarn were performed by men and boys. The desire to help was ubiquitous. Children started early: a paper pinned to a pair of donated stockings noted that the knitting had been done "by a little girl 5 years old and she is going to make more."

Serious knitting was at first a novelty for some women, but not for long. "My list of accomplishments is con-

stantly increasing," Louisianan Emma Holmes remarked in her 1861 diary. "I can [now] knit stockings. [This activity] has indeed become so fashionable that the girls carry their knitting when they go to take tea out, just like our great grandmas." Another Southerner boasted she was so practiced that she no longer had to look at her work; she could knit and read at the same time. On November 30, 1863, diarist Catherine Edmonston expressed astonishment that the Union Army's Major General Benjamin Butler, who was the military governor during the





Women spinning, weaving, and sewing to make clothing for Confederate soldiers. 1864. Etching on wove paper by Adalbert John Volck. Collection of the Library of Congress Prints and Photographs Division, Washington, D.C. (LC-USZ62-100058). Photography courtesy of the Library of Congress.

occupation of New Orleans, “actually issued an order making knitting needles ‘Contraband of War’ because the ladies [constantly] occupied themselves knitting socks for the Confederate Soldiers.”

Patterns were provided for those who needed them, and they were indeed helpful for meeting specific needs. In the North, the U.S. Sanitary Commission provided instructions, which also were printed in newspapers and displayed in local stores. An undated issue of the *Hampshire Gazette* in Massachusetts reported: “Some of the ladies in Springfield say they would make the mittens for the soldiers if they only knew how. We give the following receipt for their especial benefit.” On another occasion, the paper wrote that “a pattern for soldier’s socks displayed in a local store was so successful that the shopkeepers were providing an ‘equally convenient’ pattern

for soldier’s mittens.” Some mitten patterns included construction details that kept separate the forefinger in addition to the thumb, allowing soldiers to fire their muskets. Some of the necessary goods, however, were very simple: the call for bandages grew precipitously as the number of wounded rose.

Something that made the constant knitting activity even more remarkable was the severe shortage of materials. Textile production was almost nil during the war. There was a Northern blockade of Southern ports, and Confederates tried to keep the cotton crop out of Union hands. The lack of manpower and resources led to mill closings, and those remaining in production had to divert their operations to wartime needs. North Carolina mill managers complained, “You never saw such a cry for cotton among the women. . . . We have at least

“Six and Eighty-six Knitting for the Soldiers.” Designed by White and engraved by N. Orr. Originally published in The Tribute Book: A Record of the Munificence, Self-Sacrifice and Patriotism of the American People During the War for the Union by Frank Goodrich (New York: Derby and Miller, 1865).



100 . . . here every day for yarns and we can't supply . . . half. And we only let one Bunch to a person."

Without access to commercially made yarn, individuals prized homespun. The Ladies' Aid Society of Philadelphia Report of 1864 noted that bunches of homespun yarn were proudly hung as decoration in Southern homes. Sheep were treasured for their wool; old wool and cotton mattresses were ripped open, recarded, and respun to be worked into coverings and clothing. Silk stockings were raveled and the yarn re-used. Gloves and socks—which regularly needed replacing—were made with whatever was at hand, including a mix of rabbit's fur, cotton, and silk.

The donated goods were gratefully received on the front. An aid worker who delivered boxes from the Ladies Aid Society wrote, "[I wish] the donors could see how much pleasure their gifts afforded the 'boys.' [One convalescent] said, 'Oh, they do think of us boys at home!' I gave a needlebook to each man, and they said they would try to keep them always."

In light of the tragic scope of the Civil War conflict, items such as blankets, bandages, socks, mittens, and needle cases may seem insignificant, but in fact, they had real value. They were necessary for daily functioning and for the "big" activities of the war to go on. In addition, they served as a personal connection or link between those on the front and those at home. They provided tangible "proof" that people cared. When the war ravaged the country and tore apart all sense of stability and order, such objects were familiar, dependable, and comforting. These interactions are no less salient today. We still reach out with our needles, hoping to connect with and make a difference in the lives of those who are struggling. ❀

ABOUT THE AUTHOR. Beverly Gordon recently retired from the Design Studies department of the University of Wisconsin-Madison, where she taught classes relating to textiles and design. She is the author of many books, including *Bazaars and Fair Ladies: A History of the American Fundraising Fair* (Knoxville: University of Tennessee Press, 1998) and *Textiles: The Whole Story: Uses, Meanings, Significance* (New York: Thames & Hudson, 2011). She is also a practicing artist, working with assemblage and collage media. Visit www.beverlygordon.info.

A companion project follows

Further Resources

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Karen Brock knitted our sample mittens, using Imperial Yarn Tracie Too, 100% American wool yarn, 2 ply, sportweight, 395 yards (361.2 m)/4 ounce (113.4 g) skein, 1 skein of #327 Navy (www.imperialyarn.com) and size 4 (3.5 mm) needles.

Springfield musket and musket balls collection of the Loveland Museum/Gallery, Loveland, Colorado. Civil War field desk, collection of Sarah Read. Photograph by Joe Coca.

Musket Mittens

Inspired by the preceding article

Intrigued by Beverly Gordon’s description of Civil War mitten patterns with one finger that allowed soldiers to fire their muskets, we searched for one in our archives of nineteenth-century patterns. In the February 1862 issue of *Peterson’s Magazine*, along with instructions for “Knitted Drawers” and a “Knitted Collar,” comes an astounding array of advice from the Editor’s Table—everything from “How to Carry Flowers” and how to make “Mock Turtle” soup, to useful guidelines on how “To Check [Stop] the Flow of Blood,” involving the application of “fine dust of tea” and laudanum! Amidst these amusing nineteenth-century tidbits was a one-paragraph set of instructions for how “To Knit A Mitten With One Finger.” The instructions are reproduced exactly as they appeared in the original; neither corrections nor alterations were made. Knitting the mittens from these very concise and yet vague directions requires a bit of experimentation and, perhaps, a bit of pluck.

—Editor

To Knit A Mitten With One Finger.—Cast on three needles sixty-four or more stitches according to the size desired, and knit about two inches of ribbing; then, at the middle of one of the needles, bring in the thread to make an eyelet to begin the widening for the thumb; then knit one round, knitting in that stitch; on the next round, make an eyelet on each side of the first one, and so on every second round, making the eyelet to the right or left of the previous one, widening until about seventeen holes are made on each row; then, take off all these extra stitches on a string, cast on five or six stitches and knit one round, narrow one stitch at each end of the cast on stitches, and again at the second round; then, knit until time to make the finger, and take off on a string

one-fourth of the stitches, dividing them equally on each side of a line with the thumb, cast on four or five stitches to make room between the fingers, knit one round, and narrow one at each end of the cast-on stitches, knit as long as you wish the mitt, then narrow and finish. Thumb—Put on the stitches from the string, fasten the thread at the right hand side, knit on until you come to the cast-on stitches, take up like for the heel of a stocking, knit one round; then narrow at each end of the cast-on stitches until the thumb is reduced to the size desired, knit until long enough and finish. Finger—Take up the stitches off the string, narrow one or more stitches, knit as long as the mitt. ❀

✿ Commend Me to a Knitting Wife ✿

COLLEEN FORMBY

Resources and References for Civil War Knitting

Knitting needles with original knitting attached. America. Nineteenth century. The needles are in a reproduction knitting pin case based on an original in the collection of Old Sturbridge Village, Sturbridge, Massachusetts. Private collection. Photographic cartes de visite, America, 1860s. Collection of the author. Photograph by Joe Coca.

“[T]hough at present, Mr. Editor, a lonely and comfortless old bachelor, I will live in hopes one of these days of getting married; and if I do, I trust it will be to a woman who is a great knitter. Of all the many accomplishments which adorn the gentler sex, I do assure them, from the very bottom of my heart, that I esteem knitting among the greatest. . . . Commend me, then, to a knitting wife – a gentle being whom I hope it will yet be my happiness to possess!”

—letter in the *American Agriculturist*, May 1846

My grandmother taught me to knit when I was a young girl. I still remember her patience as she showed me how to hold the needles and maneuver the yarn, and my fascination that we were actually “making fabric.” She also finished almost all of my projects, as I got bored quickly and abandoned them.

I picked up the skill again years later when I joined a living history group that strives to reenact the home life of civilians during the American Civil War (1861–1865). Knitting was a large part of daily life then, and I realized that I would need a thorough understanding of patterns, yarns, and needles of the period to recreate accurately what mid-century Americans would have knitted and not simply reproduce an antique pattern using twenty-first-century materials. Easier said than done! I was confused by references to yarns no longer made, directions to “use the usual size” needles, instructions to finish articles “in the usual manner.”

Period diaries indicated that knitting was a common avocation of women, children, and even men. Knitting projects mentioned included socks, stockings, helmets or visors (like today’s balaclava), neckties, braces (suspenders), hoods, shawls, undershirts, and sontags. The last was similar to a shawl or capelet with long ends crossed in front and fastened in the back. Probably named after the German coloratura soprano Henriette Sontag (1806–1854), the garment was worn by American women of all social classes. The February 1847 issue of *Godey’s Magazine and Lady’s Book* lists a few more of the “useful things” that “industrious fingers” could knit: caps, cuffs, comforters (scarves), shawls, spencers (close-fitting sweaters), tippetts (scarflike shoulder capes), gloves, and mittens, as well as purses, bags, and beadwork.

In her memoir, *A Blockaded Family; Life in Southern Alabama During the Civil War* (1888, reprint Carlisle, Massachusetts: Applewood Books, 1995), Parthenia Antoinette Hague (1838–unknown) writes:

We soon became very apt at knitting and crocheting useful as well as ornamental woolen notions, such as capes, sacques [baby jackets], and men’s suspenders. . . . For the bordering of capes, shawls, gloves, hoods, and sacques the wool yarn was dyed red, blue, black, and green. Here again a pleasant rivalry arose, as to who could form the most unique bordering for capes, shawls, and all such woolen knit or crocheted clothing. There were squares, diamonds, crosses, bars, and designs of flowers formed in knitting and in crocheting.

In trying to find modern equivalents for historic knitting materials, I surveyed more than a hundred patterns dated between 1845 and 1865 and numerous original knitted articles in private and museum collec-

tions. I found that the vast majority of yarns and needles used were smaller than we might choose today for a similar project, suggesting that stitch definition was a highly desirable characteristic of knitted goods at that time. In numerous examples, two identical pieces knitted from laceweight yarns had been layered and stitched together to create warmth without weight. Even when cold-weather garments such as sontags, hoods, and shawls were knitted of heavier yarns, those yarns were never heavier than a modern DK weight, a yarn size intermediate between sportweight and worsted.

Needles, also called “pins” in the mid-nineteenth century, were made mainly from bone, ivory, steel, boxwood, or whalebone; some had a “knob of ivory” or “bead” to prevent the work from slipping off the end or to convert a double-pointed needle to a single point. Many patterns just specified “coarse wooden needles,” “fine steel needles,” or needles of “the usual size.”

Although yarn tension or gauge, the number of stitches and rows per inch, was not specified in patterns until the last quarter of the nineteenth century, knitting needle gauges of various types were readily available in the mid-nineteenth century. A popular type was the bell gauge, so named because of its shape, with holes and slits for inserting needles to determine size. Bell gauges, however, were not standardized. Further, period literature does not clarify whether you were supposed to measure the needle in the slit (“measured in the slit”) or the indentation at the end of each slit (“measured in the hole”); to add to the confu-



Photographic carte de visite. America. August 1864–August 1866 (a tax stamp on the back indicates that the image was produced between these dates). The woman is wearing a sontag. Photograph courtesy of B. and K. Bohleke.



Knitting needles and point protectors, bone, America, dates unknown; photographic cartes de visite, America, 1860s; photographic ambrotype in leather case, America, date unknown. The woman in the ambrotype is wearing knitted undersleeves (false sleeves that extend up to the elbow). Collection of the author. Photograph by Joe Coca.

“I have taken up a new accomplishment lately, that of knitting stockings. . . .
 Mother and I are knitting woolen socks for the soldiers.”
 —Sarah Wadley, 1864

sion, the slits are slightly narrower than the “holes” and the gauges also had actual holes for measuring larger needles. In the 1840s or earlier, Frances Lambert, the British author of several books on needlework, had devised a disk-shaped gauge punched with graduated holes that she called a “filière”; due to the commonality of the bell gauge, she also called for this in her patterns. I created a chart (see page 76), comparing modern U.S. and U.K. sizing with a Lambert filièrre and two different bell gauges, measuring both in the slit and in the “hole” of the latter. A photograph of Mademoiselle Riego’s Bell Gauge is shown, too.

Using such clues as the wools (silks and cottons generally weren’t used for the articles mentioned here) and needle sizes (when given) typically recommended for a particular pattern or garment and comparing them to the fabric of extant examples, I eventually worked out mod-

ern yarn substitutes (see “Yarns Used in Mid-Nineteenth-Century America with Modern Substitutes” on page 77). In the end, determining which needle size to use seems to depend on finding clues in the pattern or garment you wish to replicate.

I hope that my research will prove useful to anyone who is knitting for reenactors or who simply is interested in re-creating period knitted goods. As for me, I think my grandmother would be proud to know that her teaching was not in vain—and that now I finish my own projects! ❀

ABOUT THE AUTHOR AND DESIGNER. *Colleen Formby has graduate degrees in Vocal Performance from Radford University in Virginia and an MLS with a specialty in Archives and Preservation from the University of Maryland. She works as a reference librarian in Prince George’s County, Maryland, and is the special collections librarian in charge of the Maryland Room for the county.*

Needle Size Comparison



View of Mlle Riego's Bell Gauge, manufactured by Chambers, showing the numbers. Metal. 1847. Private collection. Photograph by Jason Reid.

CLOCKWISE FROM LEFT: Knitting gauge, "Standard Filière, F. Lambert," ivory, circa 1842; knitting gauge, Mlle Riego's Bell Gauge, manufactured by Chambers, metal, 1847; knitting needle point protectors, bone, date unknown. Private collection. Photograph by Joe Coca.

The chart compares modern U.S. and U.K. sizes with three nineteenth-century knitting needle gauges: an 1847 filière, an 1847 Riego bell, and a pre-1870s Archer bell. The Riego gauge has holes numbered one through four and slits numbered five through twenty-eight; the Archer gauge has holes numbered one through five and slits numbered six through twenty-four. In keeping with period literature, comparisons are given for the slit and its "hole" (the indentation at the end of each slit). Note: NA indicates that only the slit is applicable for measuring and — equals no equivalent.

U.S. (Diameter in millimeters)	U.K.	Filière	Riego Bell Slit/Hole	Archer Bell Slit/Hole
0000 (1.25 mm)	18	25	17–18/21	18/NA
000 (1.5 mm)	17	24 (tight)	18 (loose)/19–20	16–17/NA
00 (1.75 mm)	15	22	15/18	15/NA
0 (2.0 mm)	14	19	13 (loose)/16	14 (loose)/NA
1 (2.25 mm)	13	18	13/16	14 (loose)/14
2 (2.75 mm)	12	16	11–12/14	15 (tight)/15
3 (3.25 mm)	10	14	10–11/12	15/17
4 (3.5 mm)	NA	12	9–10/10–11	9–10/15
5 (3.75 mm)	9	11	8–9/10	8–9/15
6 (4.0 mm)	8	10	9/9	9/15
7 (4.5 mm)	7	9–10	7–8/8	—/10
8 (5.0 mm)	6	7	5–6/7	—/10
9 (5.5 mm)	5	5–6	—/5–6	—/9
10 (6.0 mm)	4	5–6	—/5	—/4
10½ (6.5 mm)	3	4	—/3	—/3
				—C. F.

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Yarns Used in Mid-Nineteenth-Century America with Modern Substitutes

Note: The names and definitions were compiled from books and magazines published between 1840 and 1880. The word “thread” is equivalent to the modern “ply.”

- Andalusian: a medium wool, less thick than Berlin wool [see below], used for cuffs and shawls. Substitute: 4-ply or jumper-weight Shetland wool.
- Berlin [or Zephyr or German] wool: only procurable in two thicknesses, four-thread (single) and eight-thread (double). Available in “at least a thousand” shades. Adapted for working all kinds of Berlin patterns; skeined and notted [sic] in small quantities, making it the most convenient and least expensive wool for this purpose. German wool, unquestionably the finest sheep’s wool which we possess, is the product of the fleece of the Merino breed. All other kinds are harsher than Zephyr Merino. When very fine, it is called split Zephyr. Substitutes: fingering or needlepoint yarn for single Berlin, heavy sport- or DK weight for double Berlin
- Fleecy: a cheaper wool than Berlin, and now obtainable in a number of beautiful colours. It is made in two-thread, four, six, eight, ten, and twelve-thread, and is sold by the pound. Used for jackets and other large articles and in netting, it is manufactured from the Leicestershire breed. Substitutes: Lace- or fingering weight for 2-ply, DK for 12-ply.
- Pyrenees: Nearly the same thickness as Shetland [see below], but more twisted, finer, softer, and more beautiful. The dye is remarkably beautiful and fast, owing, it is said, to some peculiar property of the waters on the mountains, whence it derives its name. Visitors to Paris may get it at several of the Berlin houses there, not generally introduced into England and America. Substitute: Laceweight
- Shetland: a very fine wool, used for veils, scarves,

shawls, etc. Thicker than Pyrenean wool and softer than both it and the Andalusian, not being so tightly twisted. It is not usually to be had in any great variety of shades but the scarlet and crimson are beautiful.

Substitute: 2-ply laceweight

- Worsted and Lamb’s Wool: used for knitting stockings, etc. Extensively used for a great variety of useful purposes, which are familiar to everyone. [“Worsted” here refers to the method of spinning, not to yarn size]. Substitute: Sportweight

The following novelty yarns have no modern substitutes. Many were developed for use with particular projects.

- Chine wool: wool shaded in various colors.
- Crystal wools: wools round which bright gold or silver paper, or foil is wound. These are sometimes called spangled wools.
- Ombre or shaded wool: shaded in one coloring from dark to light and then back.
- Orne knitting ball: similar to Patent [see below]. The orne knitting ball consists of beautifully colored threads of fine wool, knotted at equal lengths, each knot terminating one row. When knitted up, it produces the engraved elegant design. Each ball does one design and is adapted only for it.
- Patent Knitting wool: This wool is sold in balls of various sizes, each exactly calculated to do some certain piece of work (antimacassar, table cover, etc.). It is dyed so that by following the arrangements, the pattern, in varied colors, will appear. The balls are either of Worsted or Berlin wool. Directions are sold with each ball. The knitting is always moss-stitch.
- Pearl Wool: alternately white and colored, in one, two, or three colors, each not more than a quarter of an inch in length. It is a variety of Berlin made in four-thread or eight-thread.

—C. F.

A Civil War-Era Sontag

COLLEEN FORMBY

The sontag, also called “bosom friend,” was a common article of women’s clothing worn for warmth in the mid-nineteenth century. Although it is frequently seen in images and mentioned in diaries, patterns, and letters from the 1850s through the 1860s, it seems to have fallen out of favor after this time. There is a mention in an 1870 magazine that is in response to someone asking for an “old fashioned sontag pattern.”

The sontag probably was named after Henriette Sontag (1806–1854), a German soprano who was known and admired worldwide. Just as we have food named to honor a singer—Peach Melba for Australian opera soprano Dame Nellie Melba (1861–1931) and Turkey Tetrazzini for Italian opera star Luisa Tetrazzini (1871–1940), for example—so too with some garments, including the sontag. Sontags seem always to have been knitted of wool on the heavier end of the spectrum, which would put them in the modern sport-to DK weight category since they were specifically used for extra warmth.

Even though the sontag shown here is accurate enough that a Civil War reenactor can wear it, knowing that it remains true to the original pattern, it also may be adapted and worn with modern clothing as it is a warm, interesting garment. This pattern is sized for a small person, but adjustments may be made for larger sizes by increasing the number of stitches cast on, the length of the back piece, and the length of the “wings” that cross over the chest and reach to the center back. For this pattern, I chose a simple



*Colleen Formby's
Civil War-era sontag.*
Photograph by
Joe Coca.

Materials

Dale of Norway Heilo, 100% wool yarn, sportweight, 109 yards (100 m)/50 g ball, 6 balls of #8972 Dark Olive (MC) and 2 balls of #2427 Goldenrod (CC); www.mangomoonyarns.com

Needles, straight and set of 2 double pointed (for I-cord ties), size 7 (4.5 mm), or size needed to obtain gauge

Crochet hook, size G/6 (4 mm)

Stitch holder

Removable marker or safety pin

Button, 1¾ inch (1.9 cm), 1

Finished size: About 27 inches (68 cm) wide at shoulder line, and 34 inches (86 cm) long from lower back CO edge to tips of lower front points, including 1-inch (2.5-cm) crochet trim

Gauge: 20 sts and 28 rows = 4 inches (10.2 cm) in basketweave patt

Special Pattern

Basketweave Pattern (multiple of 10 sts + 5)

Rows 1, 3, and 5: (RS) *K5, p5; rep from * to last 5 sts, k5.

Rows 2 and 4: (WS) *P5, k5; rep from * to last 5 sts, p5.

Rows 6, 8, and 10: *K5, p5; rep from * to last 5 sts, k5.

Rows 7 and 9: *P5, k5; rep from * to last 5 sts, p5.

Rep Rows 1–10 for patt.

Note: The right and wrong sides of the basketweave fabric look almost identical. Mark the right side of the piece with a removable marker or safety pin so that you can easily identify the sides for shaping purposes.

crochet edging, with a small scallop to finish it. We have ample photographic evidence to show that both crocheted and knitted edgings were used.

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques

Sontag

Back,

CO 35 sts with MC. Work in Basketweave patt for 90 rows and at the same time inc 1 st at the beg of every row, working new sts into patt—125 sts; piece measures about 12¾ inches (32 cm) from CO.

Next Row: (RS, Row 1 of patt) Work 50 sts in patt for right front, place sts just worked on holder, BO center 25 sts for back neck, work in patt to end for left front—50 left front sts rem on needle.

Left Front Wing,

Cont in established patt on left front sts for 49 more rows, ending with WS Row 10 of patt—piece measures about 7¼ inches (18 cm) from back neck BO.



The back of Colleen Formby's sontag.
Photograph by Joe Coca.

Shape center front edge: Dec 1 st at neck edge (beg of RS rows, end of WS rows) on next RS row, then every 4th row 7 times, then every other row 15 times, then every row 26 times—1 st rem; 135 left front rows completed from back neck BO; piece measures about 19¼ inches (49 cm) from back neck BO and about 32 inches (81 cm) total from CO edge. Fasten off last st.

Right Front Wing,

Return 50 held right front sts to needle with WS facing and rejoin MC in position to work a WS row. Work in established patt for 49 rows, ending with WS Row 10 of patt—piece measures about 7¼ inches (18 cm) from back neck BO.

Shape center front edge: Dec 1 st at neck edge (end of RS rows, beg of WS rows) on next RS row, then every 4th row 7 times, then every other row 15 times, then every row 26 times—1 st rem; piece measures same as left front wing from back neck BO and CO edge. Fasten off last st.

Edging,

With RS of sontag facing and using crochet hook, join MC to the lower front tip of one wing.

Rnd 1: With MC, work a rnd of dc all the way around the entire piece, working 1 dc into every other row or every other stitch along the edges, and working 3 dc in both front points and both lower back corners. Join with a sl st to first dc.

Rnd 2: Change to CC. Work 1 dc in each dc of prev rnd,



Photographic carte de visite of a woman wearing a sontag. America. Mid-nineteenth century. Photograph courtesy of Juanita Leisch Jensen.

How to Wear a Sontag

Arrange the sontag with the back neck BO at the nape of the neck, the back section hanging down in back, and the two wings hanging down in front. Bring the ties to the front and tie at the waist. Cross the wings over the chest, bring the points around to center back, and button the tips of the wings together at the small of the back. Enjoy the fact that you're wearing a nineteenth-century garment that will keep you warm in the twenty-first century!

—C. F.

working 3 dc in each front point and back corner as before.

Rnd 3: With CC, work 5 dc into first dc, *sk 1 dc, work 1 sc in next dc, sk 1 dc, work 5 dc in next dc; rep from * around, working extra sts in front points and corners as necessary to keep the edging flat, without ruffling or puckering. Fasten off last st.

Button Loop,

With crochet hook and RS facing, join CC to Rnd 3 of edging at tip of right front wing. Work a crochet ch long enough to fit around your chosen button, then anchor the end of the ch to the edging with a sl st. Work enough sc in ch lp to completely cover the ch, then fasten off last st. Sew button to tip of left front wing.

Ties,

With MC and 2 double-pointed needles, make two

I-cords each 24 inches (61.0 cm) long or long enough to reach from lower back corner to wearer's center front and tie in a bow. Attach one end of each tie to MC edging rnd in lower back corner of sontag, just below the first CC edging rnd.

Tassels,

Most period sontags had tassels at the end of the ties as shown. For each tassel, cut a bundle of 6½-inch (16.5-cm) strands of both MC and CC. Tie the bundle tightly in the middle using a square knot. Fold bundle in half and wrap the "neck" of the tassel with MC about ½ inch (1 cm) down from knot as shown. Trim ends of tassels and attach a tassel to end of each I-cord tie.

Finishing

Weave in ends. ❁

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Baby's Christening Set: Gown, Bonnet, and Stockings

EILEEN LEE



Grace baby's special occasion with Eileen Lee's classic Christening Set. Knit the gown, bonnet, and stockings for your own treasured family heirloom. Photograph by Joe Coca.

During the eighteenth century, infants began to wear special gowns rather than swaddling clothes for baptisms and christenings. Passed down from generation to generation, the gowns were worn by boys and girls alike. To symbolize purity and innocence, these ceremonial garments were always shades of white. Whether simple or elaborate, they often had high waistlines on scoop-necked or collared bodices with sleeves. Their loose skirts fell past the baby's feet.

This vintage-style gown is knitted in the round in lightweight natural cotton, starting at the bottom with a lace pattern. Decreases are worked gradually after the Gathered Stitch row up to the bodice. The bodice is knitted in a Broken-rib pattern, and the sleeves are worked in a textured Dot stitch. The neck opening is at the back.

The stockings to be worn with this elegant gown are knitted two at a time from the toe up using the magic-loop method. Small stockings are a perfect project on which to learn the two-at-a-time technique. The stockings are shaped in the leg to fit an infant. Broken-rib trim incorporated at the top of the leg coordinates stockings and gown.

Most babies also would have worn a highly decorated bonnet on their christening day. This bonnet starts at the back circle and includes the Gathered Stitch and Broken Rib patterns to coordinate with gown and bonnet.

After the christening ceremony, the christening gown, stockings, and bonnet can be stored for future births. Such ceremonial garments are one of the few types of clothing that still resemble the period style in which they were originally created, which adds to their delight.

Instructions

Note: See pages 124 and 126 and at right for Abbreviations and Techniques.

Gown

With larger cir needle, CO 165 sts, pm and join in the rnd.

Note: Change to dpn when necessary.

Work 12 rnds of lace edging. K 16 rnds.

Next Rnd: Work Gathered st across to end.

Dec Rnd: K3, [k2tog, k14] 10 times, k2—155 sts rem.

K 20 rnds.

Next Rnd: K1, work Gathered st across to last st, k1.

Dec Rnd: K3, [k2tog, k13] 10 times, k2—145 sts rem.

K 20 rnds.

Next Rnd: Work Gathered st across to last st, k1.

Materials

Cascade Yarns Ultra Pima Fine, 100% cotton yarn, sport weight, 136½ yards (124.8 m)/50 gram (1.8 oz) skein, 5 skeins of #3718 Natural (3 for gown, 1 each for bonnet and stockings); www.cascadeyarns.com

Needles, circular, 24 inches (60 cm) and double pointed, sizes 2 (2.75 mm) and 1 (2.25 mm) or size needed to obtain gauge, for gown; sizes 2 (2.75 mm) and 1 (2.25 mm) or size needed to obtain gauge, for bonnet; circular, 40 inches (100 cm), sizes 2 (2.75 mm) and 1 (2.25 mm) or size needed to obtain gauge, for stockings

Stitch markers

Tapestry needle

Buttons, 3 small, for gown

Crochet hook, size E/4 (3.5 mm), for bonnet

Finished sizes: Gown, 17 inches (43.2 cm) chest circumference, 12 inches (30.5 cm) length; bonnet, about 5½ inches (14 cm) wide and 6 inches (15 cm) tall; stockings, 4 inches (10.2 cm) in circumference, 3 inches (7.6 cm) foot length, 2½ inches (6.3 cm) leg length

Gauge: Gown, 7 sts and 9 rows = 1 inch (2.5 cm) in St st on larger needle; bonnet, 7 sts and 10 rows = 1 inch (2.5 cm) in St st on larger needle; stockings, 7 sts and 10 rnds = 1 inch (2.5 cm) in St st on larger needle

Special Patterns and Stitches

Lace Edging (11-st rep)

Rnd 1: *Ssk, k3 tbl, yo, k1, yo, k3 tbl, k2tog; rep from * to end.

Rnds 2, 4, 6 and 8: K.

Rnd 3: *Ssk, k2 tbl, yo, k1, yo, ssk, yo, k2 tbl, k2tog; rep from * to end.

Rnd 5: *Ssk, k1 tbl, yo, k1 (yo, ssk) twice, yo, k1 tbl, k2tog; rep from * to end.

Rnd 7: *Ssk, yo, k1, (yo, ssk) 3 times, yo, k2tog; rep from * to end.

Rnds 9–12: *K1, p1, k7, p1, k1; rep from * to end.

Gathered Stitch

Rnd 1: K3tog but do not sl sts from needle, yo, then k the same 3 sts tog again, then sl all 3 sts from needle.

When you work the next row, be careful to work the sts in the correct order. The yo is the 2nd st or in the middle of the 3 sts.

Broken Rib (in the rnd)

Rnd 1: K.

Rnd 2: *K1, p1; rep from * to end.

Rep Rnds 1 and 2 for patt.

Broken Rib (back and forth)

Row 1 (RS): K.

Row 2 (WS): *P1, k1; rep from * to end.

Rep Rows 1 and 2 for patt.

Dot Stitch (4-st rep)

Rnd 1: *P1, k3; rep from * to end.

Rnds 2 and 4: K.

Rnd 3: *K2, p1, k1; rep from * to end.

Rep Rnds 14 for patt.



Eileen Lee's vintage-style christening gown features a lace border, a bodice knit in Broken Rib pattern, and textured Dot Stitch for the sleeves. Photograph by Joe Coca.



The neck opening at the back of Eileen Lee's christening gown. Photograph by Joe Coca.

Dec Rnd: K3, [k2tog, k12] 10 times, k2—135 sts rem.
K 20 rnds.

Next Rnd: Work Gathered st across to end.

Dec Rnd: K3, [k2tog, k11] 10 times, k2—125 sts rem.

K until work measures 12 inches (30.5 cm) from CO edge.

Bodice,

Change to smaller needles.

Dec Rnd: K3, [k2tog, k10] 10 times, k2—115 sts rem.

P 1 rnd.

Front and back,

Work Broken Rib (in the rnd) for 3 rnds, ending with Rnd 1, turn.

Front armhole shaping,

With WS facing, working on next 58 sts only for front, cont in Broken Rib patt (working back and forth) beg with Row 2. At the same time, BO 2 sts at the beg of next 2 rows, then dec 1 st at beg and end of next row, ending with a WS row—52 sts rem.

Cont working in Broken Rib until armhole measures 3 inches (7.6 cm) or piece measures 15½ inches (39.4 cm) from CO edge, ending with a WS row.

Front neck shaping,

Next Row (RS): Cont in patt, work 18 sts, BO 16 sts, work to end—18 sts rem each side.

Right shoulder,

Work in patt for 3 rows and at the same time, dec 1 st at neck edge on each row—15 sts rem. Place sts on holder.

Left shoulder,

With WS facing, join yarn to neck edge of left shoulder sts and work as for right shoulder—15 sts rem. Place sts on holder.

Back,

With WS facing, working only on rem 57 sts for back, work back same as for front through armhole shaping—51 sts rem.

Right side,

Row 1 (RS): K28, turn.

Rows 2, 4, 6 and 8 (WS): K3, work in Broken Rib to end.

Rows 3, 5 and 7: K.

Row 9 (RS): Buttonhole, k to last 2 sts, yo, k2tog.

Rep Rows 2–9 two more times (3 buttonholes made), then cont in Broken Rib until right side measures same as front, keeping the 3 sts for button band in garter st (k every row), ending with a WS row.

Next Row (RS): K.

Next Row: BO 13 sts, k to end—15 sts rem. Place sts on holder.

Left side,

With RS facing, join yarn at opening edge on left side.

Next Row (RS): Using cable method, CO 3 sts, k to end—26 sts.

Keeping 3 sts at neck opening in garter st, cont in Broken Rib until left side measures same as front, ending with a WS row.

Next Row (RS): BO 11 sts, k to end—15 sts rem. Place sts on holder.

Sleeves,

With larger dpn, beg at center of underarm, pick up

and k 40 sts around armhole edge. Pm and join in the rnd. Work Dot stitch for 3 inches (7.6 cm).

Dec Rnd: Dec 1 st at beg and end of rnd—2 sts dec'd.

Work even in patt for 1 inch (2.5 cm), then rep DecRnd once more—36 sts rem. Cont even in patt until sleeve measures 5½ inches (14.0 cm).

Dec Rnd: [K4, k2tog] 6 times—30 sts rem.

Change to smaller needles and work in Broken Rib (in the rnd) for ¾ inch (1.9 cm). BO loosely in patt.

Sew lower edge of placket in place. With RS tog, join shoulders using three-needle BO.

Neck edge,

With smaller needles and RS facing, beg at left placket edge, pick up and k about 42 sts (multiple of 3 sts) around neck edge, turn. K 1 WS row.

Picot Row (RS): BO 3 sts, *sl the st on the right needle back to the left needle, CO 2 sts, BO 5 sts; rep from * to the end of row. Fasten off.

Finishing

Using sewing thread, sew buttons opposite of buttonholes. To block, press work lightly on wrong side with a hot iron over a damp cloth.

Bonnet

Note: The bonnet starts at the circular back portion; knit back and forth as follows.

With larger needles, CO 8 sts, do not join. K 1 row.

Row 1 (RS): *K1, yo; rep from * to end—16 sts.

Row 2 and All Even-Numbered Rows (WS): P.

Row 3: *K2, yo; rep from * to end—24 sts.

Row 5: *K3, yo; rep from * to end—32 sts.

Row 7: *K4, yo; rep from * to end—40 sts.

Row 9: *K5, yo; rep from * to end—48 sts.

Row 11: *K6, yo; rep from * to end—56 sts.

Row 13: *K7, yo; rep from * to end—64 sts.

Row 15: *K8, yo; rep from * to end—72 sts.

Row 17: *K9, yo; rep from * to end—80 sts.

Row 18: P.

Rows 19 and 20: K.

Work in St st for 3 inches (7.6 cm) from p ridge, ending with a WS row.

Next Row (RS): K1, work gathered st to last st, k1.

Next Row (WS): P4, *p2tog, p8; rep from * to end, ending with p4—72 sts rem.

Work 2 rows in St st.

Change to smaller needles and work Broken Rib for ¾ inch (1.9 cm). Loosely BO in Rib patt no matter what row you are on.

Sew the nape (inc'd sts) from CO to p ridge.



Baby's Christening Bonnet is worked from the back to the front and is finished with Gathered Stitch and Broken Rib, echoing the gown design. Photograph by Joe Coca.

With smaller needles and RS facing, pick up and k 45 sts along bonnet bottom edge. Starting with Row 2, work Broken Rib for ¾ inch (1.9 cm). Loosely BO in Rib patt no matter what row you are on.

Straps (make two),

Using the crochet hook, pick up a st at end of bottom rib. Work crochet ch for about 7 inches (18 cm) or desired length. Finish off and weave in ends. Rep for other side.

Finishing

Steam block lightly.

Stockings

Note: Stockings are worked toe-up, using the magic-loop technique for two socks at a time.

Divide the skein in half and use half a skein of yarn for each sock. Working Judy's Magic method, CO a total of 8 sts, which is 4 sts on the top needle and the same number on the bottom needle for Sock B. Then with the other skein, CO the same number of sts for Sock A (pm to signify Sock A). Rotate the work clockwise so that both needle tips are pointed to the right and the side of your work without the bumps facing you.

Starting with Sock A, k 1 rnd for both socks across all sts.

Note: A round consists of knitting both sides of Sock A and B.



Sweet stockings complete Eileen Lee's Christening Set. Shaped at the leg for a perfect fit, the stockings incorporate the Broken Rib trim at the top of the leg to coordinate with the gown. Photograph by Joe Coca.

On next rnd, inc 4 sts for toes as foll.

Shaping toes,

Rnd 1: Sock A (instep) k1, M1l, k to 1 st before the end, M1r, k1; Sock B (instep) k1, M1l, k to 1 st before the end, M1r, k1, rotate work; Sock B (sole) k1, M1l, k to 1 st before the end, M1r, k1; Sock A (sole) k1, M1l, k to 1 st before the end, M1r, k1—4 sts inc'd for each sock.

Rnd 2: K even.

Rep last 2 rnds 4 more times—28 sts each sock; 14 sts on each needle for each sock.

Work in St st for 2 inches (5.1 cm) measured from the CO.

Gussets (increasing on the sole sts),

Rnd 1: Work even across insteps for Sock A and B, rotate work; Sock B (sole) and Sock A (sole) k1, M1l, k across to last st, M1r, k1—2 sole sts inc'd for each sock.

Rnd 2: K even.

Rep last 2 rnds 3 more times—36 sts each sock; 14 instep sts, 22 sole sts for heel.

Turning heels (work 1 sock heel at a time),

K across insteps of Socks A and B. You will 1st work back and forth on Sock B completing the heel and then cont to work Sock A.

Sock B heel,

Row 1 (RS): K12, ssk, k1, turn.

Row 2 (WS): P4, p2tog, p1, turn.

Row 3: K to last st before the gap formed from prev row, ssk, k1, turn.

Row 4: P to last st before the gap formed from prev row, p2tog, p1, turn.

Rep Rows 3 and 4 two more times, purling to end on last p row, then turn—14 heel sts rem. K across heel sts even, then work heel turning for Sock A as for Sock B—28 sts rem for each sock.

Beg knitting in the rnd again for the sock leg. Work 2 rnds even.

Inc Rnd: *K1, M1l, k12, M1r, k1; rep from * to end—32 sts each sock.

Work in St st for about 2 inches (5 cm), measuring from Inc Rnd.

Dec Rnd: *K1, ssk, k10, k2tog, k1; rep from * to end—28 sts rem each sock.

Work 2 rnds even.

Change to smaller needle and work Broken Rib for ½ inch (1.3 cm).

BO, using the very stretchy EZ (Elizabeth Zimmermann) method below.

Break yarn, leaving a length of about 12 inches (30 cm), which is then threaded through a tapestry needle. Holding the work in your left hand, put the needle through the 1st 2 sts as if to p and gently pull yarn all the way through. Now, insert the needle through the 1st st as if to k, and gently pull yarn all the way through, dropping that st off the needle. Rep these 2 steps until you have sewn through all the sts.

Finishing

Weave in ends and finish off. ❁

ABOUT THE DESIGNER. Eileen Lee has a textile background working with Levi Strauss & Co. for eighteen years where she was responsible for product development, design, and merchandising. Meadow-Farm Yarn Studio in Nevada City, California, is where she currently teaches knitting classes and designs knitting patterns. Her designs are also available on Ravelry (cplees). Eileen's other favorite things to do are spinning, weaving, and dyeing. She lives in Grass Valley with her husband, Bill, son, Eric, and dachshund, Lizy.

Baby Booties from a Vintage Pattern

NANCIE M. WISEMAN

I am so lucky in my knitting life to be given antique lace patterns. It all started with the notebook that ended up in my book *Lace from the Attic: A Victorian Notebook of Knitted Lace Patterns* (Loveland, Colorado: Interweave, 1998). Since then, kind women have sent many more patterns and little booklets made perhaps by their grandmothers or great-grandmothers.

The pattern for these booties comes from a little cardboard booklet that has many patterns for knitting booties, quilt patterns, and knitted and crocheted laces. They are pasted over drawings, so probably the book was a hand-me-down from someone

else in the house. According to the woman who sent the booklet to me, it belonged to Flora Campbell Chandler (1884–1965).



Diana, who sent the booklet, included a photograph of Flora. Unfortunately, I don't have any other information on Flora or Diana. I don't even have Diana's last name; I should have kept the envelope she sent. (I save everything now.)

I knit the sample shown below (left) from the original pattern. Following is my translation of the original pattern into modern instructions; booties knit from these instructions are shown below (right). The brioche stitch is a little tricky: Don't drop a stitch; it's tough to pick up (see the in-process sample below, left).



ABOVE:
*Photograph of
Flora Campbell
Chandler.
Photographer and
date unknown.
Photograph cour-
tesy of the designer.*

BELOW: *Baby
bootie and bootie in
process (left),
showing the
brioche stitch, knit-
ted by Nancie M.
Wiseman from a
pattern in Flora
Campbell
Chandler's booklet.
Baby booties (right)
knitted by Rebecca
Daniels from the
revised pattern.
Photographs by
Joe Coca.*

Materials

Schoeller + Stahl Fortissima Socka 50, 75% wool/25% nylon yarn, fingering weight, 231 yards (211 m)/50 g (1.75 oz) ball, 1 ball of #1048 Natural; www.skacelknitting.com

Needles, 1 pair size 2 (2.75 mm) or size needed to obtain gauge
 Ribbon, satin, about 1 yard (0.9 m) of ¼-inch (6-mm), to match yarn, optional

Finished size: About 4½ inches (11 cm) long
 Gauge: 15 sts and 32 rows = 2 inches (5.1 cm) in garter st

Instructions

Notes: See page 124 and 126 for Abbreviations and Techniques.

Booties

CO 41 sts.

Rows 1 and 3: K.

Rows 2 and 4: P.

Leg,

Row 5: Sl 1 (edge stitch), *yo, sl 1 pwise, k2tog; rep from * to last st, k1.

Row 6: *Note:* The 2 sts k tog in this row lie over each other; one of them is the yarnover from the previous row.

Sl 1, *yo, sl 1 pwise, k2tog; rep from * to last st, k1.

Rows 7–34: Rep Row 6 for brioche st. There should be 15 sts of brioche st on one side of the bootie.

Divide for Top of Foot,

K28, turn, k15, turn—13 sts on right needle; 28 sts on left needle. Working back and forth on the center 15 sts (leaving 13 sts at each end unworked), work 18 rows as foll: *yo, sl 1 pwise, k2tog; rep from * 4 more times. Cont on these 15 sts, k 12 rows even, then k 6 rows working a k2tog at end of each row—9 sts rem for toe.

Create Sides and Toe,

With RS facing, pick up and k 3 sts along the selvedge edge of the 6 rows just completed, then 6 sts along the edge of the 12 rows, then 9 sts along the edge of the brioche rows, then 1 st in the corner, k13 from the left-hand needle,

turn. K33, then k9 at toe. Pick up and p 3 sts along the selvedge edge of the 6 rows at the toe, then 6 sts along the edge of the next 12 rows, then 9 sts along the edge of the brioche rows, then 1 st in the corner, k13 from left-hand needle—73 sts.

Sides and Bottom of Foot,

Rows 1–8: K.

Row 9: K32, k2tog, k5, k2tog, k to end of row—71 sts rem.

Row 10: K.

Row 11: K32, k2tog, k3, k2tog, k to end of row—69 sts rem.

Row 12: K.

Row 13: K31, k2tog, k3, k2tog, k to end of row—67 sts rem.

Row 14: K2tog, k28, k2tog, k3, k2tog, k28, k2tog—63 sts rem.

Row 15: K.

Row 16: K2tog, k26, k2tog, k3, k2tog, k26, k2tog—59 sts rem.

Row 17: K.

Row 18: K2tog, k24, k2tog, k3, k2tog, k24, k2tog—55 sts rem.

Row 19: K.

BO all sts.

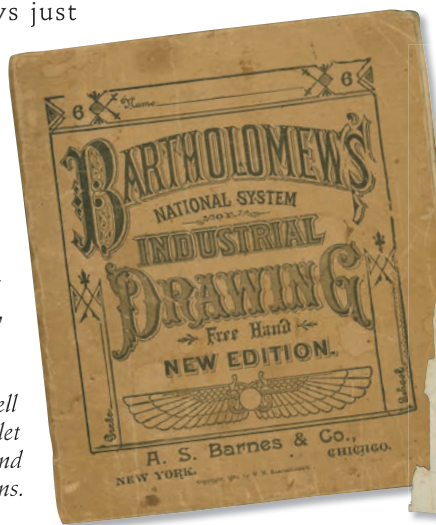
Finishing

Sew the seam at the back of the leg and foot, continuing down the sole of the foot. The toe will remain very square-looking. If desired, run the satin ribbon through the holes at the bottom of the leg and tie a bow in front.



ABOUT THE DESIGNER. Nancie M. Wiseman opened *Nancie Knits in the 1980s*, which began her career of teaching and writing books. To date she has written eleven books on knitting, crochet, and quilting and has created nine DVDs on knitting. She has taught for over thirty-five years. Nancie has written for *PieceWork*, *Martha Stewart Living* and several knitting magazines. She now volunteers her time teaching in a women's jail every week.

Flora Campbell Chandler's booklet of knit, crochet, and quilting patterns.



The baby bootie pattern from Flora Campbell Chandler's booklet.



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✿ How My Mother ✿ Learned to Knit

M A R I A N G O L D

One cool winter morning in 1932, my mother, Helen Gratz (1924–1991), arrived at her fourth-grade class at the Marks Street School in Orlando, Florida, wearing a bright red knitted kimono jacket with wide seed-stitch bands around the edges. As she glowed in the warmth of classmates' admiration, she told everyone that she had knitted it herself. This was not the entire truth. Her grandmother May Gratz had designed the jacket, and Helen had knitted some stockinette rows. Grandma May had finished the harder parts, but she kept quiet. She wasn't willing to ruin the magic of the sweater at a time when Helen and her family needed all the magic they could get.

This story came from my mother's knitting memoir, which she wrote a half century later. In it, she wrote, "There was always knitting in my life." She had two great knitting teachers: her grandmother May, who raised her during the Great Depression of the 1930s, and Elizabeth Zimmermann, who was our neighbor on East Wood Place in Shorewood, Wisconsin, during the 1950s.

May taught Helen how to knit, purl, read a pattern, recognize the properties of different yarns, and combine knitting techniques to create attractive styles. More important, her grandmother taught her how to use knitting to express caring and love, and how to knit to comfort herself and others during difficult times. Decades later, Elizabeth Zimmermann brought greater sophistication and a "big-picture" approach to my mother's knitting, inspiring confidence and imagination that would sustain her for a lifetime.

Grandma May shared her encyclopedic knowledge of needlework with my mother, starting when she was very young. May herself had learned to knit as a child growing up on a New Jersey farm, where she acquired skills that were passed down to generations of farm youngsters without patterns, sketches, or notes. These included the practical techniques required to turn out socks, sweaters, jackets, skirts, petticoats, and blankets—all necessities in a rural household. May also knew a great deal about dressmaking before the advent of women's ready-to-wear, when making a single dress required meticulous sizing along with numerous fabric and design choices. Finally, during the 1930s and 1940s, boom years for the handknitting industry, she kept up on the glamorous, sophisticated, high-fashion design and on new materials. May used all these sources to knit for her family and to teach my mother to knit.



May Gratz, Helen's grandmother. 1905.
Photograph courtesy of the author.



The Gratz home in Florida where Helen lived with her grandparents. Circa 1930.
Photograph courtesy of the author.

My mother would encounter her second great knitting mentor, Elizabeth Zimmermann, in adulthood. But in 1932, my mother, a bright-eyed little girl with a quick smile and a dark, glossy Buster Brown haircut, was knitting her very first projects. In school, she was eager to make friends but a little shy. She was younger than her classmates and acutely aware of the things that made her different: her Jersey twang, for example, contrasted with the Southern drawl she heard all around her. Although Floridian friends treated the Gratzes with great warmth and kindness, Helen often sensed that her family was different.

My mother and her younger brother, Stuart, had been born during the Great Florida Land Rush of the 1920s to adventurous young parents who had come to Florida as speculators at Crystal River. When the boom turned to bust, the marriage ended, leaving their mother, Marion, alone and penniless, with two small children to care for. In 1926, Helen's grandparents Lawrence Lincoln (LL) and May left their lifelong New Jersey home to rescue Marion and care for their grandchildren. LL, a retired schoolteacher, set up a realty business in Orlando. Marion went to Gainesville and earned her Florida teaching certificate. While she taught school, LL bought and sold houses and May kept his books, managed the household, and took care of the grandchildren.

My mother described her grandmother as the "rock that I thrived on." She wrote, "She was the one always there while Mother was teaching . . . and always there after school, often with apple crisp." "I [still] see her knit-

ting," she recorded, ". . . through the ever-present thunder and lightning which scared her so, setting a calm example for our all too wide eyes." My mother probably knitted her first stitches in May's lap.

By the time my mother graduated from high school in 1940, she was a skilled knitter, who knitted under the covers "obsessively into the night," at first propping a flashlight under her chin and later knitting in the dark. She was ready and able when the United States entered World War II (1939–1945), and handknitting for the war effort became a patriotic act. "Remember Pearl Harbor. Purl harder," exhorted an award-winning WPA poster silk-screened in lemon yellow. First Lady Eleanor Roosevelt initiated the Red Cross knitting program and was proclaimed the official "First Knitter." Oversized knitting bags, like the one Mrs. Roosevelt carried, became a badge of honor.

Millions of Americans were listening to the radio on Victory over Japan Day, when my future father, Charles, sailed into Tokyo Harbor on the first American ship to come to port, the U.S.S. *San Diego*. After the war, my parents met in Princeton, New Jersey, when they both returned to school. Within the next few years, they lived in Puerto Rico, Arizona, Alabama, Texas, and Louisiana, as they followed my father's job as a government consultant. By the time they settled in Shorewood, Wisconsin, in late 1954, they had two small children and a third on the way.

When my mother took up her knitting needles again in Shorewood, she made a deeply fortunate discovery:



Helen Henry née Gratz, the author's mother, when she first started school in the 1930s. Photograph courtesy of the author.



Helen Henry née Gratz in 1990. Photograph courtesy of the author.

she had an extraordinary neighbor, Betty Zimmermann, who quickly became her knitting mentor. “Betty” was Elizabeth Zimmermann, who would inspire hundreds of thousands of knitters worldwide through her Schoolhouse Press publications, her public television shows, and her revolutionary approach to knitting design. When my mother met her, Elizabeth was knitting the first Aran sweater pattern to appear in an American magazine, *Vogue Knitting*, and writing the first copies of her newsletter. In the following years, Elizabeth would buy two old schoolhouses in rural Wisconsin, where she would eventually locate Schoolhouse Press.

Geographically separated from longtime friends and family, my mother was somewhat rootless at the time. Elizabeth fostered a different sense of connection by helping her recognize the deep cultural and historical roots of handknitting. In Elizabeth, my mother found a mentor who brought intellect, artistry, great originality, initiative, and an international flavor to handknitting.

Elizabeth also strengthened my mother’s belief in herself. My mother wrote, “Betty changed my approach to knitting forever . . . she scorned dependence on books.” Elizabeth’s slogan was “Knit on with confidence and hope, through all crises.” And though my mother had some failures, notably a set of knitted swimsuits for me and my sisters that immediately raveled in the cold waters of the Wisconsin Dells, her many knitting successes—hats, mittens, and cable and Fair Isle sweaters—were due in part to Elizabeth’s influence. My mother’s sense of humor and penchant for storytelling transformed these failures into a different kind of success.

My mother had one particular bonnet that she knitted to welcome new babies into the world, as well as for new little friends, to welcome them into our lives. This Norwegian-like bonnet had a special history for my mother. In late 1954, when my third sibling was born, Elizabeth had knitted “three of those caps for the three little heads.” My mother copied those bonnets and went on to knit many more, along with ski caps using the same bold color pattern. (Elizabeth’s original design was a bonnet with strings; in the 1970s, Helen designed a ski-cap variation.)

The two-color knitting in the cap produced warm, cheerful-looking garments well-suited to Wisconsin’s dark, frigid winters. By 1960, I had a new baby brother, and two more babies followed. My mother picked up her needles periodically to produce bonnets and caps and knit us sweaters. Then, breast cancer struck, and she found herself fighting for her life.

During this difficult time, she worked on a gray wool cable sweater. After treatment, when her doctor told her that



Photograph of cap (left) and bonnet (right, with cord tucked in) that Helen Henry née Gratz knitted in the 1980s. Photograph courtesy of the author.



One of Helen's afghans knitted in the 1980s. Her afghans were meditations on Paul Klee's Magic Squares series and Frank Stella's bands of color. Photograph courtesy of the author.

she would survive, she put her knitting aside for more than a decade, as if to banish the terror and pain of this time period. She took up scuba diving, which brought back memories of her childhood in Florida, and she also became a photographer, a college English teacher, and a world traveler. Later, she said she regretted the lost knitting time in spite of all her other explorations.

In the 1980s, when Helen's first grandchildren arrived, she picked up her needles again, knitting bonnets and ski caps for a new generation of babies. She also began to design and knit afghans for my father and for all her adult children, carefully selecting colors from yarns she had been collecting. The blankets were made up of 4-inch (10.2-cm) squares that were sewn together in designs that she planned as if the afghans were canvasses, meditations on Paul Klee's Magic Squares series and Frank Stella's bands of color, among other images. She wrote that "the colors themselves became almost vibrant for me . . . made me feel like singing."

However, when she began her "first design of diagonal bands of four-inch squares of varying muted shades . . . bands of smoky, heathery maroons and teal," Helen was already quite ill again. She wrote that the small squares "despite all the sewing to put them together, were almost a necessity. Still trembling a bit from all the medication and weakness, I couldn't hold much more at the time." On the anatomical level, she believed she "needed the meshing of nerves and muscle necessary to pull off [the] physical process of knitting," which restored "tracks of purpose temporarily devastated by medication

and weakness." Maybe she remembered Elizabeth Zimmermann's directive to "knit on."

Before my mother, Helen, died in 1991, she completed a number of afghans, still feeling "energy stream in my fingers" in spite of her weakness. She left us a memoir recounting lessons from her great knitting teachers, lessons about the magic of knitting and its power to inspire confidence and imagination. The memoir also reflects a lifetime of imaginative ideas and happy memories that, along with her afghans and her heart-and-zigzag hats, are a cherished part of the knitting legacy my mother bequeathed to her family and to the world. 🌸

Further Resources

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ABOUT THE AUTHOR. *Marian Gold is a knitter and a historical researcher. She first learned about history by exploring downtown St. Louis, Missouri, neighborhoods with her father and by listening to family stories from her mother, which she later fleshed out with research. She collects historical artifacts and first-hand historical accounts, using them as inspiration for her writing. She lives in Northern California and has taught all her nieces to knit.*



Elegance shines through Inna Voltchkova's triangular shawl that incorporates four of the ten classic Orenburg motifs. Photograph by Joe Coca.

Classic Gossamer Triangular Shawl

I N N A V O L T C H K O V A

This shawl is constructed in the traditional Orenburg way and knitted in one piece. The teeth for the left edging are knitted first, then the body of the shawl and the right row of teeth are knitted at the same time; the diagonal edging at the top of shawl is knitted last. This creates the traditional triangular shawl. I have incorporated the idea of using different colors for the basic elements in the chart as Russian lace-knitting legend Olga Alexandrovna Fedorova (1935–2008) taught.

The allover design for this shawl uses four of the ten basic Orenburg elements: Peas are used for a grid of diamonds, Honeycomb for a flower, Beaded Way and Diagonal decorate the center diamonds, and the “snakes” from the Diagonals create the teeth. There are no purl stitches in Orenburg shawls, only knit, knit two together (or three together), and yarnover.

Materials

Dark Starz Design Cassiopeiae Lace, 50% merino/30% angora/20% silk yarn, laceweight, 315 yards (288.0 m)/28.3 gram (1.0 oz) skein, 2 skeins of Natural; www.darkstarz.us

Addi Needles, size 2 (3 mm) or size needed to obtain gauge; www.skacelknitting.com

Markers

Stitch holders

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: 54 inches (137.2 cm) wide and 28 inches (71.1 cm) long, after blocking

Gauge: 24 sts and 48 rows = 4 inches (10.2 cm) in charted patt, after blocking

Instructions

Notes: See pages 96, 124, and 126 for Abbreviations and Techniques. The shawl is worked in a garter stitch lace pattern. Slip edge stitches purlwise with yarn in front (sl 1 pwise wyf). Use colored marker inside to indicate whether you are on a right-side or wrong-side row. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker.

Shawl

Lower edge,

Using the long-tail method and holding both needles

tog, CO 8 sts. Remove 1 needle.

Work Set-up Rows 1 and 2 of Edging Chart once, then work Rows 1–16 of chart 23 times—23 teeth. Work Rows 1–16 of First Corner Chart, working short-rows as shown on chart.

Shawl body,

Work Row 1 of Side Edging Chart. With RS facing and left needle, beg at CO edge, pick up 185 sts along straight edge of edging by inserting needle into front of each sl st (1 st for Set-up Rows and 8 sts for each tooth). With RS facing, pm for end of side edging, [k1tbl] 185 times. With RS facing and left needle, pick up 8 sts along CO edge from left to right, pm for beg of corner, k8.

Beg with a WS row, work Set-up Rows 1 and 2 of Second Corner Chart, then work Rows 1–15, working short-rows as shown on chart. Place 10 2nd corner sts on holder. Remove m.

With WS facing, k185, sl m, k10.

Next Row (RS): Work Row 3 of Side Edging Chart, sl m, work Row 1 of Tier 1 Chart to end of row.

Cont in patt through Row 40 of Tier 1 Chart (Row 10 of Side Edging Chart)—177 sts rem; 12 edging sts, 165 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 2 Chart to end of row.

Cont in patt through Row 32 of Tier 2 Chart (Row 10 of Side Edging Chart)—161 sts rem; 12 edging sts, 149 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 3 Chart to end of row.

Cont in patt through Row 32 of Tier 3 Chart (Row 10 of Side Edging Chart)—145 sts rem; 12 edging sts, 133 body sts.

Next Row (RS): Work Row 11 of Side Edging chart, sl m, work Row 1 of Tier 4 Chart to end of row.

Cont in patt through Row 32 of Tier 4 Chart (Row 10

of Side Edging Chart)—129 sts rem; 12 edging sts, 117 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 2 Chart to end of row.

Cont in patt through Row 32 of Tier 2 Chart (Row 10 of Side Edging Chart)—81 sts rem; 12 edging sts, 69 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 2 Chart to end of row.

Cont in patt through Row 32 of Tier 2 Chart (Row 10 of Side Edging Chart)—65 sts rem; 12 edging sts, 53 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 5 Chart to end of row.

Cont in patt through Row 32 of Tier 5 Chart (Row 10 of Side Edging Chart)—49 sts rem; 12 edging sts, 37 body sts.

Next Row (RS): Work Row 11 of Side Edging Chart, sl m, work Row 1 of Tier 6 Chart to end of row.

Cont in patt through Row 70 of Tier 6 Chart (Row 16 of Side Edging Chart)—10 sts rem; 9 edging sts, 1 body st.

Work Rows 1–16 of Third Corner Chart, working short-rows as shown on chart—9 sts rem.

Long edging,

Work Rows 1–16 of Edging Chart 30 times, then work Rows 1–15 once more—10 sts rem; 31 teeth. Place sts on holder. Do not break yarn.

Join long edging to shawl body,

Beg at bottom of shawl body, pick up 184 sl sts onto 1 needle by inserting needle into front of each sl st; with 2nd needle, pick up 248 sl sts from long edging.

Graft using Russian grafting method (see below), working every 3rd st of the 184 sts from side of shawl with 3rd and 4th sts of the 248-st edging (this corrects the 64-st difference between the 2 pieces)—1 st rem.

Place st on holder.

Transfer 10 held long edging sts to 1 needle and transfer 10 held 2nd corner sts and 1 rem st to 2nd needle—10 sts on left needle, 11 sts on right needle.

Graft sts tog as foll. *Note: Keep working yarn loose.* Move 1 st from right needle to left needle and k3tog (2 sts from left needle and transferred st from right needle), turn, *k3tog, turn; rep from * until 1 st rem, then move this st to left needle and k it.

Fasten off.

Finishing

Weave in loose ends. Block using your preferred blocking method or the Blockers Kit. ❁

Russian Grafting

Graft live sts tog as foll.

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

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

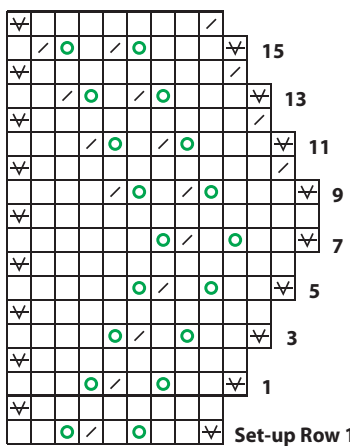
Rep Steps 1 and 2 until 2 sts rem. Sl st from left needle to right needle. Draw 2nd st on right needle through 1st st and onto tip of left needle. Drop 1st st from right needle.

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

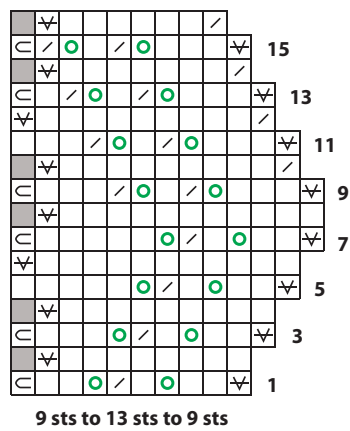


Inna Voltchkova's *Classic Gossamer Triangular Shawl*, features Peas, Honeycomb, Beaded Way, and Diagonal motifs framed by a teeth border. Photograph by Joe Coca.

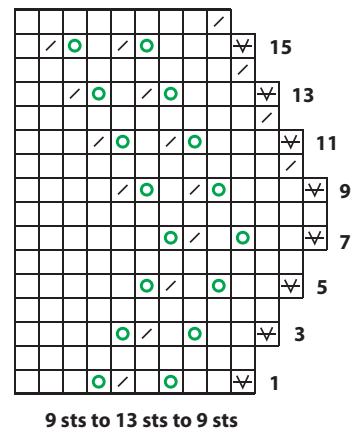
Edging



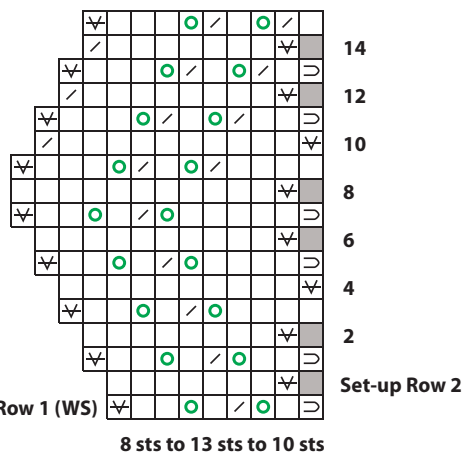
First Corner



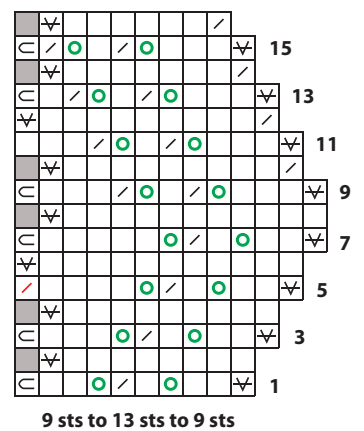
Side Edging

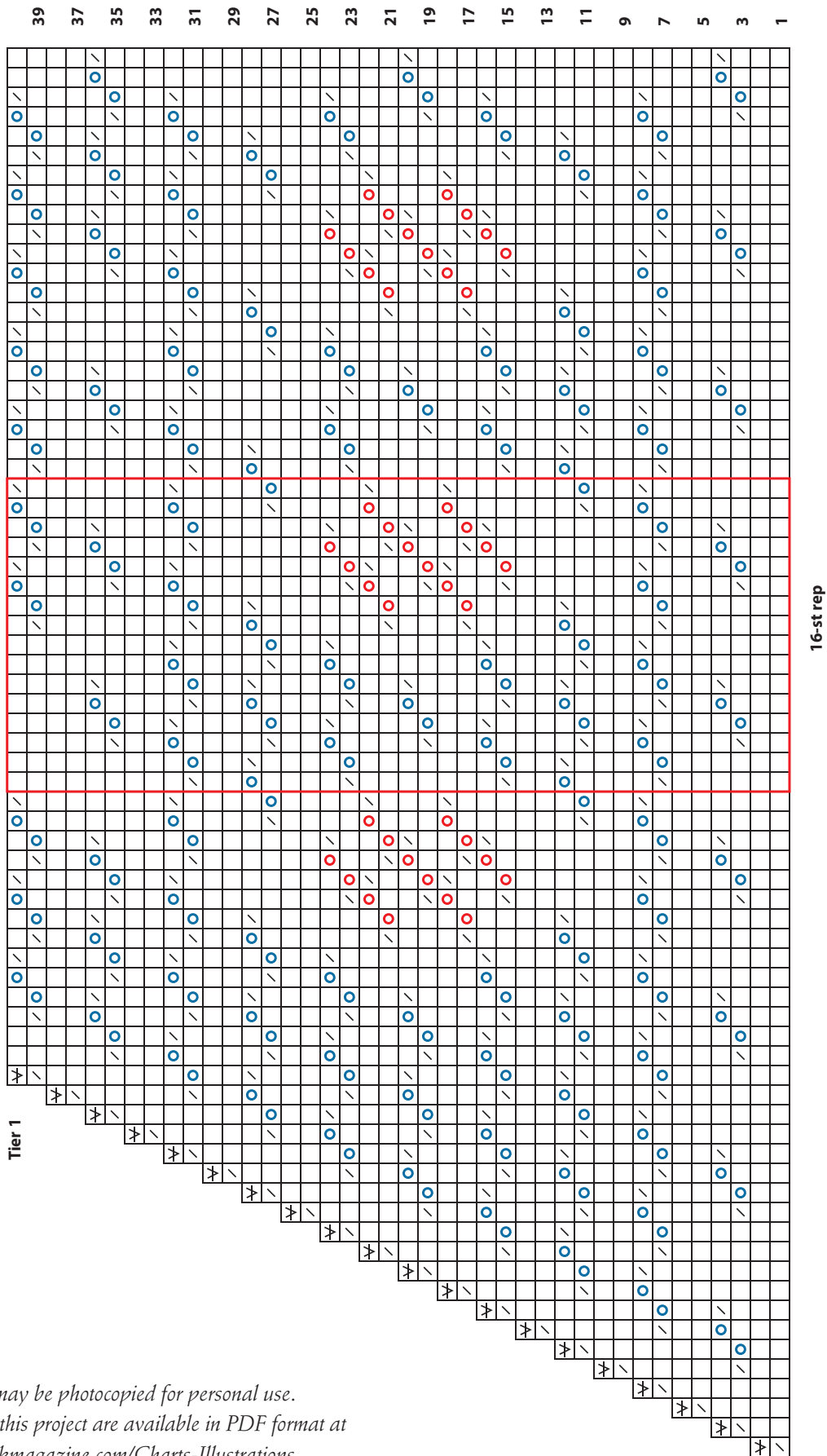


Second Corner

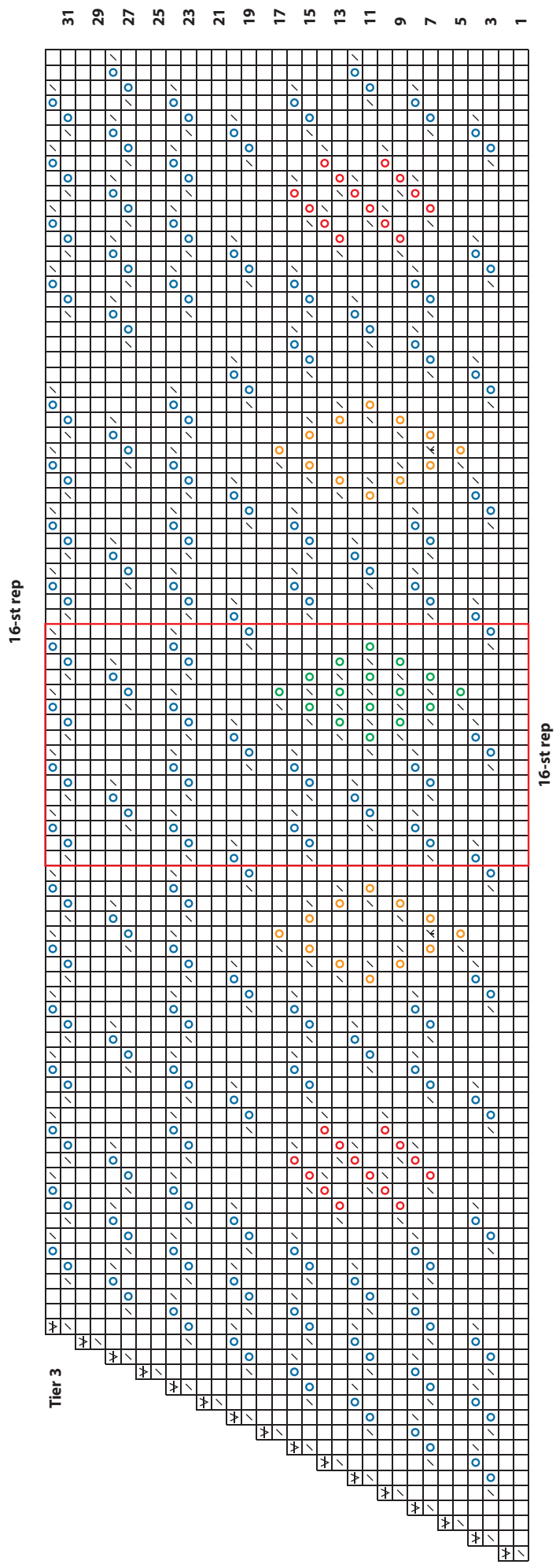
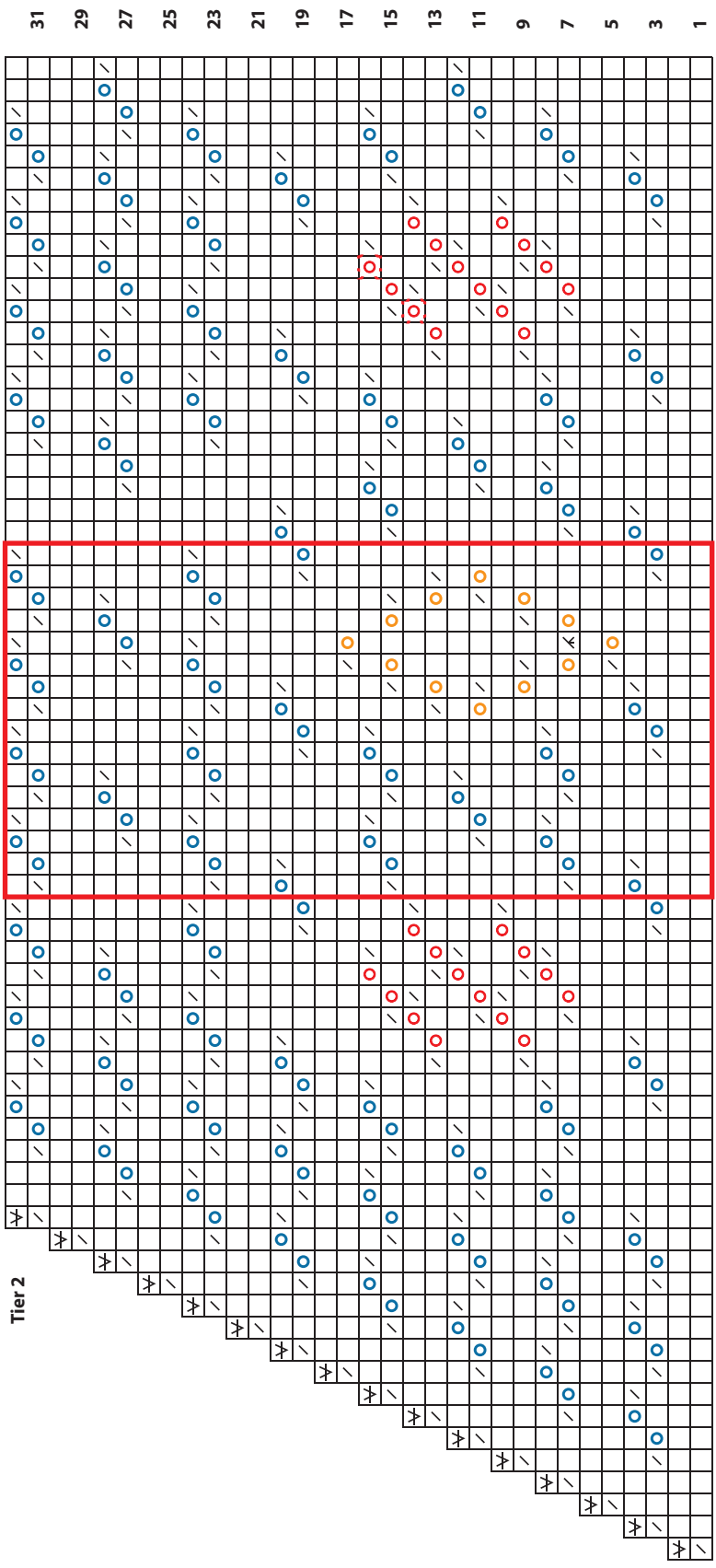


Third Corner

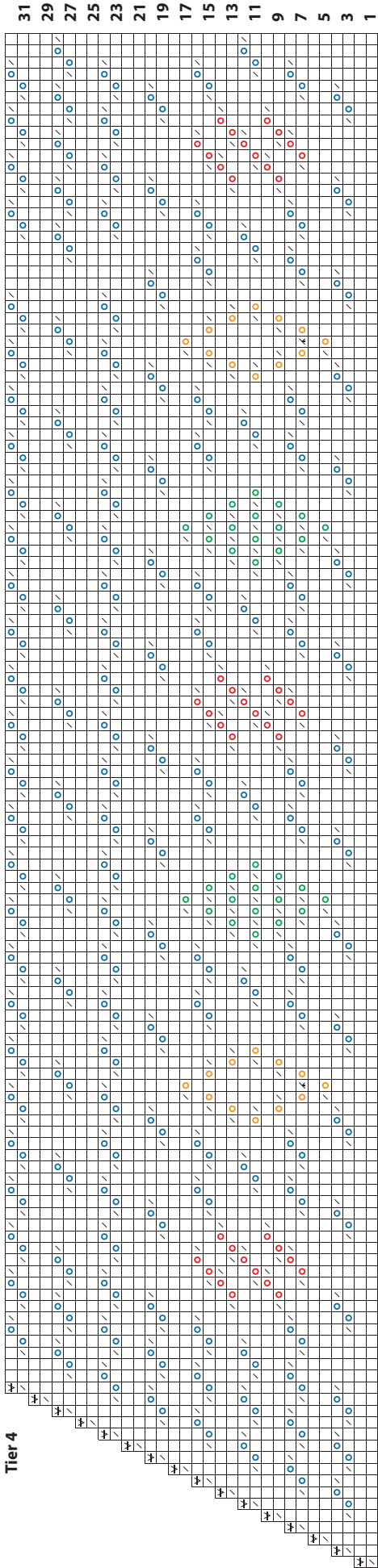




Charts may be photocopied for personal use.
 The charts for this project are available in PDF format at
pieceworkmagazine.com/Charts-Illustrations.

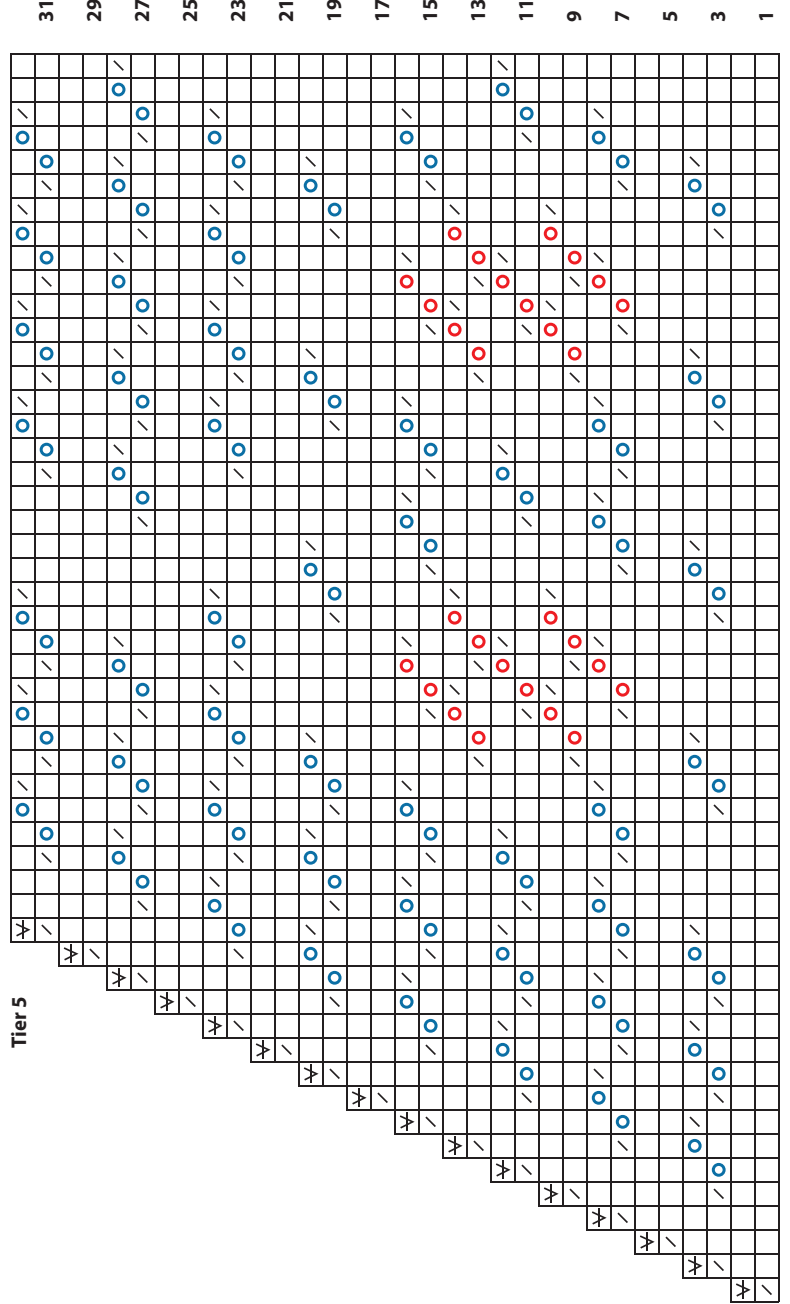


Tier 4



133 sts to 117 sts

Tier 5

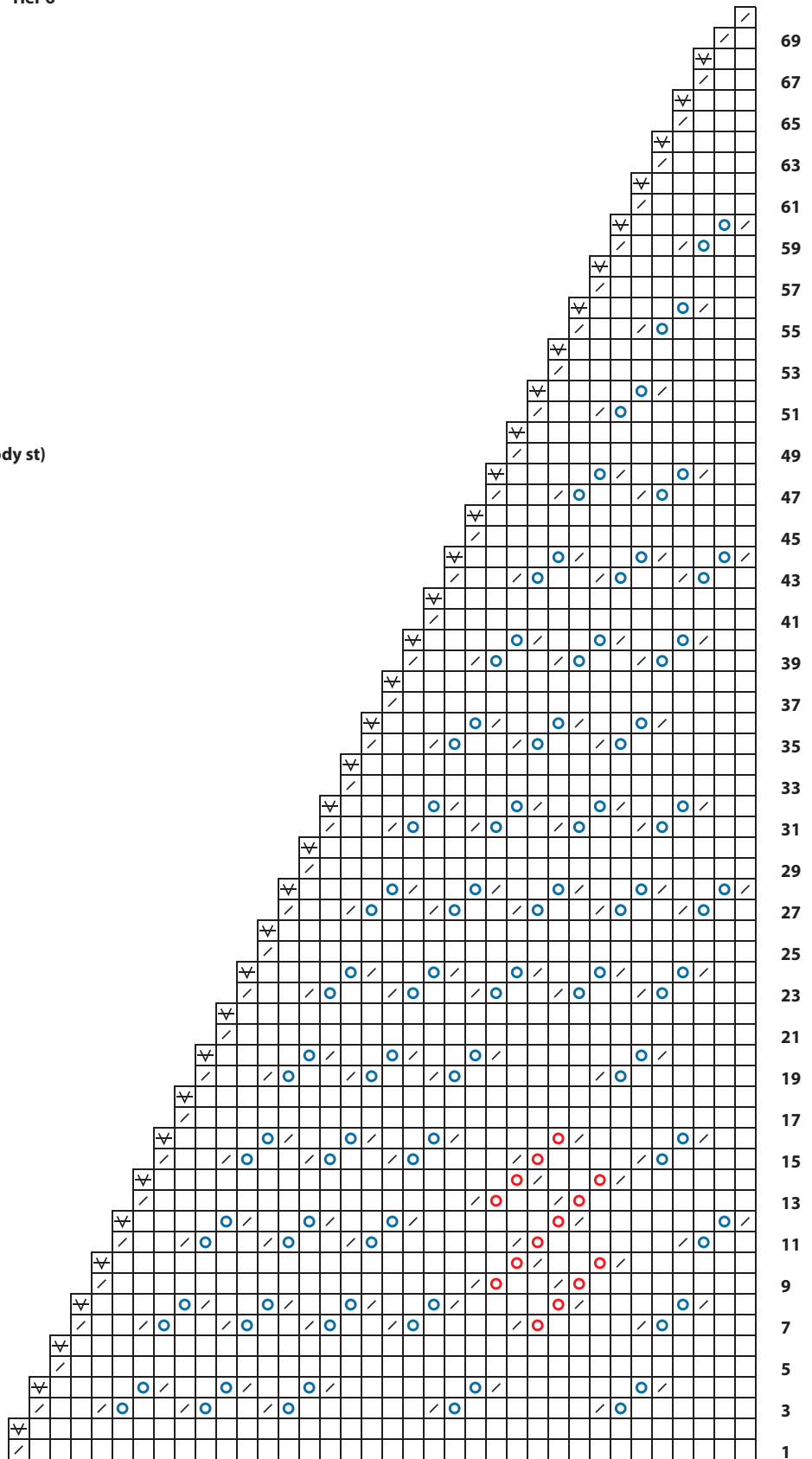


53 sts to 37 sts

Tier 6

Key

- k on RS and WS
- yo (Diagonals motif)
- yo (Peas motif)
- yo (Beaded Way motif)
- yo (Honeycomb motif)
- k2tog on RS and WS
- k2tog (last border st and shawl body st)
- k3tog
- sl 1 pwise wyf on RS and WS
- turn (do not work st)
- turn (do not work st)
- unworked st after short-row turn
- patt rep



37 sts to 1 st

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Evening Stockings for a Young Lady

NANCY BUSH



*Nancy Bush's lacy
stockings based on a
pattern from Weldon's
Practical Needlework.
Photograph by Joe Coca.*

The stocking shown below was featured in *Weldon's Practical Needlework*, Volume 15, published in London in 1900. It was designed to come above the knee, but I have reworked it as a long sock, 12 inches (30.5 cm) above the heel flap. I've used the same number of rows in the ribbing and kept the pattern as close to the original as possible, placing fewer stitches in the leg and therefore fewer decreases down the leg to the ankle. From there, I have followed the pattern as it was written, working a Dutch Heel and Round Toe variation. The original heel flap is longer than usual, but I've kept it that way because I wanted to see how it worked out. Lovely.

Materials

The Alpaca Yarn Company Glimmer, 97% baby alpaca/3% polyester yarn, fingering-weight, 183 yards (167 m)/50 g skein, 3 skeins of #100 White House; www.thealpacayarnco.com

Needles, set of 4 double pointed, size 1 (2.5 mm) or size needed to obtain gauge

Stitch marker

Tapestry needle

Finished size: 7 inches (17.8 cm) foot circumference, 12 inches (30.5 cm) long from cast-on edge to top of heel flap, and 9 inches (22.9 cm) long from back of heel to tip of toe; to fit women's U.S. shoe sizes 6½ to 7½

Gauge: 16 sts and 22 rnds = 2 inches (5.1 cm) in St st worked in the rnd, before blocking

Special Pattern

Openwork Pattern (multiple of 6 sts plus 1)

Rnd 1: *P1, k1, k2tog, yo, k2; rep from * to last st, end p1.

Rnd 2: *P1, k5; rep from * to last st, end p1.

Rnd 3: *P1, k2tog, yo, k1, yo, sl 1, k1, pssso; rep from * to last st, end p1.

Rnds 4 and 5: Rep Rnd 2.

Rep Rnds 1–5 for pattern.

Instructions

Notes: See page 124 and 126 for Abbreviations and Techniques.

Stockings

Leg,

With yarn doubled, CO 75 sts onto 1 needle. Divide sts evenly on 3 needles (25 sts each needle). Join for working in the rnd, being careful not to twist sts, and pm after 1st st to denote beg of rnd. Cut off extra strand of yarn; cont with single strand.

Cuff: Work k2, p1 ribbing for 32 rnds—piece should measure 3 inches (7.5 cm) from beg.

Leg: K6, p1, [k5, p1] 10 times, k6, p2. Rep the last rnd 7 more times. On the next rnd, establish Openwork patt as foll: K6, work Rnd 1 of openwork patt over 61 sts, k6, p2. Work in patts as established until 14 rnds of open-

work patt have been completed, ending with Rnd 4. On the next rnd (Rnd 5 of openwork patt), work as established to last 2 sts, p2tog—74 sts rem.

Rnd 1: Sl 1, k1, pssso, k4, work Rnd 1 of openwork patt over 61 sts, k4, k2tog, p1—72 sts rem.

Rnds 2–10: K5, work 61 sts in openwork patt, k5, p1.



The illustration of the stocking from *Weldon's Practical Needlework*, Volume 15. England. 1900.

Rnd 11: Sl 1, k1, pssso, k3, work 61 sts in Openwork patt, k3, k2tog, p1—70 sts rem.

Rnds 12–20: K4, work 61 sts in Openwork patt, k4, p1.

Rnd 21: Sl 1, k1, pssso, k2, work 61 sts in Openwork patt, k2, k2tog, p1—68 sts rem.

Rnds 22–30: K3, work 61 sts in Openwork patt, k3, p1.

Rnd 31: Sl 1, k1, pssso, k1, work 61 sts in Openwork patt, k1, k2tog, p1—66 sts rem.

Rnds 32–40: K2, work 61 sts in Openwork patt, k2, p1.

Rnd 41: Sl 1, k1, pssso, work 61 sts in Openwork patt, k2tog, p1—64 sts rem.

Rnds 42–50: K1, work 61 sts in Openwork patt, k1, p1.

Rnd 51: Sl 1, k1, pssso, k1, k2tog, yo, k2, work 54 sts in Openwork patt (omit the "plus 1" purl st at end), k2tog, p1—62 sts rem.

Rnd 52: K6, [p1, k5] 9 times, k1, p1.

Rnd 53: K1, k2tog, yo, k1, yo, sl 1, k1, pssso, [p1, k2tog, yo, k1, yo, sl 1, k1, pssso] 9 times, k1, p1.

Rnds 54 and 55: Rep *Rnd 52*.

Rnd 56: K2, k2tog, yo, k2, [p1, k1, k2tog, yo, k2] 9 times, k1, p1.

Rnds 57–60: Rep *Rnds 52–55*.

Rnd 61: K2, k2tog, yo, k2, [p1, k1, k2tog, yo, k2] 9 times, sl 1, temporarily remove end-of-rnd m, p2tog (last st of this rnd tog with 1st st of next rnd), pssso—60 sts rem. The double dec st just worked is the new 1st st of the rnd; mark this st with end-of-rnd m.

Rnds 62–84: Work the 6-st rep of Openwork patt 10 times around, omitting the “plus 1” purl st at end of patt.

Rnd 85: (*Rnd 5* of Openwork patt) Work in patt to last 15 sts of rnd—twenty 5-rnd reps of Openwork patt completed (except for last 15 unworked sts); piece should measure about 12 inches (30 cm) from CO.

Heel,

Heel flap: Work last 15 sts of rnd as foll: Sl 1, k2, [p1, k5] 2 times, then with same needle [p1, k5] 2 more times, p1, k3—31 sts on heel needle. Hold rem 29 sts on 2 needles to be worked later for instep. Work 31 heel sts back and forth in rows as foll,

Row 1: (WS) Sl 1, p2, [k1, p5] 4 times, k1, p3.

Row 2: (RS) Sl 1, k2, [p1, k5] 4 times, p1, k3.

Rep *Rows 1* and *2* eighteen more times, then work *Row 1* once more—40 rows total (including initial set-up row); 20 chain sts (slipped selvedge sts) along each edge of heel flap.

Turn heel; cont in short-rows as foll,

Row 1: (RS) Sl 1, k8, [p1, k5] 2 times, p1, sl 1, k1, pssso, turn.

Row 2: (WS) Sl 1, [k1, p5] 2 times, k1, p2tog, turn.

Row 3: Sl 1, [p1, k5] 2 times, p1, sl 1, k1, pssso, turn.

Rep *Rows 2* and *3* until all sts have been used, ending with a WS row—15 heel sts rem.

Gussets; rejoin for working in the rnd as foll,

Rnd 1: With Needle 1, work heel sts as foll, sl 1, k6, k2tog, k6, then pick up and k 21 sts along RS of heel flap; with Needle 2, k2, work 25 sts according to *Rnd 1* of Openwork patt, k2; with Needle 3, pick up and k 21 sts along left side of heel flap, then k the 1st 7 sts from Needle 1 again—85 sts total; 28 sts each on needles 1 and 3, 29 instep sts on Needle 2. *Rnd* begins at back of heel.

Rnd 2: On Needle 1, k all sts; on Needle 2, k2, work 25 sts in Openwork patt, k2; on Needle 3, k all sts.

Rnd 3: On Needle 1, k to last 4 sts, k2tog, k2; on Needle 2, k2, work 25 sts in Openwork patt, k2; on Needle 3, k2, sl 1, k1, pssso, k to end—2 sts dec'd.

Rep *Rnds 2* and *3* eleven more times, ending with *Rnd 5* of Openwork patt—61 sts rem; 16 sts each on needles 1 and 3, 29 instep sts on Needle 2.

Foot,

Cont even as established for 40 more rnds, ending with *Rnd 5* of Openwork patt, and working the last 2 sts of the last rnd as k2tog—60 sts; 16 sts on Needle 1, 29 instep sts on Needle 2, 15 sts on Needle 3. Thirteen 5-rnd reps of Openwork patt have been worked from the gusset pick-up rnd; foot measures about 7¼ inches (18 cm) from back of heel, or 1¾ inches (4.4 cm) less than desired total length.

Toe,

Rnd 1: *K2tog, k4; rep from *—50 sts rem.

Rnds 2–5: K.

Rnd 6: *K2tog, k3; rep from *—40 sts rem.

Rnds 7–9: K.

Rnd 10: *K2tog, k2; rep from *—30 sts rem.

Rnds 11 and 12: K.

Rnd 13: *K2tog, k1; rep from *—20 sts rem.

Rnds 14 and 15: K.

Rnd 16: *K2tog; rep from *—10 sts rem.

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

Finishing

Thread tail on the tapestry needle, draw tail through remaining stitches; pull up snugly to close end of toe. Weave in loose ends. Block on sock blockers or under a damp towel. ❁

ABOUT THE DESIGNER. Nancy Bush, a frequent contributor to *PieceWork* magazine and a member of *PieceWork*'s editorial advisory panel, writes books on knitting and teaches knitting workshops in the United States and abroad. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters; visit www.woolywest.com.

Further Reading

Bush, Nancy. “A Brief History of Weldon’s Practical Needlework.” *PieceWork*, January/February 2006.

Adapted from *Knitting Vintage Socks: New Twists on Classic Patterns* by Nancy Bush (Loveland, Colorado: Interweave, 2005).

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A stunning accessory any time of year, the Snowflake Lace scarf incorporates eight different snowflake designs, using ten basic elements of traditional Orenburg lace knitting. Photograph by Joe Coca.

Snowflake Lace

An Elements-of-Orenburg Scarf

INNA VOLTCHKOVA

Snowflakes are the most useful motif in Orenburg lace design. Shawl borders often are decorated by different styles and sizes of snowflakes. I designed this scarf of eight different snowflakes by using ten basic elements of Orenburg lace and embellished it with Russian-style border teeth. Because the scarf is worked in garter stitch, there is no wrong side.

Materials

Pepperberry Knits Cashmere Lace, 100% cashmere yarn, laceweight, 366 yards (334.7 m)/25 gram (0.9 oz) skein, 2 skeins of Long Johns; www.pepperberryknits.com

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

Markers

Removable markers, 4

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: 6 inches (15.2 cm) wide and 46 inches (116.8 cm) long
Gauge: 26 sts and 40 rows = 4 inches (10.2 cm) in patt

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. The scarf is worked in garter stitch along with traditional lace knitting techniques and Orenburg lace motifs—yarnover and knit two together. Traditional Orenburg knitted-lace elements are used in the pattern: Diagonals, Peas, Mouse Print, Honeycomb, Fish-eye, Strawberry, Large Strawberry, Cat's Paw, Hearts, and Beaded Way. Each yarnover of an element is shown on the chart in its specified color: Diagonals—green, Peas—blue, Mouse Print—dark blue, Strawberry—red, Fish-eye—dark pink, Heart—bright red, Beaded Way—yellow. The scarf is worked in garter-stitch lace, with the blank squares of the chart representing knit stitches on both right-side and wrong-side rows. Slip each edge stitch as if to purl with yarn in front (sl 1 pwise wyf). When working the main section of the scarf, use different colored markers to indicate whether you are on right-side or wrong-side rows. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker. The scarf has two borders and a main part:

first, you knit two borders, then pick up stitches from the first border and knit the main part, then, when the main part is complete, pick up stitches from the second border and connect them to the main part using a grafting method described below.

Scarf

Borders,

Using the long-tail method and holding both needles tog, CO 5 sts. Remove 1 needle.

Work Rows 1–22 of Border Chart once, then work Rows 23–42 three times, then work Rows 43–63 once, placing removable m as shown on Rows 13 and 49–5 teeth. BO all sts. Cut yarn, leaving a 5-inch (12.7-cm) tail.

K 2nd border in same manner.

Main section,

With WS of one border facing, beg at blue m and ending at green m, use an empty needle to pick up 39 sts along straight edge of border by sl needle tip under one leg of each sl selvedge st from back to front. Remove m.

Turn border so RS is facing.

Set-Up Row (RS): *K1tbl; rep from * across.

Next Row: Sl 1, k2, pm, k33, pm, k3.

Rep last row 2 more times.

Work Tier 1 Chart, then Tier 2 Chart, then Tier 3 Chart, then Tier 4 Chart, then Tier 5 Chart, then Tier 6 Chart, then Tier 7 Chart, then Tier 8 Chart. Sl 1st st of every row, k 4 rows.

Leave sts on needle.

Join 2nd Border,

With WS of 2nd border facing, beg at blue m and ending at green m, use an empty needle to pick up 39 sts along straight edge of border by sl needle tip under one leg of each sl selvedge st from back to front. Remove m.

Graft sts from main section of scarf and picked-up sts from 2nd border tog as foll.

Step 1: Insert right needle tip into 1st st on left needle,

draw 2nd st on left needle through 1st st and onto tip of right needle. Drop 1st st from left needle.

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

Rep Steps 1 and 2 until 2 sts rem. Sl st from left needle to right needle. Draw 2nd st on right needle through 1st st and onto tip of left needle. Drop 1st st from right needle.

Thread a 5-inch (12.7-cm) length of yarn on the tap-stry needle, draw yarn through rem st, and tie a knot through rem st to prevent it from raveling. Weave in loose ends.

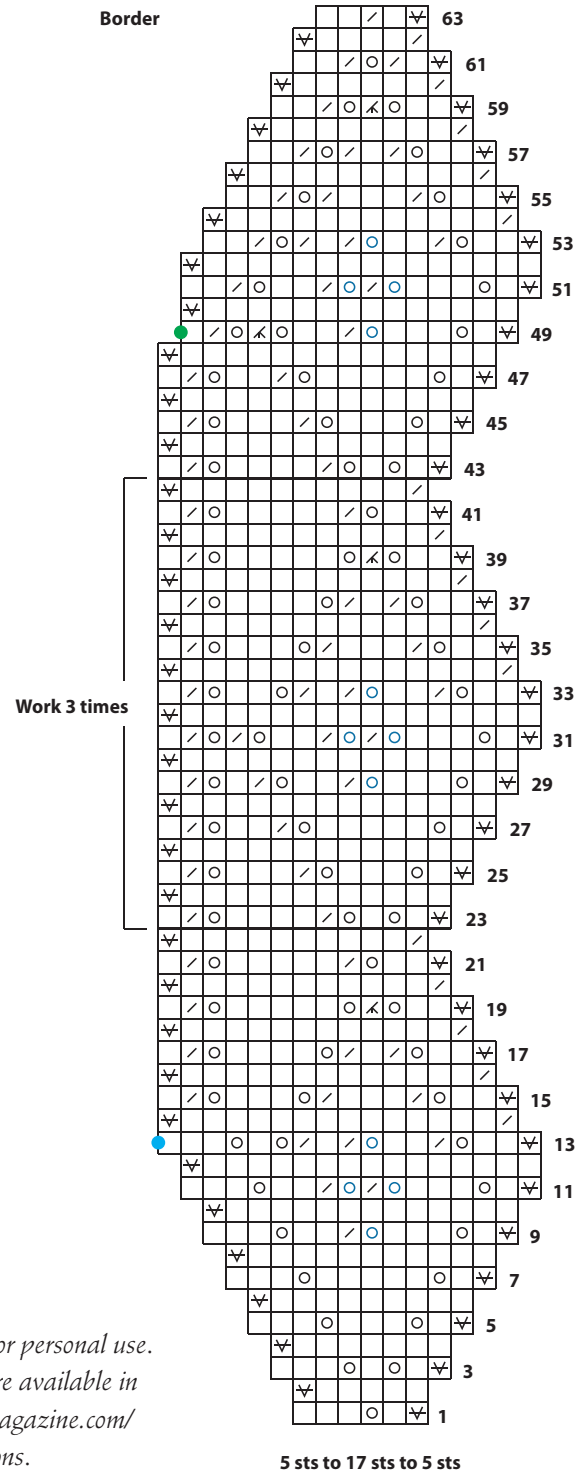
Finishing

Block, using your preferred blocking method or the Blockers Kit. 🌸

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

Key

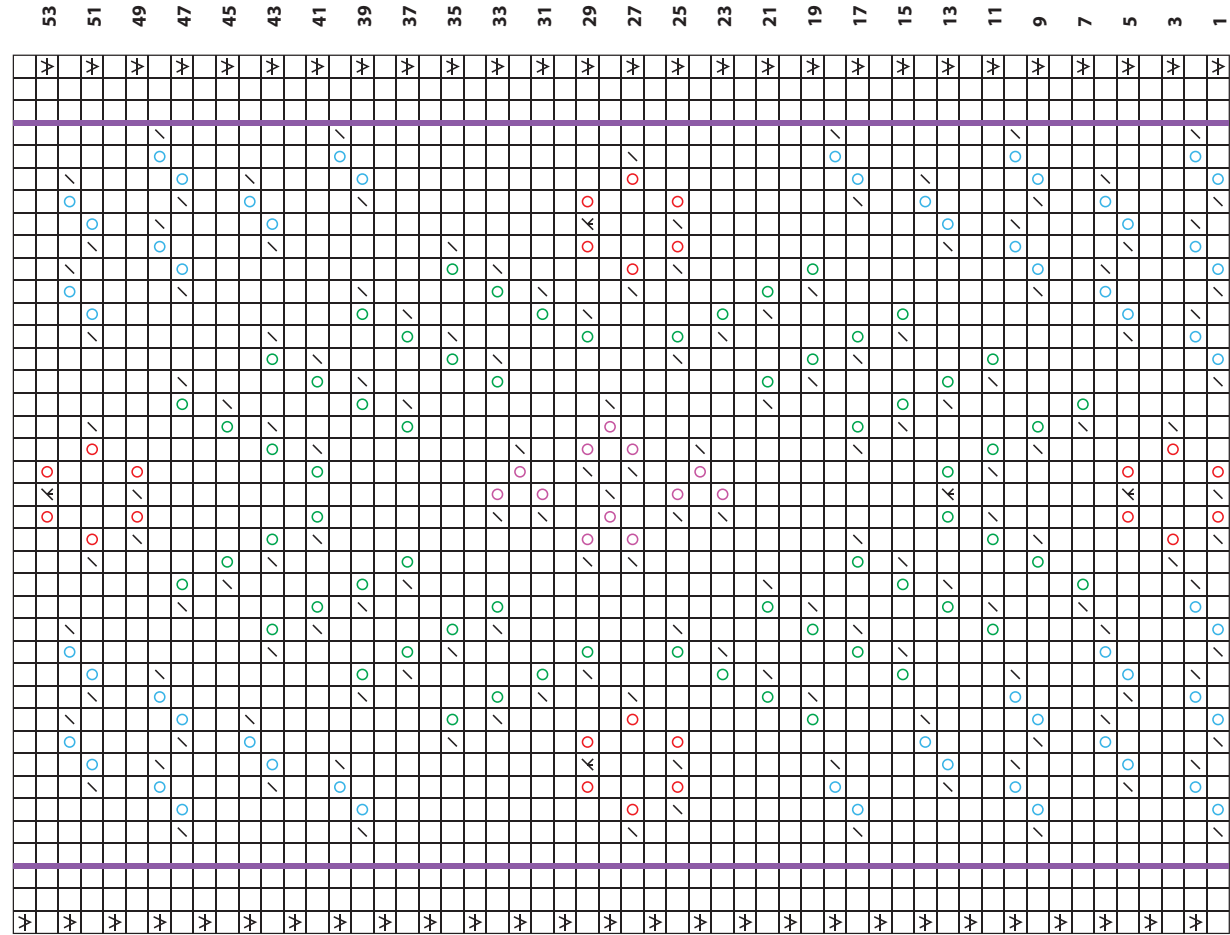
- k on RS and WS
- yo
- yo (Mouse Print motif)
- yo (Strawberry and Heart motif)
- yo (Peas motif)
- yo (Diagonals motif)
- yo (Fisheye motif)
- yo (Honeycomb motif)
- yo (Beaded Way motif)
- k2tog on RS and WS
- k3tog
- sl 1 pwise wyf on RS and WS
- removable m
- removable m
- m position



*Charts may be photocopied for personal use.
The charts for this project are available in
PDF format at [pieceworkmagazine.com/
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Tier 1



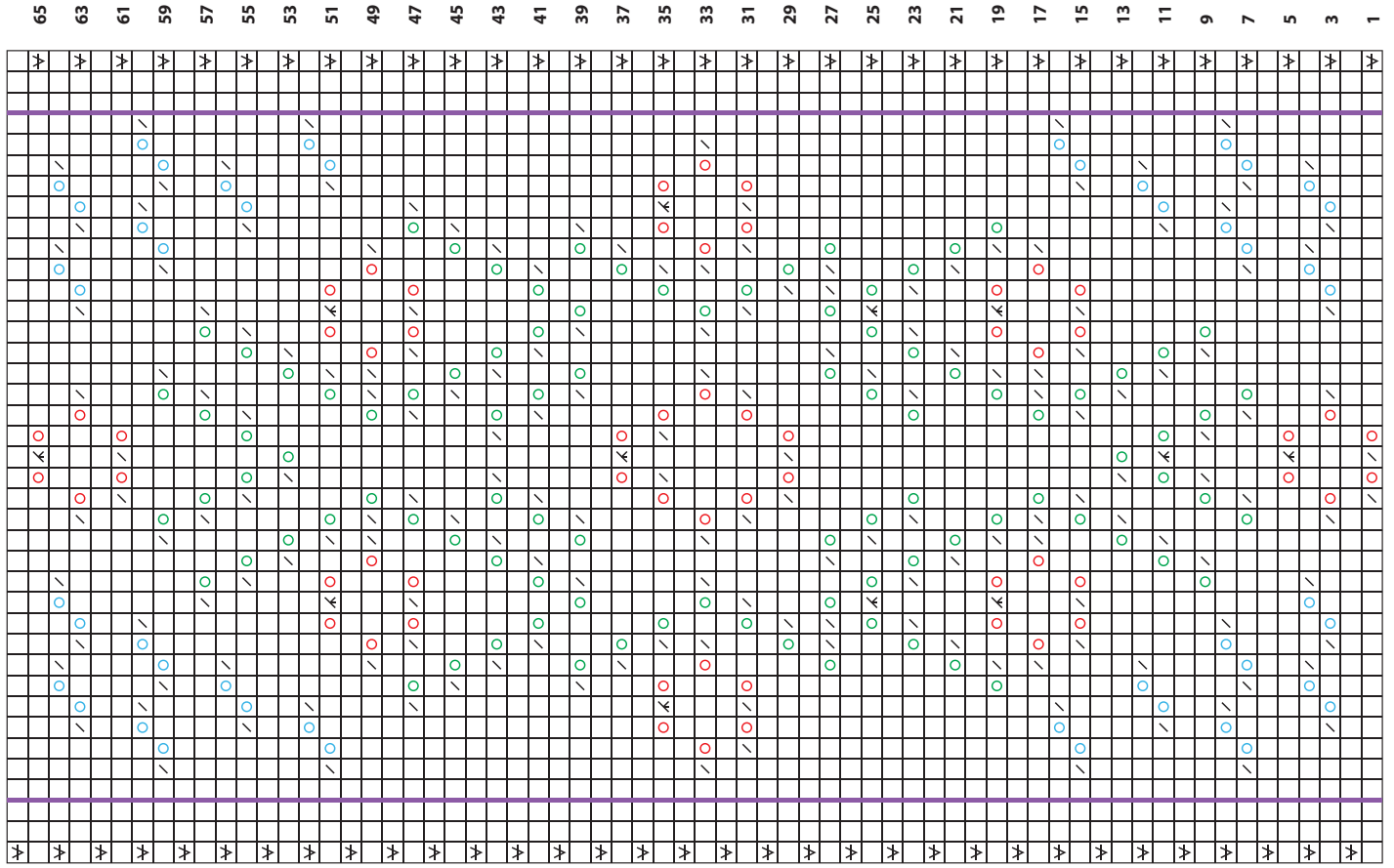
39 sts

Tier 2



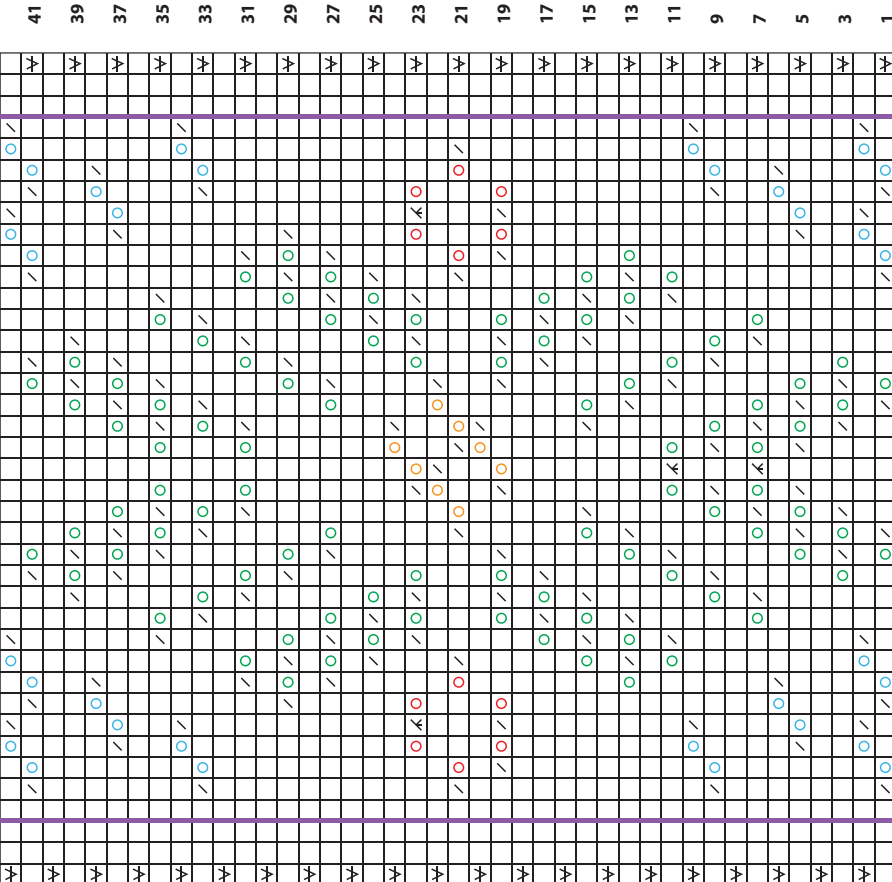
39 sts

Tier 5



39 sts

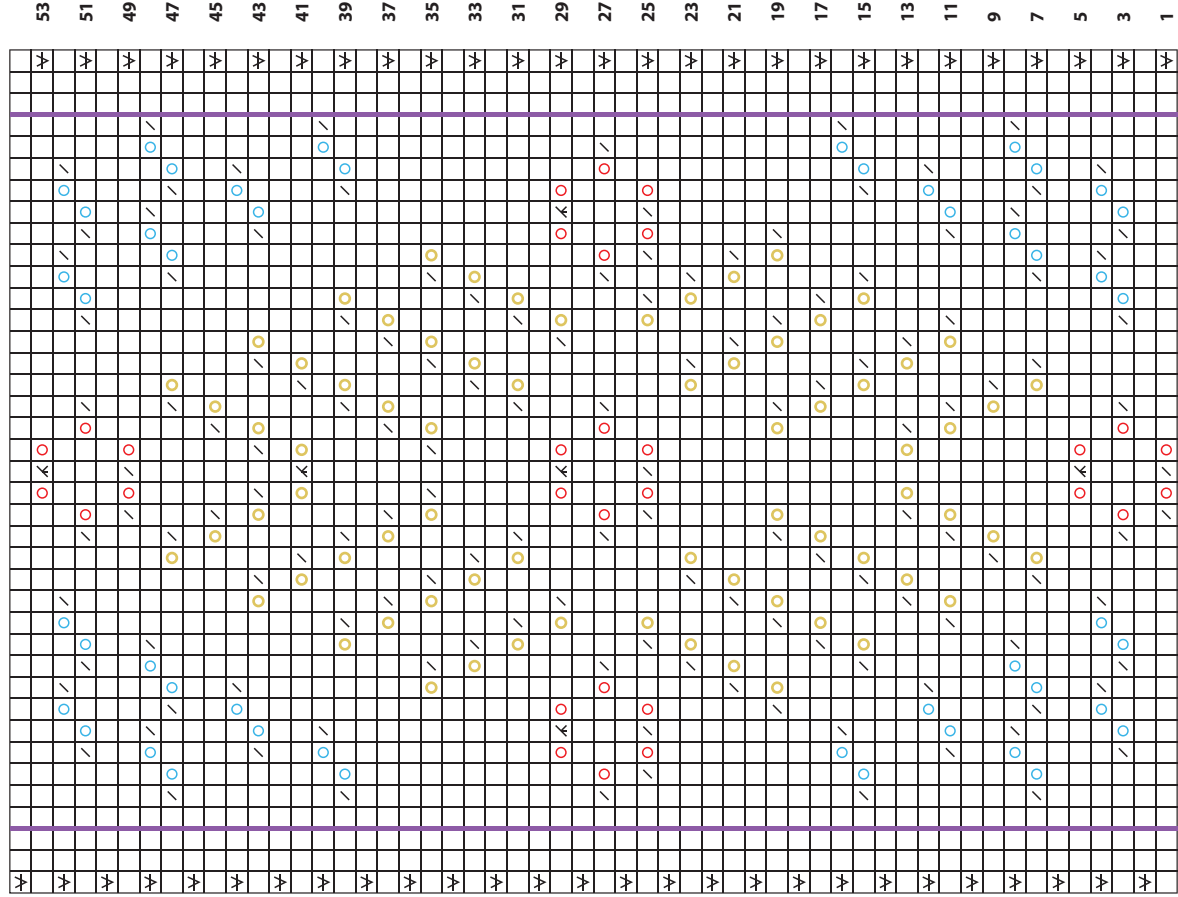
Tier 6



39 sts

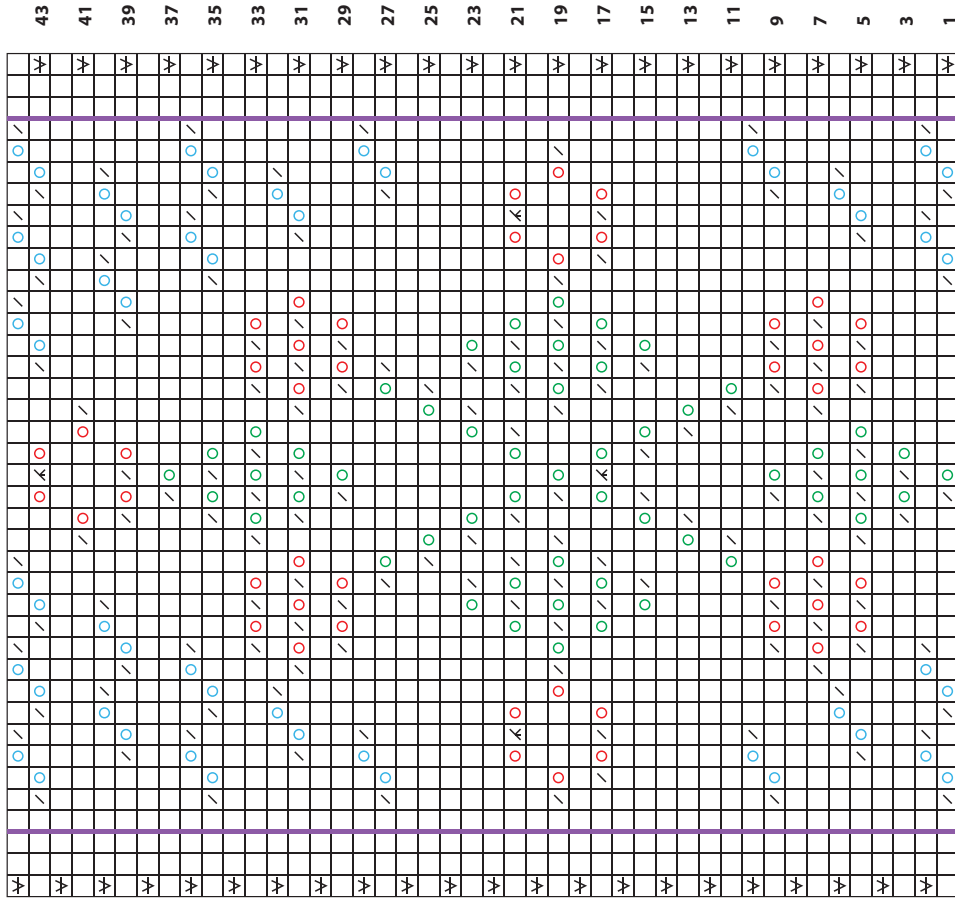


Tier 7



39 sts

Tier 8



39 sts

Fire and Rose Shawl

GALINA A. KHMELEVA

For many years, I have wanted to design a lace piece that combines the basic elements of the Orenburg lace tradition with that of the Scandinavian knitting tradition, specifically its triangular-shaped shawls, which highlight the shape of basic elements on the diagonal. The genesis for this idea came from *Wrapped in Lace: Knitted Heirloom Designs from Around the World* (Loveland, Colorado: Interweave, 2010) by renowned lace designer Margaret Stove and *Knitting Lace Triangles* (Wenatchee, Washington: Fiber Trends, 2007) by lace expert Evelyn A. Clark.

This project starts from the top of the shawl by casting-on 5 stitches and proceeds to the bottom of the shawl with two identical segments on each side of the center stitch. For this reason, I recommend starting a small swatch with heavier yarn in order to understand the construction of the shawl. You will see how quickly the project moves along. Enjoy!

Materials

Little Gidding Farm Suri Lace, 100% suri alpaca yarn, laceweight, 430 yards (393.2 m)/2 ounce (56.7 g) skein, 3 skeins of Ruby; www.lgfsuris.com

Addi Turbo Needles, circular, size 2 (2.75 mm) or size needed to obtain gauge; www.skacelknitting.com

Stitch markers

Tapestry needle

T-pins

Blocking wires

Finished size: 75 inches (190.5 cm) long and 35½ inches (90.2 cm) tall

Gauge: 20 sts and 40 rows = 4 inches (10.2 cm) in garter st

Instructions

Notes: See pages 124 and 126 for Abbreviations and Techniques. Slip the first stitch of every row purlwise with yarn in front (sl 1, pwise wyf). Work all wrong-side rows, unless otherwise noted, as follows: sl 1 pwise wyf, k to end. The two edge stitches, center stitch, and increased stitches are not shown on the charts. Each chart is repeated on each side of the center stitch. The shawl is worked in garter-stitch lace with the blank squares on the chart representing knit stitches on both right-side and wrong-side rows.

Shawl

CO 5 sts.

Next Row (RS): Sl 1 (see Notes), [k1, yo] 2 times, k2—7 sts.
Work 1 WS row (see Notes).

Next Row (RS): Sl 1, k1, pm, yo, k1, yo, pm, k1 (center st), yo, k1, yo, pm, k2—11 sts.
Work 1 WS row.

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Rep Inc Row every RS row 21 more times—99 sts.
Work 1 WS row.

Next Row (RS): Sl 1, k1, sl m, yo, work Chart A to m, yo, sl m, k1, yo, work Chart A to m, yo, sl m, k2—4 sts inc'd.

Work in patt as established through Row 30 of Chart A—159 sts.

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Rep Inc Row every RS row 6 more times—187 sts.
Work 1 WS row.

Next Row (RS): Sl 1, k1, sl m, yo, work Chart B to m, yo, sl m, k1, yo, work Chart B to m, yo, sl m, k2—4 sts inc'd.

Work in patt as established through Row 18 of Chart B—223 sts.

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Rep Inc Row every RS row 6 more times—251 sts.
Work 1 WS row.

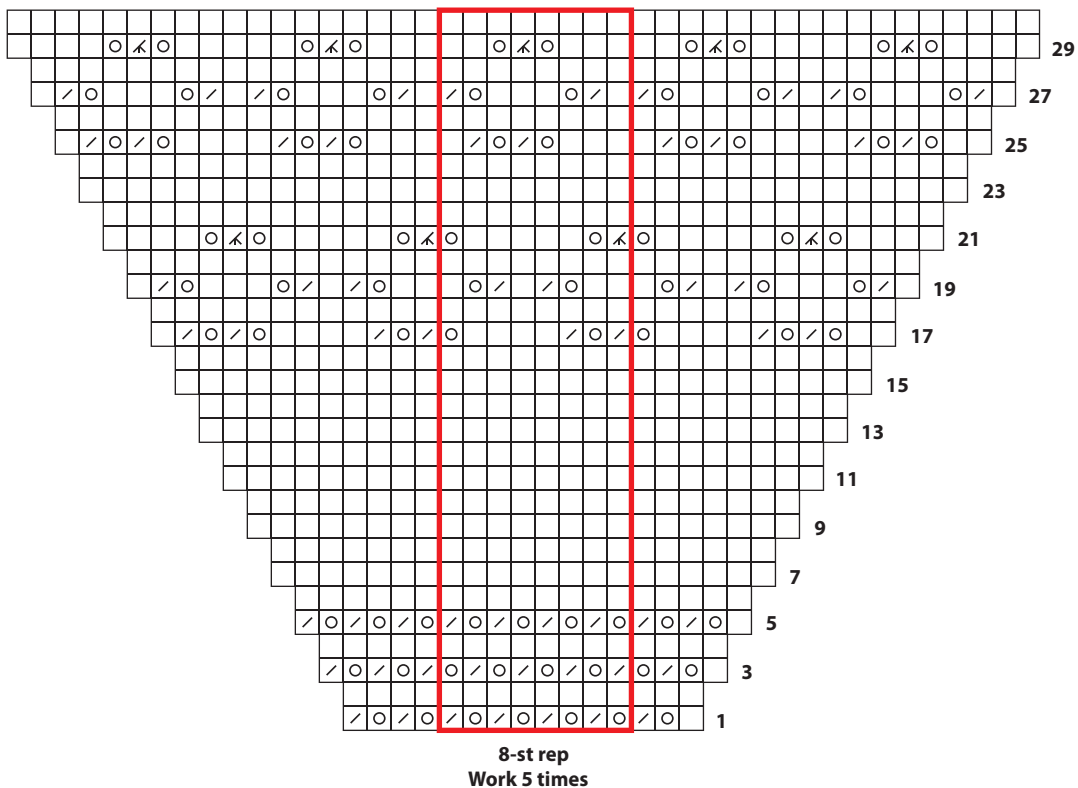
Next Row (RS): Sl 1, k1, sl m, yo, work Chart C to m, yo, sl m, k1, yo, work Chart C to m, yo, sl m, k2—4 sts inc'd.

Work in patt as established through Row 26 of Chart C—303 sts.



The back of the Fire and Rose Shawl displays eight elements of Orenburg lace knitting: Strawberry (Gluhkotinka in Russian) and Diagonals (Kosoryadki)—see Chart A; Mouse Print (Myshini Sled)—see Chart B; Large Strawberry (Yagodki)—see Chart C; Chain Heart (Chervonki)—see Chart D; Accordion (Garmoshka), Lily of the Valley (Landishi), Diagonals (Kosoryadki), Large Strawberry (Yagodki), Honeycomb (Sotki)—see Chart E. Photograph by Joe Coca.

Chart A



*Charts may be photocopied for personal use.
The charts for this project are available in PDF format
at pieceworkmagazine.com/Charts-Illustrations.*

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Work 1 WS row.

Next Row (RS): Sl 1, k1, sl m, yo, work Chart D to m, yo, sl m, k1, yo, work Chart D to m, yo, sl m, k2—4 sts inc'd.

Work in patt as established through Row 18 of Chart D—375 sts.

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Rep Inc Row every RS row 7 more times—407 sts.

Work 1 WS row.

Note: Work wrong-side Rows 12, 14, 16, 40–54, and 60 of Chart E according to chart.

Next Row (RS): Sl 1, k1, sl m, yo, work Chart E to m, yo, sl m, k1, yo, work Chart E to m, yo, sl m, k2—4 sts inc'd.

Work in patt as established through Row 60 of Chart E—527 sts.

Inc Row (RS): Sl 1, k1, sl m, yo, k to m, yo, sl m, k1, yo, k to m, yo, sl m, k2—4 sts inc'd.

Rep Inc Row every RS row once more—535 sts.

Work 1 WS row.

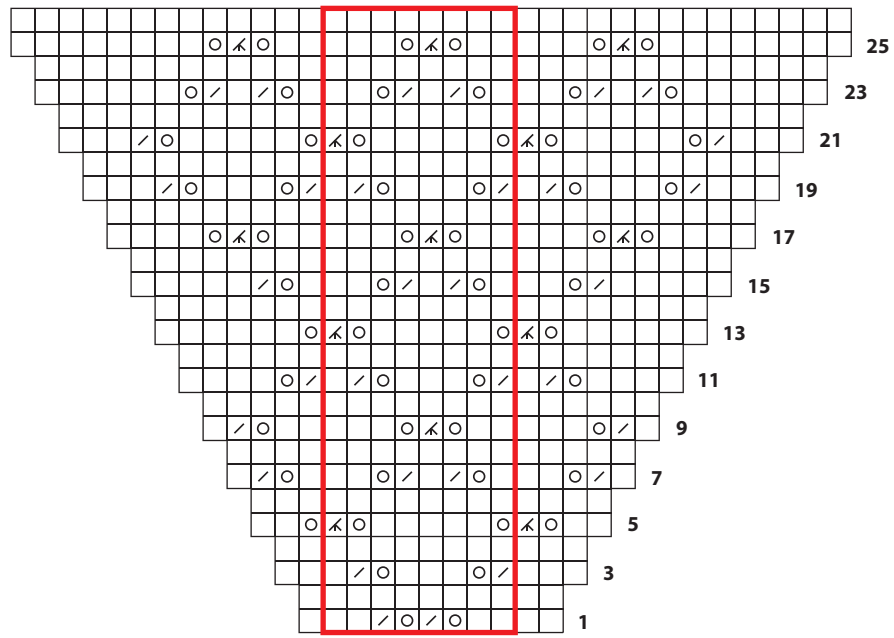
BO all sts as foll: *K2tog tbl making new st 3 times longer than usual, sl new st to left-hand needle, k2tog tbl, sl st to left-hand needle; rep from * to end. Fasten off last st.

Finishing

Weave in ends. Block shawl on flat surface, using blocking wires and T-pins. If necessary, dampen project by lightly misting with water or place damp towel on top and allow to dry together. ❁

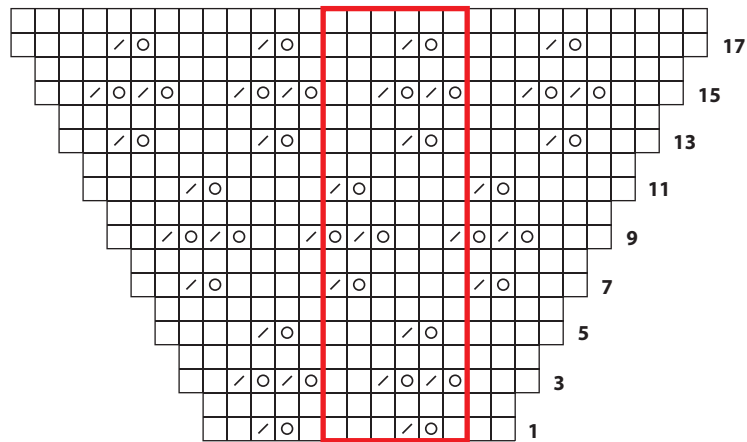
ABOUT THE AUTHOR. Galina A. Khmeleva of Fort Collins, Colorado, is the owner of Skaska Designs and a frequent contributor to PieceWork. She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Visit her website at www.skaska.com.

Chart C



8-st rep
Work 15 times

Chart B



6-st rep
Work 14 times

Key

k on RS and WS

yo

k2tog

k3tog

patt rep

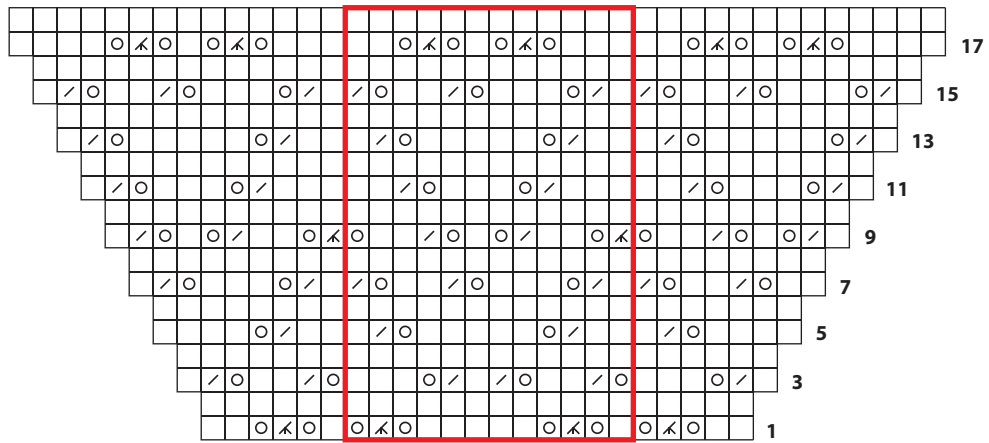
[yo] 2 times; drop 2nd wrap on next row

[k1, yo, k1, yo, k1] into same st
—5 sts; k5tog on foll WS row—1 st rem



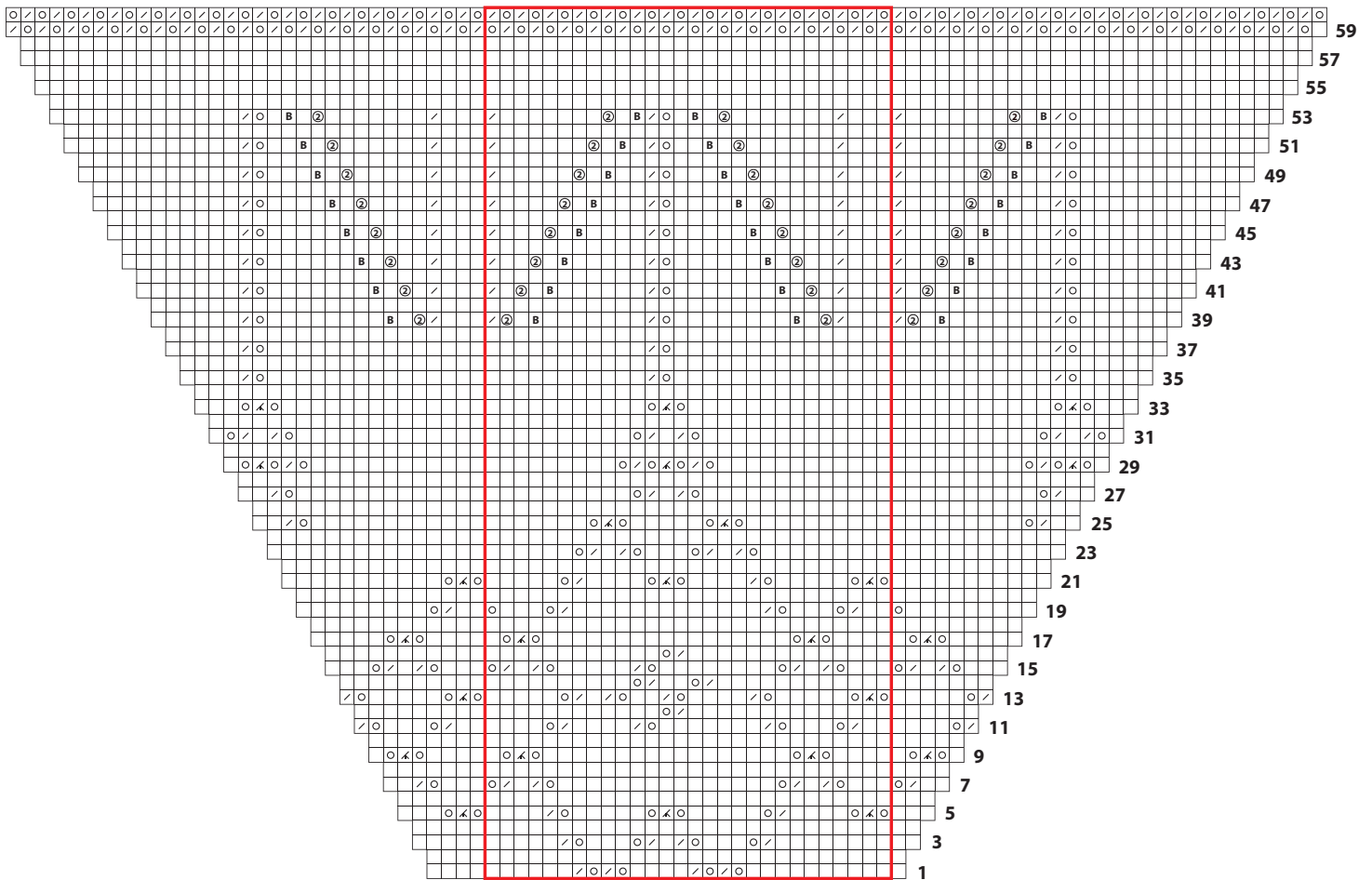
Photograph by Joe Coca

Chart D



12-st rep
Work 13 times

Chart E



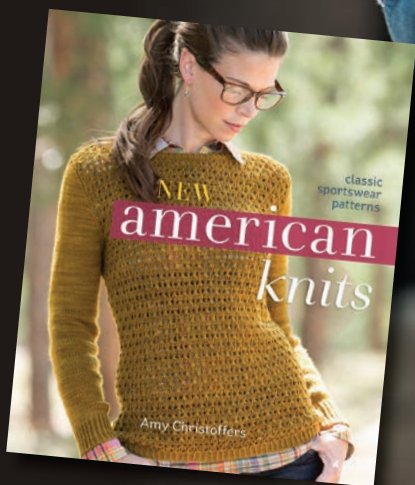
28-st rep
Work 7 times

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Abbreviations

beg—begin(s); beginning
 BO—bind off
 CC—contrasting color
 ch—chain
 cir—circular
 cn—cable needle
 CO—cast on
 cont—continue(s); continuing
 dc—double crochet
 dec(s) ('d)—decrease(s); decreased; decreasing
 dpn—double-pointed needle(s)
 foll—follow(s); following
 hdc—half double crochet
 inc(s) ('d)—increase(s); increased; increasing
 k—knit
 k1b—knit 1 in back of stitch
 k1f&b—knit into the front and back of the same stitch—1 stitch increased
 k2b—knit 2 in back of next 2 stitches
 kwise—knitwise; as if to knit
 k2tog—knit 2 stitches together
 k3tog—knit 3 stitches together
 k5tog—knit 5 stitches together
 lp(s)—loop(s)
 m(s)—marker(s)
 MC—main color
 M1—make one (increase)
 M1k—increase 1 by knitting into the front and then the back of the same stitch before slipping it off the left-hand needle
 M1p—increase 1 by purling into the front and then the back of the same stitch before slipping it off the left-hand needle

Mll—(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
 p1b—purl 1 in back of stitch
 p2tog—purl 2 stitches together
 p3tog—purl 3 stitches together
 p4tog—purl 4 stitches together
 p5tog—purl 5 stitches together
 p7tog—purl 7 stitches together
 patt—pattern(s)
 pm—place marker
 prev—previous
 pssso—pass slipped stitch over
 p2sso—pass 2 slipped stitches over
 pwise—purlwise; as if to purl
 rem—remain(s); remaining
 rep(s)—repeat(s); repeating
 rev St st—reverse stockinette stitch (p right-side rows; k wrong-side rows)
 rnd(s)—round(s)
 RS—right side
 sc—single crochet
 sk—skip
 sl—slip
 sl st—slip (ped) stitch
 sp(s)—space(s)
 ssk—slip 1 knitwise, slip 1 knitwise, knit 2

slipped stitches together through back loops (decrease)
 sssk—slip 3 stitches one at a time as if to knit, insert the point of the left needle into front of slipped stitches, and knit these 3 stitches together through their back loops (decrease)
 ssp—slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
 st(s)—stitch(es)
 St st—stockinette stitch
 tbl—through back loop
 tch—turning chain
 tog—together
 tr—treble crochet
 ttr—triple treble crochet
 WS—wrong side
 wyb—with yarn in back
 wyf—with yarn in front
 yo—yarn over
 yo twice—bring yarn forward, wrap it counterclockwise around the right needle, and bring it forward again to make two wraps around the right needle
 *—repeat starting point
 ()—alternate measurements and/or instructions
 []—work bracketed instructions a specified number of times

Techniques

Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



Cable Cast-On

If there are no established stitches, begin with a slipknot, knit one stitch in slipknot and slip this new stitch to left needle. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



Figure 1



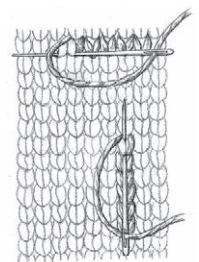
Figure 2



Figure 3

Duplicate Stitch

Horizontal: Bring threaded needle out from back to front at the base of the V of the knitted stitch you want to cover. *Working right to left, pass needle in and out under the stitch in the row above it and back into the base of the same stitch. Bring needle back out at the base of the V of the next stitch to the left. Repeat from *.



Vertical: Beginning at lowest point, work as for horizontal duplicate stitch, ending by bringing the needle back out at the base of the stitch directly above the stitch just worked.

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 second needle parallel to and below the first and on top of the yarn tail (Figure 1).



Figure 1

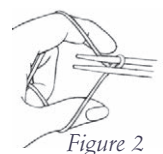


Figure 2

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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 3

*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. 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). Repeat from * until you have the desired number of stitches on each needle (Figure 5).



Figure 4

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

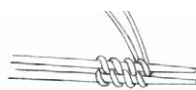


Figure 6

Kitchener Stitch

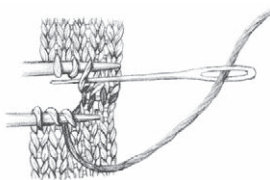
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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.



Knitted Cast-On

Place slipknot on left needle if there are no established stitches. *With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.



Figure 1



Figure 2

Old Norwegian Cast-On

Leaving a long tail (about ½" [1.3 cm] for each stitch to be cast on), make a slipknot (this counts as the first stitch.) Place your thumb and index finger between the yarn ends so that the working yarn is around your index finger and the tail end is around your thumb. Secure the ends with your other fingers and hold your palm upward, making a V of yarn (Figure 1).

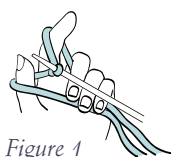


Figure 1

*Bring the needle in front of the thumb, under both strands around the thumb, down into the center of the thumb loop, then forward toward you. Now bring the needle over the strand going to the index finger to grab it (Figure 2).

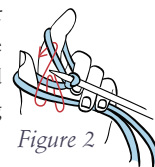


Figure 2

Bring the needle back through the loop on the thumb, turning the thumb slightly to make room for the needle to pass through. (Figure 3)

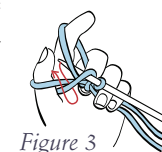


Figure 3

Drop the loop off the thumb (Figure 4) and, placing the thumb back in the V configuration, tighten up the resulting stitch on the needle.

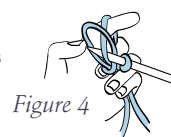


Figure 4

Repeat from * for the desired number of stitches. Distribute the stitches over your chosen needles and join for working in the round.

Long-Tail Cast-On

Also called the continental method, this cast-on creates a firm, elastic edge that's appropriate for most projects. This method is worked with one needle and two ends of yarn, and it places stitches on the right needle. The resulting edge is smooth on one side (the side facing you as you work) and knotted or bumpy on the other (the side facing away from you as you work). Most knitters choose to designate the smooth side as the "right" side.

Leaving a long tail, make a slipknot and place on a needle held in your right hand. Place thumb and index finger of your left hand between the yarn ends so that the working yarn is around your index finger and the tail is around your thumb, secure the ends with your other three fingers, and twist your wrist so that your palm faces upwards, making a V of yarn around your thumb and index finger (Figure 1).

*Bring needle up through loop on thumb (Figure 2), grab the first strand around index finger with needle, and go back down through loop on thumb (Figure 3).

Drop loop off thumb and, placing thumb back in the V configuration, tighten resulting stitch on needle (Figure 4). Repeat from *.

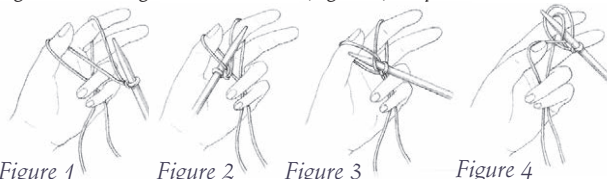


Figure 1

Figure 2

Figure 3

Figure 4

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 *.

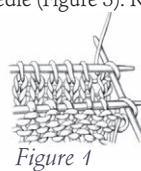


Figure 1

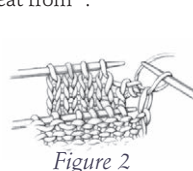


Figure 2

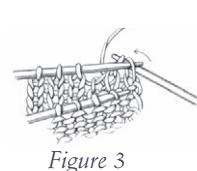


Figure 3

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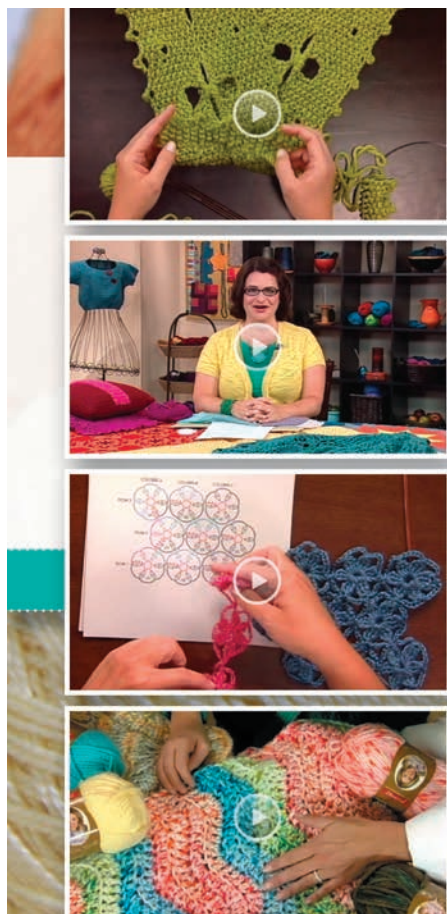
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