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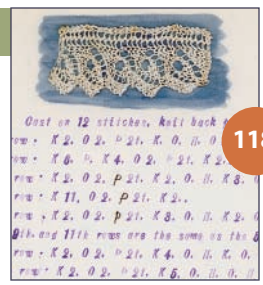


49

Knitting Traditions

contents

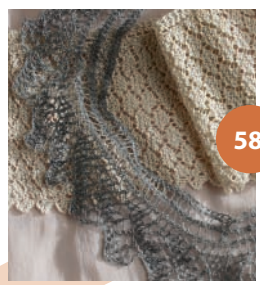
Stories, Projects & Techniques



118



132



58

~ WRAPS

7 Triangular Snowflake Shawl—*Galina A. Khmeleva*
13 Persian's Walk with Faroes Shawl—*Karen E. Hooton*
18 A Gossamer Scarf—*Inna Voltchkova*
22 Virginia Woods Bellamy: Knitter and Poet—*Ann W. Braaten*
26 Number Knitting: The New All-Ways Stretch Method—*Susan Strawn*
31 A Vintage Skating Scarf and Alpine Hat

~ HAND & ARM COVERINGS

34 Bead and Lace Knitting for Everyday and Festive Occasions—*Carol Huebscher Rhoades*
37 Quince and Vine Half Gloves—*Carol Huebscher Rhoades*
41 Fashion Forward: Detached Sleeves through the Centuries—*Ava T. Coleman*
44 Victorian Lace Sleeves—*Ava T. Coleman*
46 Traditional Lithuanian Pattern Mittens—*Sonata Eidikienė*
49 The Colorful and Textured Knitting of Muhu Island—*Nancy Bush*
54 Gloves from Muhu Island—*Nancy Bush*
58 Knitted Collars and Cuffs—*Ava T. Coleman*
59 Suffragette Collar and Cuffs—*Ava T. Coleman*
62 Vintage Norwegian Mittens

~ FEET & LEG COVERINGS

65 Orenburg Wedding Socks—*Galina A. Khmeleva*
68 Jeune Fille d'Aibling en Bavière—*Donna Druchunas*
71 From Weldon's: A Knitted Sock or Stocking with Provision of a Second Heel and Toe—*Ann Budd*



68



76


76

contents

~ HEAD COVERINGS

76 Peruvian Knitting Right Side Out—*Linda Ligon*
80 Knitting Notebooks from the 19th Century—*Lesley O'Connell Edwards*
85 Archival Knitting Notebooks: Ursula Bund Lace Edgings—*Elizabeth Semper O'Keefe*
86 Dear Little Baby Hat—*Anne Shoring*
88 Snoods through the Ages—*Donna Druchunas*
89 A Victorian Lace Snood—*Donna Druchunas*

~ BAGS

93 Cornelia Mee: A 19th-Century Knitting Entrepreneur and Writer—*Lesley O'Connell Edwards*
96 Shell Knitting for a Bag in German Wool—*Lesley O'Connell Edwards*
99 Bead-Knitted Clasp Bags from the Netherlands—*Henny Abbink, Anke Grevers, and Connie Grevers*
102 A Bead-Knitted Bag—*Connie Grevers*
105 An 1849 Purse

~ HOUSEHOLD ITEMS

108 Simple Comforts at Dove Cottage, William Wordsworth's Home—*June Hall*
112 Wordsworth's Knee Rug—*June Hall*
115 Swedish Knitting Traditions—*Karin Kahnlund*
116 Swedish Pillows—*Karin Kahnlund*
118 Miss Pruden's Lace Diary—*Janet Johnson Stephens*

~ SWEATERS

122 Jeremina Colvin and Mary Edwards: Sharing and Creating a New Tradition—*Susan A. Burden*
128 A Vintage Jacket-Wrap Sweater
130 A Vintage Striped Slip-On Sweater
132 Vintage Lady Betty Sweater
133 A Vintage Norfolk Jacket
135 A Vintage Two-Toned Sweater
136 A Vintage Little Sweater for the Little One

~ POETRY

137 The Knitting Mania


99


37


18


136


62


88

Departments

4 From the Editor
140 Abbreviations & Techniques
144 Sources for Supplies

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From the Editor

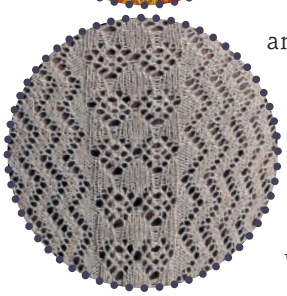
Imagine: you're twenty-seven years old, you leave your family and the only life you've ever known, take a few meager possessions (but do include your beloved spinning wheel), and embark on an 8,000-mile journey to the unknown. This is what Jeremina Robertson Colvin did in 1885 when she left her home in the Shetland Islands for Cowichan Station in British Columbia, Canada. When Jeremina met Mary Edwards, a Cowichan, the two women formed a bond that remained steadfast throughout their lives: knitting played a major role in their friendship.



Jeremina and Mary's story (see page 122) is just one of many compelling accounts in this fifth edition of *PieceWork*'s *Knitting Traditions.* Other passionate knitters whom you'll meet include Cornelia Mee (page 93), a nineteenth-century English author of knitting books and certainly one of the first knitting entrepreneurs, and the American poet and knitter Virginia Woods Bellamy (page 22), who received a patent for her "Number Knitting" in 1948.



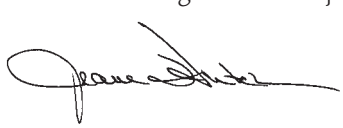
You'll also learn how the surprise discovery in an antiquarian bookshop of a color illustration from a nineteenth-century French book led Donna Druchunas to develop her Bavarian Leg Warmers project (page 68). It seems that knitting traditions and connections are everywhere, sometimes in the most unlikely places.



Sprinkled throughout are projects taken from *PieceWork*'s collection of vintage magazines (look for the word "vintage" in the title of each project). All instructions are reproduced exactly as they appeared in the originals, warts (and errors) and all. A group of intrepid and talented knitters worked the projects from the original instructions using modern yarns and needles. Photographs of the finished articles give you an idea of what to expect.

A few of the vintage patterns incorporate crochet. Although the magazines in which they appear were published in the United States, many of the patterns originated in England and use English crochet notation. The "Crochet" box in Techniques on page 141 demystifies the differences between English and American notation.

I welcome you to this installment of *PieceWork*'s *Knitting Traditions.* It's packed with historical context on the craft's rich history, stories about extraordinary knitters, and projects for new and lifelong knitters. Enjoy!



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

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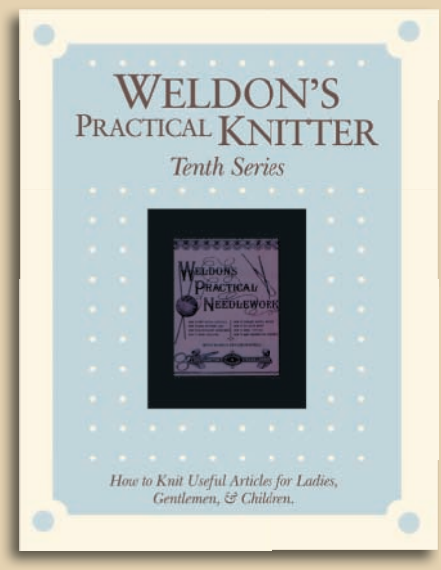
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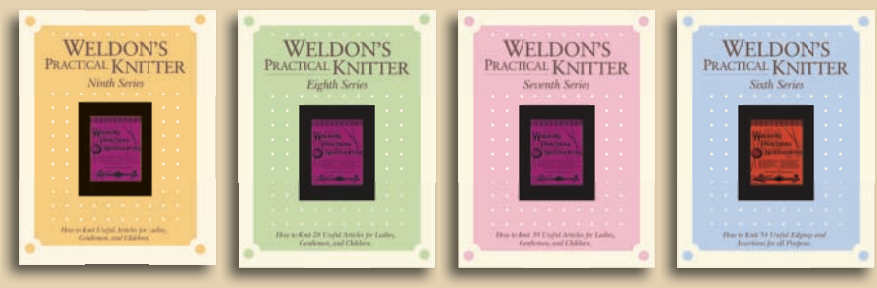
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Triangular Snowflake Shawl

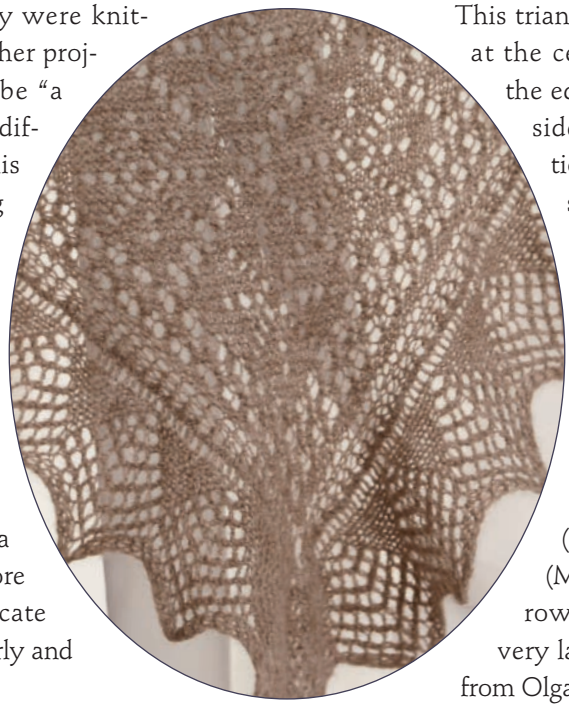
GALINA A. KHMELEVA



You (or someone you love) will step out in style with this luxurious shawl. The snowflake motif is made by combining Kosoryadki *(Diagonals) and the* Myshini Sled *(Mouse Print) basic Orenburg lace elements*. Photograph by Joe Coca.

The shawl (*platok* in Russian) has always been a significant part of the costume of Russian women of every class, worn for both utility and fashion. Traditional Orenburg platoks were made of yarn that was either warm and thick or gossamer weight; the latter type of shawl is called *pautinka* (spider web). Originally, Orenburg shawls were large and square and covered nearly the entire upper body including the head. The shawl often was folded on the diagonal and worn over the shoulders with the two corners crossed in front and tied together in the back; worn this way, it was both practical and very warm.

Triangular shawls originally were knitted using leftover yarn from other projects and were considered to be "a poor woman's shawl." I had a difficult time trying to change this perception within the Orenburg knitting community, particularly with my friend, mentor, and Orenburg lace-knitting legend, Olga A. Fedorova (1935–2008). Now, the triangular shawl is popular with both Russian knitters and their customers. Worn over the shoulders, a triangular shawl looks lighter than a square one; its appearance is more festive, and it allows the intricate patterning to be seen more clearly and thus appreciated much more.



This triangular shawl begins at the point at the center back and is increased at the edge on every other row on both sides of the shawl. This construction method allows the knitter to stop when either the desired size is reached or the yarn is about to run out. The main design feature of the shawl is a small diamond made up of the basic Orenburg element *Rybka* (Fisheye) and a snowflake inside a rhombus; the snowflake is made by combining *Kosoryadki* (Diagonals) and the *Myshini Sled* (Mouse Print) basic elements. I borrowed this design feature from the very last knitted piece that I received from Olga before she died. I hope that you enjoy hours of knitting bliss with this project.

Materials

Buffalo Wool Company's Myrna Stahman's Dream, 50% bison/50% merino yarn, laceweight, 1,200 yards (1097.3 m)/3½ ounce (99.2 g) cone, Natural (this project requires about 1,100 yards (1,006 m) of yarn); www.thebuffalowoolco.com.

Skacel Needles, circular 24 inches (61.0 cm) and double pointed, size 1 (2.25 mm) or size needed to obtain gauge; www.skacelknitting.com

Stitch markers

Tapestry needle

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

Finished size: About 70 inches (178 cm) wide and 34 inches (86 cm) tall

Gauge: 26 sts and 52 rows = 4 inches (10.2 cm) in Center Chart patt

See pages 140–141 for Abbreviations and Techniques

Instructions

Notes: When working the Center Chart, 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 removable marker to easily tell the difference. To adjust the size of the shawl, repeat Rows 45–68 of Center Chart more or less times than indicated; note that more or less yarn will be required. The scarf is worked in garter-stitch lace with the blank squares of the chart representing knit stitches on both right-side and wrong-side rows. Slip edge stitch purlwise with yarn in front (sl 1 pwise wyf) on both right-side and wrong-side rows.

Shawl

Center point,

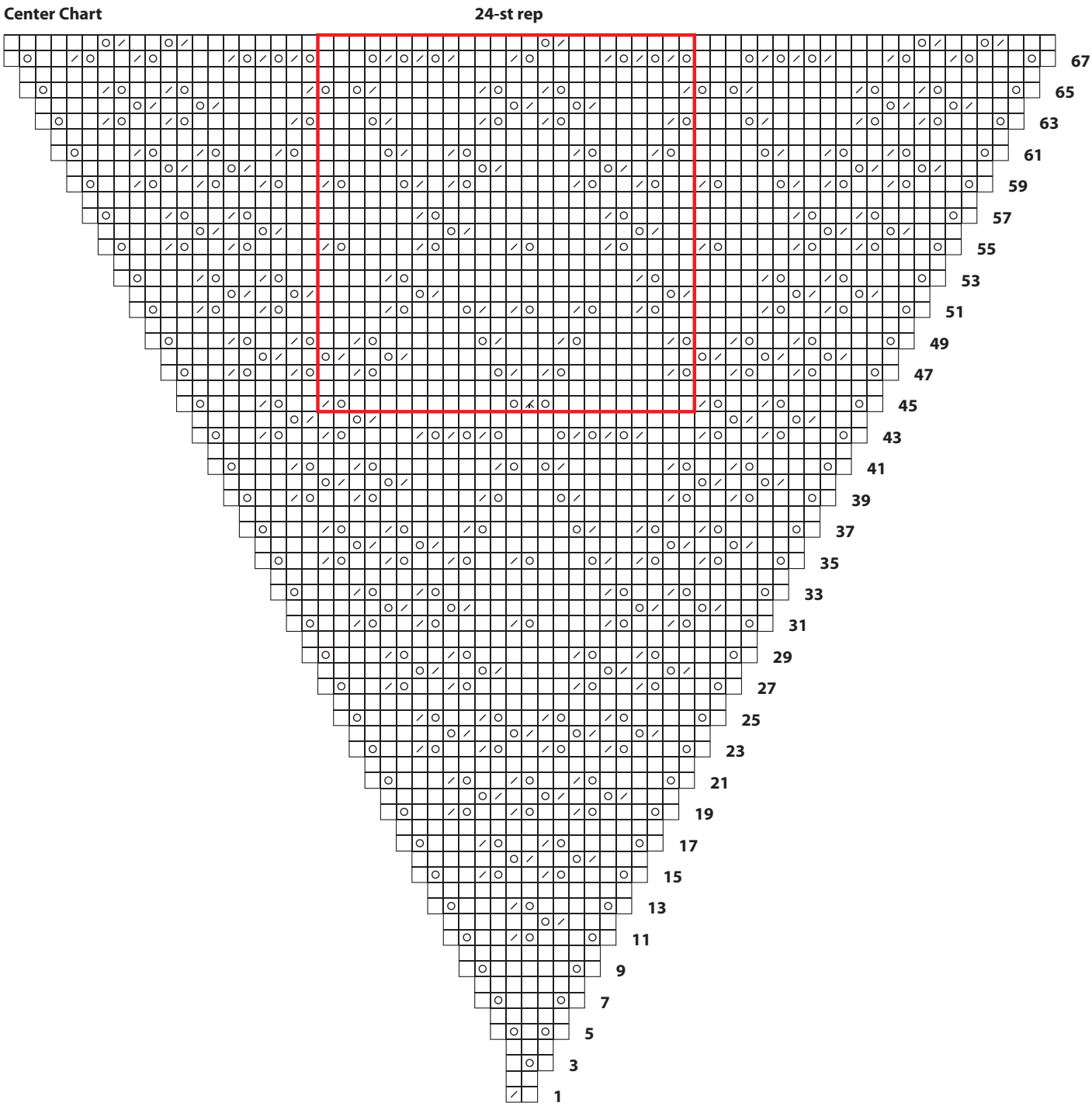
Using provisional method and holding 2 needles tog, CO 13 sts. Remove 1 needle. K 1 row. Work Rows 1–26 of Point Corner Chart, working WS rows without slipping the 1st st—14 sts.

Center,

Work Rows 1–3 of Right Edge Chart, pm, with dpn and WS facing, pick up 1 st from each of the 3 big lps along edge of Point Corner, work Row 1 of Center Chart across these 3 sts, remove waste yarn from provisional CO and place the 14 sts on left-hand needle, pm, work Rows 1–3 of Left Edge Chart—33 sts.

Next Row (WS): Work Row 4 of Left Edge Chart, sl m, work Row 2 of Center Chart, sl m, work Row 4 of Right Edge Chart.

Work Rows 5–7 of Right Edge Chart, sl m, work Row 3 of Center Chart, sl m, work Rows 5–7 of Left Edge Chart.



Next Row (WS): Work Row 8 of Left Edge Chart, sl m, work Row 4 of Center Chart, sl m, work Row 8 of Right Edge Chart.

Cont in patt as established, work next 3 rows of Right Edge Chart, work next row of Center Chart, work next 3 rows of Left Edge Chart, then work next WS row foll charts, until all 68 rows of Center Chart are completed, ending after Row 16 of Right and Left Edge Charts—104 sts total: 18 sts at right edge, 67 sts in center, and 19 sts at left edge. Rep Rows 45–68 of Center Chart 14 more times, working Right Edge and Left Edge Charts in patt as established, ending with Row 16 of Right and Left Edge Charts—440 sts total; 18 sts at right edge, 403 sts in center, 19 sts at left edge.

Upper lace,

Work Rows 1–16 of Upper Lace Chart, working Right Edge and Left Edge Charts in patt as established, ending after Row 24 of Right and Left Edge Charts. On Row 16 of Upper Lace Chart, inc 1 st at center of main body—449 sts total; 14 sts at right edge, 420 sts in center, 15 sts on left edge.

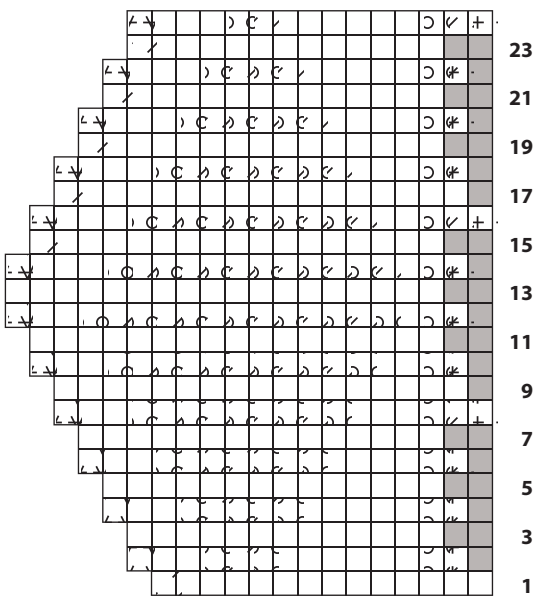
Right corner,

Working only on sts before 1st m at beg of RS rows, work Rows 1–24 of Right Corner Chart to miter the corner, working WS rows without slipping the 1st st—14 sts after completing Row 24.

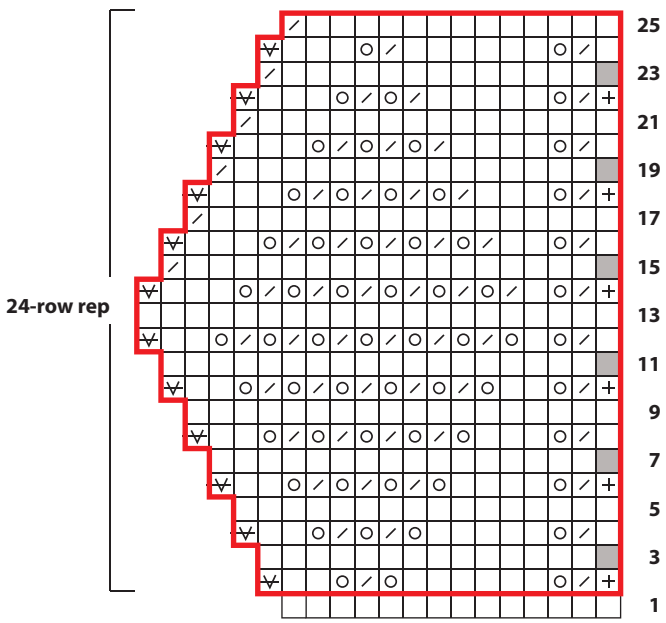
Upper edge,

Working only on sts at beg of RS rows, work Rows 1–24 of Upper Edge Chart 35 times, then work Rows 1–23 once more, dec 1 st from center section by k2tog

Left Corner Chart



Left Edge Chart



with last edge st at end of each RS row, remove 1st m at end of Row 1—30 sts total; 15 sts each side of m; all center sts have been joined, working yarn is at m.

Left corner,

Working only on sts after m at end of RS rows, work Rows 1–23 of Left Corner Chart to miter the corner, working RS rows without slipping the 1st st. Work Row 24 of Left Corner Chart, but do not sl the last st back to the left needle—15 sts on each needle. Remove m. Cut yarn, leaving a 6-inch (15.2-cm) tail.

Graft borders,

With WS still facing, sl 1 st from right needle to left needle.

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

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

Rep Steps 1 and 2 until 1 st rem. Thread a 6-inch (15.2-cm) length of yarn on the tapestry needle, draw yarn through rem st and tie a knot through rem st to prevent it from raveling. Weave in all ends.

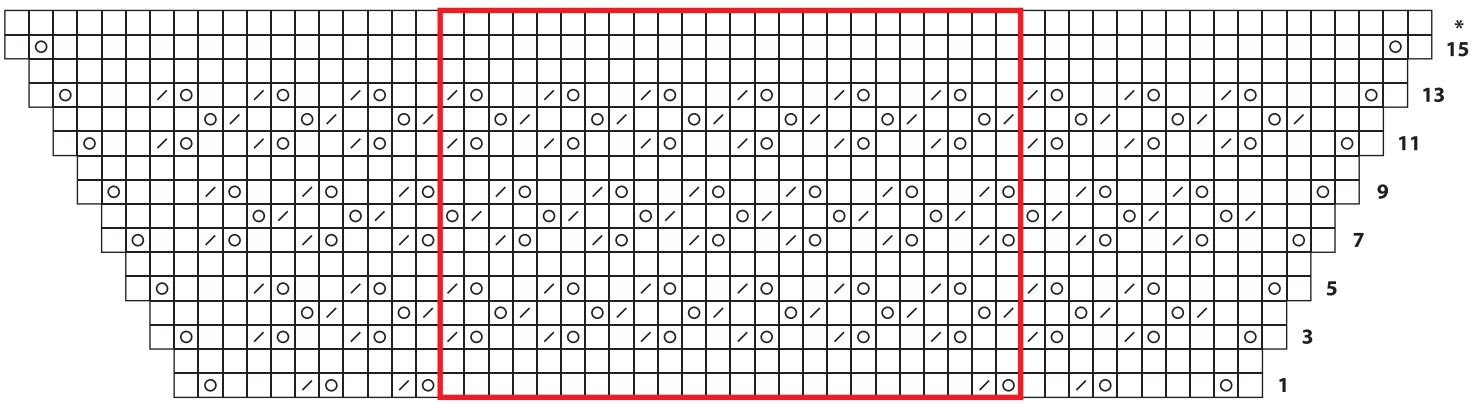
Finishing

Block to finished measurements, using blocking kit or follow these instructions:

Beginning at one corner, thread nylon cord loosely from back to front, through each tooth point. Tie ends of

---

Upper Lace Chart



*** Work as given in instructions**

24-st repeat

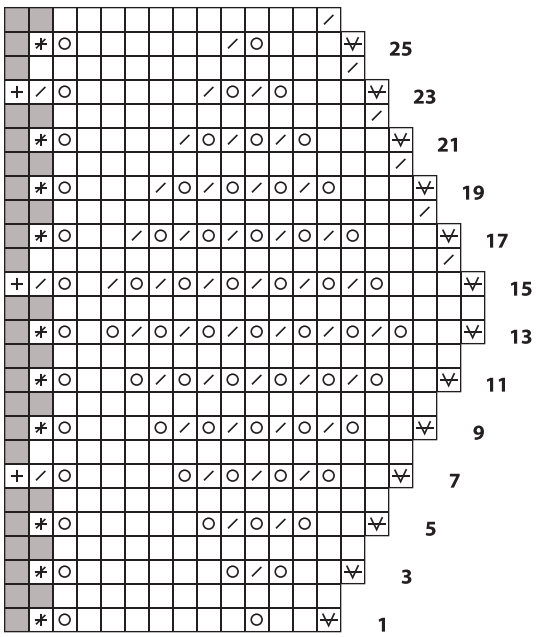
Key

- **k on RS and WS**
- **sl 1 purlwise wyf on RS and WS**
- **k2tog**
- **k3tog**
- **yo**
- **k, return st to left needle and turn**
- **k2tog, return st to left needle and turn**
- **k last border st tog with 1 center section st, return st to left needle and turn**
- **no st**
- **patt rep**

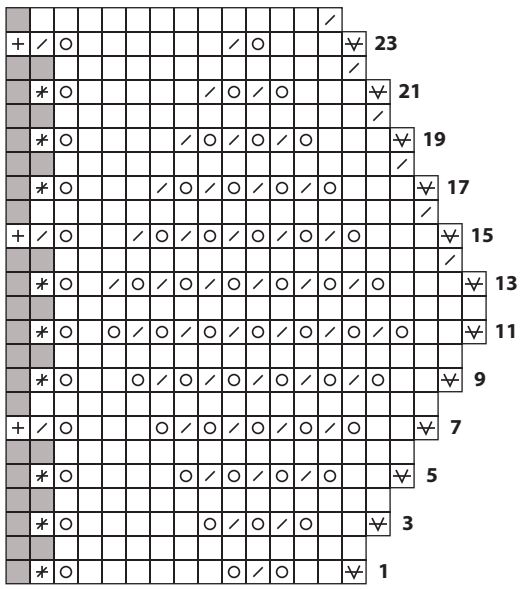
the cord together. Thoroughly wet the piece and squeeze out excess moisture. On a flat surface, using T-pins, pin the three corners to give the project its basic shape and size. Connect the corner T-pins with a separate length of cord to mark final dimensions. Pull the cord between each tooth out to this outer cord and anchor with T-pins. Always pin into the loops formed by the cord, not into the project itself. Adjust the pins and cord as necessary until the shawl is stretched taut. Allow the shawl to dry completely.

About the Designer. *Galina A. Khmeleva is the owner of Skaska Designs, a frequent contributor to* PieceWork *magazine, and author of the DVD* PieceWork Presents Spinning Gossamer Threads *(Loveland, Colorado: Interweave, 2012). She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Visit her website at www.skaska.com.*

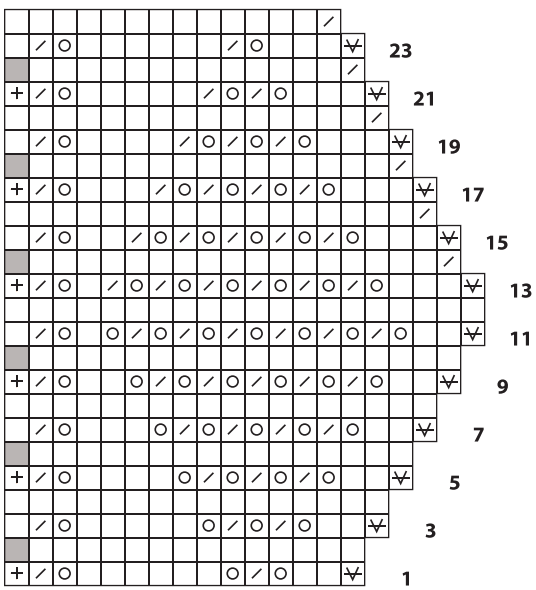
Point Corner Chart



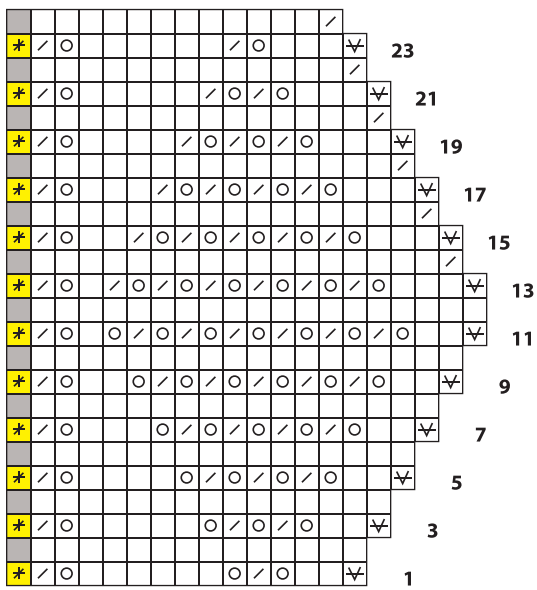
Right Corner Chart



Right Edge Chart



Upper Edge Chart



Charts may be photocopied for personal use.

Persian's Walk with Faroes Shawl

KAREN E. HOOTON



Karen E. Hooton's "Persian's Walk with Faroes Shawl" will make an elegant addition to your wardrobe. The shawl combines the Eastern pattern Persian Lace with the traditional Western shape of Faroe shawls. Photograph by Joe Coca.

Faroe Islands



One day, when the world was nearly completed, a Norse god rode across the heavens in his chariot and noticed a bit of refuse under one fingernail. Holding his reins with the lesser fingers of one hand, he peeled the dirt out with his thumbnail and flicked it into the air. It landed about midway between Bergen, Norway, and the volcanoes of Iceland and became the Faroe Islands. Look at them on a map: you will see the reason for the story.

Close up, the Faroes are startling mountains poking from the North Atlantic. Closer still, they are stone needles and cliffs topped with mats of grass, endless steep grassy hills cut by countless narrow waterfalls, and sod-capped buildings tucked in valleys, with sheep everywhere.

Here about 48,000 people and about 90,000 sheep live in a tiny modern nation, loosely attached to Denmark. A tourist destination, its distance from major cities keeps it unspoiled for traditional knitting buffs, birdwatchers, wilderness riders, and hikers.

Faroese language, based in Old Norse, includes phonemes and rhythms of English and is one of the world's smaller active languages. Many people speak English, Danish, or German as second languages, and television channels broadcast in all these languages and Faroese.

Faroese sheep live outdoors year round, in high pastures in summer and close to their barns in winter. Descendants of Spelsau sheep brought in after a sheep plague in the 1600s weakened the wild Soay sheep. Faroese sheep are many-colored and double-coated, with long outer hairs and a soft, greasy underdown. They shed their fleeces in early summer after lambing, sometimes wearing the matted fleece like a loose overcoat or dragging it behind them like the train of a wedding dress until farmers open it up along the back and relieve them of it.

The seemingly out-of-the-way capital, Tórshavn, served as a free harbor during the British blockade throughout the American Revolution (1775–1783), accommodating the trade of American rum, sugar, and tobacco for forbidden British goods. In World War II (1939–1945), the Faroes served as a staging area for the Norwegian military and a convenient base for Allied operations. Faroe knitters and sheep provided the Norwegian navy with knitted gray woolen underwear from sheeps' underdown. (Until recently, occasional Norwegian veterans returned to Tórshavn for replacements!)

The Faroes have a roughly 500-year history of cash knitting, adding value to the primary national product: sheep. Faroe may be the world's oldest sweater-exporting country, starting in the early 1800s when men's long stockings (and short breeches) suddenly fell out of style. Faroe shawls, as fine as Shetland shawls but constructed quite differently, are still handknit and worn by women throughout the country as part of their traditional dress, wrapped warmly around the neck as a muffler, or cuddled into in front of a winter evening's video.

—Robin Hansen

Coarse Faroese seamen's sweaters in small, allover stranded patterns have kept Scandinavian sailors warm for generations on the North Atlantic. Bátsmannstroyggjur *were handknit in two or three colors, and their high oil content and hairiness work together to create a warm, damp-proof garment: the wearer was neither wet nor cold. The Faroe sweater shown here was bought sixty years ago in Frihavn, Copenhagen, by then fourteen-year-old Erik Orm Hansen. He describes it as "deliciously scratchy," but his mother eased the scratchiness with an added soft neckband and cuffs.* Photograph by Joe Coca.

In this design, the Eastern pattern Persian Lace joins the traditional Western shape of Faroe shawls; the horizontal Zigzag Trellis broadens our horizons. I adapted the Persian Lace pattern from Barbara Walker's *A Treasury of Knitting Patterns* (Pittsville, Wisconsin: Schoolhouse Press, 1998).

I like to think of a pattern and shape complementing one another. When knitters travel, we share our knowledge with each other; we abandon little bits of our regional, traditional, old-and-dear knitting identities and adopt and add newly learned techniques, shapes, or patterns to our knowledge. We are constantly searching for ways to use an old pattern, technique, style, or shape. I have used all of these elements in this shawl.

Materials

Fyberspates Scrumptious Lace, 55% merino/45% silk yarn, laceweight, 1,093 yards (999.4 m)/100 gram (3.5 oz) hank, I hank of #503 Oyster (this project requires about 820 yards [750 m] of yarn); www.lanternmoon.com

Skacel Needles, size 2 (2.75 mm) or size needed to obtain gauge; www.skacel.com

Fiber Fantasy Knitting Products Blockers Kit (contains stiff and flexible blocking wires, T-pins, yardstick); www.woolstock.com

Markers, 6

Finished size: 49 inches (124.5 cm) wide x 31½ inches (80.0 cm) long

Gauge: 24 sts and 43 rows = 4 inches (10.2 cm) in Chart A

See pages 140–141 for Abbreviations and Techniques

Instructions

Notes: This Faroe-style shawl is knitted in two different patterns. The borders at the top bottom, both sides, and the central panel are Persian Lace, the inserts between are Zigzag pattern. Both patterns have a 16-row repeat. The Persian Lace has a repeat of 8 stitches. The Zigzag pattern has a repeat of 4 stitches plus 3 additional stitches, which allows the pattern to move from side to side unbroken. Another 5 stitches have been added for the shaping/increasing of the shawl (the 3 additional stitches plus these 5 equal 8 stitches to maintain the continuity of the pattern, which allows all to fit when the pattern reverts back to Persian Lace at the top border). When the increasing starts, there are 16 additional stitches at the end of each 16-row repeat. The shawl has 3 selvedge stitches at each side throughout.

Shawl

Using the double-start method, CO 54 sts. Cut 1 strand of yarn and cont using only 1 strand of yarn.

Work Chart A as foll:

Rows 1 and 2 are set-up rows only. Place 2 ms (#1 and #6), one after the 1st 3 sts and one before the last 3 sts.

Work Rows 3–18 twice. On last WS row, place 2 more ms (#2 and #5) as foll: Work the 1st 19 sts per Chart A, pm, work the next 16 sts per Chart A and pm, work the rem 19 sts to end of Row 34.

Work Charts B–F as foll:

Work Chart B, sl m #2, work Chart C, pm (#3), work Chart D, pm (#4), work Chart E, sl m #5, work Chart F to end. Work Rows 1–32 as established.

Notes: Rows 1–16 are the set-up rows for the shaping and also the increasing to make space for the Zigzag

Chart A

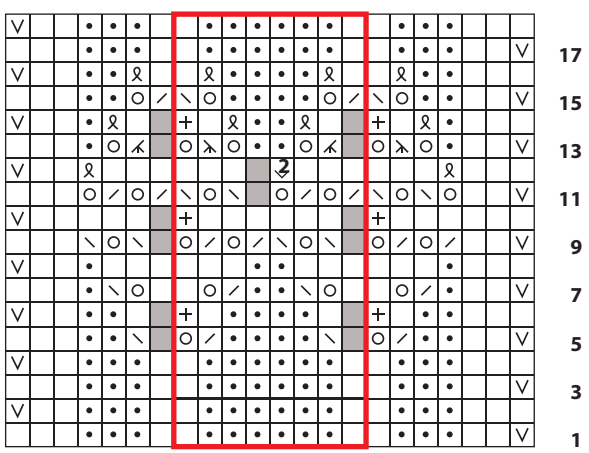


Chart B

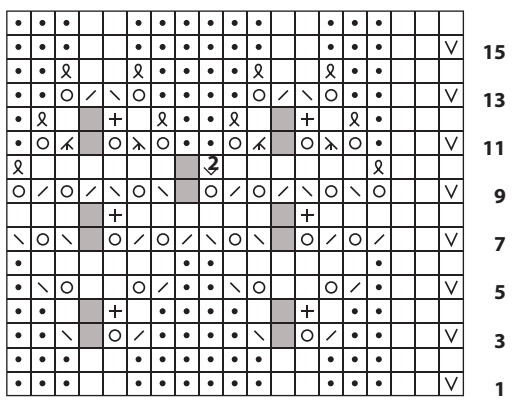


Chart C

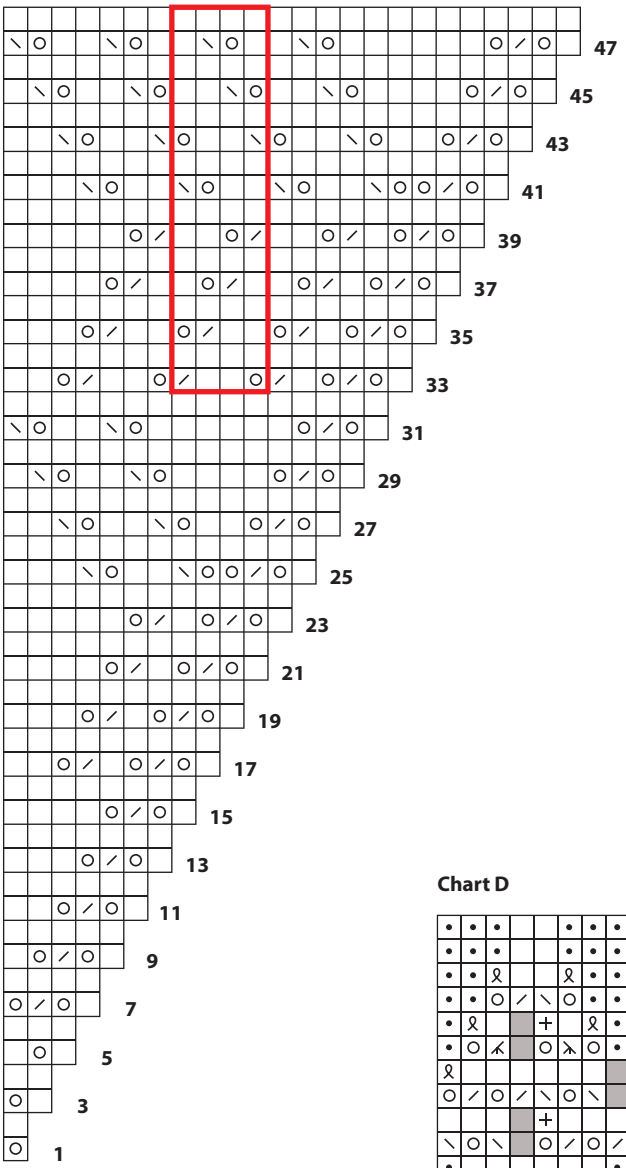


Chart E

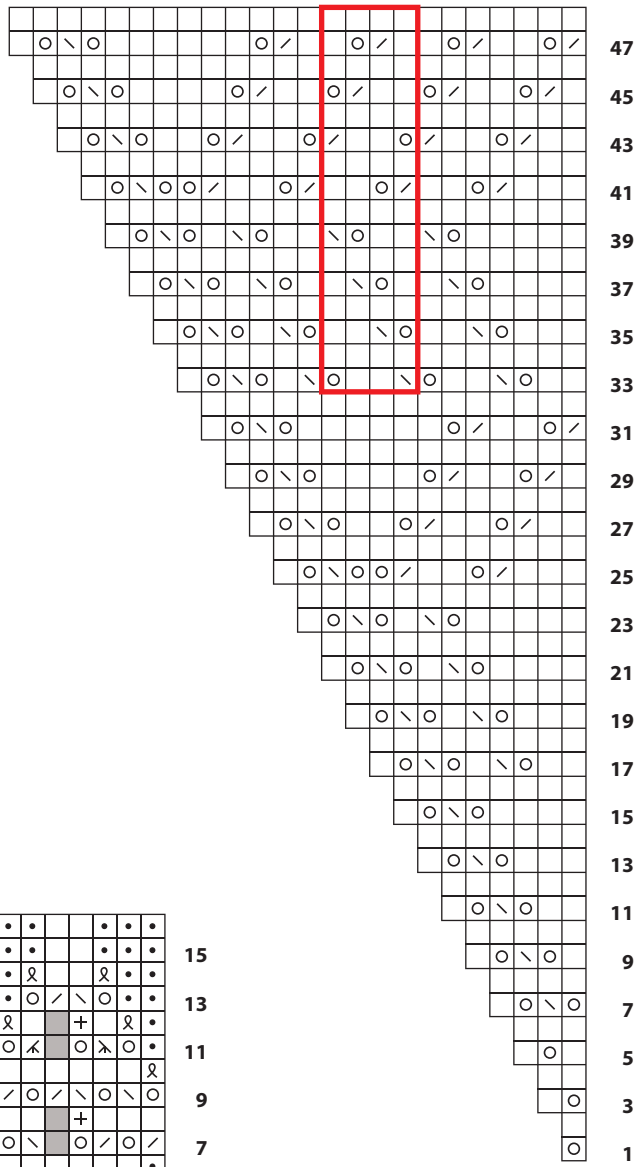
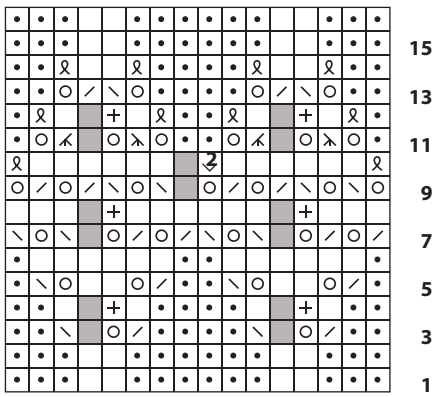


Chart D



pattern. At the end of Row 16 there are 8 sts for each Charts C and E, now the increasing is set up and divides the Persian Lace into 3 panels (Charts B, D, and F), one to the right and left and one continuing up the center throughout the shawl with 2 Zigzag panels (Charts C and E) between the 3 Persian panels. At the end of Row 32 there are 16 stitches for each Charts C and E.

Cont to rep Rows 1–16 of Charts B, D, and F, and repeat Rows 32–48 of Charts C and E, working the red rep sts as many times as necessary between ms until 15 reps of Charts B, D, and F have been completed—294 total sts; 120 sts for each Charts C and E.

Work Chart A as foll:

Work Rows 3–18 of Chart A twice, then work Rows 3 and 4 again.

Note: There will be 36 pattern repeats of the Persian Lace across top border.

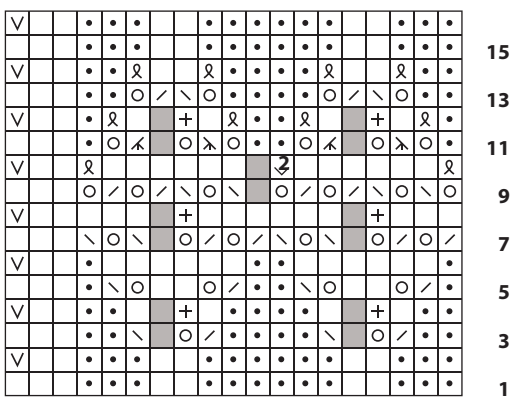
Using the elastic method, BO the 294 sts.

Finishing

Soak in warm soapy water for 20 minutes, rinse twice without ringing (just squeeze gently). Place the shawl on a large white bath towel and roll out the excess water. Pin out (using blocking pins and/or wires) to shape to measurements; allow to dry thoroughly before removing pins.

About the Designer. *Karen E. Hooton wrote about broomstick lace in the November/December 2009 issue of* PieceWork *magazine. She continues to be "Bewitched by Broomstick" and shows and teaches the versatility and beauty of this technique. She thanks her husband, Peter, for his support.*

Chart F



Key

- k on RS; p on WS
- p on RS; k on WS
- sl st pwise wyb on RS; wyf on WS
- k2tog
- ssk
- yo
- pf&b
- kf&b
- k1tbl
- no st
- sl 1, k2tog, psso
- k3tog
- patt rep

Charts may be photocopied for personal use.

A Gossamer Scarf

INNA VOLTCHKOVA



I incorporated three of the traditional basic elements of Orenburg gossamer lace knitting into this scarf: *Kosoryadki* (Diagonals), *Gorokh* (Peas), and *Myshini Sled* (Mouse Print). I adapted the instructions for the border teeth from *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls* by Galina Khmeleva and Carol R. Noble (Loveland, Colorado: Interweave, 1998).

Diagonals is an easy element to remember and allows the creation of numerous variations of geometric-shaped patterns, which is typical for Orenburg lace. This scarf has five large symmetrical diamonds created by the sawteeth pattern, surrounding smaller diamonds made of Peas and Diagonals.

The Peas element is patterned on both right- and wrong-side rows; Peas fill up corners, form the diamond shape, and are used extensively as a grid. Mouse Print is a tiny diamond that is formed by four yarnover and knit-two-together groups. In this scarf, Mouse Print decorates the diamonds in the border teeth.

I admire the beauty and mesmerizing magic of Orenburg gossamer shawls and the *puhovnitsy* (knitters who create them). I hope you do as well.

Instructions

Notes: When working the body 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 removable marker to easily tell the difference. The scarf is worked in garter-stitch lace with the blank squares of the chart representing knit stitches on both right-side and wrong-side rows. Slip edge stitch purlwise with yarn in front (sl 1 pwise wyf) on both right-side and wrong-side rows.

Scarf

Lower border,

Using the long-tail method and holding 2 needles tog, CO 16 sts. Remove 1 needle. Work Set-Up Row 1 and Set-Up Row 2 of the Lower Border Chart. Work Rows 1–16 of Lower Border Chart 6 times—17 sts.

Turn first corner,

Work Rows 1–16 of First and Third Corner Chart to miter the corner, working WS rows without slipping the 1st st—17 sts after completing Row 16.

Work Row 1 of Lower Border Chart, do not turn, slide the 18 sts just worked away from needle tip, and set needle aside. With empty needle and WS facing, pick up but do not k 49 sts along straight edge of border by slipping the needle tip under 1 leg of each sl selvedge st from back to front. Turn border so RS is facing. Using needle holding first-corner sts, k 49 sts just picked up tbl to twist sts, pm, pick up and k 16 sts along CO edge of lower border for second corner—83 sts.

Turn second corner,

Working only on sts of second corner, work Rows 1–18 of Second Corner Chart to miter the corner, working RS rows without slipping the 1st st—84 sts.

Body,

Work WS Set-Up Row of Body Chart A and rearrange ms as foll: Sl 1, k2, yo, k2, k2tog, yo, k3, yo, k2tog, k4, pm, k2tog, k49, place 2nd color m, k17—84 sts total; 17 sts each border, 50 sts between ms for main body.

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

Materials

Rainbow Farms Pygora, 70% pygora/30% merino yarn, laceweight (2 ply), 400 yards (365.8 m)/ 2 ounce (56.7 g) skein, 2 skeins of Natural; this project requires about 750 yards (686 m of yarn); www.rfpygora.com

Skacel Collection Addi Lace Needles, circular, 24 inches (61.0 cm), size 2 (2.75 mm) or size needed to obtain gauge; www.skacelknitting.com

Stitch markers in 2 different colors

Tapestry needle

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

Finished size: About 16¼ inches (41 cm) wide and 60½ inches (154 cm) long

Gauge: 22 sts and 42 rows = 4 inches (10.2 cm) in charted garter and lace patt

See pages 140–141 for Abbreviations and Techniques

Slipping m every row as you come to them, work Rows 1–110 of Body Chart A, then work Rows 1–96 of Body Chart B 3 times, then work Rows 15–98 of Body Chart A once more.

Work Rows 1–32 of Short-Row Chart, rearrange ms on Row 32 (WS) by moving each one 1 st in toward the center so there are 48 sts between ms, 18 sts for left border, and 17 sts for right border.

Turn third corner,

Working only on sts before 1st m at beg of RS rows, work Rows 1–16 of First and Third Corner chart to miter the corner, working WS rows without slipping the 1st st—17 sts after completing Row 16.

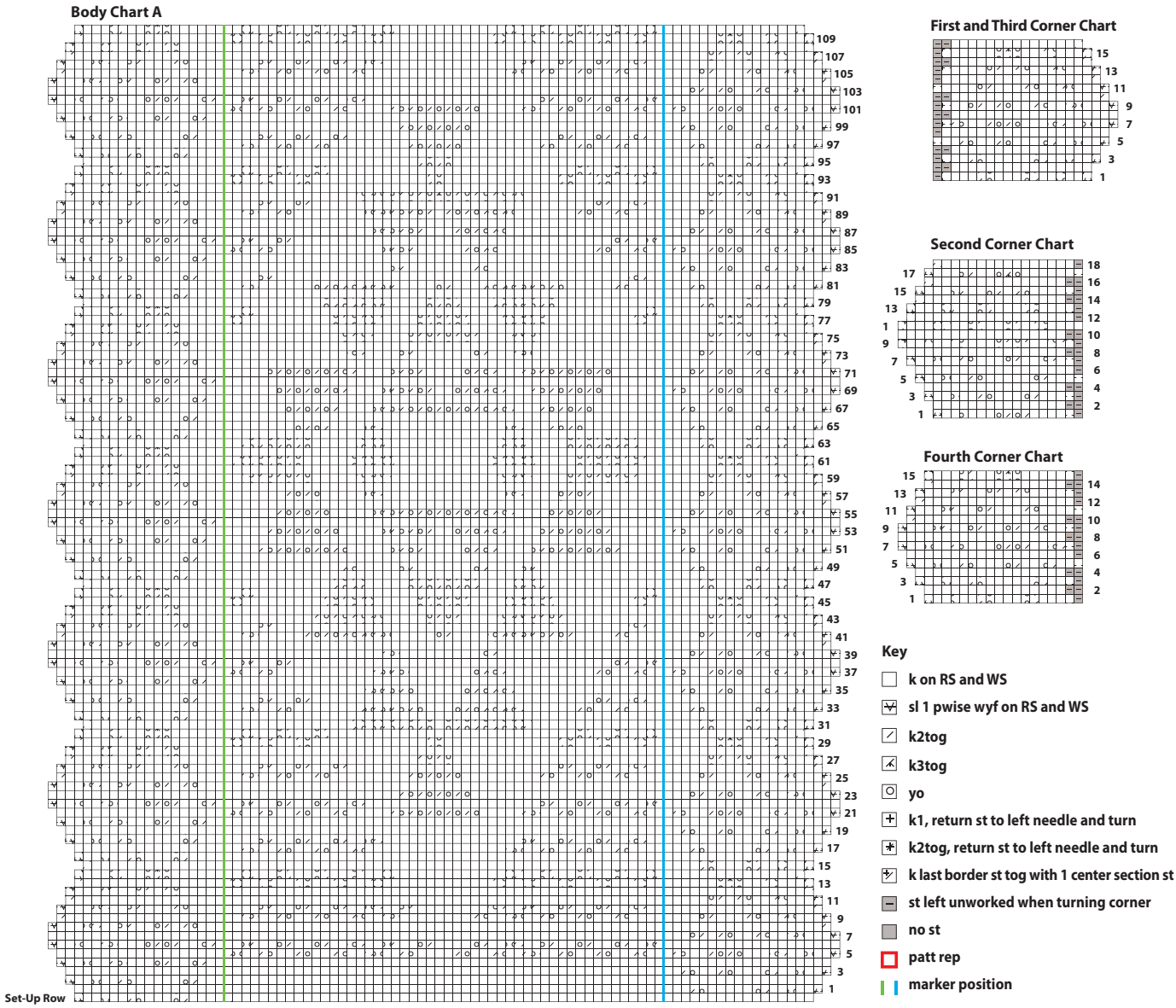
Upper border,

Working only on upper border sts, join last border st with live st of center section at the end of each RS row as foll: Move last st of upper border to the left needle and k with live st of center section as k2tog, turn work, work WS row. *Note*: Remove m *after working* Row 1 of upper border. Work Rows 1–16 of Upper Border Chart 5 times, then work Rows 1–15 once more—36 sts rem; 18 sts each side of m; all center sts have been joined, working yarn is at m.

Turn fourth corner,

Set-Up Row (RS): K16, k2tog.

OPPOSITE: *Wrap yourself in this ethereal scarf and add pizazz to your wardrobe. The yarn, a combination made from the fleece of Pygora goats and Merino sheep, is luxurious yet warm*. Photograph by Joe Coca.



Working only on sts before m at beg of WS row, work Rows 1–14 of Fourth Corner Chart to miter the corner, working RS rows without slipping the 1st st. Work Row 15 of Fourth Corner Chart, but do not sl the last st back to the left needle—36 sts total; 18 sts on each needle. Remove m. Cut yarn, leaving a 6-inch (15.2-cm) tail.

Graft borders,

With WS still facing, sl 1 st from right needle to left needle.

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

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

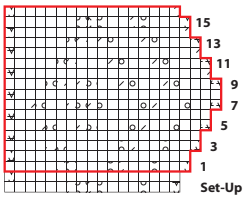
Rep Steps 1 and 2 until 1 st rem. Thread a 6-inch (15.2-cm) length of yarn on the tapestry needle, draw yarn through rem st and tie a knot through rem st to prevent it from raveling. Weave in all ends.

Finishing

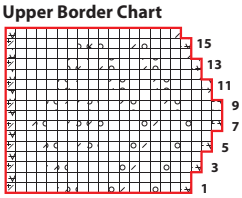
Block to finished measurements, using blocking kit or your preferred blocking method.

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

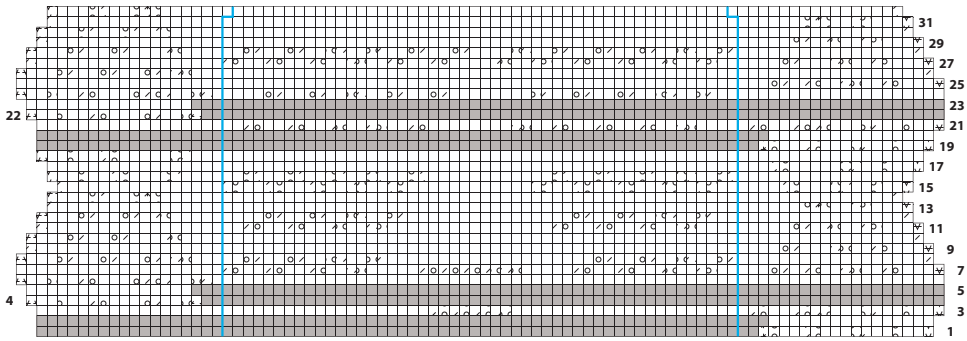
Lower Border Chart



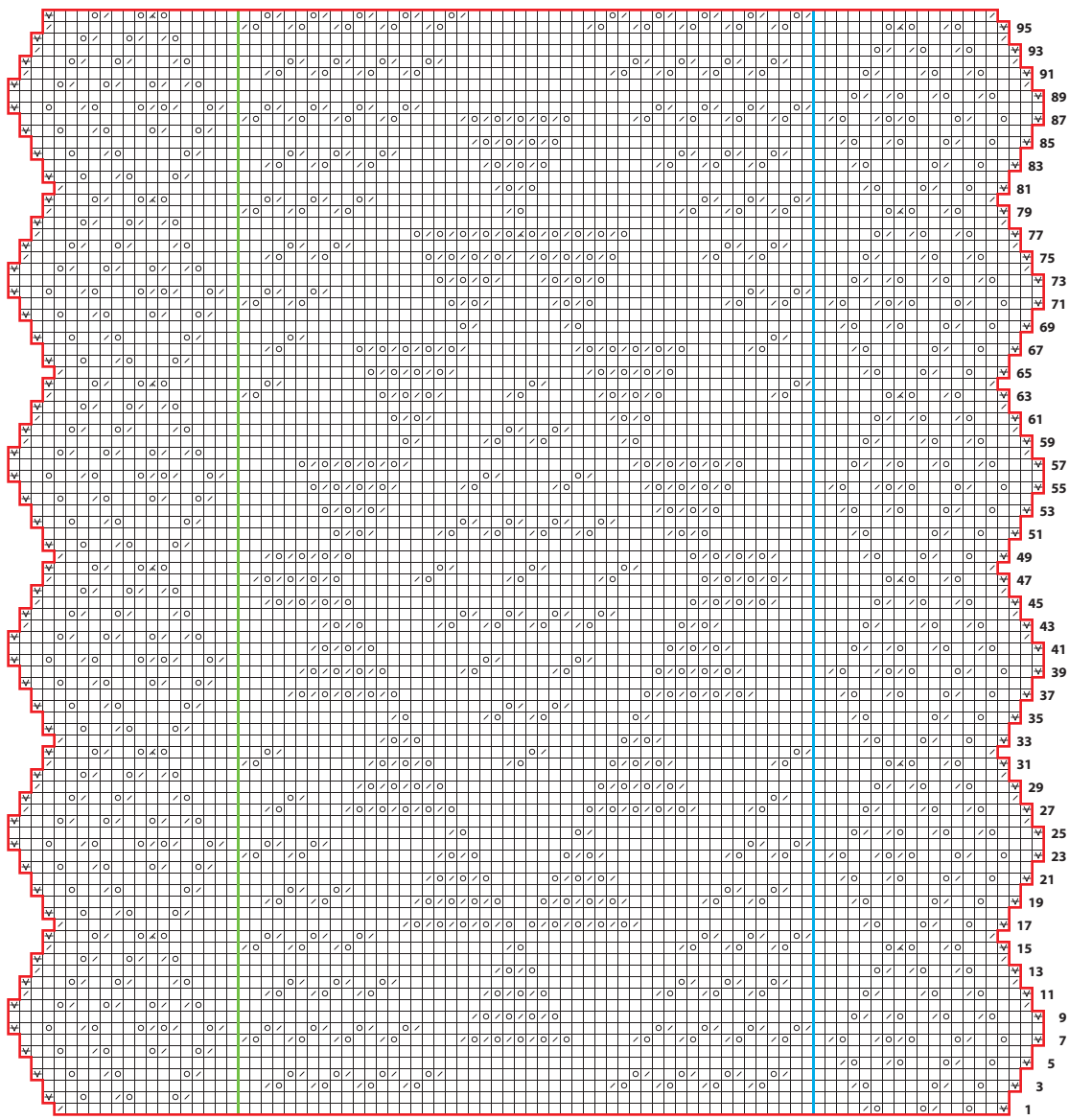
Upper Border Chart



Short-Row Chart



Body Chart B



Charts may be photocopied for personal use.

Virginia Woods Bellamy: Knitter and Poet

ANN W. BRAATEN

I first heard of Virginia Woods Bellamy when I attended the estate sale of her son Rufus T. Bellamy, who had been a professor of English at Minnesota State University-Moorhead. In the guestroom, on a bed with a high headboard that had come from his mother, lay knitted samples with a lacy look and lively feel and stacks of a book by Virginia Woods Bellamy: *Number Knitting: The New All-Ways-Stretch Method* (New York: Crown, 1952). The book described a knitting technique that she had patented.



ABOVE: *Original samples knit by Virginia Bellamy using her patented number knitting method. The dark green shawl with silver beads at each point illustrates the use of Wing units—one of seven used in her patented number knitting method. Collection of Susan Strawn.* Photograph by Joe Coca. OPPOSITE: *Virginia Bellamy. 1950.* Photograph by Douglas Armsden and courtesy of Jane Bellamy Young.



As I purchased the book and three examples of her knitting, I thought, "Patenting anything is a major effort. Who was this woman who developed her own system of knitting?" I put this question on the back burner for several years until reading Susan Strawn's *Knitting America: A Glorious Heritage from Warm Socks to High Art* (Minneapolis: Voyageur Press, 2007) prompted me to show her the Bellamy book and the samples at a symposium that we both attended in 2011. Susan had never heard of Virginia Woods Bellamy either, but when she discovered that the book was valuable and that the novel approach to knitting was deserving of further research, she proposed this collaboration for *PieceWork*'s *Knitting Traditions*.

To find out more about number knitting and the woman who created it, I contacted Rufus Bellamy's



ABOVE: *A stole knit by Virginia Bellamy incorporating Square units— one of the seven basic units of her patented number knitting method.* Photograph by Joe Coca. INSET: *Virginia Woods Bellamy's* Number Knitting: The New All-Ways-Stretch Method *(New York: Crown, 1952). Collection of Susan Strawn.*

Moorhead friends and colleagues. They said he was proud of his mother and recalled his reciting poems to them that she had written. None recalled ever meeting her but said that Rufus went to Maine every summer to visit her. Through Rufus's obituary, I located his sister, Jane, who helped fill in the story of Virginia's life.

Virginia was born April 5, 1890, in Providence, Rhode Island, to the Reverend Frank Churchill and Virginia Lee (Hall) Woods. She graduated from The Friends School in Moorestown, New Jersey, which espoused gender equality, education for women, and working for the betterment of society.

In 1913, Virginia married Alexander Lawton Mackall (1888–1968), an author, gastronome, and literary figure in New York. A son, Robert ("Bobby") Lawton Mackall was born in 1915. Virginia herself became involved in New York City literary circles. The couple divorced at some point after Bobby's birth.

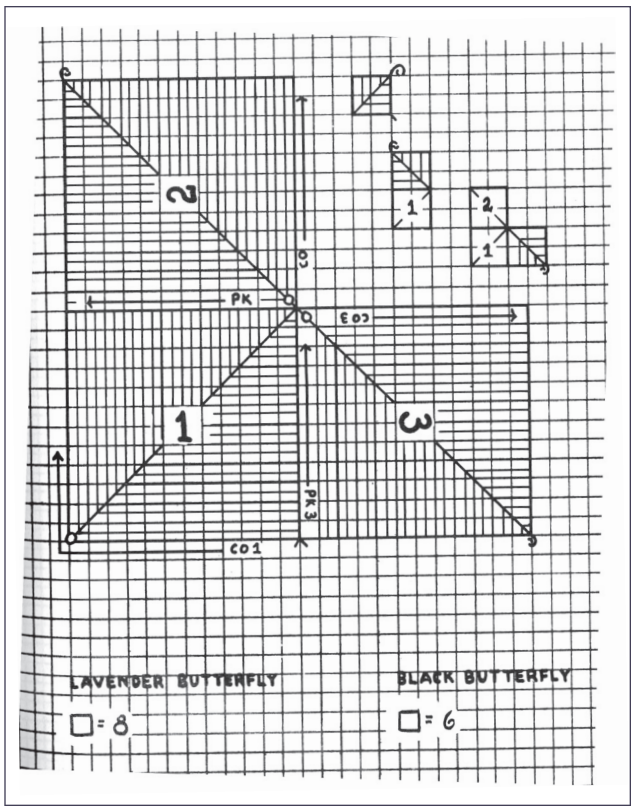


While living in New York, Virginia met Francis ("Frank") Rufus Bellamy (1886–1972), a writer, editor, and publisher. They married in 1926. Rufus was born in 1928 and Jane in 1931. Between 1927 and 1939, Francis was for varying periods editor of *The Outlook* magazine, *Fiction Parade*, and *Scribner's Commentator;* he was *The New Yorker*'s executive editor in 1933. During that period, Virginia wrote poetry and short stories; several of the latter were published in *Fiction Parade* and *The Saturday Review of Literature.* Between 1932 and 1945, *The New Yorker* published twelve of her poems.

Virginia was a knitter at the same time that she was a writer. In her introduction to *Number Knitting,* she says that she learned to knit during her teens. She learned to knit socks in her twenties while convalescing in a sanitarium from tuberculosis.

In the early 1930s, suffering from depression following Bobby's unexpected death in 1932, Virginia devised





LEFT: *Lavender Butterfly Wrap from Virginia Woods Bellamy's* Number Knitting: The New All-Ways-Stretch Method *(New York: Crown, 1952)*. RIGHT: *Illustration for Lavender Butterfly Wrap from Virginia Woods Bellamy's* Number Knitting: The New All-Ways-Stretch Method *(New York: Crown, 1952). Collection of Susan Strawn.*

a way of dressing her two younger children in knitted clothes from the skin out. In 1934, *Woman's Home Companion* published her booklet of patterns for children's knitted garments, *The PuffBunny Wardrobe.* Her imagination is evident in its pattern names: "Miss Two's Snowbunny" is a little girl's snowsuit pattern and "Master Four's Skinbunny" is a pair of boy's shorts. Rufus and Jane model the finished garments.

The last of Virginia's poems to be published in *The New Yorker,* "Case Histories, or Mother Was a Goose," expresses her exasperation with the blame put on mothers by Freudian psychology. Here is the last verse:

> Teaching us that the first mistake
> We infants are impelled to make,
> And cause of any dreadful other,
> Is having ever had a mother.

In 1945, Virginia and Frank divorced, and she moved from Long Island to the town of Eliot, Maine. Here, her friend Elizabeth Maude Masson Lanier (1868–1961), wife of Sidney Lanier, Jr. (1870–1918), son of the poet, invited her to display her new knitting invention, Number Knitting, at the Lanier Exhibition Barn in Eliot. Virginia also taught her knitting system to local residents over several years.

With the encouragement of *McCall's Needlework* magazine editor Elizabeth Blondel, Virginia patented her technique: U.S. Patent No. 2,435,068 "Number Knitting" was issued in 1948. In the patent, the technique is described as using combinations of six elementary units knitted in garter stitch to form larger pieces. The units are Square, Right Triangle, Oblique-Angled Parallelogram, Rectangle, Double Parallelogram, and Divided Square. Each additional unit begins by picking up stitches on the side of an earlier unit. New units are completed in this way until the finished size and shape are reached. The resulting fabric stretches in all directions, and the method limits wasted yarn. Number Knitting includes a system for planning knitted projects by plotting symbols on graph paper.

After the patent was issued, editors from other publications contacted Virginia to write about the technique. Through these articles and her workshops, word spread about Number Knitting, and women keen to learn about

it began to write her with questions. Virginia had to hire a secretary to keep up with all the correspondence. In 1948, she began writing the book *Number Knitting,* revising the Number Knitting technique to consist of seven elementary units knitted in garter stitch: Square, Rectangle, Triangle, Divided Square, Divided Triangle, Single Wing, and Double Wing. (According to the library catalog database WorldCat, fifty-one copies of *Number Knitting* currently are on library shelves in the United States, Canada, and the United Kingdom.) Unlike conventional patterns of the time, which call for a particular brand of yarn and give precise stitch-by-stitch directions, Virginia's method encourages knitters to experiment with creating their own designs or, if they prefer, to follow her.

About this time, the owners of the Blue Hill (Maine) Pavilion, a center for arts and crafts, invited Virginia to display her work and teach Number Knitting classes there on a much larger scale than she had done in Eliot. Virginia accepted the invitation and moved to Blue Hill, where she rented a house. A few years later, she bought a seaside house in nearby Castine and moved there permanently. In the late 1960s, Virginia and Frank Bellamy remarried, and Frank moved to Castine to be with her.

Virginia approached knitting as an intellectual exercise nearly as much as an aesthetic achievement. Publisher Thea Wheelwright recalled that until illness made her too weak to knit, Virginia would show her "a new creation or design in number knitting" during each visit over the year that they worked preparing Virginia's book of poetry, *And the Evening and the Morning . . .,* for publication.

Virginia wrote throughout her life, whether articles on knitting, short stories, or poetry. Her daughter, Jane, recalled that she wrote poetry every morning wherever she was. Virginia died January 31, 1976. *And the Evening and the Morning . . .* was published a few months later (Freeport, Maine: The Bond Wheelwright Company, 1976). In the Publisher's Note, Thea Wheelwright writes, "Of all the persons in the literary and artistic worlds whom I have known, I believe that Virginia Woods Bellamy was the most creative, in the largest sense of the word. She turned suffering into a tap of energy, inventiveness, awareness, and love." Knitters as well as lovers of poetry and fiction are fortunate in being able to experience the results of that creativity.

About the Author. *Ann W. Braaten is an assistant professor in the Apparel, Design & Hospitality Management Department and curator of the Emily Reynolds Historic Costume Collection at North Dakota State University, Fargo. She enjoys researching the cultural history of dress and textiles.*

Number Knitting: The New All-Ways-Stretch Method

SUSAN STRAWN

Virginia Woods Bellamy devised her patented method of number knitting in part from her frustration with yarn stores who refused to reimburse her for skeins of yarn left over from knitting projects. In the introduction to *Number Knitting: The New All-Ways-Stretch Method* (New York: Crown, 1952), she writes that she was knitting to clothe two babies and so devised her own easy designs to save on the cost of clothes and laundry. Besides, her method created comfortable clothing that stretched in all directions, and she could better estimate the amount of yarn she needed. No waste!

Bellamy encouraged knitters to learn Number Knitting and to experiment with their own design variations. She took pride in the creative work of her knitting students, many of whom knitted the garments shown in her book.

Plan patterns on graph paper, she recommended, and assign measurements and numbers of stitches to each box on the graph.

She devised Four Rules to Remember for Number Knitting:

Rule 1: *The box must be numbered.* This refers to counting the number of stitches wide and ridges high.

Rule II: *Cast on and off with extreme looseness.* The cast-on row is the first row. Make a loop on the left-hand needle, then cast on stitches by knitting a stitch "through the loop by throwing the yarn over the needle backwards, from right to left."

Rule III: *Slip the first stitch and purl the last of every row, making a chained edge.* This creates the chain of stitches to pick up to begin a new unit.

Rule IV: *All decreases or increases are made regularly and in the same position every other row to get the diagonal line.* This rule applies only to the triangle and its variations. Decrease by knitting two stitches together; increase by knitting into the back and front of the same loop.

Bellamy describes seven basic units in *Number Knitting:* Square, Rectangle, Triangle, Divided Square, Divided Triangle, Single Wing, and Double Wing. The cast-on edges of the work are designated *flat edges,* and the edges that are vertical to the needles, which rise as the work progresses, are designated *rising edges.* Bellamy also devised many of her own notations. For example, a short line drawn on the graph represented the beginning of any unit, and a longer line with a loop represented the end of the unit. An ellipse with a plus sign inside is her symbol for an increased stitch, an ellipse with a minus sign inside was her symbol for a decreased stitch.

Number Knitting begins with an introduction to each of the seven units; a pattern for a simple garment illustrates the use of that unit. Next is a series of patterns, each accompanied by graphs and photographs, of increasingly complex projects. Bellamy concludes with further instructions "To the Adventurous Knitter." My interpretations of three of Virginia Woods Bellamy's designs from her book follow.

Bare Shoulder Stole



Susan Strawn's reproduction of Virginia Bellamy's Bare Shoulder Stole, using a series of four Divided Squares and six Triangles.
Photograph by Joe Coca.

Materials

Classic Elite Yarns Silky Alpaca Lace, 70% alpaca/30% silk yarn, laceweight, 440 yards (402.3 m)/50 gram (1.8 oz) ball, 1 ball of #HP 2461 Sunlit Grotto (MC); www.classiceliteyarns.com

Misti Alpaca Lace, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.8 oz) ball, 1 ball of #7300 Maize (CC); www.mistialpaca.com

Needles, size 10½ (6.5 mm) or size needed to obtain gauge

Marker

Tapestry needle

Beads, 4 with holes large enough to pull over corners of wrap

Finished size: 32 inches (81.3 cm) wide and 16 inches (40.6 cm) tall

Gauge: 14 sts and 28 rows = 4 inches (10.2 cm) in garter st

See below and pages 140–141 for Abbreviations and Techniques

Special Stitches and Techniques

Divided Square (beg with 56 sts)

Note: Cast-on or picked-up row counts as Row 1.

Row 2 (WS): Sl 1, k to last st, p1.

Row 3: Sl 1, k to 2 sts before m, k2tog, sl m, k2tog, k to last st, p1—2 sts dec'd.

Rep last 2 rows 25 more times—4 sts rem.

Next Row (WS): K2tog, p2tog—2 sts rem.

Next Row: P2tog—1 st rem.

Fasten off last st.

Right Triangle (beg with 56 sts)

Note: Picked-up row counts as Row 1.

Row 2 (WS): Sl 1, k to last st, p1.

Row 3: Sl 1, k2tog, k to last st, p1—1 st dec'd.

Rep last 2 rows 52 more times—3 sts rem.

Next Row (WS): Sl 1, k1, p1.

Next Row: Sl 1, p2tog—2 sts rem.

Next Row: P2tog—1 st rem.

Fasten off last st.

Joined Right Triangle (beg with 56 sts)

Note: Picked-up row counts as Row 1; at end of Row 1, slip last picked-up stitch to left needle, insert right needle through first edge stitch of unit to be joined, then knitwise into last stitch on left needle and knit 2 together.

Row 2 (WS): K to last st, p1.

Row 3: Sl 1, k2tog, k to last st, insert right needle through next edge st of unit to be joined, then kwise into last st on left needle and k2tog—1 st dec'd.

Rep last 2 rows 52 more times—3 sts rem.

Next Row (WS): K2, p1.

Next Row: Sl 1, insert right needle through next edge st of unit to be joined, then kwise into last 2 sts on left needle and k3tog—2 sts rem.

Next Row: P2tog—1 st rem.

Fasten off last st.

Instructions

Notes: These instructions are a smaller variation of the pattern XXXIII Bare Shoulder Stole, one of the Designs on Triangles, pages 106–109 in *Number Knitting.* Make the first decrease on the third row, which is the right side. (Count the cast-on row as the first row.)

Stole

Units 1 and 2 (make 2, both the same),

With CC, CO 28 sts, pm, CO 28 sts—56 sts total. Work a Divided Square.

Unit 3,

With MC and RS facing, pick up and k 28 sts along left CO edge of Unit 1, pm, then 28 sts along right CO edge of Unit 2—56 sts total. Work a divided square.

Unit 4,

With MC and RS facing, pick up and k 28 sts along left CO edge of Unit 2, pm, then 28 sts along right CO edge of Unit 1—56 sts total. Work a Divided Square.

Unit 5,

With MC and RS facing, pick up and k 28 sts along left rising edge of Unit 4, then 28 sts along right rising edge of Unit 1—56 sts total. Work a Right Triangle.

Unit 6,

With MC and RS facing, pick up and k 56 sts along left rising edge of Unit 5. Work a Right Triangle.

Unit 7,

With MC and RS facing, pick up and k 56 sts along left rising edge of Unit 6. Work a Joined Right Triangle, joining to Units 1 and 3.

Unit 8,

With MC and RS facing, pick up and k 28 sts along left rising edge of Unit 3, then 28 sts along right rising edge of Unit 2—56 sts total. Work a Right Triangle.

Unit 9,

With MC and RS facing, pick up and k 56 sts along left rising edge of Unit 8. Work a Right Triangle.

Unit 10,

With MC and RS facing, pick up and k 56 sts along left rising edge of Unit 9. Work a Joined Right Triangle, joining to Units 2 and 4.

Finishing

Weave in loose ends. Add four beads, one at each corner, by pulling corner through hole in bead and tying a knot. Block lightly by immersing in cold water, rolling in towel, and laying flat to dry.

Butterfly Wrap

Instructions

Notes: These instructions are a smaller variation of the pattern XXVII Butterfly Wrap, one of the Designs on Divided Squares, pages 90–92 in *Number Knitting.* Make the first decrease on the third row, which is the right side. (Count the cast-on row as the first row.)

Wrap

Square 1,

CO 40 sts, pm, CO 40 sts—80 sts total. (CO row counts as Row 1.)

Row 2 (WS): Sl 1, k to last st, p1.

Row 3: Sl 1, k to 2 sts before m, k2tog, sl m, k2tog, k to last st, p1—2 sts dec'd.

Rep last 2 rows 37 more times—4 sts rem.

Next Row (WS): K2tog, p2tog—2 sts rem.

Next Row: P2tog—1 st rem.

Fasten off last st.

Square 2,

CO 40 sts, then, with RS facing and beg at top point of Square 1, pick up and k 40 sts along left rising edge of Square 1—80 sts total. Work as for Square 1.

Square 3,

With RS facing and beg at CO edge of Square 1, pick up and k 40 sts along right rising edge of Square 1, then CO 40 sts—80 sts total. Work as for Square 1.

Finishing

Weave in loose ends. Add five beads, one at each corner and one at point, by pulling fabric through hole in bead and tying a knot. Block lightly by immersing in cold water, rolling in towel, and laying flat to dry.



Susan Strawn's reproduction of the Butterfly Wrap, using the Divided Square unit from Virginia Bellamy's number knitting method. Photograph by Joe Coca.

Materials

Misti Alpaca Lace, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.8 oz) ball, 1 ball of #7300 Maize; www.mistialpaca.com

Needles, size 10½ (6.5 mm) or size needed to obtain gauge

Marker

Tapestry needle

Beads, 5 with holes large enough to pull over corners of wrap

Finished size: 16¼ inches (41.3 cm) tall at point and 23 inches (58.4 cm) along upper edge; each square, 11½ by 11½ inches (29.2 cm)

Gauge: 14 sts and 28 rows = 4 inches (10.2 cm) in garter st

See pages 140–141 for Abbreviations and Techniques

Divided Triangle Neckpiece

Instructions

Notes: These instructions are based on pattern XI. Divided Triangle Neckpiece, one of the designs intended to show number knitting basics at their simplest, pages 44–45 in *Number Knitting.* Count the cast-on row as the first row. Make the first decrease on the third row, which is the right side.

Neckpiece

CO 48 sts, pm, CO 48 sts—96 sts total. (CO row counts as Row 1.)

Row 2 (WS): Sl 1, k to last st, p1.

Row 3: Sl 1, k2tog, k to 2 sts before m, k2tog, sl m, k2tog, k to last 3 sts, k2tog, p1—4 sts dec'd.

Rep last 2 rows 22 more times—4 sts rem.

Next Row (WS): K2tog, p2tog—2 sts rem.

Next Row: P2tog—1 st rem.

Fasten off last st.

Finishing

Weave in loose ends. Block lightly by immersing in cold water, rolling in towel, and laying flat to dry.

Materials

Misti Alpaca Lace, 100% baby alpaca yarn, laceweight, 437 yards (399.6 m)/50 gram (1.8 oz) ball, 1 ball of #7300 Maize; www.mistialpaca.com

Needles, size 15 (10 mm) or size needed to obtain gauge

Marker

Tapestry needle

Finished size: 38½ inches (97.8 cm) wide along upper edge and 19¼ inches (48.9 cm) tall at point

Gauge: 10 sts and 20 rows = 4 inches (10.2 cm) in garter st

See pages 140–141 for Abbreviations and Techniques



Susan Strawn's reproduction of the Divided Triangle, one of the seven basic units that comprise Virginia Bellamy's number knitting method. Photograph by Joe Coca.

About the Designer. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois, where she teaches dress history, cultural perspectives of dress, and surface design. A knitter herself, she is the author of* Knitting America: A Glorious History from Warm Socks to High Art *(Minneapolis: Voyageur Press, 2007) and the DVD* PieceWork Presents Knits of Yore *(Loveland, Colorado: Interweave, 2011). She is also a member of* PieceWork *magazine's editorial advisory panel. She thanks author Ann Braaten for her gift of the book* Number Knitting *and the three pieces knitted by Virginia Woods Bellamy.*

A Vintage Skating Scarf and Alpine Hat



Editor's Note: Alpine Hat and the scarf from Ladies' Knitted Skating Set were two of the projects included in "Now That Everyone Knits All May Have Hats Like These" by Elsa Barsaloux, which appeared in the December 1917 issue of The Modern Priscilla *magazine. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. See page 140 for Abbreviations.*

Scarf

Skating Set of old rose fourfold Germantown (47 cents a skein), trimmed with gray angora (60 cents a ball); or yellow Germantown trimmed with white angora.

For the scarf, 6 skeins Germantown; 3 balls angora; ivory knitting-needles, 1 pair of No. 6 and 1 pair of No. 4; steel crochet-hook No. 5.

With old rose cast on 3 sts, k in ridges, increase 1 st on each end of needle every other row until there are 31 sts on needle,

Karen Brock knitted our sample scarf from the Ladies' Knitted Skating Set, using 7 balls of Jamieson's Double Knitting in #390 Daffodil (www.simplyshetland.net) and 2 balls of Plymouth Yarn's Angora DK in #710 White (www.plymouthyarn.com) and size 7 (4.5 mm) and size 9 (5.5 mm) straight needles. Abbi Byrd knitted our sample Alpine Hat, using 4 balls of Jamieson's Double Knitting in #390 Daffodil (www.simplyshetland.net) and 1 ball of Plymouth Angora DK in #710 White (www.plymouthyarn.com) and size 7 (4.5 mm) needles. The samples are shown with the page from the December 1917 issue of Modern Priscilla *featuring "Now That Everyone Knits All May Have Hats Like These."* Photograph by Joe Coca.

slip these sts on a spare needle. Repeat point once more, slip the 31 sts to the 31 sts, having ridges even, 62 sts on needle (12 inches), k 1 ridge, change to No. 4 needles and gray angora, k 7 ridges, change to No. 6 needles and old rose, k 6 ridges, change to No. 4 needles and gray angora, k 6 ridges, change to old rose and No. 6 needles, k in ridges for 24 inches.

Opening for end of scarf to slip through on 31 sts, k 30 ridges (6 inches), slip sts on a spare needle, then on other 31 sts, k 30 ridges (6 inches), slip the sts on one needle, care being taken to have ridges even. Knit in ridges for 16 inches, then k even. Knit in ridges for 16 inches, then k point to correspond to other point, having 6 ridges gray, 6 ridges old rose, 6 ridges gray. With old rose on 31 sts, k in ridges, decrease 1 st on each end of needle every other row until 3 sts are left, bind off, break off wool, fasten.



Ball Tassels.—With gray angora ch 3, 7 d in second ch st, 2 d in each of 7 sts, * 1 d in st, 2 d in next st, repeat from * until desired size, then make 2 rounds, having 1 d in each st, then fill with cotton and close as follows: Repeat, skip 1 st, 1 d in next st until closed, ch 6 sts, 1 sl st in point of scarf, ch 6, 1 sl st in first ch st on ball. Make 4 of these tassels, one for each point.

Alpine Hat

3 skeins rose-colored fourfold Germantown, 47 cents a skein; 2 balls gray angora, 60 cents a ball; 1 pair ivory knitting-needles No. 4, 40 cents; and a 37-inch hat wire with clip fastener, 10 cents. Yellow Germantown and white angora are equally attractive.

Brim. — Cast on 128 sts (21 inches), k 4 ridges. *9th row* — * k 31, increase 1 st, repeat from * across, k 3 rows on 132 sts. *13th row*— k 16, increase 1 st, * k 32, increase 1 st, repeat from * across, ending row k 16. Knit 3 rows on 136 sts. Repeat the 8 rows, increasing 4 sts every 4th row until there are 160 sts on needle. Knit 3 ridges. *Next row*— * k 38, k 2 sts together, repeat from * to end of row. Knit 3 rows. *Next row* — k 18, k 2 sts together, * k 37, k 2 sts together, repeat from * ending row k 19, k 3 rows. Repeat the last 8 rows, decreasing 4 sts every 4th row, until there are 128 sts on needle.

Change to angora, k 11 ridges, change to colored wool, k 38 ridges, bind off. Sew neatly or join by crocheting together (see directions for Skating Cap*). Slip the hat wire in brim and sew edge of brim to edge of gray angora on inside of hat.

Tassel.—Cut 30 strands 7 inches in length, tie in centre, fold in half, tie again. With 2 threads of wool, ch 1, fasten with a sl st in top of crown, ch 10, 1 sl st in st where sl st was started on tassel.

*To Join Hat. — Sew neatly together or join by crocheting together as follows: With spare steel needle pick up 1 st from each row on edge, repeat on other side, fold in half, with crochet-hook and wool ch 1, *insert hook in loop on knitting-needle, having hat wrong side out, slip the loop from needle onto hook, insert hook in corresponding loop on other needle, slip this loop on hook, over, draw through the 3 loops, repeat from * until where angora band starts, repeat joining but on right side, ch 1, break off wool.

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TRENDSETTER YARNS · PRISM · Knitter's Review · INTERWEAVE

Bead and Lace Knitting for Everyday and Festive Occasions

CAROL HUEBSCHER RHOADES

Knitting with glass seed beads was popular during the nineteenth century, particularly in northern Europe and Great Britain. Products ranged from intricately patterned bags with a bead on every stitch to basic garter-stitch wrist warmers with a few beads along the top edge. Many garter-stitch wrist warmers, however, were more elaborate, embellished with single or multicolor designs over at least the top half of the cuff; some were edged with beaded ruffles or crochet scallops. Other knitting techniques used for traditional and stylish arm and hand coverings in this period included two-color stranded knitting, ribbing, cables, traveling stitches, and lace.



Bead-adorned knitted sleeves and wrist warmers were also part of many folk and regional costumes. In Scandinavia and the Baltics, notably Lithuania, beaded garter-stitch wrist warmers were worn both for warmth and dress-up occasions; stars, stylized trees or flowers, and small geometrics were the most popular motifs.

The same types of motifs appear on garter-stitch wrist warmers from Germany, but many other styles of knitting with beads were practiced there as well. Monica Ständecke's book on half gloves and wrist warmers (see Further Reading below) includes photographs, charts, and basic instructions for a wide range of techniques and styles, including the unusual use of bead-knitting techniques over small areas and combinations of lace and beads.



For all the hand and arm coverings discussed here, the beads are first strung onto the yarn and then knitted in. The easiest method of incorporating beads into a knitted fabric is to knit entirely in garter stitch, placing beads on the wrong side so that they show on the right side. Each bead sits on the strand between two knit stitches. It gets trickier with a stockinette surface: beads can sit between two purl stitches, on a slipped stitch, on a knit stitch, or on a "deep knit" strand in two-end knitting. When placed on a normal knit stitch, the bead will land on one leg or the other. In bead knitting, in which there is a bead on every stitch, the knit stitches are worked through the back loop so that the beads all sit on the right leg of the stitch and lean to the left. After a few rows, though, the entire fabric slants leftward. Plaited knitting, which reverses the direction of the slant on alternate rows by throwing the yarn over the needle, results in an overall fabric that is balanced. Beaded knitting, in which the beads are more dispersed (i.e., every stitch does not contain a bead) among the stitches, does not result in a biased fabric.

Although garter-stitch beaded knitting is easy to knit and relatively fast (unless you are stringing hundreds of beads for fine knitting), it is not appropriate for intricate patterns because each bead is separated by at least one knit stitch and a row of knitting. Bead knitting, with its more closely spaced beads, allows for much more

ABOVE: *The Blue Flowers for Bettina half gloves that inspired Carol Rhoades's project. At the top of the glove in the green bead panels on both hands is the name of the knitter, "B. Schütte." On the hand is a large flower. The thumb has a small flower motif along the increases for the gusset and, along the upper edge, pattern bands matching those on the hand.* Photograph by Editha Fischer and used by permission from Editha Fischer from her book *Alte Volkskunst Stricken: Trachtenhandschuhe aus dem Schaumburger Land* [Old Folk Art Knitting: Traditional Gloves from Schaumburg Province] (Münster, Germany: Editha Fischer, 1987; distributed in the United States by Lacis, Berkeley, California).
OPPOSITE: *A K. Driftmann postcard showing women in folk costumes from Lauenhagen in Lower Saxony, Germany*. Photograph by H. Schoppe and used by permission from Editha Fischer from her book *Alte Volkskunst Stricken: Trachtenhandschuhe aus dem Schaumburger Land* [Old Folk Art Knitting: Traditional Gloves from Schaumburg Province] (Münster, Germany: Editha Fischer, 1987; distributed in the United States by Lacis, Berkeley, California).

detailed and picturesque designs, particularly when using fine yarns and small beads. On wrist warmers and half gloves, the weight of the beads usually limits the number that can be used. Even the smallest sizes of silver, gold, and brass beads are heavy when used in quantity.

The half gloves and the arm and wrist warmers with beaded stockinette from various regions of Germany exhibit many ingenious ways to balance pattern and weight, tradition and fashion, everyday and special occasions. Even with fine cotton or wool yarns and needles in sizes 00 to 0000 (1.75 to 1.25 mm), a plain ribbed cuff with a simply patterned bead-and-stockinette band around the hand is easy to knit, warm and lovely for everyday wear. Several examples shown in Ständecke's book have beading only on the back of the hand (just below the fingers) and the front of the thumb, both on stockinette bands about ½ inch (1 cm) on the thumb to about 1 inch (2 cm) wide on the hand. The rest of the half glove is knit 2, purl 2 or, less often, knit 1, purl 1 rib. In more elegant gloves, the ribbing is replaced by one or more lace patterns. The bead patterns on these banded half gloves usually have only one to five colors of beads and simple geometric motifs, such as diamonds, zigzags, or Xs and Os.

For church or festive wear, the beading patterns are more elaborate and cover more of the surface on the back of the hand. Lace and ribbing are concentrated on the cuff and hand below the thumb. Because the beads are knitted in on every round, detailed geometric or floral patterns can fit into the small space. These styles take much more concentration and planning as the beads must be strung in the opposite order (the last bead strung is the first knitted) and have to be counted out precisely.

The most spectacular of the festive knitting and bead traditions comes from the Schaumburg-Lippe region (now part of Lower Saxony) in northwest Germany. At least from the mid-nineteenth until the late twentieth century, as part of festive and wedding dress, girls and women wore elaborately beaded "sleeves" covering the forearm from elbow to wrist. There are examples of sleeves knitted in cable and traveling/twisted-stitch patterns, all-lace sleeves, all-beaded-knitting (although using bead-knitting techniques) sleeves, and combinations of lace and beads. Most of the sleeves are knitted with white or black cotton or wool yarn; some examples in museums have identical bead-and-lace combination motifs worked in different bead colors to contrast with the black or white yarn.

When I first looked through Editha Fischer's book *Old Folk Art Knitting* (see Further Reading below), I thought that the gloves were composed of lace knitting in the round joined to sections of bead knitting worked back and forth (as for garter-stitch wrist warmers), but peering through a magnifying glass and careful reading of the pattern instructions revealed that the pieces are knitted from elbow to wrist or hand in one piece. The stitches with the beads are knitted through the back loops, and the beads lean leftward in most cases. Most of the patterns are floral and leaf designs, which Fischer describes as "flowers, garlands, and the tree of life symbolizing growth, existence, and endurance" (my translation). On some examples, lace and bead sections alternate up the arm, but occasionally the beads are worked into lace patterns. Many of the museum examples that Fischer has sketched have elaborate floral and leaf designs worked with a large number of beads and bead colors. The lace and bead motifs are designed so that decreases almost invisibly taper the sleeve by about 15 percent from elbow to wrist.

Although the elaborate wedding and festive costumes worn in Schaumburg-Lippe are magnificent, they are not very wearable today. The beaded wrist warmers, half gloves, and sleeves from any of the traditional European costumes, however, are easily adaptable to today's styles and make beautiful accessories that will also carry forward traditional skills and concepts.

Further Reading

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Quince and Vine Half Gloves

CAROL HUEBSCHER RHOADES

I had been knitting beaded garter-stitch wrist warmers for some time, some with multicolor patterns and as many as 1,000 beads per hand, but those seemed like child's play when I saw the amazing lace and bead-knitted sleeves and mitts from the Schaumburg region of Germany in Editha Fischer's *Old Folk Art Knitting*. To learn the techniques and to sample for sizing, I chose her Blue Flowers for Bettina pattern; I used both lace patterns but only the simplest bead motifs for this pair of half gloves. The main pattern on the back of the Blue Flowers for Bettina pattern is a "quince" and the "vine" is the vine and flowers pattern around the wrist.

Materials

Fyberspates Scrumptious Lace, 55% merino wool/45% silk yarn, laceweight, 1,094 yards (1000.4 m)/3½ ounce (100 g) skein, 1 skein of Natural (this project requires about 255 yards [233 m]); www.lanternmoon.com
Needles, set of 4 or 5 double pointed, size 00 (1.75 mm) or size needed to obtain gauge
Beads, size 11/0 Japanese glass seed beads, 5 grams (0.2 oz)/tube, 1 tube each of Matte AB Olive (#11-F298), Light Green (#858), Cobalt (#864), Dyed Op. Squash (#651), and Mt. Op. Maroon (#796); Olive available from www.beyondbeadery.com and all others from www.beadbinmadison.com
John James Needle, beading, size 10; www.colonialneedle.com
Sewing thread, about 12 inches (30 cm) for stringing beads
Markers
Stitch holder
Tapestry needle

Finished size: 6 inches (15.2 cm) in circumference and 7¾ inches (19.7 cm) long; to fit a woman's medium
Gauge: 23 sts and 35 rnds = 2 inches (5.1 cm) in small lace patt, after blocking

See below and pages 140–141 for Abbreviations and Techniques

Special Stitches and Techniques

Wide Leaf Stripe with Witches' Stairs (multiple of 21 sts)
Rnd 1: *P1, yo, k1, k2tog, p1, ssk, k1, yo, k1, yo, k1, k2tog, p1, ssk, k1, yo, p1, k2tog, yo, k2; rep from * around.
Rnds 2, 4, and 6: *P1, k3, p1, k7, p1, k3, p1, k4; rep from * around.
Rnd 3: *P1, yo, k1, k2tog, p1, ssk, k1, yo, k1, yo, k1, k2tog, p1, ssk, k1, yo, p1, k2, yo, ssk; rep from * around.
Rnd 5: Rep Rnd 1.
Rnd 7: *P1, yo, k3, p1, ssk, k3, k2tog, p1, k3, yo, p1, k2, yo, ssk; rep from * around.
Rnd 8: *P1, k4, p1, k5, p1, k4, p1, k4; rep from * around.
Rnd 9: *P1, yo, k4, p1, ssk, k1, k2tog, p1, k4, yo, p1, k2tog, yo, k2; rep from * around.
Rnd 10: *P1, k5, p1, k3, p1, k5, p1, k4; rep from * around.
Rnd 11: *P1, yo, k4, ssk, yo, sl 1, k2tog, psso, yo, k2tog, k4, yo, p1, k2, yo, ssk; rep from * around.
Rnd 12: *P1, k15, p1, k4; rep from * around.
Rep Rnds 1–12 for patt.
Small Lace Pattern (multiple of 9 sts)
Rnd 1: *K2, yo, ssk, k5; rep from * around.
Rnd 2: K.
Rnd 3: *K2tog, yo, k1, yo, ssk, k4; rep from * around.
Rnds 4–6: K.
Rnd 7: *K6, yo, ssk, k1; rep from * around.
Rnd 8: K.
Rnd 9: *K4, k2tog, yo, k1, yo, ssk; rep from * around.
Rnds 10–12: K.
Rep Rnds 1–12 for patt.

Working with Beads

Thread the beading needle with the sewing thread and tie the thread into a loop with a fine knot at the end. Insert knitting yarn into the thread loop and bring down a tail about 6 inches (15 cm) long. String beads onto needle, over-sewing thread loop, down to doubled strand of yarn, and, finally, down to single strand of yarn. After beads have been strung, reattach yarn.

Work in stockinette stitch, but when instructed "k a st with a bead," knit through back loop. Make sure that bead comes through stitch and lies on right side (i.e., both bead and new stitch are pulled through center of old stitch). If working a nonbeaded stitch above a beaded stitch, also knit that stitch through back loop to lock bead into place. Beads will lean to the left. As you work, make sure that no stray beads lie on the wrong side. I usually count out the number of beads for a small repeat to make sure that the precise number needed is used. It isn't easy to undo bead knitting.



Instructions

Half Gloves



Holding 2 dpn tog, CO 84 sts; carefully remove extra needle. Divide sts evenly over 3 or 4 dpn and join, being careful not to twist CO row.

"Mouse Tooth" picot edging,

K 5 rnds.

Eyelet Rnd: *K2tog, yo; rep from * around.

K 6 rnds. Work Rnds 1–12 of Wide Leaf Stripe with Witches' Stairs 3 times. K 1 rnd.

Next Rnd: [K12, k2tog] 6 times—78 sts rem.

Cut yarn.

Wrist beading,

String 182 cobalt beads, 78 olive beads, then 182 cobalt beads. Reattach yarn. Work Rows 1–13 of Flower and Vine Chart once. K 1 rnd, working k1 tbl over each beaded st.

Next Rnd: [K11, k2tog] 6 times—72 sts rem.

Work Rnds 1–12 of Small Lace patt once.

Thumb gusset,

Right glove only—*Rnd 1:* M1R, k2, yo, ssk, k2, M1L, pm, k3, *k2, yo, ssk, k5; rep from * around—74 sts.

Left glove only—*Rnd 1:* Work 31 sts in patt, pm, M1R, k5, M1L, pm, work in patt to end—74 sts. On next rnd, move 1st m 1 st to right so there are 8 sts between m.

Both gloves,

Cont in patt, inc 1 st at beg and end of gusset (inside m) every 5th rnd 6 more times, working new sts in St st until there are enough to work into patt—20 sts between m; Rnd 7 of patt is complete. *Note*: If increase before marker means splitting a motif, simply increase before lace motif.

Work 2 rnds even.

Near end of next rnd (Rnd 10 of patt), cut yarn and string beads for Quince Chart. The 1st bead you string will be the last you knit, so beg at the top left corner of the chart and read each row from left to right and the chart from top to bottom, ending at bottom right corner (i.e., beg with 18 Light Green, 1 Maroon, 2 Squash, 8 Light Green, 2 Squash, 1 Light Green, 3 Maroon, 3 Squash, 5 Light Green, etc; end with 8 Squash, 94 Light Green). Rejoin yarn and finish Rnd 10 of patt.

Right glove only—*Next Rnd:* (Rnd 11 of Lace patt) Place 20 gusset sts on holder, CO 6 sts, using the knitted CO, work 30 sts in patt, k4, pm, work Quince Chart over 25 sts, pm, k7—72 sts rem.

Left glove only—*Next Rnd:* (Rnd 11 of Lace patt) Work 30 sts in patt, place 20 gusset sts on holder, CO 6 sts using the knitted CO, k7, pm, work Quince Chart over 25 sts, pm, k4—72 sts rem. *Note*: While the pattern is off-center over the 36 stitches, it will center on your hand when the glove is worn.

Both gloves,

Cont in patt, working Lace patt on palm and CO sts, and Quince patt on back of hand, through Row 23 of Quince Chart (Rnd 9 of Lace patt).

Picot edging,

K 8 rnds.

Eyelet Rnd: *K2tog, yo; rep from * around.

K 5 rnds. BO all sts, not too tightly. Cut yarn, leaving an 18-inch (45.7-cm) tail for sewing down the picot edging.

Thumb,

String beads onto yarn foll Thumb Chart. Place 20 gusset sts onto 2 dpn and join yarn.

Next Rnd: K20, then pick up and k 8 sts along top of thumbhole—28 sts total. Pm and join in the rnd. K 2 rnds.

Right glove only—*Next Rnd:* Work Thumb Chart over 12 sts, k to end.

Left glove only—*Next Rnd:* K8, work Thumb Chart over 12 sts, k to end.

OPPOSITE: *Carol Rhoades's bead- and lace-knitted half gloves inspired by traditional German folk costumes and from the Blue Flowers for Bettina pattern in* Alte Volkskunst Stricken: Trachtenhandschuhe aus dem Schaumburger Land *[Old Folk Art Knitting: Traditional Gloves from Schaumburg Province] (Münster, Germany: Fischer, 1987; distributed in the United States by Lacis, Berkeley, California)*. Photograph by Joe Coca.

Both gloves,

Cont in patt through Row 7 of chart. K 8 rnds.

Eyelet Rnd: *K2tog, yo; rep from * around.

K 5 rnds. BO all sts. Cut yarn, leaving a 10-inch (25.4-cm) tail.

Finishing

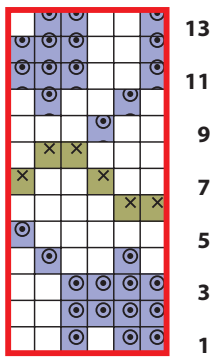
Fold top and bottom edges of glove and thumb at eyelet round and sew each down on wrong side. Weave in loose ends. Gently handwash gloves with wool-safe soap in lukewarm water; pin out, blocking to size and to smooth out lace sections.

About the Author and Designer. *Carol Huebscher Rhoades of Madison, Wisconsin, has been intrigued with traditional bead and beaded knitting ever since she found a book on the subject in Norway in 2003. She translates Scandinavian textile books into English and contributes to* PieceWork *and* Spin·Off *magazines.*

Key

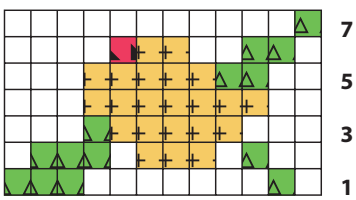
- k
- k with Olive bead
- k with Light Green bead
- k with Cobalt bead
- k with Squash bead
- k with Maroon bead
- patt rep

Flower and Vine Chart



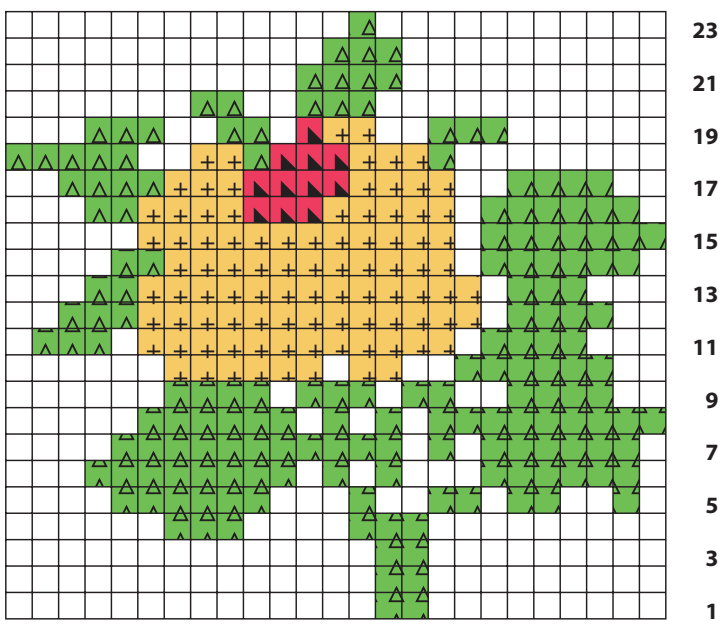
6-st rep

Thumb Chart



12 sts

Quince Chart



25 sts

Charts may be photocopied for personal use.

Fashion Forward: Detached Sleeves through the Centuries

AVA T. COLEMAN



Anna Sophia of Prussia, Duchess of Mecklenburg (1527–1591), wears a loose gown of black velvet with padded short sleeves over a silk kirtle in this 1574 portrait. The ensemble also includes detachable sleeves and cuffs. Photograph © Staatliches Museum Schwerin, Schwerin, Germany.

Separate sleeves have been used for both practical and decorative purposes at least since the Middle Ages. An extra layer of fabric on the arms not only provides warmth, it also can protect the skin—imagine a bare-armed castle kitchen servant whose job is to turn a spit of meat spluttering hot fat before an open fire. Detachable sleeves also may protect one's other clothing from wear.



Medieval and Renaissance paintings present a wealth of examples showing the wearing of detached sleeves by individuals of all social classes. Most of these sleeves are all about fashion. As early as the thirteenth century, the outer tunic frequently ended at the elbow, showcasing decorative fabric and buttons on the visible undersleeve. When the houppelande, a long outer garment with long and wide sleeves, came in vogue in the late fourteenth century, the undersleeve disappeared from view but not from use.

A successor to the houppelande was an outer garment with set-in sleeves slit from wrist to elbow. The slit exposed the lower half of a tighter shoulder-to-wrist second sleeve that was either stitched to the outer garment's armhole seam or sewn or laced to an undergarment.

The finestrella ("window" in Italian), which appeared in Italy in the late fifteenth century, was a detachable sleeve split horizontally at the elbow; the forearm portion was laced to the upper portion, and the upper portion fastened at the shoulder to an undergarment or doublet. The sleeve of the chemise or the under garment showed through the opening at the elbow.

During the sixteenth century, the construction of decorative garments became more and more complex. Detached sleeves made of multiple colored layers of furs and textured fabrics were slashed to reveal the contrasting underlayers.

A 1574 portrait (shown on page 41) of Anna Sophia Prinzessin Herzogin zu Mecklenburg-Schwerin (1527–1591) shows her wearing a multilayered ensemble. It is likely that underneath it all was a sleeveless undergarment covered by a long-sleeved tunic. A kirtle (long gown) went over the tunic, and then detachable sleeves were placed over the sleeves of the tunic and tied to the kirtle. Detachable lace cuffs were tied in place at the bottom of the outer sleeves. A velvet overdress with short padded sleeves covering the kirtle hid the lacings at the shoulders.

As early as 1635, women's sleeves had shortened to three-quarter length. Elegant ruffles and lacier cuffs were replacing padding. By the end of the century, gowns had elbow-length sleeves that showed an undersleeve that was probably sewn permanently to the underdress.

The move toward a costume with fewer layers led to the popularity of decorative shawls to cover the shoulders and arms. The demand rose for a variety of cuffs, mitts, and detached sleeves of various lengths to accent the new fashions.

One of the first printed patterns for unattached knitted sleeves appears in an 1860 issue of *Godey's Lady's Book*. It accompanies a pattern for a sontag (also called a bosom friend or a crisscross). Worn over a dress or jacket, the sontag wraps tightly around the chest and back for warmth, but it provides no covering for the arms. The accompanying decorative half-sleeve design has the same stitch motif as that in the sontag. Issues of the magazine from 1861 and 1862 contain patterns for "wide cuffs," one knitted and another of lace-trimmed fabric. With a finished length of about 9 inches (23 cm), each style thus would cover the forearm like the half sleeve of nearly four hundred years earlier.

An 1862 issue of *Peterson's Magazine* contains a pattern for a knitted sleeve with a large puffed upper arm and a more fitted lower forearm. The sleeve shape is similar to those seen on fashionable dresses of this era. Suggested color combinations for the sleeve are white/violet, pink/scarlet, and blue/green; the suggested fiber is wool. About the turn of the twentieth century, the German designer Christine Duchrow published charted designs for detached sleeves using sophisticated stitch motifs.

Today's renewed interest in detached sleeves once again reflects the dual demands of the practical and the fashionable. There is no question but that this small piece of history continues to repeat itself.

Further Reading

Arnold, Janet. *Patterns in Fashion: The Cut and Construction of Clothes for Men and Women, c. 1560–1620.* 1985. Reprint, Hollywood, California: Quite Specific Media, 1985.

Kliot, Jules, and Kaethe Kliot, eds. *The Knitted Lace Patterns of Christine Duchrow* Volumes I–III. Berkeley, California: Lacis, 1993.

Yarwood, Doreen. *Illustrated Encyclopedia of World Costume.* 1978. Reprint, Mineola, New York: Dover, 2011.

OPPOSITE: *Illustration of Princess Mary of England wearing puffed sleeves and a bodice of black velvet and white fur with laced secondary sleeves to contrast. 1552. From* Illustrated Encyclopedia of World Costume *(1978. Reprint, Mineola, New York: Dover, 2011).* Illustration used by permission from Dover Publications.

Victorian Lace Sleeves

AVA T. COLEMAN

The motifs for these Victorian-style sleeves and their companion snood, designed and knitted by Donna Druchunas (see page 89), date from the late nineteenth century. Both the sleeves and the snood are knitted with zephyr yarn, a merino-and-silk blend used for lace knitting for more than 100 years.



These knitted Victorian lace sleeves make a significant fashion statement. Add an Empire-style gown and a long string of pearls and you'll be the belle of the ball. Photograph by Joe Coca.

Instructions

Sleeve

CO 50 sts. Distribute sts as evenly as possible and join to work in the rnd.

K until piece measures 1 inch (2.5 cm).

P 1 rnd.

Eyelet Rnd: *Yo, k2tog; rep from * to end.

K 1 rnd.

P 1 rnd.

Next Rnd: K2tog, k to the last 2 sts, k2tog—48 sts rem.

Beg lace patt,

Rnd 1: [Yo, k2, sl 1, k2tog, psso, k2, yo, k1] 6 times.

Rnd 2 and All Even-Numbered Rnds: K.

Rnd 3: [K1, yo, k1, sl 1, k2tog, psso, k1, yo, k2] 6 times.

Rnd 5: [K2, yo, sl 1, k2tog, psso, yo, k3] 6 times.

Rnd 7: [K2, yo, k1, yo, k2, sl 1, k2tog, psso] 6 times.

Rnd 9: [K1, yo, k3, yo, k1, sl 1, k2tog, psso] 6 times.

Rnd 11: [Yo, k5, yo, sl 1, k2tog, psso] 6 times.

Rnd 12: K.

Rep Rnds 1–12 until piece measures 14 inches (35.6 cm) from CO edge, ending with Rnd 12.

Work in k1, p1 rib until piece measures 15 inches (38.1 cm) from CO edge. BO all sts.

Edging,

CO 9 sts onto 1 dpn. Work back and forth in rows.



Row 1 (RS): Sl 1, k1, yo, p2tog, k1, [yo] 2 times, k2tog, yo, p2tog—10 sts.

Row 2: Yo, p2tog, k2, p1, k1, yo, p2tog, k2.

Row 3: Sl 1, k1, yo, p2tog, k4, yo, p2tog.

Row 4: Yo, p2tog, k4, yo, p2tog, k2.

Row 5: Sl 1, k1, yo, p2tog, k1, [yo] 2 times, k2tog, [yo] 2 times, k1, yo, p2tog—13 sts.

Row 6: Yo, p2tog, [k2, p1] 2 times, k1, yo, p2tog, k2.

Row 7: Sl 1, k1, yo, p2tog, k7, yo, p2tog.

Row 8: Yo, p2tog, k7, yo, p2tog, k2.

Row 9: Sl 1, k1, yo, p2tog, k7, yo, p2tog.

Row 10: BO 4 sts, k4, yo, p2tog, k2—9 sts rem.

Rep Rows 1–10 seven more times. BO all sts.

Finishing

Sew edging to cast-on edge on the sleeve. Wash and dry flat. Steam lightly. An optional ribbon may be threaded into the eyelets at the wrist.

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

Materials

JaggerSpun Zephyr Wool Silk 2/18, 50% wool/50% silk yarn, laceweight, 260 yards (237.7 m)/113.4 gram (4 oz) skein, 1 skein of Plum; www.jaggeryarn.com

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

Tapestry needle

Finished size: About 7 inches (18 cm) in circumference and 17 inches (43 cm) long

Gauge: 8 sts and 10 rows = 1 inch (2.5 cm) in St st

See pages 140–141 for Abbreviations and Techniques

Traditional Lithuanian Pattern Mittens

SONATA EIDIKIENĖ

TRANSLATED FROM LITHUANIAN BY DONNA DRUCHUNAS



In traditional Lithuanian knitting, according to Antanas Tamošaitis in his book, *Sodžiaus menas, kn. 5: Mezgimo-nėrimo raštai* [Village Arts, no. 5: Charted Knitting Patterns] (Kaunas, Lithuania: Žemės Ūkio Rūmų leidykla, 1933), the entire surface of the knitting is covered with patterning. After collecting and examining knitted pieces from around the Lithuanian countryside, Tamošaitis concluded that Lithuanian women had an enormous number of colorwork patterns in their repertoire and that they usually used one, two, or three different patterns in combination on any one knitting project. The patterns usually are used in pleasing compositions of related designs. Individual motifs may be arranged in vertical, horizontal, or diagonal lines, or the motifs may be used as individual accents. Simple geometric patterns such as squares, crosses, and stars may also be enclosed in a lattice.

On the page of the book bearing the chart that Sonata Eidikienė used in these mittens, Tamošaitis states that "the arrangement of pattern motifs is like a frame surrounding a painting of knitted peasant art."

—Donna Druchunas



Pav. XLIII, XLIV ir XLV. Grandinių raštų grupė.

RAŠTO MOTYVŲ KOMPOZICIJA

Tarpusavis rašto motyvų susigrupavimas sudaro kompoziciją — visą raštą. Pagrindiniu raštu užpildomas visas mezginio paviršius, nepaliekant tuščios vietos. Vienam mezginyje niekuomet nevartojama didelio raštų mišinio. Paprastai vieno, dviejų, retkarčiais trijų motyvų rūšių darnus sudėliojimas sudaro raštą ir užpildo visą mezgamą plotą.

Motyvų į kompozicijas išsiplėtojimą ir jų giminingumą vadiname raštų sistema. Sodžiaus mene šių raštų sistemų yra labai daug. Paprasti langeliai, vienaip ar kitaip sugrupuoti, duoda įvairias kompozicijas. Juos galima išdėstyti skersinėmis ar išilginėmis eilėmis, įstrižai, laužtai, atskiromis grupėmis. Tarp išilginių, skersinių ar kryžiuotų linijų randama dar dėmelės, kryžiukai, žvaigždutės. Kartais eina visa eilė vienalypių „karbų", kurie vėliau pereina į dvilypius, arba dar linijomis perdalomi.

Šiose „Sodžiaus Meno" knygose parodyta keletas paprastesnių ir sudėtingesnių raštų sistemų. Šios raštų sistemos yra kaip ir rėmai, kuriuose laikosi sodžiaus meno paveikslas.

Pav. XLVI, XLVII ir XLVIII. Eglučių ir dėmelių raštų grupė.

18

Instructions

Mitten

With A, loosely CO 60 sts. Divide sts evenly on 4 dpn and join to work in the rnd, being careful not to twist sts.

Cuff,

Work Baltic Braid over the next 3 rnds as foll,

Rnd 1: With yarn stranded in back of work, *k1 with A, k1 with B; rep from * to end.

Rnd 2: With yarn held in front of work, rotate yarns as they are worked counterclockwise, allowing yarns to twist, *p1 with A, p1 with B; rep from * to end.

Rnd 3: With yarn in front of work, rotate yarns as they are worked clockwise, allowing yarns to twist, *p1 with A, p1 B; rep from * to end.

Work Rnds 1–4 of Chart A 4 times. Work Baltic Braid as for 1st 3 rnds once more.

Hand,

Work Rnds 1–6 of Chart B 4 times.

Thumb opening,

Right mitten only—*Next Rnd:* Work 3 sts in charted patt (Rnd 1 of Chart B), k next 11 sts with waste yarn, then sl 11 sts just worked to left-hand needle and work them foll charted patt, work in patt to end of rnd.

Left mitten only—*Next Rnd:* Work 19 sts in charted patt (Rnd 1 of Chart B), k next 11 sts with waste yarn, then sl 11 sts just worked to left-hand needle and work them foll charted patt, work in patt to end of rnd.

Both mittens—Work Rnds 2–6 of Chart B, then rep Rnds 1–6 four more times.

Fingertip decreases,

Rearrange the sts as foll: Sl the 1st st on Needle 1 to Needle 4 and the 1st st on Needle 3 to Needle 2.

Work Rnds 1–12 of Chart C—12 sts rem.

Rearrange the sts as foll: Sl last st on Needle 4 to

ABOVE: *The Lithuanian Pattern Mittens are based on the center pattern in the lower grouping from Antanas Tamošaitis's book,* Sodžiaus menas, kn. 5: Mezgimo-nėrimo raštai *[Village Arts, no. 5: Charted Knitting Patterns] (Kaunas, Lithuania: Žemės Ūkio Rūmų leidykla, 1933). Collection of Donna Druchunas.*
OPPOSITE: *An artful arrangement of diagonal lines, a hallmark motif in traditional Lithuanian textile design, creates a visual delight in this pair of wool mittens.* Photograph by Joe Coca.

Materials

Sirri Faroese Wool 2-ply, 100% wool yarn, sportweight, 273 yards (249.6 m)/100 gram (3.5 oz) skein, 1 skein each in Natural Dark Brown (A) and Natural White (B); http://faroeknitting.com

Needles, set of 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Waste yarn for the thumb opening

Tapestry needle

Finished size: 7½ inches (19.0 cm) hand circumference and 12 inches (30.5 cm) long

Gauge: 32 sts and 32 rows = 4 inches (10.2 cm) over charted colorwork patt

See pages 140–141 for Abbreviations and Techniques

Needle 1 and last st on Needle 2 to Needle 3.

Next Rnd: [Sl 2 as if to k2tog, k1, p2sso] 4 times—4 sts rem. Break the yarn and thread tail through rem sts and pull tight to fasten off.

Thumb,

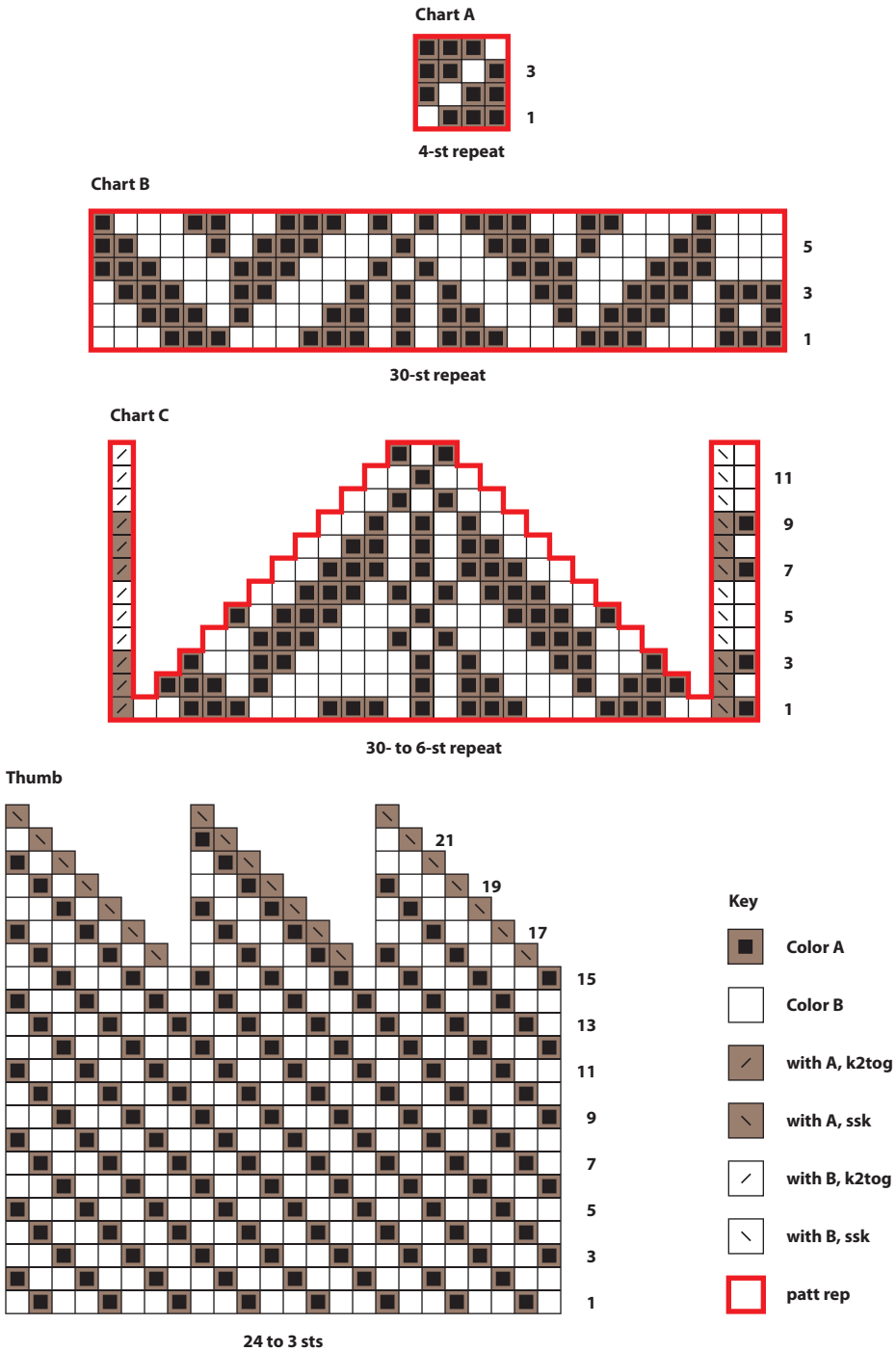
Remove waste yarn and place 22 sts on needle.

Next Rnd: K11, pick up and k 1 st in corner, k11, pick up and k 1 st in corner—24 sts. Arrange sts so there are 8 sts on each of 3 needles. Work Rnds 1–22 of Thumb chart—3 sts rem. Break yarn and thread through rem sts and pull tight to fasten off.

Finishing

Weave in ends. Wash and dry flat to block.

About the Designer. *Sonata Eidikienė has a degree in painting from the Academy of Art in Vilnius, Lithuania. She has been knitting since she was five, owns Mezgimo Zona (The Knitting Zone; http://mezgimozona.lt), a yarn shop in Vilnius, and continues her passion to learn more about the tradition of folk knitting in Lithuania.*



Charts may be photocopied for personal use.

The Colorful and Textured Knitting of Muhu Island

NANCY BUSH



Mitten. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (038851_ERM_A_290_628_ab). An example of an older, very finely knitted mitten, made in the 18th or 19th centuries on Muhu. The colors were dyed from plants, and there are over 150 stitches in a round. Photograph © of and used with permission from the Estonian National Museum.

Muhu Island is only a short ferry ride west into the Baltic Sea from the Estonian mainland. Measuring about 120 square miles (48.6 sq km), it is home to about 2,000 residents today. Over the years, the population has risen in times of plenty and fallen in times of war and disease. Survival often was difficult. Families typically were large, with households often comprising extended families. The economy was based on fishing, with its seasonal challenges.

Muhu's island location gave its inhabitants access to a wider world, though, to the mainland and beyond. During the nineteenth century, when the fortunes of Estonia were somewhat stabilized under Russian tsarist rule, many residents worked seasonally on the Estonian mainland as field laborers or housemaids on Baltic German estates. When they returned to the island, these workers brought stories, new ideas, and new fashions.



The resourceful islanders made their own wagons, household furniture, barrels, and even wooden spinning wheels. Women spun, wove cloth for blankets, clothing, and home, and created amazing garments with knitting needles. The Baltic climate created a need for warm clothing, and human desire to decorate one's surroundings created hunger for embellishment.

Competition, even in the cut and decoration of one's clothing, was a fact of life on islands such as Muhu and its larger neighbor, Saaremaa. Muhu people wanted to stand out from their neighbors and wearing beautiful, richly decorated clothing was one way of achieving that distinction. For a maiden to stand out in a crowd of other maidens, all of them hoping to find a mate, she had to excel as a seamstress, cook, field hand—and as a knitter.

Knitting was known and practiced on Muhu from early times. Some of the oldest known knitted articles, dating from the eighteenth and early nineteenth centuries, are mittens, leggings, and socks decorated with colored patterns dyed with natural dyes, in soft browns and pale warm tones. The effect of this limited palette, achieved through the use of dyes made from leaves, roots, and other materials from nature, nevertheless is stunning.

When aniline dyes became available in the latter half of the nineteenth century, the imagination and bold color choices of the islanders reached new heights. The beloved "Colors of Muhu," still used today, are cheerful, bright, and distinctive. They include *Muhuroosa* (Muhu Pink), Muhu Orange, and Muhu (or Mine) Yellow. The bright fuchsia Muhu Pink was even used as a background color

Vikkel *glove made by Agrippina (Riste) Hobustkoppel (née Mass; 1835–1919) from Jüri-Jaagu farm in Mõegaküla village. Obtained by the Estonian National Museum in 1919. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (041576_ERM_A_253_14_ab). This ornate glove is from the middle of the 19th century with* vikkel *or "traveling stitch" patterns. The cuff is decorated with lateral braids and colorwork*. Photograph © of and used with permission from the Estonian National Museum.

in men's gloves, and the orange was used as a main color for men's *vatts* (jackets) knitted on such fine needles and with such fine yarn that a jacket might have as many as 600 stitches in a round.

Muhu Yellow gained popularity in the early twentieth century. A story is told of a Russian warship that sank near the coast of Muhu, and the inhabitants discovered a yellow chemical in the mines the ship was carrying. The women chanced upon this new dye when their children returned from playing in the sea, their skin stained yellow. The powder was recovered from the ship, and the popularity of the color began. Today, the bright yellow skirts of Muhu women, worn for special events, have become a recognized symbol of Muhu.

The earliest vatts known on Muhu were made in a single dark color and rather plain; some were decorated with fancy stitches, others not. But with the arrival of aniline dyes, they became elaborately patterned and colorful, just the thing to wear to one's wedding. Typically, they were knitted from white and black yarns, then dyed orange. The Muhu Mänd or Muhu Pine pattern, also seen on the older style of mittens, was used to decorate vatts. (A *mänd* was a wooden whisk made from the branches at the very top of a pine tree cut to form a figure with eight points, a strong symbol in many folk cultures.)

Vatts were considered heirlooms and were used to showcase the maker's skills, from the intricate patterns on the body to the traveling stitches *(vikkel)* found on the shoulders and lower edge. The use of purchased rickrack and ribbons to adorn the jacket was another competitive touch, a sign that the maker had the means to buy them.

The *nipiga vatt* "tailed" jacket, which became a popular women's fashion in the latter half of the nineteenth century was typically worked in a single color such as dark red, blue, or green with a body pattern resembling small knots that was made using patent or brioche stitch. Color was added in the cuffs, which might be knitted or crocheted, and the front bands, which were often decorated with purchased ribbons, rickrack, beads, sequins, or machine embroidery. The "tail" served to keep the jacket tucked in under the leather belt, worn on the outside of the jacket. The tail kept the spine area warm.

Early leg coverings came in two parts: a striped legging and a short sock with a highly decorated top that might begin with 200 stitches. These two separate components were made and worn on Muhu until the early twentieth century, longer than in other parts of Estonia. After that, everyone wore long stockings.

By the end of the nineteenth century, women's stockings typically were highly ornamented, the legs banded in bright colors and decorated with intricate patterns,



Man's glove. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (038843_ERM_A_290_639_ab). *This brightly colored (aniline-dyed) men's glove is from the late 19th or early 20th century. The cuff is made from a series of lateral braids, and the hand is highly patterned.* Photograph © of and used with permission from the Estonian National Museum.







LEFT: *Women's stocking. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (052213_ERM_A_358_36_a). This example dates to the late 19th or early 20th century. The colors are aniline dyed and extra details were added by duplicate stitch*. CENTER: *Glove. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (039007_ERM_14226_a). This colorful glove is decorated with flowers and bees, possibly inspired by embroidery patterns. The cuff is ribbed with colorwork sections*. RIGHT: *Striped legging. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (* 051775_ERM_A_282_151_b). *Plant-dyed striped leggings were worn with the* kapeted *(short sock) to complete the leg covering*. Photographs © of and used with permission from the Estonian National Museum.

many adapted from German embroidery patterns. Women's skirt lengths rose to just below the knee, the better to show off their stockings. (The foot of the stocking, which would be hidden in a shoe, was worked in natural white yarn.)



Before aniline dyes came to Muhu, mittens, always made in fine yarn on fine needles, were subtly patterned on the cuff and decorated on the back of the hand with a large, diamond-shaped Muhu Mänd. Traveling stitches decorated the upper part of the white areas of the hand.

Later mittens were not only more colorful but were made with somewhat larger needles and thicker yarn (perhaps 80 instead of 160 stitches per round). They also were more utilitarian, often worked in more reserved colors, but they continued to have an allover pattern. Cuffs were either ribbed or worked in a scalloped pattern.

Gloves were finery, worn for weddings, festivals, and church attendance, and were truly works of art; 150 stitches per round was not uncommon. In many later examples, the cuffs were decorated with multiple colors of lateral braids, small patterns were incorporated into the cuffs, and duplicate stitches added even more color. In oth-

Kapeted *(short sock). Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (0526_ERM_A_509_3197_ab)*. Photograph © of and used with permission from the Estonian National Museum.



Women's nipiga vatt *(tailed jacket). Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (051088_ERM_A_282_132). The decorated front edge has rickrack, machine stitching, and embroidery.* Photograph © of and used with permission from the Estonian National Museum.

ers, cuffs could also be made of a wide ribbing embellished with tiny patterns worked into the knit areas or in a zigzag pattern incorporating stripes of changing colors. Hands, including fingers, might be covered in intricate geometric motifs, with the construction so carefully thought out that the transition from hand to finger was almost imperceptible. When embroidery patterns were used as inspiration, the hands might be decorated with images of chickens, flying bees, or flowers, with the fingers worked in the background color only.



Besides color, Muhu knitters also prized texture. Especially fine were the knitted gloves and long stockings decorated with traveling stitches. The gloves were edged with cuffs made up of lateral braids and color patterning, but the hands and fingers, always worked in white yarn to best show the work, were covered in geometric patterns: diamonds, zigzags, and diagonal traveling stitch lines that filled the surface and created wonderful plays of light and shadow in the patterns.

Knee-length stockings also offered a canvas for decoration. Usually worked in white yarn or sometimes a darker color, they were knitted from the top down,

Gloves with dots on the hand. Maker unknown. Knitted. Muhu Island, Estonia. Collection of the Estonian National Museum, Tartu, Estonia. (040340_ERM_A_681_180_ab). Well-worn gloves with traditional cuffs with lateral braids and colorwork have an overall dot design on the hand. Photograph © of and used with permission from the Estonian National Museum.

the upper edge worked in knit-and-purl patterns or traveling stitches. The elaborate patterns began about calf height, with three vertical sets of patterns running down the back of the leg to above the ankle. Decreases worked into the patterns shaped the leg. The gussetless heel had a heel turn to shape it, and the foot was worked in plain stockinette stitch.

Examples of Muhu knitting such as those described here are no longer made on the island but may be seen in museums in Estonia. Not only have fashions changed, but the long hours needed to complete such fine work are no longer available. Nonetheless, the inhabitants of Muhu are still fond of their bright colors, and the island is now known for its colorful national costume and also embroidered blankets.



Woman wearing the national costume from Muhu Island, Estonia, with bright yellow skirt and highly patterned stockings. November 1997. Photograph by Nancy Bush.

Further Reading

Kabur, Anu, Anu Pink, and Mai Meriste. *Designs and Patterns from Muhu Island: A Needlework Tradition from Estonia*. Türi, Estonia: Saara, 2011.

Tomberg, Riina. *Vatid, Troid, Vamsad: silmkoelised kampsunid Lääne-Eesti saartelt* [Vatid, Triod, Vamsad: Knitted Jackets from West-Estonian Islands]. Tartu: Estonian Academy of Arts and University of Tartu Viljandi Culture Academy, 2007.

Gloves from Muhu Island

NANCY BUSH

Planning gloves that would illustrate the knitting of Muhu yet be accessible to knitters in the twenty-first century was a challenge. I wanted to use needles larger than size 000 (1.5 mm) and yarn that was not too fine. I browsed through my photographs of Muhu knitting and eventually selected pattern elements from several gloves that I was able to combine to make a glove with the stitch count I had in mind. As I knitted the project gloves, I couldn't help but marvel at the skill and dedication, creativity and daring of the knitters who created such finery on Muhu.

Instructions

Right Glove

Cuff,

With MC and CC2, using the Muhu method, CO 64 sts. Divide sts onto 4 needles, 16 sts on each needle. Join, being careful not to twist; rnd beg at little finger side of hand. Work Rnds 1 and 2 of Muhu Vits with CC2, then with CC3, then with CC4—6 rnds of Muhu Vits complete.

Next Rnd: *K2 with CC6, k2 with CC5; rep from *.

Next Rnd: *P2 with CC6, take CC6 to WS, p2 with CC5, take CC5 to WS; rep from *.

Work Rnds 1 and 2 of Muhu Vits with CC4, then with CC3, then with CC2—6 rnds of Muhu Vits complete.

Work Rows 1–9 of Cuff Chart once.

Work Rnds 1 and 2 of Muhu Vits with CC2, then with CC3, then with CC4—6 rnds of Muhu Vits complete.

Next Rnd: *K2 with CC6, k2 with CC5; rep from *.

Next Rnd: *P2 with CC6, take CC6 to WS, p2 with CC5, take CC5 to WS; rep from *.

Work Rnds 1 and 2 of Muhu Vits with CC4, then with CC3, then with CC2—6 rnds of Muhu Vits complete.

Hand,

Work Hand Chart over all sts for 21 rnds.

Next Rnd: Work 45 sts in patt, place last 12 sts just worked onto waste yarn holder for thumb, work in patt to end.

Next Rnd: Work in patt to held sts, CO 12 sts, work in patt to end.

Cont in patt until piece measures 7 inches (17.8 cm)



Someone special is going to love wearing these gloves. Inspired by gloves knitted on Estonia's island of Muhu, the gloves incorporate traditional Estonian techniques, motifs, and colors. Photograph by Joe Coca.

from CO or about 1½ inches (4 cm) from thumb (or desired length to beg of little finger), ending with Row 2 or 4 of chart. Break yarns.

Fingers,

Place 1st 7 sts and last 8 sts of rnd on waste yarn to be held for little finger—49 sts rem. Reattach yarn at beg of Needle 1 and cont in patt to end of rnd, CO 3 sts—52 sts total. Pm for beg of rnd. Cont in patt for 5 rnds or desired length to beg of ring finger, ending with Row 2 or 4 of chart.

Ring finger,

Work 7 sts in patt, place next 34 sts onto waste yarn holder, then place foll 11 sts onto 2 needles. CO 6 sts, pm, and join in the rnd—24 sts total. Cont in patt until finger measures to middle of fingernail, ending with Row 2 or 4 of chart.

Shape tip,

Rnd 1: With MC, *k1, k2tog; rep from * to end—16 sts rem.

Rnd 2: Work even.

Rnd 3: *K2tog; rep from * to end—8 sts rem.

Break yarn, thread tail onto tapestry needle, and thread tail through sts to fasten off.

Middle finger,

Place 7 held sts from back of hand and 8 held sts from palm onto 2 needles. Keeping in patt, work 1st 7 sts, CO 3 sts, with a new needle work 8 sts, then pick up and k 6 sts in CO sts at base of ring finger—24 sts total. Divide sts onto 3 needles and cont in patt until finger measures to middle of fingernail, ending with Row 2 or 4 of chart. Shape tip and finish as for ring finger.

Index finger,

Place 19 held sts onto 2 needles. Keeping in patt, work 19 sts, then pick up and k 5 sts in CO sts at base of middle finger—24 sts total. Divide sts onto 3 needles and cont in patt until finger measures to middle of fingernail, ending with Row 2 or 4 of chart. Shape tip and finish as for ring finger.

Little finger,

Place 15 held little finger sts onto 2 needles. Work 15 sts in patt, then pick up and k 5 sts in CO sts at base of ring finger—20 sts total. Divide sts onto 3 needles and cont in patt until finger measures to middle of fingernail, ending with Row 2 or 4 of chart.

Shape tip,

Rnd 1: With MC, *k1, k2tog; rep from * to last 2 sts, k2—14 sts rem.

Rnd 2: Work even.

Rnd 3: *K2tog; rep from * to end—7 sts rem.

Break yarn, thread tail onto tapestry needle, and thread tail through sts to fasten off.

Thumb,

Place 12 held thumb sts onto 1 needle. Work 12 sts

Materials

Elemental Affects Shetland Fingering, 100% Shetland wool yarn, fingering weight, 118 yards (107.9 m)/1 ounce (28.3 g) skein, 2 skeins of White (MC) and 1 skein each of Black (CC1), #006 Red Plum (CC2), #001 Pink (CC3), #038 Deep Garnet (CC4), #029 Pumpkin Spice (CC5), #005 Mediterranean Night (CC6), and #021 Burnt Cinnamon (CC7); www.elementalaffects.com

Needles, set of 5 double pointed, size 1 (2.25 mm) or size needed to obtain gauge

Stitch markers

Waste yarn

Tapestry needle

Finished size: 8 inches (20.3 cm) hand circumference and 10 inches (25.4 cm) long from cuff to tip of middle finger; to fit a woman's medium

Gauge: 16 sts and 20 rnds = 2 inches (5.1 cm) in hand patt

See below and pages 140–141 for Abbreviations and Techniques

Special Stitches

Muhu Cast-On

Make a slipknot using two colors of yarn (does not count as a stitch). Hold the 2 ends as for a Continental Long-Tail Cast-On but with the thread around your thumb counterclockwise (instead of clockwise), with the dark yarn over your index finger and the light yarn over your thumb. Cast on 1 stitch by going under the thread behind the thumb and over the thread around the index finger and back through the loop on the thumb. Change the places of the two yarns, bringing the dark yarn to the front over the top of the light yarn and into position around the thumb, and place the light yarn to the back into position around the index finger. Cast on 1 stitch. Continue in this manner, always switching the two yarns before each new cast-on stitch.

Muhu Vits (multiple of 2 sts)

Rnd 1: K with specified color.

Rnd 2: Attach another end of same color. Bring both yarns to front of work and keep them in front for entire rnd. *P1 with end 2, p1 with end 1; rep from *, bringing the new end under the "just-used" end each time you alternate strands.

in patt, then with an empty needle, pick up and k 14 sts, picking up 1st and last sts from "gap" at each side of thumb hole, and rem 12 sts in CO sts at thumb opening—26 sts total. Divide sts onto 3 needles with 1st 12 sts on Needle 1 and last 14 sts divided 7 sts each on Needles 2 and 3.

Next Rnd: Work 12 sts in patt, ssk, work to last 2 sts, k2tog—24 sts rem.

Cont in patt until thumb measures to middle of fingernail, ending with Row 2 or 4 of chart. Shape tip and finish as for ring finger.

Left Glove

Cuff,

CO and work cuff as for Right Glove.

Hand,

Work Hand Chart over all sts for 21 rnds.

Next Rnd: Work 31 sts in patt, place last 12 sts just worked onto waste yarn holder for thumb, work in patt to end.

Next Rnd: Work in patt to held sts, CO 12 sts, work in patt to end.

Cont in patt until piece measures 7 inches (17.8 cm) from CO or about 1½ inches (4 cm) from thumb (or desired length to beg of little finger), ending with Row 2 or 4 of chart. Break yarns.

Fingers,

Place 1st 8 sts and last 7 sts of rnd on waste yarn to be held for little finger—49 sts rem. Reattach yarn at beg of Needle 1 and cont in patt to end of rnd, CO 3 sts—52 sts total. Pm for beg of rnd. Cont in patt for 5 rnds or desired length to beg of ring finger, ending with Row 2 or 4 of chart.

Ring finger,

Work 8 sts in patt, place next 34 sts onto waste yarn holder, then place foll 10 sts onto 2 needles. CO 6 sts, pm, and join in the rnd—24 sts total. Cont in patt and finish as for Right Glove ring finger.

Middle finger,

Place 8 held sts from palm and 7 held sts from back of hand onto 2 needles. Keeping in patt, work first 8 sts, CO 3 sts, with a new needle work 7 sts, then pick up and k 6 sts in CO sts at base of ring finger—24 sts total. Cont in patt and finish as for Right Glove middle finger.

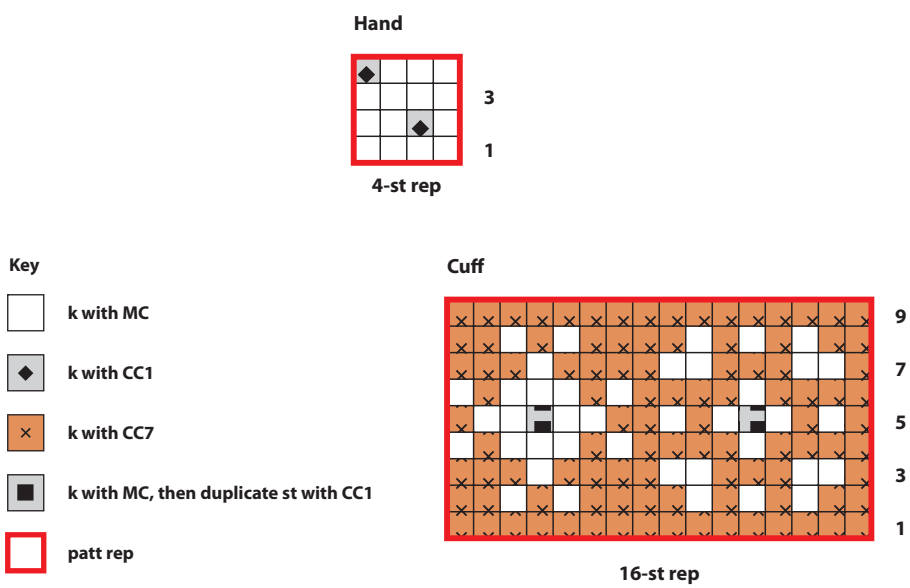
Index finger, little finger, and thumb,

Work as for Right Glove index finger, little finger, and thumb.

Finishing

Work duplicate stitch as indicated on Cuff Chart. Weave in loose ends. Block gloves under a damp towel.

About the Author and Designer. *Nancy Bush, a member of* PieceWork*'s editorial advisory panel, teaches knitting workshops nationwide and is the author of numerous books. She lives in Salt Lake City, Utah, and owns the Wooly West, an online source for knitters. Visit www.woolywest.com.*



Charts may be photocopied for personal use.

Knitted Collars and Cuffs

AVA T. COLEMAN

Removable collars and cuffs were mainstays of the wardrobes of women and girls from all social and economic strata from the Victorian Era into the 1950s. As well as extending the life of a jacket, dress, or blouse, these versatile accessories could dress up something plain or give it an entirely different appearance. Although not as common as their lace-trimmed fabric or crocheted counterparts, knitted collars and cuffs draped better and thus probably were more comfortable to wear.



Knitted collars worked by the author from Tessa Lorant's Knitted Lace Collars *(Wells, Somerset, England: Thorn Press, 1983), a collection of nineteenth- and early-twentieth-century machine- and handknitting patterns re-edited by Lorant.* Photograph by Joe Coca.

A family photograph that my grandmother gave me nearly fifty years ago reminded me that collars and cuffs have at times had a more important role than merely finishing off a woman's costume. This was brought home to me further when I saw an appraiser on the PBS British *Antiques Roadshow* identify a small rosette containing pink, white, pale green, and purple stones as representing the official flower (the rose) and colors of the British Women's Suffrage movement from the early twentieth century. He indicated that it would have been worn on a lapel or a collar as a sign of the wearer's support for her right to vote.

As a high school civics student in 1964, I asked Grandma if she would be going to vote in the coming presidential election. She answered that she and Grandpa had always supported the right of women to vote and that she had worn "the colors" to let others know how she felt. She related how Grandpa had accompanied her to vote in her first election because he still wasn't sure how women would be received at the polls, even in Grand Junction, Colorado. Although the Nineteenth Amendment had been ratified in 1920, it hadn't been that long since police in numerous American cities had arrested and jailed women who demanded their right to vote. Many had been beaten or otherwise mistreated while in custody.



Photograph of Robert, Bonnie, and Leona Colescott, the author's grandfather, mother, and grandmother. Photographer unknown. 1929. Photograph courtesy of the author.

Yellow had been adopted as the American suffragists' official color in 1876 at the American Woman Suffrage Convention in Philadelphia when Mrs. Laura Johns of Kansas had proposed that "All should don yellow ribbons and fling our banners to the wind." The minutes of the convention reflected, "By this color let us be known, and the more who wear it the greater our strength will be."

By 1900, the movement's members were active in every state. Most sported yellow or gold ribbons or pins on their collars or lapels. Others wove colored ribbons or worked colored threads into their collar and cuffs as trim. Some traded white collars and cuffs for those of ecru or yellow. A number added the colors of the British Suffrage movement to show support for sister movements worldwide. However they did it, all wore "the colors" as a sign of solidarity. Grandma's photograph (shown above), taken in 1929, shows her and Grandpa and their baby daughter, Bonnie, who would one day be my mother. Grandma is wearing her ribbon-embellished collar years after ratification of the Nineteenth Amendment, sending a message that reminds all of us today to exercise our right to vote.

Suffragette Collar and Cuffs

AVA T. COLEMAN

This collar and cuffs set is worked in the British Suffragette colors, using white and pink beads and green and violet threads. The colors convey the message that the wearer supported the right for women to vote. The rosettes represent the flower of the movement, the rose.

Instructions

Notes: In a traditionally written pattern of this period, instructions would have been typically written for only the left front of the collar and the entire back. The knitter would have been directed to reverse the shaping for the right front. Instructions for both sides are presented here. I would suggest knitting the separate fronts at the same time. This assures that the decreases are in the appropriate places on each side. The body of the collar and cuffs is worked in garter stitch.

Collar

Right front,

With MC and larger needles, CO 6 sts.

K 1 row.

Row 1 (RS): Yo, k to end—1 st inc'd.

Row 2 (WS): K.

Rep last 2 rows 17 more times—24 sts.

Next Row (WS): BO 6 sts, k to the end—18 sts rem.

K 3 rows.

Next Row (WS): Yo, k to end—1 st inc'd.

Next Row: K. Rep last 2 rows 9 more times—28 sts.

Next Row (WS): BO 6 sts, k to the end—22 sts rem.

K 3 rows.

Next Row (WS): Yo, k to end—1 st inc'd.

Next Row: K. Rep last 2 rows 12 more times—35 sts.

Next Row (WS): Yo, k to end—36 sts. Break thread and place all sts on st holder.

Left front,

With MC and larger needles, CO 6 sts.

K 1 row.

Row 1 (RS): Yo, k to end—1 st inc'd.

Row 2: K.

Rep last 2 rows 17 more times—24 sts.

Next Row (RS): BO 6 sts, k to the end—18 sts rem.

K 3 rows.

Next Row (RS): Yo, k to end—1 st inc'd.

Next Row: K.

Rep last 2 rows 9 more times—28 sts.

Next Row (RS): BO 6 sts, k to the end—22 sts rem.

K 3 rows.

Next Row (RS): Yo, k to end—1 st inc'd.

Next Row: K.

Rep last 2 rows 12 more times—35 sts.

Join fronts and create the back,

Next Row (RS): Yo, k to end of left front, using the backward-loop method, CO 30 sts, k the right front sts from holder—102 sts.



Materials

DMC Cebelia, 100% cotton thread, size 20, 416 yards (380.4 m)/50 gram (1.8 oz) ball, 1 ball #524 Light Fern Green (MC; for body of collar and cuffs); www.dmc-usa.com

Handy Hands Lizbeth, 100% cotton thread, size 40, 300 yards (274.3 m)/25 gram (0.9 oz) ball, 1 ball #637 Country Grape Medium (CC; for rosettes); www.hhtattting.com

Mill Hill Seed Beads, 20 of #00145 Pink and White (for rosettes); www.millhillbeads.com

Needles, size 1 (2.25 mm) and size 0000 (1.25 mm) or sizes needed to obtain gauge

Crochet hook, steel, size 8 (1.25 mm)

Stitch holder

Sewing needle, with eye that will accommodate the Lisbeth thread and a bead

Tapestry needle

Finished sizes: Collar, 12 inches (30.5 cm) wide and 11 inches (27.9 cm) tall; cuffs, 7 inches (17.8 cm) wide and 3¼ inches (8.3 cm) tall

Gauge: 32 sts and 56 rows = 4 inches (10.2 cm) in garter st

See pages 140–141 for Abbreviations and Techniques

K 1 row.

Dec Row (RS): K1, sl 1, k1, psso, k to last 3 sts, k2tog, k1 tbl—2 sts dec'd.

Next Row: K.

Rep last 2 rows 17 more times—66 sts rem.

BO 8 sts at beg of the next 2 rows—50 sts rem.

Dec Row (RS): K1, sl 1, k1, psso, k to last 3 sts, k2tog, k1 tbl—2 sts dec'd.

Row 2: K.

Rep last 2 rows 6 more times—36 sts rem.

BO 6 sts at beg of the next 2 rows—24 sts rem.

Dec Row (RS): K1, sl 1, k1, psso, k to last 3 sts, k2tog, k1 tbl—2 sts dec'd.

Row 2: K.

Rep last 2 rows 5 more times—12 sts rem.

BO all rem sts.

With MC and crochet hook, work sc ch around the entire edge.

Cuffs (make two)

With MC and larger needles, CO 12 sts.

K until piece measures ½ inch (1.3 cm).

Next Row (RS): K to last st, M1, k1 tbl—1 st inc'd.

Next Row: K.

Rep last 2 rows 11 more times—24 sts.

K 1 row.

Next Row (WS): BO 6 sts, k to the end—18 sts rem.

K 2 rows.

Next Row (RS): K to last st, M1, k1 tbl—1 st inc'd.

Next Row: K.

Rep last 2 rows 9 more times—28 sts.

Dec Row (RS): K to last 3 sts, k2tog, k1 tbl—1 st dec'd.

Next Row: K.

Rep last 2 rows 9 more times—18 sts rem.

K 2 rows.

Next Row (RS): K18, using backward-loop method, CO 6 sts—24 sts.

K 1 row.

Dec Row 1 (RS): K to last 3 sts, k2tog, k1 tbl—1 st dec'd.

Next Row: K.

Rep last 2 rows 11 more times—12 sts rem.

K even for ½ inch (1.3 cm).

BO all sts.

With MC and crochet hook, work sc ch around the entire edge.

Rosettes (make 20)

With CC and smaller needles, CO 12 sts.

Row 1: K.

Row 2: K1, *yo, k1; rep from * to end of row.

Rep Rows 1 and 2 once more—45 sts.

BO all sts.

With the CO sts as the base, roll gently into a coil and secure with the sewing needle and thread. Place a bead in the center of the small flower bud.

Finishing

Weave in all ends. Wash, block, and dry the collar and cuffs. Press and starch lightly, if desired. Sew the rosettes onto the collar and cuffs at the points.

About the Author and Designer. *Colorado Heritage Artist and frequent* PieceWork *contributor Ava T. Coleman is co-owner, with Donna Druchunas, of Stitches in Stories, a company offering historically based knitting publications and workshops. She thanks the staff at The Lace Museum in Sunnyvale, California, for their assistance with this article.*

OPPOSITE: *The delicate collar and cuffs, worked in beautiful shades of green and purple, have pink and white seed bead accents. They will turn any outfit into a fashion statement.* Photograph by Ann Swanson.

Vintage Norwegian Mittens

Editor's Note: Sport Mittens from Norway: The Northern Star Design by Lalla Frolich Miller was included in the January 1933 issue of Needlecraft: The Home Arts Magazine. *The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made.*

For these mittens two contrasting colors of yarn are used—always black and white in Norway. Red and white, blue and white or other combinations may be chosen, however, in accordance with the varying tastes of the wearers. Knitting yarn is suitable for street wear or automobile-driving, but a coarser yarn is better for mittens to be worn in sports, as iceboating, skating and similar activities.

Using three needles, cast on 60 stitches—31 stitches on the 1st, 15 stitches on 2d and 14 on the 3d; knit with a 4th needle. The wrist of the mitten illustrated measures about three inches in length; knit 2, purl 1, around and around. The length of the wrist and the arrangement of the stripes may be varied to suit the fancy; here we



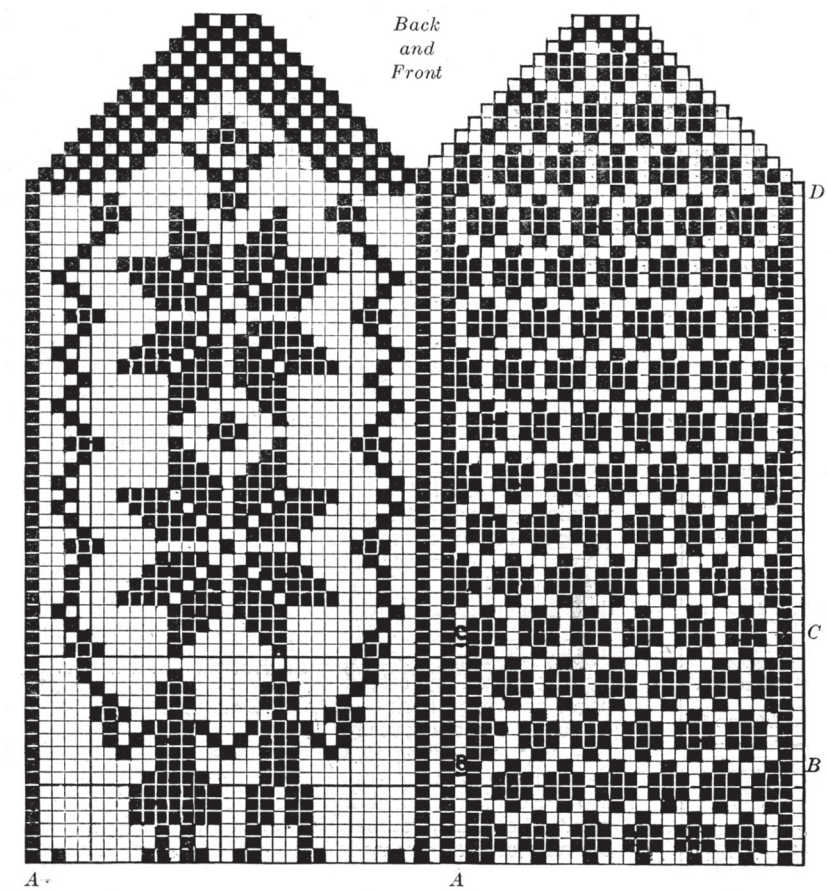
Marge Yee-Norrander knitted our sample mittens, using 3 balls of Rauma Finullgarn in #400 White and 3 balls of #436 Black (www.arnhild.com) and size 0 (2 mm) needles. The sample is shown with the page from the January 1933 issue of Needlecraft *featuring Sport Mittens from Norway.* Photograph by Joe Coca.

have 5 rows of black, to begin, then 2 rows of white, 2 of black, 1 of white, 2 of black, 2 of white, 4 of black, 1 of white, 4 of black, 2 of white, 2 of black, 1 of white, 2 of black, 2 of white, and 3 rows of black. This brings the work to point A on the diagrams, where the thumb and the design—front and back—begin. It will, of course, be understood that each check—or "block and space"—of the diagrams or charts represent a stitch.

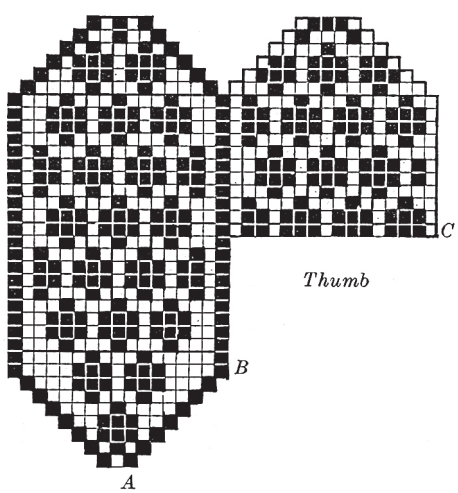
For the thumb: Starting at A add 2 stitches each row, 1 stitch each side of thumb, for 8 rows, or until there are 17 stitches in all across the thumb, two repeats of the pattern on the front or palm, and a corresponding depth of the design on the back; the work has now reached B on the diagrams. Knit without increasing to C, following the design as shown.

Now take off on another needle the 17 thumb-stitches, and cast on stitches enough to make again 14 stitches on the 3d needle. Knit in pattern to top of diagram(or to point D). Then decrease 1 stitch at beginning and 1 stitch at end of 1st needle, 1 stitch at beginning of 2d needle and 1 at end of 3d needle, each row, until there are 5 stitches remaining on the 1st needle and the same on the other two, at the back; these should be slipped onto one needle, making 5 stitches on each of two needles, front and back. Bind off by any method preferred for finishing the toe of a stocking; the weaving stitch makes a very neat closing; having broken off the yarn leaving an end of about twelve inches, thread this into a worsted-needle or small bodkin; place the two needles together with stitches opposite. * Pass the worsted-needle through 1st stitch of front needle as if knitting and slip the stitch off, then pass through 2d stitch as if purling, but do not slip off—leave the stitch on needle; now draw the yarn through the 1st stitch of back needle as if purling and slip the stitch off, then through 2d stitch of back needle as if knitting, but do not slip the stitch off. Repeat from * until all the stitches are joined, and fasten off.

To finish the thumb: Pick up 15 stitches in the opening at C and slip onto the same needle one of the 17 thumb-stitches reserved, so that there are 16 stitches in front and 16 on back of thumb; take 8 stitches from the back onto a 3d needle and knit, following the design. Decrease and bind off by the method used for the tip of the mitten.



The charts for the Sport Mittens from the January 1933 issue of Needlecraft.



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Orenburg Wedding Socks

GALINA A. KHMELEVA

Russia is blessed with some of the most spectacular geography on the planet, much of it still barely inhabited. It also has some of the most challenging, unrelenting winter weather found on Earth. Warm clothes, particularly warm socks, are an absolute must for survival.



The special and oh-so-soft project Wedding Sock (shown at left) is accompanied by pairs of Orenburg Wedding Socks for men from the designer's collection. A painted birch bark box from the City of Archangel in northern Russia is a perfect storage option for special socks. Photograph by Joe Coca.

From an early age, Russian girls learned the importance of developing the skills necessary to knit warm winter socks, skills passed down to them from their grandmom or mom. The techniques of Russian sock knitting were developed about the turn of the twentieth century and have remained virtually unchanged since then.

In the Orenburg region of Russia, the shorter fiber left over from the second combing of the coat of indigenous goats would be handspun into a yarn that is considerably thicker than the gossamer yarn used for Orenburg lace shawls. A tradition evolved in which the mother of a prospective bride would use this yarn to knit a pair of white "wedding socks" for her prospective son-in-law, using a symmetrical pattern of purl stitch on a stockinette background to create a stunning geometric design.

Most people don't have access to the shorter fibers of Orenburg goats, but when I discovered the Dark Starz Designs blend of merino, angora, and mohair yarn, I knew that I could introduce these socks to the knitting public. Just one bit of advice: You don't need to wait for your daughter's wedding to knit a pair of these socks for yourself or someone you love!

Materials

Dark Starz Designs Andromedae, 50% merino/30% angora/20% mohair yarn, DK weight, 400 yards (365.8 m)/2 ounce (56.7 g) skein, 2 skeins of White (this project requires about 770 yards [704 m] of yarn); www.darkstarz.us

Signature Needle Arts Needles, set of 5 double pointed, 6 inches (15.2 cm), and straight needles, 14 inches (35.6 cm), size 3 or size needed to obtain gauge; www.signatureneedlearts.com

Markers, 2

Tapestry needle

Finished size: 8½ inches (21.6 cm) circumference and 8¾ inches (22.2 cm) long; to fit woman's size 6–8

Gauge: 15 sts and 23 rnds = 2 inches (5.1 cm) in St st worked in rnds

See below and pages 140–141 for Abbreviations and Techniques

Special Cast-On

Reinforced Long-Tail Cast-On

Hold together two 78-inch (198.1-cm) lengths of yarn over your thumb and the working yarn over your index finger; use the long-tail method to cast on the desired number of stitches. This will prevent excess wear to sock cuff.

Instructions

Sock

Cuff,

Holding 2 long needles together, CO 64 sts using reinforced long-tail method. Take the extra needle out and distribute a total of 64 sts on 4 dpn, 16 sts per needle. Join to work in rnds. The beg of the rnd is at the side of the leg. Work Rnds 1–20 of Chart A, then Rows 1–39 of Chart B. Cuff will be about 5 inches (12 cm) in length.

Heel flap,

Divide all sts into 2 equal parts and to k heel flap back and forth in rows on 2 needles, while not using 2 needles as foll:

K32, then set these 2 needles aside for instep and cont working on the rem 2 needles only. Transfer sts from these 2 needles to 1 needle. Sl 1st st pwise wyf of each row, k 32 rows (16 ridges), ending after a WS Row—16 chains of sl sts on each side of heel flap to be picked up later.

Heel shaping,

With RS of heel flap facing, divide 32 sts onto 3 needles as foll: 10 sts on right needle, pm, 12 sts on center needle, pm, 10 sts on left needle.

Begin decs,

Row 1: With RS facing, k10 sts of right-side of heel flap, sl m, k11 sts of center, k last st of center tog with 1st st of left side of heel flap and place back on left needle; do not work 9 sts on left side of heel flap. Turn.

Next Row (WS): Sl m, k to next m, sl m, k last st of center heel flap with 1st st of right-side heel flap and place st onto left needle. Turn.

Rep from Row 1 until only 12 sts rem on center portion of heel flap. Remove ms.

Foot,

With RS facing and spare needle, pick up 16 sl sts, with needle holding 12 center heel sts, k16 picked up sts through back of sts (28 sts now on Needle 1), k across all sts that were set aside (16 sts each on Needles 2 and 3), k to right side of heel. With spare needle, pick up 16 sl sts from opposite side of heel flap and k through back and k6 center heel sts (22 sts on Needle 4)—76 sts total; 22 sts each on Needles 1 and 4, and 16 sts each on Needles 2 and 3. *Notes*: The extra sts on Needles 1 and 4 are necessary to give the sock elasticity in the arch section.

Work foot in St st, alternating 1 p row on front side only after every 2 k rnds until sock measures 7½ inches (19.0 cm) or 1¼ inches (3.2 cm) less than desired total length from back of heel. This creates the ribbed effect on the front of the sock.

Dec evenly a total of 12 of the 76 sts to have 64 sts total once more: dec extra sts on Needles 1 and 4 every 2 rnds by k2tog—64 sts; 16 sts each needle.

Shape toe,

Rnd 1: On Needles 1 and 3, k 1st 2 sts tog tbl; on Needles 2 and 4, k last 2 sts tog through front of sts.

Rep until 3 sts rem on each of 4 needles. Transfer 6 sts to sole section and 6 sts to top section; cont decs until a total of 2 sts rem. Fasten these 2 sts, using the tapestry needle and weave in end on WS.



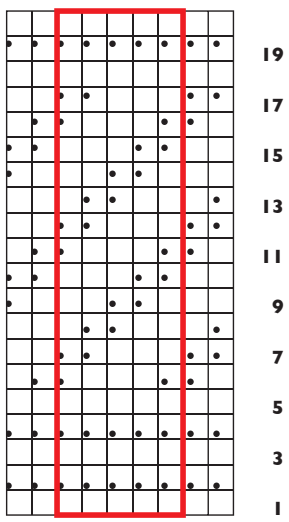
Side view of the Wedding Sock.

Finishing

Using a wet towel, wrap socks to wet. Lay flat to dry.

About the Designer. *Galina A. Khmeleva is the owner of Skaska Designs, a frequent contributor to* PieceWork *magazine, and author of the DVD* PieceWork Presents Spinning Gossamer Threads *(Loveland, Colorado, Interweave, 2012). She has been teaching the art of Orenburg lacemaking to U.S. knitters since 1996. Visit her website at www.skaska.com.*

Chart A



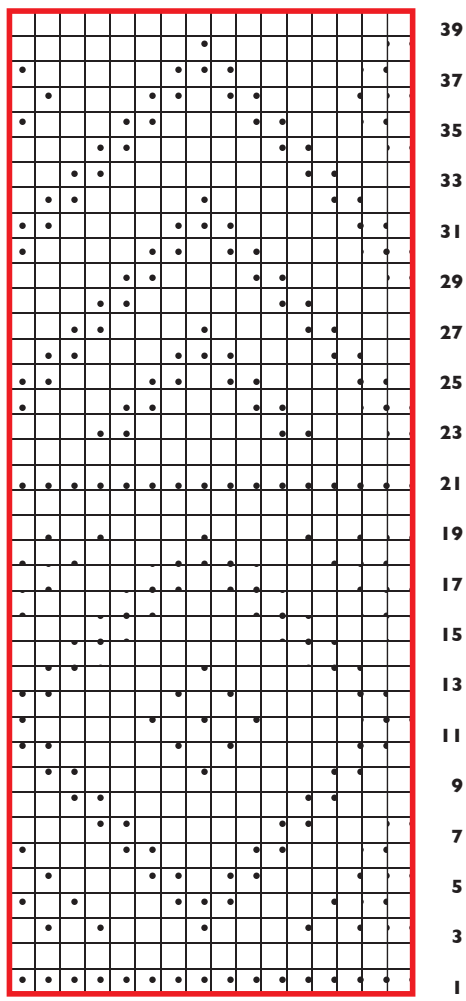
Key

k

p

patt rep

Chart B



Charts may be photocopied for personal use.

Jeune Fille d'Aibling en Bavière

DONNA DRUCHUNAS

The best surprises—of course, I'm referring to treasures related to knitting or needlework—lurk in dark corners in the back of used-book stores. Last year, when the cruise ship on which I was teaching knitting put in at Portland, Maine, I went ashore and soon found myself in Carlson Turner Antiquarian Books on Congress Street.

My first find was Allen H. Eaton's *Handicrafts of New England* (New York: Harper & Brothers, 1949), a book filled with information about early-twentieth-century crafters in Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island. The opening section covers "Pilgrim Handicrafts and Some Early Industries"; later chapters delve into spinning and weaving, knitting, netting, lacemaking, crochet, embroidery, and quiltmaking. Each chapter includes fascinating stories as well as photographs of the artisans and their works.

. . . my most interesting discovery, hanging on a nail on the end of a shelf in the very back of the store, was a cheap frame holding a colored illustration of a young girl wearing a knee-length dress, a hat with a feather in it, and leg warmers.

As excited as I was to find this book, my most interesting discovery, hanging on a nail on the end of a shelf in the very back of the store, was a cheap frame holding a colored illustration of a young girl wearing a knee-length dress, a hat with a feather in it, and leg warmers. The price was $25. Because I didn't think that it would fit in my luggage, I reluctantly left the picture hanging in the shop. I had, however, taken a snapshot of it with my phone, and a few days after returning home, I was emailing the shop to order the picture. When it arrived, I took a closer look.

Googling the caption, *Jeune Fille d'Aibling en Bavière* [Young Girl from Aibling in Bavaria], revealed that my picture was just one of many included in *Cost.*[umes] *de Div.*[ers] *Pays* [Costumes of Various Countries], a book published in the early decades of the nineteenth century by the writer and engraver Georges-Jacques Gatine (1773–1824) and the painter and illustrator Louis-Marie Lanté (1789–?). The two collaborated on several other collections of drawings depicting the fashions of the day, including some that appeared in one of the first fashion magazines, *Journal des dames et des modes* [Journal of Women and Fashions].

Examining the girl's clothing, I decided that the leg warmers must have been knitted. The patterning reminded me of stitches I'd seen on knitted counterpanes. I envisioned the horizontal lines as being worked in garter stitch, the vertical lines knitted in a textured Ears of Wheat pattern, and the band of swirling shapes at the calf as lace-leaf motifs. Below are the instructions for Bavarian Leg Warmers, my re-creation of the leg warmers worn by the young girl.

This and other illustrations from the book scanned from a copy in the John Work Garrett Library at Johns Hopkins University may be seen at www.flickr.com/photos/hopkinsarchives/sets/72157627578001222. Additional drawings by Gatine and Lanté may be found at www.culture.gouv.fr/public/mistral/joconde_fr.

Instructions

Leg Warmer

CO 54 (60, 60) sts. Join to work in the rnd, being careful not to twist sts.

Work in Twisted Stitch Ribbing until piece measures 1 inch (2.5 cm) from CO edge.

K 2 rnds.

OPPOSITE: *Donna Druchunas's Bavarian leg warmers featured next to her treasured drawing of a young Bavarian girl in knitted leg warmers that she discovered in an antiquarian book shop.* Photograph by Joe Coca.


N.° 12.

Work 8 rnds in garter st (k 1 rnd, p 1 rnd). Work Rnds 1 and 2 of Eyelet Panel. Rep last 10 rnds once more, then work 8 rnds in garter st once more. Work Rnds 1–14 of Wheat Ears.

Next Rnd: *K9 (6, 6), M1; rep from * to end—60 (70, 70) sts.

Work 6 rnds in garter st. Work Rnds 1 and 2 of Eyelet Panel. Rep last 8 rnds 2 more times, then work 6 rnds in garter st once more.

Size L only—*Next Rnd:* *K7, M1; rep from * to end—80 sts.

All sizes—Work Rnds 1–16 of Leaves.

Work 4 rnds in garter st. Work Rnds 1 and 2 of Eyelet Panel. Rep last 6 rnds 3 more times, then work 4 rnds in garter st once more.

Work in Twisted Stitch Ribbing for 1 inch (2.5 cm). BO loosely in patt as foll: K1 tbl, p1, insert left-hand needle into the 2 sts on the right-hand needle and k them tog tbl, *k1 tbl, insert left-hand needle into the 2 sts on the right-hand needle and k them tog tbl, p1, insert left-hand needle into the 2 sts on the right-hand needle and k them tog tbl; rep from * until all sts have been bound off. Cut yarn and pull tail through final st to fasten off.

Finishing

Weave in ends. Wash and dry flat to block, being careful not to stretch the ribbing out of shape or flatten the Leaves and Wheat motifs.

About the Designer. *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and the DVD* PieceWork Presents Knitting Lithuanian Socks: Adventures in Culture, Symbolism, and Turning Heels *(Loveland, Colorado: Interweave, 2012). Visit her website at www.sheeptoshawl.com.*

Materials

Satakieli, 100% wool yarn, fingering weight, 360 yards (329.2 m)/100 gram (3.5 oz) skein, 1 (2, 2) skeins of #008 Light Gray; www.schoolhousepress.com

Needles, set of 4 or 5 double pointed or 2 or 1 long circular, size 2 (2.75 mm) or size needed to obtain gauge

Tapestry needle

Finished size: 8 (9, 9) inches (20.3 [22.9, 22.9] cm) circumference at ankle, above ribbing; will stretch to fit 14 (16, 18) inches (35.6 [40.6, 45.7] cm) circumference at calf, below ribbing; 12 inches (30.5 cm) long

Gauge: 27 sts and 53 rows = 4 inches (10.2 cm) in garter st

See below and pages 140–141 for Abbreviations and Techniques

Special Stitches

Twisted Stitch Ribbing (even number of sts)

Rnd 1: *K1 tbl, p1; rep from * to end.

Rep Rnd 1 for patt.

Eyelet Panel (even number of sts)

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

Rnd 2: K.

Wheat Ears (beg and ends with a multiple of 6; st count varies)

Rnd 1: *Yo, k1, yo, p5; rep from * to end.

Rnd 2: *K3, p5; rep from * to end.

Rnd 3: *Yo, k3, yo, p5; rep from * to end.

Rnds 4, 6, 8, and 10: *K5, p5; rep from * to end.

Rnds 5, 7, and 9: *Yo, k1, sl 1, k2tog, psso, k1, yo, p5; rep from * to end.

Rnd 11: *K1, sl 1, k2tog, psso, k1, p5; rep from * to end.

Rnd 12: *K3, p5; rep from * to end.

Rnd 13: *Sl 1, k2tog, psso, p5; rep from * to end.

Rnd 14: K.

Leaves (beg and ends with a multiple of 5; st count varies)

Rnd 1: *Yo, k1, yo, p4; rep from * to end.

Rnd 2: *K3, p4; rep from * to end.

Rnd 3: *K1, yo, k1, yo, k1, p4; rep from * to end.

Rnd 4: *K5, p4; rep from * to end.

Rnd 5: *K2, yo, k1, yo, k2, p4; rep from * to end.

Rnd 6: *K7, p4; rep from * to end.

Rnd 7: *K3, yo, k1, yo, k3, p4; rep from * to end.

Rnd 8: *K9, p4; rep from * to end.

Rnd 9: *K3, sl 2 as if to k2tog, k1, p2sso, k3, p4; rep from * to end.

Rnd 10: Rep Rnd 6.

Rnd 11: *K2, sl 2 as if to k2tog, k1, p2sso, k2, p4; rep from * to end.

Rnd 12: Rep Rnd 4.

Rnd 13: *K1, sl 2 as if to k2tog, k1, p2sso, k1, p4; rep from * to end.

Rnd 14: Rep Rnd 2.

Rnd 15: *Sl 2 as if to k2tog, k1, p2sso, p4; rep from * to end.

Rnd 16: K.

From Weldon's: A Knitted Sock or Stocking with Provision of a Second Heel and Toe

ANN BUDD

This sock pattern from *Weldon's Practical Needlework*, Volume 31, published in the early decades of the twentieth century in London, offers an alternative for knitters tired of darning worn heels and toes. Although the technique leaves visible seams between the sections, they are more comfortable to wear than the thick areas created by heavy darning would be.



Ann Budd's reproduction of the sock pattern from Weldon's Practical Needlework*, Volume 31 (London: Weldon's Ltd., n.d.). One sock is completed and the other is arranged in sections to show how the sock is joined for future heel and toe replacement.* Photograph by Joe Coca.

Here are portions from the introduction to this technique:

> This method of providing a second heel and toe for a sock or stocking is possible only when the original has been *specially knitted for the purpose*. . . . The method will be found quite simple to those who thoroughly understand the knitting of stockings and socks, and from the illustrations it will be seen that the article in the first place must be made in *four sections*. . . . At the same time the second heel and toe for each sock must be knitted as duplicated with exactly the same wool. No directions for the actual knitting of socks or stockings are given, as the plan suggested is possible for any shape.

The special method includes binding off the leg loosely when it measures ½ inch (1.3 cm) less than the desired length to the top of the heel. For the heel, cast on the same number of stitches as those just bound off, work ½ inch (1.3 cm) even, then work the heel flap, turn the heel, work the joining round and one decrease round of the gusset; and then bind off these stitches. Cast on the same number of stitches as those just bound off in the heel section, complete the gusset decreases, and then work until the foot measures the desired length to the beginning of the toe shaping (allowing for the length contributed by the heel). For the toe, cast on the same number of stitches as those just bound off in the leg section, then shape the toe as desired. Knit extra heel and toe sections to have on hand when the original heel and toe wear out. (For the sample socks shown here, I knitted the heel and toe in a contrasting color for emphasis.) Sew the sections together with a simple whipstitch.

When worn areas or holes develop in the heel and/or toe, carefully remove the seaming yarn and the affected section(s), and replace with the new piece(s). Personally, I think it would quicker and easier to knit two complete pairs of socks and forgo all the pieces and seaming! Nonetheless, I have translated the original Weldon's instructions into contemporary notation.

Instructions

Section 1 (Upper Leg)

With MC, loosely CO 48 (56) sts. Arrange sts on 3 dpn so that there are 12 (14) sts on Needle 1, 24 (28) sts on Needle 2, and 12 (14) sts on Needle 3. Pm and join for working in rnds, being careful not to twist sts. Rnds beg at back of leg between Needle 3 and Needle 1.

Work in k2, p2 ribbing for 19 rnds—piece measures 2 inches (5.1 cm) from CO.

Change to St st and work even until piece measures 6 (6½) inches (15.2 [16.5] cm) from CO, or about ½ inch (1 cm) less than desired length to top of heel.

BO Rnd: Working loosely, k1, return this st to left-hand needle, *k2tog, return resulting st to left-hand needle; rep from * until all sts have been worked.

Cut yarn, leaving an 18-inch (45.7-cm) tail for seaming later, pull through rem st.

Section 2 (Heel)

With CC, loosely CO 48 (56) sts. Arrange sts on 3 dpn so that there are 12 (14) sts on Needle 1, 24 (28) sts on Needle 2, and 12 (14) sts on Needle 3. Pm and join for working in rnds, being careful not to twist sts. Rnds beg at back of leg between Needle 3 and Needle 1.

Work even in St st for 4 rnds—piece measures about ½ inch (1 cm) from CO.

Heel flap,

Set-Up Row: With RS facing, k12 (14) to end of Needle 1, turn work so WS is facing, sl 1, p23 (27)—24 (28) heel sts onto 1 needle; rem 24 (28) sts will be worked later for instep.

Work 24 (28) heel sts back and forth in rows as foll,

Row 1 (RS): Sl 1 pwise wyb, k1; rep from * to end.

Row 2 (WS): Sl 1 pwise wyf, p23 (27), turn.

Rep Rows 1 and 2 twenty-three (twenty-seven) more times—12 (14) chain sts along each selvedge.

Turn heel,

Work short-rows as foll,

Materials

Brown Sheep Nature Spun, 100% wool yarn, sportweight, 184 yards (168.2 m)/50 gram (1.8 oz) skein, 1 (2) skeins of #148S Autumn Leaves (MC), 1 skein of #124S Butterscotch (CC); www.brownsheep.com

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

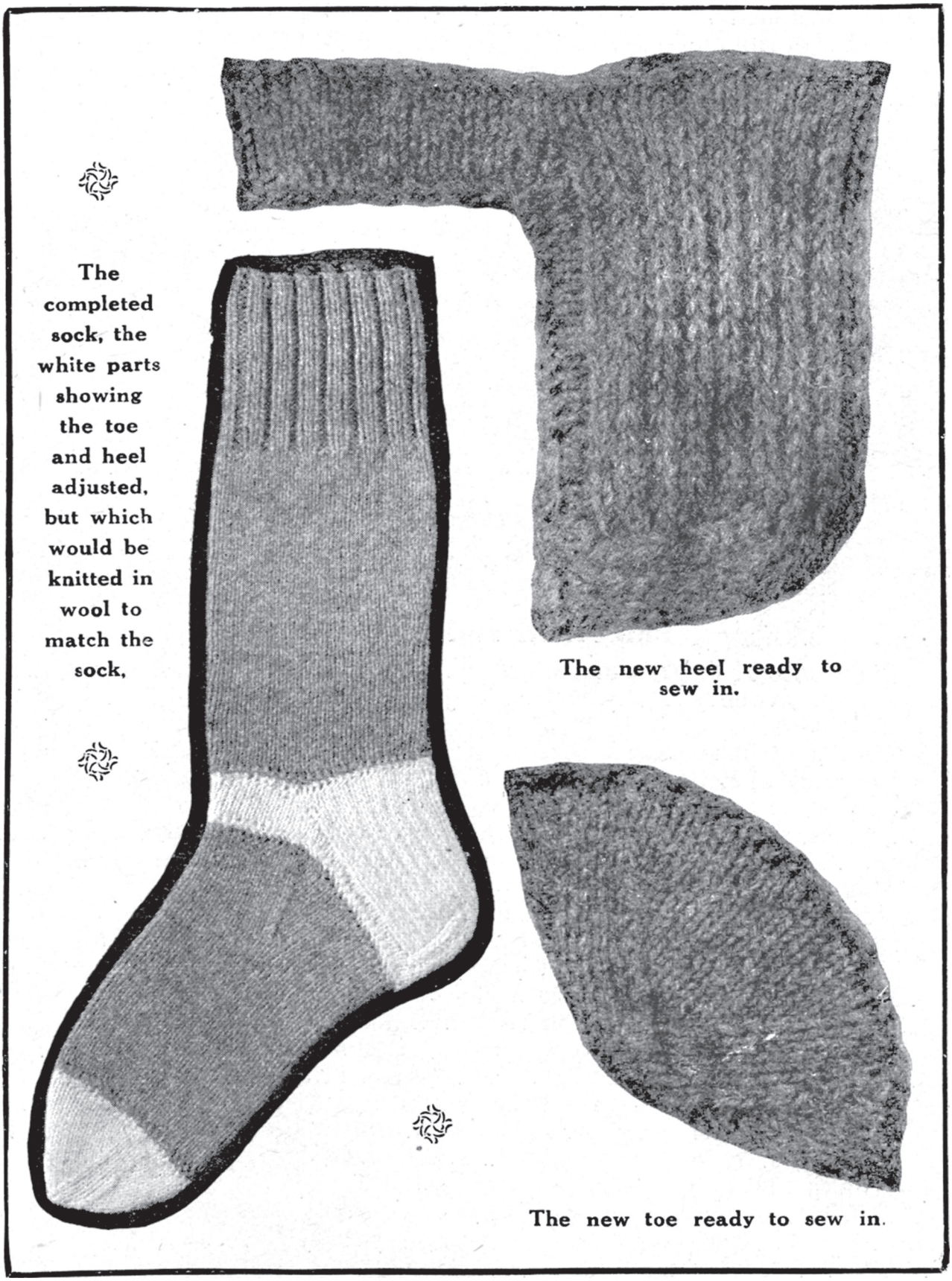
Marker

Tapestry needle

Finished size: About 7 (8) inches (18 [20] cm) foot circumference and 9 (10) inches (23 [25] cm) foot length from back of heel to tip of toe; sample shown measures 7 inches (17.8 cm) foot circumference

Gauge: 14 sts and 19 rnds = 2 inches (5.1 cm) in St st

See pages 140–141 for Abbreviations and Techniques



The original illustration in Weldon's Practical Needlework*, Volume 31 (London: Weldon's Ltd., n.d.).*

Row 1 (RS): Sl 1 pwise wyb, k13 (15), ssk, k1, turn work.

Row 2 (WS): Sl 1 pwise wyf, p5, p2tog, p1, turn work.

Row 3: Sl 1 pwise wyb, k to 1 st before gap formed on prev RS row, ssk (1 st each side of gap), k1, turn work.

Row 4: Sl 1 pwise wyf, p to 1 st before gap formed on prev WS row, p2tog (1 st each side of gap), p1, turn work.

Rep Rows 3 and 4 until all sts have been worked, omitting the final k1 at the end of the last rep of Row 3 and omitting the final p1 at the end of the last rep of Row 4—14 (16) sts rem.

Pick-Up and Joining Rnd (RS): With Needle 1, k14 (16) heel sts, then pick up and k12 (14) sts (1 st in each chain edge st) along selvedge of heel flap; with Needle 2, k24 (28) instep sts; with Needle 3, pick up and k12 (14) sts (1 st in each chain edge st) along selvedge of heel flap, then k the 1st 7 (8) sts from Needle 1 again—62 (72) sts total: 19 (22) sts on Needle 1, 24 (28) sts on Needle 2, 19 (22) sts on Needle 3. Rnd begs at back of heel between Needle 3 and Needle 1.

Next Rnd: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k24 (28) instep sts; on Needle 3, k1, ssk, k to end—2 sts dec'd; 60 (70) sts rem: 18 (21) sts on Needle 1, 24 (28) sts on Needle 2, 18 (21) sts on Needle 3. Work BO Rnd as for Section 1.

Work a 2nd heel for repairing.

Section 3 (Foot)

With MC, loosely CO 60 (70) sts. Arrange sts on 3 dpn so that there are 18 (21) sts on Needle 1, 24 (28) sts on Needle 2, and 18 (21) sts on Needle 3. PM and join for working in rnds, being careful not to twist sts. Rnds beg at bottom of foot between Needle 3 and Needle 1.

Rnd 1: K.

Rnd 2: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k24 (28) instep sts; on Needle 3, k1, ssk, k to end—2 sts dec'd.

Rep Rnds 1 and 2 until 48 (56) sts rem—12 (14) sts on Needle 1, 24 (28) sts on Needle 2, 12 (14) sts on Needle 3.

Cont even until piece measures 5½ (6) inches (14.0 [15.2] cm) from CO or about 3½ (4) inches (9 [10] cm) less than desired total foot length.

Note: The heel will add about 1½ (1¾) inches (3 [4] cm) and the toe will add about 2 (2¼) inches (5 [6] cm) to the overall length.

Work BO Rnd as for Section 1.

Section 4 (Toe)

With CC, loosely CO 48 (56) sts.

Rnd 1: K.

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

Rep Rnds 1 and 2 seven (four) more times—24 (36) sts rem.

Rep Rnd 2 only (dec every rnd) 4 (7) more times—8 sts rem. Cut yarn, leaving an 8-inch (20.3-cm) tail, thread tail on the tapestry needle, draw through rem sts, pull tight to close hole, and secure on WS.

Work a 2nd toe for repairing.

Finishing

Wet-block the pieces to minimize curling of the cast-on and bound-off edges. Allow to air-dry thoroughly.

Assembly,

Turn the first two sections (leg and heel) wrong side out and hold them together with their right sides facing together and the bound-off edge of the leg even with the cast-on edge of the heel and the back of the leg aligned with the back of the heel (the bound-off tail of the leg should be aligned with the cast-on tail of the heel). Pin in place. With one of the yarn tails threaded on the tapestry needle and using a whipstitch, sew the two edges together stitch for stitch, being careful to always bring the needle through the fabric in the same manner on each side and not to pull the seaming yarn so tightly that a ridge forms. Fasten off the yarn securely on the wrong side to ensure against raveling. Join the instep to the heel in the same way, taking care that the diagonal decrease lines are aligned evenly on each side of the foot. Join the toe to the instep in the same way, taking care that the decreases are aligned at the sides of the foot. Weave in loose ends.

To Repair

Carefully remove the seaming yarn along the three joins and remove the heel and toe. If necessary, wash the replacement heel and toe to shrink them a bit to match the gauge of the worn sock. Join the pieces as before.

About the Designer. *Ann Budd is a freelance editor, designer, and author who lives in Boulder, Colorado, and teaches knitting workshops around the country. Learn more about her at annbuddknits.com.*

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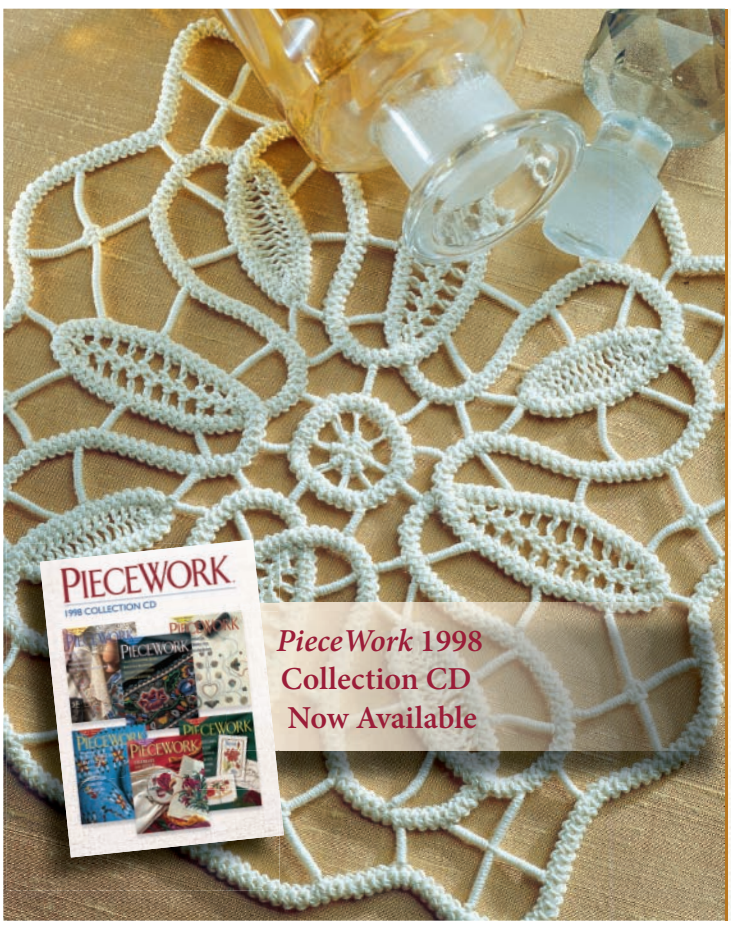
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Peruvian Knitting Right Side Out

LINDA LIGON







ABOVE LEFT: *Tomás Sutta in the Peruvian Highlands village of Chahuaytire, knits a* ch'ullo *(traditional man's knitted cap) with the yarns looped around his neck to maintain the tension. 2006.* Photograph by the staff of the Center for Traditional Textiles of Cusco and courtesy of Linda Ligon. ABOVE RIGHT: *A woman from Acopia proudly demonstrates the "new" way of knitting with the right side facing her. 2011.* Photograph by Joe Coca.

It's well-documented that knitters of the Peruvian Highlands do their intricate color-stranded knitting holding their work with the wrong side facing them. They loop the yarns around their neck to maintain tension, and they pick the colors in a motion that amounts to performing a purl stitch from the wrong side.

This way of working is said to have come to Peru from the Portuguese via the Spanish during Colonial times. It's an astonishingly speedy, efficient way to do intricate, multicolored patterns in fine gauges, and you see it being done by both men and women in every remote village where traditional crafts are still practiced.

I've traveled in the Peruvian Highlands many times over the past fifteen years and have always delighted in watching people knit. Men knit fancy caps for their sons; young men knit themselves ultra-fancy hats for attracting women. Women knit caps for family or for sale. One of the finest caps I've seen was one knitted by an *abuela,* a grandmother, for her grandson in the village of Pitumarca—18 to 20 stitches to the inch (7 to 8 stitches per cm) and perfect in every way.

On a recent trip to the village of Acopia, a couple of hours southeast of Cusco, I noticed a group of young women knitting in a community area by a lake. Nothing

OPPOSITE: *Another woman from Acopia knitting in the new way. 2011.* Photograph by Joe Coca.



A cap lovingly—and flawlessly—knitted for the knitter's grandson at a gauge of 18 to 20 stitches per inch (7 to 8 stitches per cm). Pitumarca, Peru. 2011. Photograph by Joe Coca.





ABOVE LEFT: *A young man knitting in the village of Pitumarca in the Peruvian Highlands. 2011.* ABOVE RIGHT: *A woman from the Peruvian Highlands village of Acopia holds her knitting with the wrong side facing her. 2011.* Photographs by Joe Coca.

unusual. But suddenly I realized that some of the women were holding their knitting with the right side facing them. No yarns around their neck. How did this change happen? And when? These women rarely venture out of their own remote village. How did they learn this?

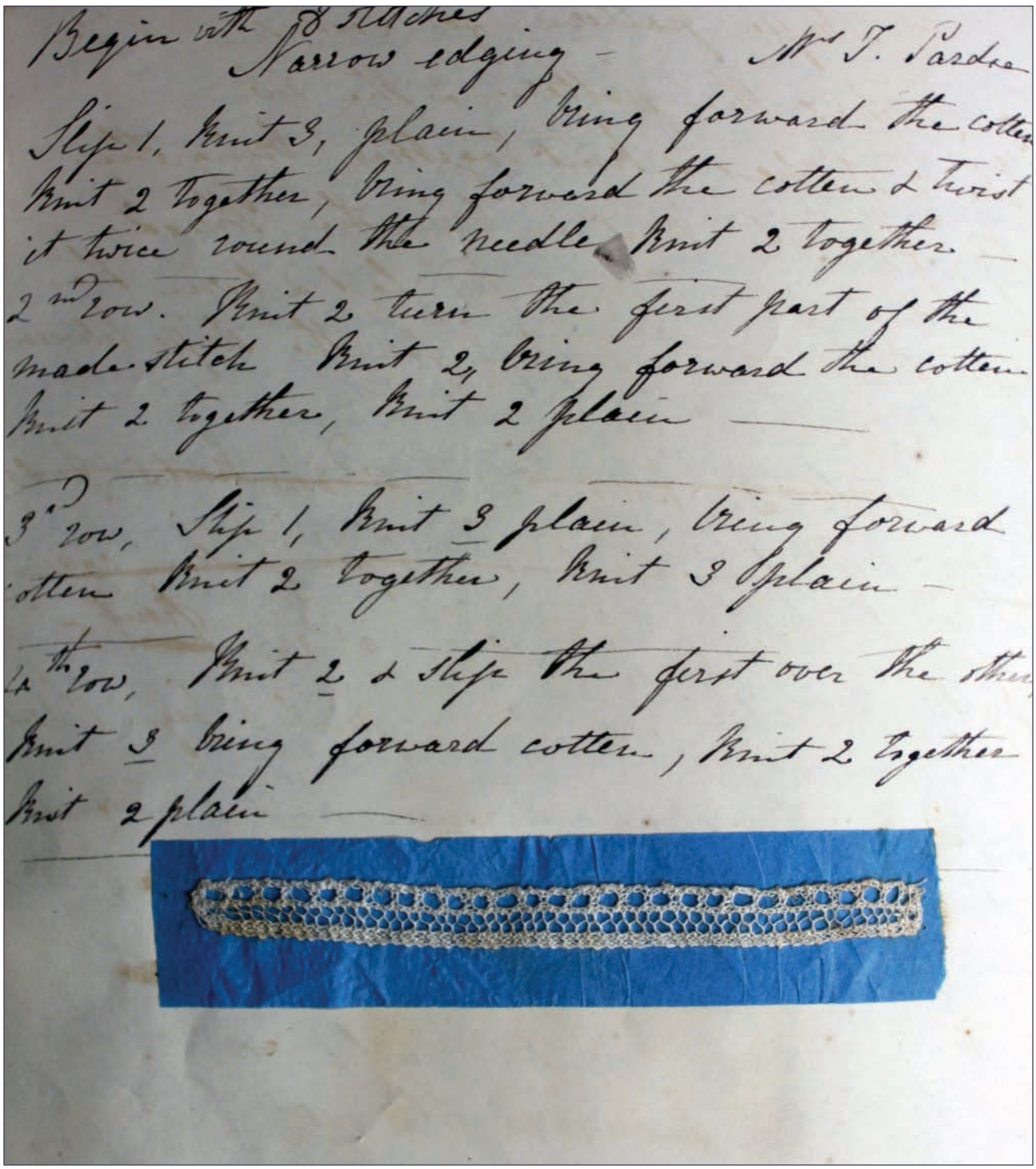
I asked Nilda Callañaupa, director of the Center for Traditional Textiles of Cusco. Several possibilities emerged, none of which had to do with learning the technique from North American or European visitors. Many of the knitters in this village were taught by one older woman who worked in the traditional way. Perhaps there was a tiny element of rebellion: not wanting to be "old fashioned." On the other hand, a few elders, women in their sixties and seventies, also were knitting in this new style and very much wanted to be photographed doing so. How long had this been going on? We don't know. At some point, though, someone must have had an "Aha!" moment and realized that the process of knitting could be flipped. How exciting to find that you could achieve exactly the same results working just opposite from all the generations of knitters who came before!

According to Nilda, the women who were knitting in this different way recognized that it was slower. They realized that managing multiple colors of yarn while knitting from the front was more fraught with tangles. But the advantage, the trade off, was that they could more easily watch their patterns develop. Not that they made mistakes when knitting from the back, but that there was more pleasure in knitting in this new way. This last point is pure speculation on my part. I speak no Quechua; they spoke no English. But we're all knitters, and I find it easy to imagine these traditional women enjoying the novelty and innovation of adopting a more individual and "modern" way of working. How would you say in Quechua, "It's not your grandmother's knitting"?

ABOUT THE AUTHOR. *Linda Ligon, Interweave's founder, is the creative director for several Interweave publications, including* PieceWork.

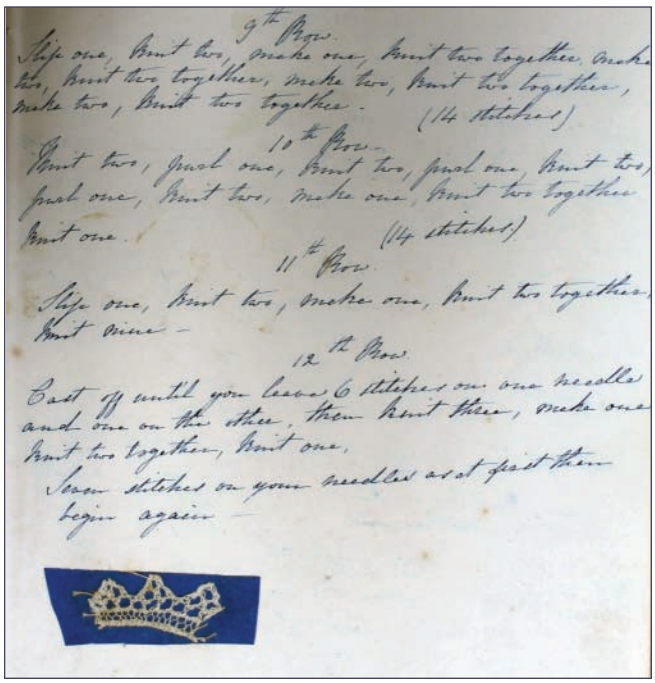
Knitting Notebooks from the 19th Century

LESLEY O'CONNELL EDWARDS



Although printed books of knitting receipts (patterns) published in the nineteenth century can tell us what their writers deemed were in demand from their readers, what those readers actually thought about them is harder to come by. Fortunately, English archives hold a few handwritten knitting receipt notebooks from this period that provide a glimpse into what an individual knitter thought was important to note down.

A notebook produced by Ursula Hill, née Bund, and apparently started in 1841, is now in Herefordshire Archives in Hereford, England. It has been transcribed and samples made of some of its stitch patterns, and in 2011, workshops using some of the patterns were held at the archives.


9th Row.
Slip one, knit two, make one, knit two together, make two, knit two together, make two, knit two together, make two, knit two together. (14 stitches)
10th Row.
Knit two, purl one, knit two, purl one, knit two, purl one, knit two, make one, knit two together, knit one. (14 stitches)
11th Row.
Slip one, knit two, make one, knit two together, knit nine.
12th Row.
Cast off until you leave 6 stitches on one needle and one on the other, then knit them, make one, knit two together, knit one.
Seven stitches on your needles as at first then begin again.

Other surviving notebooks include two in Gloucestershire Archives, one at the Bodleian Library in Oxford, one in the Royal Hospital Archives in London, and at least two in the collection of the Knitting and Crochet Guild; one of the last is a list of instructions for knitting edgings, all written out with symbols. All have survived serendipitously. They seem to date to between the 1840s and the 1880s (one possibly to 1890). Although some of the terminology may be unfamiliar, it is still perfectly possible to use the patterns from the notebooks.

Ursula Hill's is a nice, solid, square notebook with a marbled edging on the pages, a solid cover, and a leather spine. Ursula Frances Bund was born in 1812 and married the Reverend Henry Thomas Hill in 1841. He was then vicar of Wolverley in Worcestershire and later of Felton in Herefordshire. The Hills had eight children. Ursula died in 1877. Her book includes eight samples (six attached to the relevant page, the remaining two loose); most are knitted in fine white cotton, and some are backed with blue paper, presumably to make the stitch pattern stand out more clearly. Seven are for lace, and the eighth is a repeating triangular piece for a counterpane. Although the heading may mention a specific project, Ursula usually just provides notes on the stitch pattern to be used. Most patterns are written out in full.

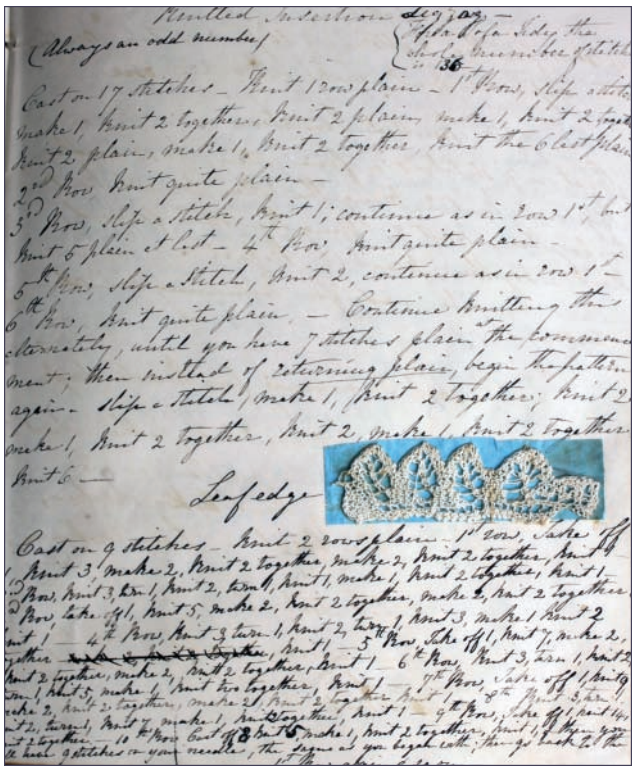
Two are cable patterns. The first is worked with German wool on No. 18 pins (U.S. size 0000 needles) on a stockinette ground; she refers to the cable needle as the "third needle." The second pattern, which comes from Mrs. M. Hill, includes instructions for right- and left-leaning cables. Interestingly, the stitches to be cabled (or "twisted") are to be simply dropped off the needle with the reminder to make sure that they all stay on the same side. A good three-quarters of the book is unused. One wonders why?

Gloucestershire Archives' two books are both small. One, with a brown cover, and measuring 6 inches (15.2 cm) high by 4 inches (10.2 cm) wide, is inscribed in copperplate on the flyleaf "Jane Brookes March 1847." The same hand has written the patterns in it throughout, and the back flyleaf has a note about red silk socks with the date 5 April 1881. The first part of the book consists primarily of stitch patterns, some with a sample attached to the written instructions, whereas the later part concentrates on patterns for projects such as socks, kneecaps (or warmers), and antimacassars.

The 1841 census shows a twelve-year-old Jane Brookes as a solicitor's daughter in Tewkesbury; she

ABOVE: *Pattern and sample for the Princess Edging from Ursula Bund Hill's nineteenth-century pattern book.*

OPPOSITE: *Original pattern and sample for the Narrow Edging from Ursula Bund Hill's nineteenth-century pattern notebook. This pattern is used as an edging for two of the baby hats shown on page 87.* Photographs courtesy of the Herefordshire Archive Service, Herefordshire, England.





would have been eighteen in 1847. Could this have been her book? She does not appear in the 1851 census.

The other book in Gloucestershire Archives has a thin marbled cover, which has come adrift from the pages, and consists mainly of directions for lace-stitch patterns with a sample of the stitch pattern sewn to the back of the page on which the instructions start. It also contains directions for a heel (which includes the entire foot), and on the back page is a "knitting alphabet" that identifies the symbols used in some of the patterns. This book seems to have been created more quickly than Jane's and Ursula's, possibly in two or three periods. Apart from one sample, those in the first half of the book are exquisite in a fine cotton yarn, and many are backed with a small piece of blue paper. In the second half, two patterns are in a coarser cotton and the remainder, in a thick cotton that shows the stitches less clearly. The catalog record dates this notebook to 1890, possibly because that is the date ascribed to the other papers in that part of the archive.

The book in the John Johnson Collection at the Bodleian Library appears to be handmade of legal-size paper folded in half widthwise and sewn along the fold to make a book measuring 8¼ inches (21.0 cm) wide by 6½ inches (16.5 cm) high. Curiously, the text is written across each pair of pages rather than down to the bottom of a left-hand page and then from top to bottom of the adjacent right-hand page. It has no name or date, though the writer's preference for the use of symbols rather than words could indicate a mid-nineteenth-century date. It seems to have been produced in a single time period. Virtually all the pages have been used, and the handwriting has not altered although a couple of pages have what seem to be later annotations in different ink. Most of the stitch patterns are written out with very basic symbols. The first page has a pattern for a bag in different shades, which the writer seems to attribute to Jane Gaugain but without specifying the Gaugain book or books in which it appeared. Most of the other patterns are for lace collars and their edgings, comforters, and a nightcap, but there are also stitch patterns, including two with a sample in fine cotton attached. All the patterns, apart from one for crochet, are knitting patterns.

LEFT: *Original pattern for the Zigzag knitted insertion and the original pattern and sample for the Leaf edging from Ursula Bund Hill's nineteenth-century pattern book.*

RIGHT: *Original pattern and sample for the Stripe pattern for Socks from Ursula Bund Hill's nineteenth-century pattern book.*
Photographs courtesy of the Herefordshire Archive Service, Herefordshire, England.

The book in the Royal Hospital archives was found among the private papers of Eva Luckes (1854–1919), who was matron of the hospital for thirty-nine years. The archive catalog lists this as "Knitting & Crochet 1850," but the only dates in the book are 1880, for a couple of crochet patterns, and 1885, for a petticoat. Virtually all of the patterns in the book are for garments, starting with child's knitted socks and turning a heel. About half are for crocheted articles, including a shawl, a shirt, and a petticoat. Only the first twenty-odd pages were used; the rest are blank. Did its owner lose it or just not have any more patterns she wanted to note?

Although it is impossible to generalize from them to the thoughts and practices of all Victorian knitters, the few dedicated notebooks that have survived provide an interesting snapshot into the minds of a few of them. Jane and the anonymous 1890 writer—and Ursula, to a lesser degree—all started their books as a collection of stitch patterns, written out, with samples worked of the patterns. Was their intent to create an aide mémoire or to document a lady's accomplishment? Did their friends copy some of the patterns into their own notebooks just as our three seem to have obtained some patterns from other people? But beyond stitch samples, the books served as a place to record patterns for garments. All of the notebooks, apart from the Bodleian's, include a stocking pattern and/or instructions for turning heels, reflecting the continued importance of handknitted hose despite the easy availability of cheaper machine-made ones.

We can discover what terminology the knitters used or, if they were copying patterns, how they dealt with different terminologies. Jane Brookes uses "hang on" as well as "cast on" for starting a piece of work. Ursula Hill uses "narrow" and "knit two together" interchangeably. The anonymous 1890 writer alternates between patterns written out in full and patterns that use single letters or symbols for each stitch action but then decoded some of the latter in the back of her notebook. Perhaps she used one style for her own patterns and another for receipts that she was copying from a book or from another person.

Receipts could be an exchange between friends—a Miss Thurston or Thurston Jones in Kington seems to have been the source for several of Jane Brookes's patterns. Ursula Hill attributes a stocking not to a person but to a place, Malvern, near where she lived. Other than the mention of Mrs. Gaugain (see above) in the Bodleian book, no other authors of knitting books are cited.

We also get a glimpse of a knitter's idiosyncrasies: Jane Brookes used her middle finger to measure the lengths. The Bodleian's anonymous author includes further explanations for odd stitches in a pattern, presumably to ensure that the finished pattern looked as she wanted it to.

Many of the patterns are for lace edgings and stitch patterns. Did the writers know how they would create a garment and just need a note on the stitch? Many mid-nineteenth-century knitting books include several patterns for bags and purses, generally made on fine needles, but the Gloucestershire books offer only one bag between them, and that is a fairly coarse one. The one in the Bodleian seems much finer, recommending silks and instructing the knitter to "cast on 160 stitches with 4 no.18 needles [U.S. size 0000]." Ursula's book has a pattern "for a strong knitted purse" but gives only notes on the stitch pattern with nothing about size of yarn and needles or of the finished purse.

The books also shed some light on the materials and equipment that their writers used. In her pattern for knitted kneecaps, Jane Brookes calls for "pins no. 12 [U.S. size 2] Bell gauge." (The Bell gauge was a mid-nineteenth-century English device for measuring needle sizes.) Jane's note suggests that she was aware that the

References for the Notebooks

The Bodleian Libraries, University of Oxford, John Johnson Collection of Ephemera: Box of knitting and crochet patterns.

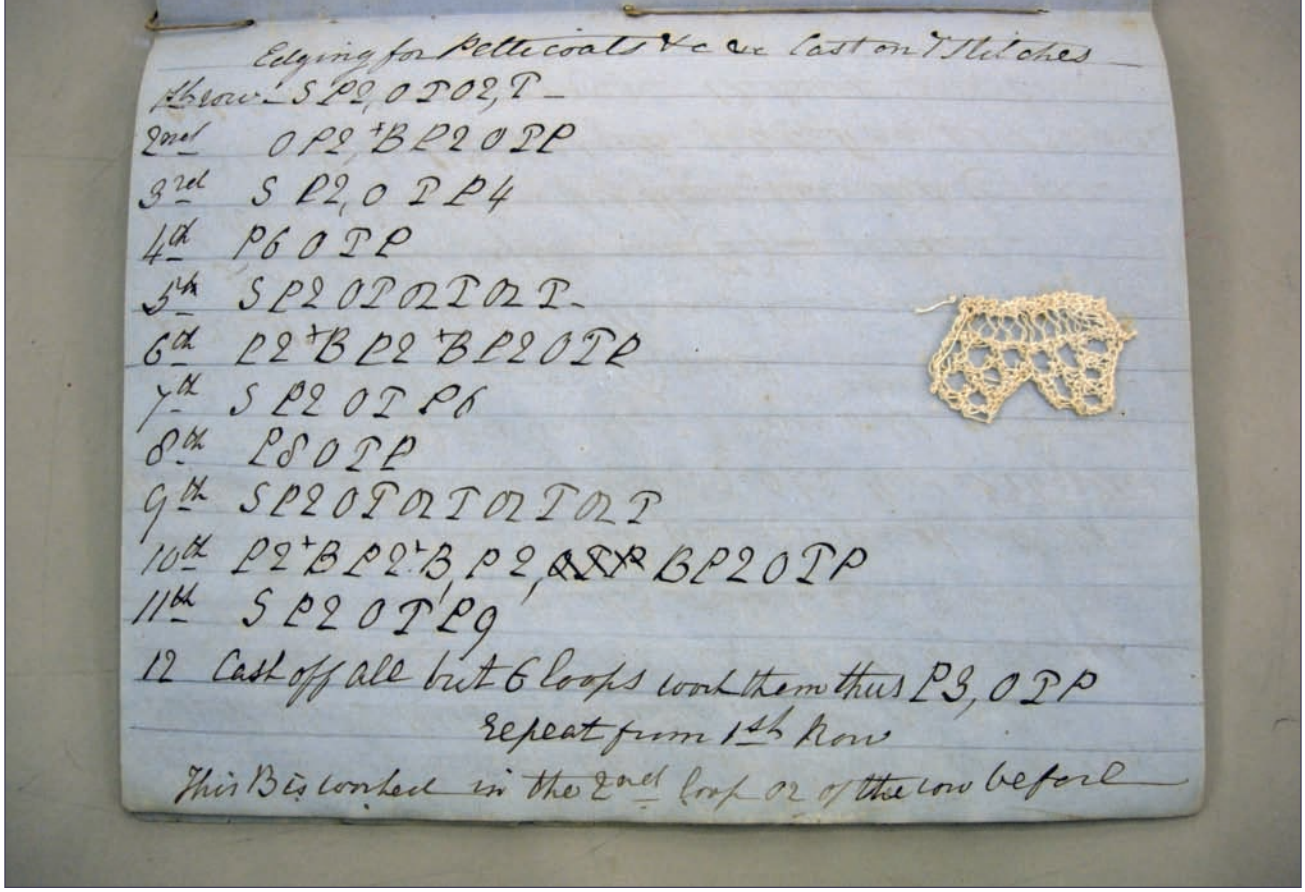
Gloucestershire Record Office D1023/F25 Stephens family of Chavenage: Knitting and crochet book of Jane Brookes.

Gloucestershire Record Office D1799/E317 Dyrham Park Archives, Blathwayt Family: Household miscellaneous – knitting pattern book.

Hereford Record Office K7/1: Book of patterns for knitting Ursula Frances Bund 1812–1877.

Royal Hospital Archives and Museum PP/LUC/4/5 Papers of Miss Eva Luckes: Manuscript notebook knitting and crochet 1850.

—L. O. C.



Knitting pattern notebook from the Bodleian Library, University of Oxford: John Johnson (collection of ephemera). Photograph by the author and published by kind permission of the Bodleian Libraries, University of Oxford, Oxford England.

wrong size needle could adversely affect her work. Most of the yarn that she uses is cotton, less often wool. The Royal Hospital book specifies a particular yarn only once: for a mitten, 2½ ounces (70.9 g) of Alloa yarn to be used with size 12 needles. Ursula Hill rarely mentions needle sizes although in one pattern for a knitted scarf she suggests pins "nearly as large as candles" (Victorian candles would probably have been far less than a half inch [1.3 cm] in diameter) with Berlin wool, which was similar to modern crewel wool.

Perhaps these five notebooks are most valuable in juxtaposing the written word and an example of what the knitter was making as well as showing what and how an individual knitter recorded what was important to her. These surviving notebooks are treasures.

About the Author. *Lesley O'Connell Edwards lives in rural Worcestershire, England, with her two cats and husband. Her research interests have included English working handknitters and Tudor knitting, and she has curated exhibitions of nineteenth-century knitting, including modern reproductions. She is currently the editor of* Slipknot, *the journal of the United Kingdom's Knitting and Crochet Guild.*

Further Reading

O'Keefe, Elizabeth Semper. "A Stitch in Time." *Slipknot* (Journal of the Knitting and Crochet Guild) No.134, Winter 2011/12.

The Herefordshire Archive Service

The Herefordshire Archive Service holds the documentary heritage for the county of Herefordshire and the Church of England Diocese of Hereford, including church records at diocese and parish level, records of local government, hospitals, prisons and courts, local families, businesses, clubs, and landed estates. Holding about 27,000 boxes and further thousands of maps and volumes, the archive is used by a wide range of people from all across the world who are researching family history, house or local history, undertaking academic research or study. The archive service's oldest document is circa 1100, and its most recent is from early 2012. To learn more (including an Edwardian knitting pattern from the second set of "A Stitch in Time" workshops), visit www.herefordshire.gov.uk/archives.

—E. S. O.

Archival Knitting Notebooks: Ursula Bund Lace Edgings

ELIZABETH SEMPER O'KEEFE

(TRANSCRIBING URSULA FRANCES BUND)

The manuscript knitting book of Ursula Frances Bund is stored at Herefordshire Archive Service, ref K7/1 (for more information on the Herefordshire Archive Service, see the article that precedes this). What follows are transcripts of three patterns given in the book for edgings, which we used to edge a baby hat. The pattern for the baby hat, also given below, was supplied courtesy of Anne Shoring of Artisan Yarns (www.artisanyarns.co.uk).



A reproduction of the "Princess" edging based on an original pattern transcribed from Ursula Bund Hill's nineteenth-century pattern notebook. Photograph by Joe Coca.

Instructions

Notes: Hat is sized by changing needle sizes. Use the needle indicated for your size when working the hat and edging. Work edging of choice for hat.

Narrow Edging

CO 8 sts.

Row 1 (RS): Sl 1 pwise wyb, k3, yo, k2tog, [yo] twice, k2tog—9 sts.

Row 2 (WS): K2, k1 tbl, k2, yo, k2tog, k2.

Row 3: Sl 1 pwise wyb, k3, yo, k2tog, k3.

Row 4: K2, sl 1, k2, pass sl st over 2 sts just k, yo, k2tog, k2—8 sts.

Rep Rows 1–4 until edging measures 12 (13, 14½) inches (30.5 [33.0, 36.8] cm) ending with Row 4. BO all sts.

Point Edging

CO 7 sts.

Row 1(RS): Sl 1 pwise wyb, k2, yo, k2tog, [yo] twice, k2tog—8 sts.

Row 2 (WS): Yo, k2, p1, k2, yo, k2tog, k1—9 sts.

Row 3: Sl 1 pwise wyb, k2, yo, k2tog, k4.

Row 4: K6, yo, k2tog, k1.

Row 5: Sl 1 pwise wyb, k2, yo, k2tog, [(yo) twice, k2tog] twice—11 sts.

Row 6: [K2, p1] twice, k2, yo, k2tog, k1.

Row 7: Sl 1 pwise wyb, k2, yo, k2tog, k6.

Row 8: K8, yo, k2tog, k1.

Row 9: Sl 1 pwise wyb, k2, yo, k2tog, [(yo) twice, k2tog] 3 times—14 sts.

Row 10: [K2, p1] 3 times, k2, yo, k2tog, k1.

Row 11: Sl 1 pwise wyb, k2, yo, k2tog, k9.

Row 12: BO 7 sts (1 st rem on right-hand needle after BO), k3, yo, k2tog, k1—7 sts rem.

Rep Rows 1–12 until edging measures 12 (13, 14½) inches (30.5 [33.0, 36.8] cm) ending with Row 12. BO all sts.

Princess Edging

CO 13 sts.

Row 1(WS): Sl 1 pwise wyf, k7, sl 1, k1, psso, yo, k3.

Row 2 (RS): Sl 1 pwise wyb, k1, sl 1, k1, psso, yo, k2, [(yo) twice, p2tog] 3 times, k1—16 sts.

Row 3: Sl 1 pwise wyf, [k2, p1] 3 times, k1, sl 1, k1, psso, yo, k3.

Row 4: Sl 1 pwise wyb, k1, sl 1, k1, psso, yo, k12.

Row 5: K11, sl 1, k1, psso, yo, k3.

Row 6: Sl 1 pwise wyb, k1, sl 1, k1, psso, yo, k12.

Row 7: BO 3 sts (1 st rem on right-hand needle after BO), k7, sl 1, k1, psso, yo, k3—13 sts rem.

Rep Rows 2–7 until edging measures 12 (13, 14½) inches (30.5 [33.0, 36.8] cm) ending with Row 7. BO all sts.

Materials

Artisan Yarns Doodle, 100% superwash merino wool yarn, 241 yards (220.4 m)/100 gram (3.5 oz) skein, 1 skein of Naked; www.artisanyarns.co.uk

Needles, size 6 (4 mm) for size Small, size 7 (4.5 mm) for size Medium, and size 8 (5 mm) for size Large or size needed to obtain gauge

Finished sizes: About 12 for size Small (13 for size Medium, 14½ for size Large) inches (30 [33, 37] cm) in circumference

Gauge: 24 sts and 32 rows = 4 inches (10.2 cm) on size 6 (4 mm) needles, 22 sts and 28 rows = 4 inches (10.2 cm) on size 7 (4.5 mm) needles, 20 sts and 24 rows = 4 inches (10.2 cm) on size 8 (5 mm) needles

See pages 140–141 for Abbreviations and Techniques

Dear Little Baby Hat

ANNE SHORING

Hat

CO 72 sts. Work 14 rows in St st (k 1 row, p 1 row) ending with a WS row.

Shape crown,

Row 1 (RS): [K2tog, k7] 8 times—64 sts rem.

Rows 2 and All Even-Numbered Rows through Row 14: P.

Row 3: K.

Row 5: [K2tog, k6] 8 times—56 sts rem.

Row 7: [K2tog, k5] 8 times—48 sts rem.

Row 9: [K2tog, k4] 8 times—40 sts rem.



Row 11: [K2tog, k3] 8 times—32 sts rem.
Row 13: [K2tog, k3] 8 times—24 sts rem.
Row 15: [K2tog, k3] 8 times—16 sts rem.
Row 16: [P2tog] 8 times—8 sts rem.

Cut yarn leaving a 12-inch (30.5-cm) tail. Thread tail through rem sts, pull tight to gather stitches and fasten off on inside.

Finishing

Sew side seam. Sew edging to cast-on edge of hat. Sew cast-on and bound-off edge of edging together. Weave in loose ends.

About the Transcriber and Designer. *Elizabeth Semper O'Keefe has been knitting since she was about six and remembers knitting dishcloths out of string when away on Brownie Pack Holidays and still has the mittens she made for her Knitters Badge. Her knitting confession is that she's never tried to knit socks! She is the manager of Herefordshire Archive Service and has developed outreach activities, including working with Anne Shoring on the "A Stitch in Time" events, using knitting patterns found in the Archive Service's collections. Anne Shoring is the owner of Artisan Yarns, an independent dye company in Hereford, England. Using plant-based historic dyes, Artisan Yarns dyes a range of luxury yarns, including silk, cashmere, and baby camel. Anne is particularly known for her passion for indigo and linen.*

Baby hats trimmed with edging patterns transcribed from Ursula Bund Hill's pattern notebook. LEFT TO RIGHT: Hat with the "Narrow" edging, knit with smaller sized needles by "A Stitch in Time" workshop participant Barbara Smith; hat with the "Point" edging knit by "A Stitch in Time" workshop participant Pat Baggott; and hat with the "Narrow" edging, knit with larger sized needles by "A Stitch in Time" workshop participant Barbara Smith. Photograph by Joe Coca.

Snoods through the Ages

DONNA DRUCHUNAS

Whenever I hear the word "snood," I picture Meg and Marmee from *Little Women* sitting by the fire, their hair done up in lacy hairnets, working on their needlework as Beth reads aloud from a favorite book. Snoods (or hairnets in the United States) were not an invention of the Victorian era, however. Worn by European woman since medieval times, snoods were originally made of knotted netting, later of crocheted, tatted, or knitted fabric, with details changing with the fashions of the time.



Early snoods were attached at the back of the head using hairpins or a drawstring that pulled the net tight around the hair, while later styles tended to sit farther forward on the head and were secured with pins or a headband. Women in sixteenth-century England and France often wore snoods under a French hood, a rigid headdress with a crescent shape that exposed the hair in front and functioned as a headband to hold the snood in place. Meanwhile, many women in Spain and Italy wore snoods without any additional head covering. A 1529 portrait of Katharina von Bora (1499–1552), wife of Martin Luther (1483–1546), shows her wearing a snood that holds her hair neatly in place; many other women in Germany wore snoods beneath broad, flat hats.

Whereas medieval snoods were made in many different colors and were meant to be decorative, those of mid-nineteenth-century Europe and America were usually made in colors to match the wearer's hair. Loose baglike snoods that held the hair in place behind the shoulders were worn throughout the day, with a hat added for outdoor wear. Smaller, tighter snoods worn to cover a bun at the nape of the neck were popular in Civil War–era America (1861–1865).

Snoods came into fashion again when the Italian fashion designer Elsa Schiaparelli introduced them as a Victorian-revival style in 1935. The hairnet became a necessity during World War II (1939–1945), when women called to work in factories needed to keep their hair from becoming entangled with machinery.

The origin of the word "snood" is lost in the mists of time, but it has been in use since before the twelfth century. Besides referring to a bag worn to hold the hair, the word has in Scotland referred to a headband. Since the 1960s, the word also has been applied to a tubular neck scarf especially popular with European soccer players and an addictive video game.

A Victorian Lace Snood

DONNA DRUCHUNAS

My colleague Ava Coleman selected the lace motifs for this Victorian-style snood and its companion sleeves that she designed and knitted (see page 44). Both the snood and the sleeves are knitted with zephyr yarn, a merino-and-silk blend that has been used for lace knitting for more than 100 years.

Instructions

Snood

With larger needle, CO 120 sts. Pm and join in the rnd, being careful not to twist the sts.

Bottom drawstring eyelet edging,

Rnd 1: K.
Rnd 2: P.
Rnd 3: K.
Rnd 4: *Yo, k2tog; rep from * around.
Rnd 5: K.
Rnd 6: P.
Rnd 7: K.

Leaf Pattern

Work Rnds 1–12 of Leaf patt 3 times.

K 2 rnds.

Shape back with short-rows,

Next Row (RS): K55, pm, k10, pm, w&t.
Next Row (WS): P to 2nd m, w&t.
Next Row: K to wrapped st, k next st and wrap tog, k4, w&t.
Next Row: P to wrapped st, p next st and wrap tog, p4, w&t.

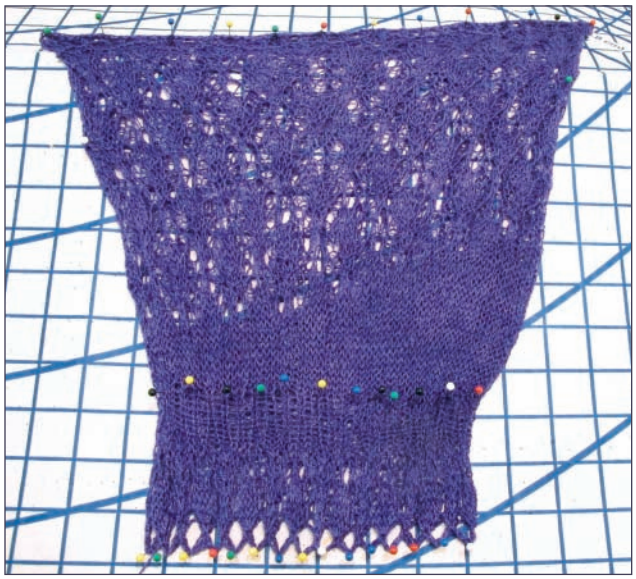
Rep last 2 rows 6 more times—35 sts worked after each m.

Next Row (RS): K to wrapped st, k next st and wrap tog, k9, w&t.
Next Row: P to wrapped st, p next st and wrap tog, p9, w&t.
Next Row: K to wrapped st, k next st and wrap tog, k8, w&t.

OPPOSITE: *A melainotype of a woman wearing a snood and a Zouave jacket; the latter style was adapted from jackets worn by Civil War soldiers. Photographer unknown. Boston. Circa 1864. Collection of Ann Longmore-Etheridge*. Photograph ©Ann Longmore-Etheridge.



Snoods have been making fashion statements for centuries. Take your hair out in style with this 21st-century lace version. Photograph by Joe Coca.



Pinning the snood on a blocking surface. Photograph by the designer.

Next Row: P to wrapped st, p next st and wrap tog, p8, w&t.

Return to k in the rnd and k 2 rnds, working rem wraps tog with wrapped sts.

Top opening,

Change to smaller needle.

Dec Rnd: *K4, k2tog; rep from * around—100 sts rem.

Work in k1, p1 rib for ¾ inch (1.9 cm).

Change to larger needle.

Inc Rnd: *K4, k1f&b; rep from * around—120 sts.

Work Rnds 1–6 of Leaf patt once.

BO Rnd: K1, place next st on crochet hook, *ch 5, insert hook into next 3 sts on needle, draw working yarn through all 4 lps on hook, ch 5, insert hook into next 5 sts on needle, draw working yarn through all 6 lps on hook; rep from * to last 7 sts, ch 5, insert hook into next 3 sts on needle, draw working yarn through all 4 lps on hook, ch 5, insert hook into next 4 sts on needle, draw working yarn through all 5 lps on hook; join with sl st. Fasten off.

Finishing

Weave in loose ends. Wet thoroughly. Fold piece in half with end of round at one edge fold. Place on a blocking surface and block to measurements, pinning as shown in the photograph above. Allow to dry thoroughly.

To wear as a cowl, simply pull the snood over your head and let it drape freely around your neck. To wear as a hairnet, take a 9-inch (22.9-cm) length of the satin ribbon and weave it through all of the eyelets near the cast-on edge. Tie the ribbon in a bow to close the hairnet. If desired, tie another bow at the back of the neck for decoration.

About the Author and Designer. *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and the DVD* PieceWork Presents Knitting Lithuanian Socks: Adventures in Culture, Symbolism, and Turning Heels *(Loveland, Colorado: Interweave, 2012). Visit her website at www.sheeptoshawl.com.*

Materials

JaggerSpun Zephyr Wool Silk 2/18, 50% wool/50% silk yarn, laceweight, 260 yards (237.7 m)/113.4 gram (4.0 oz) skein, 1 skein of Plum; www.jaggeryarn.com
Needles, circular 16 inches (40.6 cm), sizes 2 (2.75 mm) and 4 (3.5 mm) or sizes needed to obtain gauge
Crochet hook, size B/1 (2.25 mm)
Stitch markers, 3
Tapestry needle
Satin ribbon, ½ yard (0.5 m), ⅛ inch (3 mm) wide (for hairnet version)

Finished size: 20 inches (50.8 cm) circumference and 12 inches (30.5 cm) tall
Gauge: 24 sts and 30 rnds = 4 inches (10.2 cm) in St st on larger needle, after blocking

See below and pages 140–141 for Abbreviations and Techniques

Special Stitches and Techniques

Sk2p: Sl 1 kwise, k2tog, psso—2 sts dec'd.
Leaf Pattern (multiple of 8 sts)
Rnd 1: *Yo, k2, sk2p, k2, yo, k1; rep from * around.
Rnd 2 and All Even-Numbered Rnds: K.
Rnd 3: *K1, yo, k1, sk2p, k1, yo, k2; rep from * around.
Rnd 5: *K2, yo, sk2p, yo, k3; rep from * around.
Rnd 7: Remove beg-of-rnd m, k1, replace m. *K2, yo, k1, yo, k2, sk2p; rep from * around.
Rnd 9: Remove beg-of-rnd m, k1, replace m. *K1, yo, k3, yo, k1, sk2p; rep from * around.
Rnd 11: Remove beg-of-rnd m, k1, replace m. *Yo, k5, yo, sk2p; rep from * around.
Rep Rnds 1–12 for patt.
Wrap and Turn (w&t, for short-rows)
Work to turning point. Wrap next st as foll: Sl 1 pwise, bring yarn to front on a k row or to back on a p row, then return sl st to left needle; turn work.



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Cornelia Mee: A 19th-Century Knitting Entrepreneur and Writer

LESLEY O'CONNELL EDWARDS

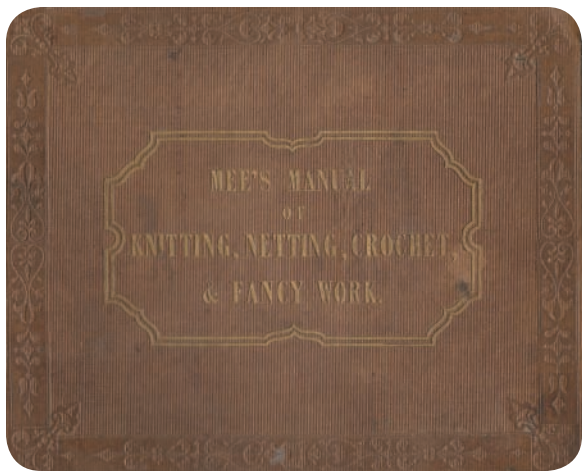
Cornelia Mee was one of the first writers of knitting books in the United Kingdom and a noted proprietor of needlework establishments, first in Bath and then in London. Her career extended from the 1840s, when knitting was a novelty for the upper classes, to the beginning of the 1870s. She wrote prolifically on knitting, netting, and crochet, and published a book on tatting. Her early books were expensive; her later ones, like those of many of her contemporaries, were smaller and less expensive. She taught classes in needlework, allegedly traveled to the Continent to select new

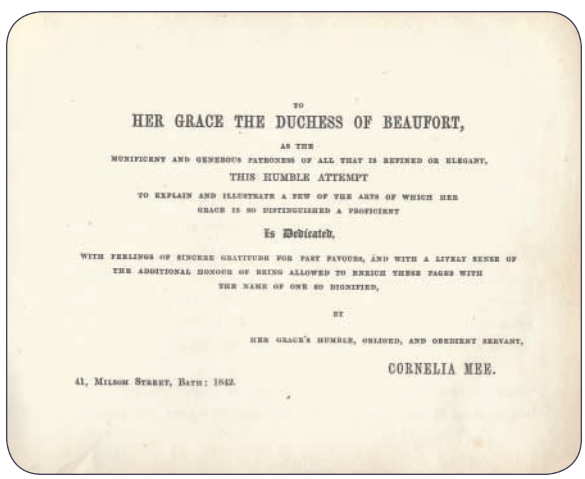


An 1828 illustration of Milsom Street in Bath, England, the site of the Mee's Berlin warehouse. Number 41 is directly above the shop with a balcony on the right. Photograph © Bath in Time, www.bathintime.co.uk—Bath Central Library Collection.

designs, and produced instructions and patterns prodigiously, all the while raising a family and managing a populous household.

Cornelia was born April 23, 1815, in Bath to Thomas Austin and Sarah Shoobert, one of four daughters and four sons. Thomas Austin appears in Bath directories variously as a haberdasher, undertaker, and owner of a carpet worsted and fringe warehouse. Sarah died in 1829, and Thomas in 1830. What happened then to fifteen-year-old Cornelia and the other children is unknown, but they were well educated and went on to prosper. It is likely that Cornelia learned about the trade of haberdashery (sewing notions) from her father.




TO
HER GRACE THE DUCHESS OF BEAUFORT,
AS THE
MUNIFICENT AND GENEROUS PATRONESS OF ALL THAT IS REFINED OR ELEGANT,
THIS HUMBLE ATTEMPT
TO EXPLAIN AND ILLUSTRATE A FEW OF THE ARTS OF WHICH HER
GRACE IS SO DISTINGUISHED A PROFICIENT
Is Dedicated,
WITH FEELINGS OF SINCERE GRATITUDE FOR PAST FAVOURS, AND WITH A LIVELY SENSE OF
THE ADDITIONAL HONOUR OF BEING ALLOWED TO ENRICH THESE PAGES WITH
THE NAME OF ONE SO DIGNIFIED,
BY
HER GRACE'S HUMBLE, OBLIGED, AND OBEDIENT SERVANT,
CORNELIA MEE.
41, Milsom Street, Bath: 1842.

In 1837, Cornelia married Charles Mee, who was born in 1812 and seems to have been a gentleman. About 1840, the Mees opened a "Berlin warehouse" (an establishment that sold Berlin wool and other needlework supplies) in Bath. Their first child, Cornelia Matilda, was born in late 1839 and died in early 1840; the second, Mary Faudel, was born in 1841. (Mary's unusual second name suggests a connection with the firm of Faudel and Phillips, which is listed as one of four publishers on the title page of *The Manual of Needlework* (1854), and whose knitting yarns were still being recommended in London in the 1890s.) In 1842, Cornelia published her first book, *A Manual of Knitting, Netting and Crochet Work.* A marriage, two pregnancies, a thriving retail business, and a publishing program, all in the space of five years—what energy and initiative she must have had to accomplish all this!

Berlin wool threads (similar to today's Appleton's crewel wool) and Berlin patterns were relatively new in England but had gained great popularity with women of the upper classes, who had leisure time for fancywork. Berlin (or German) wool was a fine merino, dyed in a wide variety of colors primarily for doing pictorial canvaswork but later also for fancy knitting. It was sold in two thicknesses: single and double.

The Mees were not alone in spotting the commercial opportunity. *Pigot's Directory of Somersetshire* (1842–1844) shows two Berlin warehouses in Bath. One was the Mees's at 37/38 Milsom Street, the other nearby at 14 Pulteney Bridge.

The Mees' domestic establishment was a busy one; the 1841 census lists five "shop women" in their twenties, two apprentices, and Cornelia's fifteen-year-old sister, Mary, living with them. Charles is recorded as the owner of the warehouse whereas Cornelia is shown merely as "wife," hiding her true importance to the business. By the mid-1840s, Mrs. Mee's Berlin Wool, Needlework, and Embroidery Rooms were in a settled location in Milsom Street, offering lessons in crochet, foreign (Continental) knitting, and needlework. Their advertisements stated Cornelia traveled to Berlin and Paris every year to select new merchandise for the store. The business seems to have had a mail-order department as well: advertisements promised, "[C]ountry orders carefully and promptly attended to."

By 1851, the Mees had two more daughters and no longer lived over the shop. The household also includ-

TOP: The cover of Cornelia Mee's first book Mee's Manual of Knitting, Netting, Crochet & Fancy Work*, 1842. Collection of Karen Ballard. BOTTOM: The dedication page of* Mee's Manual of Knitting, Netting, Crochet & Fancy Work*, 1842, honoring the Dutchess of Beaufort. Collection of Karen Ballard.* Photographs by Karen Ballard.

ed Cornelia's sister Mary and three servants, including a groom. In 1858, the Mees moved the business to London but continued to advertise Cornelia's availability for consulting with customers in Bath.

In the 1861 census, Charles is shown living on Brook Street in London, along with their daughters Mary and Agnes, and Cornelia's sister Mary, but Cornelia and their daughter Annie are listed as visitors in the house of a Henry Fisher in Liverpool. In 1874, Cornelia was living at 1 Langham Place in London, possibly due to strains in the marriage, as Charles is still listed as living in Brook Street. Further, her sister Mary, a "Berlin wool worker" in the 1861 census, has been elevated to "partner in business" by 1871.

Like many other women who ran Berlin warehouses, Cornelia Mee produced books of patterns in knitting and crochet as a way of encouraging customers to buy their wares. Her first book, Mee's *Manual of Knitting, Netting, Crochet & Fancy Work,* was published in 1842. The book cost 5 shillings and 6 pence, a price affordable only by the well-to-do. (A working stocking knitter would be lucky to earn 6 pence per ten- to twelve-hour day.) Cornelia's "advertisement," or preface, to this work is timid. She writes that the book has been produced after much solicitation from friends and offers it as a "humble attempt to simplify the labours of the many ladies in the empire who patronise the worktable," but assures them that "much that is novel and interesting will be found in its pages."

The advertisement introducing *Mee's Companion to the Work-Table, Containing Selections in Knitting, Netting and Crochet-Work,* which followed in 1844, is much more confident. It not only credits the patronage bestowed on the *Manual* and numerous suggestions from friends with inducing her to publish this "little companion," most of whose patterns are entirely new, but also mentions that she is working on a larger and more general volume, covering all kinds of fancy needlework.

Now Cornelia's publishing efforts were in full swing. *Crochet Explained and Illustrated,* bound in cloth, came out in 1845. In it she mentions the wide range of yarns that can be used and the great variety of articles that can be made with crochet. She claims that crocheting is an excellent employment for those with poor sight, as they can feel the stitches, and it is easy to teach to the blind. Her other crochet books of the period, such as *Crochet Collars* (1846) and *Crochet Lace Edgings* (1847), were generally smaller and had printed wrappers. (In her last book in 1875, possibly published posthumously, the inaccurate claim is made that she was the sole inventor of the art of crochet in all its varieties.)

Exercises in Knitting (1846) concentrated solely on knitting. Costing a mere 1 shilling and 6 pence, it starts with twelve stitch patterns for chair covers and continues through a wide variety of projects from a fish serviette to a lace collar. Some of the patterns seem to have been republished from the *Companion to the Work-Table*. *Exercises* contains recommendations for needles and yarn, the latter ranging from fine linen and cotton to much thicker wool.

In 1847, Cornelia and her sister Mary produced a monthly magazine called *Worktable Magazine of Church and Decorative Needlework, Embroidery, Crochet, Knitting and Netting,* which lasted for six issues. Cornelia seems not to have started writing again until the mid-1850s. *The Manual of Needlework* was produced in 1854 as a cloth-bound book. It was her last long book; the rest contain only twenty to thirty-two pages and were priced more cheaply.

A Manual of Knitting, Beautifully Illustrated was produced circa 1860 and cost 6 pence; the illustrations are just a foldout frontispiece showing five different stitch patterns. Four little books were published on crochet à la Broderie Anglaise in 1857 and 1858 and five on crochet à la tricoter were produced with Mary Austin in 1860 and 1861. Crochet à la Broderie Anglaise seems to involve

Cornelia Mee's Books

Exercises in Knitting (1846) has been transcribed on Project Gutenberg; www.gutenberg.org.

The Queen's Winter Knitting Book (1862) is available digitally through http://books.google.com.

The First Series of The Knitters Companion; Mee's Companion to the Work-Table, Containing Selections in Knitting, Netting & Crochet Work; Mrs Mee's Exercises in Knitting; and *Manual of Knitting Beautifully Illustrated* are available digitally through the Richard Rutt Collection on Southampton University Library's website: www.southampton.ac.uk/library/bopcris/wsa.html.

crocheting rings that are then linked together. Crochet à la tricoter, Cornelia writes in the introduction to the first in the series, combines the firmness of crochet with the lightness of knitting; the work is never turned; on every alternate row, all the stitches are taken upon the needle and stay there until they are all worked off on the following row. This technique today is generally known as Tunisian crochet.

In the 1860s, books tended to be published with the same title, but as Series 1 or Series 2, and so on. *The Knitter's Companion* ran to eleven series, of which the third and others were also called *The Queen's Winter Knitting Book*. The 1870s saw a new series of books entitled *Novelties in Needlework,* providing projects in several branches of needlework. As in most of her books, Mee assures her readers that the "receipts" had been carefully checked for errors.

She also used national and international events as a way of marketing her books. In 1856, *Alliance Knitting, Netting and Crochet Book* was published as a response to the Crimean War (1853–1856). It has a garish cover showing six flags—British, French, Turkish, Scandinavian, and two others. *The Queen's Winter Knitting Book* was published in 1862 as a response to those asking for rules to make "warm things for the poor in Lancashire," where the textile industry was in decline.

Toward the end of her life, Cornelia also was venturing into publishing "receipts" printed separately on cards that were then held together in stiff paper sleeves instead of bound in book form. The individual card could then be carried in one's workbag. The first and second series of *Bijou Receipts for Baby's Wardrobe* were published this way, as was the *First Series of Bijou Receipts for Knitting and Crochet*.

Cornelia Mee died in November 1875. Charles died in Bath in 1888. Cornelia's business, run by her daughter Mary, continued on until 1886. The books, on the other hand, had an influence far beyond their time and place. Just imagine the quantities of knitted, crocheted, and embroidered work that were spawned by her publishing efforts and the pleasure and industry they provided to British women of all stations.

Further Reading

Reilly, Patrick. *Cornelia Mee 1815–1875: A Memoir*. N. p: Patrick Reilly, 1983. Out of print.

Shell Knitting for a Bag in German Wool

LESLEY O'CONNELL EDWARDS

Cornelia Mee used this pattern in at least two of her books—*Mee's Companion to the Work-Table* (1844) and *Exercises in Knitting* (1846). Errors in the first version carry over into the second: The total number of stitches to cast on is wrong, the second round calls for seaming (that is, purling) four instead of three stitches. The pattern recommends eleven shades of German wool for the bag's sixteen stripes, and other than telling the knitter to start with the darkest shade, the author gives no indication which colors should go where. The pattern is ambiguous as it also is conceivable that there should be thirty or thirty-two stripes, not sixteen. Working a pattern from darkest to lightest over a wide range of shades was a feature of many patterns of that time, and some instructions also call for then working the shades in reverse.

Appleton's Crewel Wool Color Families

180s	Chocolate
470s	Autumn Yellow
581	Brown
690s	Honeysuckle Yellow
841	Gold
851	Custard Yellow



Lesley O'Connell Edwards's shell-patterned bag inspired by a nineteenth-century Cornelia Mee pattern. The bag is knit in 16 different shades of Appleton's Crewel wool. Photograph by Joe Coca.

Cornelia Mee was not the only author to provide a pattern for this type of bag; Jane Gaugain included one in *The Lady's Assistant,* Volume II (1842), for example, although her version has the reverse side on the outside. This would put the smooth side on the inside, perhaps to facilitate getting objects in and out of the bag. One such bag exists in a private collection; it measures 6 inches (15.2 cm) wide by 5 inches (12.7 cm) high. The Montse Stanley Collection in Southampton University Library has a delicate bag knitted in alternating shades of green and pink, working from dark shades at the bottom to light at the top; it measures about 4½ inches (11 cm) long by 4¾ inches (12 cm) wide. Many bag patterns in books from this period do not specify finished dimensions, but one of Cornelia Mee's patterns in the *Worktable Magazine* is supposed to be 6 inches (15.2 cm) deep; judging by the needle size and yarn suggested, I think that the width would be about the same.

The instructions for the top of the bag call for using the finest possible needle and knitting fifteen rounds in a simple rib; as usual, the reader is expected to know what a "simple rib" is. I used a rib of knit 2, purl 2, which is suggested in many mid-nineteenth-century patterns and which produces a tighter band than a single rib does. I followed Mrs. Mee's pattern for the handle, which has resulted in a rather wide one. She doesn't specify the length of the handle, so I followed Mrs. Gaugain's suggestion of 9 inches (22.9 cm). This makes the bag fit

snugly on the arm, but it is easy to get into it. No lining is suggested; indeed, the fine gauge produces a tight fabric that really does not need lining. (I did not line this bag.)

I used Appleton's crewel wool, which is similar to Berlin wool. For the main part, Mrs. Mee recommends No. 14 pins (size 0 [2 mm]) needles); I used size 000 (1.5 mm [old U.K. No.16 or No.17]) needles, which makes a firmer fabric. If these seem too fine, use larger needles, but the result will be a larger bag. Appleton's crewel wool comes in a multitude of shades, which makes finding a run of sixteen colors relatively easy. Be careful how dark a shade you choose for the darkest shades as seeing the stitches as you start to establish the pattern will be more difficult.

Materials

Appleton's Crewel Wool, 100% wool yarn, 27 yards (24.7 m)/skein, 1 skein each of 13 colors, and 2 skeins of another 3 colors; the sample was worked in the following 16 colors in this order: #581, #187, #186, #698, #697, #479 (2 skeins), #478, #477 (2 skeins), #476 (2 skeins), #475, #474, #473, #472, #471, #851, and #841, running from dark to pale; #479 was used for the rib at the top; the handle was made with 1 strand each of #476 and #477; see the sidebar on page 96 for color families; www.purlsoho.com

The Thread Gatherer Silk 'n Colors, 100% hand-dyed silk thread, 7 yards (6.4 m)/skein, 1 skein of #031 Soft Apricot for tassels; www.threadgatherer.com

Needles, set of 4 double pointed, size 000 (1.5 mm) and size 0000 (1.25 mm); 1 pair of size 00 (1.75 mm no. 15)

Stitch marker

Tapestry needle

Finished size: 5¼ inches (13.3 cm) wide and 6 inches (15.2 cm) tall, excluding handle

Gauge: 1 patt rep (19 sts and 5 rnds) = about 1⅜ inches (3 cm) wide and ⅓ inch (.8 cm) high; exact gauge is not critical for this project

See below and pages 140–141 for Abbreviations and Techniques

Special Stitch

Shell Pattern (multiple of 19 sts)

Note: Stitch count changes each round.

Rnd 1: *K4, [yo, k1] 8 times, k4, p3; rep from * to end—8 sts inc'd per multiple.

Rnd 2: *K2, k2tog, k15, ssk, k3, p3; rep from * to end—2 sts dec'd per multiple.

Rnd 3: *K2, k2tog, k14, ssk, k2, p3; rep from * to end—2 sts dec'd per multiple.

Rnd 4: *K1, k2tog, k14, ssk, k1, p3; rep from * to end—2 sts dec'd per multiple.

Rnd 5: *K2tog, k14, ssk, p3; rep from * to end—2 sts dec'd per multiple.

Rep Rnds 1–5 for patt.

Instructions

Bag

With larger dpn and darkest color, CO 152 sts. Arrange on 3 needles as foll: 57 sts on Needles 1 and 2 and 38 sts on Needle 3, pm and join in the rnd. Work Rnds 1–5 of Shell patt. *Break yarn and join next darkest shade. Work Rnds 1–5 of Shell patt. Rep from * 14 more times, working from darkest to the lightest shade—16 stripes. Change to smaller dpn and color choice for rib. Work in k2, p2 rib for 15 rounds. BO in patt.

Handle,

With pair of needles and 2 strands of handle colors held tog, CO 14 sts.

Next Row: Sl 1, [yo, sl 1, k1, psso] 6 times, k1. Rep last row until piece measures 9 inches (22.9 cm) from CO. BO all sts.

Finishing

Whipstitch the sides of the handle together. Weave in all ends. Sew the bottom of the bag together, matching the front and back curves. Cut the silk thread into 6-inch (15.2-cm) lengths and make two tassels. Sew the tassels to the cast-on and bound-off ends of the handle. Trim the ends of the tassels. Sew the handle to each side of the bag ¼ inch (6 mm) down from the bound-off edge of the bag.

About the Author and Designer. *Lesley O'Connell Edwards lives in rural Worcestershire, England, with her two cats and husband. A knitting historian, she first became interested in re-creating Victorian patterns as light relief from her research into English working handknitters and Tudor knitting. She has curated exhibitions of nineteenth-century knitting, including modern reproductions and is currently the editor of* Slipknot*, the journal of the United Kingdom's Knitting and Crochet Guild.*

Bead-Knitted Clasp Bags from the Netherlands

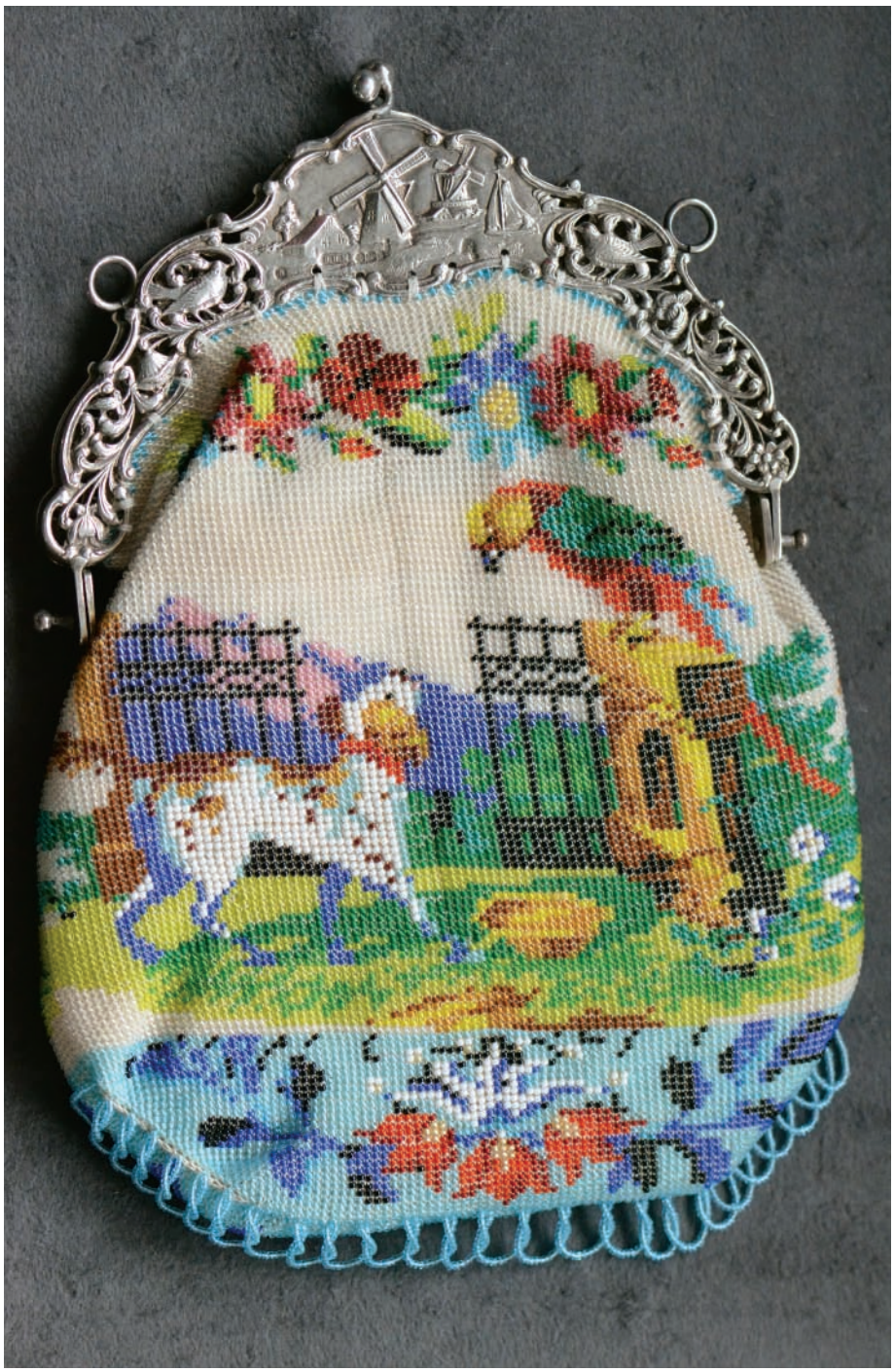
HENNY ABBINK, ANKE GREVERS, AND CONNIE GREVERS

TRANSLATED FROM THE DUTCH BY MARIA KAIN



Bead-knitted bag by Connie Grevers with a traditional bird design from the eastern region of the Netherlands. Photograph by Ben Elsinga and courtesy of Anke Grevers.

Until about 1750, Dutchwomen carried their money and valuables in drawstring pouches, but then they adopted bags fitted with a metal clasp. The earliest clasps were made of base metals such as bronze. Many later ones were of sterling silver, but the cheapest were made of cast pewter—"poor man's silver." Many clasps dating to the eighteenth century bear the mark of Jan Labberton (dates unknown), a silversmith in the town of Schoonhoven, in the western region of the Netherlands.



Bead-knitted bag by Connie Grevers with a traditional dog and parrot design from the western region of the Netherlands and an antique clasp. Photograph by Ben Elsinga and courtesy of Anke Grevers.





The bag, made of embroidered or knitted fabric sewn to a clasp, was worn fastened onto a hook attached to the front of a woman's outer skirt and hidden under an apron. Such bags were generally for Sunday wear only. During the week, a woman carried what she needed in a *noazak*, a pocket made of cloth attached to a ribbon that tied around the waist.



The bead-knitted bag originated during the Biedermeier period (1815–1848) as a wealthy woman's accessory. In many cases, the size of the bag indicated the status of the wearer, but there were also regional differences: Women living along the coast of the Noordzee (North Sea) and the former Zuiderzee (South Sea) wore larger bags; farther inland, the bags were smaller. Size 15/0 beads were used, yielding about 15 beads per inch (6 beads per cm).

Typical designs on Dutch bead-knitted bags included a watchdog

ABOVE LEFT: *Traditional Dutch beaded bag with a hunter design. Circa 1900. Collection of the authors.*
ABOVE RIGHT: *A reproduction by Connie Grevers of the Dutch bead-knitted bag shown above left; the bag has an antique clasp.*
ABOVE INSET: *Connie Grevers's reproduction of the bag with the hunter design in progress, showing seed beads strung on fine crochet thread and steel double-pointed needles.* Photographs by Ben Elsinga and courtesy of Anke Grevers.



(always depicted in blue beads), a floral bouquet (many with roses worked with red or reddish beads), and a star pattern. Many bags from Achterhoek, a region in the eastern part of the Netherlands, were decorated with some form of star, birds, and rabbits, and the text *Met Liefde* in Dutch or *Zu Liebe* in German (With Love). A "Spider" was a single-colored bag made with inexpensive clear glass beads. The color of the thread showing through the beads gave the bag its color.

Bead-knitted clasp bags continued to be popular for nearly four decades of the twentieth century, although many of their clasps had a very low silver content or were made of German silver (a silver-colored alloy of copper, zinc, and nickel). With the onset of World War II in 1939, however, the supply of bag materials ceased, and by the end of the war, in 1945, the art of making the bags had faded away.

But not forever. In the 1980s, a revival of interest began in the Netherlands when several guilds began to promote the technique. The revival continues; in 2011, we published *Gebreide Kralen Tasjes* [Knitted Beaded Bags], a book containing patterns suitable for beginners to advanced knitters.

LEFT: *An antique Dutch bead-knitted bag with a floral design. Collection of the authors*. Photograph by Ben Elsinga and courtesy of Anke Grevers.

A Bead-Knitted Bag

CONNIE GREVERS

Follow the centuries-old tradition from the Netherlands and make this sweet bag. The bag is worked in one piece from the top front down to the base and then up to the top back.

Instructions

Note: Place bead as follows: Knit the required number of stitches, push one or two bead(s) up to the work between the needles and then knit next stitch.

Bag

String all of the beads onto the thread.

CO 13 sts.

Rows 1 and 2: K.

OPPOSITE: *This small bag will hold your coins in style. The iridescent beads provide the sparkle. It's a great project for any who want to try knitting with beads*. Photograph by Joe Coca.



Row 3: *K2, place bead; rep from * to last st, k1f&b—1 st inc'd.
Row 4: K to last st, k1f&b—1 st inc'd.
Rows 5–8: Rep last 2 rows 2 more times—19 sts.
Row 9: *K2, place bead; rep from * to last 3 sts, k3.
Row 10: K.
Row 11: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 12: K.
Rows 13–20: Rep Rows 9–12 two more times.
Row 21: *K2, place bead; rep from * to last 3 sts, k3.
Row 22: K.
Row 23: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2, CO 4 sts at end of row—23 sts.
Row 24: K23, CO 4 sts at end of row—27 sts.
Row 25: *K2, place bead; rep from * to last 3 sts, k3.
Row 26: K.
Row 27: *K2, place 2 beads; rep from * to last 3 sts, k3.
Row 28: K.
Row 29: *K2, place bead; rep from * to last 3 sts, k3.
Row 30: K.
Row 31: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 32: K.
Row 33: K3, place 2 beads, *k2, place 2 beads; rep from * to last 2 sts, k2.
Row 34: K.
Row 35: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 36: K.
Rows 37–60: Rep Rows 25–36 two more times.
Row 61: *K1, place bead; rep from * to last st, k1.
Row 62: K.
Row 63: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 64: K.
Row 65: K3, place 2 beads, *k2, place 2 beads; rep from * to last 2 sts, k2.
Row 66: K.
Row 67: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 68: K.
Row 69: *K2, place bead; rep from * to last 3 sts, k3.
Row 70: K.
Row 71: *K2, place 2 beads; rep from * to last 3 sts, k3.
Row 72: K.

Materials

Nazli Gelin Garden, 100% cotton thread, size 10, 308 yards (281.6 m)/50 gram (1.8 oz) ball, 1 ball of #700-38; www.universalyarn.com
Needles, size 000 (1.5 mm)
Seed beads, size 8/0, 30 grams (1.0 oz), about 720 beads
Purse frame, 2½ inches (6.3 cm); www.lacis.com
Tapestry needle

Finished size: About 3¼ inches (8 cm) wide and 3¼ inches (8 cm) tall
Gauge: Gauge is not critical for this project

See pages 140–141 for Abbreviations and Techniques

Row 73: *K2, place bead; rep from * to last 3 sts, k3.
Rows 74–97: Rep Rows 62–73 two more times.
Row 98: BO 4 sts, k to end—23 sts rem.
Row 99: BO 4 sts, k3, place bead, *k2, place bead; rep from * to last 2 sts, k2—19 sts rem.
Row 100: K.
Row 101: *K2, place bead; rep from * to last 3 sts, k3.
Row 102: K.
Row 103: K3, place bead, *k2, place bead; rep from * to last 2 sts, k2.
Row 104: K.
Rows 105–112: Rep Rows 101–104 two more times.
Row 113: *K2, place bead; rep from * to last 3 sts, k3.
Row 114: K2tog, k to end—1 st dec'd.
Row 115: K2tog, place bead, *k2, place bead; work from * to last st, k1—1 st dec'd.
Rows 116–119: Rep last 2 rows 2 more times—13 sts rem.
Rows 120 and 121: K. BO all sts.

Finishing

Weave in loose ends. Fold bag along Row 61 and sew side seams from fold to cast-on/bind-off row. Sew the frame to the bag in the opening.

About the Authors and Designer. *Henny Abbink, Anke Grevers, and Connie Grevers live in the Netherlands, Henny and Connie in Winterswijk, Anke in Utrecht. Connie is a teacher and director of a primary school; her sister, Anke, is a course coordinator for a construction company; Henny, their mother, has long held an interest in traditional costume. They write about their knitting experiences in a blog on their website, www.geldersemutsen.nl.*

An 1849 Purse

Editor's Note: In December 2011, *PieceWork* magazine produced an electronic pattern book, *Ladies' Needlework Knitting; Tales and Poetry: A Melange of Instructions and Amusement*. The contents are from a book published in England in 1849 that we purchased from an antiquarian bookseller. All but two of the patterns in the original book are accompanied by illustrations of the finished items. The Elegant Knitted Purse is one of the two without illustrations. We issued a challenge to readers of the eBook to create the bag. Frequent *PieceWork* contributor Karen E. Hooton took the challenge and submitted her lovely sample shown here.



Karen E. Hooton made this small (about 3½ inches [9 cm] wide by 5 inches [13 cm] tall) purse using directions that were originally published in an 1849 English pattern book. It will be the perfect accessory for your next "night out on the town" excursion. Photograph by Joe Coca.





Below are the instructions from the 1849 book reproduced exactly as they appeared in the original along with Karen's notes on her process. If you, too, make the purse, we would love to see your results (send high-resolution images to piecework@interweave.com). Karen will attest to the fact that this is a challenging, but very rewarding, project!

Original Instructions for Elegant Knitted Purse

Two Knitting Pins, No. 19. Cornucopia Gauge. Four bunches Steel Beads, No. 6. 3 skeins middle-size purse twist.

Thread a bunch of beads on to the skein in winding.

Cast on 48 stitches, and knit one row plain.

1st row. Forward, purl 2 together, repeat throughout the row.

2nd row. Forward, purl 2 together, pass down 15 beads, forward, purl 2 together, repeat.

Repeat these two rows, decreasing one bead each time, so that at the twenty-eighth row you will have two beads.

29th row. Forward, purl 2 together, repeat.

30th row. Same as second, but the 15 beads are over the space between the bead rows.

Repeat these two rows as before, decreasing to the two beads.

Then work thirty rows as the first row, after which begin the beads again, but commence with the 2 beads, and increase to the 15, so as to make the other end correspond.

Karen E. Hooton's Notes

I used the following materials: 1 ball of size 20 crochet cotton thread, one set of four double-pointed needles size 0000 (1.25 mm), a clasp purse frame, and prestrung size 9/0 3-Cut Crystal AB beads. I think it would have been better to have used size 8 pearl cotton and size 11 rounds seed beads.

By the mid-nineteenth century, gauges for sizing knitting needles were well established. They came in various shapes with various names. Readers of the original book would have understood that the appropriate needles were #19 measured on the Cornucopia gauge, named for the gauge's shape in the form of a cornucopia. The #19 needles are 1 mm (size 00000); I worked my sample with 1.25 mm (size 0000) needles.

My original estimate for the number of beads required was 5,712. I actually used 5,474. In a fit of madness, I decided to prestring all of the beads on one ball of thread before knitting commenced. This resulted in the purse having no thread joins and nowhere for a bead to work itself loose. It is not, however, something I would recommend!

The bag is worked in one piece with picot selvedges, created by the yarnover at the start of each row; this provides a lovely edge, which is very easy to sew together. The knitting is a form of fagoting with the beads hung between the stitches. The amount of beads strung increase or decrease as the purse is worked. The number of columns of beads varies one less on the bottom half of the purse.

LEFT: *The outside of Karen E. Hooton's 1849 purse in progress.*

RIGHT: *The inside of Karen E. Hooton's 1849 purse in progress.* Photographs by Peter Hooton.

Web Listings

Patterns

Annis Knitting Patterns
www.Annisknittingpatterns.com
knittingpatterns@annisknittingpatterns.com
Knitting patterns for family—sweaters, socks, hats, mittens, and Buff Knitting.

Gardiner Yarn Works
www.gardineryarnworks.com
orders@gardineryarnworks.com
Download fun, accurate patterns from designer Chrissy Gardiner and friends.

Shops/Mail Order

Abundant Yarn Online
www.abundant-yarn.com
(866) 873-0580
Family-owned online store. Tutorials, Stash Sale, and So Much Yarn!

Woobee KnitShop
www.woobeeknitshop.com
(307) 760-2092
Products include Brown Sheep, Waverly, Jean Greenhowe, Addi, and Skacel.

Websites To Visit

Northeast Fiber Arts Center
www.northeastfiberarts.com
(802) 288-8081

Sweet Grass Wool
www.sweetgrasswool.com
(888) 222-1880
Domestic Targhee yarn and fiber, hand- dyed, and natural colors.

Yarns

Berroco Yarns
www.berroco.com
info@berroco.com
Free patterns, yarn & shop finder, and free e-newsletter, KnitBits.

Blue Heron Yarns
www.yarnjunky.blueheronyarns.com
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www.elementalaffects.com
(888) 699-2919

Harrisville Designs
www.harrisville.com
(603) 827-3333

Jimmy Beans Wool
www.jimmybeanswool.com
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Simple Comforts at Dove Cottage, William Wordsworth's Home

JUNE HALL



My heart leaps up when I behold a rainbow in the sky." "I wandered lonely as a cloud." "It is a beauteous evening, calm and free." These lyrical appreciations of nature were at the heart of the English Romantic movement, and William Wordsworth (1770–1850) was one of its shining lights. He and Shakespeare probably are England's most famous poets.

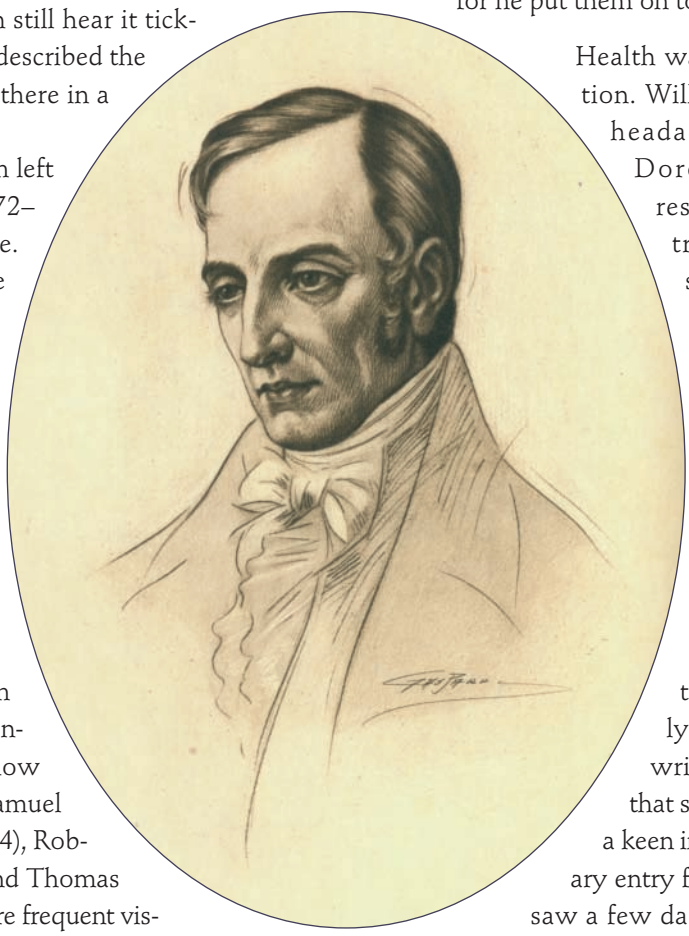
Born in the Cumbrian market town of Cockermouth and educated at Cambridge, Wordsworth spent some years abroad before returning to his beloved Lake District and moving in December 1799 to Dove Cottage in Grasmere with his sister, Dorothy (1771–1855). William had bought a long case clock for seven shillings and sixpence the day before he and Dorothy moved into Dove Cottage. We can still hear it ticking. Dorothy meticulously described the homely details of their life there in a diary, *Grasmere Journal*.

On May 4, 1800, William left with his brother John (1772–1805) for a visit to Yorkshire. Dorothy was in tears at the parting and started to write the journal "because I shall give William pleasure by it." The last entry is dated January 16, 1803, three months after William married their childhood friend Mary Hutchinson (1770–1859) and brought her to Dove Cottage to live.

At Dove Cottage, William and Dorothy were at the center of a group of friends now known as the Lake Poets: Samuel Taylor Coleridge (1772–1834), Robert Southey (1774–1843), and Thomas de Quincey (1785–1859) were frequent visitors. Dorothy was fully involved in this rich intellectual life.

Dorothy dedicated her life to William's welfare, happiness, and genius. She records her days spent fussing over him, keeping house—cooking and baking (bread, giblet pie, gingerbread), sewing and mending, and knitting. Several entries mention William's warm clothes, including:

> 23 November 1800. Mary was making William's woollen waistcoat.
>
> 10 January 1803. Ran William's woollen stockings for he put them on today for the first time.



Health was a constant preoccupation. William often suffered from headaches, and both he and Dorothy needed frequent rest. Dorothy's journal entry for January 11, 1803, states, "William promised me he would rise as soon as I had carried him breakfast, but he lay in bed till between 12 and 1."

Dorothy's descriptions of the landscape, storms, sunshine on the fells, birds, the night sky, and the first flowers to bloom are so sensitively observed and beautifully written that it is clear to see that she had a poetic nature and a keen intellect of her own. Her diary entry for April 18, 1802: ". . . we saw a few daffodils close to the water side. . . . But as we went along there were more and more. . . . I never saw daffodils so beautiful . . . the rest tossed and reeled and danced, and seemed as if they verily laughed with the wind . . . ever glancing, ever changing."

ABOVE: *Portrait of William Wordsworth (1770–1850) by Jules Gaspard (1862–1919) from* the Complete Writings of Elbert Hubbard. Author's ed. *(East Aurora, New York: The Roycroft Shop, 1908)*.
OPPOSITE: *Dove Cottage, in England's Lake District, where William Wordsworth and his family lived between 1799 and 1808*.
Photograph courtesy of Dove Cottage at the Wordsworth Museum and Art Gallery, Grasmere, England.



In the cottage's little sitting room with uneven oak floorboards polished to a shine, it is easy to imagine Dorothy writing about knitting William's socks. Nineteenth-century houses now block the view of the lake, Grasmere, through the latticed window, but above their rooftops, the mountain Silver Howe still stands out against the sky.

Family possessions are displayed in a glass-fronted cupboard above a chest of drawers in the sitting room. Among the items are Mary Wordsworth's plates from a salad set and a cameo brooch; silver spoons with Dorothy's monogram; William's gold watch chain, two locks of his hair, and his wooden skates with metal blades.

Above the fireplace is William's portrait by Henry Edridge (1768–1821) dated 1806, the only likeness made of him in the years that the Wordsworths lived at Dove Cottage. (They left for larger quarters in May 1808; the household had grown by three children, born to William and Mary between 1803 and 1806.) The double portrait of William and Mary, painted by Margaret Gillies (1803–1887) in 1830, shows the poet seated at a table stacked with books while Mary, wearing a lace bonnet, sits beside him, quill pen poised to write down every word; she is wearing the brooch now on display.

In the cottage's little sitting room with uneven oak floorboards polished to a shine, it is easy to imagine Dorothy writing about knitting William's socks.

The sitting room at Dove Cottage, showing the knitted knee rug on the couch and William Wordsworth's writing chair. Wordsworth's poem, "Daffodils," contains the line, "And oft, when on my couch I lie. . . ." The knee rug is said to have been a gift to Wordsworth when he lived at Rydal Mount between 1813 and 1850. Photograph by the author and used by permission from Dove Cottage at the Wordsworth Museum and Art Gallery, Grasmere, England.



An oak chest dated 1696, some chairs, a small dresser, and a fire guard furnish the room. The "cutlass" chair with its four legs and the arms set diagonally so that a gentleman could sit while wearing his sword and the couch were William's favorite seats for composing poetry indoors.

The origin of a pretty knee rug, currently displayed on the couch at Dove Cottage, too delicate to handle, is unknown; it is thought to have been given to William in 1843 when the family was living at Rydal Mount a few miles down the road. It is knitted in many colors, probably yarns left over from other projects. Although the colors are gently muted on its face, the back shows the original brightness of the yarn. Synthetic dyes were not introduced until 1856, six years after William's death. Without chemical analysis, it is impossible to know whether the dyes used in the yarn are natural or not. Although local myth maintains that the wool was gathered from the hedgerows and handspun, the yarn appears to have been commercially spun.

The cottage's everyday furnishings, along with Dorothy's descriptions of the family's day-to-day existence, help bring the life and humanity of William Wordsworth and those dear to him to the forefront.

The cottage's everyday furnishings, along with Dorothy's descriptions of the family's day-to-day existence, help bring the life and humanity of William Wordsworth and those dear to him to the forefront. Recreating the little knee rug (see the project that follows) extends that feeling of connection. We are fortunate to

Knitted knee rug, folded in half on the couch in the sitting room at Dove Cottage. The knee rug is said to have been given to Wordsworth between 1813 and 1850. Photograph by the author and used by permission from Dove Cottage at the Wordsworth Museum and Art Gallery, Grasmere, England.

have access to these fragments of their lives.

Further Reading

Appelbaum, Stanley, ed. *William Wordsworth: Favorite Poems*. Mineola, New York: Dover, 1992.

Blanchard, Francis. *Portraits of Wordsworth*. London: Allen & Unwin, 1959. Out of print.

Clark, Collette, ed. *Home at Grasmere: The Journal of Dorothy Wordsworth and the Poems of William Wordsworth*. New York: Penguin Books, 1960.



Wild Cumbrian daffodil, watercolor and ink, by June Hall, 2011. Dorothy Wordsworth's Grasmere Journal *for April 15, 1802, refers to the daffodils that she and William saw on their walk near Ullswater. This experience and Dorothy's description are thought to have been the inspiration for William's poem, "Daffodils," which begins, "I wandered lonely as a cloud. . . ."* Photograph by the author.

Wordsworth's Knee Rug

JUNE HALL

The original rug (shown on page 111), now at Dove Cottage in Grasmere, England, is knitted in strips in garter stitch, each of which has one side edge of the background color, olive green, which also separates the colored rectangles. Each colored rectangle measures about 3 inches (8 cm) wide by 2¾ inches (7 cm) long. The final strip has two side edges in green to complete the border. The rug is edged with a colored fringe, and every rectangle is embroidered with the same cross-stitch pattern.

To replicate the rug as closely as possible using modern, easily obtainable yarns, I chose colors from the range of Sublime's extrafine merino double-knitting wool. Although the colors are not an exact match (in the original, the background is made up of two shades of olive green and some of the rectangles are knitted in more than one color), the ones that I chose retain the spirit of the originals, which doubtless were whatever leftovers the knitter had on hand. You are welcome to choose whatever colors you like.

Materials

Sublime Extrafine Merino DK, 100% merino wool yarn, DK weight, 127 yards (116.1 m)/50 gram (1.8 oz) skein, 1 skein each of the 19 colors listed in the sidebar on page 114 or colors of choice; www.sublimeyarns.com
Needles, size 3 (3.25 mm) or size needed to obtain gauge
Tapestry needle

Finished size: 36 inches (91.4 cm) wide and 34 inches (86.4 cm) long
Gauge: 22 sts and 48 rows = 4 inches (10.2 cm) in garter st

See pages 140–141 for Abbreviations and Techniques

Instructions

Notes: To avoid holes when changing colors, twist the two yarns together by bringing the new working yarn up from under the old yarn. Weave in ends as you go to limit the amount to weave in at the end.

Rug

Make 9 strips as foll:
With background color, CO 21 sts.
K 6 rows.
**Next Row (RS):* With background color, k3, with rectangle color, k to last st, k1 tbl.



June Hall's reproduction of the knitted knee rug from the sitting room of Dove Cottage. The reproduction incorporates the array of original colors and cross-stitch embellishments. Photograph by Joe Coca.

Next Row (WS): With rectangle color, k18, with background color, k2, k1 tbl.

Rep last 2 rows 16 more times—17 garter ridges in rectangle color. Break rectangle color yarn.

With background color, k 6 rows. Rep from * 9 more times, changing rectangle colors—10 rectangles. BO all sts.

10th strip,

With background color, CO 24 sts. K 6 rows.

**Next Row (RS):* With background color, k3, with rectangle color, k18, with separate ball of background color, k2, k1 tbl.

Next Row (WS): With background color, k3, with rectangle color, k18, with background color, k2, k1 tbl.

Rep last 2 rows 16 more times—17 garter ridges in rectangle color. Break rectangle color yarn.

With background color, k 6 rows. Rep from * 9 more times, changing rectangle colors—10 rectangles. BO all sts.

Sublime Colors

#002 Capri (blue)
#003 Alabaster (off white)
#006 Biscuit (gray)
#016 Grape (pink)
#017 Red Currant (red)
#020 Mocha* (brown)
#106 Colonel Mustard (gold)
#139 Blazer (purple)
#167 Red Hot (red)
#171 Brogue (brown)
#172 Hunter* (green)
#196 Mischief (orange)
#202 Delicious (pink)
#203 Limone (yellow)
#224 Sesame (tan)
#230 Freckle (gray)
#251 Bone (off white)
#252 Pistachio (green)
#254 Dew (blue)
*Background colors

Finishing

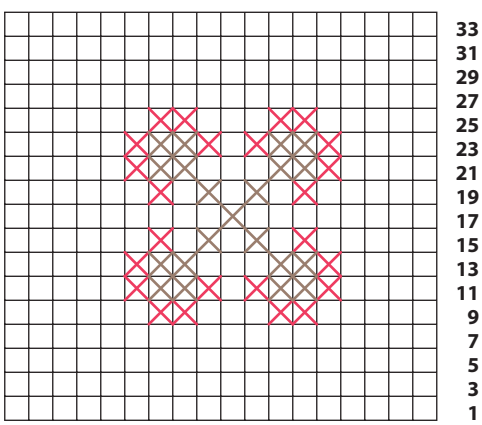
Cross-stitch each rectangle following the Embroidery Chart. Sew the strips together. Weave in loose ends.

Fringe

Cut yarn into 4½-inch (11.4-cm) lengths. Using the tapestry needle and three strands together, bring fringe through the edge of the rug from front to back, then from back to front, then pass ends through loop. Pull tight. Place the fringes at intervals, five or six to each rectangle, around entire edge. Trim ends to same length.

About the Author and Designer. *June Hall has been interested in knitting from childhood. As a historian and teacher, she has researched the history of handknitting in Britain, Lithuania, and Scandinavia. She uses rare-breed wools and keeps a small flock of Soay sheep. She thanks Jeff Cowton, curator of the Wordsworth Trust, and his staff for their help with this article.*

Embroidery Chart



Key

Rectangle Background Color

Contrast Color A

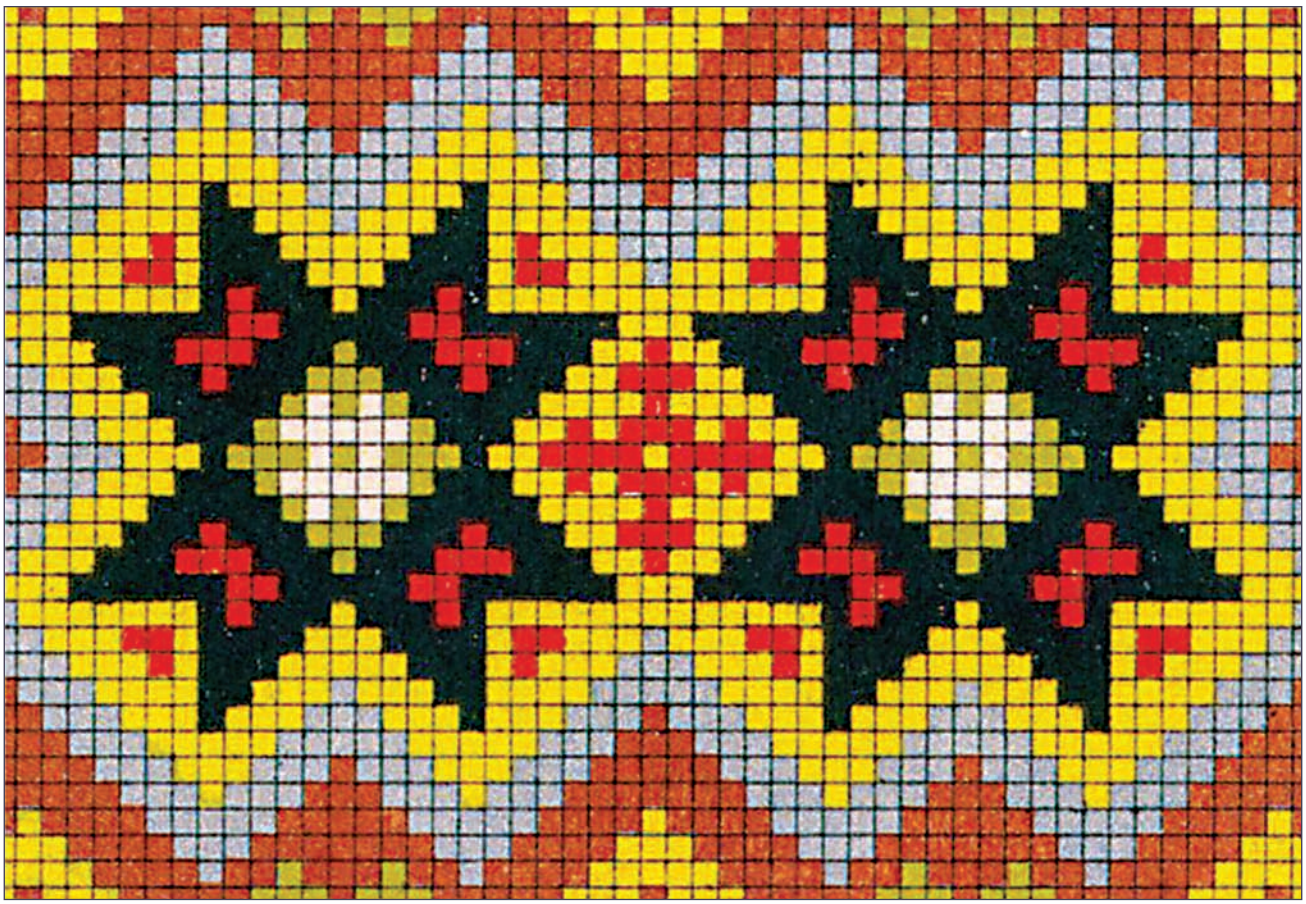
Contrast Color B

Chart may be photocopied for personal use.

Swedish Knitting Traditions

KARIN KAHNLUND

In January 2009, Rediviva Publishing House in Stockholm asked if I was interested in creating knitting models with patterns inspired by motifs in Jakob Kulle's *Svenska Mönster för Konstväfnader och Broderier* [Swedish Patterns for Art Weaves and Embroidery]. A facsimile of the original 1891–1892 book had been published by the company the previous year. I felt both proud and curious!



Jakob Kulle was an artist from Skåne, Sweden, whose self-imposed mission in life was to document the rich textile heritage of the peasantry in a country that was in the process of forgetting its handicraft traditions. At the end of the nineteenth century, he travelled around the province interviewing the local women about weaving techniques, pattern motifs, and color composition. This information later became the basis for his book.

The idea of furthering this legacy from Kulle and applying the patterns from Skåne to my own textile area, knitting, appealed to me. My father came from a small community in Skåne, Karlaby near Simrishamn. During the whole of my childhood, we travelled every summer to my aunts and uncle down there. To be given the

A motif from Jakob Kulle's collection of traditional Swedish designs originally published in his 1891–1892 Svenska Mönster för Konstväfnader och Broderier [*Swedish Patterns for Art Weaves and Embroidery*] *(Facsimile ed. Stockholm, Sweden: Rediviva Publishing House, 2008; distributed in the United States by Unicorn Books, Petaluma, California).* Photograph courtesy of Rediviva Publishing House, Stockholm, Sweden.

opportunity to reconnect with my roots and the textile patterns I remember from my childhood has felt fantastic.

Knitting should be fun! Therefore I usually knit with only two colors per row. Sometimes the weaving patterns from Skåne contain many colors. I have chosen to knit multicolor patterns only as narrow borders. A few rows that take a long time to knit can be worth the effort!

Swedish Pillows

KARIN KAHNLUND

Karin Kahnlund's pillow designs were originally published in *Sticka efter Svenksaka Mönster* [Traditional Swedish Patterns for Knitting] (Stockholm: Rediviva Publishing House, 2011, in Swedish and English; distributed in the United States by Unicorn Books, Petaluma, California) and are reprinted here by kind permission of Rediviva Publishing House. The designer used Spelsau woolen yarn for all of her projects; a commercially available substitute is listed in the Materials box below. The pillows are knitted in the round and sewn together with mattress stitch.



Karin Kahnlund adapted a design in Jakob Kulle's Svenska Mönster för Konstväfnader och Broderier *[Swedish Patterns for Art Weaves and Embroidery] (Facsimile ed. Stockholm, Sweden: Rediviva Publishing House, 2008; distributed in the United States by Unicorn Books, Petaluma, California) for her stylish pillows. They will add pizzazz to any home décor. The Patterned Pillow is shown at left; the Pillow with Center Pattern at right.* Photograph courtesy of Rediviva Publishing House, Stockholm, Sweden.

Materials

Cascade Yarns 220 Sport, 100% Peruvian Highland wool, DK weight, 164 yards (150 m)/50 gram (1.8 oz) hank, 7 hanks of #9543 Midnight Blue, 3 hanks of #8895 Christmas Red, and 1 hank of #8914 Granny Smith (the Pillow with Center Pattern requires 200 grams [7.1 oz] of #9543 Midnight Blue, 25 grams [0.9 oz] of #8895 Christmas Red, and 5 grams [0.2 oz] of #8914 Granny Smith; the Patterned Pillow requires 125 grams [4.4 oz] of #9543 Midnight Blue, 125 grams [4.4 oz] of #8895 Christmas Red, and 25 grams [0.9 oz] of #8914 Granny Smith); www.cascadeyarns.com

Needles, circular, 32 inches (81.3 cm) long, size 2 (2.5 mm) or size needed to obtain gauge

Pillow forms

Finished size: 17¾ x 17¾ inches (45.1 x 45.1 cm)

Gauge: 32 sts and 42 rows = 4 inches (10.2 cm) in St st

See pages 140–141 for Abbreviations and Technique

Instructions

Pillow with Center Pattern

Using Midnight Blue, CO 288 sts. K for 7½ inches (19.0 cm). K the patterned border according to the chart. K 2 rows after the border using Granny Smith. K 7½ inches (19.0 cm) in Midnight Blue. Do not cast off; use the sts to sew together one side of the cushion cover with mattress stitch.

Patterned Pillow

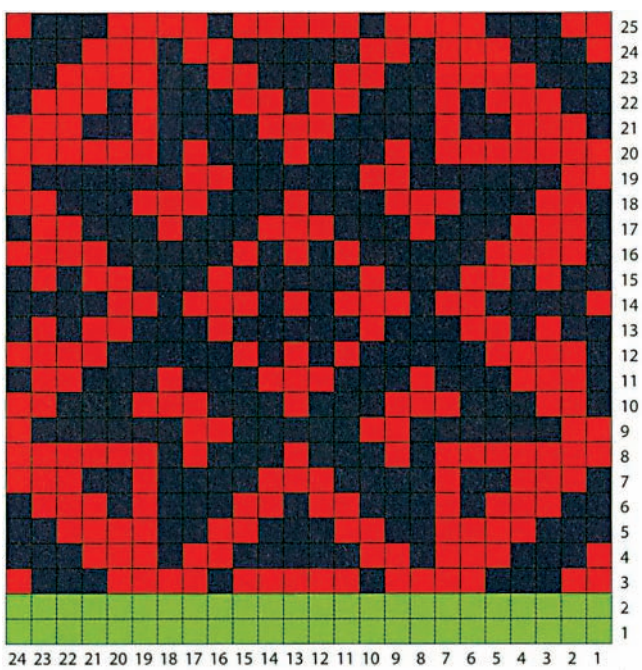
Using Granny Smith, CO 288 sts. K 7 patt reps according to the chart. Finish with 2 rows, using Granny Smith. Do not cast off; use the sts to sew together one side of the cushion cover with mattress stitch.

Finishing

Fasten all threads. Handwash in lukewarm water. After washing, the cushion cover should be formed and dried flat. Use a pillow form that is slightly larger than the cover. Insert the pillow form and sew together the cushion cover using mattress stitch. Make small, tight pom-poms—two in Christmas Red and two Granny Smith; fasten to the corners of the cushion with the patterned border.

About the Author and Designer. *Karin Kuhnland is a graduate of the School of the Association of Friends of Textile Art in Stockholm where she now teaches knitting. She designs and sells knitted garments through her business, Uppstickaren. Visit her website at www.uppstickaren.com.*

Pillows



1 patt rep = 24 sts and 25 rows

Key

- **Midnight Blue**
- **Christmas Red**
- **Granny Smith**

Chart from Sticka efter Svenksaka Mönster *[Traditional Swedish Patterns for Knitting] by Karin Kuhnland (Stockholm: Rediviva Publishing House, 2011, in Swedish and English; distributed in the United States by Unicorn Books, Petaluma, California) and courtesy of Rediviva Publishing House, Stockholm, Sweden.*

Chart may be photocopied for personal use.

Miss Pruden's Lace Diary

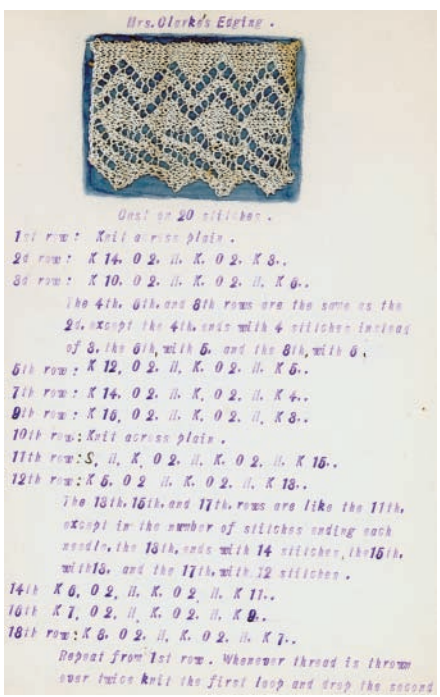
JANET JOHNSON STEPHENS

As I was viewing pieces of eighteenth- and nineteenth-century knitting at the Smithsonian Institution's Museum of American History in Washington, D.C., a small notebook tucked away in one of the storage drawers caught my eye. It measured about 7 by 10 inches (18 by 25 cm) and was sewn at the center fold. It looked like a schoolchild's theme book. A note inside read: "This folio of knitting patterns belonged to Miss Eugenia Pruden who was born in Adrian, Michigan, around 1845. She lived with her sister and brother-in-law on Slaughton Street (now Belmont) in the 1890's."

According to a note with the diary, Miss Pruden's niece, Ruth McGowan, had given the diary to Edith N. Hippensteel, who later donated it to the museum. This is all that is known about Miss Pruden, but what can be gleaned about her from her small book is remarkable.

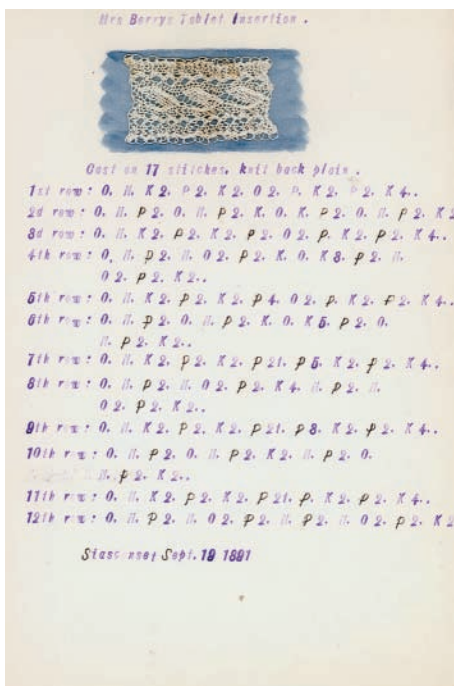


To make the pattern book, she removed each page that had been stitched into the notebook, leaving a stub about 1 inch (2 cm) wide. On each of the thirty-five or so pages she removed, she typed her knitting patterns. She gave each of the patterns a name, noting the giver and often the date: Mrs Berry's Tablet Insertion, September 19, 1891; Nurse Hatty Lace Edge, 1891; Mrs. Clarke's Open Edge Lace, March 14, 1895; Miss Bailey's Weaver Bird Lace, March 15, 1895; The Alfred Infant's Sock, February 1895. Small knitted samples of each of the patterns were carefully sewn onto the pages that contained the pattern. All of the samples were knitted with a fine white cotton thread. Each page was then sewn with running


Mrs. Clarke's Edging .

Cast on 20 stitches .

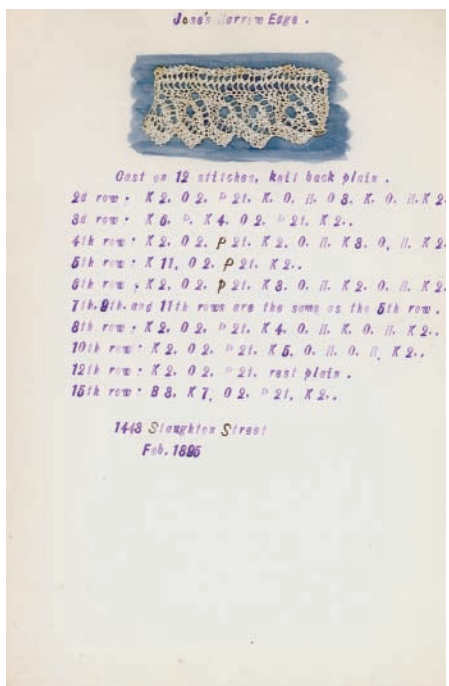
1st row: Knit across plain .
2d row: K 14. O 2. ll. K. O 2. K 3..
3d row: K 10. O 2. ll. K. O 2. ll. K 6..
The 4th, 6th and 8th rows are the same as the 2d, except the 4th ends with 4 stitches instead of 3, the 6th with 5, and the 8th with 6 .
5th row: K 12. O 2. ll. K. O 2. ll. K 5..
7th row: K 14. O 2. ll. K. O 2. ll. K 4..
9th row: K 16. O 2. ll. K. O 2. ll. K 3..
10th row: Knit across plain .
11th row: S. ll. K. O 2. ll. K. O 2. ll. K 15..
12th row: K 5. O 2 ll. K. O 2. ll. K 13..
The 13th, 15th, and 17th rows are like the 11th, except in the number of stitches ending each needle, the 13th ends with 14 stitches, the 15th with 15, and the 17th with 12 stitches .
14th K 6. O 2. ll. K. O 2. ll. K 11..
16th K 7. O 2. ll. K. O 2. ll. K 9..
18th row: K 8. O 2. ll. K. O 2. ll. K 7..
Repeat from 1st row. Whenever thread is thrown over twice knit the first loop and drop the second


Mrs Berrys Tablet Insertion .

Cast on 17 stitches, knit back plain .

1st row: O. ll. K 2. p 2. K 2. O 2. p. K 2. p 2. K 4..
2d row: O. ll. p 2. O. ll. p 2. K. O. K. p 2. O. ll. p 2. K
3d row: O. ll. K 2. p 2. K 2. p 2. O 2. p. K 2. p 2. K 4..
4th row: O. ll. p 2. ll. O 2. p 2. K. O. K 3. p 2. ll. O 2. p 2. K 2..
5th row: O. ll. K 2. p 2. K 2. p 4. O 2. p. K 2. p 2. K 4..
6th row: O. ll. p 2. O. ll. p 2. K. O. K 5. p 2. O. ll. p 2. K 2..
7th row: O. ll. K 2. p 2. K 2. p 2l. p 5. K 2. p 2. K 4..
8th row: O. ll. p 2. ll. O 2. p 2. K 4. ll. p 2. ll. O 2. p 2. K 2..
9th row: O. ll. K 2. p 2. K 2. p 2l. p 3. K 2. p 2. K 4..
10th row: O. ll. p 2. O. ll. p 2. K 2. ll. p 2. O. ll. p 2. K 2..
11th row: O. ll. K 2. p 2. K 2. p 2l. p. K 2. p 2. K 4..
12th row: O. ll. p 2. ll. O 2. p 2. ll. p 2. ll. O 2. p 2. K

Staatsnest Sept. 19 1891


Jose's Narrow Edge .

Cast on 12 stitches, knit back plain .

2d row: K 2. O 2. p 2l. K. O. ll. O 3. K. O. ll. K 2.
3d row: K 6. p. K 4. O 2. p 2l. K 2..
4th row: K 2. O 2. p 2l. K 2. O. ll. K 3. O. ll. K 2.
5th row: K 11. O 2. p 2l. K 2..
6th row: K 2. O 2. p 2l. K 3. O. ll. K 2. O. ll. K 2.
7th, 9th, and 11th rows are the same as the 5th row .
8th row: K 2. O 2. p 2l. K 4. O. ll. K. O. ll. K 2..
10th row: K 2. O 2. p 2l. K 5. O. ll. O. ll. K 2..
12th row: K 2. O 2. p 2l. rest plain .
13th row: S 3. K 7. O 2. p 2l. K 2..

1448 Slaughton Street
Feb. 1895



A Page from the Past

A facsimile of a typewritten page from Eugenia Pruden's diary appears below. We knitted this pattern following the typed instructions. We did not include the variations handwritten in the margins.

Mrs. Hasting's Fan Edge
Cast on 11 stitches.
1st row: S, K 6, P 2t, O, K, O 2, P.
2d row: O 2, P 2t, K 10.
3d row: S, K 5, P 2t, O, K, O, K, O 2, P 2t.
4th row: O 2, P 2t, O, P 2t, K 9.
5th row: S, K 4, P 2t, O, K, O, K, O 2, P 2t, O, P 2t.
6th row: O 2, P 2t, O, P 2t, O, P 2t, K 8.
7th row: S, K 3, P 2t, O, K, O, K, O 2, P 2t, O, P 2t, O, P 2t.
8th row: O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, k 7.
9th row: S, K 2, P 2t, O, K, O, K, O 2, p 2t, O, P 2t, O, P 2t, O, P 2t.
10th row: O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2t, K 6.
11th row: S, K, P 2t, O, K, O, K, O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2t.
12th row: O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2t, K 5.
13th row: S, K 3, O 2, P 3t, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2[t].
14th row: O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, O, P 2t, K 5.
15th row: S, K 4, O 2, P 2t, P 2t, O, P 2t, O, P 2t, O, P 2t.
16th row: O 2, P 2t, O, P 2t, O, P 2t, O, P 2t, K 6.
17th row: S, K 5, O 2, P 2t, P 2t, O, P 2t, O, P 2t.
18th row: O 2, P 2t, O, P 2t, O, P 2t, K 7.
19th row: S, K 6, O 2, P 2t, P 2t, O, P 2t.
20th row: O 2, P 2t, O, P 2t, K 8.
21st row: S, K 7, O 2, P 2t, P 2t.
22d row: O 2, P 2t, K 9.

Abbreviations and Editor's Notes:
K–knit
P–purl
O–yarn over
S–slip
t–together

An operation by itself indicates that it is performed only once. A numeral following an operation indicates the number of times to perform the operation. For example, K means knit l stitch, and K 3 means knit 3 stitches.

When O 2 precedes P or P 2t, the first yarnover makes a new stitch, the second positions the yarn for the following purl stitch.

ABOVE: *Our sample knitted from the instructions for "Mrs. Hasting's Fan Edge" included in Miss Pruden's Lace Diary.*

OPPOSITE INSET: *Miss Pruden's Lace Diary.*

OPPOSITE LEFT: *"Mrs. Clarke's Edging" page from Miss Pruden's Lace Diary.*

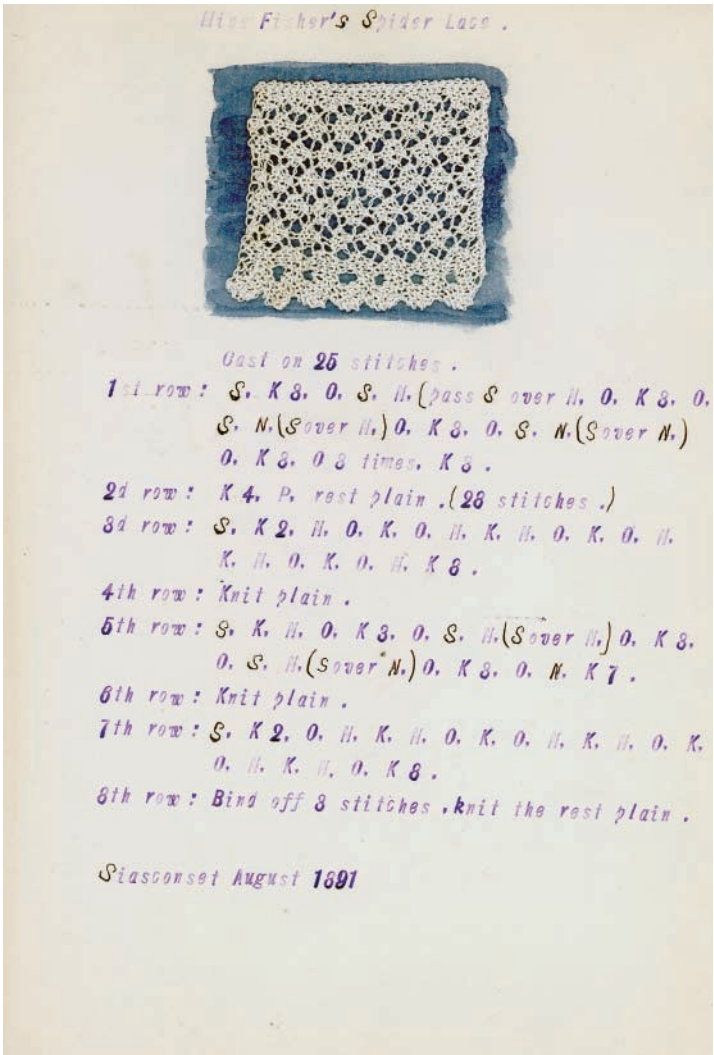
OPPOSITE CENTER: *"Mrs Berrys Tablet Insertion" page from Miss Pruden's Lace Diary.*

OPPOSITE RIGHT: *"Jose's Narrow Edge" page from Miss Pruden's Lace Diary.* Photographs courtesy of the Textile Collection, National Museum of American History, Washington, D. C.

stitch back onto the stubs that had been left in the notebook.

Clearly, these patterns were special to Miss Pruden and to the women who furnished them. She must have spent a great deal of time preparing the pages that she then handed down to her niece. Some of the pages had handwritten notes or a comment in place of a title: "Pretty in silk," she noted about one of Mrs. Clarke's patterns.

I spent time examining the patterns more closely and discovered that some of Miss Pruden's abbreviations are different from those we use today, although it wasn't difficult to figure them out. "K" and "P," of course, meant "knit" and "purl." "O" (over) meant to "yarn over" and "N" (narrow) meant to "work two stitches together." "S" meant to "slip a stitch" and "B" meant to "bind off." "X" threw me. It did not mean "the number of times to do something," as we now interpret it. Fortunately, one of the patterns explained that the "X" meant that the knitter was to "cross the stitch by knitting at the back."


Miss Fisher's Spider Lace.

Cast on 25 stitches.

1st row: S. K 3. O. S. N. (pass S over N. O. K 3. O. S. N. (S over N.) O. K 3. O. S. N. (S over N.) O. K 3. 0 3 times. K 3.

2d row: K 4. P. rest plain. (23 stitches.)

3d row: S. K 2. N. O. K. O. N. K. N. O. K. O. N. K. N. O. K. O. N. K 3.

4th row: Knit plain.

5th row: S. K. N. O. K 3. O. S. N. (S over N.) O. K 3. O. S. N. (S over N.) O. K 3. O. N. K 7.

6th row: Knit plain.

7th row: S. K 2. O. N. K. N. O. K. O. N. K. N. O. K. O. N. K. N. O. K 3.

8th row: Bind off 3 stitches, knit the rest plain.

Siasconset August 1891

Since I discovered the Pruden Diary, I have found other old knitting samplers, pattern books, and school workbooks. I have often lectured and written about them in the hope that the efforts of Miss Pruden, Mrs. Clarke, Mrs. Hasting, and the many other women who shared their lovely patterns more than 100 years ago would not be lost.

About the Author. *Janet Johnson Stephens has taught knitting workshops nationally and has published articles and patterns for her original designs in numerous magazines. She wrote the introduction and history portion of* The Pruden Knitting Diary: Lace Patterns *by Sandy Terp (Perkasie, Pennsylvania: Moonrise, 1997), which contains instructions and projects.*

"Miss Fisher's Spider Lace" page from Miss Pruden's Lace Diary. Photograph courtesy of the Textile Collection, National Museum of American History, Washington, D. C.

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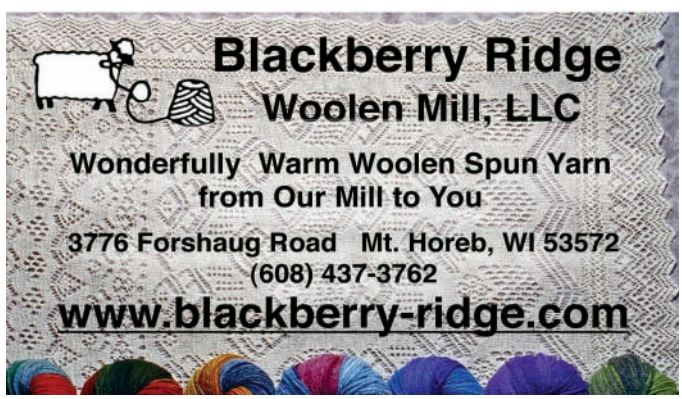


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Caryll Designs 121
Dark Starz Designs 121
Elemental Affects 3
Harrisville Designs 5
Interweave . . . . . 5, 6, 33, 64, 75, 92, 107, 142, 143, ifc, ibc, bc
Jimmy Beans Wool 3
Lisa Souza Knitwear and Dyeworks 121
Northeast Fiber Arts Center 3
Oomingmak, Musk Ox Producers 121
Southeastern Animal Fiber Fair 121
Vivid World Travel 121

Jeremina Colvin and Mary Edwards: Sharing and Creating a New Tradition

SUSAN A. BURDEN



Jeremina Colvin (1858–1937) and Mary Edwards (dates unknown) were kindred spirits. Jeremina grew up on a croft in the Shetland Islands. Mary grew up 8,000 miles (12,874.6 km) away in a longhouse on Vancouver Island in British Columbia, Canada. They could have stepped out of Kipling's poem "The Ballad of East and West." They met, and though each belonged to a slightly xenophobic culture, through a love of family and a love of fiber, they became lifelong friends.



Jeremina Colvin, née Robertson, was unable to remember a time when she couldn't spin. She learned to spin standing at the wheel because she was too short to sit and spin. As the daughter of a crofter in the Shetlands, she was required to spin and knit to augment the family income, but the Industrial Revolution was depressing the market for handknits and times were hard. So Jeremina chose the way of her Viking ancestors: In 1885, leaving family and friends, taking nothing of value except her spinning wheel, she turned to the sea and struck out for new land and opportunities.

In British Columbia, she met and married Robert Mouat Colvin (1860–1926); they moved to remote Cowichan Station in 1888 to carve a farm out of the virgin forest. The couple had six children: Mary (1887–1965), Jemima (1889–1935), Robert (1891–1969), Magnus (1893–1982), Margaret (1895–1911), and Edith (1895–1978). Jeremina took care of her family with the help of her Cowichan friends.

Mary Edwards was of the First Nation (Cowichan), and lived near Jeremina. The highly respected Cowichan had established a very rich culture in the Pacific Northwest. Their women were the economic providers and the backbone of the culture because they produced the highly regarded and sought-after woven blankets. The arrival of white settlers and the Hudson Bay Company, however, destroyed the Cowichan blanket trade. Mary witnessed "cultural devastation," but instead of clinging to her past, she risked change. She willingly learned from the immigrants but didn't just copy their ways. She and Jeremina made something new that was neither European nor Native American.

It often has been written that Jeremina taught the Cowichan how to knit. One of Jeremina's sons, Magnus,

ABOVE: *Jeremina Colvin, a lifelong spinner, with her husband, Robert, and daughter Mary. Photographer unknown. Circa 1888.* Photograph courtesy of Barb Brown.
OPPOSITE: *A sweater knitted by Jeremina Colvin. Circa 1932. It was donated to the Quw'utsun' Cultural and Conference Centre by her grandson Dallas Vox. Collection of the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia.* Photograph by Caroline Sommerfeld.



made it clear that this was not true. The Sisters of St. Ann had taught the Cowichan girls to knit socks and mittens since their arrival in the region in the 1860s, but it was Jeremina who taught them how to knit thick, water-resistant sweaters in a Fair Isle pattern.



Mary Edwards and her friend Sophia Percy asked Jeremina to teach them how to spin and to knit the heavy sweaters that she knitted for her husband. They wanted their men as warm and dry at sea and in the bush as hers was. "I was a small boy then," Magnus said, "but I remember seeing my mother patiently teaching Mary, Sophia, and others to spin and knit." Soon the women were incorporating their traditional Cowichan designs such as the whale and thunderbird into their knitting.

As the story was related within the family, Jeremina possessed one pattern only, and she used a variation of

TOP: *Traditional Cowichan sweater, likely made in the 1930s. The design may have been an adaptation of embroidery patterns. Maker unknown. Collection of the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia*. Photograph by Caroline Sommerfeld. INSET: *Jeremina Colvin, a lifelong spinner, with her wheel. Circa 1935*. Photograph courtesy of Barb Brown.



Magnus Colvin, younger son of Jeremina Colvin, and his wife, Berthe. Magnus is wearing the last sweater that his mother knitted. She also spun and prepared the wool. Circa 1976. Collection of the Cowichan Valley Museum and Archives, Duncan, British Columbia. (1997.103.1zz). Photograph © the Cowichan Valley Museum and Archives.



the pattern on many of her sweaters. In the family, it has been remembered as "the Fair Isle Pattern." This pattern also is referred to in the short history provided by the Quw'utsun' Cultural and Conference Centre on their website (www.quwutsun.ca): "[The] first argyle design that was taught to them by Jeremina Colvin who taught the ladies to knit in the Fair Isle Method."

Some have argued that Jeremina couldn't have taught a Fair Isle pattern and techniques to the Cowichan because she emigrated from the Shetlands before the development of the Fair Isle sweater. Knitted sweaters had been produced on the Shetland Islands for decades; it would have been natural for the islands' knitters to try out patterned color knitting on a sweater as they were familiar with the Fair Isle patterns used in knitting socks and caps to sell to passing ships.

Commenting on the relationship between Jeremina and the Cowichan, Barb Brown, Jeremina's great-granddaughter, says:

> All Jeremina's descendants know about the friendship between her and Mary Edwards. The two friends supported each other through the tragedies in their lives, they laughed with each other, and they knitted and spun together. They shared ideas between them, and with other friends who came to call. At one point, this friendship was commemorated by a ceremony where Mary and Jeremina adopted each other as sisters. This was an important occasion recalled by her children. I grew up wishing I could have a

Front of a traditional Cowichan sweater bought in 1932 and donated to the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia, by R. Humberstone. Maker unknown. Collection of the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia. Photograph by Caroline Sommerfeld.



sister so I could have a friend like Mary. So, who developed this famous sweater? In my opinion, it was a bunch of women, sitting, knitting, spinning, drinking tea, and telling stories they would rather not have had the children hear. Each contributed something; each took something away from these gossip sessions. And to me, the important story here is one of the friendship between two clear-sighted women from opposite sides of the world.

Jeremina learned new ways in a new world. Mary, her family, and friends understood fiber but faced great change in their lives. Together, the women created a new style of sweater, one that incorporated both Fair Isle and Cowichan traditions.

Further Reading

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About the Author. *Susan A. Burden taught Latin, English, and history in Arkansas and Texas. She is an active member of the Wool and Wheel Handspinners, the Arkansas Valley Spinners, the Arkansas Fiber Interest Guild, and has presented programs on knitting techniques and history at the Arkansas Fiber Arts Extravaganza.*

Back of a traditional Cowichan sweater bought in 1932 and donated to the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia, by R. Humberstone. Maker unknown. Collection of the Quw'utsun' Cultural and Conference Centre, Duncan, British Columbia. Photograph by Caroline Sommerfeld.

A Vintage Jacket-Wrap Sweater

Editor's Note: Jacket Wrap was one of the projects included in "The Newest Knitted Things for Spring," which appeared in the March 1922 issue of The Modern Priscilla *magazine. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. See page 140 for Abbreviations.*



Carol Rhoades knitted our sample wrap, using 6 skeins Fyberspates Scrumptious Sport 4-Ply in Ysolda Colours Flying Saucer and 3 skeins in Natural (www.lanternmoon.com) and a size 8 (5 mm) circular needle. The sample is shown with the page from the March 1922 issue of The Modern Priscilla *featuring the Jacket Wrap from "The Newest Knitted Things for Spring."* Photograph by Joe Coca.

Jacket Wrap (Size 38-40)

Materials. — Nine balls green silk Shetland; 1 ball white; 2 bone knitting needles No. 4½; two 1-inch button molds; 1 bone crochet hook No. 4.

Back. — The wrap measures 27 inches from shoulder to lower edge (32 inches with the border). Commence at bottom. Cast on 120 sts. Knit plain (k) for 6 ridges or 12 rows. Next row, k 1, k 2 together, k to within 3 sts, k 2 together, k 1. * Knit 11 rows and then decrease 1 stitch at each end as before. Repeat from * until there are 72 ridges made from beginning. There should be 96 sts on needle. Knit 2 rows and cast on 50 sts on each side for sleeves. Continue with 196 sts for 27 ridges. Then k 85 sts and slip on safety-pin. Bind off 26 sts for neck and with remaining 85 sts begin front.



Front. — Increase 1 st toward neck every 4th row 13 times, by k first the front and then the back of second stitch. Knit 2 rows (27 ridges from beginning of front) and bind off 50 sts for sleeve. Knit 2 rows and increase 1 stitch at each end. Continue to increase 1 stitch at neck every 4th row 6 times more (20 sts in all) and 1 stitch at armhole side every 12th row. When 20 sts at neck edge have been added, continue without increasing for 12 ridges (adding 1 stitch at armhole side every 12th row). Then begin to shape the front by decreasing 1 stitch every 4th row 12 times, then 1 st every other row 4 times. Bind off 2 sts every other row 10 times, bind off 3 sts every other row 10 times.

Make other front to correspond and sew up sweater.

Collar. — With white silk Shetland cast on 30 sts and k 162 ridges or about 42 inches. Bind off and with same thread continue for border.

Border. — With bone hook No. 4 make 1 double (d) in first st, * draw out st on hook one-half inch long, thread over hook and draw through this loop, insert hook under thread just drawn through, thread over and draw through, thread over and draw through both sts on hook. Make another knot stitch, repeating from *. Skip 3 sts on collar, d in each of two following sts. Make 6 loops of 2 knot sts, separated by 2 d worked into last row of collar, turn. *2d row*—3 knot sts, d on either side of first knot st below (taking up the two upper threads of each loop); * 2 knot sts, 1 d in loop before next knot st, d in loop after same knot st, repeat from * to end of row, turn. Repeat 2d row five times. *8th row*—2 knot sts, * (ch 2, 7 trebles, ch 2, d) in d, 1 knot st, d on either side of knot st below, 1 knot st, repeat from *. After 6th shell make 1 knot st and 1 d into last knot st below. Finish off and make border on other end in the same way.

Border for Sleeves. — With green make 4 rows of knot sts and 1 row of shells around sleeves. Work without turning but be careful to take up the two upper threads when making d on either side of knot st below.

Border for Bottom of Wrap. — Fasten green thread on left front between 50th and 51st ridges counting from shoulder (23rd ridge below sleeve). *Make a loop of 2 knot sts, skip 3 ridges, 2 d, repeat from * (skipping 3 sts across back) until 51st ridge (counting from shoulder) on right front is reached, turn. *2d row*—To decrease 1 loop at beginning, draw out st on hook and make a d into top of first loop. * Make 2 knot sts, d in loop before next knot st, d in loop after same knot st. Repeat from * to end of row. Repeat 2d row 3 times and finish border with a row of shells, made as before.

Girdle. — With green cast on 6 sts and knit plain for about 60 inches. Bind off. Fasten white thread and make 1 d into each st of last row, 1 d after each rib along side of girdle, 1 d in each st of first row, 1 d after each rib along other side, join. Make a loop of 2 knot sts, skip 1 st on last row of belt, 2 d, make another loop of 2 knot sts, d in last st on belt, turn. *2d row*—3 knot sts, d on either side of knot st below, 2 knot sts, d on either side of last knot st below, turn. *3d row*—Like second. *4th row*—Make 1 knot st, d in next knot st, (ch 2, 7 trebles, ch 2, d) in same st with d. Make another knot st and in this d work (as if you were making a picot), (ch 2, 7 t, ch 2, d), 1 knot st, 1 d in last knot st of row below, make same shell as before and finish off. Trim other end of girdle in same way.

Buttons.—With green thread, ch 3, 7 d in 2nd ch, join. *2d row*—2 d in each st. *3d row*—* 1 d in first st, 2 d in next, repeat from * (21 sts). *4th row* — * 1 d in each of 2 sts, 2 d in next, repeat from * (28 sts). *5th row*—1 d in each st. Place wooden mold inside and work 1 d, skip 1, 1 d, skip 1, until closed.

Loop for Buttons.—Chain 65, join into ring, * ch 3, skip 3, d in next. Repeat from * around, join and break thread. Knot chain twice in centre to make two loops.

Sew collar to sweater as illustrated. Sew loop and one button to right front, 7 inches from shoulder, and sew other button to left front.

A Vintage Striped Slip-On Sweater

Editor's Note: Striped Slip-On was one of the projects included in "The Newest Knitted Things for Spring," which appeared in the March 1922 issue of The Modern Priscilla *magazine. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. See page 140 for Abbreviations.*

Striped Slip-On (Size 36-38). Materials. — Four balls Shetland floss, gray; 2 balls navy blue. One pair amber or bone knitting needles No. 4; one pair No. 2.

Pattern. — Work lengthwise. With gray knit plain (k) 13 rows. With navy purl (p) 1 row. With gray k 3 rows, with navy p 1 row. At each change of color fasten off. (Change of color mentioned only in beginning.)



Back. — With gray and No. 4 needles cast on 65 sts and k 4 rows. With navy p 1 row, with gray k 3 rows, with navy p 1 row, with gray k 3 rows, with navy p 1 row. With gray k 13 rows, increasing 1 stitch every other row 6 times to form armhole (by knitting first the front and then the back of second last stitch). At end of 13th row (last row of gray stripe) cast on 28 sts. Work even 132 rows (8 gray stripes from beginning). In 2nd row of 9th stripe bind off 28 sts. Decrease 1 stitch every other row 6 times. Finish to correspond with beginning.

Pick up 94 sts across bottom and with navy k 66 rows. Bind off.

Front. — Follow directions for back, but in last row of 1st gray stripe cast on 20 sts instead of 28, then increase 1 stitch every 8th row 4 times to shape shoulder. When purling the 2d row with navy (after 2nd gray stripe of shoulder) bind off 8 sts for neck, then bind off 4 sts every other row 7 times. Work even for 23 rows. This makes the gray stripe with the rows in navy in middle of front.

If other half is made to correspond with the first half, front will have exactly the same width as back. For larger size a stripe of gray should be added right here, and instead of working even for 23 rows, 41 rows should be made. To make other half of front, cast on 4 sts every other row 7 times and then 8 sts for neck. To shape shoulder, decrease 1 stitch every other row 4 times and 1 stitch every 8th row 4 times. When beginning gray stripe bind off 20 sts, decrease 1 st every other row 6 times and finish to correspond with beginning.

Pick up 94 sts across bottom (103 sts if a stripe has been added in middle of front) and with navy k 66 rows. Bind off.

Sleeve. — Start with gray, k 4 rows, change to navy and repeat the same pattern as for body. Cast on 7 sts and k 1 row. At end of second and every other row cast on 7 sts, 6 times and 6 sts 4 times. At the same time increase at beginning of rows to shape top of sleeve. Increase 1 stitch at beginning of 6th and every following 4th row 6 times, then 1 stitch every other row 4 times. Knit without increasing for 60 rows. Begin to decrease on top of sleeve 1 stitch every other row 4 times and 1 stitch every 4th row 6 times. At the same time (3d row of 7th stripe, counting from beginning), bind off 6 sts at end of row, 4 times and 7 sts 7 times.

Cuffs. — With No. 2 needles pick up 42 sts and with navy knit plain for 4 inches. Bind off and turn 1 inch back. Seam up and sew in sleeves.

Collar. — With navy and No. 2 needles cast on 12 sts and knit plain for about 26 inches. This strip should go around neck, extending below the opening, 1½ inches on each side. Turn ends back to form point as illustrated and trim with tassels.

Tassel. — With gray yarn wind 30 times around a 2-inch cardboard, cut one end and tie in centre. Wind yarn around tassel ½ inch from top, tie and sew to collar.

Cord.— Take 22 strands of navy 4½ yards long, double and twist, making a cord about 2 yards and 6 inches long. Trim with gray tassel made as before but winding wool 60 times over a 4-inch cardboard.

OPPOSITE: *Whitney Dorband knitted our sample sweater, using 4 skeins of Lorna's Laces Shepherd Sport Solid in Dobson and 3 skeins in Navy (www.lornaslaces.net). She used size 4 (3.5 mm) needles for the body of the sweater and size 2 (2.75 mm) needles for the cuffs and collar. The sample is shown with the page from the March 1922 issue of* Modern Priscilla *featuring the Slip-On Sweater from "The Newest Knitted Things for Spring."* Photograph by Joe Coca.


st Knitted Things for

Vintage Lady Betty Sweater

Editor's Note: The Lady Betty Sweater by Mrs. Edna Weeks was included in the April 1921 issue of Needlecraft Magazine. *The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made.*

This sweater was knit of No. 3 perle cotton, five balls having been used.

Cast on 100 stitches for the back, and knit 22 ribs or 44 rows, knitting forward and back, forming a rib.

For the openwork stripe: Knit 1, * over 4 times, knit 1; repeat. Returning, knit 1, * slip off the loop formed by the "overs," knit 1; repeat.

Knit 6 ribs, or 12 rows, then make the openwork stripe as before; again 6 ribs, the openwork stripe, then 14 ribs; cast on 15 stitches each side, for sleeves, and on this length (130 stitches) knit 26 ribs.

Next row, knit 53 stitches, bind off 24 for the back of neck, and knit remaining 53 stitches. Take the first 53 stitches off on an extra needle or large safety-pin, and on the remaining 53 stitches knit back and forth for 30 ribs; then bind off 15 stitches for sleeve, and knit 3 ribs.



Kathy Mallo knitted our sample sweater, using 6 balls of Rowan RYC Siena 4 Ply in #669 Celadan (www.westminsterfibers.com) and size 4 (3.5 mm) needles. The sample is shown with the page from the April 1921 issue of Needlecraft *featuring The Lady Betty Sweater.* Photograph by Joe Coca.

Knit the other shoulder in the same way; then cast on 24 stitches for the front, and knit the entire length for 14 ribs. Continue with the front as the back, (openwork stripe, knit 6 ribs) twice, openwork stripe and 22 ribs. Bind off evenly and loosely.

Pick up the stitches around the lower edge of sleeve and knit 12 ribs; bind off. Sew up the underarm seams, leaving 20 ribs at bottom open, and run ribbon over and under the loops of first openwork stripe.

This comfortable and pretty garment may be given a dressy air by adding collar and cuffs of organdie, with an embroidered design in very heavy rope-floss. For the model green was used for the foliage, in loop-stitch, and the group of flowers, worked with long stitches, carried around and around, are of rose, heliotrope and blue. The wide hem is held by long stitches of black floss, and black ribbon is used for the run.

The sweater may be of any desired size, and the length of sleeves added to, if wished.

A Vintage Norfolk Jacket

Editor's Note: A Knitted Norfolk Coat for College Girls by Elsa Barsaloux was included in the September 1917 issue of The Modern Priscilla *magazine. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. See page 140 for Abbreviations.*

Materials.—Seven hanks old rose Scotch knitting worsted, 2 hanks white Scotch knitting worsted, 1 pair bone knitting-needles No. 4, 1 pair steel knitting-needles No. 8.

These directions are for size 36.

Back.—Cast on 121 sts (these sts will measure 20 inches). *1st row*—*k 1, p 1, repeat from * ending row, k 1. *2d row*—* p 1, k 1, repeat from * ending row, p 1. Repeat these 2 rows alternately until there are 12 rows. *13th row*—Repeat, k 1, p 1, 11 times, k 1, p 2 (for plait), k 17, p 2, repeat, k 1, p 1, 16 times, k 1, p2 (for plait), k 17, p 2, repeat, k 1, p 1, 11 times, ending row, k 1, *14th row*—Repeat p 1, k 1, 11 times, p 23, repeat k 1, p 1, 15 times, k 1, p 23, repeat k 1, p 1, 11 times. Repeat 13th and 14th rows alternately for pattern,



Debbie O'Neill knitted our sample coat, using 9 skeins of Cascade 220 worsted in #9474 Plum and 2 skeins in #8505 White (www .cascadeyarns.com). She used size 5 (3.75 mm) needles for the body and sleeves and size 4 (3.5 mm) needles for the cuffs, collar, and belt. The sample is shown with the page from the September 1917 issue of The Modern Priscilla *featuring A Knitted Norfolk Coat for College Girls.* Photograph by Joe Coca.

decreasing 2 sts on each end of needle every 16th row until there are 95 sts on needle, this is waist line.

To make opening for belt.—Knit, following pattern, on 12 sts for 22 rows, break off yarn, slip the 12 sts on a spare needle, k, following pattern, on the next 17 sts for 22 rows, break off yarn, slip these 17 sts to the sts on spare needle, k, following pattern, on 37 sts for 22 rows, break off yarn, slip on to the spare needle, k, following pattern, on the 17 sts for 22 rows, break off yarn, slip on to the spare needle, k, following pattern, on the 12 sts for 22 rows, slip all the sts on the knitting needle, k, following pattern, on 95 sts until there are 9 inches from waist line. Start on right side of work, k 1 row, p 1 row, k 1 row, p 1 row, k, following pattern of first and 2d row, decreasing 2 sts on each end of needle every 4th row until 6 sts have been decreased on each end and there are 83 sts on needle (about 14½ inches), k, following pattern of 1st and 2d row until back measures 15½ inches from waist line, k, following pattern on 28 sts, starting on wrong side, bind off 27 sts for back of neck, and on other 28 sts, k right front after the following directions, and the other to correspond, k, following pattern, increase 1 st towards front every other row until 10 sts have been added at front, cast on 17 sts, having 55 sts on needle, k, following pattern, (making buttonhole in 3d row by k 1, p 1, k 1, p 1, bind off 4 sts, k, following pattern, to end of row, in next row cast sts on again where they were bound off, make buttonholes 18 rows apart hereafter), k, following pattern, for 18 rows, k, following pattern, increase 1 st towards armhole every other row until 15 sts have been added. Cast on 11 sts at underarm, having 81 sts on needle, k, following pattern, on 81 sts for 1 row.



Next row—Starting from front, p 1 row, k 1 row, p 1 row. *1st row*—Repeat k 1, p 1, 16 times, k 1, p 2 (for plait), k 17, p 2, repeat k 1, p 1, 13 times, ending row, k 1. *2d row*—Repeat p 1, k 1, 13 times, p 23, repeat k 1, p 1, 16 times. Knit, following pattern of the last 2 rows until side seam is same length from underarm as side seam on back up to where opening for belt starts. For side seam, k, following pattern, on 29 sts for 22 rows, break off yarn. Slip sts on a spare needle, k, following pattern, on the 17 sts for 22 rows, break off yarn, slip on to spare needle, k, following pattern, on 35 sts for 22 rows, slip the 81 sts on one needle, k, following pattern, increase 2 sts every 16th row on side seam until side seam is same length as side seam on back, including the 12 rows, bind off, sew up side seams, fasten all ends neatly.

Sleeves.—Cast on 45 sts (about 7½ inches), k, following pattern from 1st and 2d row from starting of coat throughout sleeves, k, following pattern, cast on 2 sts on each end of needle every other row until there are 95 sts on needle, k, following pattern for 2 inches, k, following pattern, decrease 2 sts on each end of needle every 14th row until there are 67 sts on needle, k, following pattern, on 67 sts until sleeve is 17 inches or desired length, bind off, sew up sleeves.

Cuffs.—With old rose, cast on 24 sts, k 5 ridges, change to white yarn, k 5 ridges, repeat the last 10 ridges, alternating rose and white until there are 5 rose and 5 white stripes, bind off. With spare steel needle, pick up 1 st from each ridge at top of cuff, with white yarn k 7 ridges, bind off, sew up cuff, and sew cuff at centre of sleeve from seam, sew sleeves in place at armholes of sweater.

Collar.—With old rose, cast on 42 sts on steel needles, k 5 ridges, with white k 5 ridges, repeat the last 10 ridges until there are 17 stripes, do not bind off. With spare steel needle, pick up 1st st from each st at start of collar, and 1 st from each ridge across bottom of collar. With white yarn and steel needle, k up to corner st, over, k the corner st, over, k up to next corner st, over, k the corner st, over, k to end of row. *2d row*—k, also k the wool overs. Repeat these 2 rows alternately until there are 10 ridges, bind off. Sew collar in place at neck of sweater.

Belt.—With white yarn and steel needles, cast on 18 sts, k in ridges for 35 inches or required size, make 2 buttonholes, k 3 more ridges, bind off.

Buttons.—With white yarn, ch 3, skip 1 st, 8 d in next st. *2d round*—2 d in each st. *3d round*—* 1 d in st, 2 d in next st, repeat from * until cover is size to fit mold, make 1 round, then slip in mold, **skip 1 st, 1 d in next st, repeat from ** until closed.

A Vintage Two-Toned Sweater

Editor's Note: Two-Toned Sweater was one of the projects included in "The Newest Knitted Things for Spring," which appeared in the March 1922 issue of The Modern Priscilla *magazine. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. See page 140 for Abbreviations.*



Two-Toned Sweater. Size 36. Four ounces of ice wool are needed, two balls color and two balls white, and a pair of amber knitting needles No. 6. Two color effects in ice wool (one strand of each) are popular with the younger set. Copen and white, coral and gray, scarlet and white, or lavender and purple are good combinations.

Back. — Take two strands of yarn, color and white, and cast on 80 sts. Knit (k) 4, purl (p) 4, for 10 rows, then k 1 row, p 1 row for 15 inches (about 80 rows). Next row cast on 44 sts for each sleeve and with 168 sts on needle k 1 row, p 1 row, for 38 rows. Next row (right side of work) k 74 sts and slip on safety-pin. Bind off loosely 20 sts for neck and with remaining 74 sts make shoulder.

Front. — Knit 1 row, p 1 row for 6 rows, then increase 1 stitch every other row 4 times for neck (by knitting first the front and then the back of second last stitch). When 14 rows for shoulder are made, slip sts on safety-pin and make other shoulder to correspond. Cast on 20 sts and join. Knit 1 row, p 1 row for 30 rows, then bind off 44 sts for each sleeve. Continue for 15 inches (about 80 rows), then k 4, p 4 for 10 rows and bind off.

Cuffs. — Pick up 40 sts around sleeve and k 2, p 2 for 30 rows. Bind off.

Sew up underarm seams.

Collar. — Around neck pick up 34 sts from centre of back to centre of front, 1 stitch for each st that has been bound off and 1 stitch for each row. Work 1st row from inside. With two strands color k 5, (drop 1 strand and take white instead), with color and white k 24 (drop white and take another strand of color), with 2 strands color k 5. 2d row—With 2 strands color k 5, (drop 1 strand as before and take white instead), with white and color p 24, with 2 strands color k 5. 3d row—Like 1st row but increase 1 stitch at each side by knitting 2 sts in 7th stitch from each end. 4th row—Like 2d row. Repeat 3d and 4th rows until 6 sts are added on each side. Then decrease 1 stitch at each side every other row 5 times (by knitting 6th and 7th sts together). With 2 strands of color knit plain all sts on needle for 10 rows. Bind off. Pick up sts for other side and knit the same way. With 10 strands of color crochet a cord in chain stitch and sew to border around collar.

Belt. — With 10 strands of color make a cord 3½ yards long, double in centre and sew together, forming two loops at each end as illustrated.

ABOVE: *Hollie Hill knitted our sample sweater, using 5 balls of Knit Picks Palette in Eggplant and 5 balls in Irish Heather (www.knitpicks.com) and size 7 (4.5 mm) needles. The sample is shown with the page from the March 1922 issue of* Modern Priscilla *featuring the Two-Toned Sweater from "The Newest Knitted Things for Spring."* Photograph by Joe Coca.

A Vintage Little Sweater for the Little One

Editor's Note: A Dainty Little Sweater was one of the projects included in "Knitted Gifts for the Littlest Ones, Dainty and Soft" by Emma L. Boardman, which appeared in the December 1926 issue of Needlecraft Magazine. *The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made.*



Judy Alexander knitted our sample of A Dainty Little Sweater, using 1 skein of Cherry Tree Hill Yarn Supersock Solid in Tea Rose (www.supersockstore.com) and size 1 needles. The sample is shown with the page from the December 1926 issue of Needlecraft Magazine *featuring "Knitted Gifts for the Littlest Ones, Dainty and Soft."* Photograph by Joe Coca.

A dainty little sweater may be made to match the bootees, if liked, by knitting the body of white, the cuffs and ribbed part of the yoke in color. Materials required for the wee garment pictured are one ounce of twofold Saxony, pink, two celluloid knitting-needles, No. 1 or No. 2, as preferred, the larger needles making the work a little looser, and a half dozen little pearl buttons. Steel needles may be used, and many like them better than the very fine celluloid or bone needles.

Cast on 64 stitches for the back of sweater, and knit 2, purl 2, to a depth of rather more than an inch, or 14 rows; then knit forward plain on the right side and purl back for six inches more, or 72 rows (12 rows to the inch).

The sides of the yoke are in seed-stitch, the middle portion in double rib, thus: (Knit 1, purl 1) 11 times, knit 1, (knit 2, purl 2) 4 times, knit 2, (knit 1, purl 1) 11 times, knit 1. Every row is the same, the ribs in return rows alternating purl 2, knit 2 because of the odd rib. Knit 28 rows in all.

In next row knit 23 plain, take off on a large safety-pin or leave on an extra needle, bind off 18 stitches for the neck and knit 23 plain; knit 4 ribs or 8 rows on the 23 stitches, and bind off; work the same way on the other shoulder. Knit the front of the sweater to correspond with the back. Crochet along the edge of each front shoulder, making 3 little loops of chain, single crochet between, at even distances, and sew three pearl buttons on each back shoulder to match, the top of front shoulder overlapping the back.

Pick up 48 stitches for the sleeve, taking the "lap" of the shoulder together, and knit in stockinette-stitch—knitting forward and purling back—to match the body of the sweater; narrow at beginning and end of every 4th row 3 times, leaving 42 stitches on the needle; continue on this number for 40 rows, or about three and a quarter inches, and finish with 30 rows of double rib—knit 2 and purl 2—or two and a half inches and bind off. Make the other sleeve in the same way, and sew up the underarm seams and sleeves neatly with a thread of yarn; turn back the cuffs one half.

This little garment may be easily increased in size by using heavier yarn with correspondingly larger needles, or by casting on more stitches to begin with, in a multiple of 4, and knitting by the general directions with the changes made necessary by the increase in stitches.

The Knitting Mania

Editor's Note: The following poem by Anonymous appeared in the Saturday, December 11, 1847, issue of the *Hampshire Advertiser & Salisbury Guardian,* a newspaper published in Southampton, England.

I really must – it is no use – I must speak out my mind
And wonder how the ladies can delight in knitting find;
Such pointed, pricking, sharp-edged tools, such rolling balls of thread,
Such puzzling over bewildering rules with such bewilder'd head.

My mother and my sisters four are clever in this way,
They knit at morning, noon and night; they knit, in fact, all day;
Their little bags, their pointed pins, are in their fingers ever;
In short, I really do believe, they've got the knitting fever.

And, after all, what good results, come from such industry?
It is not comforters, or socks, they ever knit for me;
But pence-jugs, purses, smoking-caps, while over chair and screen
Are knitted clothes of every kind, and newest patterns seen.

We've mats for every standing thing, we've covers for each dish;
We've knitted cloths for bread and cheese, for fruit, and flesh, and fish;
Our rich dessert dish is fill'd up with bobbins starch'd and clean,
We wipe our mouths in d'Oyleys of every pattern seen.

How many a scratch and prick I get! I could not count them all!
How many a time about my feet I get the tangled ball.
And often have I borne away a handsome square of knitting
Which clung unto my buttons from the chair where I've been sitting.

Alas! Alas! each stitch of work I now must pay for doing
My sisters they will knit for me, but cannot think of sewing.
No buttons can I get put on; no gloves can I get mended,
All little comforts of my home are now left unattended.

I might get married, certainly – but I'll not think of this -
I know how much a knitting wife can marr domestic bliss;
There are such things as knitted caps, and robes, and trimmings too,
And many other pretty things the ladies now can do.

No – I shall wait until I find a wife as wives should be –
Who for all taste of fancy work of every kind is free;
One who will gladly make, and mend, and every duty prize,
Which may increase her loveliness in a fond husband's eyes."

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Abbreviations

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
CO—cast on
cont—continue(s); continuing
dec(s) ('d)—decrease(s); decreased; decreasing
dpn—double-pointed needle(s)
foll—follow(s); following
inc(s) ('d)—increase(s); increased; increasing
k—knit
kf&b—knit into the front and back of the same stitch—1 stitch increased
kwise—knitwise; as if to knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
lp(s)—loop(s)
m(s)—marker(s)
MC—main color
M1—make one (increase)
M1L—(make 1 left) lift the running thread between the stitch just worked and the next stitch from front to back and knit into the back of this thread
M1R—(make 1 right) lift the running thread between the stitch just worked and the next stitch from back to front and knit into the front of this thread
p—purl
pf&b—purl into front and back of same stitch
p2tog—purl 2 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
rnd(s)—round(s)
RS—right side
sc—single crochet
sk—skip
sl—slip
sl st—slip(ped) stitch
sp(s)—space(s)
ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tog—together
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarn over
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

Techniques

Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



Elastic Bind-Off

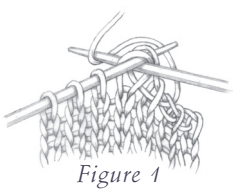


Figure 1

Knit the first 2 stitches. *Slip 2 stitches back onto the left needle and knit them together—1 stitch bound off (Figure 1). Knit 1 stitch. Repeat from * until 1 stitch remains. Break yarn and draw through remaining stitch.

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.

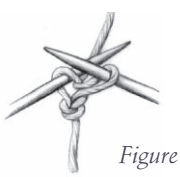


Figure 1



Figure 2

Double-Start Cast-On

One of the many decorative, yet elastic, cast-on methods used in Estonia *(Folk Knitting in Estonia,* Interweave, 1999) is the double-start cast-on. This method combines the Continental cast-on with a similar but different motion. The resulting edge has a somewhat bulky chain appearance with horizontal strands of yarn running in front of every 2 stitches. To make the edge more prominent, work the cast-on with the yarn doubled (or tripled) around your thumb.

Set up as for the Continental method. The slipknot will count as the first stitch. To make the next stitch, *remove your thumb from the loop and reinsert it so that the yarn wraps in the opposite direction (Figure 1). Bring needle under yarn on inside of thumb, then over the yarn around index finger, and back through thumb loop (Figure 2). Drop loop off thumb and place thumb back in the original V formation, tightening up the stitch as you do so. Cast on the next stitch using the Continental method. Repeat from *, alternating the two methods for the desired number of stitches. The stitches will be grouped in pairs of 2 on the needle (Figure 3).



Figure 1



Figure 2

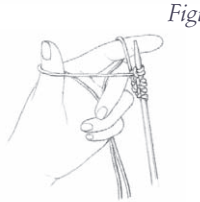


Figure 3

Long-Tail Cast-On

Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upward making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).

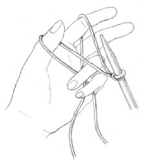


Figure 1



Figure 2



Figure 3



Figure 4

Provisional Cast-On

With strong, smooth crochet thread and a large hook, make a chain 10 stitches longer than the number of stitches you wish to cast on. Pull the end of the thread through the final loop, leaving a 5- to 6-inch (12.7- to 15.2-cm) tail. Tie a knot in this end to mark it as the end to pull when you ravel the chain later.

Hold up the chain: On one side, you will see a row of Vs that looks like a column of stockinette stitch. On the other side, you will see a series of loops that look somewhat like teacup handles. These are the loops you will work with. Insert the knitting needle into the fifth loop from the end of the crochet chain and knit up a stitch, then into the next crochet loop and knit up a stitch, and so on. If you find it difficult to knit directly into the chain, insert a crochet hook into the loop to pick up each stitch. Transfer the stitch to the knitting needle, then pick up another loop, transfer it, pick up another loop, and so on. When you have the number of stitches you need on the knitting needle, proceed to work back and forth as directed.

When it comes time to pick up the provisional stitches, loosen the tail of the crochet chain (the end with the knot) and pull it carefully and slowly to ravel the crochet stitches. As each knit stitch is freed, pick it up with a knitting needle (it can be helpful to use a smaller needle to do this). If you have picked up the wrong loop of the crochet chain and your chain won't ravel, use sharply pointed embroidery scissors to carefully snip the crochet thread and free the knitting stitches.

Mattress-Stitch Seam

With right side of knitting facing, use threaded needle to pick up one bar between first 2 stitches on one piece (Figure 1), then corresponding bar plus the bar above it on other piece (Figure 2). *Pick up next two bars on first piece, then next two bars on other (Figure 3). Repeat from * to end of seam, finishing by picking up last bar (or pair of bars) at the top of first piece.



Figure 1

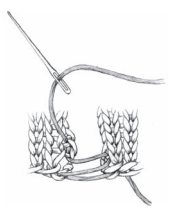
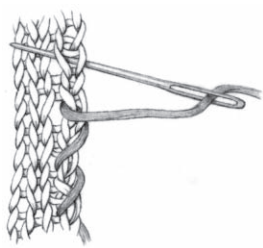


Figure 2



Figure 3

Whipstitch



Hold pieces to be sewn together so that the edges to be seamed are even with each other. With yarn threaded on a tapestry needle, *insert needle through both layers from back to front, then bring needle to back. Repeat from *, keeping even tension on the seaming yarn.

Crochet

English Notation	American Notation
Single crochet	Slip stitch
Short or double crochet	Single crochet
Ordinary treble	Double crochet
Double treble	Treble

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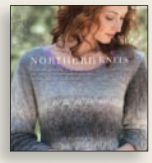
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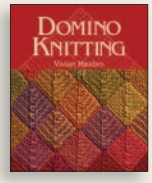
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