PIECEWORK

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***Tunisian* Crochet *a* Pillow**

NOVEMBER/DECEMBER 2011

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PIECEWORK®

Volume XIX Number 6

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Photograph by Joe Coca.

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Visit pieceworkmagazine.com for free projects and articles, the PieceWork *index, back issues, and much more.*

Wool was in use in Egypt as early as 2000 B.C.; by A.D. 400–500, Egyptian artisans were crafting wool socks using a looping technique that is a precursor to knitting ("Re-Creating Ancient Egyptian Socks," page 18). Vikings introduced wool to Iceland when they arrived with their sheep in the ninth and tenth centuries ("Icelandic Wool," page 23). Long established as a medium for clothing and household textiles, wool yarn became a favorite with embroiderers in the mid-nineteenth century as the hand-colored patterns on grids produced originally in Berlin and worked with fine Merino Saxon wool reached worldwide circulation ("Berlin Wool: Fine Fiber from an Innovative Age," page 12). These are only a few examples of wool's long role in textile history that you'll encounter in this issue.

The survival of four endangered sheep breeds is the subject of Deborah Robson's "On the Edge: How a Handful of People Have Preserved Some Rare, Valuable Sheep and Their Wools" (page 34) Two, the Manx Loaghtan and the Leicester Longwool, have British roots; the Navajo-Churro and the American Tunis arose in the New World. In some cases, a single person saved an entire breed from extinction; in others, it took many more. Deborah offers tips on how each of us can do our part; three knitting projects and one crochet project serve as an introduction to using each of the four wools.

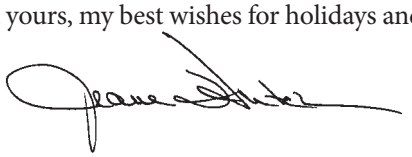
Wool is my favorite fiber. If it's not yours already, I hope that our Wool issue will bring you into the fold!

And now, a preview of what we're working on for 2012:

- January/February—Historical Knitting (sixth annual issue)
- March/April—Tools
- A *PieceWork* special issue—*Knitting Traditions* (fourth edition)
- May/June—Lace
- July/August—Blue
- A *PieceWork* special issue—*Crochet Traditions* (second edition)
- September/October—Needlework in Literature
- The fifth edition of *Knitting Traditions*
- November/December—returning to the compelling topic of Ellis Island, first introduced to *PieceWork* readers in the September/October 1996 issue

The January/February and March/April issues are planned, but we want to hear from you with submissions and/or suggestions for all of the other issues. A more detailed editorial calendar and contributor guidelines are available at piecework magazine.com (click on "Submissions" in the list on the left), or you can email us directly at piecework@interweave.com.

As we close 2011, to each of you and yours, my best wishes for holidays and a new year filled with joy.



P.S. It's back—the *PieceWork* contest!! See the page opposite for details.

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PIECEWORK

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Plum Tomato Pincushion by Bonnie Brooks

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- Beading
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- Lacemaking/Tatting

You could win $500 in cash or $250 worth of crafting supplies provided by our generous sponsors. Deadline to send your photos is April 2, 2012. Finalists will be selected by April 16, 2012. Winners will be featured in our September/October 2012 issue of *PieceWork*.

Create a beautiful, whimsical, eye-catching, fun, or classic pincushion and WIN! Entries must be a maximum of 4"×4"×4" in size to be eligible.

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For more information, official rules, and to enter the 2012 Pincushions Contest visit PieceWorkMagazine.com.

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Seeking Information

Hidden under a pile of fabric and scraps at an estate auction years ago was this 22-inch (55.9-cm) piece of lace with birds and nymphs worked into the pattern. Can you help me identify the lace and the technique(s) used and tell me how to preserve this gorgeous piece of history? It is in good although not pristine condition.

Kathleen Blease
Via email

Kathleen Blease's 22-inch (55.9-cm) piece of lace that she purchased for less than $1 at an estate auction.

Susan Strawn's mittens handknitted with space-dyed wool.

I purchased these mittens in an antique mall in Pioneer Square in Seattle, Washington, about three years ago. They appear to be handknitted of space-dyed wool. I'd like to know if anyone recognizes the color pattern as part of a kit or of a style consistent with a knitting tradition of a particular nation.

Susan Strawn
Via email

Readers, if you have any information about Kathleen's lace or Susan's mittens, please let us know. Contact information is below.

Another Trove from a Steamboat

I thought that readers of "A Thousand Buttons from a Sunken Steamboat" (July/August 2011) might like to know about the treasure trove of buttons, threads, silks, garments, and household textiles recovered from the steamboat *Arabia,* which sank in 1856 near Kansas City, Missouri. Like the *Bertrand,* the *Arabia* was laden with goods for the frontier, but when its hull was pierced by a log, it sank rapidly and all its cargo with it. The cargo is now displayed in the Steamboat Arabia Museum in Kansas City, Missouri. The buttons alone are worth the trip, but there is much, much more: garments, textiles, housewares, tools, food, and personal effects. For more information, visit the museum's website at www.1856.com.

Kate Buck
Via email

Tatting

Reading "The Tatting Treasures of Irene Buckland" (May/June 2010) reminded me that I also have a scrapbook of tatting samples from the 1920s and 1930s although it is not dated. According to family reports, it was started by my great-aunt Dorothy in the late 1920s and sporadically was added to until the early 1950s. It contains samples and instructions for thirty-nine medallions, eleven edgings, eleven insertions, and seven corners and curved pieces. They are all meticulously worked with fine thread and backed with colored paper. An aunt who remembers Dorothy well says that she used to make her own tatting designs; as far as we know, all the patterns are original. I hope you enjoy seeing some of her designs.

Barbara Logan
Via email

Great-aunt Dorothy's tatting sample book.

Send your comments, questions, and ideas to "By Post,"
c/o PieceWork, *201 E. 4th St., Loveland, CO 80537-5655;*
email piecework@interweave.com. Letters may be edited for space and clarity.

CALENDAR

Go to Bed First by Salley Mavor. Fabric relief, handsewn. Mixed media; hand-dyed wool felt, embroidery thread, found objects, manufactured trinkets, beads. Falmouth, Massachusetts. 2010. Brattleboro Museum & Art Center, Brattleboro, Vermont. *Photograph courtesy of the artist and the Brattleboro Museum & Art Center.*

EXHIBITIONS

Berkeley, California. Through February 4. The Knitted Lace of Estonia, at the Lacis Museum of Lace & Textiles. (510) 843-7290; www.lacismuseum.org.

Denver, Colorado. Through January 29. Threads of Heaven: Silken Legacy of China's Last Dynasty, at the Denver Art Museum. (720) 865-5000; www.denverartmuseum.org.

Fort Collins, Colorado. Through January 27. The Fine Art of Marbling, at the Avenir Museum of Design and Merchandising, Colorado State University. (970) 491-1983; www.dm.cahs.colostate.edu/welcome/museum/.

Newark, New Jersey. Through December 31. Patchwork from Folk Art to Fine Art, at the Newark Museum. (973) 596-6550; www.newarkmuseum.org.

Santa Fe, New Mexico. Through January 16, 2013. Young Brides, Old Treasures: Macedonian Embroidered Dress, at the Museum of International Folk Art. (505) 476-1204; www.internationalfolkart.org.

Charleston, South Carolina. November 12–March 4. Coat Check, at The Charleston Museum. (843) 722-2996; www.charlestonmuseum.org.

Brattleboro, Vermont. November 4–February 5. Salley Mavor: Sewn Stories, at the Brattleboro Museum & Art Center. (802) 257-0124; www.brattleboromuseum.org.

Bath, England. Through January 8. What Will She Wear? The Enduring Romance of the Wedding Dress, at the Fashion Museum. 44 1225 477789; www.fashionmuseum.co.uk.

London, England. Through January 2. Power of Making, at the Victoria and Albert Museum. 44 20 7942 2000; www.vam.ac.uk.

Bayeux, France. Through December 30. Emakimono and Bayeux Tapestry: Animated Cartoons from the Middle Ages, at the Bayeux Tapestry Museum. 33 2315 12550; www.tapisserie-bayeux.fr/index.php?id=345&L=1.

Rank badge. Imperial five-clawed dragon of heaven roundel. Maker unknown. Embroidered. Silk with silk and gold thread. China. Late Qing Dynasty, circa 1850–1912. Neusteter Textile Collection, Gift of Mrs. Carroll B. Malone. (1973.378.1). Denver Art Museum, Denver, Colorado. *Photograph courtesy of the Denver Art Museum.*

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Phoenix, Arizona. November 12. 20th Annual Lace Day, at Community of Christ: Phoenix Central Congregation. (480) 201-5737; doingfiber@cox.net.

San Mateo, California. November 3–6. Interweave Knitting Lab, at the Marriott San Mateo. (970) 776-1469; www.interweaveknittinglab.com.

Wedding dress. Maker unknown. Tiered blond lace. Silk. 1829. Fashion Museum, Bath, England. *Photograph by Piers Cunliffe and courtesy of the Fashion Museum.*

Bride's dress. Maker unknown. Cotton, wool, metal, metallic thread, glass beads, bast fiber. Prilepsko Pole, Macedonia. Circa 1900. The Ronald Wixman/Steven Glaser Collection. Gift of Bernard W. Ziobro and of Mr. and Mrs. William F. Hennessey. Museum of International Folk Art, Santa Fe, New Mexico. *Photograph by Addison Doty and courtesy of the Museum of International Folk Art.*

West Palm Beach, Florida. November 10–12. World Quilt Show—Florida III, at the Palm Beach County Convention Center. (215) 862-5828; www.worldquilt.com.

Brasstown, North Carolina. November and December. Weeklong and weekend craft classes, at the John C. Campbell Folk School. (800) 365-5724; www.folkschool.org.

Williamsburg, Virginia. February 9–12. The 17th Annual

Elly Sienkiewicz Appliqué Academy, at the Williamsburg Hospitality House. (951) 658-4260; www.ellysienkiewicz.com.

England and Scotland. June 15–30. Lady Anne's Needlework English Retreat and Scottish Tour with Phillipa Turnbull, Jane Nicholas, and Meredith Willett; workshops, lectures, guided tours, visits to museums and private collections in castles and country houses. www.crewelwork.com/news.asp.

Ghana. January 24–February 7. Textiles and Crafts Tour of Ghana. Behind the Scenes Adventures. lacynthia@vom.com; www.btsadventures.com.

Holland and Alaska. April 10–19 and May 27–June 3. Knitting Cruises: Tulips & Windmills with Myrna Stahman and Musk Ox & Glaciers with Beth Brown-Reinsel and Donna Druchunas, respectively. Craft Cruises. (877) 972-7238; www.craftcruises.com.

Evening coat by designer Mariano Fortuny. Trademark stenciled velvet. Circa 1920. The Charleston Museum, Charleston, South Carolina. *Photograph courtesy of The Charleston Museum.*

Potter Album wedding quilt by Mary Nevius Potter and others. Pieced, appliquéd, quilted. Cotton. Pottersville, New Jersey. Circa 1864. 86 × 86 inches (218.4 × 218.4 cm). Gift of Mr. and Mrs. Irvin P. Sowers, 1974. (74.212). Newark Museum, Newark, New Jersey. *Photograph courtesy of the Newark Museum.*

Please send your event information at least four months before the month of publication. Listings are made as space is available; we cannot guarantee that your listing will appear.

CALENDAR ONLINE

This issue's listing of events is also available on our website. Visit pieceworkmagazine.com; click on Inside This Issue.

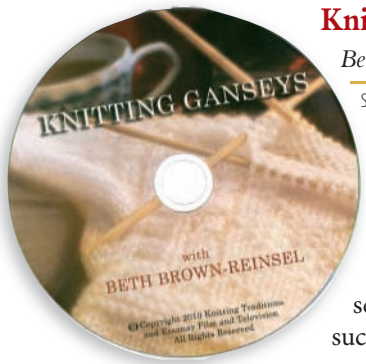
Working with Wool: A Coast Salish Legacy & the Cowichan Sweater

Sylvia Olsen

Winlaw, British Columbia, Canada: Sono Nis Press, 2010. Hardbound, $38.95, 328 pages. ISBN 978-1-55039-177-0.

"Cowichan sweaters . . . are a lot like the Coast Salish women who knit them: hardy, practical, and enduringly beautiful. . . ." This sentence from the author's introduction sums up the unique tradition that is Cowichan sweaters. This richly illustrated book with its archival black-and-white photographs provides the context for the tradition and its makers. Beginning with the centuries-old tradition of weaving woolen blankets from homespun to the origin of the Cowichan sweater, this is a story worth knowing. A portion of the sales from the book will be donated to Coast Salish programs that promote wool working.

—Maitlan Swift



Knitting Ganseys with Beth Brown-Reinsel

Beth Brown-Reinsel

San Francisco, California: Knitting Traditions and Essanay Film & Television, 2010. DVD, 97 minutes, $29.

Drawing on her book *Knitting Ganseys* (Loveland, Colorado: Interweave, 1993), Beth Brown-Reinsel presents the history, tradition, and structure of the nineteenth-century English fisherman's sweater in DVD format. Knit along with Beth as she demonstrates the Little Gansey, a sampler that clearly teaches each step required to knit a gansey, and then use her design worksheet to create your own interpretation of this traditional sweater. An abundance of knitted alphabets, motifs, schematics, and patterns can be printed for reference. Beth's clear video instruction in techniques such as the Channel Island cast-on helps to inspire confidence in novice gansey knitters.

—Joanna Johnson

Go Around the World in 148 Pages

The latest issue of *Knitting Traditions*, presented by *PieceWork*, brings the world of knitting to you.

Explore the amazingly rich traditions of knitting from all over the world. Start your tour in the British Isles and make your way to the mainland of Europe; adventure through countries like Switzerland, Norway, Estonia, and Russia. Then make your way into Asia to the Gobi Desert and East India. End your tour in the US with some intriguing stories from the prairie.

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- *Inspiring and informative companion stories that frame the projects with cultural and historical context, taking you to the heart of knitting from around the world.*
- *Focuses on techniques ranging from lace and colorwork to heel treatments of the 16th century, with various projects like stockings, socks, mittens, shawls, and sweaters to accompany them.*
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Made with Wool

For centuries, wool has played a leading role in fashion and industry. With the advent of synthetics, wool left the stage to the new stars of machine washable and dryable fabrics. To many of the younger generation, wool was virtually unknown or simply "stuff that grandmothers knit into scratchy sweaters." The American Sheep Industry Women have been working to combat that stereotype with the Make It With Wool (MIWW) competition.

Contestants create and model their outfits, which may be sewn, knitted, crocheted, or hand-woven but must be made of at least 60 percent wool. Outfits are evaluated on creativity, construction, style, fit, and coordination of fabric/yarn with garment style and design. Entrants in five categories (Preteens, twelve and under; Juniors, thirteen to sixteen; Seniors, seventeen to twenty-four; Adults, twenty-five and older; and Fashion/Apparel Design student) compete for prizes including fabric, sewing machines, savings bonds, and college scholarships. Contestants first compete at the state level; winners (except preteens) then advance to the national competition, where they model their creations, held in conjunction with the American Sheep Industry's annual convention in January.

The first MIWW award ceremony was held in January 1948. Originally involving twenty states, MIWW arose from a cooperative effort by the Women's Auxiliary of the National Wool Grower's Association, the American Wool Council, and 4-H. The scope of the competition has since expanded nationwide.

In the past ten tears, more than 10,000 MIWW entrants have used more than 30,000 yards (27,432 m) of wool fabric and thousands of skeins of yarn for their creations. The next MIWW National Competition is slated for January 26–28 in Scottsdale, Arizona.

For more details, visit www.makeitwithwool.com.

—Kathy Augustine

Photograph of the 1949 Make It With Wool winners featured in an American Sheep Industry publication.
Photograph courtesy of Make It With Wool.

ABOVE: The 2011 Make It With Wool winners (from left to right): Senior winner, Marcela Lopez (Nebraska), models her royal blue wool coat with rows of slim tucking above a fitted waist and inverted pleats flaring to the hemline; Emily Parks (Illinois) took top honors in Fashion/Apparel Design with this pale lavender wool crepe dress that uses flat patterning and draping, details include a lattice smocked bodice and hand-beading; Adult winner, Susan Smith (Indiana), in a skirt of charcoal wool suiting and a cardigan in coral wool stretch knit with original embellishment, two elements of a three-piece ensemble (the full-length coat is not pictured); Junior winner, Erika Waalkes (Michigan), in her navy 100 percent wool gabardine jacket and skirt of 88 percent wool, 10 percent cashmere, and 2 percent Lycra with eight gores cut to flare dramatically.
Photograph by Jerry Newton, Reno, Nevada.

COLORWAYS

Color has a fascinating and resonant allure that captivates craftspeople in every textile medium. *Colorways*, the interactive eMag, gives you the tools to experiment with, practice, and ultimately master using color in your work.

The latest issue of *Colorways* offers an extensive exploration of the ancient and universal use of indigo, the only reliable natural blue dye. It includes a video of indigo dyeing in China, an in-depth story on the Japanese method of producing blues, and a world map showing the many cultures, traditions, and plant species involved with this tradition.

There is more fun to be found in this issue of *Colorways*. Get a fun and wide-ranging look at all the colors that can be derived from grocery-store produce and spices. Discover the mysterious colors that can be produced from forest lichens. Plus, an interactive color planning tool based on the classic color wheel will have you creating and using color like a professional in no time.

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Berlin Wool
Fine Fiber *from an* Innovative Age

Irina Stepanova

This profusion of morning glories illustrates how different shades of the same thread achieve subtle color gradations. Berlin work pattern. Publisher unknown. Nineteenth century. Collection of the author. *Photograph courtesy of the author.*

THE NINETEENTH CENTURY was a century of innovation. The arts, manufacturing, and trade flourished; dazzling new machines, inventions, and curiosities seemed to appear on the market every month. It was a time of fascination with science and technology, and the Victorians in particular tirelessly designed, improved, and experimented with devices that could make in a day what previously had taken months to complete by hand. It was inevitable that they would turn their unbridled energy, ingenuity, and talent to modernizing handmade needlecrafts.

Between 1760 and 1770, Crane, Else and Harvey in London and Hammond, Lindley, Holmes and Frost in Nottingham developed netmaking machines intended for manufacturing fancy hosiery and lace. In 1829, a French tailor named Barthélemy Thimonnier invented the first chain-stitch sewing machine. The American inventors

Walter Hunt and Elias Howe introduced their own sewing machines in 1833 and 1846, respectively, and in 1851, Isaac Merritt Singer patented a foot-treadle sewing machine whose speed of 900 stitches per minute was more than twenty times that of a skilled seamstress.

Still, all this mechanization threatened the livelihood of workers who made their living by weaving, stitching, and lacemaking—by hand. Netmaking machines were attacked and damaged in the Luddite riots of 1810 in Britain; an angry mob destroyed Thimonnier's sewing machine. But antitechnology protests didn't slow the steady pace of the Industrial Revolution. On the contrary, the 1851 Great Exhibition of the Works of Industry of All Nations in London, organized by Prince Albert (1819–1861) and members of the Royal Society for the Encouragement of Arts, Manufacture and Commerce, celebrated and promoted a multitude of achievements in industrial design and technology.

Rapid industrial changes also affected the lives of the rising middle class. As their incomes increased, middle-class homeowners could hire more household help, freeing their wives from some daily chores and giving them more time to devote to their needlework and the decoration of their homes.

In addition to labor-saving machines, the Industrial Revolution pioneered the development of new high-quality materials for needlework. In Berlin, embroidery patterns printed on a finely ruled grid and then colored by hand appeared for the first time in the early 1800s. Berlin wool work (or simply Berlin work), the canvas embroidery done by following these charts, remained one of the most popular needlework pastimes for nearly a century. Thousands of Berlin-work patterns were printed and sold in needlework shops worldwide (see my article, "Berlin Work: An Exuberance of Color," *PieceWork,* March/April 2011.)

Typically, large-scale Berlin work was stitched in wool with silk and/or bead highlights. In its heyday in the 1840s and 1850s, needlework shops carried a substantial selection of fine-quality wools. Many were such close imitations of the original German-made Berlin wool that, as *The Ladies' Work-Table Book* (Philadelphia, 1845) warned, it required "much attention, and an experienced eye, to detect the fraud."

Germany's yarn, made from soft, smooth Saxon Merino fleece, was "brought to the greatest perfection in Gotha, Saxony" (Saxe-Gotha in modern-day Thuringia). Merino sheep originated in Spain, and until the eighteenth century, their export from Spain was punishable by death. The first large flock of Merinos was sent in 1765 by Spain's Ferdinand VI (1713–1759) to his cousin Prince Xavier, the Elector of Saxony (1730–1816). When the Germans crossed the Spanish Merino with the Saxon sheep, the offsprings' fleece was finer and denser than that of their parents. By 1802, Saxony had about four million Saxon Merino sheep, and German wool was considered, according to S. Annie Frost's *Ladies' Guide to Needle Work* (New York, 1877), "emphatically best used, being of superior finish, and dyed in more lasting and brilliant colors than any other."

A Berlin work pattern featuring a dog and puppy by A. Paterno. Vienna. Nineteenth century. Collection of the author. *Photograph courtesy of the author.*

Berlin wool (or Zephyr, as it was known in Germany) came in three weights. The coarsest was called double; the intermediate grade, single; and the finest, split.

In *The Hand-Book of Needlework, Decorative and Ornamental, Including Crochet, Knitting, and Netting*

A small cat or kitten resting on a red cushion. Berlin work pattern by Carl F. W. Wicht. Nineteenth century. Collection of the author. *Photograph courtesy of the author.*

This Berlin work pattern was intended as the top of a carriage foot warmer. *Englishwoman's Domestic Magazine,* 1863. Collection of the author. *Photograph courtesy of the author.*

(London, 1846), Miss F. Lambert noted that unlike other yarns, Berlin wool was "soft and curly in its texture, and round in its make." Many contemporary books on needlework cautioned against winding it into a ball, "as it deprived the wool of its elasticity." Instead, the wool should be cut into lengths and wrapped in long papers or calico "with the wool doubled over, to draw out at the loop." Each wrap was labeled as to color and shade number, the darkest shade receiving the lowest number.

Berlin wool came in a wide variety of colors and shades. *Enquire Within Upon Everything* (London, 1872) discusses the types of shades available to the needleworker:

A floral Berlin-work pattern by Z. A. Grünthal. Nineteenth century. Collection of the author. *Photograph courtesy of the author.*

> Technically, a silk or wool dyed in shades of the same color, going gradually from light to dark, and from dark to light again, is termed an *ombre,* or shaded wool or silk. *Chine* is the term employed when there are several colors used. There are, also, what is called *short* and *long* shades; that is, in the former the entire shades, from the lightest to the lightest again, will occur within a short space, a yard or so; whereas, in long shades, the gradation is much more gradually made.

Berlin wool was famous for its clear, bright shades, pure whites, and delicate pastels. The vibrancy of color for which Berlin work was so loved was imparted to the yarn by synthetic aniline dyes, which had largely replaced the natural dyes used previously.

The new dyes worked especially well on natural fibers, such as wool and silk. The earliest ones tended to turn into muddy browns and greens over time, but as technology improved, more reliable deep reddish-purples, blues, violets, greens, and reds became available. Synthetic dyes had two major advantages over natural dyes: they were inexpensive, and they could be readily manufactured in large quantities.

Curiously, Berlin wool was imported into the United States "in a raw state" and then dyed domestically. The results, as *The Ladies' Work-Table Book* pointed out, were "equal to the wools prepared in Germany, as to quality; but the brilliancy of the color will not bear comparison."

English lamb's (or "embroidery") wool was thicker, rougher, and sturdier than Berlin wool, but it was still considered to be "of a very superior kind" and excellent as a foundation wool. In fact, English wool was preferable to the German for working large background areas. Although the selection of colors was limited, certain blues, greens, clarets, and golds could (according to *The Ladies' Work-Table Book*) "for brilliancy and permanency justly claim equality with the most finished productions of the continental states."

Neither regular nor fine (crewel) worsted was used in Berlin work, despite the assertion by Miss Florence Hartley in her *Ladies' Hand Book of Fancy and Ornamental Work* (Philadelphia, 1859) that "it takes a fine dye and has a brilliant glossy appearance in large articles, such as carpets and rugs." Worsted was also much cheaper than Berlin wool, but it had gone out of fashion by the time Berlin wool work became all the rage.

Although most Berlin work was worked in wool, small objects not subjected to heavy wear, such as delicate face screens (used to protect wax-based makeup in front of the fireplace or candles), needle books, and tops of workboxes, were worked in silk. Of the three kinds generally used for Berlin work, chenille was the finest and most expensive; when working on the delicate silk Berlin canvas, it was preferable to use chenille threads. *Enquire Within Upon Everything* effused: "The extreme richness of the appearance of chenille makes it suitable for any work requiring great brilliancy; as the plumage of birds, some flowers, and arabesques." The book had less to say about floss silk ("very beautiful and expensive") and filoselle ("much used for grounding canvas and not suited for fine work").

In her book *Discovering Embroidery of the 19th Century,* Santina M. Levey describes the evolution of Berlin work:

> The first Berlin patterns were flat, fairly formal floral designs dominated by their geometric construction. During the 1840s, however, a vogue for naturalism developed which resulted not only in elaborate copies of realistic paintings but also in increasingly flamboyant, three-dimensional representations of birds, flowers and animals. These were made life-like by careful shading and by the use of padding and of plush stitch trimmed to a rounded shape. Pictorial subjects were not so suited to the more lavish techniques and they reached their peak in the early 1850s but the full-blown roses, peonies and lilies, together with parrots, peacocks and other exotic birds survived into the 1860s. The second half of the 19th century was dominated by more geometric designs until the mid-1870s when Berlin work was taken over by the Art Needlework Movement.

Victorian taste and romanticism shaped the subject matter of Berlin work patterns. It included massive religious or pictorial wall hangings; complex floral wreaths, bouquets, and borders; elaborate geometric designs; and bucolic pastoral scenes with young women, children, and animals. Pet birds perched on branches, pet dogs and cats curled on the floor or seated on tasseled cushions decorated pillows, needlework accessories, and samplers.

The debate over the artistic value of Berlin wool work has been going on for more than two hundred years. Detractors have argued that Berlin work limited needleworkers' imagination and the number of different stitches they used and that its popularity was due more to the speed at which it could be done than to the aesthetic qualities of the finished product.

But I look at tattered antique Berlin work patterns and the surviving Berlin work objects and think of the nameless gifted illustrators who left us these breathtaking designs to admire and execute. I hear the humming and clacking of a printing press marking the paper with a plain black grid on which charts will be laid out. And I see those printed charts in the hands of thousands of women who are no longer afraid to pick up a needle and a fine wool thread and start their first stitching project. ❖

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A Berlin-Work Needle Book *to* Stitch

Irina Stepanova

Small-sized Berlin patterns often featured domestic pets, with cats, dogs, and parrots being favored subjects. This delightful pattern features a playful tabby cat happily chasing a ball of yarn. It is a faithful reproduction of a nineteenth-century chart by A. Rouyer, a renowned French *dessinateur en broderies* (publisher of embroidery patterns). I used a mixture of silk, cotton, and wool threads, as would have been done originally.

This sweet needle book will make you smile and protect your needles. The pattern is a reproduction of a nineteenth-century French chart. *Photograph by Joe Coca.*

Materials

Appleton Crewel Wool, 100% 2-ply wool yarn, 25 meters (27.3 yds)/skein, 1 skein of #992 Off White; www.purlsoho.com

The Caron Collection Impressions, 50% silk/50% wool thread, 36 yards (32.9 m)/skein, 1 skein of #3041 Dark Salmon; www.caron-net.com

Kreinik Silk Mori, 100% 6-strand filament silk thread, 5½ yards (5.0 m)/skein, 1 skein of #2013 Light Gold; www.kreinik.com

Presencia Finca Embroidery Floss, 100% 6-strand cotton thread, 8.7 yards (8.0 m)/skein, 1 skein each of #1382 Light Blossom, #1402 Dark Blossom, #4812 Light Avocado Green, #4817 Medium Avocado Green, #4823 Dark Avocado Green, #8060 Very Light Brown, #8157 Light Mocha, #8159 Medium Mocha, #8080 Dark Mocha, #9060 Glorious Gold (variegated), #9100 Tangerine Twist (variegated), #9110 Copper Falls (variegated), #9920 Terrific Toffee (variegated), #9985 Thunderstorm Gray (variegated); www.presenciaamerica.com

Presencia Finca Perle Cotton, 100% cotton thread, size 16, 78 yards (71.3 m)/5 gram (.18 oz) ball of #8060 Very Light Brown; www.baglady.com

John James Needles, tapestry size 28 and sharps size 9; www.colonialneedle.com

Zweigart Lugana, 52% cotton/48% rayon 32-count fabric, 6 x 6 inches (15.2 x 15.2 cm), 1 piece of Clay; www.zweigart.com

Wrights Creative Classics trim, ⅜ x 18 inches (9 mm x 45.7 cm), Gold; www.wrights.com

Cardboard, archival-safe, 2¾ x 4½ inches (7.0 x 11.4 cm), 2 pieces; www.clearbags.com

Cotton fabric, small print, 5 x 6¼ inches (12.7 cm x 15.9 cm), 1 piece

Suede leather or microfiber fabric, 3½ x 5 inches (8.9 x 12.7 cm), 1 piece

Flannel fabric, lightweight, 5 x 4 inches (12.7 x 10.2 cm), 2 pieces, pinked edges

Sewing thread to match fabric colors

Needlework roller frame with 8-inch (20.3-cm) bars or bar frame with 6-x-6-inch (15.2-x-15.2-cm) bars, 2 pairs

Finished size: 3¼ x 5 inches (8.3 x 12.7 cm), folded, including trim

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

Instructions

Cat

Zigzag or hand-overcast raw edges of Lugana fabric. Mount the fabric onto the frame. Using the tapestry needle, stitch the design according to the Cat chart. Use 2 strands of Presencia Embroidery Floss, Impressions, and Silk Mori and 1 strand of Presencia Perle Cotton and Appleton wool threads. When stitching with cotton and silk threads, use cross-stitches; use tent stitch when stitching with wool or wool-blend fibers.

Finishing

Use a ¼-inch (6-mm) foldover allowance. Use the sharps needle and sewing threads for assembly, except where noted.

Wrap the embroidered fabric around one piece of cardboard with the design right-side out and centered. Tightly lace the fabric on the back, using the Perle Cotton and the tapestry needle. Handsew the trim around the edges, using small stitches. Make the back piece in the same manner, using the suede fabric. Lace it only on three sides, leaving one long side (spine) open. Attach the small-print lining to the inside of the finished front and back, using small stitches. Place the front and back pieces with the lining pieces together and stitch the spine. Layer the two flannel pieces together and fold in half; stitch along this fold line along the inside spine with small stitches.

About the Author and Designer. *Irina Stepanova is a designer, needlework collector, and owner of Mishutka Design Studio. Her patterns are a tribute to nineteenth-century women's needlework. Visit her website at www.mishutkadesign.com for more patterns and inspiration.*

Key

- Appleton #992—Off White
- Presencia Perle Cotton #8060—Very Light Brown
- Kreinik Silk Mori #2013—Light Gold
- Presencia Embroidery Floss #1382—Light Blossom
- Presencia Embroidery Floss #1402—Dark Blossom
- Caron Collection Impressions #3041—Dark Salmon
- Presencia Embroidery Floss #8060—Very Light Brown
- Presencia Embroidery Floss #8157—Light Mocha
- Presencia Embroidery Floss #8159—Medium Mocha
- Presencia Embroidery Floss #8080—Dark Mocha
- Presencia Embroidery Floss #4812—Light Avocado Green
- Presencia Embroidery Floss #4817—Medium Avocado Green
- Presencia Embroidery Floss #4823—Dark Avocado Green
- Presencia Embroidery Floss #9060—Glorious Gold (variegated)
- Presencia Embroidery Floss #9100—Tangerine Twist (variegated)
- Presencia Embroidery Floss #9110—Copper Falls (variegated)
- Presencia Embroidery Floss #9920—Terrific Toffee (variegated)
- Presencia Embroidery Floss #9985—Thunderstorm Gray (variegated)

Cat

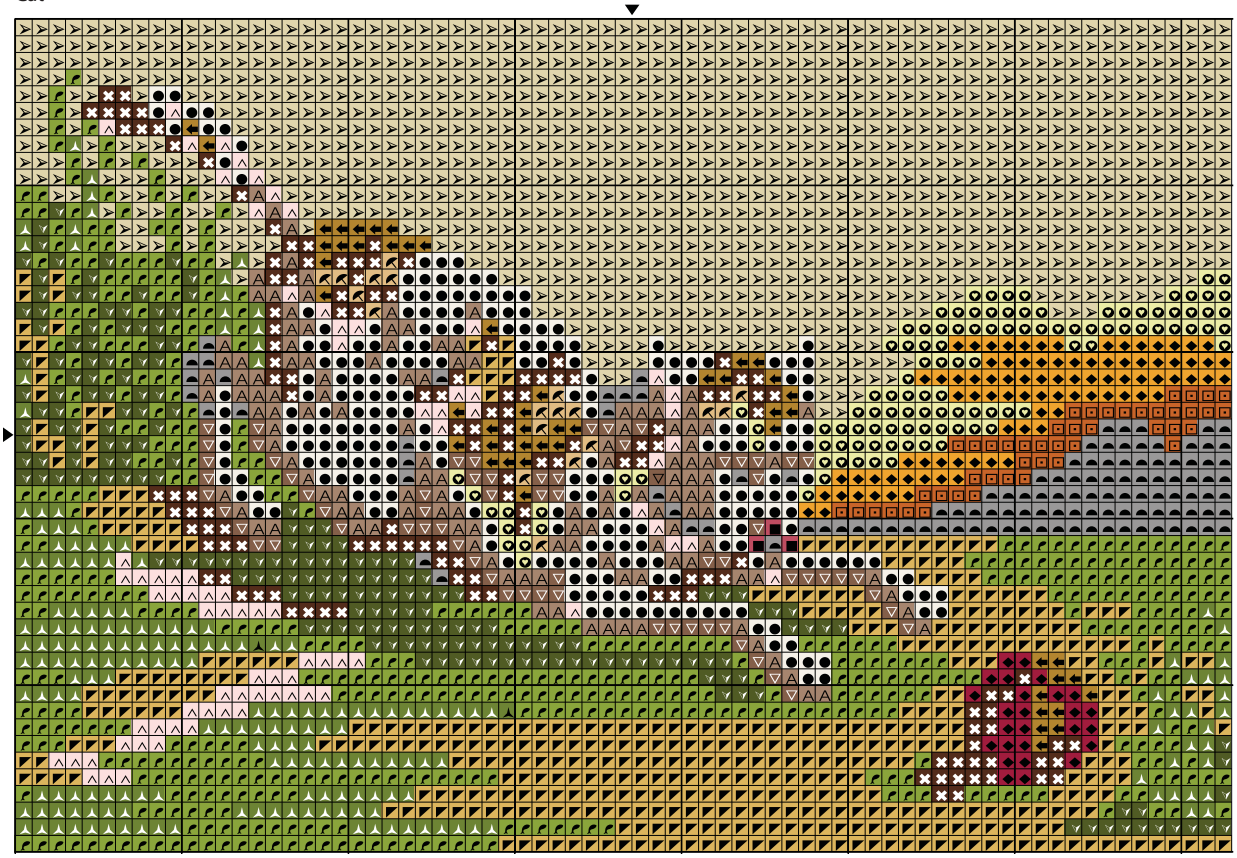

Chart may be photocopied for personal use.

Re-Creating Ancient Egyptian Socks

Charlotte Booth

BETWEEN OCTOBER 2009 and March 2010, the Petrie Museum of Egyptian Archaeology in London began an experimental archaeological project called "Sock It!" Funded by the Museums, Libraries and Archives Council (MLA), the project's goal was to reproduce the circa A.D. 400 to 500 two-toed Coptic (Egyptian) socks from the Petrie Collection (shown below), using ancient techniques and to create a pattern enabling others to reproduce them.

Pair of socks. Looping technique. Wool. Believed to have been found at the Hawara archaeology site in Egypt. Period unknown. Collection of the Petrie Museum of Egyptian Archaeology, University College London. (UC 16766).
Photograph courtesy of the Petrie Museum of Egyptian Archaeology.

Although the existence of wool was evident from Egypt's New Kingdom (sixteenth to eleventh centuries B.C.), the majority of woolen items date to the Late Period (664 until 323 B.C.), and there are many socks from the Coptic period (fourth century A.D.) in, among others, the Royal Ontario Museum, Toronto; the Victoria and Albert Museum, London; the Louvre, Paris; and the Petrie Museum. All of the socks are of the same design with two separate toes (one for the big toe and one for the other toes so they can be worn with sandals). The Victoria and Albert examples, dating to the third to fourth century A.D., are made from three-ply red wool, and a child's sock, discovered in Antinöe, dating to the sixth century, is in red, blue, green, yellow, and violet wool, showing that colors were used for such small items.

The Petrie Museum socks were discovered in a tomb at Hawara in 1888, along with parts of an ivory-paneled box, a glass phial, and several embroidered textiles. They are made from reddish-brown wool and are formed of several sections joined with neat seams around the heel and the front. One of the socks was turned inside out, indicating it may have been worn just prior to death and had been pulled off inside out.

The use of wool in ancient Egypt has been largely dismissed, thanks to Herodotus. He stated in his *The Histories* (440 B.C.): "[n]othing of wool is taken into the temples or buried with them, for their religion forbids it."

Archaeological evidence, however, belies this, indicating wool was used in Egypt for clothes, and Diodorus Siculus (a Greek historian from the first century B.C.) records that Egyptian sheep yielded "wool for clothing and ornament." Even Herodotus mentions wearing Egyptian woolen mantles over his tunic.

Wool has been discovered in both domestic and funerary contexts from as early as 2000 B.C. Despite the use of the wool in a funerary and domestic context, mutton is never mentioned in offering lists and is not identified on offering tables, indicating the meat was not considered of good enough quality for the afterlife, although this would not prevent those who could afford it, eating it during life. Although there is evidence of sheep and goat rearing, they were simply referred to as "small cattle"; sheep however, were the least valuable of all livestock. They were kept primarily for wool, a lesser extent for their meat and used after threshing to tread in grain. Before the Middle Kingdom (2030–1640 B.C.), there were fleeceless thin-tailed sheep with corkscrew horns; the breed disappeared in the New Kingdom. Beginning in the Middle Kingdom, a shorter, fatter-tailed variety with curved horns were imported from Asia, whose wool was better suited for spinning and weaving.

A knife was used to remove the wool from the sheep, as there were no shears before the Third Intermediate Period (1070–664 B.C.). After this period, sheep farming became more popular, and by the Greco-Roman Period (332 B.C.–A.D. 395) it was common. Evidence from the Middle Kingdom workmen's villages of Kahun and Amarna shows that sheep's wool was dyed and spun on site. Evidence from Amarna indicates goat hair was also processed here. Goats were more common in ancient Egypt than sheep, as they were more resilient to the dry climate, epidemics, and were more fertile than sheep, although they were reared more for meat than wool.

Due to the low value of sheep, and the easier raising of goats, wool was rare, which may have led to Herodotus's comments regarding its use. It was not as widely available as flax and linen and therefore held an intrinsic value. A Nineteenth Dynasty (1307–1196 B.C.) text from Deir el Medina mentions wool in an accusation of bribes against the scribe Kenherkhepshef: "The workman Rahotep [who] shaved the hair of the scribe Kenherkhepshef . . . [h]e gave a loincloth of 15 cubits and he gave

ABOVE: Wooden spindle found at the Hawara archaeology site in Egypt. From the Roman Period (post 30 B.C.). Collection of the Petrie Museum of Egyptian Archaeology, University College London. (UC 27999).
Photograph courtesy of the Petrie Museum of Egyptian Archaeology.

him nine balls of yarn after his [Kenherkhepshef] concealment of his [Rahotep] misdeeds."

It would be intriguing to know what these "misdeeds" were, but the important part here is the inclusion of nine balls of yarn in the bribe. The yarn was obviously considered a valuable commodity for it to have bargaining power in such a situation.

No artifacts have been found that would have been suitable for use as knitting needles, but there are many needles of copper, bronze, and bone with a large eye at one end from the Predynastic Period (5500–3100 B.C.) through to the Greco-Roman Period. With a large-eyed needle and a length of yarn, it is possible to create socks, using a technique adapted from basic basketry or netting and known by various terms, including knotless netting, needle coiling, or nålbinding.

In comparison to knitting today with five straight or even circular needles, the looping technique used to make the socks was a complicated and time-consuming process. It, however, required very little material—an ordinary large-eyed needle and short lengths of wool—and was therefore available to more people.

Spinning in Egypt is attested by numerous drop spindles with the whorl at the top made of wood, stone, or pottery discovered from the Middle Kingdom onward. There were three methods of spinning, all shown in the Twelfth Dynasty (1991–1803 B.C.) tomb of Khety at Beni Hasan: the supported technique in which the spindle was rolled down the knee to twist the yarn; the grasped technique with the roving pulled from a basket through a ring or a forked stick and spun onto the spindle that was rolled between the hands; and the suspended technique in which the roving was drawn through the left hand and attached to the spindle which was rotated and dropped, leaving it spinning in suspension.

For the carding of the wool, we experimented with various techniques, including combs, cards, twigs, and teasels. None of these, however, are depicted in the archaeological record. It seems the easiest method of preparing the wool was to separate it using the hands, which would be available to all and with time, one could become quick and skillful at this.

Sadly there also are no archeological representations of people using a large-eye needle and wool, but the presence of actual socks shows that they did. And the "Sock It!" project on the whole was very successful. There were a number of socks completed with large-eye needles and handprocessed and handspun wool (we adopted the supported spindle technique), using the looping method. Instructions for making your own socks (with commercially available yarn if you don't have handspun) follow. ❖

ABOUT THE AUTHOR. *Charlotte Booth is a freelance Egyptologist with an interest in textiles in ancient Egypt and how they fit into the social make-up of the Egyptian society. She has a master's degree in Egyptian archaeology from University College London.*

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ABOVE: Wooden comb with four knobs on the back found at Sedment, Egypt. Believed to be from the Sixteenth Dynasty (1650–1550 B.C.). Collection of the Petrie Museum of Egyptian Archaeology, University College London. (UC 18945).
Photograph courtesy of the Petrie Museum of Egyptian Archaeology.

A Coptic Sock *to* Re-Create

Charlotte Booth

The instructions here are based on the information obtained from an experimental archaeological project called "Sock It!" developed by the Petrie Museum of Egyptian Archaeology in London. The project's goal was to reproduce the circa A.D. 400 to 500 two-toed Coptic (Egyptian) socks from the Petrie Collection. While the "Sock It!" project used handprocessed and handspun wool, these instructions have been adapted for a commercially available yarn.

Coptic sock created by the author with a drop spindle used to spin some of the fleece.
Photograph by Joe Coca.

Materials

Rowan Purelife British Sheep Breeds, distributed by Westminster Fibers, 100% wool yarn, bulky weight, 120 yards (109.7 m)/3.5 oz (100 g) skein, 1 skein of Jacob #952 Mid-Brown; www.westminsterfibers.com
Needle, large tapestry
Finished size: U.K., size 8; European, size 41
Gauge: 10 sts = 2 inches (5.1 cm); gauge is not critical for this project

See page 56 for Abbreviations

Instructions

Notes: For smaller sizes, reduce the opening line of stitches on the toes by two stitches per foot size and the number of rows to the end by three; increase up for larger sizes. The same rule can be applied to the ankle, though it is worth measuring for the correct width. It is important to keep trying the sock on and adapt your sizing to fit. See Figures 1–3 for cast-on and looping instructions. For a complete tutorial, visit the project's blog at http://ancientegyptiansock.blogspot.com.

Sock

Big toe,

Using the tapestry needle threaded with the yarn, CO 18 sts. See Figures 1 and 2. It is also possible to use a crochet chain rather than the Coptic cast-on method; however, the crochet chain will not be as elastic.

Row 1: Loop the 18 sts from left to right. See Figure 3.

Rnd 2: Join st 18 to st 1 and start looping in the rnd.

Cont to loop in the rnd through Rnd 11.

Rnd 12: Loop every other st—9 sts.

Cont to loop in the rnd through Rnd 14.

Rnd 15: Loop 1 st and then loop every other st—5 sts rem.

Rnd 16: Loop 1 st and then loop every other st for the next 10 sts, loop every st to end—17 sts.

Rnd 17: Loop every other st until 2 sts rem.

Rnd 18: Loop the rem sts tog to close the hole.

Other toes,

CO 36 sts.

Row 1: Loop the 36 sts from left to right.

Rnd 2: Join st 36 to st 1 and start looping in the rnd.

Cont to loop in the rnd through Rnd 11.

Rnd 12: *Loop 3 sts then sk 1; rep from * to end—27 sts.

TOP: Figure 1. Thread a needle with about 1 yard (1 m) of wool and make a loop. CENTER: Figure 2. To make the first stitches, pull the needle through the center of the loop; this is one stitch. Repeat this step until you have the required number of stitches. Depending on whether you are looping backward and forward or in the round, straighten this foundation row into a straight line or pull the short end until the stitches are in a tight circle. BOTTOM: Figure 3. Always work left to right. The thread with the needle should be at the bottom left corner of your stitching. Wrap the wool around your thumb to create a loop. Pull the needle down through the top of the first stitch in the chain of cast-on stitches, making sure that the needle goes on top of the loop made over your thumb. Remove thumb and pull tight. The stitch will look similar to blanket stitch. Continue looping through each stitch until you've completed the number of stitches in the row. *Photographs courtesy of the author.*

Cont to loop in the rnd through Rnd 14.

Rnd 15: Loop 1 st and then loop every other st for the next 10 sts, loop every st to end—22 sts rem.

Rnd 16: Loop 1 st and then loop every other st for the next 10 sts, loop every st to end—17 st.

Rnd 17: Loop 1 st and then loop every other st for the next 10 sts, loop every st to end—12 sts.

Rnd 18: Loop every st.

Rnd 19: Loop the rem sts tog to close the hole.

Foot,

Place both completed toes alongside each other so the open ends are aligned. (You may find it easier to pin them together.) Using the sts along this bottom edge, loop 54 sts in the rnd, joining the two toes tog.

Cont looping in the rnd until the foot both reaches the ankle and the underside can be pulled to the back of the foot/heel.

Ankle,

CO 60 sts.

Row 1: Loop the sts as above.

Rnd 2: Join st 60 to st 1.

Cont looping in the rnd through Rnd 4.

Rnd 5: Loop 5 sts then sk a st, loop 5 sts and sk a st again until 50 sts rem.

Cont to loop in the rnd until it measure about 2½ inches (6 cm) or the length required from the top of the sock to top of the foot.

Heel flap,

When the ankle reaches the top of the foot part of the sock, stop looping in the rnd. Count 17 sts in from the 1st st and pick up 16 sts centrally from the ankle piece to create the heel flap—there should be 17 sts on either side of the flap.

Loop these 16 sts backward and forward until the flap measures about 3¼ inches (8 cm) or reaches to the base of the foot.

Loop a rectangular piece, 17 sts wide, which reaches from the bottom of right-hand side of the ankle of the sock under the foot and around to the bottom on the left-hand side of the ankle.

Note: This can either be looped separately and stitched to the sock at the end or it can be looped onto the bottom of the ankle by the heel flap and grafted to the sole of the sock before being joined to the other side of the ankle.

Joining the ankle to the foot,

Stitch the ankle part of the sock to the main foot using the same stitch, which will prevent a visible seam. You may find it easier to pin the parts in place.

Note: Remember that you need a left and right pair, so the way that you stitch the foot part to the ankle is very important when making your second sock.

Icelandic Wool

Evelyn A. Clark

The history of wool in Iceland dates to the ninth and tenth centuries and the arrival of the Viking settlers. They brought their animals, including sheep from the Northern Short-Tail family, a family that also includes Spelsau, Faroe, and Shetland breeds. Over the years, attempts were made to introduce new breeds, but imports brought disease and eventually were banned.

Icelandic ewes at Birchtree Farm in New Hampshire show the wide variety of colors in their fleeces: moorit (brown), white, and black. *Photograph by Karen Galle and courtesy of Birchtree Farm.*

Sheep were important to Iceland's economy from the beginning. Woven goods were such a major export that the 18.7-inch (47.4-cm) ell of homespun became a standard of currency. After knitting was introduced in the sixteenth century, knitted goods began to replace woven textiles. Four centuries later, exporters were sending handknitted patterned-yoke sweaters and accessories around the world. Although those exports have declined, sheep remain an important source of meat and milk as well as of fiber, and they outnumber human Icelanders three to one.

Today's Icelandic sheep retain many characteristics of their ancestors, notably a double coat consisting of a long, coarser outer coat called *tog* and a short, finer inner coat called *thel.* Before mill processing was introduced in the mid-1800s, these fibers were separated by hand, a tedious task that often fell to children. The coarsest tog was used for cord, rope, and twine. The finer tog, which may be lustrous like mohair, was used for fine shawls and embroidery floss. For garments, thel was preferred, with the softest reserved for undershirts and slips. Today, some handspinners continue to separate the tog and thel, but in

commercially spun yarns, the fibers are combined.

Icelandic wool felts easily. In the past, Icelanders would knit garments two to three times as large as required and then felt them for additional warmth.

The wide variety of colors in Icelandic fleeces has allowed Icelanders to express their creativity through color patterning in their weaving and knitting. Initially, natural colors predominated, and the knitting motifs used were similar to those found in the Faroe and Shetland islands. Now Icelandic wool is available in a wide variety of dyed colors in addition to natural ones.

A five-month old Icelandic lamb at Schoolhouse Farm in New Hampshire. *Photograph by Wendy Ketchum and courtesy of Schoolhouse Farm.*

Icelandic sheep are known for their double coat—a long, coarser outer coat called *tog* and a short, finer inner coat called *thel*—notable on this moorit (brown) ewe. *Photograph by Karen Galle and courtesy of Birchtree Farm.*

Istex is the source of Iceland's commercially spun wool. The company was formed in 1991 to take over yarn production in Iceland; its headquarters are in Mosfellsbaer, where wool has been processed since 1896. Istex purchases wool from farmers at sorting stations around the country and produces a variety of yarns ranging from Einband laceweight to bulky lopi. (The word *lopi* originally meant "unspun wool," but most of today's lopi is lightly spun.) In these yarns, tog and thel are combined, making them warm, light, weather resistant, and hardwearing. The outer coat produces a hairy halo that deflects rain and in color knitting makes the floats of yarn adhere to one another.

The patterned-yoke sweaters made from lopi that began to appear in the 1930s and achieved great popularity in the 1970s are still available, along with other styles of handmade sweaters and accessories, in the shops of the Handknitting Association in Reykjavik (visit www.handknit.is/en). Yarns and patterns are also sold there.

Although Iceland does not allow sheep to be imported, Icelandic sheep have been exported to other countries, where handspinners have discovered the pleasure of working with their fleece; some Icelandic yarn now is spun at small mills in those countries. At the same time, yarns from Iceland are becoming more widely available in other countries, and so knitters around the world are creating new traditions with Icelandic wool as well as exploring older traditions.

The berets sold by Hilda, Ltd. Iceland in Reykjavik in the latter part of the twentieth century are nontraditional but showcase the special characteristics of Icelandic wool. (The company, started in the early 1960s by an Icelander and her American husband to sell Icelandic wool garments and accessories, is no longer in business.) Their beauty and traditional Icelandic motifs inspired the project for this article.

Whatever Icelandic wool is used for, its unchanging characteristics ensure that it will continue to be an important resource in this changing world. ❖

Further Reading

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An Icelandic Beret *to* Knit

Evelyn A. Clark

This design was inspired by berets sold by Hilda, Ltd. Iceland of Reykjavik circa 1960–1990. The hat is knitted in the round without shaping to the crown, where a special knit-two-together is worked to start the solid-color swirl patterning. The beret is finished with a round of single crochet worked over elastic cording. Instructions include an optional bobble for the center of the crown. This project requires intermediate knitting and crocheting skills.

Evelyn Clark's adaptations of the Hilda, Ltd. Iceland beret made with Icelandic wool.
Photograph by Joe Coca.

Instructions

Notes: The beret is knit in the round on circular needles. At the crown, switch to double-pointed needles (two circular needles or the Magic Loop can be used instead). It is traditional not to catch floats with Icelandic yarn since they will stick to each other. To prevent Color B from showing on the Crown Star patterning, use the Special Stitch (see the Materials box) on Rounds 20–25. To finish, single crochet is worked in the cast-on stitches over an elastic cord that can be adjusted to customize the fit. The beret may be worked from the written instructions or the chart.

Beret

With A, CO 96 sts. Pm and join for working in the rnd, being careful not to twist sts.

Rnds 1–6: K.

Beg color patt (it is not necessary to catch yarn floats between motifs or to break yarn when discontinuing a color until the end of the patterning),

Rnd 7: *With A, k5, with B, k1; rep from * to end of rnd.

Rnd 8: *With B, k1, with A, k3, with B, k1, with A, k1; rep from * to end of rnd.

Rnd 9: *With A, k1, with B, k3, with A, k2; rep from * to end of rnd.

Rnd 10: *With B, k1, with C, k3, with B, k1, with A, k1; rep from * to end of rnd.

Rnd 11: *With C, k2, with B, k1; rep from * to end of rnd.

Rnd 12: *With C, k1, with B, k3, with C, k2; rep from * to end of rnd.

Rnd 13: *With C, k2, with B, k1; rep from * to end of rnd.

Rnd 14: *With B, k1, with C, k3, with B, k1, with A, k1; rep from * to end of rnd.

Rnd 15: *With A, k1, with B, k3, with A, k2; rep from * to end of rnd.

Rnd 16: *With B, k1, with A, k3, with B, k1, with A, k1; rep from * to end of rnd.

Rnd 17: *With A, k5, with B, k1; rep from * to end of rnd.

Beg crown patt,

See Notes for special k2tog instructions for Rnds 20–25.

Rnd 18: *With B, k1, with A, k9, with B, k2; rep from * to end of rnd.

Rnd 19: *With B, k2, with A, k7, with B, k2, with C, k1; rep from * to end of rnd.

Rnd 20: *With C, k1, with B, k2, with A, k5, with B, k2, with C, spec k2tog; rep from * to end of rnd—88 sts rem.

Rnd 21: *With C, k2, with B, k2, with A, k3, with B, k2, with C, spec k2tog; rep from * to end of rnd—80 sts rem.

Rnd 22: *With C, k3, with B, k2, with A, k1, with B, k2, with C, spec k2tog; rep from * to end of rnd—72 sts rem. Break A since it will not be used again.

Rnd 23: *With C, k4, with B, k3, with C, spec k2tog; rep from * to end of rnd—64 sts rem.

Rnd 24: *With C, k5, with B, k1, with C, spec k2tog; rep from * to end of rnd—56 sts rem. Break B since it will not be used again.

Two Hilda, Ltd. Iceland berets. Knitted. Icelandic wool. The knitter of the brown beret used regular knit-two-togethers as a design element at the start of the crown shaping; the inside of this beret is shown here to illustrate the long yarn floats. The knitter of the black, gray, and white beret used a special knit-two-together for solid-color patterning. The yarn on both berets has fulled over the years. Collection of the author. *Photograph by Joe Coca.*

Rnd 25: *With C, k5, spec k2tog; rep from * to end of rnd—48 sts rem.

Beg top crown shaping,

Cont with C, divide sts onto 4 dpns (12 sts on each needle). Work ordinary k2tog decs.

Rnd 26: *K4, k2tog; rep from * to end of rnd—40 sts rem.

Rnd 27: *K3, k2tog; rep from * to end of rnd—32 sts rem.

Rnd 28: *K2, k2tog; rep from * to end of rnd—24 sts rem.

Rnd 29: *K1, k2tog; rep from * to end of rnd—16 sts rem.

Rnd 30: *K2tog; rep from * to end of rnd—8 sts rem.

Rnd 31: *K2tog; rep from * to end of rnd—4 sts rem.

Break yarn, leaving an 8-inch (20.3-cm) tail. Use the tapestry needle to thread the tail through rem sts, tighten, and secure.

Top bobble,

With C and dpn, CO 8 sts, leaving an 8-inch (20.3-cm) tail. Divide sts onto 2 dpn (4 sts on each), and join for working in the rnd.

Rnds 1–4: K.

Rnd 5: *K2tog; rep from * to end of rnd—4 sts rem.

Break yarn, leaving a 12-inch (30.5-cm) tail. Use the tapestry needle to thread the tail through rem sts, tighten, and stuff bobble with tail. With beg tail, sew to top of hat.

Finishing

Loosely weave in yarn ends and trim after blocking.

Hat band: With right side of beret out, lay elastic cord along the cast-on edge. Using the crochet hook and A, work single crochet over the cord and into each cast-on stitch. Knot the elastic to fit head and pull the ends under the single crochet with the crochet hook or tapestry needle. Weave in remaining yarn ends.

Blocking: Wash the beret, agitating a little to fluff up the yarn. Rinse and roll in a towel to press out water. Smooth into shape and lay flat to dry, turning it to the wrong side for the first half of the drying process. Trim yarn ends.

Materials

Reynolds Lopi, 100% Icelandic wool yarn, bulky weight, 110 yards (100.5 m)/100 gram (3.5 oz) skein, 1 skein each of #0005 Natural Black (A), #0057 Medium Gray (B), and #0054 Pale Gray (C) for Hat 1 and 1 skein each of #0005 Natural Black (A), #0057 Medium Gray (B), and #9973 Tan for Hat 2 (this project requires 50 grams (1.8 oz) of A and 30 grams (1.1 oz) each of B and C for each hat); www.westminsterfibers.com
Needles, size 10 (6 mm) circular 24 inches (61.0 cm) and set of 5 double pointed or size needed to obtain gauge
Crochet hook, size I (5.5 mm)
Stitch marker
Tapestry needle
Round elastic cording, 30 inches (76.2 cm)

Finished size: 11 inches (27.9 cm) diameter across top; hatband circumference is customized
Gauge: 13 sts = 4 inches (10.2 cm) in cir St st

See page 56 for Abbreviations

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

Special Stitch

Knit Two Together
With C, k1, sl st just made to left-hand needle, reversing the st so it is facing the wrong direction but is not twisted and k it tog with the next st.

About the Author and Designer. *Evelyn A. Clark is the author of* Knitting Lace Triangles *(East Wenatchee, Washington: Fiber Trends, 2007). More of her designs can be seen at www.evelynclarkdesigns.com.*

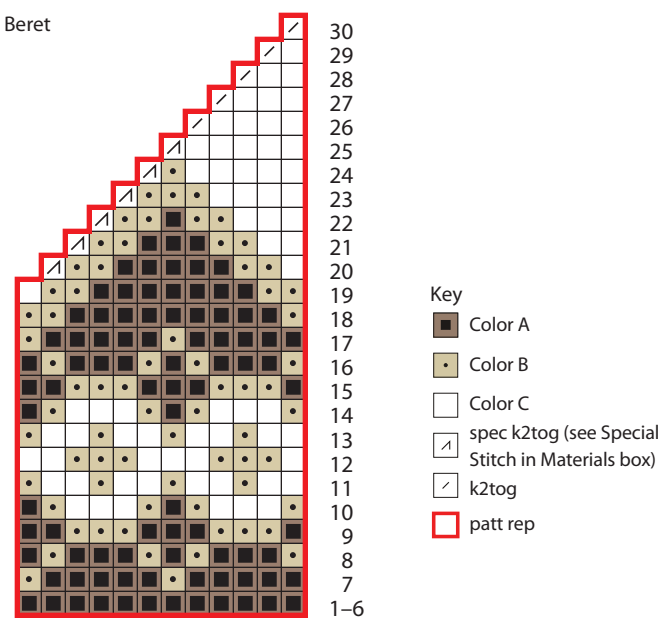


Chart may be photocopied for personal use.

Riešinės: Lithuanian Wrist Warmers Lovingly Crafted *from* Fine Wool *and* Beads

DONNA DRUCHUNAS

THE VOICES RISE AND FALL in unison, then divide into rich harmonies unlike any I've heard before. Thousands of singers fill the bleachers in the outdoor amphitheater at Vingio Parkas in Vilnius, Lithuania. Many performers wear traditional Lithuanian costumes; dancers sport the colors of the Lithuanian flag; members of military bands wear their dress uniforms. Cold rain falls on the musicians and bounces off spectators' umbrellas, but no one flinches: The national song festival is held only once in four years, and a spattering of bad weather is no reason to shy away.

These folk songs, *dainos,* have been sung in Lithuania for more than a thousand years. Their haunting melodies remind me of Gregorian chant but with a wild freedom not heard in the music of monks. Mournful and celebratory all at once, the songs have carried the spirit of the Lithuanian people throughout periods of war, occupation, and repression.

A group in traditional Lithuanian folk costume, including knitted wrist warmers, from *Riešinės* [Wrist Warmers] by Irena Felomena Juškienė, (2nd. ed. Vilnius, Lithuania: Petro ofsetas, 2008); book photography by Skaidrius Juška and Jūratė Vetiekytė. *Photograph courtesy of Irena Juškienė.*

Irena Felomena Juškienė, author of *Riešinės* [Wrist Warmers] (2nd. ed. Vilnius, Lithuania: Petro ofsetas, 2008; in Lithuanian with a 1½-page English summary), has been singing in folk ensembles since she was a young woman. It was her passion for Lithuanian songs and folk tales that led her to begin knitting the beaded, garter-stitch wrist warmers worn by Lithuanian men and women in the nineteenth century and perhaps earlier.

In 1986, Irena, along with other weavers, began to weave traditional fabric to be sewn into replicas of peasant costumes for the members of her singing ensemble. While examining peasant costumes at a local museum, Irena saw several pairs of wrist warmers, which the curator explained had been worn by both men and women year-round under the cuffs of their long-sleeved shirts and blouses. No one was wearing wrist warmers anymore except perhaps to warm an injured wrist.

Irena, who learned how to knit in school, decided to make a pair for herself. After completing it, she searched books on Lithuanian national costume and museum collections throughout Lithuania for more examples and patterns to re-create. Then, having reproduced all of the examples that she found, she published them in *Riešinės.* But this was just the beginning. Her readers around the country showered her with examples of riešinės and stories about their mothers and grandmothers who had made them. In 2008, the second, expanded edition of the book appeared.

In nineteenth-century Lithuania, homespun yarn was used for everyday knitting, but special high-quality wool

Musicians in traditional Lithuanian folk costume, including knitted wrist warmers, from *Riešinės* [Wrist Warmers] by Irena Felomena Juškienė, (2nd. ed. Vilnius, Lithuania: Petro ofsetas, 2008); book photography by Skaidrius Juška and Jūratė Vetiekytė. *Photograph courtesy of Irena Juškienė.*

yarn was purchased to use for the showy wrist warmers worn on holidays and other festive occasions. Imported Czech beads, usually white but sometimes in other colors as well, were used for decoration. During the twentieth century, beads were harder to obtain; some were imported from Poland, and it is likely that resourceful knitters reused the beads from old, fraying wrist warmers to embellish new ones.

Although beaded wrist warmers also are knitted in many northern European countries, including Norway and Greenland, Lithuanian ones are distinguished by their asymmetrical patterns. Even if the motif itself is symmetrical, the design is placed off center, with the beaded area near the hand and the remainder—to be covered by a long sleeve—unadorned. Many motifs are entirely asymmetrical, including the floral designs that are seen not only on riešinės but also on Lithuanian colorwork mittens and gloves.

The outer edge of many wrist warmers has a narrow border of beads placed there to protect the wearer from harm. Some wristers intended for holiday use are knitted with a pattern of stripes of two or more colors that is unique to the Baltics. The fine yarn, fine needles, and tiny beads used in making Lithuanian wristers makes it possible to create delicate designs that would be impossible otherwise. Although the earliest examples that survive in Lithuania are from the nineteenth century, the patterns and motifs are much older, and many were likely adapted from weaving patterns.

Wrist warmers made by the Palanga Folk Singers and Weaving Group. Knitted. Palanga, Lithuania. 2008. *Photograph by Dominic Cotignola.*

During the period of Soviet control (1944–1991), Lithuanians had few ways to express patriotism for their homeland without putting themselves and their family in danger. During Stalin's rule—both before and after World War II (1939–1945) and until his death in 1953—thousands of patriotic, intellectual, and politically active Lithuanians were packed into cattle cars and transported thousands of miles away to Siberia, where they were either imprisoned or set to work in labor camps and on collective farms. Those sent to the most distant outposts in Siberia were dropped in the middle of nowhere and left to build whatever shelter they could using only the materials at hand. Everyone whom I met on my travels through Lithuania had either personally been in Siberia or had family members who were sent there. Although the situation improved after Stalin's death, Soviet citizens were far from free.

Folk singers began performing in Soviet Lithuania in 1968, but it is probably no coincidence that Irena and others started to reproduce traditional costumes for performances in 1986, two years after Mikhail Gorbachev (1931–) came to power and one year after he initiated his policies of *glasnost* (openness) and *perestroika* (restructuring). Group singing was a form of nonviolent protest against the Soviet regime, allowed only because it ostensibly had nothing to do with politics. And folk-singing groups kept young people occupied. "They aren't doing anything dangerous," the thinking went. "What harm could there be in singing?" Ironically, the peaceful revolution that eventually led to Lithuania's renewed indepen-

dence in 1991 is now known as the Singing Revolution.

Today, members of national song and dance troupes as well as many textile artists and researchers continue to spin, weave, sew, and knit garments and accessories of the Lithuanian national costume. Not only made and worn by performers, beaded wrist warmers are among the most popular forms of knitwear in Vilnius. Women sell them on street corners and at booths in the tourist market, and they also are found in upscale folk-art galleries.

It is in no small part due to the passion and work of Irena Juškienė, the first person to knit riešinės after their twenty-year absence from Lithuanian culture, that they are so popular in Lithuania today. And their popularity has traveled—handknitted beaded wrist warmers made in Lithuanian are available at Etsy, a very popular online store (www.etsy.com). ❖

Riešinės from Lithuania to Knit

DONNA DRUCHUNAS

Beaded wrist warmers are my favorite souvenirs of my travels in Lithuania. I saw several antique pairs in museum collections and purchased a few pairs for myself at craft fairs and in folk art galleries. These small accessories made of wool warm your blood as it flows close to the skin at your wrist and warm your entire body. For winter wear, they add an extra bit of warmth both indoors and outdoors in those times when you don't need the extra protection of gloves or mittens, and in the summer they are perfect to protect you from the chill of air-conditioning.

Donna Druchunas's beaded wrist warmers knitted from Brown Sheep's Nature Spun 100 percent wool yarn and glass seed beads. *Photograph by Joe Coca.*

INSTRUCTIONS

Notes: Stitches should be dense and tight to hold beads in place and to fit the wrist snugly. Place bead as follows: On wrong-side row, knit to bead stitch, push one bead

MATERIALS

Brown Sheep Nature Spun, 100% wool yarn, fingering weight, 310 yards (283.5 m)/50 gram (1.75 oz) skein, 1 skein each of #N04 Blue Night (MC) and #115 Bit of Blue (CC); www.brownsheep.com
Needles, size 00 (1.25 mm) or size needed to obtain gauge
Scrap yarn for provisional CO
Spare needle for three-needle bind-off
Crochet hook close in size to the knitting needles used to obtain gauge
Beads, size 10/0 seed beads (optional size 8/0 or 9/0), 1,410 White
John James Needles, beading (to thread beads onto yarn) and tapestry; www.colonialneedle.com

Finished size: About 6 inches (15 cm) circumference at wrist and 5 inches (13 cm) long; to fit adult wrist
Gauge: 40 sts and 80 rows = 4 inches (10.2 cm) in garter st

See page 56 for Abbreviations

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

up to the work between the needles and then knit one. (The bead and the following knit one count as one stitch.) The bead will go to the back of the work.

Wrist Warmer

String 564 beads onto MC and 141 beads onto CC.

With the scrap yarn and the crochet hook, ch 55. With CC, working into the back of chains, pick up and k 51 sts.

K 2 rows.

Work Rows 1–42 of Wrister chart 3 times.

Finishing

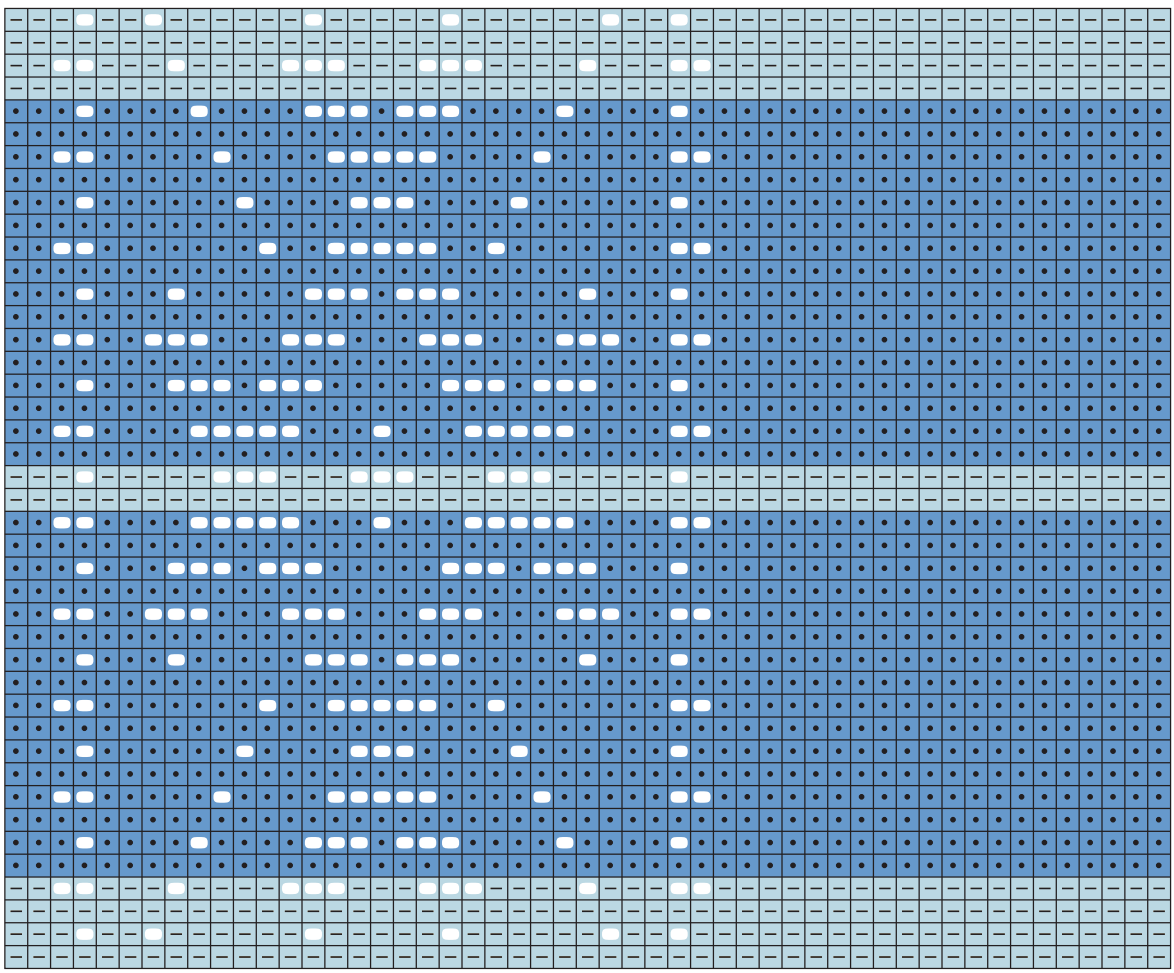
Remove waste yarn, place stitches onto one needle. With right side facing, join with a three-needle bind-off (see Techniques on page 56).

Crochet Trim

At wrist edge (edge with beads), join CC and work shells as foll: *Sc in 1st garter ridge, sk next garter ridge, work 3 dc in next garter ridge; rep from * around. Sl st to join. Fasten off. At arm edge, join MC and work sc around opposite edge, making 1 sc in each garter ridge. Join with sl st. Fasten off. Weave in ends.

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 a contributor to many others. Visit her website at www.sheeptoshawl.com.*

Wrister



Key

- with MC, k on RS and WS
- with CC, k on RS and WS
- place bead (see Notes)

The Ushki Wool Hat to Knit

Inna Voltchkova

This hat does not follow traditional construction methods: It begins with a headband with a wavy shape that provides a covering for the ears to keep them warm. Next, stitches are picked up from the band, and the hat is completed by knitting in rounds. I call this hat Ushki because *ushki* is the Russian word for "ears," and this hat covers the ears. For decorative effect and texture, I added bobbles on the headband edge. I hope you will enjoy knitting and wearing your own Ushki hat!

Inna Voltchkova's innovative hat. A headband is knitted first; stitches are then picked up from the headband to complete the hat. *Photograph by Joe Coca.*

Instructions

Note: See Special Stitches in the Materials box.

Hat

Headband,

With smaller needles and holding both needles tog, using the long-tail method (see Techniques on page 56), CO 11 sts.

Remove 1 needle.

Set-Up Row (WS): Sl 1, (p1, k1) 5 times.

Work Rows 1–80 of Border chart—20 bobbles completed.

Rep Rows 1–79 once more—40 bobbles completed.

Note: Place locking markers on Bobbles 1, 10, 20, and 30 to help evenly pick up stitches from the top part of the headband.

Join the beg and end of the headband tog, using preferred grafting method.

Main part of hat,

Using cir needles, pick up 108 sts from the top part of the headband. *Note*: To pick up stitches evenly around the headband, pick up 27 stitches between each section between marked bobbles (108 divided by 4 = 27 stitches).

PM and join to work in rnds.

Materials

Universal Yarn Renew Wool, 65% virgin wool/35% repurposed wool, sportweight, 270 yards (246.9 m)/100 gram (3.5 oz) skein, 1 skein of #102 Husk; www.universalyarn.com
Needles, size 1 (2.25 mm) straight, size 3 (3.25 mm) circular 16 inches (40.6 cm) and set of 5 double pointed or sizes needed to obtain gauge
Cable needle
Stitch marker
Tapestry needle
Locking markers

Finished size: 18 inches (45.7 cm) brim circumference
Gauge: 24 sts and 36 rows = 4 inches (10.2 cm) in hat patt, using larger needles

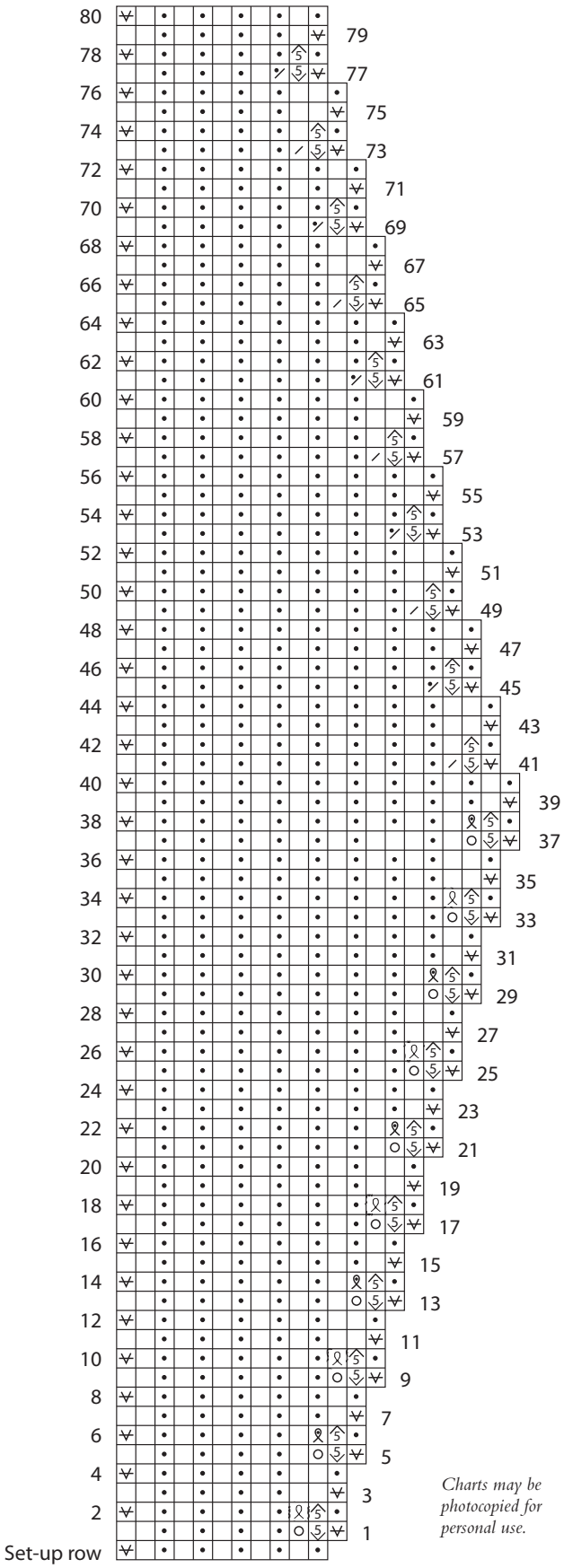
See page 56 for Abbreviations

Special Stitches

Bobble
(K1, yo, k1, yo, k1) in same st.
Next Row: P5tog.
Note: To make p5tog on next row easier, work bobble loosely.
Edge Stitch
Sl edge sts as if to p wyf (sl 1 pwise wyf).
Front Cable
Sl 3 sts onto cn and hold in front, k3, k3 from cn.
Note: Do not work cable too firmly.

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

Border



Key

- k on RS; p on WS
- p on RS; k on WS
- sl 1 wyf
- yo
- k1tbl on RS, p1tbl on WS
- p1tbl on RS, k1tbl on WS
- k2tog
- p2tog
- k1, yo, k1, yo, k1 in same st
- p5tog
- patt rep
- sl 3 sts onto cn, hold in front, k3, k3 from cn

Work Rnds 1–70 of Hat chart—12 sts rem after chart completed. Change to dpn after Row 60.

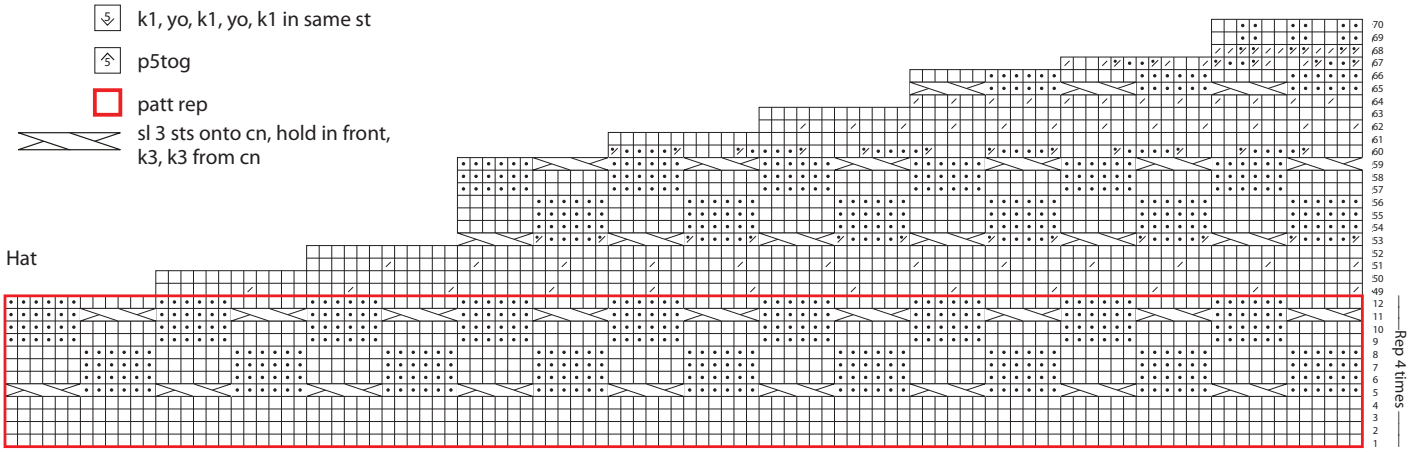
Cut yarn leaving at least a 6-inch tail (15.2-cm).

Finishing

Using the tapestry needle, thread the tail through the remaining stitch. Pull up tightly, fasten off, and weave in ends. Block lightly.

ABOUT THE DESIGNER. *Inna Voltchkova, who was born in Kiev, Ukraine, and started knitting when she was ten years old, is a graduate of the Kiev National University of Technology and Design. She moved to the United States in 1991 and now does graphic design and knits projects for Galina A. Khmeleva's Skaska Designs. She lives in Buffalo Grove, Illinois.*

Hat



On the Edge
How *a* Handful *of* People Have Preserved Some Rare, Valuable Sheep *and* Their Wools

DEBORAH ROBSON

CLOCKWISE FROM TOP LEFT: Manx Loaghtan fleeces are known for their unusual color and softness. Gloucester, England. 2011. *Photograph courtesy of the Manx Loaghtan Sheep Breeders' Group.* Leicester Longwool lambs, less than two weeks old, at Row House Farm in Virginia's Shenandoah Valley. *Photograph courtesy of Row House Farm and by Melanie Rowan.* American Tunis ewe and her lamb in Oregon. December 2010. *Photograph courtesy of the National Tunis Sheep Registry and by Tammie Serafin.* Navajo-Churro ewe, the oldest of the North American sheep breeds, in New Mexico. *Photograph courtesy of Tierra Wools and by Connie Taylor.*

MOST PEOPLE TODAY are familiar with only the two types of wool best suited for industrial processing. One type consists of wools obtained from a variety of breeds of sheep that are blended to produce multipurpose knitting yarns such as the North American four-ply knitting worsted. The other is merino, obtained from a single breed consisting of several strains whose fine wool ranges from medium-soft to exceptionally soft. The wool of both types is virtually all white as factories can dye white wool to any color that a designer can dream up.

Missing from this picture are hundreds of breeds of sheep with fleeces that run the gamut of texture, fineness or strength, and color. These sheep evolved over thousands of years through interactions among the animals and their environments as well as through breeding decisions made by humans. Their wool, though it may be perfectly suitable for hand processing, doesn't fit the industrial model. And therein lies the problem: If the breeders and shepherds of these colorful, distinctive animals can't make a living by keeping them, then the animals may well become extinct.

Why does that matter? If you have known only industrially processed wools and merino, it's as if you have tasted only vanilla and chocolate ice cream and have never had a chance to try strawberry, rum custard, peppermint, or pistachio, or to learn perhaps that chocolate chocolate chip is your favorite flavor.

The good news is that some individuals in the past, nearly or completely singlehandedly, have saved a number of endangered breeds from extinction and that today's fiber folk have enough clout to make a huge difference for the future. But each of us needs to do our part, too.

It's easy and fun. Just reach out, find, and play with a new-to-you skein of yarn from a new-to-you breed. I guarantee that doing so will open your eyes to possibilities that you may not have imagined.

Allow me to introduce four rare breeds of sheep and their delightful wools. (Selecting which breeds to feature has been an interesting project in itself. I worked from the lists prepared by the American Livestock Breeds Conservancy [for North America] and by the Rare Breeds Survival Trust [for the British Isles]. Some breeds appear on one of these lists and some on both.) For each breed, both spun yarns and fleeces are available, at the very least through Internet sources. As for other breeds, all sorts of woolly variety can be located by searching on Google, looking at Local Harvest offerings, and/or checking breeders' associations and contacting their members (see the Resources sidebar on page 39). Yarn sources for the projects that accompany this article are given with each project.

I chose breeds that differ dramatically from one another to give you an idea of the diversity of sheep. I also wanted to show how hard some breeds' stories are to trace, how a single moment in history nearly eradicated some, and how frequently the actions of a single person or a handful of people secured a breed's survival, at least for the time being. What happens in the future is up to us.

Two of the breeds I chose have British roots: the Manx Loaghtan from the Northern European Short-Tailed group and the Leicester Longwool, an English Longwool that traces its ancestry to Roman Britain. Two are American originals: the Navajo-Churro, a small and hardy breed that was almost extinguished more than once through social engineering and "improvement" efforts, and the American Tunis, a breed that is as old as the United States but barely survived the Civil War (1861–1865).

The wool of each of these breeds differs from the two types most commonly available. Each warrants your attention, and each may earn your admiration and even love as they have mine.

Manx Loaghtan ewe and lamb. Gloucester, England. 2011. *Photograph courtesy of the Manx Loaghtan Sheep Breeders' Group.*

Manx Loaghtan

In the Irish Sea, between the Welsh shore and Ireland, lies the 221-square-mile (572-sq-km), self-governed Isle of Man. Numerous northern peoples visited this island over the centuries, leaving there a sturdy population of sheep with general-purpose wool in colors, including white, gray, black, and brown. Manx sheep still exist today despite a close call with improvement-compelled eradication, but only brown ones have endured. It's a lovely brown, in a variety of shades (*loaghtan* is Manx for "mouse brown"

or "burnt brown"), but the white, gray, and black wools of history have been lost. What happened?

During the nineteenth century, laws were enacted limiting the islanders' access to common grazing areas, thus reducing their ability to raise livestock of all types. In addition, increasing demand for white wool to be processed on industrial equipment resulted in the displacement of the native sheep by breeds producing white wool of consistent length and quality. (The same pressure for modernization has pushed many other hardy, small, slow-growing, long-lived, practical, and versatile breeds to the edge.)

According to Adelaide L. J. Gosset's *Shepherds of Britain: Scenes from the Shepherd Life Past and Present* (London: Constable and Company, 1911), two Manx farmers kept the traditional sheep alive. The first, Robert Quirk, refused to give up his old-fashioned animals, saying, "[T]he oul' times were bes' for all." When he died, his flock passed into the care of the second, John Caesar Bacon. Because of Quirk, Manx sheep still exist. Because of Bacon, they are now all brown.

Leicester Longwool ewe, showing her silky fleece, at Row House Farm in Virginia's Shenandoah Valley. *Photograph courtesy of Row House Farm and by Melanie Rowan.*

Bacon focused both on keeping the breed alive and on cultivating the brown color, which he apparently preferred to the other colors. Because the brown color trait is recessive, a lamb will be brown only if it receives a copy of the brown trait from both parents. For an entire flock to be brown, all the other, dominant, colors had to be excluded. After Bacon died, several other farmers continued to provide for a few of his sheep's descendants, but by the middle of the twentieth century, only a tiny population remained. The need to increase their genetic diversity led to short-term breeding of the ewes with two outside rams, a Castlemilk Moorit and then a Soay; both breeds, like the Manx Loaghtan, are members of the Northern European Short-Tailed family. Although the basic brown fleece color didn't budge, these crossings resulted in some undesired variations in color patterning.

The breed was recognized by the Rare Breeds Survival Trust (RBST) in 1974. The RBST and individual breeders differ as to how many horns the rams should have and other details, but all agree on the breed's value. The Manx people are the breed's strong protectors. During the outbreak of foot-and-mouth disease in 2001, the island government, at a huge temporary cost to the local economy but with a long-term concern for the island's cultural and biological integrity, canceled one of the area's largest tourist events, the Isle of Man Tourist Trophy motorcycle races, to protect the sheep from infection.

Manx wool is a mid-range type, suitable for making warm and serviceable mittens, hats, sweaters, socks, and woven tweeds. Like some of the other Northern European Short-Tailed breeds, the sheep shed their wool naturally. A Manx flock on the Calf of Man, a small island off the coast of the main island, and another on Jersey, one of the Channel Islands near the French coast, provide conservation grazing and help maintain a healthy mix of plants and habitat for wildlife.

Leicester Longwool

The Leicester Longwool originated in the county of Leicestershire in England, a landscape suited to raising solid, slow-maturing sheep with heavy fleeces of long, lustrous, strong wool. Although exceptionally valuable for many purposes over the centuries, the wool does not fit into a system that mass-produces knitting yarns. Industrialization has pushed the Leicester Longwool to the agricultural fringes.

In addition to its abundance, Leicester wool is superlative for making hard-wearing carpets and rugs, upholstery, coats, and bags. Its shimmering white takes dyed colors with brilliance. Colored Leicester Longwools also exist and are much appreciated by spinners, knitters, crocheters, and other handcrafters who are willing to seek out small-lot yarns produced by individual farms, small-scale mills, or cooperatives.

As early as the 1620s, a number of Leicester Longwool sheep traveled to the new North American colonies. During the eighteenth century, as meat was becoming a more valuable commodity than wool, the British agriculturalist Robert Bakewell (1725–1795) selectively bred local Leicesters to increase their value for meat production. These later Leicesters also traveled to North America, some of them to George Washington's flocks, and to Australia and New Zealand, where they contributed to those heavily wool-dependent economies. Leicester Longwools have played a role in the development of many breeds throughout the world, including the other English Longwools and several breeds on the European continent.

Leicester Longwools were considered to be vital to the wool industry for a couple of centuries, but by the middle of the twentieth century, they were virtually extinct in North America and endangered in the British Isles. Wool of the type that they produce was being replaced by synthetics, and they were larger than the preferred size for meat animals. By the end of the third quarter of the twentieth century, only about 200 breeding ewes remained in the world.

Colonial Williamsburg has been the leader in bringing Leicester Longwools back into North America. Interest in the breed because of its eighteenth-century popularity and economic clout led the historic site to acquire, in the 1980s, the only individual it could find, a single ram lamb from Canada. A vandal or vandals killed the animal in 1988, but donations and subsequent research led to the discovery of a Leicester Longwool flock in Tasmania, being kept by Ivan Heazlewood, an expert on the breed who had personal reasons for wanting to see it reestablished in North America. In 1990, Colonial Williamsburg imported eight ewes, six lambs, and a ram from Heazlewood's flock. They have thrived under the care of Elaine Shirley, manager of the rare breeds program, and some of the breeding stock has been passed along to others wishing to establish their own Leicester flocks.

The Leicester Longwool has been on the American Livestock Breeds Conservancy (ALBC) and RBST lists for many years. The good news is that its incomparable fleeces and yarns produced from its wool are now available to fiber artists. Because the fibers grow more than an inch (2.5 cm) a month, twice-yearly shearings keep staple lengths to a manageable 5 to 6 inches (12.7 to 15.2 cm) per clip.

Navajo-Churro

Sixteenth-century Spanish explorers and colonizers brought both Churro and Merino sheep with them across the Atlantic Ocean to Mexico and then into what is now the southwestern United States. The smaller, scrappier, more durable Churros adapted more readily than the Merinos to the heat and cold of the dry, vegetation-poor desert landscape and became essential parts of the lives of Hispanic, Navajo, and Puebloan communities throughout the area.

Their double coat combining long, strong fibers and shorter, softer ones is both durable and resilient, perfect for weaving rugs, saddle blankets, and, more recently, fine tapestries. The outer coat protects the more delicate inner layer so that the sheep don't generate a heavy layer of grease to protect the wool from the weather as Merinos do. Thus, Navajo-Churro fleeces can be spun without washing or can be cleaned with very little water, a great advantage in the desert. The wool comes in whites, grays, blacks, browns, and reddish tones. Navajo weavers in the vicinity of the Two Grey Hills and Toadlena trading posts make use of these natural shades in their exquisite rugs and tapestries. The weavers of Tierra Wools prefer brightly dyed Navajo-Churro wool to interpret intricate southwestern Hispanic textile traditions. Although Navajo-Churro has traditionally been used for weaving, some fleeces and yarns are equally well suited for knitting.

Political and bureaucratic forces, along with the nineteenth-century's drive to improve livestock into productive anonymity, came close to exterminating the Navajo-Churro. In the 1860s, in an attempt to control the Navajos, the federal government destroyed most of their sheep, rounded up all the people they could find, and forced them on the Long Walk. Several years later, the survivors were allowed to return to a portion of their homeland, and each was given two sheep with which to start over. Not so long after, the government decided that more productive animals were needed and encouraged breeding with larger white-wooled sheep that unfortunately required richer land than is available in the region. Their grazing destroyed the landscape, resulting in government stock-reduction efforts during the 1930s. Bureaucratic interference thus caused a cascade of problems.

Were there any old-style sheep left, ones that could graze without eroding the land and that could survive extended drought? A few remained, deep in the canyons of the Navajo Nation with people who still believed in them or on remote holdings in the care of Hispanic shepherds who preferred small, sturdy, relatively self-sufficient animals.

Navajo-Churro flock in the Carson National Forest northeast of Canjilon, New Mexico. *Photograph courtesy of Tierra Wools and by Robin Collier.*

In the 1970s, an effort to reconstitute the breed began. The animal scientist Lyle McNeal started collecting Navajo-Churros, finding the people who still kept these sheep and persuading them that their animals were a rare treasure.

Facts

A swatch knitted with Manx Loaghtan yarn from Blacker Designs, Cornwall, England; the pattern is Cable and Band from Barbara Walker's *Charted Knitting Designs* (Pittsville, Wisconsin: Schoolhouse Press, 1998). *Photograph by the author.*

MANX LOAGHTAN

Fleece Weight
3–5½ pounds (1.4–2.5 kg)

Staple Length
2½–5 inches (6.5–12.5 cm)

Fiber Diameters
Average 27 (woolly type) to 33 (hairy type) microns (spinning counts 46s–56s). There is a broad range of acceptable fleece qualities, from coarser to finer, which means that some fleeces are relatively soft and others are more durable.

Lock Characteristics
Locks are close textured and uniformly brown throughout, with some luster. There are two types of fleece within the breed (not on the same animal), one hairy and one woolly. The wool overall tends to be soft and contains enough grease to protect it, more so than in some of the other Northern European Short-Tailed fleeces. The crimp is bold, uniform, and of consistent quality throughout, from butt to tip.

Natural Colors
Soft brown; the tips tend to sun-bleach to a lighter shade.

A swatch knitted with Leicester Longwool yarn, singles from Double J Ranch, Oregon City, Oregon; the pattern is Diamond and Rib, from Barbara Walker's *Charted Knitting Designs* (Pittsville, Wisconsin: Schoolhouse Press, 1998). *Photograph by the author.*

LEICESTER LONGWOOL

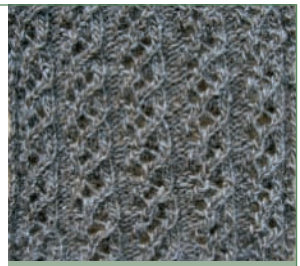
Fleece Weight
5 (half-year)–18 (full-year) pounds (2.3–8.2 kg)

Staple Length
5 (half-year)–14 (full-year) inches (12.5–35.5 cm), averaging 6–10 inches (15–25.5 cm); frequently shorn twice a year

Fiber Diameters
U.S. White and colored, 32–38 microns (spinning counts 40s–46s)
U.K. White, 32–38 microns (spinning counts 40s–46s); colored, 32–46 microns (spinning counts 40s or coarser)
New Zealand White and colored, 37–40 microns (spinning counts 36s–40s)
Australia 32–38 microns (spinning counts 40s–48s); colored, 32–35 microns (spinning counts 44s–48s)

Lock Characteristics
Beautiful, long, distinct locks with crimp that is well defined from pointed tips to flat bases.

Natural Colors
White, black, and a varied, shimmering gray (called English blue).



A swatch knitted with Navajo-Churro yarn, singles from Gypsy Wools, Boulder, Colorado. The pattern is Waterfall from Barbara Walker's *Charted Knitting Designs* (Pittsville, Wisconsin: Schoolhouse Press, 1998). *Photograph by the author.*

NAVAJO-CHURRO

Fleece Weight
4–8 pounds (1.8–3.6 kg), possibly as light as 2 pounds (0.9 kg); yield 60–65 percent (most loss due to dust, rather than grease)

Staple Length
Undercoat generally 3–5 inches (7.5–12.5 cm), although it can be as short as 2 inches (5 cm) or as long as 6 inches (15 cm); outercoat generally 6–12 inches (15–30.5 cm), although it can be as short as 4 inches (10 cm) or as long as 14 inches (35.5 cm)

Fiber Diameters
Inner coat: 10–35 microns (spinning counts 44s–much finer than 80s), most likely in the low 20s (spinning counts 60s–62s); outercoat: 35 (or more) microns (spinning counts 44s and coarser); kemp fibers: 65 (or more) microns

Lock Characteristics
Wide base tapering to a narrow tip. Low in grease and open, which means the fibers can easily be separated, but this wool has an interesting cohesive quality as well: the fibers seem to have an affinity for each other, not joined, as other fleeces' fibers are, by lanolin or strict similarity.

Natural Colors
Many are white, although the breed is also well known for its variety of light to dark browns, some of them with reddish undertones, as well as its grays and blacks. The outercoat and undercoat can be different colors. Some sheep have spots.

A swatch knitted with American Tunis yarn from Solitude Wool, Round Hill, Virginia; the pattern is #132 from Hitomi Shida's *250 Japanese Knitting Patterns,* (Tokyo: Nihon Vogue, 2005). *Photograph by the author.*

AMERICAN TUNIS

Fleece Weight
6–15 pounds (2.7–6.8 kg), averaging 8–12 pounds (3.6–5.4 kg); yield 50–70 percent

Staple Length
3–6 inches (7.5–15 cm), generally 3½–5 inches (9–12.5 cm)

Fiber Diameters
U.S. breed standard is 24.29–29.2 microns (spinning counts 54s–58s); in the field, expect to find 24–31 microns (spinning counts 50s–58s)

Lock Characteristics
Relatively open, a bit blocky, sometimes with pointed tips.

Natural Colors
Ivory to cream; reddish from first and second lamb shearings before the wool lightens to its adult shade.

Excerpted with permission from *The Fleece and Fiber Sourcebook: More than 200 Fibers from Animal to Spun Yarn* by Deborah Robson and Carol Ekarius (North Adams, Massachusetts: Storey, 2011).

His goal was to define the breed and increase its numbers and then reintroduce it to its home region. With the establishment of the cross-cultural Navajo Sheep Project, that's what has happened. The project's goal has been to maintain the appropriate type of sheep for the ecological and cultural environment of both the Native and the Hispanic communities. Attaining it was far more difficult than this brief summary makes it sound. For example, in its first twenty-five years, the project's flock had to be moved to thirteen different locations in four states. Many individuals have put decades of work into keeping the Navajo-Churros viable. The future of these sheep is not yet assured, but with the persistence of the people who care about them, the breed's own tenacity, and a growing appreciation for the wool's distinctive qualities, there's much more hope than there used to be.

American Tunis

American Tunis have been around since shortly after the founding of the United States, and its precursors were kept by John Adams, Thomas Jefferson, and George Washington. The breed's history extends back to biblical times. Its ancestors in North Africa—in Tunisia in particular—had horns, as well as fleeces that combined white, brown, and black wool. In North America, the fat-tailed African sheep were bred with Robert Bakewell's large long-wooled Leicesters and later with the more moderate-sized Southdowns (another now-rare breed, noted as a meat producer) to produce a uniquely North American sheep, one that was hornless and whose wool was all white, often with warm overtones. Curiously, the lambs are cinnamon colored at birth. As they mature, the wool lightens while the face, ears, and legs remain a lovely reddish brown. Both rams and ewes are noted for their pleasant dispositions. They are long lived, and the ewes' abundant milk production makes the Tunis a good candidate for sheep-based dairying.

With their tolerance of hot weather and resistance to parasites, flocks thrived in the mid-Atlantic and southeastern regions of the United States in the nineteenth century—until the Civil War, when the breed was nearly extirpated. Most of the sheep were eaten by hungry soldiers and civilians or were simply destroyed as armies passed through.

After the war, according to the National Tunis Sheep Registry, only a single flock remained, in South Carolina. Near the end of the century, Charles Roundtree and James Guilliams, Midwestern sheep farmers, moved the remnants of this flock to Indiana. And it turned out that American Tunis sheep can handle cold as well as hot weather. After the breed's saviors brought the sheep back to decent numbers, flocks were established in adjacent states and up into New England as well as, once again, in the mid-Atlantic region.

Tunis wool has enough length to be a good beginners' fiber for handspinning. Prepared yarns are durable and lustrous; their sleek finish defines stitch or weave textures and produce crisp color patterns.

The Power of One

Margaret Mead (1901–1978) once said: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has." In the case of these four rare breeds, we have seen how the action of a single person can save an entire breed from extinction. With two, three, or four people, the work goes faster. Some of us can help by maintaining flocks of livestock. Many more of us can help giving the shepherds and farmers income from their animals simply by discovering and using the fleeces and yarns they produce each year.

American Tunis ewe with cream-colored fleece. *Photograph courtesy of the National Tunis Sheep Registry and by Debbi Brown.*

This is the power we have, each of us: to assist in saving a living treasure by seeking out and using its wool. In so doing, our crafting world becomes larger, and our impact will be felt—with luck, for centuries to come. ❖

Resources

American Livestock Breeds Conservancy; www.albc-usa.org
Black Mesa Weavers; www.blackmesaweavers.org
Leicester Longwool Sheep Breeders Association; www.leicesterlongwool.org
Los Ojos Handweavers. *Rebirth of a Tradition: Modern Rio Grande Style Weaving*. DVD. Los Ojos, New Mexico: Tierra Wools, 2007; (575) 588-7231
Manx Loaghtan Breeders' Group; www.manxloaghtansheep.org
National Tunis Sheep Registry; www.tunissheep.org
Navajo-Churro Sheep Association; www.navajo-churrosheep.com
Navajo Sheep Project; http://navajosheepproject.com/intro.html
Oklahoma State University, Breeds of Livestock Project, Sheep; www.ansi.okstate.edu/breeds/sheep/
Rare Breeds Survival Trust; www.rbst.org.uk
Sheep is Life Celebration; www.navajolifeway.org/sheepislife/index.html
Tierra Wools; www.handweavers.com

ABOUT THE AUTHOR. *Deborah Robson is a former editor of* Spin-Off, *one of* PieceWork*'s sister magazines. With livestock expert Carol Ekarius, she is coauthor of* The Fleece and Fiber Sourcebook: More than 200 Fibers from Animal to Spun Yarn *(North Adams, Massachusetts: Storey Publishing, 2011). Her DVD* Handspinning Rare Wools: How to Spin Them, Why We Should Care *was produced by Interweave in 2011. For more information, visit www.drobson.info.*

FURTHER READING

Crews, Ed. "Rare Sheep: From Hog Island and Leicester." *Colonial Williamsburg: The Journal of The Colonial Williamsburg Foundation*. Summer 2007. Available online at www.history.org/foundation/journal/Summer07/sheep.cfm.

Dohner, Janet Vorwald. *The Encyclopedia of Historic and Endangered Livestock and Poultry Breeds*. New Haven: Yale University Press, 2001.

Robson, Deborah, and Carol Ekarius. *The Fleece and Fiber Sourcebook: More than 200 Fibers from Animal to Spun Yarn*. North Adams, Massachusetts: Storey, 2011.

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Ryder, M. L. *Sheep and Man*. London: Gerald Duckworth, 2007. Out of print.

Wade-Martins, Peter. *The Manx Loaghtan Story: The Decline and Revival of a Primitive Breed*. Kent, England: Geerings of Ashford and The Rare Breeds Survival Trust, 1990. Out of print.

Manx Loaghtan Boot Socks *to* Knit

ANN BUDD

Worked with pure Manx Loaghtan yarn, these thick, cushy socks are designed to be worn in boots, but they can also be worn without boots as house slippers. A simple knit/purl pattern around the leg and along the instep adds textural interest. To prevent felting and shrinkage, handwash these special socks.

INSTRUCTIONS

Note: Adjust the length of the foot to personalize the fit.

Sock

Leg,

CO 42 (49) sts. Divide sts on 3 needles: 14 (14) sts on Needle 1 (half of back of leg), 14 (21) sts on Needle 2 (front of leg), and 14 (14) sts on Needle 3 (other half of back of leg), pm, and join for working in rnds. Rnd beg at back of leg.

Set-Up Rnd: *K2, p1, k3, p1; rep from * to end of rnd.

Work sts as they appear (k the knits and p the purls) for 8 more rnds—9 rnds total.

Work leg patt as foll,

Rnds 1–3: *K2, p5; rep from * to end of rnd.

Rnds 4–6: *K2, p1, k3, p1; rep from * to end of rnd.

Rep these 6 rnds until piece measures about 6 inches (15 cm) from CO or desired length to top of heel, ending with Rnd 3 or Rnd 6 of patt.

Heel,

Next Row: K11 (13), turn work so WS is facing, sl 1, p19 (23)—20 (24) heel sts. Place rem 22 (25) sts on waste yarn or spare needles to work later for instep.

Heel flap,

Work 20 (24) heel sts back and forth in rows as foll,

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

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

Rep these 2 rows 9 (11) more times—10 (12) sl sts at each selvedge edge.

Turn heel, working short-rows as foll,

Row 1 (RS): Sl 1, k11 (13), ssk, k1, turn work.

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

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

MATERIALS

Blacker Yarns Pure Manx Loaghtan Wool, 100% wool yarn, DK weight, 119 yards (108.8 m)/50 gram (1.8 oz) ball, 2 (3) balls of Natural; www.blackeryarns.co.uk
Needles, set of 4 double pointed, size 5 (3.75 mm) or size needed to obtain gauge
Stitch marker
Waste yarn for holder (optional)
Tapestry needle

Finished sizes: About 8½ (9¾) inches (22 [25] cm) in circumference, 9 (9½) inches (23 [24] cm) long from back of heel to tip of toe, and 8¾ (9) inches (22 [23] cm) tall from top of cuff to base of heel; to fit U.S. woman's 5–7/man's 4–6 [woman's 8–10/man's 7–9] shoe sizes
Gauge: 20 sts and 32 rnds = 4 inches (10.2 cm) in patt st, worked in rnds

See page 56 for Abbreviations

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

Rep Rows 3 and 4 until all heel sts have been worked, omitting the final k1 on the last rep of Row 3 and omitting the final p1 on the last rep of Row 4—12 (14) sts rem.

Shape gussets,

Rnd 1: On Needle 1, sl 1, k11 (13) to end of heel sts, pick up and k 10 (12) sts along selvedge edge of heel flap

Ann Budd's boot socks made with Manx Loaghtan yarn. *Photograph by Joe Coca.*

(1 st in each sl edge st), then pick up and k 1 st at base of heel flap; on Needle 2, k3 (1), work instep patt as established on 14 (21) sts, k5 (3); on Needle 3, pick up and k 1 st at base of heel flap, then 10 (12) sts along selvedge edge (1 st in each sl edge st), then k the 1st 6 (7) sts from Needle 1—56 (65) sts total; 17 (20) sts each on Needle 1 and Needle 3; 22 (25) instep sts on Needle 2. Rnd beg at center of heel.

Rnd 2: On Needle 1, k to last 2 sts, k2tog; on Needle 2, work instep sts in patt as established; on Needle 3, ssk, k to end—2 sts dec'd.

Rnd 3: On Needle 1, k; on Needle 2, work sts as established; on Needle 3, k.

Rep Rnds 2 and 3 until 42 (49) sts rem.

For Size Large Only: Dec 1 st at end of Needle 1, work as established to end—42 (48) sts rem.

Foot,

Work in patt as established until piece measures about 7 (7¼) inches (17 [18] cm) from back of heel or about 2 (2¼) inches (5 [6] cm) less than desired total foot length, ending with Rnd 3 or Rnd 6 of patt. Adjust sts if necessary so that there are 10 (12) sts on Needle 1, 21 (24) sts on Needle 2, and 11 (12) sts on Needle 3.

Toe,

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

Rnd 2: K.

Rep Rnds 1 and 2 until 22 (24) sts rem.

Rep Rnd 1 (i.e., dec every rnd) until 6 (8) sts rem.

Finishing

Cut yarn, leaving an 8-inch (20.3-cm) tail. Thread tail on the tapestry needle, draw through remaining stitches two times, pull tight to close hole, and fasten off on wrong side. Weave in loose ends. Block lightly, if desired.

ABOUT THE DESIGNER. *Ann Budd's most recent knitting book is* Sock Knitting Master Class: Innovative Techniques + Patterns from Top Designers *(Loveland, Colorado: Interweave, 2011). Learn more at annbuddknits.com.*

Leicester Longwool Pillow Cover *to* Tunisian Crochet

CAROL HUEBSCHER RHOADES

I chose the Clove pattern for this pillow cover because it is traditional and distinctive but not too difficult to work. Most of all, I was intrigued by a design "so extensively employed in the making of the scarves worn in winter by the Eton College boys. . . . [C]ertainly a stronger or more durable stitch could scarcely be found for the purpose." I rather doubt that today's Eton students would wear such a scarf, but, I am sure that plenty of sofas, chairs, or beds would be enhanced by a pillow top in this pattern.

Carol Huebscher Rhoades's crocheted pillow made with Leicester Longwool. The side worked in Gray is shown here. *Photograph by Joe Coca.*

The original pattern for Clove Stitch Tricot appears in *Weldon's Practical Needlework,* Volume 11 (facsimile ed. Loveland, Colorado: Interweave, 2004). I converted the Victorian English instructions into contemporary U.S. crochet terms and clarified them.

INSTRUCTIONS

Notes: See Special Stitch in the Materials box. Tunisian crochet is worked with a long hook, either a straight-handled hook about 10 inches (25 cm) long or a hook with a cord and stopper. After the beginning chain is worked, each row in basic Tunisian cro-

Carol Huebscher Rhoades's crocheted pillow made with Leicester Longwool. The side worked in White is shown here. *Photograph by Joe Coca.*

chet has two parts: a forward pass (worked from right to left) and a return pass (from left to right). On the forward pass, you will usually insert the hook in each stitch and pull up a loop, leaving each loop on the hook to the end. If, for example, you have twenty stitches across, there will be twenty loops on the hook at the end of the forward pass. The return pass begins with yarn around the hook and through the first loop and then yarn over

Materials

Row House Farm Leicester Longwool, natural colored 100% wool yarn, 170 yards (155.4 m)/4 ounce (113.4 g) ball, 1 ball of White (A) and 180 yards (164.6 m)/4 ounce (113.4 g) ball, 1 ball Gray (B); www.rowhousefarm.com
Denise Interchangeable Tunisian crochet hook, size H-8 (5 mm) or size needed to obtain gauge; www.knitdenise.com
Fairfield pillow form, 14 x 14 inches (35.6 x 35.6 cm); www.fairfieldworld.com

Finished size: 14 x 14 inches (35.6 x 35.6 cm)
Gauge: About 4 Clove sts and 4 rows = 2 inches (5.1 cm) in Clove st

See page 56 for Abbreviations

Special Stitch

Crab Stitch
Working from left to right, insert hook in next sc, yo and pull through st, yo and pull through both lps on hook.

the hook and through two loops at a time until only one loop is left on the hook. The row is now complete. The pattern below has forward and return passes but the stitches are formed differently than for basic Tunisian crochet; see the stitch details in the instructions below. The Clove pattern is worked beginning with an odd number of chain stitches. The first and last stitches formed on Rows 2 and 3 are different so that the pattern staggers while maintaining the correct stitch count and keeping the edges straight. Each Clove stitch is formed by pulling the yarn through three loops on the hook. Be careful not to pull through four stitches instead of three, doing so will cause the pattern to be "spoiled," as the loose strand or stitch that was formed by wrapping the yarn over the hook at the beginning of each stitch is necessary for the pattern motif.

Pillow

With Tunisian crochet hook and A, ch 57.

Row 1: Yo, working in the top strand of each ch, insert hook in 2nd ch from hook, yo and pull through ch, yo and pull through 3 lps on hook (1 lp rem on hook); *yo, sk 1 ch, insert hook in next ch, yo and pull through ch, yo, insert hook in same ch, yo and pull through ch, yo and pull through 3 lps on hook; rep from * 27 times (1 ch st rem), yo, insert hook in last ch, yo and pull lp through, ch 2. Count the number of lps on the hook—it should be an odd number (57). Work the return pass: *yo and pull through 2 lps on hook; rep from * until only 1 lp rem on hook.

Row 2: Ch 1, *yo, insert hook in the sp between the single strand of yarn and the thick Clove st to the left of it (make sure you insert hook into the sp and not a st), yo and pull through sp, yo, insert hook in same sp again, yo and pull through sp, yo and pull through 3 lps on hook* (3 lps rem on hook after the 1st st); rep from * to * 27 times, working last st between the last long strand and the ch-2 (each rep adds 2 lps on the hook). End row by inserting the hook in top of ch-2 of preceding row, yo and pull through st, ch 2—58 lps on hook. Work return pass as for Row 1.

Row 3: Ch 1, yo, insert hook in sp to the left of the 1st long loose strand (between strand and Clove), yo and pull through, yo and pull through 3 lps on hook; cont Clove patt (from * to * on Row 2) across until 1 sp rem before ch-2 edge, yo, sk last sp, insert hook in top of ch-2, yo and pull through, ch 2—57 lps on hook. Work return pass as for Row 1.

Rep Rows 2 and 3 until there are a total of 31 rows or piece is square. Fasten off.

Make another square the same way, using B.

Finishing

Gently handwash squares in lukewarm water and wool-safe soap. Rinse in same temperature water. Roll in a towel to absorb excess water and then pin out to dry. Make sure both pieces are blocked to equal-sized squares.

With wrong sides together and White facing you, pin the two squares together.

Row 1: Beg at lower right side, join B with sl st, working through both pieces at the same time, work 50 sc evenly up right side, 3 sc in last st for corner, 55 sc across top, 3 sc in last st, and 50 sc across left side, do not turn.

Row 2: Ch 1, working from left to right, work Crab st in each sc across.

Insert pillow form and crochet bottom together, including Crab-stitch row as for opposite side. Fasten off. Tuck tails inside so you can "unzip" edging and later redo it when the pillow needs cleaning.

Further Reading

Thies, Sheryl. *Get Hooked on Tunisian Crochet: Learn How with 13 Projects*. Bothell, Washington: Martingale, 2011.

About the Designer. *Carol Huebscher Rhoades lives in Madison, Wisconsin, where she enjoys studying nineteenth-century knitting and crochet techniques. She is a technical editor for* Spin·Off*, one of* PieceWork*'s sister publications. She also translates Scandinavian knitting, crochet, and weaving books into English.*

Navajo-Churro Mittens *to* Knit

Alexis Manzanares

Alexis Manzanares's mitten made from Navajo-Churro blanket-weight wool yarn, using the pattern her Grandma Sterzick used. *Photograph by Joe Coca.*

This mitten pattern, from my Grandma Sterzick, has been in use as long as anyone in my family can remember. I never had a pair of store-bought mittens or gloves until I was in college. In addition to making multiple pairs of these mittens for each of her grandchildren each year, Grandma also makes many pairs with matching hats to donate to the local food bank and also to sell at her church's charity fund-raisers.

Grandma never had a pattern for the mittens, just a few guidelines about how to work the thumb gore and the top decrease. (Unlike so many mittens today, these have a distinct right and left.) Two adult sizes are given, but I strongly recommend using the woman's measurements unless the prospective wearer has very large hands like my Grandpa. To fit a child's hand, simply decrease the number of stitches in a round.

I used Navajo-Churro blanket-weight yarn in a light gray that is one of the natural colors of the fleece; fleeces also come in shades of white and brown. Grandma often embellished the back of the mittens, usually with a snowflake pattern (a pair she made for me with snowflakes is shown at left), but sometimes a heart or a snowman and, on the back of one pair, "Stop" and "Go"! I hope you enjoy this pattern.

Mittens knitted for Alexis Manzanares by her Grandma Sterzick with snowflake motifs.
Photograph by Joe Coca.

Materials

Shepherd's Lamb Certified Organic Churro, 100% wool yarn, blanket weight, 225 yards (205.7 m)/4 ounce (113.4 g) skein, 1 skein of Natural Gray; www.organiclamb.com
Needles, set of 4 double pointed, size 5 (3.75 mm) or size needed to obtain gauge
Stitch holder, 1
Tapestry needle

Finished size: Small adult (large adult), 8½ (9½) inches (21.6 [24.1] cm) hand circumference
Gauge: 20 sts and 32 rows = 4 inches (10.2 cm) in St st

See page 56 for Abbreviations

Instructions

Notes: Directions for right-hand and left-hand changes appear within the pattern. To eliminate tangles and frustration, I recommend unwinding the skeins of yarn and forming loose balls before beginning the project. Wind the yarn loosely to prevent it from stretching.

Mitten

CO 44 (48) sts and arrange on 3 needles. Join for working in rnds, being careful not to twist sts.

Cuff,

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

Rep Rnd 1 until cuff measures 2½ (3) inches (6.4 [7.6] cm) from CO.

Hand,

Next Rnd (Size Small Only): K2tog, k20, k2tog, k to end of rnd—42 sts.

K 3 (4) rnds.

Thumb gore,

Rnd 1: Inc 1 st in 1st st, k1, inc 1 st in next st, k to end of rnd—44 (50) sts.

Rnds 2 and 3: K.

Rnd 4: Inc 1 st in 1st st, k3, inc 1 st in next st, k to end of rnd—46 (52) sts.

Rnds 5 and 6: K.

Rnd 7: Inc 1 st in 1st st, k5, inc 1 st in next st, k to end of rnd—48 (54) sts.

Rnds 8 and 9: K.

Rnd 10: Inc 1 st in 1st st, k7, inc 1 st in next st, k to end of rnd—50 (56) sts.

Rnds 11 and 12: K.

Rnd 13: Inc 1 st in 1st st, k9, inc 1 st in next st, k to end of rnd—52 (58) sts.

Rnds 14 and 15: K.
Rnd 16: Inc 1 st in 1st st, k11, inc 1 st in next st, k to end of rnd—54 (60) sts.
Rnds 17 and 18: K.
Rnd: 19 (Size Large Only): Inc 1 st in 1st st, k13, inc 1 st in next st, k to end of rnd—62 sts.
Rnds 20 and 21: K.

Sl 1st 15 (17) sts from 1st needle to stitch holder.

Right-Hand Mitten Only: CO 3 sts onto Needle 1. K to end of rnd—42 (48) sts. Each rnd now beg with these 3 new sts.

Left-Hand Mitten Only: Sl 3 sts from Needle 2 to Needle 1, k Needle 1 sts, sl 3 sts from Needle 3 to Needle 2, k Needle 2 sts, k to end of Needle 3, CO 3 sts at end of Needle 3—42 (48) sts. Each rnd now ends with these 3 new sts.

Hand (both left and right hands),

K until mitten measures 9 (10) inches (22.9 [25.4] cm) from CO edge or 1 inch (2.5 cm) less than desired length.

Shape hand top,

Rnd 1: K1, k2tog, k15 (18), k2tog, k2, k2tog, k15 (18), k2tog, k1—38 (44) sts rem.
Rnd 2: K1, k2tog, k13 (16), k2tog, k2, k2tog, k13 (16), k2tog, k1—34 (40) sts rem.
Rnd 3: K1, k2tog, k11 (14), k2tog, k2, k2tog, k11 (14), k2tog, k1—30 (36) sts rem.

Rep Rnd 3, dec 4 sts per rnd, until 10 (12) sts rem.

Finishing hand,

Cut yarn, leaving a 12-inch (30.5-cm) tail. Thread the tapestry needle with the tail and thread it through the 10 (12) rem sts. Pull tight. Weave in end on WS (inside) of mitten. Sew in tail from the beg of the cuff.

Thumb,

Place the 15 (17) sts from the holder onto 3 needles. Pick up 3 sts from the CO sts—18 (20) sts.

K until thumb measures 2 (2½) inches (5.1 [6.4] cm) or between ¼ and ½ inch (0.6 and 1.3 cm) less than desired length.

Size Large Only: Dec 2 sts on opposite sides of thumb in last rnd—18 sts rem.

Shape thumb top,

Rnd 1: *K1, k2tog; rep from * to end of rnd—12 (12) sts rem.
Rnd 2: K.
Rnd 3: *K2tog; rep from * to end of rnd—6 (6) sts rem.

Finishing thumb,

Cut yarn, leaving a 12-inch (30.5-cm) tail. Thread the tapestry needle with the tail and thread it through the 6 rem sts. Pull tight. Weave in end on WS (inside) of thumb.

Finishing

To maintain the organic nature of this yarn, handwash gently in lukewarm water using a plant-based, nonpetroleum soap. Rinse thoroughly. Roll in a towel to remove excess moisture or spin in washer for ten seconds. To dry, lay flat, stretching to correct the measurements, in a well-ventilated area.

ABOUT THE DESIGNER. *Alexis Manzanares learned to knit and crochet from her grandmother, starting at age seven. She is studying to be a medical assistant. Her husband, Agustin, who is stationed at Fort Carson, Colorado, is the son of Molly Manzanares, one of the original member-owners of Tierra Wools in Los Ojos, New Mexico.*

American Tunis Hat *to* Knit

KRISTI SCHUELER

Knit in worsted-weight Tunis yarn at a dense gauge, the twisted stitches adorning both the band and body of this hat pop from the reverse stockinette-stitch background. The woolen spun yarn holds its stitches well, making it a great project for practicing cabling. It is a perfect hat to keep the heads and ears of your loved one warm while enjoying the great outdoors in the winter.

INSTRUCTIONS

Notes: Additional sizes can be achieved by changing gauge. All knit stitches in the cabled sections should be worked through the back loop to twist them.

Hat

Band,

Form Turned Edge: With cir needles, CO 110 sts using the long-tail method (see Techniques on page 56). Pm and

join for working in the rnd, being careful not to twist the sts. K 2 rnds.

Next Rnd: *Pick up purl bump of CO edge st directly below live st and k2tog with live st; rep from * to end of rnd. Work Rnds 1–12 of Chart 1.

Turning Rnds: K 3 rnds.

Next Rnd: *Pick up purl bump of st 3 rnds below live st and k2tog with live st; rep from * to end of rnd.

Kristi Schueler's Twisted Stitch hat knitted with American Tunis wool yarn. *Photograph by Joe Coca.*

MATERIALS

Solitude Wool Tunis, 100% wool yarn, worsted weight, 125 yards (114.3 m)/88 gram (3.1 oz) skein, 1 skein of Spring Mustard Flower; www.solitudewool.com
Needles, size 7 (4.5 mm) 16 inches (40.6 cm) circular and set of 5 double pointed or size needed to obtain gauge
Cable needles
Stitch markers
Tapestry needle

Finished size: 20 inches (50.8 cm) circumference, 7½ inches (19.0 cm) deep; to fit most adults
Gauge: 22 sts and 26½ rows = 4 inches (10.2 cm) in Chart 1 patt

See page 56 for Abbreviations

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

Body and crown,

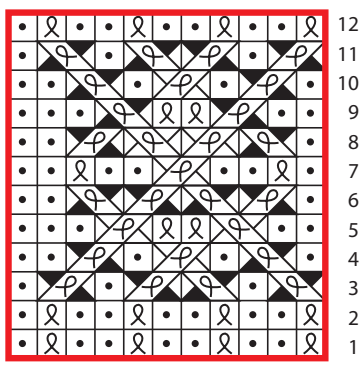
Work Rnds 1–34 of Chart 2 to form the body and crown of the hat. Change to dpns when needed—10 sts rem when chart is complete.

Finishing

Cut yarn, leaving a 12-inch (30.5-cm) tail. Thread tail onto the tapestry needle, pass through the 10 live sts twice, then pull taut to the inside of hat. Weave in all ends. Wash according to yarn manufacturer's suggestions and lay flat to dry or place over appropriately sized bowl.

ABOUT THE DESIGNER. *Kristi Schueler is a knitwear designer and handspinner living along the Front Range of the Colorado Rocky Mountains with her patient husband and two rescue dogs. She is the author of a recently released eBook pairing twelve patterns with twelve recipes entitled* Nourishing Knits: 24 Projects to Gift and Entertain *(available at www.ravelry.com). She blogs about her fiber adventures at http://blog.designedlykristi.com.*

Chart 1

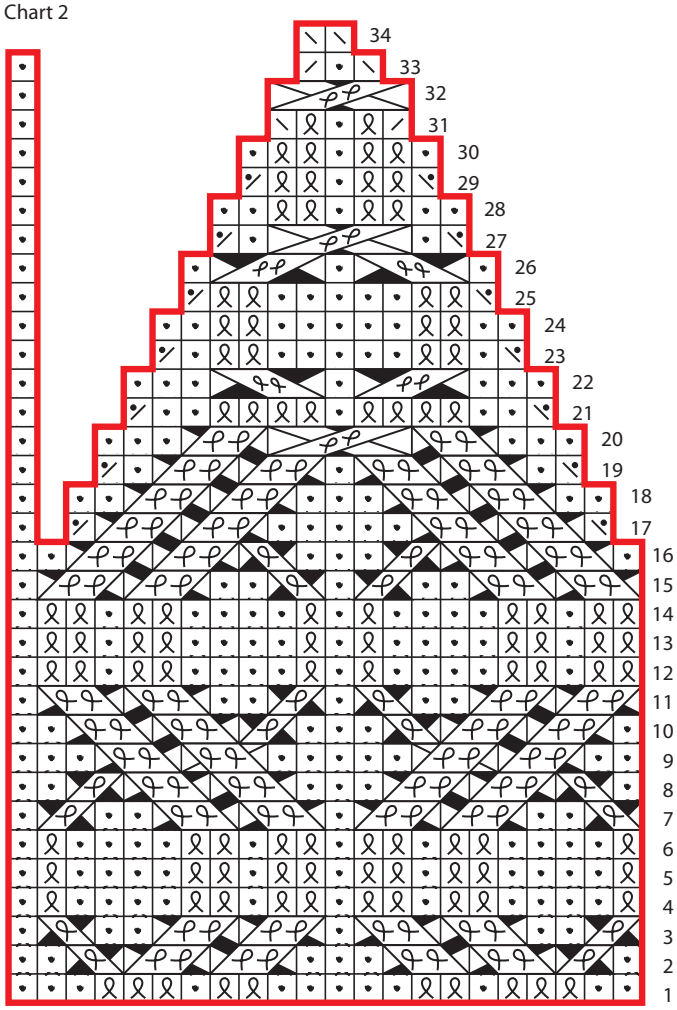


11-st repeat

Key

- p
- k1tbl
- k2tog
- ssk
- p2tog
- ssp
- patt rep
- sl 1 st onto cn, hold in back, k1tbl, p1 from cn
- sl 1 st onto cn, hold in front, p1, k1tbl from cn
- sl 1 st onto cn, hold in back, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in front, k1tbl, k1tbl from cn
- sl 1 st onto cn, hold in back, k2tbl, p1 from cn
- sl 2 sts onto cn, hold in front, p1, k2tbl from cn
- sl 1 st onto cn, hold in back, k2tbl, k1tbl from cn
- sl 2 sts onto cn, hold in front, k1tbl, k2tbl from cn
- sl 2 sts onto cn, hold in back, k2tbl, p2 from cn
- sl 2 sts onto cn, hold in front, p2, k2tbl from cn
- sl 2 sts onto 1st cn and hold in back, sl 1 st onto 2nd cn and hold in back, k2tbl, p1 from 2nd cn, k2tbl from 1st cn

Chart 2



Charts may be photocopied for personal use.

Eliza Andrew's Patriotic Wool Shawl

Lynne Zacek Bassett

Knitted and crocheted shawl presented to Eliza Jane Hersey Andrew, wife of Governor John Albion Andrew of Massachusetts, Circa 1861. Wool. Collection of the Massachusetts Historical Society, Boston. (0245). *Photograph © the Massachusetts Historical Society.*

THE FIRING by South Carolina forces on the federal stronghold of Fort Sumter in Charleston Harbor on April 12, 1861, and subsequent hostilities that marked the beginning of the Civil War (1861–1865) inspired an emotional attachment to the federal flag and deep feelings of patriotism that many Americans had not previously experienced. American flags appeared everywhere in the North. The April 22 *New York Herald* reported that "in endless duplicate and of varying size . . . [w]e see this emblem of our constitution and our liberties everywhere." The April 27 *Boston Post* noted 490 flags displayed along Washington Street alone. A chromolithograph shows American flags large and small flying from every level of the large commercial building at the corner of New York's Broadway and Courtland Streets and held by spectators cheering the 7th Regiment of the New York State Militia as they departed on April 19 to defend Washington, D.C.

Most nineteenth-century federal flags and patriotic bunting were made of loosely woven wool (regimental flags were generally made of silk). As supplies of southern cotton, which accounted for two-thirds of the world's supply, plummeted with the continuation of hostilities, some northern cotton manufacturers switched to producing wool, both because it was more easily available and because it was in tremendous demand for military uniforms and blankets, as well as flags. Throughout the Civil War but especially in its early months, factories struggled to keep up with orders for wool broadcloth, blanketing, and bunting, and often fell short. The April 24 *Hartford Courant* published a letter from a local flag maker: "I cannot furnish you a flag at any price; used up the last of the material I had on hand yesterday and cannot get any more. . . . [H]ad I a thousand yards on hand, I could dispose of it in a day."

"Departure of the 7th Reg't N.Y.S.M. [New York State Militia] Friday April 19th 1861. View of Broadway, Cor. Courtland St." Chromolithograph by Sarony, Major & Knapp, New York. *Photograph by Allen Phillips and courtesy of the Amistad Center for Art & Culture, Hartford, Connecticut.*

Women stitched flag motifs on aprons and slippers, pincushions and sewing kits, quilts and sofa pillows. Elements of the federal flag design are incorporated into this patriotic wool shawl, made for Eliza Jane Hersey Andrew (1826–1898), the wife of Massachusetts governor John Albion Andrew (1818–1867) and presented to her by employees of the R. H. Stearns department store. The April 24, 1861, *Boston Evening Transcript* noted:

> A large and elegantly wrought shawl, patriotic in every feature, was this morning presented to Mrs. Gov. Andrew. . . . It is of the finest worsted, in red, blue and white stripes, with thirty-four stars and the Union shield of the same material, so arranged as to give the whole a symmetrical appearance and an exceedingly fine effect. It was designed and executed by a lady in Newton, and for its novelty and appropriateness to the times is well worthy of examination. It may be seen for a few days in Messrs. R. H. Stearns & Co.'s window, 15 Summer Street."

The shawl's stripes and blue field are knitted while the stars and shield are crocheted. One can imagine Eliza Andrew, draped in this shawl, appearing beside her husband as he reviewed the troops that marched by the Massachusetts State House. Immediately upon his election as governor in 1860, Andrew had thrown himself into preparing the state for a possible civil war. Indeed, Massachusetts was the first state ready to answer President Lincoln's call for troops to defend the Union after the attack on Fort Sumter. The *Boston Evening Transcript* opined that "Gov. Andrew's energy, and sagacity and forethought, call forth universal praise. That our regiments have been so rapidly put forward to the field is due, in great degree, to . . . his foresight in having a great number of soldiers' overcoats made, and ready for instant use, so that the breaking out of hostilities did not find Massachusetts unprepared."

Following his deep religious faith and his belief in the antislavery cause and in the civil rights of African Americans, Andrew was the first to raise volunteer companies of African American troops as soon as official sanction was included in the Emancipation Proclamation issued on January 1, 1863; in May, the 54th Massachusetts infantry marched in front of 50,000 Bostonians. In the crowd was Caroline Healey Dall, who wrote in her diary of her "congratulating the Governor on this great success. I think I never was so thrilled with patriotic feeling in my life. . . ." Andrew chose to serve only one term as governor, but they were significant years, indeed, earning him the title "the Great War Governor."

Eliza Andrew's shawl, donated in 1922 to the Massachusetts Historical Society by the Andrew's youngest son, Henry, reminds us of the patriotism of the Civil War era and the resolve of the women at home supporting their husbands, sons, and brothers in the struggle. ❖

ABOUT THE AUTHOR. *Lynne Zacek Bassett's recent research has focused on women's work on the homefront during the Civil War. The guest curator for costume and textiles at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, since 2007, she co-curated the exhibition Colts & Quilts: The Civil War Remembered, which runs from November 16 to May 6, 2012. Her book,* Homefront & Battlefield: Civil War Quilts in Context, *written with Madelyn Shaw, will appear in 2012, and an exhibition in conjunction with the book will open at the American Textile History Museum in Lowell, Massachusetts, in August 2012.*

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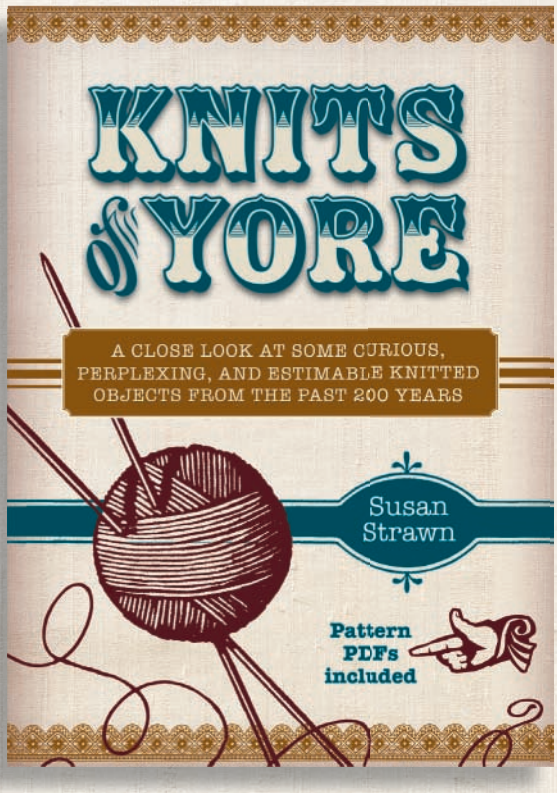

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In addition to the old knitted items, Susan demonstrates how to interpret a 1930s drop-stitch pattern, how to make an Amana-style picot edge for socks, and how to start a starburst panel for a knitted cap. She shares, via downloadable PDFs, patterns for a pair of late-medieval mittens and knee-high lacy stockings.





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ABBREVIATIONS

beg—begin(s); beginning
BO—bind off
CC—contrasting color
ch—chain
cir—circular
cn—cable needle
CO—cast on
cont—continue(s); continuing
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
k1b—knit 1 in back of stitch
k1f&b—knit into the front and back of the same stitch—1 stitch increased
k2b—knit 2 in back of next 2 stitches
kwise—knitwise; as if to knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
k5tog—knit 5 stitches together
lp(s)—loop(s)
m(s)—marker(s)
MC—main color
M1—make one (increase)
M1k—increase 1 by knitting into the front and then the back of the same stitch before slipping it off the left-hand needle
M1p—increase 1 by purling into the front and then the back of the same stitch before slipping it off the left-hand needle
Mll—(make 1 left) lift the running thread between the stitch just worked and the next stitch from front to back and knit into the back of this thread
M1r—(make 1 right) lift the running thread between the stitch just worked and the next stitch from back to front and knit into the front of this thread
p—purl
p2tog—purl 2 stitches together
p3tog—purl 3 stitches together
p4tog—purl 4 stitches together
p5tog—purl 5 stitches together
p7tog—purl 7 stitches together
patt—pattern(s)
pm—place marker
prev—previous
psso—pass slipped stitch over
p2sso—pass 2 slipped stitches over
pwise—purlwise; as if to purl
rem—remain(s); remaining
rep(s)—repeat(s); repeating
rev St st—reverse stockinette stitch (p right-side rows; k wrong-side rows)
rnd(s)—round(s)
RS—right side
sk—skip
sl—slip
sl st—slip(ped) stitch
sp(s)—space(s)
ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)
sssk—slip 3 stitches one at a time as if to knit, insert the point of the left needle into front of slipped stitches, and knit these 3 stitches together through their back loops
ssp—slip 1 knitwise, slip 1 knitwise, purl 2 slipped stitches together through back loops (decrease)
st(s)—stitch(es)
St st—stockinette stitch
tbl—through back loop
tog—together
WS—wrong side
wyb—with yarn in back
wyf—with yarn in front
yo—yarn over
yo twice—bring yarn forward, wrap it counterclockwise around the right needle, and bring it forward again to make 2 wraps around the right needle
*—repeat starting point
( )—alternate measurements and/or instructions
[ ]—work bracketed instructions a specified number of times

TECHNIQUES

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).

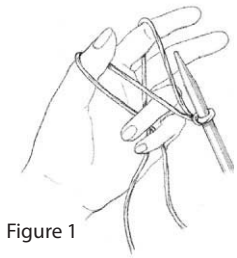


Figure 1

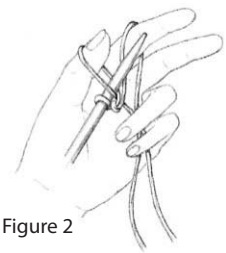


Figure 2

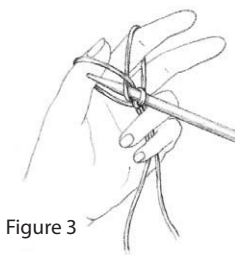


Figure 3

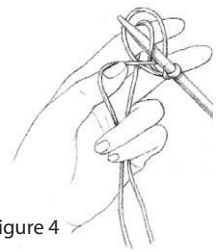
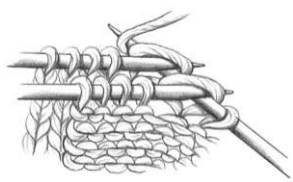


Figure 4

Three-Needle Bind-Off



Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. Insert a third needle into first stitch on each of the other two needles and knit them together as one stitch. *Knit next stitch on each needle the same way. Pass first stitch over second stitch. Repeat from * until one stitch remains on third needle. Cut yarn and pull tail through last stitch.

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a" . . . warm vest.

— *Pride and Prejudice*

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