PIECEWORK®

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6TH ANNUAL Historical Knitting Issue

Discover **Finely Knitted Caps** *from the* **Men of Peru**

Knit the **TÓ HAACH'I' BABY CARDIGAN**

Re-Create a 19th-Century **EDGING** *for a 21st-Century* **SHAWL**

A Victorian Knitting Challenge! p. 43

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Volume XX Number 1

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Finely Knitted Peruvian Cap and Headband *page 12*
Photograph by Joe Coca.

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Victorian Knitting Challenge, *page 43*

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It's here, our sixth annual Historical Knitting issue! In it you'll meet some extraordinary knitters. Among them are Anna Munster, Bertha Mae Shipley, and Faustino Quispe Cruz.

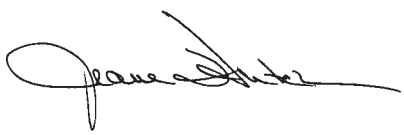
Ileana Grams-Moog describes how her mother, Anna Munster (1913–2010), a Jewish physician, survived World War II (1939–1945) in Europe in part by knitting gloves ("The Knitted Gloves That Saved My Mother's Life," page 27). Anna had learned to knit at the age of five while growing up in Bukovina, then a part of the Austro-Hungarian Empire. She committed a pattern for gloves to memory and continued using that pattern throughout her life.

Bertha Mae Shipley (1893–1971), who was born in a hogan in Tó Haach'i', New Mexico, probably learned to knit at the Chilocco Indian School in north-central Oklahoma, where in 1915 she became the school's first Navajo graduate ("Bertha Mae Shipley: A Navajo Knitter," page 32). Bertha knitted throughout her life and loved to knit sweaters; one that she made in 1918 for her first child is shown on page 34. By 1961, Bertha Mae Shipley occupied the distinctive position of being "a single Navajo woman who owned property, had a pension and a trust fund, and was financially independent."

And then there's Faustino Quispe Cruz ("Knitting on Peru's Taquile Island," page 12), who with his son, Marc Antony, and the other men of this island in Lake Titicaca knit traditional caps at the almost unimaginable gauge of about 22 stitches per inch (9 stitches per cm). The men of Taquile begin learning to knit when they are about eight, and, like Anna Munster and Bertha Mae Shipley, they keep knitting throughout their lives.

While preparing this issue, I came upon "Knitting: English Literature Before 1910" (available at http://booksandwriters.co.uk/writer/K/knitting--english-literature-before-1910.asp), a marvelous list of more than 200 knitting pattern books published in England between the 1830s and 1909. You'll find several titles mentioned in "The Delights and Perplexities of Victorian Knitting Books," page 40.

Interweave founder and *PieceWork* creative director Linda Ligon comments at the end of her article on the Taquile knitters, ". . . [T]he knitting endures." The statement is true not only of these knitters' exquisite caps but also of the work of all the knitters featured in this issue and of the art of knitting itself. Enjoy!



P.S. For more on Victorian English knitting, check out *PieceWork*'s electronic pattern books, which include the first eight series of knitting patterns from *Weldon's Practical Needlework* as well as our most recent publication, the 1849 *Knitting Tales and Poetry: A Melange of Instruction and Amusement for the Work-Table*. Visit piecework magazine.com and click on the "Knitting eBooks" button.

P.P.S. Don't forget our Pincushion Contest! See the page opposite for details.

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

Seeking Information

These horse-drawn-sleigh driving mittens are family treasures made by my great-great grandmother Mahlia Walker in River Sioux, Iowa, in 1890. We would appreciate any information on the technique used to create the mittens.

Jeff McCabe
Via email

From Our Readers' Hands

Maria Kain's muffatee.

Kris Byrnes's article and project ("Maggie Tulliver's Needlework" and "Maggie's Muffatees to Knit," September/October 2011) prompted me to share my muffatees. I have made hundreds of them over the past twenty-five years. My husband and I were involved in Revolutionary War re-enacting, and I had done a lot of research. In the eighteenth century, muffatees were accessories that covered the wrist *and the hand* up to the fingers with a slit for the thumb. I have modified the pattern for myself and friends and added a thumb gusset and a four-row ribbing at the thumb. I hope you enjoy this design.

Maria Kain
Via email

I took several issues of *PieceWork* with me when I babysat my grandkids recently. I found so many things to do while the little ones slept. I'm just proud enough to share this picture of my knitted scarf based on "Grandma Twombly's Back-of-the-Neck Scarf" (March/April 2010). I used a lovely wool fingering yarn called Madelinetosh and size 8 (5.0 mm) needles. It took two days to knit, and I look forward to putting it to good use up here in the Snowbelt.

Judy Ritter
Via email

Judy Ritter's back-of-the-neck knitted scarf.

Maria and Judy, thank you for sharing your work with us. Readers, we would love to see any objects that you have made based on projects or textiles shown in PieceWork.

The Bertrand Recovered, Again

Many readers contacted us after the Missouri River flooded this past summer regarding the status of the Bertrand button collection ("A Thousand Buttons from a Sunken Steamboat" July/August 2011). Dean Knudson, curator of the Steamboat Bertrand Collection at the Desoto Wildlife Refuge in Missouri Valley, Iowa, sent us this update.

Some of the buttons recovered from the *Bertrand* that are now in the Steamboat Bertrand Collection.
Photograph courtesy of the Steamboat Bertrand Collection, DeSoto National Wildlife Refuge, Missouri Valley, Iowa, and by Dean Knudson.

The decision was made during the second week of June to evacuate all of the objects in the collection here at DeSoto, as it seemed likely that the refuge would suffer from the flooding of the Missouri River. Work began in earnest on Saturday, June 11. Objects were wrapped and boxed, then transported by truck to temporary storage facilities in the Omaha area. As the days passed, a steady stream of volunteers came from three states to assist in the effort, and by Thursday, the more fragile artifacts of the collection were in a safe location, and what remained were the heavy metal objects such as plows and cannonballs. By noon on Saturday, everything had been successfully removed, owing to the hard work and dedication of a fantastic group of volunteers who gave of their time and energy to preserve a unique museum collection. Over the past two months, the objects have been consolidated in one secure location in the Omaha area and await the decision as to when they can be returned to their permanent home. In the meantime, a complete inventory is being conducted, and plans for new displays are being considered.

Thanks so much for the update, Dean. We all have been concerned and are very happy to learn the Steamboat Bertrand Collection is safe.

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.

Eesti labakindad ilma laande laiali [Estonian Mitten Patterns All around the World]
Eesti sokikirjad ilma laande laiali [Estonian Socks Patterns All around the World]

Aino Praakli

Tartu, Estonia: Kirjastus Elmatar AS, 2009 and 2010; distributed by Unicorn Books, Petaluma, California. Hardcover, 240 and 168 pages, $40 each. ISBN 978-9949-435-57-9 and 978-9949-435-78-4. In Estonian and English.

Aino Praakli is a tireless researcher whose passion for the mittens and socks of her Estonian homeland seems boundless. She began studying them at the Estonian National Museum in her hometown of Tartu in the 1980s.

Estonian Mitten Patterns All around the World is a compilation of several small booklets that Aino published about eight years ago together with new, previously unpublished information on the mittens in the museum's collection. For each of more than 170 mittens selected from the collection of more than 4,000 examples, she has provided a color photograph, chart, and basic information for each pattern, and, where possible, information about its maker.

In *Estonian Sock Patterns All around the World,* Aino presents seventy-five sock and stocking patterns also from the museum's collection. Color photographs of either the socks themselves or reproductions, charts, and, where possible, information about the makers are included. General instructions for knitting socks and wonderful historic photographs of and stories about Estonian knitters are welcome additions.

If you like mittens or socks or traditional patterns in general, these books will provide countless hours of pleasure.

—*Nancy Bush*

BOOKS ONLINE

More books of interest are on our website. Visit pieceworkmagazine.com; click on Resources on the left side, then Recommended Books.

CALENDAR

Kilim. Maker unknown. Slit tapestry weave. Wool, cotton. Turkey, Anatolia. Eighteenth century. 56 × 138 inches (142.2 × 350.5 cm). The Caroline and H. McCoy Jones Collection; gift of Caroline McCoy-Jones. The de Young Fine Arts Museum, San Francisco, California. *Photograph courtesy of the Fine Arts Museums of San Francisco.*

EXHIBITIONS

San Francisco, California. Through June 10. The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection, at the de Young Museum. (415) 750-3600; http://deyoung.famsf.org.

San Francisco, California. February 18–June 17. The Cult of Beauty: The Victorian Avant-Garde, 1860–1900, at the Legion of Honor Museum. (415) 750-3600; http://legionofhonor.famsf.org.

Hartford, Connecticut. Through May 6. Colts & Quilts: The Civil War Remembered, at the Wadsworth Atheneum Museum of Art. (860) 278-2670; www.thewadsworth.org.

Detail of Dragon robe *(long pao)*. Maker unknown. Gauze weave, supplementary-weft pattern, embroidery. Silk, metallic-wrapped yarn. China. Mid-nineteenth century. (1973.30.1); gift of Brigadier General Regan Fuller. The Textile Museum, District of Columbia. *Photograph courtesy of The Textile Museum.*

Uniform jacket. Maker unknown. Appliqué. Leather and silk. Jacket served as a survival tool with identification sewn into the lining. Worn by Charlestonian James Hagood Holcombe (1924–2009), U.S. Army Air Corps, during World War II air-sea rescue missions in the China-Burma-India Theatre. The Charleston Museum, Charleston, South Carolina. *Photograph courtesy of The Charleston Museum.*

District of Columbia. Through May 6. Something of Splendor: Decorative Arts from the White House, at the Renwick Gallery. (202) 633-1000; www.americanart.si.edu.

District of Columbia. February 3–January 6, 2013. Dragons, Nagas, and Creatures of the Deep, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Paducah, Kentucky. Through January 13. Quilting Reinvented: Longarm Quilters of the 21st Century, at The National Quilt Museum. (270) 442-8856; www.quiltmuseum.org.

Boston, Massachusetts. Through May 28 and through June 3. Beauty as Duty: Textiles and the Home Front in WWII Britain and Embroideries of Colonial Boston: Domestic Embroideries, respectively, at the Museum of Fine Arts, Boston. (617) 267-9300; www.mfa.org.

Salem, Massachusetts. January 14–April 29. Shapeshifting: Transformations in Native American Art, at the Peabody Essex Museum. (866) 745-1876; www.pem.org.

Lincoln, Nebraska. Through February 26. Yvonne Wells: Quilted Messages, at the International Quilt Study Center and Museum. (402) 472-6549; www.quiltstudy.org.

Santa Fe, New Mexico. Through May 6. The Arts of Survival: Folk Expression in the Face of Natural Disaster, at the Museum of International Folk Art. (505) 476-1200; www.internationalfolkart.org.

Charleston, South Carolina. Through February 5. "We Have Just Begun to Fight!"—Textiles from World War II, at The Charleston Museum. (843) 722-2996; www/charlestonmuseum.org.

Alexandria, Virginia. January 10–February 12. Wondrous, Lustrous Silk, at the Potomac Fiber Arts Gallery. (703) 548-0935; www.potomacfiberartsgallery.com.

Verona, Italy. March 6–11. "... E Lucean Le Stelle" (And the Stars Shone), an international juried quilt exhibition, in the city's historic center. info@associazioneadmaiora.it.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

Oakland, California. May 18–20. 60th Annual Northern California Handweavers Conference: Tradition—Innovation, at the Oakland Convention Center. www.cnch.org.

New York, New York. January 19–22. The Metropolitan Show: Arts & Antiques, at the Metropolitan Pavilion. (800) 563-7632; www.metroshownyc.com.

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

Silverton, Oregon. January 23–26 and 27–28. Stitches in Bloom, quilt workshops and show, respectively, at The Oregon Garden. (503) 874-2537; www.oregongardenstitchesinbloom.blogspot.com.

Harrisburg, Pennsylvania. March 1–4. The 18th Annual Ladies and Gentlemen of the 1860s Conference, at the Genteel Arts Academy. (717) 337-0283; www.genteelarts.com.

Mars, Pennsylvania. February 10–12. 8th Annual Pittsburgh Knit and Crochet Festival, at the Four Points Sheraton, North. (412) 963-7030; www.pghknitandcrochet.com.

Hampton, Virginia. February 23–26. Mid-Atlantic Quilt Festival XXIII, at the Hampton Roads Convention Center. (215) 862-5828; www.quiltfest.com.

Williamsburg, Virginia. February 9–12. The 17th Annual Elly Sienkiewicz Appliqué Academy, at the Williamsburg Hospitality House. (951) 658-4260; www.ellysienkiewicz.com.

Surrey, England. January through August. One- and two-day courses in a wide variety of needlework techniques, at the Royal School of Needlework, Hampton Court Palace. 44 20 3166 6932; www.royal-needlework.org.uk.

England and Scotland. June 15–30. Lady Anne's Needlework English Retreat and Scottish Tour with Phillipa Turnbull, Jane Nicholas, and Meredith Willett. www.crewelwork.com.

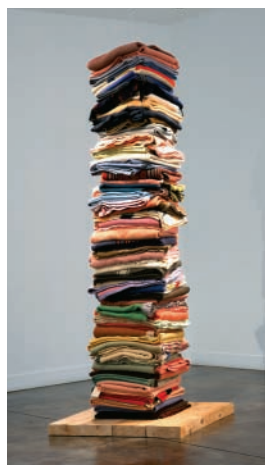
Norway. June 22–July 7. Tour of Norway, Arnhild's Knitting Studio Annual Knitting Retreat. (515) 451-2529; www.arnhild.com.

Peru. March 29–April 12. Easter in the Andes with Cynthia LeCount Samaké and Nancy J. Thomas. Behind the Scenes Adventures. (510) 275-3662; lacynthia@vom.com; www.btsadventures.com.

Scotland, Shetland, and Norway. June 2–16. Knitting Cruise with lace expert Joan Schrouder. Craft Cruises. (877) 972-7238; www.craftcruises.com.

Quilt top *(ralli purr)*. Maker unknown. Pieced. Cotton, polyester, plastic sequins. New Sabzi Mandi Relief Camp, Hyderabad, Pakistan. 2011. Suzanne Seriff Collection. Museum of International Folk Art, Santa Fe, New Mexico. *Photograph courtesy of the Museum of International Folk Art.*

Bed curtain. Maker unknown. Plain weave, embroidered. Cotton, linen, and wool. Boston, Massachusetts. 1725–1750. Gift of Samuel Bradstreet. Museum of Fine Arts, Boston, Massachusetts. *Photograph courtesy of Museum of Fine Arts, Boston.*



Column (Blanket Stories) by Marie Watt. Wool blankets and cedar. Seneca. 2003. 144 × 20 × 20 inches (365.8 × 50.8 × 50.8 cm). Collection of Deborah Green. Peabody Essex Museum, Salem, Massachusetts. *Photograph courtesy of Marie Watt and PDX Contemporary Art.*

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.
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Knitted triangular scarf from Haapsalu, Estonia. Maker unknown. Wool. The scarf, which incorporates the popular Greta Garbo pattern and openwork flowers, begins with the upper lacy edging and is worked down to the point. The side edging is added, by sewing, after the center is completed. About 34 inches (86.4 cm) deep x 56 inches (142.2 cm) across the top.

All objects from the collection of Nancy Bush and currently on display in the Knitted Lace of Estonia exhibition at the Lacis Museum of Lace and Textiles. All photographs courtesy of the Lacis Museum of Lace and Textiles.

Estonia's Ethereal Knitted Lace

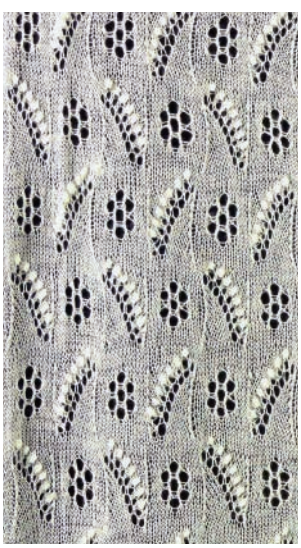
PieceWork readers know that the knitting of Estonia, a tiny country physically crowded against the Baltic Sea by Russia and emotionally affected by decades of Soviet occupation, is anything but practical and plain. Knitted Lace of Estonia, an exhibition at the Lacis Museum of Lace and Textiles in Berkeley, California, that runs through February 25, 2012, offers additional proof with a display of shawls so gossamer-light and delicately wrought, they evoke the finest bobbin laces.

Example after example—rectangular, square, triangular—of airy patterns with names such as Lilac and Willow Leaf, Lightning, Twig, Pasque Flower, and Lily of the Valley, all knitted with characteristic *nupps* (bobbles), demonstrate that Estonian lace knitters are among the world's best. Shawls like those on exhibit once represented a crucial source of income for Estonian families. Every woman (boys, too) in a family knitted shawls for sale to tourists in the spa town of Haapsalu and elsewhere. In this exhibit, however, their handwork is justly prized for its artistry, not its commercial potential.

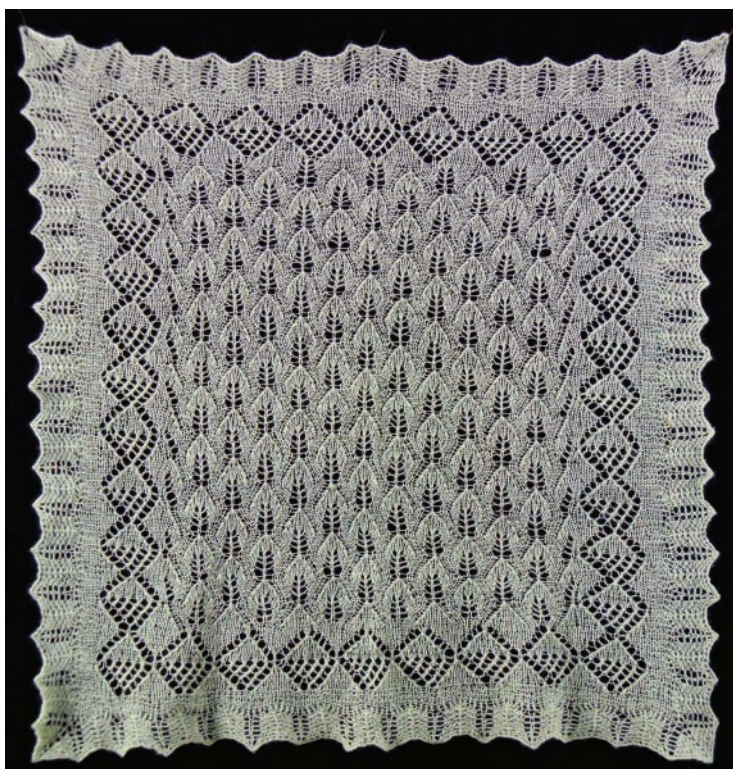
Curator Nancy Bush is a knitting designer and author, a frequent contributor to *PieceWork* and member of its editorial advisory panel. All of the Estonian shawls in the exhibition are from her collection. Their ethereal beauty is breathtaking. Examples of Orenburg and Shetland lace shawls and German art lace from Lacis's archives are also on display.

For more information, contact Lacis Museum of Lace and Textiles, 2982 Adeline St., Berkeley, CA 94703; (510) 843-7290; www.lacismuseum.org.

—*Mary Polityka Bush*



Detail of knitted shawl from Haapsalu, Estonia, made by Viivi Palmiste. Wool. The center pattern is the *Lillega piibelehekiri* (Lily of the Valley). About 20 x 60 inches (50.8 x 152.4 cm).



Knitted square scarf purchased in Tallinn, Estonia, in the late 1990s. Maker unknown. Wool. It is made in the style of traditional square scarves with a large center pattern, a bold border pattern, and a lacy edging. The center for this scarf is the *Sirelilehekiri* (Lilac Leaf) pattern, the bold border is a diamond motif, and the lacy edge is picked up and knitted onto the scarf, the modern way of adding a lacy edge. About 33 x 34½ inches (83.8 x 87.6 cm).

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Knitting *on* Peru's Taquile Island

Linda Ligon

Faustino Quispe Cruz (right) and his son, Marc Antony, knit together in the family compound. Taquile Island, Peru. 2010. *Photograph by Joe Coca.*

If you go to the Island of Taquile in Lake Titicaca, you will have spent three or four hours in a boat passing floating islands, traditional reed boats, small fishing craft, and convoys of water birds. You will arrive at the base of this 3-by-1-mile (4.8-by-1.6-km) chunk of rock and proceed to climb 576 rocky steps up steep paths, gasping because the altitude is between 12,000 and 13,000 feet (3,6567.6 and 3,962.4 m) above sea level.

You'll marvel at the ancient agricultural terraces, admire the pristine blue waters of the highest lake in the world and the view of snow-capped peaks rising in distant Bolivia. If you're a knitter, and even if you're not, you'll also marvel at the sight of men in handsome traditional dress strolling along the paths knitting fine, intricate caps as they go.

While women spin and weave belts, bags, shawls, and blankets on pegged ground looms, men weave all the fabric for skirts, shirts, and vests on simple treadle looms, and they knit unrelentingly. They knit exquisitely fine caps for their babies and for themselves, and they knit speedier versions for tourists. They typically begin learning when they're eight years old or so, and they keep at it for life.

LEFT: Faustino Quispe Cruz's brother-in-law Gonzolo Yucra Huatta and a friend; both men are knitting. Taquile Island, Peru. 2010. RIGHT: Faustino Quispe Cruz's family home. Taquile Island, Peru. 2010. *Photographs by Joe Coca.*

Methods and Motifs

The men of Taquile use the method introduced by the Spanish in the fifteenth century: knitting in the round with five needles, working from the wrong side of the fabric, placing yarns around their neck to maintain tension and keep the colors from tangling. The work is improbably fine: 22 stitches to the inch (about 9 stitches per cm) is not unusual. This allows for extremely detailed motifs, which are abundant in Taquile knitting. Birds, butterflies, cattle and sheep, flowers, and the distinctive six-segment circle that represents the island's six districts all find their way into the typical red borders of the traditional caps.

In older times, men's caps generally had a wide red patterned border and a plain white crown. When they married, they knit caps that were solid red with patterning all the way to the tops. Today, color-stranding an entire cap is just too time consuming for men who must also work in the fields and tend their flocks all day. Patterns have also been simplified: many motifs are reduced to perhaps five rows, which limits the amount of detail that is possible.

BELOW: Knitted caps for sale in the craft cooperative in Taquile. Taquile Island, Peru. 2010. *Photograph by Joe Coca.*

LEFT: Faustino Quispe Cruz's four-year-old grandson, wearing the traditional knitted cap. Taquile Island, Peru. 2010. RIGHT: A Taquile knitter at Inca ruins. Taquile Island, Peru. 2010. *Photographs by Joe Coca.*

INSET: Faustino Quispe Cruz knitting with Lake Titicaca in the background. Taquile Island, Peru. 2010. *Photograph by Joe Coca.*

And although older caps were knitted with local sheep's wool, today's are more likely to have been made with the readily available fine acrylic yarns.

One Family's Tradition

By the time Taquile resident Faustino Quispe Cruz was eight years old, he had begun to learn to weave on a treadle loom from his father and had started on his journey as a master knitter. At fourteen, he had completed seven caps, each showing more and more skill, creativity, and experimentation. At twenty, he had a wife and baby boy, and the pressure of producing cloth for his family's clothing compelled simpler patterns in his knitting, but still he continued to knit. Today, he's a grandfather, his son knits in the family tradition, and his four-year-old grandson sports a traditional cap with pride.

Faustino and his son are among the men of Taquile who contribute work to the island's craft cooperative, which has a store in the main square. Members of the community run the cooperative, regulating pricing and the number of pieces that any member may display at any given time. Tourist boats arrive at the island for short visits daily, and some hardy travelers arrange overnight homestays with local families. A visit to the cooperative is requisite, but still supply far exceeds demand. Because Taquile has no airport, no postal service, and no Internet access, importing materials and exporting goods haven't been feasible. Yet the women continue to spin and weave, and the men to weave and knit, just as they have for centuries. Change comes slowly, and the knitting endures. ❖

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

Further Reading

Frame, Mary. *A Family Affair: Making Cloth in Taquile, Peru*. Museum Note No. 26. Vancouver: University of British Columbia Museum of Anthropology, 1989. (This monograph records the lives and textile practices of Faustino Quispe Cruz's family: his father and mother, siblings, and their spouses.)

A Taquile Island Headband *with* Earflaps

Susan Strawn

Susan Strawn's headband with traditional Taquile Island colors and motifs. *Photograph by Joe Coca.*

This headband pattern was adapted from a headband that Linda Ligon bought on the island of Taquile, Peru. Traditional colors and motifs emulate those of the original but are knitted to a larger gauge. Although the pattern calls for five skeins of yarn in different colors, this project requires small amounts of accent colors and is a great opportunity to knit up odds and ends of yarn, as did the knitter of the original headband.

A knitted headband and fine intricate cap purchased by Linda Ligon on Taquile Island. Susan Strawn adapted the headband for her project shown on page 15. *Photograph by Joe Coca.*

Instructions

Headband

With MC, CO 132 sts. Distribute sts on 4 dpn and join in the rnd.

With MC, p 1 rnd then k 1 rnd.

Next 2 Rnds: *With MC, k2, with CC1, k2; rep from * to end of rnd.

With CC2, k 2 rnds.

With CC3, k 1 rnd.

With CC4, k 2 rnds.

With MC, k 1 rnd.

Beg motifs: Work Rnds 1–10 of Motif charts in order from 1 through 4. K 5 sts with MC between each motif.

After completing motifs, cont as foll,

With MC, k 1 rnd.

With CC4, k 2 rnds.

With CC3, k 1 rnd.

With CC2, k 2 rnds.

Next 2 Rnds: *With MC, k2, with CC1, k2; rep from * to end of rnd.

With MC, k 2 rnds.

BO all sts loosely.

Earflaps,

With MC, pick up and k 30 sts along CO edge of headband; begin picking up sts 2½ inches (6.3 cm) from center front of headband (or size desired to fit head).

With MC, k 4 rows.

Row 5 (WS): With MC, k5, with CC4, p to last 5 sts, with MC, k5.

Row 6: With MC, k4, ssk, with CC4, k to last 6 sts, with MC, k2tog, k4—28 sts rem.

Row 7: With MC, k5, with CC3, p to last 5 sts, with MC, k5.

Row 8: With MC, k4, ssk, with CC3, k to last 6 sts, with MC, k2tog, k4—26 sts rem.

Row 9: With MC, k5, with CC2, p to last 5 sts, with MC, k5.

Row 10: With MC, k4, ssk, with CC1, k to last 6 sts, with MC, k2tog, k4—24 sts rem.

Row 11: With MC, k5, with CC1, p to last 5 sts, with MC, k5.

Row 12: With MC, k4, ssk, with CC4, k to last 6 sts, with MC, k2tog, k4—22 sts rem.

Row 13: With MC, k5, with CC4, p to last 5 sts, with MC, k5.

Row 14: With MC, k4, ssk, with CC3, k to last 6 sts, with MC, k2tog, k4—20 sts rem.

Row 15: With MC, k5, with CC2, p to last 5 sts, with MC, k5.

Row 16: With MC, k4, ssk, with CC2, k to last 6 sts, with MC, k2tog, k4—18 sts rem.

Materials

Cascade 220 Heathers, 100% wool yarn, worsted weight, 220 yards (201.1 m)/100 gram (3.5 oz) skein,1 skein of #9449 Dark Blue (MC); Cascade 220 Wool, 100% wool yarn, worsted weight, 220 yards (201.2 m)/100 gram (3.5 oz) skein, 1 skein each of #8505 White (CC1), #2401 Burgundy (CC2), #7827 Goldenrod (CC3), and #9427 Duck Egg Blue (CC4); www.cascadeyarns.com

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

Tapestry needle

Finished size: 20¼ inches (51.4 cm) in circumference

Gauge: 13 sts = 2 inches (5.1 cm) in St st

See page 55 for Abbreviations

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

Cont with MC only,

Row 17: K5, p to last 5 sts, k5.

Row 18: K4, ssk, k to last 6 sts, k2tog, k4—16 sts rem.

Next 6 Rows: Ssk, k to last 2 sts, k2tog—4 sts rem.

BO rem sts.

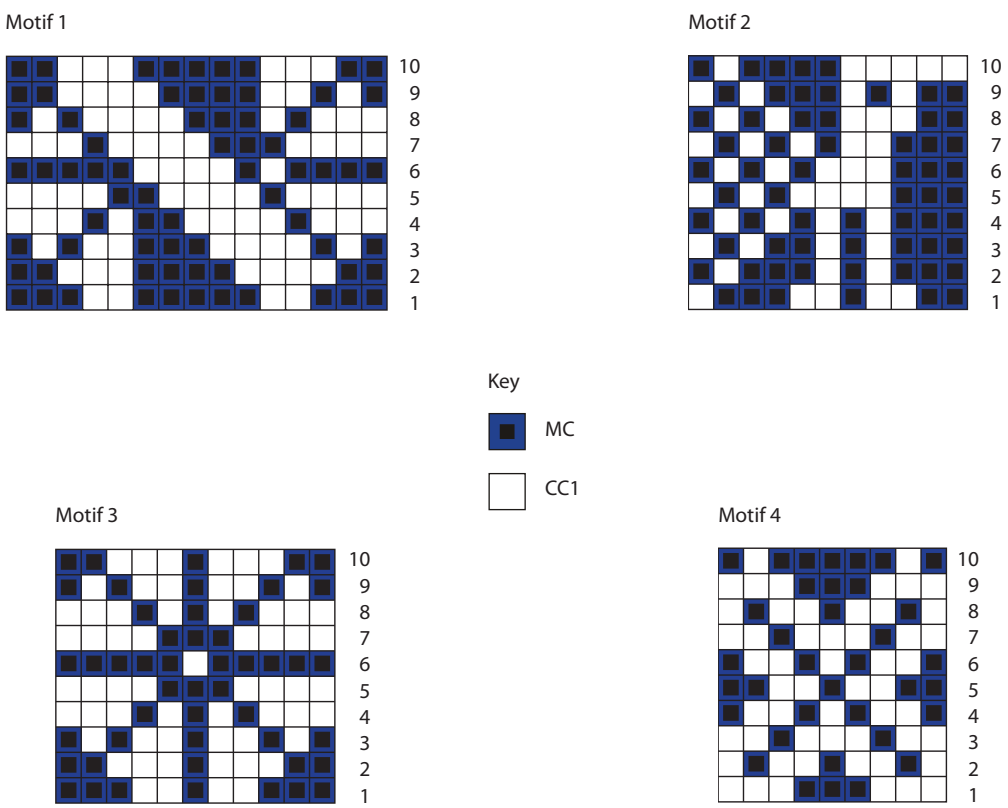
Tassels (make 2),

Wrap CC2 yarn around a 1-inch (2.5-cm) piece of cardboard 20 times, leaving 5-inch (12.7-cm) lengths of yarn at both ends. Tie wrapped yarn tightly at one end; cut loops on other end of wrapped yarn. Thread the 2 yarn ends through the tapestry needle and stitch around the knot in the tassel to secure. Twist each of the 5-inch (12.7-cm) lengths individually and tightly; place side by side and allow the 2 twisted yarns to ply onto one another (twist into 1 strand). Tie an overhand knot 2 inches (5.1 cm) from tassel.

Finishing

Using the tapestry needle, weave in loose ends of yarn and stitch one tassel to the center of the lower edge of each earflap. To block, immerse in cold water, wrap in a towel to absorb excess water, and lay flat to dry. A flat weight may be needed to help the piece dry flat. The headband may also be placed on a metal pan of similar diameter and secured with wide rubber bands to hold flat while drying.

ABOUT THE DESIGNER. *Susan Strawn, formerly an illustrator and photostylist for Interweave, is an associate professor at Dominican University in River Forest, Illinois, where she teaches dress history, cultural perspectives of dress, and surface design. A knitter herself, she is the author of* Knitting America: A Glorious History from Warm Socks to High Art *(Minneapolis, Minnesota: Voyageur Press, 2007). She is also a member of* PieceWork*'s editorial advisory panel.*



Charts may be photocopied for personal use.

The Strawberry Scarf
An Orenburg Knitted-Lace Tradition

GALINA A. KHMELEVA

The Strawberry, *Gluhkotinka* in Russian, is one of the more prominent of the ten basic elements that define Orenburg-style knitted lace. It has been a favorite of the Orenburg lace-knitting community for generations and is often used in all facets of shawl design and construction. The strawberry is patterned on right-side rows only; wrong-side rows are knitted. The elegant diamond motif in this scarf was created by the Strawberry pattern.

INSTRUCTIONS

Note: See Techniques on page 56 for the Long-Tail Cast-On.

Scarf

Lower border,

Using the long-tail method and holding both needles tog, CO 7 sts. Remove 1 needle. Work Rows 1–122 of Lower Border section of chart, working all WS rows (not shown on chart) as sl 1 pwise wyf, k to end—8 sts after completing Row 122, 12 lower border "teeth" completed.

Turn 1st Corner,

Work Rows 1–10 of Corner 1 section of chart to miter the corner, working WS rows as k to end without slipping the 1st st—8 sts after completing Row 10. The rows of Corner 1 written out are as foll,

Row 1(RS): Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle.

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

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

Row 5: Sl 1, k2, yo, k4, yo, k2tog. At the end of Rows 1 and 3, k and place back on left-needle-created 2 lps. Use l lp to fix big gap between sts: Pick up 1 lp and place on left needle and k2tog with last st of Row 5, place this new st back on left needle—1 st now on left needle.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle.

Galina A. Khmeleva's luxurious and elegant Strawberry Scarf. *Photograph by Joe Coca.*

Row 9: BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, k2tog, and return this st to the left needle, do not work last st.

Row 10: K to end—8 sts total.

Set-Up Row,

Work RS Set-Up Row 1 of chart as foll: Work Set-Up Row 1 on 8 border sts, slide the 9 sts and m away from end of needle so they do not fall off while you work the next step. With WS of border facing and beg at CO end, use the empty needle to pick up 61 sts along straight edge of border by slipping the needle tip under 1 leg of each slipped selvedge st from back to front; these sts are just picked up and placed on the needle, not picked up and knit—61 picked up sts. Turn border so RS is facing. Using needle holding 1st Corner sts, cont Set-Up Row by knitting each picked up st through its back lp to twist each st and avoid forming a hole, place a different colored m—70 sts total; 61 sts between ms.

Turn 2nd Corner,

With WS border facing and beg at sawtooth selvedge of border, use the empty needle to pick up 7 sts from base of border CO; these sts are just picked up and placed on the needle, not picked up and knit. Turn piece so RS is facing, and using needle holding 1st Corner and picked-up center sts, k across 7 picked-up sts for 2nd Corner—77 sts; 61 sts between ms; 9 sts for 1st Corner before m at beg of row; 7 sts for 2nd Corner after m at end of row. Working only on sts of 2nd Corner, work Rows 1–12 of Corner 2 section of chart to miter the corner, working RS rows as k to end without slipping the 1st st—eight 2nd Corner sts after completing Row 12. The rows of Corner 2 written out are as foll,

Row 1 (WS): Sl 1, k2, yo, kl, yo, k2tog and return this st to left needle, do not work last st before m—2 sts on left needle before m.

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

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

Row 5: Sl 1, k2, yo, k3, yo, k2tog. At the end of Rows 1 and 3, k and place back on left-needle-created 2 lps. Use 1 lp to fix big gap between sts: Pick up 1 lp and place on left needle and k2tog with last st of Row 5, place this new st back on left needle—1 st now on left needle.

Row 7: Sl 1, k2, yo, k4, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 11 (WS): BO 5 sts (1 st rem on right needle after last BO), k2, yo, kl, yo, k2tog. At the end of Rows 7 and 9, k and place back on left-needle-created 2 lps. Use 1 lp to fix big gap between sts: Pick up 1 lp and place on left needle and k2tog with last st of Row 11, place this new st back on left needle—1 st now on left needle.

Row 12: K to end—8 sts for Corner 2; 78 sts total.

Work Set-Up Row 2 of chart.

Main Section,

Note: For border at right-hand side of chart and center sts between ms, patt rows are odd-numbered RS rows; for border at left-hand side of chart, patt rows are even-numbered WS rows. Slipping ms every row, work Rows 1–438 of chart as foll,

On all sts, work Rows 1–8 of chart. On both border sts only (before and after ms), work Rows 419–428 forty-three times. At the same time, on main section (61 sts between ms), work Rows 9–56, then rep Rows 21–56 ten more times, then work Rows 417–438 once—44 "teeth" on each side of scarf.

Note: On chart, border rep at each side is shown the way the border and center patt will align in the last rows of the Main Section.

Turn 3rd Corner,

Working only on 3rd Corner sts before 1st m at beg of RS rows, work Rows 1–10 of Corner 3 section of chart to miter the corner, working WS rows as k to end without slipping the 1st st—8 corner sts after completing Row 10. The rows of Corner 3 written out are as foll,

Row 1: S1 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

MATERIALS

Buffalo Gold Lux #12, 45% American bison down/20% cashmere/20% silk/15% lyocell yarn, laceweight, 330 yards (301.8 m)/40 gram (1.4 oz) skein, 2 skeins of Tumbleweed

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

Small stitch holder or large safety pin

Stitch markers (2 different colors)

Tapestry needle

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

Finished size: 12½ inches (31.7 cm) wide and 50 inches (127.0 cm) long

Gauge: 28 sts and 36 rows = 4 inches (10.2 cm) in blocked lace patt

See pages 55–56 for Abbreviations and Techniques

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

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

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

Row 5: S1 1, k2, yo, k4, yo, k2tog. At the end of Rows 1 and 3, k and place back on left-needle-created 2 lps. Use 1 lp to fix big gap between sts: Pick up 1 lp and place on left needle and k2tog with last st of Row 5, place this new st back on left needle—1 st now on left needle.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: BO 5 sts (1 st rem on right needle after last BO), k2, yo, kl, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 10 (WS): K to end—eight 3rd Corner sts.

Top Border,

Row 1 (RS): Sl 1, [k2, yo] 2 times, k2tog, sl last border st to right needle, remove m, return slipped st to left needle, k2tog (last border st tog with 1 st of center section)—1 center st joined to Top Border. Working only on Top Border sts, work Rows 2–119 of Top Border section of chart, joining the last border st with 1 live st of Center section at the end of each RS row, and working all WS rows (not shown on chart) as k to end without slipping the 1st st; do not work a WS row after Row 119—12 "teeth" completed for Top Border—16 total sts rem; 8 sts in each border; all center sts have been joined; working yarn is at m between 2 border st groups.

Turn 4th Corner,

Set-Up Row (RS): Sl 1 m, k8 sts for 4th Corner; working only on sts of 4th Corner, work Rows 1–9 of Corner 4 section of chart to miter the corner, working RS rows as k to end without slipping the 1st st—eight 4th Corner sts after completing Row 9. The rows of Corner 4 written out are as foll,

Row 1 (WS): Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

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

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

Row 5: Sl 1, k2, yo, k4, yo, k2tog. At the end of Rows 1 and 3, k and place back on left-needle-created 2 lps. Use 1 lp to fix big gap between sts: Pick up 1 lp and place on left needle and k2tog with last st of Row 5, place this new st back on left needle—1 st now on left needle.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9 (WS): BO 5 sts (1 st rem on right needle after last BO), k2, yo, kl, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m; 16 sts total; 8 sts on each side of m. Cut yarn, leaving a 12-inch (30.5-cm) tail.

Graft Borders,

With WS still facing, sl 2 sts pwise without working them and remove m in center—8 sts on each needle. Sl 1 st from right needle to left needle. Graft live sts as foll,

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

Step 2: Insert left-needle tip into 1st st on right needle, and draw the 2nd st on right needle through the 1st st and onto the tip of left needle. Drop 1st st from right needle. Rep Steps 1 and 2 until 1 st rem. Thread a 12-inch (30.5-cm) length of yarn on the tapestry needle, draw yarn through rem st, and tie a knot through rem st to prevent it from raveling. Weave in all ends.

Finishing

Block to finished measurements. Use your preferred blocking method or use the traditional blocking method as follows:

Cut a length of nylon cord long enough to reach all the way around all four sides of the finished scarf dimensions, plus about 1 yard (1 m) extra. Thread the cord on the tapestry needle, and beginning at the point of one corner, thread the cord loosely from back to front through the point of each "tooth" all the way around. Tie the ends of the cord together. Thoroughly wet the scarf and squeeze out excess moisture. Working on a flat surface and using T-pins, pin the four corner points out to finished mea-

Key

- k on RS and WS
- yo
- k2tog
- sl 1 pwise wyf
- k3tog
- k tbl
- BO 1 st
- k2tog with lp picked up (see Instructions)
- st left unworked when turning corner
- k2tog and sl new st back to left-hand needle
- k last border st tog with 1 st of Center section
- CO 1 st
- patt rep
- m position
- direction of knitting

surements. Cut a second length of nylon cord long enough to go around all four corner T-pins, plus a little extra for knotting, and connect the four corner pins with this second cord to mark the rectangular outline of the finished dimensions. Adjust the cord threaded through the scarf points so each point meets the outline cord and anchor the threaded cord every few inches (8 cm) with T-pins, pinning out the cord between the points and not pinning into the scarf itself. Adjust the pins and threaded cord as necessary until the shawl is stretched tautly and evenly inside the marked outline. Allow to dry thoroughly before removing pins and cords.

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

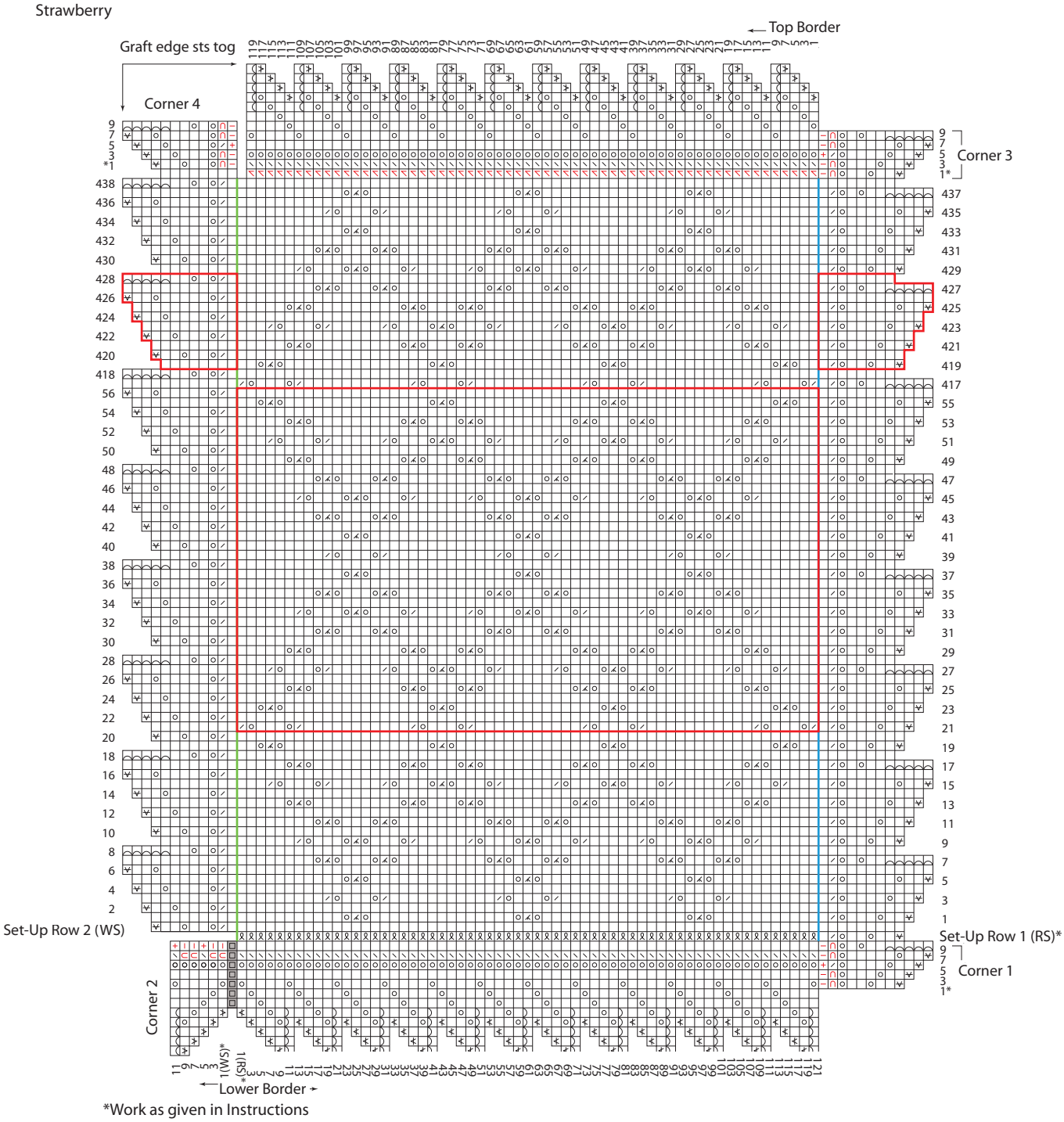


Chart may be photocopied for personal use.

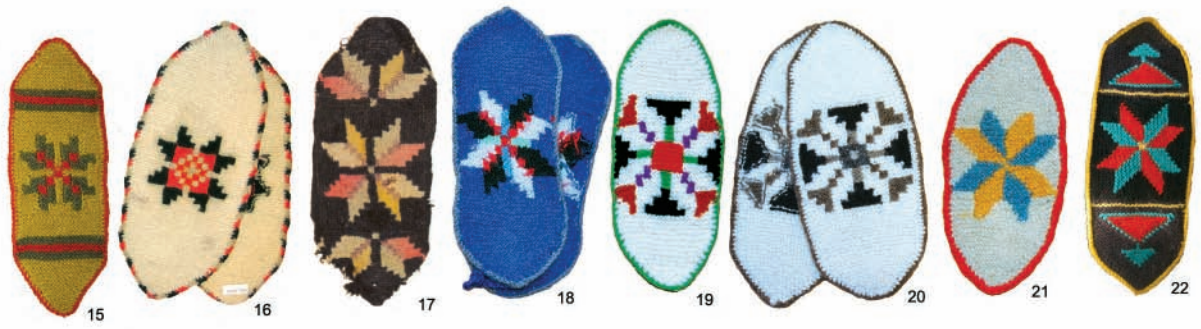
Knitted Shoe Inserts *from* Iceland

HÉLÈNE MAGNÚSSON

IT IS LIKELY that you are not aware of Icelandic knitted shoe inserts. As a matter of fact, before my book, *Icelandic Knitting Using Rose Patterns* (Tunbridge Wells, Kent, England: Search Press, 2008; distributed in the United States by Unicorn Books, Petaluma, California; first published in Icelandic as *Rósaleppaprjón í nýju ljósi,* Reykjavík: Salka, 2006), was published, young Icelanders barely knew what they were while to old people I interviewed, they were of little consequence.

As soon as knitting came to the island in the sixteenth century, an entire nation—women, men, and children—started to knit, and by the first half of the seventeenth century, knitted articles had become a significant part of Icelandic exports. It is thus surprising that the most prominent representative of Icelandic knitting today should be the "traditional" Icelandic yoke sweater *(lopapeysa),* which is a mere fifty years old.

As for the shoe inserts, they are knitted wool insoles that were put into soft shoes made of sheep- or fish skin to make the shoes warmer and more comfortable. Sheepskin shoes were Sunday-best, whereas fish-skin shoes were for everyday use. Soft shoes were common all over the world; worn not only in Iceland but also by Native Americans and by peasants in Russia and the Baltic countries, just to name a few examples. Straw, wool, or wool mixed with straw was used for inserts in Lapland, the Aran isles, in Ukraine, but knitted inserts appear to be unique to Iceland. It is remarkable how beautiful many of them were and how much care and time were taken in making them



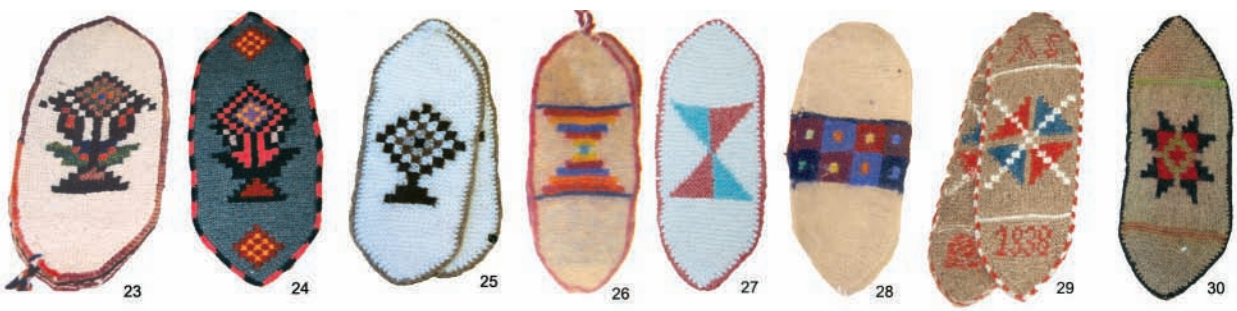
considering what a short lifetime most of them could be expected to have.

They were of many different types. The inserts numbered 1 and 2 shown on page 22, *slyngdir leppar* (band-weave-edged inserts), were known in the north of Iceland. They were knitted in the round in stranded knitting in stockinette stitch and cut in two to make a pair. They were lined and edged with a narrow woven band, called *slynging*, a type of finger weaving that incorporates both sewing and weaving simultaneously. Insert 3, an example of *stykkjaleppar* (piece inserts), was not knitted but sewn out of four pieces of cloth in a crosswise arrangement, whereas inserts 4 and 5, *stangaðir leppar* (stitched inserts), were sewn together out of scraps of knitting or other leftovers.

Inserts 6 to 30 are examples of the most common inserts; these were knitted in garter stitch, which captured a great deal of air, making the inserts warmer and thicker than the previous types and prevented them from rolling up. Inserts 7, 9, and 15 were knitted in three pieces: the middle piece first, the stitches picked up at the edges, and then the tips knitted onto the middle section. The insert numbered 9 is shown inside its fish-skin shoe. Inserts 11 and 13, which were knitted in one piece from heel to toe with corresponding increases and decreases on each side and at each end to form points, also were very common. The pair of inserts numbered 10, which were knitted from one side to the other with corresponding increases and decreases at each end to form points, were a variant of the preceding style.

The inserts were decorated with a variety of motifs. Striped inserts such as inserts 9 to 12 were the simplest type and were for everyday use. Decorative inserts with colorful patterns knitted in Icelandic intarsia were worn on special occasions. Many patterns consisted of small squares of two stitches and four rows. The Rose patterns (inserts 15 to 22 and 30) were the most popular, and all decorative inserts whether involving roses or not were called *rósaleppar* (rose-pattern inserts). The special intarsia technique used in making the inserts was called *rósaleppaprjón* (rose-pattern-insert knitting). The roses typically consisted of four petals (insert 15) or eight petals, depending on how the colors were arranged. The eight-petal roses included *stigarósir* (step roses) with an X shape like two flights of stairs meeting in the middle (inserts 17 and 18) and *vindrósir* (wind roses), which symbolized the mariner's compass (inserts 21 and 22). *Hamarrósir* (hammer roses) consisted of eight arms with a hammer on the end of each arm and the shape of an eight-petal rose appearing between the arms.

Shoe inserts courtesy of the following collections: Textile Museum Blönduós (1, 2, 3, 10, 13, 14, 17, 19, 24, and 27); Helga Þórarinsdóttir (4, 5, 6, 9, 11, 12, 22, and 23); Sigríður Halldórsdóttir (7); Icelandic Handcrafts Society (8); Skógar District Museum (15 and 18); Suður-Þingeyinga District Museum Húsavik (16); Suður-Þingeyinga District Museum Grenjaðarstaðir (21); Akureyri Museum (20); and National Museum of Iceland Ethnological Collections (25 and 26). *Photographs by the author.*



Other common motifs were diamonds (inserts 6 and 8) and checked patterns (inserts 7). Children learned to do the Icelandic intarsia by knitting the simple hourglass motif (inserts 26 and 27). Some inserts featured a stylized flowerpot (inserts 23 to 25) or a *högnakylfu,* sort of a spiked mace (inserts 13 and 14) whose name is derived from the word for tomcat, *högni.* As in the case of most handwork, patterns were passed from one generation to another, sometimes changing in the process, and new ones were invented as inserts 28 and 29 show.

Most of the motifs used in inserts, with the possible exception of the spiked mace, have some equivalent in other countries. Indeed, the eight-petal rose, also known as snowflake or eight-pointed star, is one of the most widespread of textile motifs. It is found in Greek embroidery, in the beadwork of the native peoples of America, and the bark textiles in Fiji, as well as in the carpets of Azerbaijan and the handknits of the Shetland Islands and Norway. What distinguishes the rose of one country from the snowflake of another is the choice of materials, texture, colors or color combinations, or other characteristics.

Two features that make Icelandic shoe inserts special are the use of intarsia with garter stitch (intarsia is usually knitted with stockinette stitch) and the lavish use of bright colors that contrasted so sharply with the somber or undyed natural colors of people's everyday clothing. It was the colors and color combinations of the inserts that first caught my attention: I have seen as many as eight different colors in a single insert. And originality was key: Out of the nearly 300 inserts that I have photographed in the national and district museums in Iceland or in private collections, I have never found any identical pairs.

The knitting of rose-pattern inserts has now disappeared as a living craft, but we can show our respect for old traditions by reinterpreting them and continuing to use them in new and changed circumstances. This was the aim of my book: to preserve the tradition by giving it a new life. The first part of *Icelandic Knitting Using Rose Patterns* summarizes my historical research on Icelandic inserts while the second part offers twenty-five new designs based on inserts now in various museum collections. I tried to remain true to the original color schemes of the inserts and chose traditional methods to make the projects. I hope that you enjoy making your own shoe inserts, using the instructions in the project that follows. ❖

Icelandic Intarsia *and* Shoe Inserts

HÉLÈNE MAGNÚSSON

No patterns for knitted shoe inserts existed, no instructions as to the number of stitches, decreases, increases, or rows. Most Icelandic knitting is circular. Knitting back and forth to make inserts is probably the only exception.

Rose-pattern insert knitting is worked in the same way as regular intarsia knitting but in garter stitch: Because you are knitting on both sides, you don't have to read the chart in the opposite direction when working the wrong side but simply work the colors as they are.

The inserts shown here feature the Hammer Rose pattern and were inspired by a pair now in the Ethno-

MATERIALS

Ístex Einband-Loðband, 70% Icelandic wool/30% wool 1-ply yarn, laceweight, 225 meters (246.1 yds)/50 gram (1.8 oz) ball, 1 ball each of #0851 White (MC), #1766 Orange (CC1), #0059 Black (CC2), #9142 Fuchsia (CC3), #1763 Green (CC4), and #1770 Flame Red (CC5); this projects requires about 25 grams (0.8 oz) of White and small amounts of the other colors; www.istex.is/english
Needles, size 0 (2 mm) or size needed to obtain gauge
Crochet hook, size 1 (2 mm)
Yarn bobbins (optional)
Tapestry needle

Finished size: To fit shoe sizes 6–9 (37–39 European sizes)
Gauge: 30 sts and 60 rows = 4 inches (10.2 cm) in garter st

See page 55 for Abbreviations

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

Shoe inserts with the traditional Hammer Rose pattern lining a pair of soft slippers. *Photograph by the author.*

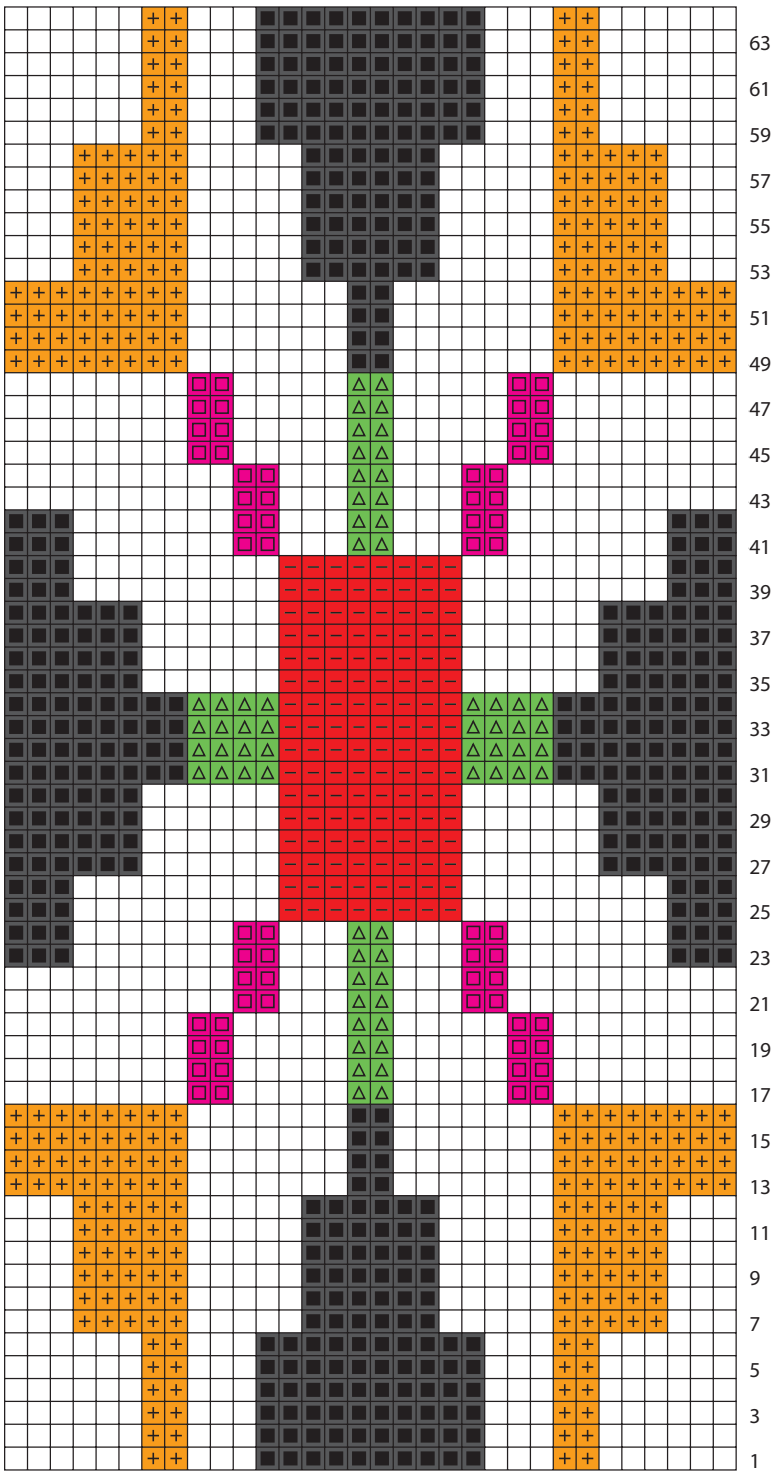
logical Collections of the National Museum of Iceland in Reykjavík.

Instructions

Notes: Inserts are worked in garter st (knit every row). A yarn bobbin or small ball of yarn is needed for each block of color. It is a good idea to keep the bobbins close to the needles to avoid tangling the yarn. Small lengths of yarn, no longer than the length of the arm to avoid tangling, also can be used. The ends will need to be spliced together, which is very easily done with Icelandic yarn: Split the ends in two, wet them, and rub them between your fingers until joined. In order to determine the length of yarn needed when working a small block of color, wind the yarn as many times around the needle as the number of stitches required. To avoid holes when changing colors, twist the two yarns together by bringing the new working yarn up from under the old yarn. On wrong-side rows, bring the old yarn to the front between the needles, twist with the new working yarn, then bring the new yarn to

the back. I recommend knitting in or darning in loose ends regularly while working. To knit the ends in as the pattern moves to the left, the loose end is knitted in (i.e., woven in by trapping the yarn in every stitch). When the pattern moves to the right, the yarn is left lying across the wrong side, then knitted in by knitting every other stitch with the lying yarn. Darn ends around the color blocks in one direction then on the other to be safe.

Intarsia



32 sts

Chart may be photocopied for personal use.

Insert

CO 4 sts with MC.

Inc Row: Sl 1, M1, k to last st before end of row, M1, k rem st—2 sts inc'd.

Next Row: Sl 1, k to end.

Rep last 2 rows 13 more times—32 sts.

K 18 rows even. Work Rows 1–64 of Intarsia chart. When chart is complete, rem of insert is worked with MC. K 18 rows.

Dec Row: Ssk, k to 2 sts before end of row, k2tog—2 sts dec'd.

K 1 row.

Rep last 2 rows 13 more times—4 sts rem. BO rem sts.

Finishing

With Green (CC4), crochet an edging around the inserts using single crochet. Close the round with one slip-stitch. Break yarn. Darn in loose ends.

ABOUT THE AUTHOR AND DESIGNER. *Hélène Magnússon is a French native but a true Icelandic knitter. She likes to put a new spin on Icelandic knitting traditions and shares her knowledge and passion on* The Icelandic Knitter *webzine and on the knitting tours to Iceland that she organizes in partnership with the Icelandic Mountain Guides. Visit www.icelandicknitter.com.*

Key

- MC
- \+ CC1
- CC2
- CC3
- △ CC4
- – CC5

The Knitted Gloves *That* Saved *My* Mother's Life

Ileana Grams-Moog

MY MOTHER, ANNA MUNSTER, who died in 2010 at the age of ninety-seven, lived through World War II (1939–1945) in Europe by fleeing first to the south of France and then over the Alps into Switzerland, where I was born in 1945. She had many narrow escapes from death, and one was the consequence of her ability to knit gloves.

Anna was born in 1913 in Bukovina, an area that became part of Romania after World War I (1914–1918) ended what had been the Austro-Hungarian Empire. Throughout that part of the world, girls learned to knit well before they started school. Anna was considered a bit slow because she didn't learn how until she was five, unlike her older sister who had caught on at three. The school curriculum for girls included more advanced knitting as well as sewing, darning, patching, and embroidery—all practical skills in a country where much cloth was still handspun and handwoven and all clothing was handmade.

The fine cotton thread gloves knitted by the author's mother, Anna Munster. She received a first-place ribbon from a staff craft show at Mt. Sinai Medical School for these gloves. America. Circa 1970. Collection of the author. *Photograph by Joe Coca.*

Anna's mother had four children and also worked in her husband's delicatessen and catering business. She was too busy to make the children's clothes herself so, like other women of her social class, she had a seamstress come to the house, measure the children, and make up everything from undergarments to coats. She went to a higher-status seamstress who had floor models and magazines featuring fashionable clothes and was fitted there for what she needed. But mending, alteration, and decoration of clothing and household linens, as well as knitting, were done at home, and these were skills that all girls therefore needed to learn.

Anna enjoyed handwork and won prizes at school for it. Her older sister was a gifted athlete, one who would have represented Romania in the 1936 Olympics in Berlin had Hitler not banned Jews from participating. But Anna was neither athletic nor good at dancing. When it came time for the obligatory piano lessons, her sister caught on quickly, but Anna was painfully slow. Her mother used to joke that Anna would have to go to Vienna to learn to be an art needlework teacher as she clearly couldn't do anything else. In recalling her childhood, Anna sometimes repeated this remark—one I found both unkind and odd. She was an excellent student who declared from an early age that she wanted to be a doctor with a black bag. (In the family, there were both physicians, who were addressed as "Herr Doktor," and lawyers, who also were called "Herr Doktor." The physicians went on house calls carrying black bags that contained their medical instruments.)

Anna persisted in her love of medicine, and her mother, despite her joking, prevailed on Anna's father to let her use

Anna Munster. Photographer unknown. Probably about age seventeen before leaving Romania for France for her pre-med year of study. Circa 1930. *Photograph courtesy of the author.*

her dowry money to go to the medical school at the University of Strasbourg in France. This was at that time one of the top medical schools in Europe and was in a country where Anna's mother didn't have to worry about anti-Jewish pogroms killing or maiming her daughter, as she would have if Anna had gone to the University of Bucharest in Romania. So, at the age of seventeen, after graduating from the *lycée* (academic high school) with top marks a year early, Anna spent a year in the city of Tours in central France taking extra science courses that the medical faculty in Strasbourg required. She lived with a non-Jewish family of whom she grew very fond, learned to cook in the French style, which she continued all her life, and knitted for herself.

Gloves knitted from memory by the author's mother, Anna Munster, for the author's husband, Robert Moog. America. 1997. Collection of the author. *Photograph by Joe Coca.*

She continued to knit in medical school and was so good at it that she could knit while reading mysteries as a relaxation from studying. Seeing a pattern for gloves in a knitting magazine, she made a pair for herself. Leather gloves were extremely expensive, out of reach for all but the well-to-do, so being able to knit gloves to wear through the cold winter was a highly useful skill. The gloves fit well, kept her hands warm, and were an accomplishment that relatively few knitters were capable of. Anna continued to knit gloves not only for herself but also as gifts.

Hitler was already a looming threat in Europe, and Anna's last trip home to Romania in 1936 was filled with foreboding. Fortunately, she did not know that she would not see her parents again until 1948, when they came through France on their way to the brand-new state of Israel. Her last year of medical school was difficult financially because her parents, as Jews, were now legally forbidden to send her money for tuition, but she managed to finish.

Anna had always known that she wanted to specialize in pulmonary medicine. Tuberculosis was the big killer of the nineteenth and early twentieth centuries, and many people in her own family had died of it. So when she finished medical school in 1937, she began an internship in a tuberculosis sanatorium in Hauteville, near Grenoble, not too far from the Swiss border. After this, she worked in another sanatorium in the same part of France.

As the Germans invaded France and the Vichy government was established, things became ever more difficult for foreigners and Jews, and Anna was both. Her boss, a right-wing nationalist, understood better than she did what was coming. Despite his political leanings, he had so much esteem for her that he sent her south out of immediate danger. She went first to the large town of Perpignan, in the eastern Pyrenees, in what was still Free France. There the authorities were parceling out the arriving refugees to area villages. For a while, she was in a tiny village where her willingness to help, her energy and inventiveness, and her medical knowledge made her accepted by the villagers. Then France fell completely under German rule.

My mother had met my father, Armand Jacoubovitch, in Strasbourg, and they had stayed in touch. Armand had been in a French Colonial regiment, which was disbanded with the German takeover. He was demobilized and came to join her. The two of them were conspicuous enough in the tiny village that they decided to move to a larger neighboring town, St. Paul de Fenouillet, for their own protection and that of their village friends, as sheltering Jews and foreigners was becoming increasingly dangerous.

In St. Paul de Fenouillet, the couple first found a room, then an apartment. Anna's skill at knitting gloves was known wherever she was, and she knitted them whenever yarn was available. She came to know a Mme. Peyralade, who used to hold an informal social hour around her fire where neighbors were welcome to drop in and talk. Madame's nephew, Hector Caumeil, was a policeman. When he lost his gloves, Madame asked Anna to knit him a replacement pair and supplied Anna with raveled yarn in blue, gray, and brown. Anna knitted the gloves and gave them to Mme. Peyralade, who passed them on to Hector.

Anna didn't meet Hector Caumeil then, but it turned out that she had given him first aid earlier when she saw him get into an accident on his police motorcycle. Caumeil was known to have no love for either Jews or foreigners, but she came to his aid immediately. As soon as she stabilized him and an ambulance arrived, she left. Still, Caumeil must have made the connection between the tiny woman who had treated him on the street and his aunt's friend who had made him the gloves.

The author with her mother, Anna Munster, in postwar Paris. Photographer probably Armand Jacoubovitch, the author's father. 1948. *Photograph courtesy of the author.*

Pair of reddish brown gloves knitted by the author's mother, Anna Munster. Probably France. Before 1948. Collection of the author. *Photograph by Joe Coca.*

The German occupiers began sending lists of refugees to local police with orders to round up all the people on the lists for deportation. Caumeil and a colleague came in the middle of the night to the house where my parents were living. There were two other refugees upstairs, Erna Barth von Wierenalp, an Austrian Roman Catholic who had fled Austria when it fell to the Nazis, and a Polish Jewish seamstress. The police went upstairs and took both of them. Caumeil's colleague wanted to know whether they should get the couple in the downstairs apartment as well. "Isn't she Jewish?" he asked. Caumeil replied, "Is her name on the list?" The other agreed that it wasn't, and so they left. Anna always felt that it was the gift of the gloves that tipped the balance.

The next day, Anna did something so courageous that I have a hard time thinking about it. She begged food from whomever she could and made several trips to the police station, where the deportees were being held with nothing to eat, to give them the food. Her last trip was delayed, and when she finally arrived at the police station, everyone had been loaded onto a truck and taken away. Had she appeared on time, she probably would have been taken, too.

Although Erna's roommate and most of the others later died in extermination camps, my parents and Erna were more fortunate. Erna was taken to a holding camp by the Mediterranean, where she was helped to escape by a priest who was part of a Catholic underground movement to save refugees. She returned to St. Paul de Fenouillet and found my parents. Then, with the aid of the Catholic underground, which included Catholic Boy Scouts who knew the mountain trails, the three crossed the Alps into Switzerland, where Erna had a childhood friend. Erna and Anna were in refugee camps together through the remainder of the war and remained lifelong friends. Erna settled in the Swiss town of St. Gallen, where I visited her often and was taught to think of her as my godmother. She died there in 1994.

Anna knitted gloves throughout her life, always from the same pattern, which she had committed to memory, and which varied only through the use of different thicknesses of thread or wool to get different sizes. At Mt. Sinai Medical School in New York, where she taught part time for a number of years, she won a prize at the staff craft show for a pair made with fine cotton thread, which made her very proud. In 2000, when she was eighty-four, she knitted a pair for my husband, Robert Moog, from memory, despite having knitted her previous pair well over a decade before.

As she retold the story of how her skill at making gloves had saved her life, I started wanting to write about it for *PieceWork*. But when I finally sat down to write this article, I was frustrated because arm and hand troubles were making knitting impossible. How could I supply the gloves to go with the article?

The answer is also part of Anna's story. By 1944, it was clear that the end of the war was coming, and Swiss relief organizations were already planning for the postwar period. Anna took a course in Geneva, arranged by a social service organization, to train refugees in postwar resettlement work. There she met Max Liebmann, a young German Jew who was engaged to an even younger woman, Hanne Hirsch. Both had been helped by the French Huguenot village of Le Chambon, which had been organized by the heroic Pastor André Trocmé (1901–1971) into an underground railroad that sheltered about 5,000 Jewish

children and got them across the border into Switzerland. Max and Hanne were both lucky enough to have family in Switzerland who could vouch for them and receive them. Hanne had arrived in Le Chambon before Max and entered Switzerland later, but they kept in touch throughout. They were married in the town hall in Geneva in April of 1945, three months before my own parents' marriage.

In 1948, my parents came to the United States when my father began working for the United Nations. They separated, and Anna found a job as chief resident at Montefiore Hospital's tuberculosis sanatorium in 1951. (This alone speaks to her competence, as medical employment agencies declined to work with women physicians at all; the receptionist at the agency had whispered the job opening while showing Anna out the door.) Unbeknownst to her, Max and Hanne had arrived in the United States, too, and both had been diagnosed with tuberculosis and sent to the sanatorium. Because they were not allowed to share a room, they used to meet wherever they could. On this day in 1951, they were meeting in a stairwell, talking about the new female doctor who had just been hired, when Anna walked up the stairs. She looked at them, cried, "Max!" and they were reunited.

The friendship never lapsed, and, as each had daughters born in Switzerland six months apart, it extended to the next generation. The Liebmanns' daughter, Evelyne, and I drifted out of touch for a while but reconnected a few years ago. We found out that we are both passionate knitters. So it was to Evelyne that I turned for the knitting of the gloves to go with this article. She had never knitted gloves before but completed two pairs, in different sizes, in a fraction of the time that I would have taken. Not only that, she's making more for holiday gifts. I feel that this is a fitting and touching completion of a story of endurance, heroism, and the power of knitting for others. ❖

My Mother's Gloves

ILEANA GRAMS-MOOG

In translating my mother's pattern for gloves from the French, I have modified the instructions slightly to provide more detail. The original pattern listed "mercerised cotton no. 3 or string or wool" for the materials. Evelyne Liebmann knitted the gloves shown here in wool yarn from the modified instructions. (For more about Evelyne, see my article that precedes this project.) The pattern will produce sizes to fit hands ranging from a small woman's to a medium man's by changing yarn and needle sizes.

INSTRUCTIONS

Note: See Techniques on page 56 for the Backward-Loop Cast-On and Special Stitch in this project's Materials box.

Glove

CO 56 sts onto 4 needles, 14 sts on each needle. Work 26 rnds in k1, p1 rib. Work 18 rnds (6 patt reps) in Patt st. Beg thumb.

Thumb,

Set-Up Rnd: K1, M1, pm, p1, work in patt to last st, p1, pm, M1—2 sts inc'd for thumb, 3 thumb sts bet ms.

Next 2 Rnds: K2, sl m, p1, work in patt to 1 st before m, p1, sl m, k1.

Inc Rnd: K1, M1, work in Patt st to m, sl m, p1, work in patt to 1 st before next m, p1, sl m, work in patt to end, M1—2 sts inc'd for thumb.

MATERIALS

Blackberry Ridge Natural, 100% 2-ply wool yarn, fingering weight, 450 yards (411.5 m)/4 ounce (113.3 g) skein, 1 skein of Light Gray; www.blackberry-ridge.com
Needles, set of 4 double pointed, size 1 (2.25 mm) or size needed to obtain gauge
Stitch holder
Stitch markers
Tapestry needle

Finished size: 8½ inches (21.6 cm) hand circumference; man's medium
Gauge: 28 sts and 42 rows = 4 inches (10.2 cm) in Patt st

See pages 55–56 for Abbreviations and Techniques

SPECIAL STITCH

Pattern Stitch
Rnds 1 and 2: K.
Rnd 3: *K1, p1; rep from * to end.
Rep Rnds 1–3 for patt.

Man's gloves knitted by Evelyne Liebmann, following the pattern used by the author's mother, Anna Munster. *Photograph by Joe Coca.*

Work 2 rnds in patt as established.

Rep last 3 rnds 5 more times—70 sts total, 15 thumb sts between ms.

Work in patt to m, remove m, place the 55 palm sts, including p sts, on a holder. Using the backward-loop method, CO 5 sts for the palm side of the thumb, work in patt to end—20 sts total for the thumb. Work 30 rnds in Patt st (10 patt reps).

Finish thumb: *K1, k2tog; rep from * until 11 sts rem. K 1 rnd. Break yarn, leaving about a 6-inch (15-cm) tail, run it through the rem sts a couple of times, draw up tightly, and weave in the end.

Palm,

Work in patt across 55 palm sts, working the 2 p sts on each side of thumb in Patt st, pick up and k 5 sts from the CO sts for the thumb, pm—60 sts. (I pick up 2 extra sts by twisting the running thread at each end of the cast-on thumb sts, and then k2tog in the next rnd. This eliminates a hole at those points.)

Work 21 rnds in patt (7 patt reps).

Index finger,

Fold the thumb to the inside, work 6 sts in patt, place next 42 sts on st holder. Using the backward-loop method, CO 2 sts on the inner side of the finger, work last 12 sts in patt—20 sts for index finger. Work 12 patt reps and finish as for the thumb.

Middle finger,

Beg at base of index finger, work 1st 7 sts from holder in patt, CO 2 sts, work in patt across last 7 sts from holder, pick up and k 2 sts from CO sts at base of index finger—18 sts for index finger. Work 13 patt reps and finish as before.

Ring finger,

Beg at base of middle finger, work 1st 7 sts from holder in patt, CO 2 sts, work in patt across last 7 sts from holder, pick up and k 2 sts from CO sts at base of middle finger—18 sts for ring finger. Work 12 patt reps and finish as before.

Little finger,

Work last 14 sts from holder in patt, pick up and k 2 sts from CO sts at base of ring finger—16 sts for little finger. Work 11 patt reps and finish as before.

Finishing

Using the tapestry needle, weave in all ends, closing any holes in the base of the fingers.

ABOUT THE AUTHOR. *Dr. Ileana Grams-Moog is retired from the University of North Carolina-Asheville, where she was a member of the philosophy department for twenty-five years.*

Bertha Mae Shipley in native dress. Photographer unknown. Gallup, New Mexico. 1931. *Photograph courtesy of Cornelia McCormick.*

Bertha Mae Shipley
A Navajo Knitter

ANGELA DAVIS

Bertha Mae Shipley. Gallup, New Mexico. 1956. *Photograph by Cornelia McCormick.*

ONE OF MY EARLIEST memories is of being a part of a pack of children—cousins and siblings, seven of us, all under the age of eleven—running through the home of my aunt and uncle, Robert and Cornelia (Beau) McCormick, on Carol Street Northeast in Albuquerque, New Mexico. Our faces and arms were coated in the sticky neon blue and green syrup of melted "ice cream man" popsicles. My dad, Floyd McCormick, and his brother were barbecuing in the backyard of the adobe house. My mom, Constance McCormick, and Aunt Beau would reach out and wipe the stickiness off our faces with the damp dishtowels they were using to steam the skins off chilies for chiles rellenos. And two wild little terriers named Elmo and Lulu were running in circles and yapping. Sitting in a rocking chair in the middle of the small kitchen, in the midst of all of this activity, was a tiny elderly Navajo woman, peacefully rocking and knitting a blue sweater.

TOP: The girl's dormitory at Chilocco Indian School in Oklahoma. Photographer and date unknown. BOTTOM: The Sewing Room at Chilocco Indian School in Oklahoma by William S. Prettyman, Arkansas City, Kansas. 1891. Bertha Mae Shipley learned to knit while she attended this school. Collection of the Oklahoma Historical Society. *Photographs © the Oklahoma Historical Society.*

She was Aunt Beau's mother, Bertha Mae Shipley (1893–1971), and she most likely learned to knit at the Chilocco Indian School in north-central Oklahoma. Bertha was born in a hogan in Tó Haach'i', New Mexico; her mother's name was Ke-des-bah, the name of her father is unknown. When Bertha was seven or eight, her mother died, and she went to live with an older sister, Nellie, who was living with her husband, Charlie Baker, a white trader from St. Louis, and their two young daughters at a trading post northeast of Gallup, New Mexico. When Nellie died a couple of years later, Bertha remained with her brother-in-law and his children. As the story goes, several other family members wanted Bertha and her two nieces back and planned to kidnap them. Another family member sent word to Charlie about the plot, and so he took the girls to Gallup, where he had close friends: Gregory Page, his wife, Dixie, and Dixie's niece, Gretchen Harris. Page had immigrated to Gallup from Canada, married Dixie, who had been a Harvey Girl (a waitress at one of the restaurants along the Atchison, Topeka and Santa Fe rail line started by Fred Harvey in 1876), and become a prominent businessman in Gallup: He eventually owned a hotel, a bank, the Gallup Mercantile Company, a drugstore, a saloon, the light company, and the telephone company. (Bertha's younger daughter, Cornelia McCormick, Aunt Beau, remembers that her telephone number was "1" until she was in college.)

At some point, Dixie Page suggested that Bertha and her two nieces be sent to Oklahoma to the Indian boarding school. Known variously as the Haworth Institute, Chilocco Indian Industrial School, Chilocco Indian Agricultural School, and Chilocco Indian School, this was a federal off-reservation boarding school that had opened in 1884 in part to provide Native American children and young adults with training in trades and in manual and domestic labor. According to University of Arizona professor of American Indian Studies K. Tsianina Lomawaima, "Alumni from these years (1884–1930) remember twenty-two bugle calls a day, Government-issue uniforms, scanty meals, inadequate health care, and a paucity of individual attention. They also remember the bonds of loyalty and love that knit students together and the rivalries of tribe, degree of blood, age, and language difference that cross-cut school society."

At Chilocco, Bertha was trained to become a domestic and a home economics teacher. Although knitting was not a part of the curriculum, at least one teacher or dorm staff member of European heritage (someone who knitted in the Continental style) apparently was teaching knitting to the girls as a leisure activity during Bertha's time there. Bertha became a proficient handknitter with a preference for fine-gauge yarns and fine needles.

In 1915, Bertha became the first Navajo to graduate from Chilocco, returned to Gallup, and became the housekeeper at the Page Hotel. In 1918, she knitted the cardigan shown on page 34 for her first child, a daughter, Mary B. Carter (1919–2001). The cardigan is noteworthy in its use of finishing techniques that Bertha would have learned in her sewing, tailoring, and dressmaking classes, especially in the use of stabilizers sewn to the backs of the buttons (long ago harvested for use on another piece of apparel) and to the buttonholes.

The baby sweater knitted by Bertha Mae Shipley in Gallup, New Mexico, in 1918. *Photograph by Joe Coca.*

Upon the deaths of Charlie Baker, Dixie Page, and Gretchen's husband, Fred Lyon, Gretchen and Bertha remained in Gallup with Gregory Page. When Page built a house in Gallup, the family moved there from the hotel, and Bertha continued as housekeeper, and her daughter Mary, according to Aunt Beau, continued to be the "spoiled pet" of the adults in the household. Page served in the New Mexico state senate and as a delegate to the League of Nations and died in 1926; Gretchen inherited his estate.

Aunt Beau was born in 1934 and was raised by Bertha and Gretchen. When Gretchen died in 1961, she left everything in trust to Bertha, which put Bertha Mae Shipley in the unique position of being a single Navajo woman who owned property, had a pension and a trust fund, and was financially independent.

According to Aunt Beau, "Mother was not your typical Indian woman of her time. She was accepted as a member of the PTA, a room mother, was president of the women's group in our church, was considered to have one of the best gardens in Gallup, raised two daughters as a single mother, and, except for maybe her choice in men, lived a productive life."

And Bertha knitted. She knitted with the yarn held in the left hand, and she knitted for pleasure, loving the feeling of fine wools ordered by mail from Robinson's in Los Angeles and occasionally from New York vendors and referred to patterns from women's magazines. She was primarily a knitter of sweaters, appreciating the combination of the pleasure of knitting them and the practicality of providing her loved ones with warm garments to ward off the cold of the snowy northern New Mexico winters. She favored blues and greens but would knit a sweater in whatever color the intended recipient asked for. Sometime during the 1940s, Coats brand yarn became available in a shop in Gallup. Bertha enjoyed being able to see, feel, and purchase yarn locally. She taught both of her daughters to knit when they were little. (I was a lucky recipient of Aunt Beau's handknitting when she knitted fringed stockinette-stitch ponchos in the early 1970s for my mom, my sister, and me. I experienced a great thrill when a boy at school told me that I looked "just like Marcia Brady" in my canary yellow poncho.)

When Gretchen was asked to be the volunteer coordinator for the Gallup chapter of the American Red Cross during World War II (1939–1945), she and Bertha led a large group of Gallup citizens in knitting for the armed forces. Aunt Beau remembers all the sweaters, gloves, mittens, caps, scarves, and socks that were knitted during a three-year period: "The American Red Cross provided yarn, and several Gallup ladies gave knitting lessons. I think Gallup did a good job in helping to keep our troops warm and dry." It is likely that many Gallup-area women learned to knit during this period although no records were kept to give us an idea of numbers or information about the knitters themselves.

Except during wartime when knitting for the troops was a social activity, Bertha usually knitted alone. Aunt Beau remembers the pre-television years when Bertha would knit every evening while listening to the radio. This was a habit she maintained throughout the rest of her life.

When Bertha died in 1971, her exact age was a bit of a mystery. Besides lacking a birth certificate, her claims of the year in which she was born changed from time to time. When I asked Aunt Beau why, she exclaimed. "Angie, she was vain! Her hair was freshly died jet black the day she died!" Vanity aside, Bertha Mae Shipley has left a legacy of lovingly handknitted sweaters, memories of a calm, mysterious knitter in the kitchen, and a fascinating life that makes me proud to be encircled with her in that common yarn that binds all knitters together. ❖

Further Reading

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Bradfield, Larry L. "A History of Chilocco Indian School." Master's thesis, University of Oklahoma, 1963.

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Tó Haach'i' Baby Cardigan

Angela Davis

Inspired by a baby cardigan knitted in 1918 by Bertha Mae Shipley for her elder daughter (shown on page 34), this cardigan is knitted flat with garter stitch and ribbing used throughout the piece as detailing. Bertha most likely learned to knit and received training in tailoring and as a fine seamstress at the Chilocco Indian School in Oklahoma and used the techniques acquired there to finish her handknits throughout the rest of her life. I have replicated her hand-finished buttonholes with satin ribbon reinforcement on the button-back side here. I chose the colors of Navajo jewelry, turquoise and silver, and named the pattern Tó Haach'i' for the birthplace of Bertha Mae Shipley, to honor her and all the other Native American women who studied at Chilocco Indian School from 1884 to 1980 and picked up knitting as a leisure activity.

Angela Davis's Tó Haach'i' Baby Cardigan based on the sweater knitted by Bertha Mae Shipley in Gallup, New Mexico, in 1918. *Photograph by Joe Coca.*

Instructions

Notes: See Techniques on page 56 for the Backward-Loop Cast-On and Kitchener Stitch.

Instructions are written for infant size six months; changes for size one year are in parentheses.

Cardigan

Back,

With MC and smaller needles, CO 76 (80) sts. Beg with RS row, work k2, p2 ribbing for 10 rows. Change to larger

MATERIALS

Webs Valley Yarns Semi-Solid Hand-Dyed Sock Yarn, 100% merino wool yarn, fingering weight, 382 yards (349.3 m)/100 gram (3.5 oz) hank, 2 hanks of Malea (MC); www.yarn.com
Lion Brand Vanna's Glamour, 96% acrylic/4% metallic polyester, fingering weight, 202 yards (184.7 m)/50 gram (1.8 oz) ball, 1 ball of #150 Platinum (CC); www.lionbrand.com
HiyaHiya needles, bamboo, circular, 24 inches (61.0 cm), size 1 (2.25 mm) and size 2 (2.75 mm) or sizes needed to obtain gauge; hiyahiyanorthamerica.com
La Mode buttons, #24656, size 5/7 (16 mm), 1 card of Antique Silver; www.blumenthallansing.com
Crochet hook, size D (3.0 mm) for edging
Stitch markers
Tapestry needle
Waste yarn to be used as stitch holders
Sewing thread, to match MC
Sewing needle
Scrap satin, hem tape, or ribbon. ½ x ½ inches (1.3 x 1.3 cm) each, 3

Finished sizes: 20¾ (21¾) inches (52.7 [55.2] cm) to fit 6 months (1 year); sample shown is smaller size
Gauge: 8 sts and 10 rows = 1 inch (2.5 cm)

See pages 55–56 for Abbreviations and Techniques

needles, work in garter st for 6 rows, then in St st until piece measures 7½ (8½) inches (19.0 [21.6] cm) from CO edge. Work 8 rows in garter st, then work k2, p2 ribbing for 6 rows. Place all sts onto waste yarn. Break yarn.

Right front,

With MC and smaller needles, CO 50 (52) sts.

Next Row (RS): K10, pm, work k2, p2 ribbing to end.

Next Row: Work in ribbing as established to m, sl m, k to end (this establishes the garter st button placket). Rep last 2 rows once more.

Buttonhole Row (RS): K3, BO 3, k to m, sl m, cont in established patt to end.

Next Row: Work in patt to buttonhole, using the backward-loop method, CO 3 sts over buttonhole, work in patt to end. Work 4 more rows in established rib and garter patt. Change to larger needles. Keeping button placket in garter st and working buttonholes every 2½ (3) inches (6.3 [7.6] cm) 2 more times, work in St st until piece measures 8 (9) inches (20.3 [22.9] cm) from CO edge. End with a WS row.

Neck,

Next Row (RS): K26 (27) sts and place sts just knit onto waste yarn holder, k24 (25). Work 7 rows of k2, p2 rib. Join 24 (25) sts on needle to 24 (25) sts at right side of back, using Kitchener Stitch.

Left front,

With MC and smaller needles, CO 50 (52) sts.

Next Row (RS): Work in k2, p2 ribbing to last 10 sts, k10.

Next Row: K10, work in ribbing to end (this establishes the garter st button placket). Rep last 2 rows 8 more times. Change to larger needles. Keeping button placket in garter st, work in St st until piece measures 8 (9) inches (20.3 [22.9] cm) from CO edge, ending with a WS row.

Neck,

Next Row (RS): K24 (25), place rem 26 (27) sts onto waste yarn holder. Work 7 rows in k2, p2 ribbing. Join 24 (25) sts on needle to 24 (25) sts at left side of back, using Kitchener Stitch.

Collar,

Using smaller needles and MC, starting at right-front edge, k26 (27) sts from holder, pick up and k 4 sts on right side of neck, k28 (30) sts from back, pick up and k 4 sts on left side of neck, k26 (27) from left-front holder—88 (92) sts. Work k2, p2 rib for 2 inches (5.1 cm). BO in patt.

Sleeves,

Starting at shoulder seam, measure 3½ (4) inches (8.9 [10.2] cm) down each side of armhole edge and pm. With larger needles, pick up and k54 (58) sts between ms. Work in St st for 5½ (7) inches (14.0 [17.8] cm), ending with a WS row.

Dec Row: *K1, k2tog; rep from * to last 0 (1) st, k0 (1)—36 (40) sts rem. With larger needles, work in k2, p2 ribbing for 1½ inches (3.8 cm). BO in patt.

Finishing

Sew side and sleeve seams. Neaten buttonholes using the tapestry needle and MC yarn. Block. Using CC and the crochet hook and beginning at the right-front edge, work slip-stitch crochet around all edges. Break yarn. Work slip-stitch crochet around each cuff. Weave in ends.

Sew buttons in place securely, using the sewing thread and needle. Cut three ½ × ½ inch (1.3 × 1.3 cm) squares from a scrap of satin, ribbon, or hem tape. Using the sewing needle and thread, slip-stitch around the edges of the three squares. Sew one square to the inside of the garter-stitch placket behind each button, taking the last stitch or two through the shank or buttonholes. Tie a knot and snip thread close to the knot.

ABOUT THE AUTHOR AND DESIGNER. *Angela Davis is a Craft Yarn Council of America–certified handknitting instructor who has taught knitting at Black Sheep Gathering, Sock Summit, and at The National NeedleArts Association trade shows as well as in yarn shops, on French and Japanese tour buses, and in an inner-city Los Angeles high school. She has also knitted props for the television show* Mad Men. *She lives in an almond orchard in Chico, California, with her husband, rocker and painter Michael Davis, of the legendary Detroit proto-punk band the MC5, and their three sons. When she is not off teaching classes and workshops, she knits, designs, and writes. Visit her blog at alittlebirdwithyarn.blogspot.com.*

Simple Shawl

Sara Lamb

Sara Lamb's shawl, shown with the knitted-lace trimmed pillowcase, incorporates the knitted-lace edging from the pillowcase. *Photograph by Joe Coca.*

My family came to California in the 1850s and 1860s, overland. They were farmers and lumbermen, teachers and homemakers, hard workers who helped build this state from its early days. They managed to make a good life, working through hot summers and rain, snow, and tule fog in winters. They were plain people who became successful, leaders in their communities—a banker, a headmistress, a state representative. I've inherited lots of things from my forebears: eye color, family history, chairs, and crockery, but most important to me are textiles: a handwoven sheet of handspun linen with a crocheted insertion, a handwoven table mat in an overshot pattern, tablecloths and dresser scarves trimmed with embroidery and crochet. My favorites, though, are a pair of pillowcases trimmed with knitted-lace edgings. Until I received them, in my twenties, I had thought that all edgings were crocheted!

LEFT: The back of Sara Lamb's shawl. RIGHT: Detail of the knitted-lace edging on the pillowcase the designer inherited from her family. *Photographs by Joe Coca.*

I wanted to reproduce the pillowcase edging to use on a shawl, but I could not find the pattern in any of my books or on the Internet. Several patterns were similar, some contained common elements, but none combined all the elements of the original. And so I set about to create a chart of the edging from scratch.

First, I scanned the edging into my computer and enlarged it so that I could count the stitches and see all the increases and decreases. I made a trial version of a chart and knitted a sample using big cotton yarn so that I could see the stitches clearly. Then I changed, rearranged, and added increases and decreases until the pattern, when knitted up, approximated the original edging.

I've used the lace to edge this small shawl. The center panel is knitted on the diagonal, the border is picked up and knitted around, and then the edging is knitted on. I made some changes in the manner of creating the lace: The holes in the original lace on the pillowcases are surrounded by two decreases each, making them wide open. In the return row, the two decreases are compensated by working two stitches in each hole. No wonder the holes stand so nicely open after all these years of use and washing!

INSTRUCTIONS

Notes: See Techniques on page 56 for the Backward-Loop Cast-On. Pick up stitches along the shawl body edge from the yarnover loops along the body edge. Pick up 3 stitches for every 2 yarnovers, adjust if necessary by pick-

MATERIALS

Classic Elite Fresco, 60% wool/30% baby alpaca/10% angora yarn, sportweight, 164 yards (150.0 m)/50 gram (1.8 oz) skein, 10 skeins of #5303 Cinder; www.classiceliteyarns.com
HiyaHiya Needles, circular, 24 and 40 inches (61.0 and 101.6 cm), size 6 (4 mm) or size needed to obtain gauge; www.hiyahiyanorthamerica.com
Stitch markers
Tapestry needle

Finished size: 23 inches (58.4 cm) wide and 84 inches (213.4 cm) long
Gauge: 18 sts and 32 rows = 4 inches (10.2 cm) in garter st

See pages 55–56 for Abbreviations and Techniques

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

ing up 1 stitch more or fewer occasionally so stitches are picked up evenly along each side of the body.

Shawl

Body,

Using shorter cir needle, CO 2 sts.

Inc Row: Yo, k to end—1 st inc. Rep Inc Row every row 37 more times—40 sts.

Next Row: Yo, k to last 3 sts, k2tog, k1.

Rep last row every row until the piece measures 71 inches (180.3 cm).

Dec Row: Yo, k2tog, k to last 3 sts, k2tog, k1—1 st dec.

Rep Dec Row every row 37 more times—2 sts rem.

Border,

Change to longer cir needle. Pick up sts along sides of body as foll: K2 sts on needle, yo, pm, pick up and k 1 from corner, yo, pick up and k 266 sts along side of body, yo, pm, pick up and k1 st from corner, yo, pick up and k 48 sts along bottom edge, yo, pm, pick up and k 1 st from corner, yo, pick up and k 266 sts along other side, yo, pm, pick up and k 1 st from corner, yo, pick up and k 46 sts along top edge—640 sts. Pm for beg of rnd and join to work in rnds.

Next rnd: *K to next m, yo, sl m, k1, yo; rep from * 3 more times, k to end—8 sts inc.

Next rnd: P.

Detail of the designer's shawl with a lace border based on knitted edgings on pillowcases she inherited from her family. *Photograph by Joe Coca.*

Rep last 2 rnds 7 more times—704 sts. K to 1st corner m. Do not BO.

Edging,

Using the backward-loop method, CO 17 sts.

Next Row (WS): Sl 1 kwise wyb, k15, p last edging st tog with next border st.

Work Rows 1–16 of Edging chart 87 times, working last st from edging tog with next border st on needle at the end of every even row, remove ms as you come to them. Work Rows 1–15 once more—all border sts have been worked.

Next Row: Sl 1 kwise wyb, k to end. BO rem 17 sts.

Finishing

Using the tapestry needle, sew cast-on and bind-off edges of edging together and weave in loose ends. Block to finished measurements.

ABOUT THE DESIGNER. *Sara Lamb is a longtime spinner and weaver and an occasional knitter. She is the author of* Woven Treasures *(Loveland, Colorado: Interweave, 2009), and her work has appeared in* PieceWork*'s sister magazines* Spin·Off *and* Handwoven *as well as in* Shuttle Spindle and Dyepot *and* Weaver's *magazines. She lectures and gives workshops in the United States, Canada, Australia, and England. Her working studio is a yurt in her Northern California backyard, with looms, spinning wheels, dyepots, fibers, and yarns. Visit her website at www.saralamb.com.*

Key

- k
- yo
- k2tog
- ssk
- p last edging st tog with next border st
- sl 1 kwise wyb

Edging

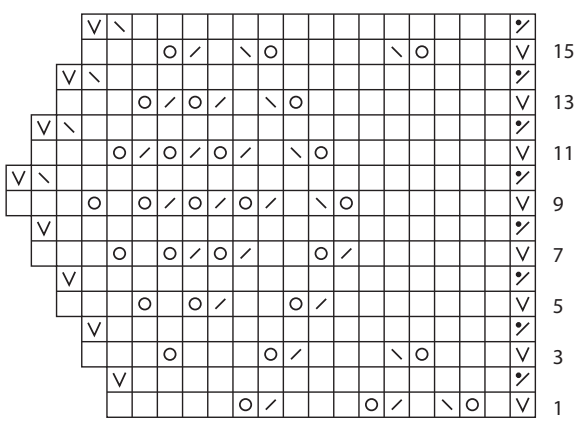


Chart may be photocopied for personal use.

The Delights *and* Perplexities *of* Victorian Knitting Books

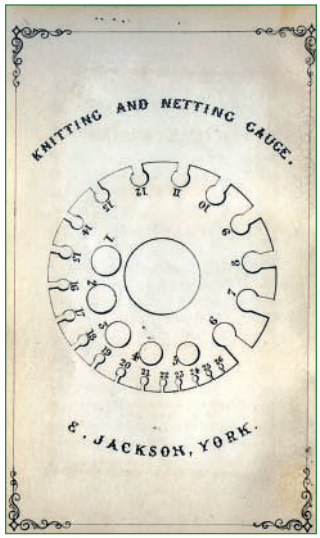
DONNA DRUCHUNAS

WHILE WORKING ON *Successful Lace Knitting: Celebrating the Work of Dorothy Reade* (Woodinville, Washington, Martingale, 2010), a tribute to that amazing knitter and spinner, I had received several shipments of relevant documents and knitting samples from Dorothy's daughter, Donna Reade Nixon. I hadn't been expecting the package that now sat on my kitchen table or the vintage knitting books inside—the best kind of surprise!

The Victorian knitting books given to the author by Dorothy Reade's daughter, Donna Reade Nixon. The books, published between 1841 and 1900 were purchased by Dorothy Reade. *Photograph by Joe Coca.*

I collect knitting books to explore the techniques and styles of knitting used and to get a glimpse into the lives and personalities of the authors and designers. These books, a note from Donna explained, had been her mother's. She didn't know their provenance, but "thought you might like [them] for reference and sheer reading enjoyment."

My enjoyment began as soon as I began to read the titles, listed here by date of publication:



Knitting and netting gauge from Elizabeth Jackson's *The Practical Companion to the Work-Table Containing Directions for Knitting, Netting, & Crochet* (1845).

Mrs. Gaugain. *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting and Crochet Work.* London: I. J. Gaugain and Ackermann and Co., 1841.

Mrs. Gaugain. *The Accompaniment to Second Volume of Mrs. Gaugain's Work on Knitting, Netting, and Crochet Illustrating the Open Patterns and Stitches To Which Are Added Several Elegant and New Receipts.* London: I. J. Gaugain and Ackermann and Co., 1844.

Elizabeth Jackson. *The Practical Companion to the Work-Table Containing Directions for Knitting, Netting, & Crochet*. London and York: Simpkin, Marshall, and Co. and E. Jackson, respectively, 1845.

Mrs. Gaugain. *The Lady's Assistant in Lady's Knitting, Netting & Crochet Book*. Volume III. London: I. J. Gaugain and Ackermann and Co., 1846.

Miss Lambert. *My Knitting Book Second Series*. London: John Murray, 1846.

Miss Lambert. *My Knitting Book First Series.* London: John Murray, 1847. [This apparently is a new edition of the First Series; the introduction refers to the forthcoming *Second Series.*]

Miss Hartree. *My Knitted Shawl and Tidy Book Containing Twelve Original Patterns.* London: E. & G. Hartree, Simkin, Marshall and Co., and Ackerman & Co., 1848.

M. T. and H. T. *Pearsall's Illustrated Handbook for Knitting in Silks.* London: James Pearsall and Co., 1900.

Mrs. Walker. *The Book of Fancy Knitting.* London: A. Hall & Co. and T. Nelson, n.d.

Mrs. G. Linnaeus Banks. *Light Work for Leisure Hours: Designs in Ornamental Needlework of All Kinds.* London: Faudel, Phillips, & Sons, n.d.

Like so many Victorian needlework publications, these are all compact, portable, just right for keeping in one's knitting basket. They range in length from just a few to hundreds of tiny pages. Many vintage knitting books are available online, but I feel a special connection with the past when I hold an actual book and think of others who have held the same book, followed its instructions, knitted its projects. I also wonder how the author felt when she held the first copy of her book in her hands.

Some of the title pages bear names written in pencil. Who was Lady Young, a former owner of *The Accompaniment to Second Volume of Mrs. Gaugain's Work on Knitting?* Was she young or old? Did she learn from this book? Use it for inspiration? Buy it or receive it as a gift? What was Dorothy Reade thinking in 1964 when she wrote her name in *My Knitting Book?*

Although Victorian women of all social and economic classes knitted and did needlework, the first knitting books were written for and by "ladies" as the title *Light Work for Leisure Hours* suggests and *The Ladies Workbook* and *The Lady's Assistant in Lady's Knitting, Netting & Crochet Book* declare outright. "Ladies," it seems, didn't plunge right in to the matter of knitting, crochet, or whatever; first must come a fulsome dedication to a patroness, for example, Mrs. Gaugain's in *The Lady's Assistant in Lady's Knitting, Netting & Crochet Book,* Volume III:

To the Right Hon[orable] Lady Robert Kerr

Madam,

Availing myself of the permission which you have so kindly given me, I now respectfully dedicate the following Work to you. Your Ladyship's well-known character, as the kind and liberal Patroness of merit and industry, precludes me from saying more on this occasion than that, as one who has received from your Ladyship many marks of your esteemed patronage, as well as expressions of interest in my welfare, I

shall ever entertain towards your Ladyship the most lively feelings of gratitude and respect.

I have the honour to be,
Madam,
Your Ladyship's
Much obliged and very humble Servant,
Jane Gaugain.

The earliest books contain no abbreviations whatever; in most, even the numbers are written as words. Abbreviations begin to appear later but are in no way consistent. Look at all the terms for and definitions of "yarn over":

- "Turn over. By 'turn over' means, bring the cotton round the needle so as to make a stitch."
- "Loop-stitch. Pass the thread before the needle, and in knitting the next stitch, let it take its place."
- "Make a stitch. When doing plain knitting [stockinette stitch], you bring the yarn forward between the 2 pins [needles]. This will make a stitch. And another way of doing it is to pick up a loop between the stitches, and knit it. To make a stitch when seaming [purling], the thread must be passed round the pin so as to bring it to the same side again."
- "Bring forward. Bring the thread in front, so as to make an open stitch."

When abbreviations began to be used, "O" seems to have quickly become the accepted convention for "yarn over," but definitions still varied, for example, "raise the thread over the needle" and "make a stitch, by bringing the thread to the front (by passing it under the right wire, to the front)."

The patterns, or "receipts," are no more standardized. Few specify gauge or needle size; even when a knitter uses the exact yarn called for, achieving the correct size of an article is hit-or-miss. Substitute yarns are rarely offered, compounding the challenge. (To confuse American knitters still further, English needle sizes decrease as the needle diameter increases, the opposite of the U.S. sizing system.)

Some early knitting authors, however, were acutely aware of the importance of needle sizes. A needle gauge was available, and illustrations of it appear in some of the books. Many gauges were bell shaped, others round. Miss Lambert designed a round gauge and called it a "filière." An illustration in *The Knitter's Friend* (1842) includes this caption:

> The gauge for knitting pins and netting meshes, of which the above is a fac-simile, is confidently offered as a correct measure according to the numbers used in the works of Mrs. Gaugain, Mrs. Mee, Mrs. Jackson, Miss Watts, and Mrs. Hope, and as the cheapest metal article that can possibly be offered. Price in plain white metal, Sixpence; in gilt or plated, stronger for wear and cleaner in use, one shilling each.

And some authors attempted to standardize the patterns. In the preface to *The Knitter's Friend,* the editors, Mr. and Mrs. George Curling Hope write:

> The book was originally projected . . . from a belief that some improvements might be made; first, in the descriptive phraseology, by avoiding at all times the use of two distinct terms to convey the same idea—a mode of expression which, how-

Needle Sizes *and* Metric Equivalents

U.S. Size	Metric Size	Nineteenth-Century U.K. Size
00000000 (8/0)	.5 mm	24
000000 (6/0)	.75 mm	22
00000 (5/0)	1.0 mm	19
0000 (4/0)	1.25 mm	18
000	1.5 mm	17
00	1.75 mm	15
0	2.0 mm	14
1	2.25 mm	13
2	2.75 mm	12
	3.0 mm	11
3	3.25 mm	10
4	3.5 mm	
5	3.75 mm	9
6	4.0 mm	8
7	4.5 mm	7
8	5.0 mm	6
9	5.5 mm	5
10	6.0 mm	4
10½	6.5 mm	3
	7.0 mm	2
	7.5 mm	1
11	8.0 mm	0
13	9.0 mm	00
15	10.0 mm	000

ever indifferent to those who, accustomed to knitting, have incidentally learned that whether they "purl," "rib," "seam," or "back stitch," the action is the same, is still enough to drive the novice nearly to despair; and secondly by entering (at the risk of a charge of diffusiveness) more completely into the details connected with making up the articles when knitted, than others have thought necessary.

The need for illustrations also was recognized early on. In *The Accompaniment to Second Volume of Mrs. Gaugain's Work on Knitting* (1844), the publisher states, "To facilitate the working of the Receipts in the Second Volume, Mrs Gaugain has been induced to publish the Book of Illustrations, consisting of most of the designs of open patterns and stitches in the above mentioned Volume,—the great utility of which will best be appreciated by those who use her Book for their guide."

Woman's drawstring pineapple purse. Knitted in colored silk. Drawstring of plaited cord. Mid-1800s. 70 mm (2.7 inches) long x 50 mm (1.9 inches) wide. *Used by kind permission of the University of Southampton. Photograph © University of Southampton Library MS 332/50/10/3.*

Nonetheless, many of these early books do not include illustrations. Perhaps you'd like to join me in trying to decipher one of these patterns; see the "Victorian Knitting Challenge" sidebar below. In *PieceWork*'s July/August 2012 issue, I'll present the pattern in modern format along with photographs of my finished sample. I hope many of you will accept the challenge! ❖

ABOUT THE AUTHOR. *Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and contributor to many others. Visit her website at www.sheeptoshawl.com.*

Victorian Knitting Challenge

Following are the complete instructions for "A Knitted Stocking" found in Elizabeth Jackson's *The Practical Companion to the Work-Table Containing Directions for Knitting, Netting, & Crochet* (1845). The instructions are worded exactly as they appear in the original; typical of many books of this era, there is no illustration of the stocking and no information on yarn, needle size, or gauge.

A Knitted Stocking.

Cast on fifty stitches on three needles, pearl and knit ten rounds, then three plain rounds, then decrease every sixth round for five rounds, then decrease every nine rounds till it is narrow enough for the ankle; divide the loops on four needles for the heel; knit and seam two needles alternately for the heel till there are sixteen rows; then decrease one stitch at each side of the seam stitch outside four rows; knit the stitches together to take off the heel, then take up the stitches at the side and join the stitches of the other two needles; knit round, increase twelve stitches on each of the side needles, and decrease on the first six stitches from the end; knit the second needle; knit four stitches on the other side needle, take one without knitting, knit the next, pass the slipt one over it; then a plain round, and repeat as before till you have thirty-four stitches on each needle; knit plain till the foot is long enough, and narrow it off.

Readers, we do hope you will take the challenge and send us the results! Please email a high-resolution image (300 dpi at a minimum 3 by 5 inches [7.6 by 12.7 cm]) or mail a color photograph (please include a SASE if you wish your photograph returned) of your creation to us for possible inclusion in the July/August 2012 issue of *PieceWork* to accompany Donna Druchunas's follow-up. Deadline: April 1, 2012. Happy Victorian knitting!

A Contemporary Pineapple Purse *from a* Victorian Pattern

Donna Druchunas

I found several versions of the Pine Apple (or Pineapple) pattern in my Victorian knitting books. Some were worked purl side out; others were worked knit side out and then turned inside out so the purl texture was on the outside of the purse. Some instructions included beads while others did not. The first instructions I came across, "Pine Apple Pattern Bag," were in Miss Lambert's second knitting book, *My Knitting Book Second Series* (1846); as was usual, no illustration was included. It wasn't clear at first, but after I found other patterns for pineapple purses and saw pictures of vintage purses on the Internet and in books, I realized that Miss Lambert was only presenting the pattern stitch itself, not the complete instructions for knitting a purse. All of the instructions I've found use yarnovers for the increases in the pattern, yet when Ava Coleman examined a vintage purse (shown on page 46), there were no holes in the fabric. She discovered that another, much more complicated, increase was used in that purse.

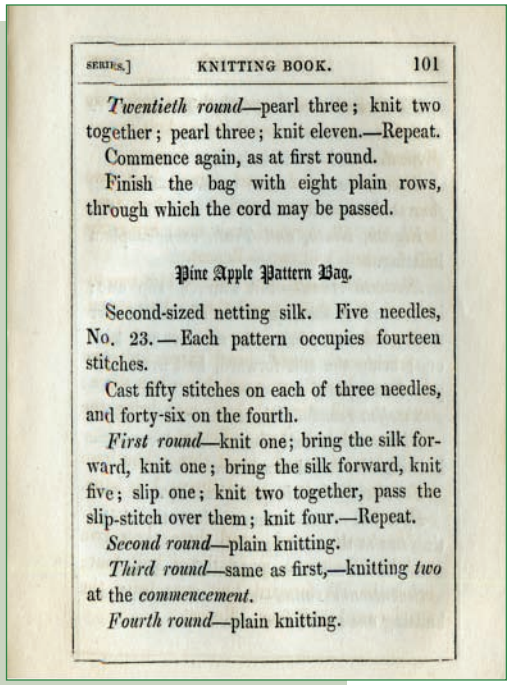
For my sample, because I started with only the pattern-stitch instructions, which are below exactly as they appeared in Miss Lambert's book, I added the bag bottom and top "leaves" by picking up stitches and knitting outward from the edges of the bag. I turned my bag body inside out so the purl structure is outside, and I worked my "leaves" at the top and bottom of the bag with the knit surface on the outside.

Donna Druchunas's Pineapple purse. She adapted the instructions from an 1846 knitting book published in London. *Photograph by Joe Coca.*

Pine Apple Pattern Bag

Original instructions from My Knitting Book Second Series *(1846) by Miss Lambert*

Second-sized netting silk. Five needles, No. 23. — Each pattern occupies fourteen stitches.
Cast fifty stitches on each of three needles, and forty-six on the fourth.
First round—knit one; bring the silk forward, knit one; bring the silk forward, knit five; slip one; knit two together, pass the slip-stitch over them; knit four.—Repeat.
Second round—plain knitting.
Third round—same as first,—knitting *two* at the *commencement.*
Fourth round—plain knitting.
Fifth round—same as first,—knitting *three* at the *commencement.*
Sixth round—plain knitting.
Seventh round—same as first,—knitting *four* at the *commencement.*
Eighth, Ninth, and Tenth rounds—plain knitting.
Eleventh round—knit four; (a) slip one; knit two together, pass the slip-stitch over them; knit five; bring the silk forward, knit one; bring the silk forward; knit five.—Repeat from (a).
Twelfth round—plain knitting.
Thirteenth round—same as eleventh,—knitting *three* at the *commencement.*
Fourteenth round—plain knitting.
Fifteenth round—same as eleventh,—knitting *two* at the *commencement.*
Sixteenth round—plain knitting.
Seventeenth round—same as eleventh,—knitting *one* at the *commencement.*
Eighteenth, Ninteteenth [sic], and Twentieth rounds—plain knitting.
Commence again, as at first round.



SERIES.] KNITTING BOOK. 101

Twentieth round—pearl three; knit two together; pearl three; knit eleven.—Repeat.
Commence again, as at first round.
Finish the bag with eight plain rows, through which the cord may be passed.

Pine Apple Pattern Bag.

Second-sized netting silk. Five needles, No. 23.—Each pattern occupies fourteen stitches.
Cast fifty stitches on each of three needles, and forty-six on the fourth.
First round—knit one; bring the silk forward, knit one; bring the silk forward, knit five; slip one; knit two together, pass the slip-stitch over them; knit four.—Repeat.
Second round—plain knitting.
Third round—same as first,—knitting *two* at the *commencement.*
Fourth round—plain knitting.

The first page of the original instructions for a "Pine Apple Pattern Bag" from Miss Lambert's *My Knitting Book Second Series* published in London in 1846. The author adapted these instructions to make her Pineapple purse shown on page 44.

A Vintage Beaded Pineapple Purse *and an* Adaptation

AVA T. COLEMAN

Editor's note: I met Ellen Lawther Pierce at an industry trade show some years ago. Her shop, Needlework Patio in Dallas, was in later years an antique store specializing in needlework. Ellen was passionate about needlework, and she occasionally would send me an object that she thought might pique my interest. And it did. A large, exquisitely embroidered piece of fabric that originated in pre–1954 Southeast Asia inspired an article and project in the March/April 2004 issue of *PieceWork*. A pair of beaded Victorian baby socks knitted at a gauge of 24 stitches per inch (about 9 stitches per cm) and incorporating some 2,140 glass beads appeared in the January/February 2000 issue.

When the diminutive pineapple purse shown on page 46 arrived in our office, it intrigued everyone who saw it, from staff members to several museum curators. I am very pleased that Ava Coleman has determined how it was constructed and has written instructions so that you can create one of your own; see below.

Unfortunately, Ellen won't see her little bag in print and learn some of its secrets; she died January 27, 2011. Ellen's passion for needlework was an inspiration, and she was a treasure.

—Jeane Hutchins

Penny purses, coin purses, pence purses, sovereign purses: this family of small bags dates from as early as the 1790s. All measure 4 inches (10.2 cm) tall or less and were knitted, netted, or crocheted from colored silk cordonnet or purse silk. Most were embellished with glass beads. Earlier examples have drawstring or button closures while most of those made after 1850 have metal clasps.

Ava T. Coleman's adaption, shown at left, of the early-nineteenth-century Pineapple bag, shown at right. *Photograph by Joe Coca.*

The pineapple purse Ellen Pierce sent to *PieceWork* probably dates from the early 1800s. About 2½ inches (6 cm) wide at its widest point and 4 inches (10 cm) tall, it was knitted with pale salmon and forest green silk cordonnet on size 8/0 (0.5 mm) or even finer needles or wires; the stitch motifs resemble the leaves and texture of the fruit. The beads, which appear to be gold-lined glass, were knitted into position as the bag was constructed. The decorative balls, two on the drawstrings and two others attached to the bag where the colors change, are beads that have been wrapped in the green silk cordonnet and then dipped in clear shellac. The twisted two-ply drawstring is threaded only on the inside, allowing the purse to close tightly. This example appears to have been constructed from the bottom to the top in one piece, but the stem may have been added later as the finishing touch. A thread wrapping around the base of the stem obscures the join, making it impossible to tell if this was the case.

The project uses the same stitch motifs as the vintage purse but is knitted with Kreinik Silk Bella, a 3-ply twisted-filament silk thread, on size 5/0 (1.0 mm) needles. The beads are 15/0 silver-lined amethyst glass. The decorative balls are thread-wrapped glass beads dipped in white glue. I chose to begin the purse with a provisional cast-on at the widest portion of the bottom section, knit up to the top, then picked up the cast-on stitches to close the bottom section evenly and added the stem.

To replicate the vintage purse, follow the instructions below but use size 8/0 (0.5 mm) needles and increase the stitches in the provisional cast-on to 180.

Instructions

Notes: See Techniques on page 56 for the Provisional Cast-On and Special Abbreviations in this project's Materials box. The beads were placed after the knitting was completed. If the beads are to be knitted in, thread them onto the Light Wood Violet spool. Pull the bead up and place it on the knob created on each of the pineapple motifs.

Bag

Beg at the widest part of the base with CC and invisible-provisional method, CO 120 sts evenly onto 4 dpn, 30 sts per needle. K 1 rnd.

Rnd 1: (K5, M2, k6, sk2p) 8 times.

Rnd 2: K around.

Rep these 2 rnds 10 more times.

Next Rnd: (K1f&b, k14) 8 times—128 sts, 32 sts per needle.

Change to MC. K 1 rnd.

Pineapple motif,

Rnd 1: (K6, s2kp2, k6, inc2) 8 times.

Rnd 2 and All Even-Numbered Rnds: K around.

Rnd 3: (K5, s2kp2, k6, inc2, k1) 8 times.

Rnd 5: (K4, s2kp2, k6, inc2, k2) 8 times.

Rnd 7: (K3, s2kp2, k6, inc2, k3) 8 times.

Rnd 9: (K2, s2kp2, k6, inc2, k4) 8 times.

Rnd 11: (K1, s2kp2, k6, inc2, k5) 8 times.

Rnd 13: (K1, inc2, k6, s2kp2, k5) 8 times.

Rnd 15: (K2, inc2, k6, s2kp2, k4) 8 times.

Rnd 17: (K3, inc2, k6, s2kp2, k3) 8 times.

Rnd 19: (K4, inc2, k6, s2kp2, k2) 8 times.

Rnd 21: (K5, inc2, k6, s2kp2, k1) 8 times.

Rnd 23: (K6, inc2, k6, s2kp2) 8 times.

Rep Rnds 1–24 of pineapple motif 2 more times.

Change to CC.

Next Rnd: (K14, k2tog) 8 times—120 sts rem, 30 sts per needle.

Rnd 1: (K5, M2, k6, sk2p) 8 times.

Materials

Kreinik Silk Bella, 100% filament silk thread, 20 meters (21.9 yds)/spool, 5 spools each of #1092 Light Wood Violet (MC) and #4206 Dark Sage (CC); www.kreinik.com
HiyaHiya Needles, set of 5 double point steel, size 5/0 (1.0 mm) or size needed to obtain gauge; www.hiyahiyanorthamerica.com
John James Needle, beading size 10; www.colonialneedle.com
Glass beads, 15/0 silver-lined amethyst, 48
Glass beads, ½ inch (1.3 cm) in diameter, 4
White glue
Waste thread

Finished size: About 4½ inches (11 cm) tall and 3½ inches (9 cm) wide
Gauge: 16 sts = 1 inch (2.5 cm) in Pineapple patt; gauge is not critical for this project

See pages 55–56 for Abbreviations and Techniques

Special Abbreviations

sk2p— for base and top: slip 1, knit 2 together, pass the slipped stitch over—2 stitches decreased
s2kp2—for the pineapple body: slip 2 stitches 1 at a time, knit 1, pass the slipped stitches over—2 stitches decreased
M2—for base and top: insert right needle into the stitch below next stitch on left needle, leaving the stitch on the needle, knit into the stitch below, then knit into the back of the stitch on left needle and again into the stitch below—2 stitches increased
inc2—for the pineapple body: lift the thread between the stitches on the left and right needles from front to back, knit into the front of the lifted loop, creating a small eyelet, knit the next stitch, lift the thread between the left and right needles from front to back, knit into the front of the lifted loop, creating a small eyelet—2 stitches increased

Rnd 2: K around.

Rep these 2 rnds 10 more times.

BO loosely.

Using CC, pick up and k the 120 sts from the provisional CO.

Next Rnd: K2tog around—60 sts rem.

K 1 rnd.

Rep these 2 rnds 2 more times—15 sts rem.

Next Rnd: (K2tog) 7 times, k1—8 sts rem, 2 sts per needle. Work even for ¼ inch (6 mm) or desired length of the stem. BO. Weave in loose ends.

Sew 1 amethyst bead to the top of each pineapple motif (above the decs on Rnds 11 and 23), if they were not knitted in.

Finishing

Make the drawstring by twisting four strands of CC thread together. Thread it through the inside of the purse where the top and pineapple motifs join. Place a covered bead (see the sidebar below) on each end. Sew the remaining two covered beads onto the purse as desired.

Detail of Ava T. Coleman's Pineapple bag. *Photograph by Joe Coca.*

About the Designer. *Ava T. Coleman of Firestone, Colorado, began knitting at the age of three; at sixteen, she was marketing her knits in Snowmass and Aspen and teaching knitting, both to her fellow Girl Scouts and at a local yarn shop. Her articles on knitting history have appeared in industry and hobby publications, and she has designed patterns and knitted garments for numerous yarn companies. Named a Colorado State Heritage Artist in 1997, Ava used the accompanying $5,000 grant to educate fiber artists and the public about the history of lace knitting.*

Decorative Beads

The drawstring on the vintage purse is accented with what appear to be buttons in the same color as the top section of the purse. Upon closer inspection, they are beads covered in the cordonnet thread. There is no way to tell if they are glass or wood, but judging by the weight, they are probably glass. Considering the estimated age of the bag, they were probably dipped or brushed with shellac. Interestingly, the two on each side of the drawstring were created in place, cleverly using the tails of the drawstring threads. The following is the method I used to create the covered beads for this project:

1. Insert a pin into the center of each of the ½-inch (1.3-cm) glass beads.
2. Brush each bead with the white glue.
3. Wind CC thread around each bead until each is completely covered.
4. Cover each thread-covered bead completely with the white glue to seal each completely.
5. Sew the two accent beads on the purse top in place.
6. For the beads on the ends of the drawstrings, thread some of the drawstring threads through the bead center then knot those threads into place. Cover the entire surface with another coat of white glue.

Knitting *in the* Victorian Drawing Room

Lesley O'Connell Edwards

BY THE 1830s, thanks to increases in family incomes and the rise of the middle class as a result of the Industrial Revolution, knitting had become an acceptable pastime for middle- and upper-class Englishwomen. As they plied their needles in their drawing rooms, they turned for advice to the new books of knitting "receipts" (patterns), whose recent advent had altered the way in which patterns were disseminated: from the traditional word of mouth to the printed word.

Miser's purse. Maker unknown. Silk knit with cut steel beads, rings, findings. 14⅛ x 2 11/16 x 1 1/16 inches (35.9 x 6.8 x 1.7 cm). America. 1830–1880. Collection of the Museum of Fine Arts, Boston; gift of Miss Ellen W. Coolidge. (53.2146). *Photograph © Museum of Fine Arts, Boston.*

Many of the authors were needlework-shop proprietors. Among them were Mrs. Jane Gaugain in Edinburgh, Miss Lambert in London, Mrs. Savage in Winchester, and Mrs. Cornelia Mee in Bath, later in London.

The books were expensive: the first volume of Mrs. Gaugain's *Lady's Assistant* (1840) cost 5 shillings and 6 pence (later volumes were nearly twice as expensive). By comparison, in 1843, a stocking knitter earned 6 pence per ten- to twelve-hour workday.

The books are small, with few if any illustrations. Each author seems to have her own set of abbreviations. As all of them assume that readers know the basics of knitting, the instructions are minimal. Needle size and yarn type are rarely specified. Berlin wool, which was similar to today's crewel embroidery wool and which came in many shades, was popular as a knitting yarn. Silk and fine linen and cotton threads are often recommended. Errors in both patterns and instructions abound.

Some books are an eclectic compilation of patterns and stitches; others, such as Mrs. G. J. Baynes's three volumes of *The Knitted Lace Collar Receipt Book* (1846–1847) are devoted to a single item or, as in *The Floral Knitting Book; or, The Art of Knitting Imitations of Natural Flowers* by "a Lady" (1847), to a single topic: here, making knitted flowers petal by petal.

Among the most popular drawing-room projects were bags and purses; these often were made as presents. Many were heavily patterned, embellished with beads, fringes, and tassels. Many of the pattern books include instructions for bags and purses but omit mention of finished sizes and gauges. Although in some books, the word "purse" refers to a small bag,

needle size is what distinguishes purses from bags according to Esther Copley in *The Comprehensive Knitting Book* (1847): purses were knitted with needles in British sizes 16–19 (U.S. 000–00000 [1.5–1.0 mm]); bags, on British sizes 10–15 (U.S. 3–00 [3.25–1.75 mm]). Many Victorian women knitted objects to be sold at charity bazaars. For others, knitting may have ceased to be (or had never been) a pastime: Mrs. Gaugain's *Knitter's Friend* (1846) contains a selection of "receipts for the more useful and saleable Articles . . . at such a price as cannot fail to be a boon . . . [to] females whose pecuniary means are limited. . . ." In *Needlework for Ladies for Pleasure and Profit* (1886), the author, "Dorinda," suggests ways in which knitters could sell their work, including by consignment to "Work Societies," organizations that would sell items for the knitters for a fee.

The most popular purse patterns were for pence jugs and miser's (or long) purses. The former, as their name suggests, were shaped like jugs, and the money was held in the body of the jug. A ring slipped over the neck closed the opening. Some jugs were quite round, others thinner; some were ornately beaded, others had a ribbed neck; most had ridges of reverse stitches around the body. Surviving pence jugs average 3½ inches (8.9 cm) in height. Popular pence jug patterns called for two, preferably highly contrasting, colors, such as pink and black or blue and orange. Most started at the rim, decreased for the spout, and then increased for the body before decreasing sharply for the base.

Miser's purses are known from at least the 1790s. Whether netted, crocheted, or knitted, they were long and thin with a slit in the center. Money was kept in either end, held in place by two sliding rings. To insert or remove money at a given end, the sliding ring at that end had to be moved to the other side of the slit. (The designation "miser's purse" alludes to the difficulty of accessing one's funds in the container.) Sometimes the two ends were shaped differently so that coins of different denominations could be kept separate and later be more easily identified and retrieved.

A man wore his miser's purse (green was deemed a suitable man's color) tucked over his waistband. A woman could carry hers by the center section with the two ends hanging down.

Whether knitted in the round or back and forth from end to end, patterns for miser's purses were common. Less

TOP: Pence jug knitted by the author on size 000 (1.5 mm) needles, using Appleton's Old English crewel wool based on a pattern from *Young Ladies Complete Guide to the Work Table* (1884). Victorian pennies to the left illustrates the jug's size, about 4 inches (10 cm) high and 3 inches (8 cm) in diameter.
Photograph by the author.

BOTTOM: Miser's purse or money bag for women to protect coins and valuables. Handknitted with two metal rings to secure. Maker unknown. Its tubular shape, resembling a sock, is sewn shut at either end. Origin unknown. 1830–1855. Collection of the Washington State Historical Society. (1965.6.2).
Photograph © Washington State Historical Society.

prevalent were patterns for knitting the purses from side to side. Fashionability took a back seat to utility: In *A Guide to Knitting, Netting and Crochet* (1844), the anonymous author notes that they were essential for a railroad journey; writing in her fourth, revised edition of *The Lady's Knitting Book* (1875), Elvina M. Corbould finds them old-fashioned yet offers patterns for an ornate beaded purse and a plainer one.

Virtually all the patterns for miser's purses recommend using a tightly spun silk thread called purse twist. Some patterns are decorative, and a few suggest a finished length of 9 inches (22.9 cm). Many recommend vivid colors such as crimson and Albert Blue (a pale aqua). *The Knitter's Friend* includes a pattern for a long purse using four hanks of "second size purse silk" and (British) size 17 (U.S. 000 [1.5 mm]) needles, working 100 stitches to a length of 9 inches (22.9 cm). Gaugain recommends dampening the finished fabric, letting it dry, sewing up a third on each side, then drawing up the ends.

Patterns for purses continued to appear until the close of the nineteenth century, and many knitters, seated in their drawing rooms, continued to knit them. ❖

Victorian Knitting Books

Many of the knitting books mentioned here are available in digital form on the Internet. All except *The Comprehensive Knitting Book* are in Richard Rutt's collection, now a part of the Knitting Reference Library at the University of Southampton in England (www.southampton.ac.uk/library/bopcris/wsa.html). Copies of some titles are available in libraries (the British Library in London has an extensive collection) and antiquarian booksellers' catalogs.

Further Reading

O'Connell Edwards, Lesley. "Victorian Pence Jugs." *Slipknot,* the journal of the Knitting and Crochet Guild, Number 129 (2010).

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

A Victorian Miser's Purse

Lesley O'Connell Edwards

Instructions for miser's purses in nineteenth-century pattern books are simple: knit a square or a rectangle using a specified number (or range) of cast-on stitches, fold the fabric in half, and either sew the sides together or join the cast-on and bound-off edges. Usually the top and bottom are gathered up, and a tassel or beads are added. If a stitch pattern is suggested at all, it is usually a variant of knit two together/yarn forward/knit one or knit two together/yarn forward/knit one/purl one.

In updating this pattern for modern use, I wanted to produce a purse of a firm, holeless fabric that could be looped over a belt or through a loop and that would hold a few coins or a key, but I also wanted it to have the shape of a miser's purse and provide the experience of working with very fine yarn and needles. The smooth threads of Caron Collection's Wildflowers not only come in many beautiful shades but form stitches that are easy to see even when being worked on the fine needles called for here.

Instructions

Notes: See Techniques on page 56 for the Raised (M1) Increase and Special Stitch in this project's Materials box. This pattern uses very fine yarn and needles, but it is not difficult once the knitter is used to these. I recommend working in good light and not working this project when tired. A swatch is a good idea, not just to check gauge but also to practice using the needles and thread, especially given that the first section, with the increases, is the most challenging.

Lesley O'Connell Edwards's Victorian miser's purse made with very fine yarn and needles.
Photograph by Joe Coca.

Purse

With A, CO 5 sts. Leave a tail 6 to 8 inches (15.2 to 20.3 cm) long. K 1 row.

Next Row: (K1, M1) to last st, k1—9 sts.

Next Row and Next 9 Alternate Rows: K.

Next Row: (K2, M1) to last st, k1—13 sts.

Next Row: (K3, M1) to last st, k1—17 sts.

Cont knitting 1 more st before the M1 every other row until the row K11, M1 is completed—49 sts.

K 1 row.

Beg St st/garter patt section. The smooth St st side is the RS.

Rows 1–6: Work in St st (k 1 row, p 1 row).

Rows 7–10: Work in garter st (k every row).

Rep Rows 1–10 five more times.

Work 1 more patt rep as foll: Work Rows 1 and 2 in A, work Rows 3 and 4 in B, then complete Rows 6–10 in A (B can be carried along the side of the row). Break A and cont in B.

Materials

Caron Collection Wildflowers, 100% hand-dyed variegated cotton thread, 36 yards (32.9 m)/skein, 1 skein each of #137 Copper (A), #010 Fiesta (B), and #173 Redwood (C); www.caron-net.com

HiyaHiya Needles, pair of steel size 0000 (1.25 mm) or size needed to obtain gauge; www.hiyahiyanorthamerica.com

Rings, 2 for sliders, about 1 inch (2 cm) in diameter (rings need to be able to slide along the purse but not too loosely)

Beads, 1 cm, 2

Finished size: 12½ inches (31.7 cm) long, excluding beads and tassels; 1¾ inches (4.4 cm) wide

Gauge: About 14 sts and 20 rows = 1 inch (2.5 cm) in garter/St st patt; exact gauge is not critical for this project

See pages 55–56 for Abbreviations and Techniques

Special Stitch

Seed Stitch

Row 1: *K1, p1; rep from *, end k1.

Rep Row 1 for patt.

Next Row: K, dec 4 sts evenly across row—45 sts rem.

Work 4 inches (10.2 cm) in Seed st. On last row, inc 4 sts evenly across—49 sts.

Change to C, and work Rows 1–10 of St st/garter patt 7 times, working the rows in reverse order, i.e., work Rows 1–4 in garter St; work Rows 5–10 in St st to mirror the purse before the Seed st section. On 1st patt rep, carry B along the side and work Rows 7 and 8 with B. Break B and cont in C. K 2 rows.

Next Row: (K10, k2tog) to last st, k1—45 sts rem.

Next Row and Next 8 Alternate Rows: K.

Next Row: (K9, k2tog) to last st, k1—41 sts.

Cont knitting 1 fewer st before the dec every other row until the k1, k2tog dec is completed—9 sts rem.

K 1 row.

Next Row: K2tog 4 times, k1—5 sts rem.

K 1 row.

Break thread and run it through the rem sts and secure but do not cut.

Tassels,

Cut about fifteen 6-inch (15.2-cm) lengths of rem thread for each tassel. Fold in half. Thread the tail from the CO and BO ends, as relevant, through a bead, under the fold in the tassel, and then wrap around the tassel, before returning through the bead, and securing at the end of the purse.

Finishing

Sew the side seam with matching thread, leaving the center 3 inches (7.6 cm) of the Seed-stitch section open. The Seed-stitch patterning means that this will lie flat. Weave in any remaining ends. Turn right side out and slip the rings on.

About the Author and Designer. *Lesley O'Connell Edwards lives in rural Worcestershire, England, with her two cats and one husband. She first became interested in re-creating Victorian patterns while researching English working handknitters and Tudor knitting. She has written on other aspects of fine nineteenth-century knitting, including pineapple bags and pence jugs.*

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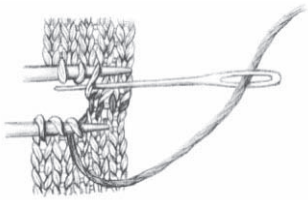
ABBREVIATIONS

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 (purl right-side rows; knit 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

Backward-Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.

Kitchener Stitch



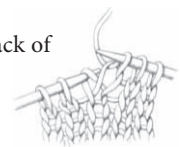
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.
Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.
Step 3: Bring threaded needle through first front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.
Step 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.
Repeat Steps 3 and 4 until no stitches remain on needles.

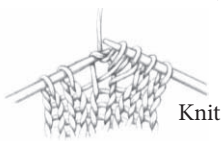
Lifted Increase

Right (RLI). Knit into the back of stitch (in the "purl bump") in the row directly below the stitch on the left needle.

Purl (RLPI). Purl into the stitch in the row directly below the stitch on the left needle.

Left (LLI). Insert left needle into back of the stitch below stitch just knitted.





Knit this stitch.

Purl (LLPI). Purl into the stitch below the stitch just purled.

Invisible (Provisional) Cast-On

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.

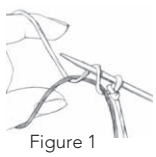


Figure 1

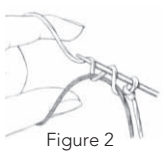


Figure 2

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).

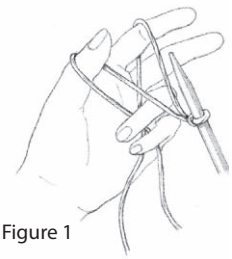


Figure 1

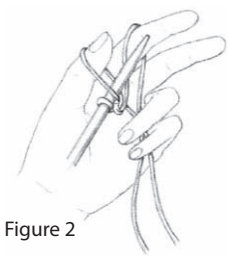


Figure 2

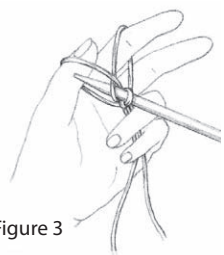


Figure 3

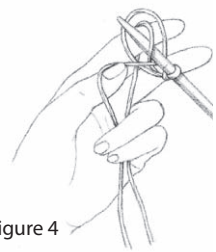


Figure 4

Raised (M1) Increases

With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

Left Slant (M1L) and Standard M1

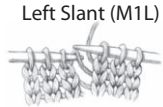


Figure 1

Figure 2

With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

Right Slant (M1R)

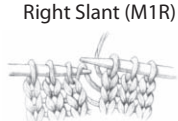


Figure 1

Figure 2

With left needle tip, lift strand between needles, from back to front (Figure 1). Purl lifted loop (Figure 2).

Purlwise (M1P)

Figure 1

Figure 2

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

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