

KNIT ELEGANT VÖRÅ-INSPIRED ARM WARMERS p.30

PIECEWORK®

9th Annual Historical
Knitting Issue

A 3-Year-Old Crown
Prince & *His*
Knitted Sweater
(and His Harrowing
Escape from the Nazis)

Nancy Bush
Discovers **Tanumüts**
(*And So Will You*) p.48

PLUS—

Tell Them of Us—
**Knitting for
WWI Soldiers**

Spanish Charra
Dancer's Lace Socks

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Volume XXIII Number 1



54



40



26



10



36

- 10 The Lace Socks of Spanish Charra Dancers**
Donna Druchunas
- 13 Lace Dancing Socks from Spain**
Donna Druchunas
- 16 Fashion for All: Garments Knitted from Wool Yarn in Elizabethan England**
Lesley O'Connell Edwards
- 20 Taranaki Armed Constabulary Rugby Team and Gentleman's Under-Shirt**
Mary Lycan and Mrs. George Cupples
- 26 Finnish Folk Museums: Conserving Local Textile Culture in Rural Areas**
Carol Huebscher Rhoades
- 30 Sweater Traditions from Finland: Vörå-Inspired Arm Warmers**
Carol Huebscher Rhoades
- 32 Mary Rowlandson: Knitting in Captivity**
Veronica Patterson
- 36 Tell Them of Us: Knitting Vintage Garments for a World War I-Era Movie**
Melanie Smith
- 38 Tell Them of Us Baby Bib**
Melanie Smith
- 40 A Crown Prince, a Knitted Sweater, and Escape from Nazi Invasion**
Laura Ricketts
- 44 The Crown Prince's Sweater**
Laura Ricketts
- 48 Eesti Tanumüts: A Symbol of Estonian Nationality**
Nancy Bush
- 54 Aire's Eesti Müts**
Nancy Bush

Departments

- 2 Notions**
Letter from the editor
- 4 By Post**
Letters from readers
- 6 Calendar**
Upcoming events
- 8 Necessities**
Products of interest
- 64 Abbreviations and Techniques**
Definitions

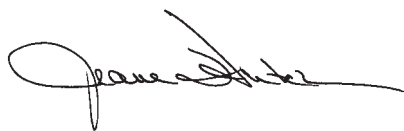
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We embarked on devoting one issue per year to historical knitting with the January/February 2007 issue. Each issue has provided a glimpse into the rich, centuries-old, and sometimes poignant history of this beloved craft. We've met fascinating people and explored knitting skills that are quite simply beyond the extraordinary. These issues provide us with the opportunity to learn about those who wielded two or more metal, wooden, bone, or ivory pins, sticks, or needles together with yarn or thread to create a textile.

The tradition continues. In this issue, Nancy Bush describes her discovery of "Eesti Tanumüts: A Symbol of Estonian Nationality" (*tanu*, "coif" or "bonnet," + *müts*, "hat"). Nancy says, "Incongruous as it may seem to place 'knitting' in the same thought as 'war,' 'displaced persons,' and 'exile,' knitting can bring solace, provide covering and warmth, and can offer an escape from the rigors of daily life in difficult, even dangerous, circumstances. I believe that these Estonian hats helped their makers and wearers in these ways while offering a connection to home in a time of hardship."

In "A Crown Prince, a Knitted Sweater, and Escape from Nazi Invasion," Laura Ricketts tells the story of the "ski trip" that wasn't for three-year-old Crown Prince Harald of Norway. Carol Huebscher Rhoades designed her project based on sweaters found in the Myrbergsgården Museum in Vörå, Finland ("Sweater Traditions from Finland: Vörå-Inspired Arm Warmers"), so that they "can serve as a wearable gauge swatch" for making a traditional Vörå sweater. And in "Fashion for All: Garments Knitted from Wool Yarn in Elizabethan England," Lesley O'Connell Edwards cites a 1583 letter from Richard Hudson to Sir William Heyrick in which "Richard asks William to have a purse with a lock hinge made for him from a pair of worsted stockings." Yes, the Elizabethans were into recycling! These are just a sampling of what's in store for you in this issue.

So here's to our ninth annual historical knitting issue and to 2015. I hope that both bring you joy.



P.S. With this issue, two members of the *PieceWork* team are departing. Karen Brock's passion for finding great stories, attention to detail, and superior knitting skills have contributed greatly to the pages of *PieceWork* over the past four years. Betsy Strauch has worked on the magazine since it premiered with the March/April 1993 issue. Betsy's keen eye, dedication, humor, and calming photos have become mainstays for me. To Karen, who will concentrate on writing poetry and knitting, and Betsy, who expects to spend more time in the garden and playing chamber music, I am so grateful for your time and commitment to *PieceWork*. You will be sorely missed.

P.P.S. See page 9 for details about our 2015 Pincushion Contest—great prizes from our great sponsors await the winners!

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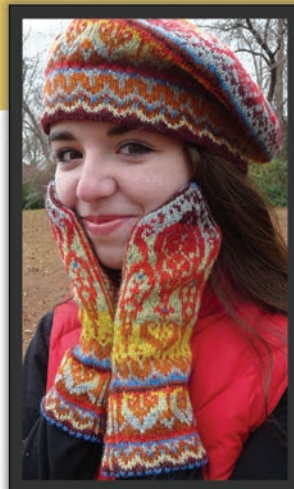
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In the January/February 2014 Historical Knitting issue, we featured Heatherly Walker's "A Tribute Baby Sweater" pattern based on a child's sweater in the Auschwitz-Birkenau Museum's collection. We've received many replies from readers who were moved by the story and found, as Kellie Carson did, that "[t]his was a sobering piece to knit." Dianne Weiser Freedman expressed the sentiments of many readers when she wrote, "I was very taken with Ms. Walker's sweater and the story behind it. I decided to make the sweater for my new granddaughter. . . . It is a beautiful sweater, and the sentiment behind it is overwhelming to say the least. I am grateful to Ms. Walker for her tremendous effort." Thank you all for your interest in this moving story and for sharing your stories and photographs.



Above: The Tribute Baby Sweater knitted by Dianne Weiser Freedman for her granddaughter.



Top Right: Kellie Carson's Tribute Baby Sweater.



Right: Kathy Bacon's Tribute Baby Sweater.

Send your comments, questions, and ideas to "By Post," c/o *PieceWork*, 4868 Innovation Drive, Fort Collins, CO 80525; email piecework@interweave.com. Letters may be edited for space and clarity.

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EXHIBITIONS

District of Columbia: Through September 5. Eye on Elegance: Early Quilts of Maryland and Virginia, at the Daughters of the American Revolution Museum. (202) 628-1776; www.dar.org.

District of Columbia: March 21–August 24. Unraveling Identity: Our Textiles, Our Stories, at The Textile Museum. (202) 994-5200; www.museum.gwu.edu.

Paducah, Kentucky: Through February 23. Motion from Contemporary QuiltArt Association, at the National Quilt Museum. (270) 442-8856; www.quiltmuseum.org.

Boston, Massachusetts: Through January 4. Fiber: Sculpture 1960–Present, at the Institute of Contemporary Art/Boston. (617) 478-3100; www.icaboston.org.

New York, New York: Through January 11. Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry, at the Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

New York, New York: Through March 22. Helena Rubinstein: Beauty Is Power, at the Jewish Museum. (212) 423-3200; www.thejewishmuseum.org.

Kent, Ohio: Through February 15 and through July 5. Entangled: Fiber to Felt to Fashion and The Great War: Women and Fashion in a World at War, respectively, at the Kent State University Museum. (330) 672-3450; www2.kent.edu/museum.

Charleston, South Carolina: Through January 4. Unfurled: Flags from the Collections of the Charleston Museum, at the Charleston Museum. (843) 722-2996; www.charlestonmuseum.org.

London, England: Through January 18. Knitwear: Chanel to Westwood, at the Fashion and Textile Museum. 44 20 7407 8664; www.ftmlondon.org.

Surrey, England: February 4–28. For Worship and Glory, at Ely Cathedral. 44 1353 660349; www.royal-needlework.org.uk.



Salus Infirmorum—Helper (Health) of Sick. Maker unknown. Silk and gold embroidery on silk ground. England. Twentieth century. Collection of the Royal School of Needlework, Surrey, England. Photograph by John Chase and courtesy of the Royal School of Needlework.

Please send your event information at least four months before the month of publication (e-mail piecework@interweave.com). Listings are made as space is available; we cannot guarantee that your listing will appear.



Sleeveless, side-buttoned, heather gray ensemble. Knitted. *Vogue* (U.S.), February 1947 by Horst P. Horst. Condé Nast Archive/Corbis. The Fashion and Textile Museum, London, England.

Copyright © Condé Nast Archive/Corbis. Photograph courtesy of the Fashion and Textile Museum.

SYMPOSIUMS, WORKSHOPS, CONSUMER SHOWS, TRAVEL

West Palm Beach, Florida: January 8–10. World Quilt Show: Florida VI, at the Palm Beach County Convention Center. (215) 862-5828; www.quiltfest.com.

Nashua, New Hampshire: April 29–May 3. Celebration of Needlework Show, at the Courtyard Nashua Marriott. www.celebrationofnw.com.

Newberg, Oregon: June 18–21. Pacific Northwest Lace Conference, hosted by Portland Lace Society at George Fox College. www.portlandlacesociety.com.

Camp Hill, Pennsylvania: March 5–8. The Civilian Symposium at Harrisburg: Mid-19th Century Clothing and Culture, at the Radisson Convention Center and Hotel. (717) 337-0314; www.genteelarts.com.

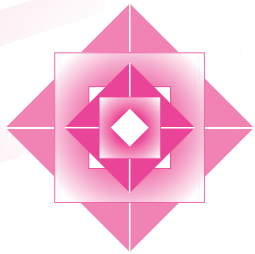
Williamsburg, Virginia: May 14–16. 6th International Embroidery Conference 2015: Threads Through Time, at the Clarion Hotel Historic District. (502) 589-6956; www.egausa.org.

Australia and New Zealand: March 22–April 5. Knitting Cruise with Ann Budd and Chris Bylsma, with Craft Cruises. (877) 972-7238; www.craftcruises.com.

Moose Jaw, Saskatchewan, Canada: April 24–25. Journeys: The 13th Biannual Quilt Show of Moose Jaw Prairie Hearts Quilters' Guild at the Exhibition Grounds. www.prairieheartsquilters.com.

England: April 7–14. The Downton Abbey Tour with Arena Travel. 1473 660 800; www.arenatravel.com.

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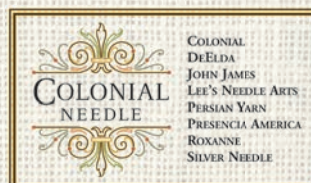
To Everything There Is a Season by June Hariprashad. This enchanted knitted pincushion was the grand-prize winner in *PieceWork*'s 2012 Pincushion Contest. Photograph by Joe Coca.

Send us your handmade creation and you could WIN \$250 worth of needlework supplies provided by our generous contest sponsors. A winner will be selected in each of the following five categories: **knit/crochet, beading, lacemaking/tatting, needlework (embroidery, needlepoint, cross-stitch, stumpwork), and quilting.**

Entries must not exceed 4" x 4" x 4" in size.

DEADLINE: APRIL 1, 2015

Contest winners will be announced in the September/October 2015 Handwork in Literature issue of *PieceWork*. For the complete rules and entry form, visit pieceworkmagazine.com.





Woman with Charras ensemble from Salamanca, Spain, shown at the festival of Corpus Lagartera, Toledo, Spain. 2010.
Photograph © Gregorio Barbero Sánchez.

The Lace Socks of Spanish Charra Dancers

DONNA DRUCHUNAS

A flute plays a haunting tune, a drumbeat keeps the momentum, castanets click, toes tap in tempo: lines of men and women face each other, arms raised, stepping to the beat, twirling around, performing one of the traditional dances of Salamanca in northwestern Spain. In the Plaza Mayor in the center of the city, this style of dance has been performed for centuries.

A college town since 1134, Salamanca today has a population of nearly 230,000. The city was declared a UNESCO World Heritage Site in 1998 and is filled with churches, university buildings, and palaces. On festival days, dancers in traditional costume fill the 250-year-old Plaza Mayor and bring the past once more to life.

The Salmancans, also known as Charros, were the horsemen (and -women—Charras) of Spain. Today, the word “charro” also is applied to the horsemen of Mexico. The traditional costume of Salamancan men is similar to that worn by Mexican mariachi singers: a short jacket and snug-fitting long pants with a button fly, but the sombrero has a narrower brim than those worn in Mexico.

Covered from head to toe in layers of embroidery and lace, a woman wears a petticoat, underskirt, half-circle wrap skirt, embroidered apron, two shawls (one lace and one embroidered), a sash tied in a bow that trails to the ground from the waist in back, a blouse, a bodice-vest, cuffs, large hair bows, and gold jewelry. On her feet, under black dancing shoes, are white socks, some with diamond, chevron, or zigzag lace patterns decorating the legs, all knitted in natural white yarn.

Spain is home to the earliest—and some of the most beautiful—examples of European knitting, yet few English-language books about knitting go beyond discussing the well-known colorwork pillows and liturgical gloves believed to be the first European knitted objects that have survived to the present day. Wherever I’ve traveled, from my home in America to as far away as Russia, I’ve found pieces of knitting hidden away or on display, pieces



neither documented nor photographed to share with the world. What wouldn't I give to spend a few months in Spain, browsing in the cabinets, drawers, and display cases of its museums! I can just imagine the colorwork socks, the lace shawls, and the textured and beaded purses all whispering in the dark together, eager to share their stories with me.

Was lace knitting invented in Spain? Lace was certainly popular in Spain, and even if lace knitting was not invented there, it is so much faster and easier than other lace techniques that it certainly would have been introduced there early on. Knitting historian Susan Strawn cites an article entitled “History of Stockings” in an 1853 issue of *Godey's Lady's Book* that attributes the invention of sock

View of Salamanca, Spain, from the Parador. 2008. Photograph by Alejandro Flores and courtesy of Wikimedia.

Right: Girl in traditional folk costume from Val de San Lorenzo, Leon, Spain, shown at the festival of Corpus Lagartera, Toledo, Spain. 2010.

Photograph © Gregorio Barbero Sánchez.

Far Right: Two women in traditional costumes from Carbajalinas, Zamora, Spain, shown at the festival of Corpus Lagartera, Toledo, Spain. 2010.

Photograph © Gregorio Barbero Sánchez.



knitting to Spain. Although knitted socks are known to have been made in the Middle East and Egypt, silk stockings were knitted in Spain as early as the twelfth century and were later exported to England, Sweden, and probably other places in Europe. A handknit “payre of long Spanish silke stockings” were a prized possession of King Henry VIII (1491–1547) of England. His daughter Queen Elizabeth I (1533–1603) received a pair of silk stockings as a gift from the Earl of Leicester in 1559 to celebrate her first New Year’s celebration as queen. And in 1566, King Eric of Sweden (1533–1577) imported twenty-seven pairs of knitted silk stockings from Spain, each pair costing him as much as paying a full year’s salary to his valet.

Whatever their history, lace socks and stockings are still popular in Spain today as fashion statements as well as elements of traditional folk dancers’ costumes. My idea to design the pair of Spanish lace socks for the project that follows came as a result of reading the *Folk Costume & Embroidery* blog, where I first saw photographs of Charra dancers from Salamanca wearing lacy white socks. ❖

FURTHER RESOURCES

- Folk Costume & Embroidery; <http://folkcostume.blogspot.jp/2011/10/charro-costume-of-salamanca-province.html>.
 García Boiza, Antonio, and Juan Domínguez Berrueta. “El Traje Regional Salmantino” [The Salmancan Regional Costume]. In *Espasa-Calpe Diccionario Enciclopédico Abreviado*. Madrid: Espasa-Calpe, 1940.
 Hernández Marcos, Lucinio. *Los Charros: Etnografía Histórica e Identidad Cultural* [The Charros: Historical Ethnography and Identity]. N.p.: Bubok, 2009.
 La Meri. *Spanish Dancing*. New York: A. S. Barnes, 1948.
 Rincón Fotográfico; <http://grebarsan.wordpress.com/2010/06/07/lagartera-se-llena-de-trajes-regionales>.
 Tierra Charra; <http://tierracharra.blogspot.com/2010/12/baile-charro.html>.

DONNA DRUCHUNAS is a knitwear designer, the author of six knitting books, a contributor to many others, and co-owner with Ava T. Coleman of Stories in Stitches, a company offering historically based knitting publications and workshops. Visit her website at www.sheeptoshawl.com.

✧ *A companion project follows* ✧

Lace Dancing Socks from Spain

DONNA DRUCHUNAS

◀ *Inspired by the preceding article* ▶



Donna Druchunas's spectacular socks are made for dancing and are modeled after those worn by Charra dancers in Salamanca, Spain, as part of their elaborate dance costume. Bobbles decorate the leg and the lace motif is repeated on the foot.

These socks, inspired by those worn by Charra dancers in Salamanca, Spain, are decorated elaborately with bobbles and lace. Because the socks in some of the photographs I've seen look baggy on the leg, I've designed mine to mimic that bagginess by using larger needles and an openwork pattern; however, ribbing in the ankle and a tighter gauge on the foot provide a snug fit inside the shoe.

The bobbles are worked only on the leg, but the lace motif is repeated on the center of the foot for added interest. Traditionally, the socks would be worked on five double-pointed needles with the stitches divided evenly onto four needles and the fifth needle used for knitting, but the pattern may also be worked with the magic-loop technique or on two circular needles if you prefer.

MATERIALS

- ♦ Knit Picks Stroll, 75% merino wool/25% nylon yarn, fingering weight, 231 yards (211.2 m)/50 gram (1.8 oz) ball, 2 balls of White; www.knitpicks.com
- ♦ Needles, sets of double pointed, sizes 1 (2.25 mm) and 2 (2.75 mm) or size needed to obtain gauge
- ♦ Markers
- ♦ Removable marker
- ♦ Stitch holder
- ♦ Tapestry needle

Finished sizes: 6½ (8, 9½) inches (16.5 [20.3, 24.1] cm) leg circumference, unstretched; 6 (7½, 9) inches (15.2 [19.0, 22.9] cm) foot circumference, slightly stretched; 8 (8½, 9) inches (20.3 [21.6, 22.9] cm) foot length

Note: Sock is meant to fit foot snugly with negative ease and to fit ankle loosely.

Gauge: 38 sts and 55 rnds = 4 inches (10.2 cm) in St st on smaller needles

SPECIAL TECHNIQUE

Bulgarian Cast-On

This is a variation of the long-tail method. Use triple the length of tail that you usually would use and fold it into thirds. Do not make a slipknot. Hold yarn with triple strands over thumb and single strand over index finger (see Figure 1). This will create two loops around the needle which count as the first two stitches. Odd stitch: Make next stitch as you would for long-tail cast-on, treating all three strands of yarn around thumb as a single loop. Even stitch (see Figure 2): Remove your thumb and wrap yarn around it in the opposite direction. Then make next stitch by inserting needle under strands of yarn at



Figure 1
Bulgarian Cast-On Technique
Draping the triple tail over the needles.
Photograph by the designer.



Figure 2
Bulgarian Cast-On Technique
Making the even stitch.
Photograph by the designer.



Detail of the bobble and lace pattern on the socks made for dancing.

back of thumb, between thumb and index finger, and draw working yarn through. Alternate odd stitch and even stitch as needed.

SPECIAL STITCH

Bobble

(K1, p1, k1, p1, k1) in same st—5 sts in bobble, turn; p5, turn; k5, turn; p5, turn; k2tog tbl, k3tog, pass k2tog over k3tog—1 st rem in bobble.

INSTRUCTIONS

Note: See above and page 64 for Abbreviations and Techniques.

Socks

With smaller needles and using the Bulgarian method, CO 56 (70, 84) sts. Pm and join to work in the rnd, being careful not to twist sts.

Cuff

Work in k1, p1 rib for 1 inch (2.5 cm).

Leg

Change to larger needles. Work Rows 1–20 of Leg Chart 2 times, then work Rows 21–43 once, ending 1 (5, 7) st(s) before end of rnd on last rnd.

Heel

Heel is worked back and forth on next 29 (37, 41) sts. Place rem 27 (33, 43) sts on holder to be worked later. Change to smaller needles.

Heel flap,

Row 1 (RS): Sl 1, *k1, sl 1; rep from * to last 2 sts, k2.

Note: Slipped stitches should align with knits in the rib.

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

Rep Rows 1 and 2 fifteen (seventeen, nineteen) more times, or until flap is desired length.

Turn heel,

Set-Up Row (RS): Work in patt over 1st 10 (13, 13) sts, pm, work in patt over next 9 (11, 15) sts, pm, ssk, turn, leaving rem sts unworked.

Next Row (WS): Sl 1, p to m, sl m, p2tog, turn.

Row 1 (RS): Sl 1, k2 (1, 1), sl 1, *k1, sl 1; rep from * to 0 (1, 1) st before m, k0 (1, 1), sl m, ssk, turn.

Row 2: Sl 1, p to m, sl m, p2tog, turn.

Rep Rows 1 and 2 seven (ten, ten) more times—11 (13, 17) heel sts rem. Remove heel m.

Gusset,

Return to working in the rnd as foll: K heel sts, pick up and k 1 st in each sl st chain along side of heel, pm for gusset, M1, work in rib as established across instep sts on holder, M1, pm for gusset, pick up and k 1 st in each sl st ch on 2nd side of heel, k6 (7, 9). Pm for beg of rnd.

Rnd 1: K to 3 sts before m, k2tog, k1, sl m, k1, work in rib as established to 1 st before m, k1, sl m, k1, ssk, k to end of rnd—2 sts dec'd.

Rnd 2: Work in patts as established.

Rep Rnds 1 and 2 until 56 (70, 84) sts rem: 13 (17, 19) sole sts, 29 (35, 45) instep sts, 14 (18, 20) sole sts.

Foot

Next Rnd: K to m, remove m, k0 (0, 1), pm for side, work 7 (10, 14) sts in rib as established, pm, work Foot Chart over 15 sts, pm, work in rib as established to 0 (0, 1) st before m, pm for side, k0 (0, 1), remove m (largest size only), k to end of rnd—56 (70, 84) sts: 13 (17, 20) sole sts, 29 (35, 43) instep sts, 14 (18, 21) sole sts.

Cont in patt, work Row 2 of chart once, then work Rows 3–22 of chart 3 times, then work Rows 23 and 24 once.

Note: To lengthen foot, work even in pattern as established on Row 24 of chart until foot is desired length to toe.

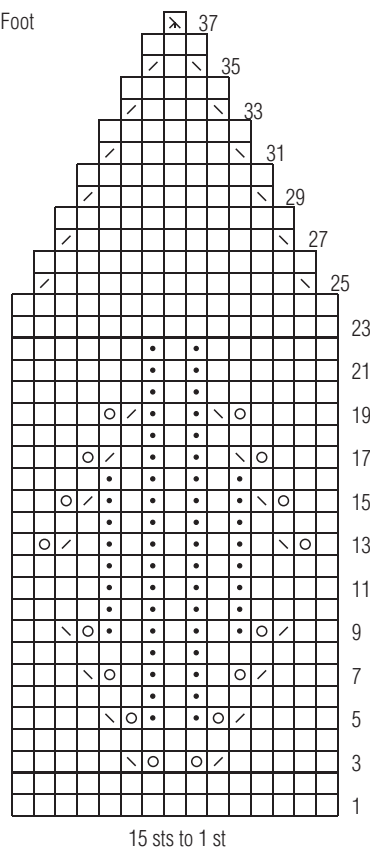
Toe,

Dec Rnd: K to 3 sts before side m, k2tog, k1, work in patt to side m, k1, ssk, k to end of rnd—4 sts dec'd.

Rep Dec Rnd every other rnd 6 more times—28 (42, 56) sts rem: 6 (10, 13) sole sts, 15 (21, 29) instep sts, 7 (11, 14) sole sts. Chart is complete; remove chart m. Mark last st of chart and dec every rnd as foll.

Rnd 1: K to 3 sts before m, k2tog, k1, work in patt to 2 sts before marked st, ssk, k1 (marked st),

Foot



Key



k



p



yo



k2tog



ssk



sl 1, k2tog, pssso

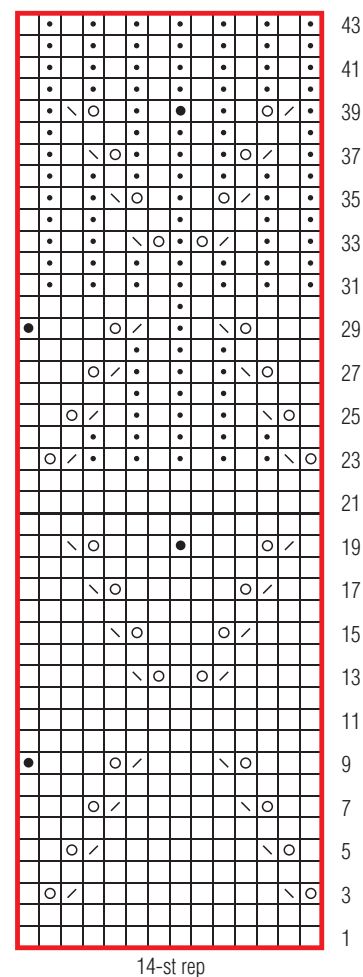


bobble



patt rep

Leg



Charts may be photocopied for personal use.

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

k2tog, work in patt to m, k1, ssk, k to end of rnd—4 sts dec'd.

Rnd 2: K to 3 sts before m, k2tog, k1, work in patt to 1 st before marked st, sl 1, k2tog, pssso, work in patt to m, k1, ssk, k to end of rnd—4 sts dec'd.

Rep last 2 rnds 1 (3, 5) more time(s), then work Rnd 1 one (one, zero) more time—8 (6, 8) sts rem: 1 sole st, 5 (3, 5) instep sts, 2 sole sts. Break yarn and thread tail through rem sts. Pull gently to gather and fasten off on WS.

Finishing

Weave in loose ends. Wash and dry flat to block.

Fashion for All

Garments Knitted from Wool Yarn in Elizabethan England

LESLEY O'CONNELL EDWARDS

Although knitted clothing, notably stockings and caps, were known in England in the fifteenth century, production increased rapidly during the Elizabethan period (1558–1603). By the end of the sixteenth century, an estimated 200,000-plus people were knitting stockings alone. Everyone from Queen Elizabeth I (1533–1603) downwards owned knitted garments, most of them made from wool. Several fragments of knitting along with a few relatively complete garments dating to the sixteenth century that are now in English museums help us to understand basic knitting and construction techniques of the period.

Knitted garments are mentioned in a wide variety of archival sources, including port books, inventories, household and business accounts, family correspondence, criminal records, and Queen Elizabeth's own wardrobe accounts. Inventories occasionally list a particular article of clothing as having been knitted, but often all clothing is just lumped in as “apparell” with a single total value or even completely ignored. Account books and correspondence detail what was bought and for whom and for how much, often noting colors and occasionally value. Tax records and records of import and export trade are also useful. Most records are of caps and stockings, but details for other knitted items, including sleeves, mittens, gloves, petticoats



Top: A woolen cap from the sixteenth century viewed from the top. It was knitted using wool yarn, then fullled, and napped (raising and trimming the pile) to produce a stiff, hardwearing fabric. The cap, including crown and brims, is knitted in the round in one continuous working, using random decreases on the crown to achieve the round shape without spiral patterns of counted decreases. Where it exists, the pile entirely obscures the knit loops underneath.

Above: The underside of the sixteenth-century woolen cap, showing the overlapping half-brims that have been slashed and cut. These tabs have then been slashed diagonally. The knitting is so tightly constructed after the finishing process that it behaves more like felt, or even leather. The slashes are cut into the surface with almost no deterioration or fraying.

Collection of the Museum of London, London, England. (A6340).
Photographs © The Museum of London.

and waistcoats (these two actually refer to a short jacket), nightcaps, and purses also are listed. The archival record is invaluable for these last four, as they do not appear in the archaeological record.

The records also provide information on the wool yarns. These fell into three categories: fairly coarse woolen yarn; worsted, a finer yarn; and jersey, an even finer wool originally spun in the Channel Islands. Each of these terms covers a wide range of quality. Color, if mentioned at all, is most frequently white, but other colors occur occasionally, including black, straw, “murrey” (a reddish purple), and “watchet” (blue).

Stockings

Knitted socks and stockings or hose are known from the beginning of the Tudor period (1485), being mentioned in warrants for clothing for the children of the first Tudor king, Henry VII (1457–1509). Not all stockings were knitted; others, especially earlier in the period, were made of cloth. The term was used interchangeably, and there is no way of being totally sure which are being referred to unless the word “knitted” is there, too. As the century wore on, knitted stockings became more common, but cloth hose were still being made.

Records show that in 1555, “Margery” was paid 7d (old pence) for knitting and dyeing a pair of stockings for Thomasine Petre, and Goodwyffe Gryge was paid 10d in total for the yarn and for knitting a pair of hose for a poor boy in 1572. (12 old pence = 1 shilling [s]; 20s = £1.) Inventory values of stockings are lower than the selling prices. Account books provide prices paid: in 1577–1578, Christ’s Hospital in Ipswich paid 9s for twelve black pairs, and in 1580–1581, it paid 17s for twenty-eight pairs whose color is unspecified but was most likely to be natural. Values of stockings in indictments vary from 3s 4d for a white pair to 1s 6d each for two pairs stolen in Essex in 1598, these values probably reflect quality of yarn and size. Fine Jersey hose cost more: the Earl of Leicester paid 9s in 1558, and the queen paid 14s 4d for a plain pair in 1588. Women’s hose cost less than men’s, probably reflecting their smaller size, which would have required less yarn.

Repairing and reusing knitted hose was an acceptable practice, and refooting hose was common. In 1597, Robert Morland refooted worsted hose for the queen. Leicester records include an examination of Joan Johnson before the magistrates in 1590, in which she declared that the man who

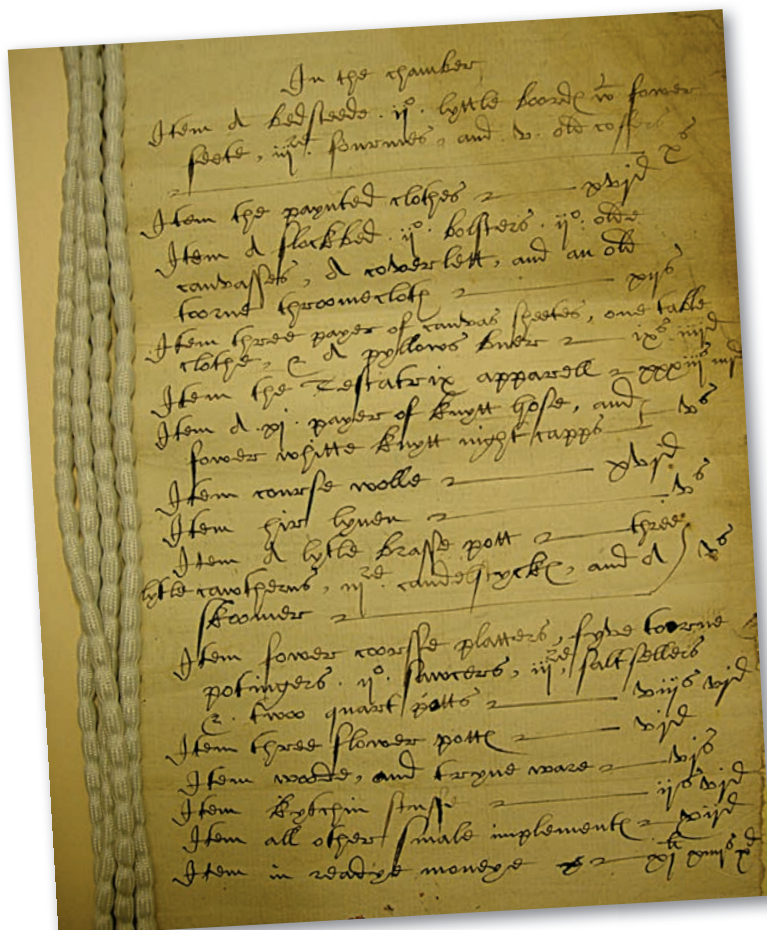
came to her house had on knitted nether stocks (stockings that came over the knee), which she had “footed of new.”

Letters from the Heyrick family correspondence provide interesting sidelights on how knitted hose were seen by this family. Sir William Heyrick (1557–1652) did well in London under Elizabeth while other members of his family remained in their



A child's knitted wool vest was found at Finsbury in London dated to the sixteenth century. The vest is seamless, suggesting it was knitted on four needles. Knitted shirts or vests are mentioned in a list of knitted items in an Act of Parliament of 1552 limiting the times of year that wool could be bought and sold. This garment offers a rare insight into how children were protected from the cold. Collection of the Museum of London, London, England. (39.108/10).

Photograph © The Museum of London.



An entry in Agnes Chourne's 1575 inventory listing "eleven stockings and four white nightcaps." Collection of Worcestershire Archive and Archaeology Service. (Reference number 008:7 BA3585 1575/59b).

Photograph by Lesley O'Connell Edwards.

hometown of Leicester. In 1582, his brother wrote Sir William that he was sending him a pair of jersey hose which were too small for him; if they were too small for William as well, he was to pass them on to his sister's sons, assuming that they would fit one of them. The family may have been rising in the social scale, but still held to the old maxim "Waste not, want not."

Caps and Nightcaps

The capping trade was an important part of the economy in sixteenth-century England, although there was much concern that it was in decline. The Statute of 1571, making the wearing of knitted caps mandatory for everyone over six years old but the gentry on pain of a fine of 3s 4d, was a response to that concern. The statute was ignored frequently despite government attempts to enforce it and was finally repealed in 1597. In 1587, the manorial jury of Takeley, in Essex, found itself "in default for not wearing our caps," but there is no record of what, if any, punishment they meted out to themselves.

The 1582 *Book of Rates*, which gives the values of incoming goods so that duty could be imposed upon them, includes a value for caps for export of 16s 8d per dozen. Through the period, caps were knitted, then fulled, and finally brushed to raise the nap. Some caps were the "traditional" brimmed Tudor version, but others were in the helmet-shaped Monmouth style, which fit the head more closely.

Nightcaps were common for wear at home, not just for sleeping in but also for general wear indoors in the colder, draftier houses of the period. An inventory for Agnes Chourne, a knitter in Worcester, indicated that she had a stock of "four white knit night caps" at her death. Her inventory valued these, and the eleven pairs of knitted hose in her stock, at a total of 5s, far below the market price.

Other Items

A rare mention of gloves occurs in the family correspondence of the Heyricks. In 1578, William's mother Mary wrote him that she was sending him a pair of knitted jersey gloves, and that if they were too small, he should give them to one of his brother's children, and she would send him another pair.

An Essex inventory of 1574 includes a reference to a "knit waistcoat." There also are records of petticoats being imported into England, and the 1582 *Book of Rates* mentions wool or cotton petticoats at 30s per dozen. "Cotton" here may refer—confusingly—to a variety of woolen fabric.

Knitted purses in this period were often of silk, like the ones in which Queen Elizabeth was given money, but much further down the social scale, John Lughting's 1564 inventory includes a "knytte purse" valued at 2d that was probably of wool. Recycling among the Heyricks also includes purses as a March 1583 letter from Richard Hudsoun to Sir William shows. In it, Richard asks William to have a purse with a lock hinge made for him from a pair of worsted stockings. Knitted stockings are discussed earlier in the letter, supporting the supposition that the term "worsted" here implies that these stockings were knitted.

Knitted sleeves appear in wills and inventories and also in criminal cases. Thomas Deane had five pairs in jersey wool in his stock at the Royal Exchange valued at 16d each when he died in 1572. The Petre household accounts include a reference to a pair of knitted sleeves, not fully finished, that were

stolen in 1580 while still on the needles being used to work them. In 1590, Margaret Calley of Chester was charged with stealing a pair of white knitted sleeves, but their value is no longer part of the document. Queen Elizabeth herself received a pair of Guernsey knitted sleeves as a New Year's gift in the 1560s. Kay Staniland speculates that the sleeves in the Museum of London were probably a soft white wool. She also notes that no knitted sleeves appear in any portraits and wonders whether they were worn underneath sleeves or over them as protection from dirt or splattered food, for example.

Construction

To understand the details of construction, we need to turn to the archaeological record. No pattern instructions exist from this period, and the teaching of knitting would have been an oral process, but woolen knitwear in museum collections, especially the more complete garments, give us an understanding of knitting techniques and garment construction.

The best-known examples of the Tudor period are undoubtedly the child's vest and mitten in the collection of the Museum of London, which have survived nearly intact. Also in the collection are several knitted socks and stockings, including one for a baby and one for a child; three sleeves; several caps; and a garter. Norfolk Museums hold sixteenth-century plain child's mitten, caps, and socks and stockings. The Victoria and Albert Museum has a good collection of caps from the period, as does Platt Hall in Manchester. Several fragments were found in archaeological excavations, and the "scogger" (sleeve) from the wreck of the *Mary Rose*, one of Henry VIII's warships, has been reclassified as the leg of a stocking. Most articles are a shade of brown, and the original color does not seem to have been established.

What we can see from these garments is that the knitting was basically plain, and virtually all of it was done in the round. The most elaborate patterning is the narrow band of colorwork on the child's mitten from the Museum of London. Fragments found in a house in Norwich dated to the late sixteenth century include one piece with two rows of apparent purl stitches, and another with a false seam with a single purl stitch. Two of the sleeves in the Museum of London have purl ridges at the wrist, and one has these at the top as well. Aside from the odd purl round, every round would have been knitted, which would have been the fastest option available to the knitter, who we assume would have

been knitting as a source of income. The edges lie fairly flat, partly owing to the density of stitches and rows—a gauge of 7 to 9 stitches and 10 to 12 rows to the inch (2.5 cm) is common for stockings, and some are finer. Laundering probably would have pulled them slightly, flattening them further.

Nonetheless, garments were shaped to fit. All of the stockings have heels, a few done as short-rows in garter stitch (which fit surprisingly well), but others show a more familiar "modern" construction; the legs are usually decreased from the calf to the ankle. One of the sleeves in the Museum of London is increased from the wrist to the elbow using a lifted increase with its tell-tale small hole. The child's vest was made in one piece, starting at the bottom, and decreasing at several points going up the body; then stitches were created over the shoulder, going one way for the sleeves and the other way for the neck. Each knitted article from the sixteenth century presents a picture of knitting in the Elizabethan period. They were, indeed, owned by, and a fashion for, all. ❖

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LESLEY O'CONNELL EDWARDS lives in rural Worcestershire, England, with her husband and two cats. She has studied knitting in late-sixteenth-century England, looking at both written sources and archaeological remains, and was involved with re-creating garments for The Tudor Tailor's recent book, *The Tudor Child*. She also has researched the lives of English working handknitters from the sixteenth to the nineteenth century, including knitting schools and teachers. She is currently studying for a diploma in local history at Oxford University. For light relief, she explores nineteenth-century knitting books and their authors. She is editor of the U.K. Knitting and Crochet Guild's journal, *Slipknot*.

Taranaki Armed Constabulary Rugby Team

MARY LYCAN

It all began with *The Loving Stitch*, Heather Nicholson's splendid history of knitting and spinning in New Zealand. On page sixty-five, seventeen members of an 1870s Taranaki Armed Constabulary rugby team pose in three rows in front of a colonial building with Maori-style reed walls and thatched roof, and a British-style glass window. They wear short leather boots with block heels, long woolen stockings, buckled or gartered plus fours, luxuriant facial hair, and long-sleeved jerseys knitted from undyed wool.

Surely this is a pre-game portrait. After the game, which is rougher than American football, all the handlebar mustaches will have become disarranged, and the jerseys covered in dirt or mud. The tight-fitting jerseys are not manufactured uniforms, but knitted underwear, some of them bound or mended with thin strips of calico around the neckline and asymmetrical placket opening.

The close fit, long sleeves, tucked-in torso, and calico bands are clues to construction I followed through seventy years of knitting patterns, to see whether any published pattern approximated these garments. Luckily—because each contained technical errors and other infelicities—I found not one but two closely related patterns. The earlier, published anonymously in *The Home Knitter* (1876), has maddening inaccuracies such as different lengths for front and back, and no description whatever of any knitted neck or placket finishing, except to “finish, as gentlemen’s undershirts usually are, with calico bands, buttons, and buttonholes.” The later, published by Mrs. Cupples, an experienced knitting writer, in 1881 in a magazine for young people, has all the same stitch counts, gives the reverse rib stitch pattern, provides instructions for the knitted neck finishing, incorporates the gusset into

The Armed Constabulary rugby team, Taranaki, New Zealand. Circa 1870s. Collection of Puke Ariki Museum, New Plymouth, New Zealand. (PH02002-830). Photograph © Puke Ariki Museum.



the sleeve, and supplies a rationale for the placket placement: “The opening of the shirt is more at the side than in the front, as gentlemen generally prefer to have it so for convenience, and on account of it being warmer than quite in front.”

And why is a side placket more convenient? The team photograph provides a possible answer. The player holding the rugby ball, at the left end of the back row, has a long, full beard. It would obscure a center placket’s fiddly little buttons, requiring him to tip and twist his head uncomfortably to look at them in a mirror while dressing.

FURTHER RESOURCES

Cupples, [Ann Jane Dunn Douglas] Mrs. George. *A Knitting-Book of Counterpanes: Toilet-Covers, Pincushions and*

Other Articles of Fancy Work. Edinburgh: Johnstone, Hunter and Co., 1871.

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MARY LYCAN is a retired choral director who lives in Niantic, Connecticut. A late-blooming historian, she is a Continuing Studies student at the University of Connecticut.

Gentleman’s Under-Shirt

MRS. GEORGE CUPPLES

Mary Lycan interpreted this 1881 pattern for a knitted undershirt by Mrs. George Cupples (Ann Jane Dunn Douglas). Mary’s notes, along with the link to the original pattern, which appeared in Little Wide Awake: An Illustrated Magazine for Children published in London, follow.

—Editor

This shirt is really a body stocking made to hug the torso and upper arms smoothly. Extra body length and an off-center placket opening eliminate any waist and neck gaps that would let in the cold. Large underarm gussets and gathered sleeve tops permit maximum horizontal stretch and freedom of movement. Small, flat buttons make the undershirt wearable under a shirt.

The body is worked in one piece. It is cast on at the bottom of the back ribbing, worked back and forth in rows to the shoulders, divided for the neck and asymmetrical front placket opening, and rejoined and worked to the bottom of the front ribbing. The sleeves are worked back and forth in rows from the top down, with the underarm gusset incorporated at one side.

Although I have refined a few of Mrs. Cupples’s details and rejected her awkward buttonhole construction, the only structural change I have made is

to size the garment up for my chosen yarn’s thicker gauge and today’s taller men. Stitch counts for the body and upper sleeve width are the same as in the original pattern, available at <https://play.google.com/books/reader?id=YSUGAAAAQAAJ&printsec=frontcover&output=reader&hl=en&pg=GBS.RA1-PA170>.

MATERIALS

- ♦ Dale Garn Baby Ull, 100% merino wool yarn, fingering weight, 180 yards (164.6 m)/50 gram (1.8 oz) ball, 10 balls of #BU-2425 Mist; www.mangomoonyarns.com
- ♦ Needles, straight or circular, sizes 2 (2.75 mm) and 3 (3.25 mm) or size needed to obtain gauge
- ♦ Removable markers, 6
- ♦ Cotton yarn, 4-ply smooth in contrasting color, several yards (3 m)
- ♦ Tapestry needle
- ♦ Buttons, ¾ inch (9 mm), flat pearl, 4
- ♦ Thread, buttonhole twist, short length

Finished size: 32 inches (81.3 cm) chest circumference and 28½ inches (72.4 cm) long; man’s small/medium

Gauge: 30 sts and 43 rows = 4 inches (10.2 cm) in Reversible Broken Rib patt on larger needle



Mary Lycan's interpretation of a nineteenth-century undershirt pattern. The long length allows the sweater to be tucked in, but the pattern could be modified to personal taste.

Shell buttons add interest to Mary Lycan's traditional undershirt.



SPECIAL PATTERN

Reversible Broken Rib (multiple of 3 sts)

Row 1 (RS): *P2, k1; rep from * to end.

Row 2: *P1, k2; rep from * to end.

Row 3: Rep Row 1.

Row 4: *K1, p2; rep from * to end.

Row 5: *K2, p1; rep from * to end.

Row 6: Rep Row 4.

Rep Rows 1–6 for pattern.

INSTRUCTIONS

Notes: See above and page 64 for Abbreviations and Techniques.

Undershirt

Back

With larger needle, loosely CO 120 sts. Change to smaller needles and work ribbing as foll.

Row 1: *K2, p1; rep from * to end.

Row 2: *K1, p2; rep from * to end.

Rep Rows 1 and 2 until piece measures 3¼ inches (8.3 cm), ending with a WS row.

Body

Change to larger needles. Work in Reversible Broken Rib patt until piece measures 20 inches (50.8 cm) from CO. Pm on each end of row for underarm. Cont in patt until piece measures 28½ inches (72.4 cm) from CO, ending with Row 2 of patt.

Divide for neck opening,

Next Row (RS): Work 39 sts in patt, place rem 81 sts (42 sts for back neck and 39 sts for left front) on hold on cotton yarn—39 sts rem for right front.

Front

Placket opening,

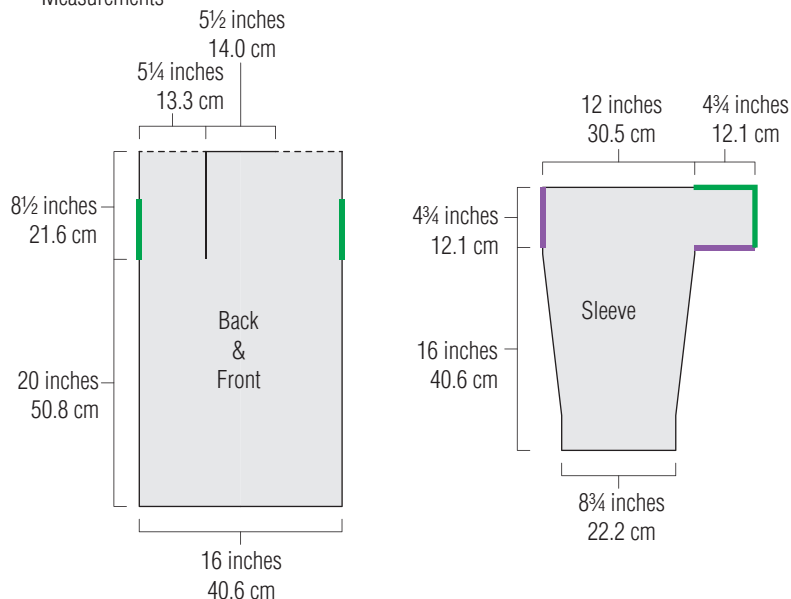
Work even in patt as established on 39 right front sts until right front measures 8½ inches (21.6 cm) from neck opening, ending with Row 3 of patt.

Break yarn and place all sts on hold on cotton yarn. With RS facing, place 39 left front sts on needle and join yarn at inner edge of left shoulder.

Next Row (RS): Using the knitted method, CO 42 sts, work in Reversible Broken Rib patt as established to end—81 sts.

Work even in patt as established until left front

Measurements



An Additional Pattern from Weldon's

A pattern for another version of a man's undershirt—Gentleman's Undervest—is included in Series 23 of *Weldon's Practical Knitter*, published in London in 1893. This series is available as a *PieceWork* eBook; visit www.interweavestore.com/weldons-practical-knitter-series-23.

—Editor

measures 8½ inches (21.6 cm) from neck opening, ending with Row 3 of patt.

Body

Next Row (WS): Work 81 left front sts in patt as established, place 39 right front sts on left-hand needle and work in patt to end—120 sts.

Pm on each end of row for underarm. Work even in patt until front measures 25¼ inches (64.1 cm) from neck opening, ending with Row 3 of patt. Change to smaller needles. Work ribbing as for back. Use larger needle to BO all sts in patt.

Sleeves

With larger needle, CO 126 sts. Work in Reversible Broken Rib patt until piece measures 4¾ inches (12.1 cm), ending with Row 3 of patt.

Next Row (WS): BO 36 sts, work in patt to end—90 sts rem.

Pm on each end of row for sleeve seam. Work 4 rows even in patt, ending with Row 2 of patt.

Dec Row (RS): K2, p2tog, work in patt to last 4 sts, k2tog, k1, p1—2 sts dec'd.

Rep Dec Row every 12th row 10 more times—68 sts rem. Work even in patt until piece measures 18 inches (45.7 cm) from CO, ending with Row 6 of patt.

Ribbing

Change to smaller needles.

Next Row (RS): K2, p2tog, *k2, p1; rep from * to last 4 sts, k2tog, k1, p1—66 sts rem.

Next Row (WS): *K1, p2; rep from * to end.

Next Row: *K2, p1; rep from * to end.

Rep last 2 rows until ribbing measures 2¾ inches (7.0 cm). Use larger needle to BO all sts in patt.

Neckband

Place 42 back neck sts from cotton yarn onto smaller needle. With smaller needle, RS facing and beg at right side of back neck edge, k 42 back neck sts, at the same time, dec 3 sts evenly across, pick up and k 3 sts from shoulder corner, pick up and k 39 sts along front neck CO—81 sts.

K 1 WS row.

Next Row (RS): K, dec 5 sts evenly across—76 sts rem.

K 1 WS row.

Next Row (RS): P1, *k2, p2; rep from * to last 3 sts, k2, p1.

Next Row: K1, p2, *k2, p2; rep from * to last st, k1.

Rep last 2 rows once more. Use larger needle to BO all sts in patt.

Buttonhole Band

With smaller needle and RS facing, pick up and k 6 sts along front edge of neckband and 60 sts along edge of left placket opening—66 sts total.

K 3 rows.

Next Row (RS): K1, p2, *k2, p2; rep from * to last 3 sts, k2, p1.

Work buttonholes as foll:

With WS facing, work 8 sts in patt, turn, with RS facing, work 8 sts in patt, break yarn, turn, slip these 8 sts to right-hand needle. *With WS facing, join yarn, work 16 sts in patt, turn, with RS facing, work 16 sts in patt, break yarn, turn, slip these 16 sts to right-hand needle; rep from * 2 more times. With WS facing, join yarn, work rem 4 sts in patt, turn, with RS facing, work 4 sts in patt, break yarn, turn, slip these 4 sts to right-hand needle. With RS facing, join yarn.

Next Row (RS): K1, p2, *k2, p2; rep from * to last 3 sts, k2, p1.

Use larger needle to BO all sts in patt.

Button Band

With smaller needle and RS facing, pick up and k 60 sts along right side of placket opening. Work 9 rows in Reversible Broken Rib patt. Use larger needle to BO all sts in patt. Fold facing to inside at st pickup line, and sew to body with yarn and tapestry needle.

Assembly

Sew side seams to underarm markers. Sew sleeve seams from bind-off edge to sleeve seam markers. Sew bind-off edge of gusset and remaining sleeve side together along purple lines (see schematics). Sew gusset into lower armholes along green lines. Sew in remaining sleeve, centering sleeve with neck opening and easing as necessary. Sew on four buttons with the buttonhole twist thread through body and facing opposite of buttonholes. Weave in ends. Block to measurements.

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Finnish Folk Museums

Conserving Local Textile Culture in Rural Areas

CAROL HUEBSCHER RHOADES



Brightly striped knitted stockings, hanging in the Myrbergsgården Museum in Vörå, Finland. Photograph by Carol Rhoades.

To gain perspective of the range and history of a Scandinavian country's textiles, visit its museums. Each country has a large national museum with extensive collections of art and objects reflecting its national cultural history. Provincial and county museums usually focus on materials from a given region.

Folk life museums are a special case, often comprising an assortment of farm buildings gathered from around the country or region and set in a landscape to resemble a typical farmstead. Some are large, such as Skansen in Stockholm, Sweden, and the Folkemuseum in Oslo, Norway. Costumed docents work the farm and educate visitors about the typical activities and objects at the homestead. Collections, including garments and household textiles, primarily from the nineteenth century or later, have been professionally documented, conserved, and stored.

Many of the small rural folk life museums scattered throughout Scandinavia rely on local citizens to donate materials and show the collections to visitors. When handcraft associations were formed in the Scandinavian countries in the early twentieth century, consultants often asked residents to bring in traditional textiles and objects to be recorded. This practice helped to identify local designs and motifs as well as to document the distinctive style of individual folk artists.

Ostrobothnia, a Swedish-speaking area of western Finland that is home to several of Finland's best-known sweater traditions, has numerous folk life museums. The Brinkens Museum in Malax is one of the largest outdoor museums in the area with twenty buildings, archives, and gardens. Its collection of 5,000 textiles is stored in climate-controlled archives as well as on public display.

Stundars, in the village of Solf, comprises more than sixty farm and town buildings from around the region. It is open all year, and visitors are encouraged to participate in many village and farm activities. Summer craft camps and classes enable children to learn about rural life and traditions. Museum collections date from 1870 to 1920 with artifacts from all classes of society.

The museum in nearby Korsnäs is devoted entirely to a collection of garments and accessories made in the local tradition: distinctive, red-dominant sweaters that combine crochet and knitting and that were made for important gifts and festive occasions. (See my article, "Korsnäs Sweaters: Crocheted and Knitted Gifts of Love," *PieceWork*, January/February 2004.)

Although the municipality Vörå is small, it supports three museums: Fädernegården, built in 1862, represents a typical farmstead of the area; Rasmusgården is an upper-class home with displays of elegant furnishings and artifacts from the sixteenth century onward; and Myrbergsgården, encompassing seventeen buildings, represents a farmstead from 1839 with other buildings from



Vörå men's sweater from the Myrbergsgården Museum in Vörå, Finland. The motifs for the arm warmers project that follows were inspired by this sweater.
Photograph by Gunnar Bäckman.

Although most traditional knitted sweaters were made from wool, a special sweater from Vörå originating in the nineteenth century showed off the newly available luxury fiber, cotton.

1890. While Myrbergsgården's kitchen and wood-working tools, furniture, spinning wheels, and looms are similar to those seen in other area museums, its specialty is its 5,000 garments and household textiles, most from the late nineteenth century. Highlights include a large cupboard filled with woven fabrics; knitted and crocheted garments from plain to fancy; heavy woven bed coverings; and fine lace edgings. Even the most utilitarian pieces demonstrate fine workmanship. Bright colors abound, especially on the entrelac or striped chevron-pattern knitted stockings and crocheted petticoats and woolen slippers. Most of the textiles are stored at the town's old police station and the museum and have been overseen by Lars Erik Förars for over forty years. Because many pieces

have been donated from the local area, their histories could be accurately noted.

A building filled with textiles hanging on the walls and covering the beds was a "girls' shed" where young women lived while spending the summer working on the farm and where young men could come to court them. The displays of garments and textiles showed the men that the young women were proficient in needlework and had amassed ample clothing and domestic textiles to start married life. The museum has a number of pieces that clearly were never used or worn. The radio journalist Elin Willows describes some of the garments:

Their clothes hung along one wall, arranged by certain patterns, with the most valuable farthest in. The most colorful and the darkest



Above: A portion of a Vörå sweater provides the backing of this rag rug on display at the Myrbergsgården Museum in Vörå, Finland.

Right: Korsnäs men's sweater with crocheted suspenders and woven vest at Finland's Korsnäs Museum.

Photographs by Carol Rhoades.



were valued most and, therefore, were at the far back in each girl's textile collection. Skirts to wear to church were blue-black. Festive skirts, closer to the door, were red with black weft. Everyday skirts were nearest the door. [My translation from the Swedish.]

Although most traditional knitted sweaters were made from wool, a special sweater from Vörå originating in the nineteenth century showed off the newly available luxury fiber, cotton. The white was brighter than any wool yarn of the time, and small amounts of it sometimes were used in woolen garments as an accent. The Vörå sweater, however, was almost always knitted entirely of cotton yarn in medium blue on a white background.

With geometric patterning primarily around the neck and cuffs, white lower edges in ribbing and stockinette, and lice covering most of the body, Vörå sweaters share many characteristics with Norwegian sweaters of the same period. The geometrics on the Vörå sweaters, however, are simple waves and diamond variations in narrower panels

than typical for Norwegian sweaters, and the lice patterning (two rows of white between the lice rows and blue every third stitch around) is denser.

Most Vörå sweaters were knitted by young women for their fiancés to wear on Saturday nights (presumably the night for courting). After marrying, a man either stored his sweater or repurposed it. Myrbergsgården has a small rag rug that is backed with remnants of a blue-and-white Vörå sweater.

The town of Pörtom, southeast of Vörå, developed a similar men's sweater, with simple wave and diamond geometrics, with narrow panels on the shoulders and top of sleeves, but with deep panels on the cuffs. The white background was sometimes knitted with white cotton yarn and the pattern colors (natural black or brighter dyed colors) with wool yarn.

These days, when people think of Finnish textiles, many visualize the bold patterns and strong colors, especially pink and orange, of fabrics from Marimekko (founded in 1951). Yet a look at the holdings of any of Finland's many wonderful folk

life museums will reveal how traditional—and lovely—these colors are. Considering the cold, the darkness, and the length of Finnish winters, we shouldn't be surprised that knitters long ago began incorporating bright colors and distinctive patterns into their everyday and festive textiles. ❖

FURTHER RESOURCES

Almay, Mirja, Marketta Luutonen, and Kyllikki Mitronen.

Sydämenlämmittäjä ja tikkuripaita: Perinteisiä neu-leita Suomesta ja Eestistä [Heartwarmers and Tikkuri

Sweaters: Traditional Knitwear from Finland and Estonia]. Helsinki: Kustannusosakeyhtiö Tammi, 1993. In Finnish with a short summary in English. Color photographs of traditional Finnish and Estonian designs with instructions and charts for a Vörå men's sweater.

Bäckman, Anna-Maija, and Marketta Luutonen. *Traditionella stickade tröjor* [Traditional Knitted Sweaters]. Vaasa, Finland: Österbottens Svenska Hemslojdsförening, 1984. The cover features close-up details of a sweater from Vörå. The booklet, in Finnish, with general sweater instructions and charts for five local styles, is available at www.loftet.fi; email info@loftet.fi.

Pagoldh, Susanne. *Nordic Knitting: Thirty-One Patterns in the Scandinavian Tradition*. Loveland, Colorado: Interweave, 1987. The chapter on Finnish knitting traditions includes a pattern for a Vörå blue-and-white cotton sweater in children's sizes.

Willows, Elin. "Vörås mjuka skatter / Vöyrin pehmeät aarteet" [The Soft Treasures from Vörå]. In *Sköna slöjd / Mainiot taidot* [Beautiful Crafts]. Vaasa, Finland: Österbottens hantverk, 2014. In Finnish. Includes eleven articles about crafts from Ostrobothnia and is available at www.loftet.fi; email info@loftet.fi.

www.museum.malax.fi.

www.stundars.fi.

CAROL HUEBSCHER RHOADES of Madison, Wisconsin, has studied Scandinavian textile traditions for many years. Her work translating textile books from Danish, Swedish, and Norwegian into English often leads to even more intriguing aspects of Nordic knitted and crocheted garments. She participated in the Nordic Knitting Symposium held in Vörå, Finland, in July 2014; visits to several folk life museums in the Swedish-speaking area of western Finland were an exciting part of the program.

❖ *A companion project follows* ❖



Top: One of the buildings at the Myrbergsgården Museum in Vörå, Finland.

Above: Crocheted woolen slips in chevron patterns on display in the Myrbergsgården Museum in Vörå, Finland.

Photographs by Carol Rhoades.

Sweater Traditions from Finland

Vörå-Inspired Arm Warmers

CAROL HUEBSCHER RHOADES

◀ *Inspired by the preceding article* ▶

Add a touch of color to your winter ensemble with these gorgeous blue-and-white patterned arm warmers, modeled after the traditional sweaters of Vörå, Finland.



The blue-and-white-patterned sweaters from Vörå, Finland, that I examined at the Myrbergsgården Museum were all finely knitted with cotton yarn at 8½ to 10 stitches per inch (3½ to 4 stitches per cm). The tightness of the gauge would help maintain the shaping of the sweater as cotton has no natural elasticity. Although most sweaters in this traditional style were knitted with cotton, some were made with wool yarn. The cotton/wool yarn that I recommend for this project is a practical compromise for accessories that need some elasticity. Since the few instructions for these sweaters consist simply of general guidelines, these arm warmers can serve as a wearable gauge swatch. They are shaped down the arm and easily can be made longer or shorter by adding or subtracting simple geometric motifs.

MATERIALS

- Geilsk Cotton/Wool, 55% lamb's wool/45% cotton yarn, fingering weight, 250 yards (228.6 m)/50 gram (1.8 oz) ball, 1 ball each of #C2 Blue (MC) and #C8 Natural White (CC); www.knit-geilsk.com
- Inox Needles, set of 4 or 5 double pointed, size 0 (2 mm) or size needed to obtain gauge; www.accessoriesunlimitedinc.com

Note: If needed for consistent gauge for single- and two-color sections, use Takumi bamboo size 1 (2.25 mm) needles (www.clover-usa.com) for two-color stranded rounds; if working with two sizes of needles, use a different color or material for each size so you don't get the sets mixed up.

- Tapestry needle

Finished size: 7¼ inches (18.4 cm) long and 7¾ inches (19.7 cm) circumference, tapering to 6¾ inches (17.1 cm) at wrist; woman's medium

Gauge: 33 sts and 41 rnds = 4 inches (10.2 cm) in 2-color stranded knitting

INSTRUCTIONS

Note: See page 64 for Abbreviations and Techniques. Use smaller size double-pointed needles for single-color rounds and larger size double-pointed needles for two-color rounds, if necessary to match gauge from section to section. (I shifted needle sizes as described here through the Dotted Diamonds Chart and then I worked the rest of the arm warmers with smaller size double-pointed needles only.)

Arm Warmers

With MC, smaller needles, and using the long-tail method, CO 61 sts. Divide sts evenly over dpn and join by passing last st CO over 1st CO st—60 sts rem. [K 1 rnd, p 1 rnd] 3 times. With CC, k 1 rnd.

Inc Rnd: With CC, [k15, M1] 4 times—64 sts.

With MC, k 1 rnd. With CC, k 2 rnds. Work Rows 1–7 of Seeded Diamond Chart. With CC, k 1 rnd. **Dec Rnd:** With CC, [k14, k2tog] 4 times—60 sts rem.

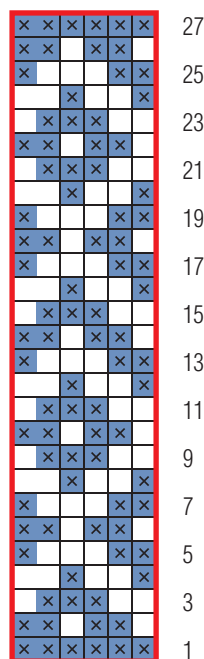
With MC, k 1 rnd. Work Rows 1–11 of Open Diamond Chart. Work Rows 1–27 of Dotted Diamonds Chart. Work Rows 1–11 of Lice Chart. **Dec Rnd:** With MC, [k13, k2tog] 4 times—56 sts rem.

Work Rows 1–5 of Zigzag Chart. With MC, k 1 rnd. With CC, k 2 rnds. With MC, [k 1 rnd, p 1 rnd] 3 times. BO all sts, making sure BO is not too tight or too loose. Because the last rnd is purled, you may need to BO somewhat firmly to prevent edge from curling.

Finishing

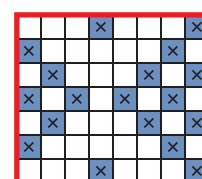
Weave in loose ends. Gently handwash arm warmers in lukewarm water and wool-safe soap. Rinse in same temperature water. Gently squeeze out excess water and then, patting out to finished measurements, lay arm warmers flat on a towel to dry.

Dotted Diamonds



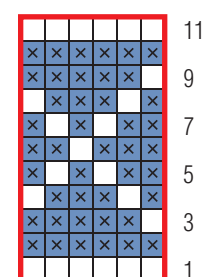
6-st rep

Seeded Diamond



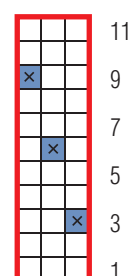
8-st rep

Open Diamond



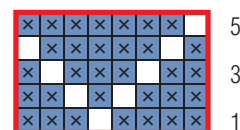
6-st rep

Lice



3-st rep

Zigzag



8-st rep

Key

■ k with MC

□ k with CC

■ patt rep

Charts may be photocopied for personal use.

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

Mary Rowlandson

Knitting in Captivity

VERONICA PATTERSON

“On the tenth of February 1675 [1676 by our calendar] came the Indians with great numbers upon Lancaster: their first coming was about sunrising. . . .”

—*A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*

So begins Mary White Rowlandson’s narrative of her capture and nearly three months living as a prisoner of the Native Americans until her eventual ransom and return to her husband and remaining family. Her words create a compelling braid of sorrow, fear, hunger, hope—and knitting.

On the day of the raid on Lancaster, Massachusetts, by Narragansett, Wampanoag, and Nipmuc Indians, “the dolefullest day that ever mine eyes saw,” thirteen colonists were killed and twenty-four captured. Among the latter were Mary Rowlandson, who had been shot in the side, and her six-year-old daughter, Sarah, who had been wounded by the same bullet. Behind them, their house burned. (Mary’s husband, the Reverend Joseph Rowlandson, was away at the time of the raid.)

In graphic detail, Mary Rowlandson describes the next eleven weeks and five days in twenty “removes,” or journeys, as the band traveled from one encampment or village to the next, sometimes raiding, sometimes pursued by militia. Sarah died of her wound on February 18. Mary occasionally saw other captives traveling with other bands, including her son, Joseph, whom she spoke with more than once, and her surviving daughter, Mary, whom she only glimpsed. She was fundamentally alone and on her own. At the time of her capture, she had her knitting and her needles in a “pocket” tied beneath her skirt. (Women’s clothing at the time did not have sewn-in pockets; dresses and skirts had slits in the

side for access to the separate pocket.) During her captivity, Mary Rowlandson’s knitting and sewing skills became important elements in her survival.

Mary White was born in Somersetshire, England, in 1637. Her family left England in 1639, settling first in Salem in the Massachusetts Bay Colony. The family moved to Lancaster, then on the Massachusetts frontier, in 1653, and in 1656, Mary married Joseph Rowlandson. The couple had four children; one daughter died very young. After her capture, Mary faulted herself for neglecting her Puritan faith (“I saw how in my walk with God I had been a careless creature”); it was her understanding that she was being “tested.” Looking back, she could see the fullness of the life she had led in Lancaster before the raid: “When we are in prosperity, oh the little we think of such dreadful sights.”

As a Puritan, Mary Rowlandson saw the Indians as heathen savages and their attack as the arrival of the forces of evil. She did, however, experience brief moments of connection with individuals among her captors.

During the late seventeenth century, repeated disputes between the Indians and English settlers had escalated into warfare, with atrocities committed by both sides. The raid on Lancaster occurred during King Philip’s War (1675–1676). Metacomet, known to the English as “King Philip,” the leader of the confederation of Indians involved in the war, died in 1676, but the fighting continued into 1678. Quinnapin, whom Mary Rowlandson refers to as her “master” and who had purchased her after her capture, was married to King Philip’s sister. When Mary was in contact with King Philip, he treated

*At the time of her capture, she had her knitting and her needles
in a "pocket" tied beneath her skirt.*

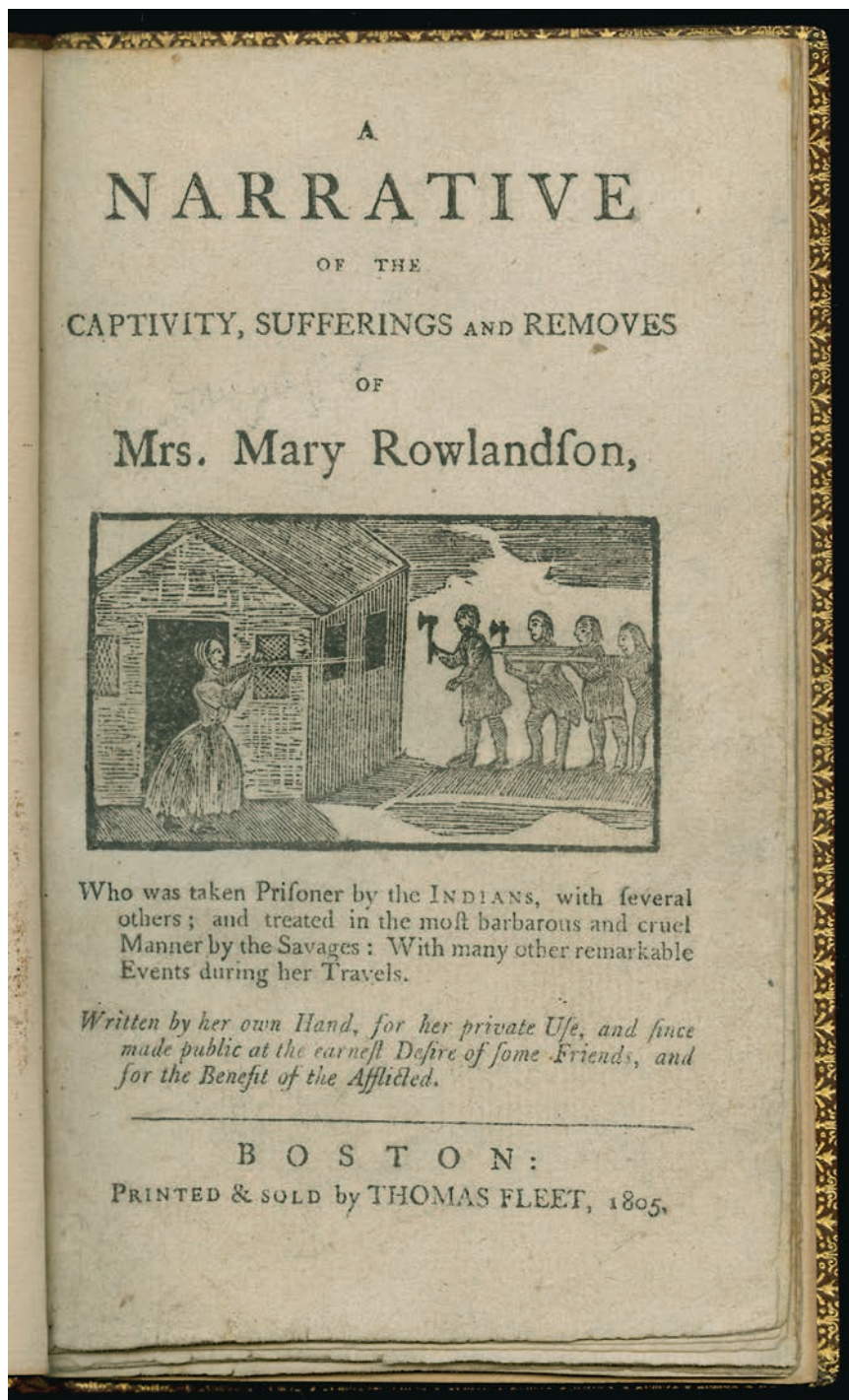
her decently. She sewed for his son in exchange for food. During the Nineteenth Remove, she writes how Philip offered her hope of ransom: "Going along, having indeed my life but little spirit, Philip, who was in the company, came up and took me by the hand and said, two weeks more and you shall be mistress again."

Although knitting was unknown in North America before the arrival of Europeans, the colonists found that the woven cloth and knitted stockings they had brought with them and produced made fine ceremonial gifts to present to members of the New England tribes when establishing alliances.

Mary Rowlandson first writes about knitting in her account of the Fifth Remove: "In this travel, because of my wound, I was somewhat favored in my load; I carried only my knitting work and two quarts of parched meal." Ironically, she would receive none of that meal and would often suffer from hunger in the days ahead. A second note about knitting during the same remove mentions that Mary had been knitting a pair of white cotton stockings "for my mistress" (one of Quinnapin's wives) when she was bidden to continue her knitting on the Sabbath. She initially tried to bargain, promising to work harder and longer the next day, but was told that her captors would "break her face" if she refused. She knitted.

The following entries drawn from the narrative offer a window into the days of captivity and indicate how her handwork helped sustain her.

♦ "During my abode in this place, Philip spake to me to make a shirt for his son, which I did, for which he gave me a shilling . . . and with it, I bought a piece of horseflesh. . . . Afterwards he asked



The title page of the 1805 edition of *A Narrative of the Captivity, Sufferings and Removes of Mrs. Mary Rowlandson*.
Photograph © the Newberry Library, Chicago, Illinois.

me to make a cap for his boy, for which he invited me to dinner.”

- ♦ “There was a squaw who spake to me to make a shirt for her *sannup* [husband], for which she gave me a piece of bear. Another asked me to knit a pair of stockings, for which she gave me a quart of peas.”

- ♦ For making two shirts, Mary Rowlandson earned a knife, which she gave to Quinnapin, knowing he was important to her fair treatment and eventual release.

- ♦ “Here, one asked me to make a shirt for her papoose, for which she gave me a mess of broth, which was thickened with meal made of the bark of a tree.”

- ♦ Though her skills might earn her food, she couldn’t refuse requests. When she declined a demand that she make a “flap” [loincloth] out of her apron for one woman’s child, she was assaulted with a large stick. She capitulated.

- ♦ “Then came an Indian to me with a pair of stockings that were too big for him, and he would have me ravel them out, and knit them fit for him . . . and he gave me some roasted ground nuts [the edible tubers of a twining American plant of the

legume family; references to them occur throughout the narrative].”

- ♦ “Then came an Indian to me, and asked me to knit him three pair of stockings, for which I had a hat, and a silk handkerchief. Then another asked me to make her a shift, for which she gave me an apron.”

- ♦ “When my master came home, he came to me and bid me make a shirt for his papoose, of a Holland-lace pillowbere [pillowcase].”

Unquestionably, Mary Rowlandson’s knitting and sewing skills were of value to her captors as well as to her as she traded her needlework work for sustenance.

Although when she had considered the possibility of an attack before it happened, Mary thought she would choose death over capture: “. . . when it came to the trial, my mind changed; their glittering weapons so daunted my spirit. . . .” Her children were pulled one way and she another, yet her instinct to survive served her through grief and depression, even through Sarah’s death: “I must and could lie down by my dead babe. . . . I have thought since of the wonderful goodness of God to me



Redemption Rock in Princeton, Massachusetts. Mary Rowlandson’s release from her captors was negotiated at this site. Photograph by Sfoskett and courtesy of Wikimedia.

Unquestionably, Mary Rowlandson's knitting and sewing skills were of value to her captors as well as to her as she traded her needlework work for sustenance.

preserving me . . . that I did not use wicked and violent means to end my own miserable life."

She was often wakened by hunger. "After I was thoroughly hungry, I was never again satisfied." Food was hunted for, secreted, and occasionally taken from her. She found herself grateful for food she would never have touched earlier, such as a piece of sinewy boiled horse's leg that a child had chewed but found too tough. Her story speaks vividly to her captors' existence, living literally close to the bone.

A plundered Bible that one Indian gave her offered a thread of hope, although Mary learned to read it out of her captors' sight. She had occasional word of her possible ransom. And she received small kindnesses. One woman, she writes, "gave me a piece of fresh pork, and a little salt with it, and lent me her pan to fry it in; and I cannot help but remember what a sweet, pleasant and delightful relish that bit had to me, to this day." A man and wife gave her food more than once, though another warrior pointed out the nearby bloody clothing of two Englishmen they had recently killed. Still, she was grateful: ". . . five or six times did he and his squaw refresh my feeble carcass."

In early May 1676, Mary was finally ransomed ". . . [S]o I took my leave of them," she writes, "and in coming along my heart melted into tears, more than all the while I was with them . . . with the thought that ever I should go home again." Their arrival at Lancaster was a "solemn" moment; "not one house left standing." More than once amid the joys of homecoming, she uses the phrase "and yet not without sorrow."

Mary and Joseph, with support, were able to ransom their son and remaining daughter. After Joseph died in 1678, Mary and her children moved to Boston. She married Captain Samuel Talcott in 1679 and died in 1711. Even in safety, the experience of captivity lived on in her: "I can remember the time when I used to sleep quietly without workings in my thoughts, whole nights together," she writes, "but now it is other ways with me."

Her narrative was published in Cambridge, Massachusetts, in 1682, and in London that same year and became a "best-seller." Mary Rowlandson declares that she wrote her account "to declare the

The Dreams of Mary Rowlandson

In her collection of poems *The Dreams of Mary Rowlandson*, Hilary Holladay imagines Mary's life in these lines from "Oak Leaf Cure":

I could hear Joseph rehearsing a sermon,
his voice booming as I pounded dough, then mended shirts;
I could taste the rolls that made everyone smile
and the venison stew, my husband's favorite—
the meal we had before he left for Boston . . .
evil stayed put
somewhere in the woods
far beyond our well-stocked garrison.

Holladay's "Hunger Moon" captures the scarcity faced by both Mary Rowlandson and her captors during that winter (Weetamo is one of Quinnapin's wives):

For now, starvation is all that they see or hear.
Even the moon is an open mouth, a gold cry for grain.
Who can fault the warriors, who shot their stallion
and left him in the field for the women to boil?
Who can blame Weetamo, who stole the last ear of corn?
And what of Mary, who now eats bark?

—Excerpted from *The Dreams of Mary Rowlandson* by Hilary Holladay
(Lowell, Massachusetts: Loom Press, 2006)

works of the Lord, and His wonderful power in carrying us along, preserving us in the wilderness." The details of the story offer insight into Colonial and Native American life in a time of conflict and change. Mary's knitting and sewing played a part in both her physical and her mental survival. One wonders whether memories of what she described toward the end of her narrative as "the night season" played through her mind as she knitted in later years. ♦

VERONICA PATTERSON of Loveland, Colorado, a former editor of *PieceWork*, is a writer, freelance editor, and teacher of creative writing.

FURTHER RESOURCES

A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson. Available online at www.gutenberg.org/ebooks/851.

Holladay, Hilary. *The Dreams of Mary Rowlandson*. Lowell, Massachusetts: Loom Press, 2006. (Holladay's poems are imaginative, yet closely based on the narrative.)

Tell Them of Us

Knitting Vintage Garments for a World War I-Era Movie

MELANIE SMITH



Cast members of the World War I-era movie *Tell Them of Us* costumed in handknitted and hand-crocheted garments made by needlecrafters around the world.

Photograph by John Bennett.



A character reads a letter from the front in a scene from *Tell Them of Us*. The author knitted the shawl worn by the actress.

Photograph by John Bennett.

As World War I (1914–1918) broke out in Europe, relief organizations issued a call to knitters and crocheters to make warm garments for soldiers both at the front and in hospitals. The call appeared in newspapers and magazines.

Nearly a hundred years later, in July 2013, WAG Screen, a nonprofit film group in Lincolnshire, England, used today's social media—Twitter, Ravelry, and Facebook—to recruit volunteers to knit or crochet hats, mitts, shawls, sweaters, and baby clothes from period patterns to help costume its World War I-era movie *Tell Them of Us*. From the Orkney Islands to Boise, Idaho, more than 200 of us volunteered our time and talents. Not surprisingly, WAG

Screen crowdfunded the cost of its production. The movie premiered November 8, 2014, at The Venue in Lincoln, Lincolnshire, England.

Tell Them of Us, told from the perspective of an actual family from the village of Thimbleby, was planned as a tribute to all those who went to war and didn't come home. Brothers Robert and William Crowder, of the village of Thimbleby, were just ordinary men willing to serve their country. Much of the movie centers on Robert's letters home from the front, letters that still survive. Just as William was leaving to join him in 1917, Robert was killed in France. He was twenty-one.

The title of the movie is drawn from this epitaph, one of a series written by the poet John Maxwell Edmonds (1875–1958): "When you go home, tell them of us and say, / For their tomorrow, we gave our today."

Visit www.wagscreen.co.uk for more information about WAG Screen, including information on purchasing a copy of *Tell Them of Us* on DVD. For information on making the film, visit <http://www1film.wordpress.com>. You can see a preview at www.youtube.com/watch?v=8DMGcaK_pYb.

Some of WAG Screen's volunteer knitters and crocheters received vintage patterns translated into modern terms while others were given original patterns with which to work. Regardless of format, enormous enthusiasm for the project resulted in the publication of *Centenary Stitches: Telling the Story of One WWI Family through Vintage Knitting and Crochet* (Flotta, Orkney, England: Northern Lace Press, 2014), a book containing seventy-four patterns for the knitted and crocheted articles used in the movie. ❖

On any given day in Boise, Idaho, you can find MELANIE SMITH making something—it might be woven, knitted, crocheted, or spun. She loves to share her passion for all things fiber through teaching and designing; you can follow her exploits at yarnsnthreads.wordpress.com or on Ravelry as [yarnsnthreads](https://www.ravelry.com/people/yarnsnthreads).

◀ *A companion project follows* ▶



Tips for Rewriting a Vintage Pattern

- The copy should be clean and legible. *PieceWork's* *Weldon's Practical Needlework* facsimile reproductions are an excellent example of a good print.
- Writing out the pattern as you knit the piece is the easiest way to find and correct pattern mistakes; add notes and corrections as you go.
- Because vintage patterns hardly ever include gauge, knit some sample swatches. If it's a shawl, does it need drape? If it's a hat, should it have a firm brim?
- Only rarely will the suggested yarn be available, but check the Internet for the name of the yarn. With luck, you can find it or at least some suggestions for a substitute. Make a swatch (or two) of your candidates to see how they feel. Don't be afraid to use your favorite yarns: you know them, and they work for you.
- Needle and hook sizes mentioned in vintage patterns are different from those we use today. Enter them on a conversion chart (there are many online) to find mod-

ern equivalents, then see which modern yarns suggest those particular needle (or hook) sizes.

- If available, use the photograph or illustration of the finished article to check whether you are on the right track.
- Vintage patterns have some special terms that are not the same as we use today. "Knit plain" means to knit one stitch after another without any changes such as increasing, decreasing, or purling. In flat knitting, it will come out as garter stitch; in knitting in the round, stockinette. In Victorian times, the purl stitch was used to add texture and interest and not as a basic stitch.
- Many vintage patterns were knitted flat in sections and then sewn together. You will have to decide whether you want to keep the pattern as close to the original as possible or if you want to use more modern tools and techniques to knit in the round.

—M. S.

A farewell scene in the World War I-era movie *Tell Them of Us*.
Photograph by John Bennett.

Tell Them of Us Baby Bib

MELANIE SMITH

◀ Inspired by the preceding article ▶



During World War I (1914–1918), knitters spent most of their free moments working on socks, hats, sweaters, and other soldier's comforts, but they also would make items for family members at home. This sweet baby bib project is a perfect example of an item for home use. I adapted a pattern in *Fancy and Practical Knitting*, published by The Butterick Publishing Company, London and New York, in 1902. The pattern is among the seventy-four patterns for the knitted and crocheted articles used in the movie included in *Centenary Stitches: Telling the Story of One WWI Family*

through *Vintage Knitting and Crochet* (Flotta, Orkney, England: Northern Lace Press, 2014).

MATERIALS

- ♦ Rowan Cotton Glacé, 100% cotton yarn, sportweight, 125 yards (114.3 m)/50 gram (1.8 oz) ball, 1 ball of #730 Oyster; www.knitrowan.com
- ♦ Needles, size 3 (3.25 mm) or size needed to obtain gauge
- ♦ Tapestry needle
- ♦ Crochet hook, size 3 (3.25 mm)
- ♦ Stitch holder

INSTRUCTIONS

Note: See page 64 for Abbreviations and Techniques.

Bib

CO 48 sts.

Rows 1–3: *K3, p3; rep from * to end.

Rows 4–6: *P3, k3; rep from * to end.

Rep Rows 1–6 for Check patt. Rep Rows 1–6 twelve times total.

Neck straps,

Set-Up Row: K12 and place sts on holder, BO next 24 sts, k12.

Right strap,

Rows 1–38: K.

Row 39: BO 12 sts. Break yarn, leaving a 1-yard (0.9-m) long tail.

With crochet hook and using yarn tail, ch 35 sts. Fasten off and add a small tassel.

Left strap,

Place sts from holder onto needle.

Next Row (WS): K.

Rows 2–39: K.

Row 40: BO 12 sts. Break yarn, leaving a 1-yard (0.9-m) long tail. With crochet hook and using yarn tail, ch 35 sts. Fasten off and add a small tassel.

Edging

With crochet hook, beg at bottom right corner of bib, pick up yarn with a sl st, *ch 3, sk next st or row, sl st in next st; rep from * to end. Fasten off.

Finishing

Weave in loose ends. Lightly block.

Turn your crafting into a career!



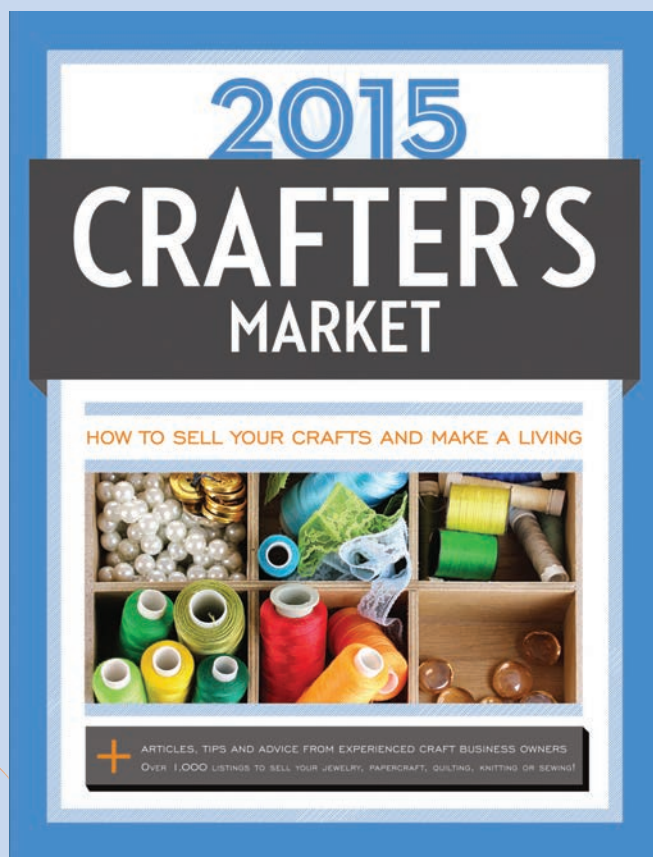
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A Crown Prince, a Knitted Sweater, and Escape from Nazi Invasion

LAURA RICKETTS



Prince Harald playing at Skaugum, the official residence of the Norwegian royal family, Asker, Norway. 1940. Prince Harald is wearing the sweater that inspired Laura Ricketts's project that follows this article. *Photography by Ander Beer Wilse and © the Norsk Folkemuseum, Oslo, Norway.*

The morning of April 9, 1940, three-year-old Crown Prince Harald of Norway (1937–) awoke to a world torn apart. The Nazi government of Germany had just given the Norwegian government an ultimatum—capitulate to Nazi rule or suffer the consequences. Without mentioning the danger to her children, Crown Princess Märtha (1901–1954), wife of Prince Olav V (1903–1991), gathered Harald and his two sisters, ten-year-old Princess Ragnhild and eight-year-old Princess Astrid, and told them that they were going on a ski trip.



Bundled in warm knitted sweaters, hats, and mittens, the family began a journey that would last five years. Germany's Operation Weserübung ("Exercise on the Weser [River]") had begun. That same morning, a similar attack was being staged against Denmark. In the harbor at Oslo and in every other major harbor on the Norwegian coastline, German battleship cruisers, destroyers, heavy cruisers, torpedo boats, and minesweepers carrying more than 8,000 German soldiers and auxiliary personnel awaited the government's response, aware that "[t]he Führer has ordered that the flight of Kings of Denmark and Norway from their countries at the time of occupation be prevented at all costs. . . . It is essential that the sovereigns' residences be closely watched, and that they be prevented from leaving their palaces should they attempt to do so."

Rumors of German invasion had been circulating for weeks, yet the attack on April 9 was a complete surprise to the neutral Norwegian government, which had assumed that its neutrality would be respected. But Norway was strategically important to the Nazis. Its vast western shoreline faced the United Kingdom, Germany's declared enemy; it shared an eastern border with the USSR, at first a neutral partner but later another enemy of Germany; its southern borders guarded the entry to the Baltic Sea, which offered access to Germany as well as to Denmark, Sweden, Finland, and the

Baltic countries; in the north, the Barents Sea was an important shipping lane. Germany depended on supplies of iron ore imported from northern Sweden to build its ships, airplanes, tanks, and weapons, but during the winter when shipping lanes from Sweden's coast to Germany were frozen over, the ore had to be shipped from Narvik, Norway, southward through a protected channel along that country's west coast. No wonder that Winston Churchill, then British Lord of the Admiralty, had proposed mining Narvik and other ports to prevent Germany's using this option.

King Haakon VII (1872–1957) had grown up as Prince Carl of Denmark, second son of the Danish king, but after Norway's 1905 dissolution from Sweden, he was made King of Norway by popular referendum following the recommendation of a Norwegian governmental committee. Educated at the Danish naval academy, he had married Princess Maud of Wales (1869–1938), youngest daughter of King Edward VII (1841–1910) and Queen Alexandra (1844–1923) of England. Through his training and royal connections, Haakon was well aware of political unrest in Europe, but he had difficulty communicating its importance to the neutral Norwegian Labour Party, the party in control of the Norwegian parliament, the Storting. On top of the financial austerity promoted by the conservative parties, the Norwegian army and navy were in no condition

Prince Harald's sweater on display during the Longest Journey exhibition at the Alta Museum, Alta, Norway.

Photograph courtesy of the Alta Museum and by Kjartan Hauglid, The Royal Collection.



Norway's King Haakon (1872–1957), Queen Maud (1869–1938), and Crown Prince Olaf (1903–1991). Photographer unknown. 1913. George Grantham Bain Collection, Library of Congress Prints and Photographs Division, Washington, D.C. (LX-82-2693-8). Photograph courtesy of the Library of Congress.

to fight off invading forces. (Hitler's invasion was made on the pretext of "protecting" the country's neutrality from British invasion.)

Despite the Norwegian government's unreadiness for battle, however, a miraculous single shot from Oscarsborg Fortress on the morning of April 9 foiled the German machinations temporarily. While the German representative was conferring with the Norwegian foreign minister, the commander of the fortress guarding the heart of Oslo was taking aim at the German cruiser *Blücher* as it steadily advanced up the Oslo fjord. The powerful ship, commissioned just four days earlier, contained more than 1,000 German soldiers, members of the Gestapo, and the military commander, General Erwin Engelbrecht (1891–1964). Knowing full well the limitations of cannon fire and how extremely slow it was to reload a cannon, the Norwegian commander waited to fire upon the *Blücher* until it was within 500 meters (1,640 ft). Out of two shots fired, one hit aviation fuel and began a fire that proved unstoppable. Within three hours, the *Blücher* lay on its side in the fjord; 600 to 1,000 soldiers were dead. The Germans could neither guard the castle to prevent the royal family's escape nor implement any of their many other plans.

During the next chaotic hours, members of the retreating government separated papers for destruction or removal. Others readied the gold reserve of the Norwegian bank for removal. The members of the Storting and the king and his family made it to a special 7:00 A.M. train bound for Hamar, about 80 miles (129 km) north of Oslo; when Hamar was considered unsafe, they continued on to the nearby town of Elverum. There, a series of extraordinary

parliamentary meetings culminated in the decision known as the King's First Refusal. King Haakon was in a precarious position: although it was the responsibility of the prime minister and the parliament to lead the country, it was the king who had not only to appoint the prime minister that the government recommended but also to represent that government. In Elverum, a debate raged: Should the government resign and the king approve a prime minister appointed by Hitler? In all conscience, King Haakon could not yield:

... I shall make my own position clear: I cannot accept the German demands. ... [s]hould the government choose to bow before the German demands, I would understand their motivations perfectly, in view of the imminent peril now threatening, and the prospect of seeing so many young Norwegians sacrifice their lives in this war; yet I would then have no other alternative than to abdicate ... to renounce the throne of Norway for myself and my family. ... The Government must now take its decision. It is not bound by my position ... Yet I felt it was my duty to make it known.

This speech galvanized the ambivalent parliament to action. For the safety of his family, early on April 10, Prince Olav saw Märtha and the three children off to her native Sweden, not knowing if or when they should meet again. Then Olav and King Haakon retreated farther into the heart of Norway to the town of Nybergsund, where they gave the Germans their formal refusal. On April 11, the Germans bombed the town, destroying it but leaving the king, the prince, and the ministers unharmed.

Many disapproved of Crown Princess Märtha's residency in Sweden, and many of her Norwegian visitors encouraged her to return to Norway and allow Crown Prince Harald to reign with herself as his guardian. The night of April 12, King Haakon and Prince Olav, on the move to escape heavy bombing, requested entrance into Sweden for a night's peace but were denied by the Swedish foreign minister, who replied that he "could promise nothing." Perhaps he feared that acceding would make Hitler challenge Swedish neutrality; in any event, tensions between Sweden and Norway worsened for the remainder of the war.

Through May and early June, King Haakon, Crown Prince Olav, and members of the Storting gradually traveled northward by land and sea until surrender appeared inevitable. On June 7, King Haakon and Prince Olav boarded HMS *Devonshire*

bound for the United Kingdom. King Haakon, at seventy years old, especially felt the weight of the decision, not knowing if he would live to return to his adopted land.

Norway fell to Germany June 10, 1940, after two months of fighting—the longest a country had withstood a Nazi attack to date. The king and crown prince settled just west of London and remained there for the duration of the war. They traveled to London weekly to broadcast messages to Norway, encourage troops, and confer with members of the War Cabinet.

In 1939, while touring the United States, Prince Olav and Märtha had met President Franklin Delano Roosevelt (1882–1945) and his wife, Eleanor (1884–1962). During the summer of 1940, President Roosevelt invited Märtha and the children to spend the duration of the war in the United States. Accepting his invitation, they traveled to the Finnish port of Petsamo on the Barents Sea, where they joined 800 other passengers on the USS *American Legion* and set sail for the United States in August. Escorted by two destroyers, they arrived in New York two weeks later.

In the United States, Crown Princess Märtha worked tirelessly for the Norwegian people, making speeches, visiting refugees, and volunteering with the American Red Cross. She and the children stayed at the Roosevelts' estate in Hyde Park, New York, and then at the White House, but soon moved to Pook's Hill, an estate just north of Bethesda, Maryland, that the Norwegian government first leased and then bought.

Victory in Europe (VE Day) was declared May 8, 1945. Norway had had a bitter five years. Perhaps because of Hitler's belief that Norway would be the Allies' first point of continental attack, more than 400,000 German soldiers had been stationed in this land of 3,000,000—one German soldier for every eight residents. The Nazis' scorched-earth policy had ravaged the far north of the country, leaving it bare. On June 7, 1945, five years to the day that King Haakon and Crown Prince Olav fled Norway, the king, Crown Prince Olav, Crown Princess Märtha, the Princesses Ragnhild and Astrid, and Crown Prince Harald sailed into the Oslo fjord to a warm welcome.

Packed in a trunk on board the ship was the little red sweater that Harald had worn in preparation for the "ski trip" that never took place. It was most likely a birthday present as photographs showing Harald wearing it were taken just weeks after his birthday on February 21, 1940. Several colorwork mistakes on the left arm are evidence that it was handknitted.

The sweater was somewhat the worse for wear: the front was a bit rubbed and felted; the bottom ribbing and an area under the left arm had been roughly darned. Perhaps it was kept as a memory of happy times before the war.

In 2012, in recognition of the seventy-fifth birthdays of Harald, now King Harald V, and his wife, Queen Sonja (1937–), and in anticipation of the 2014 Constitutional Bicentennial, the Norwegian government mounted a touring exhibition entitled *The Longest Journey* (1940–1945). Among its photographs, films, and other artifacts from the war years was the little red sweater, which is still in the possession of the Royal Family. Members of the *husflid* in Tromsø, a local chapter of the national handcrafts society, re-created the sweater, wrote a pattern for it, and knitted a king-sized version that they gave to King Harald. They also made one for his nine-year-old grandson, Prince Sverre Magnus. ♦

LAURA RICKETTS lives and works in north central Indiana. She knits, crochets, spins, reads history books, and combines all of these into her articles, her patterns, and the classes that she teaches. Visit www.laurarickettsdesigns.com to see more of her work. She thanks Hans Christina Sørberg of Alta Museum, Alta, Norway, and Birgit Hansen and the Kvaløysletta Husflidslag of Tromsø, Norway, for their assistance with this article.

◀ A companion project follows ▶

FURTHER RESOURCES

- Howarth, David. *The Shetland Bus: A WWII Epic of Escape, Survival, and Adventure*. 1951. Reprint. London: Grafton, 1991.
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- http://vandreutstillinger.nasjonalmuseet.no/wp-content/produksjonsdokumenter/703/Publikumsbrosjyre_engelsk.pdf; the Norwegian National Museum's description of the Longest Journey exhibition.
- www.abcnhyheter.no/kultur/070621/se-kong-haralds-gronne-frosk; information about the exhibition, in Norwegian.
- www.b-efa.org/befa/day_to_remember.htm; a New Yorker's depiction of a visit by President Roosevelt and Crown Princess Märtha.
- www.royalcourt.no/artikkel.html?tid=28689&sek=27316; a film showing the arrival of the Royal Family back in Norway following the end of the war.

The Crown Prince's Sweater

LAURA RICKETTS

◀ *Inspired by the preceding article* ▶

I based this pattern on the sweater that Crown Prince Harald wore when he and his family fled Norway during the Nazi invasion in 1940. It has a slightly longer ribbing and cuff and a slightly wider neck than are usual in today's sweaters. Thus, you may wish to decrease the length of both the waist and wrist ribbing by 1 inch (2.5 cm) for each size.

Debbie Gremlitz, owner of Nordic Fiber Arts online yarn store, feels that Crown Prince Harald's sweater could have been knitted with Rauma's Strikkegarn, the same yarn that I call for here. The Rauma company was started in 1927 and was going strong in 1940. Its medium red #174, however, was introduced only within the past twenty years. The warmer folk red #124, which I call for here, is the shade seen in all the early patterns and appears closer to the scarlet of the Norwegian flag, which became the country's official flag in 1821.

Laura Ricketts's faithful re-creation of the little red sweater that belonged to three-year-old Crown Prince Harald of Norway.

Vintage skis courtesy of the Loveland Museum/Gallery, Loveland, Colorado.



MATERIALS

- ♦ Rauma Strikkegarn, 100% Norwegian 3-ply wool yarn, DK weight, 115 yards (105.2 m)/50 gram (1.8 oz) ball, 4 (4, 5, 6) balls of #124 Bright Red (MC) and 2 (2, 3, 4) balls #101 Unbleached White (CC); www.nordicfiberarts.com
 - ♦ Needles, circular, 16 inches (40 cm) and 24 inches (60 cm), and set of 4 or 5 double pointed, size 2½ (3 mm) for rib and buttons (wooden double pointed are best for buttons) and 16 inches (40 cm) and 24 inches (60 cm) size 4 (3.5 mm) circular for body or size needed to obtain gauge
- Note:* 3 mm is not a standard US needle size; be careful when buying a US size 2½; US size 2 is 2.75 mm; when possible, shop for this needle using the millimeter size alone.
- ♦ Crochet hook, size D/3 (3.25 mm)
 - ♦ Dimes, 4, to stuff buttons, or a small bit of batting
 - ♦ Marker
 - ♦ Stitch holders
 - ♦ Tapestry needle

Finished size: 23 (25, 27¼, 30½) inches (58.4 [63.5, 69.2, 77.5] cm) chest circumference; sized for 2 (4, 6, 8) years
Gauge: 23 sts and 29 rnds = 4 inches (10.2 cm) in stranded patt on larger needle

SPECIAL STITCH

Twisted Rib

K through the back lp of each k st and p through the back lp of each p st.

INSTRUCTIONS

Notes: See above and page 64 for Abbreviations and Techniques. The sweater is worked in the round from the lower edge to the underarm, then the front and back are worked separately back and forth. The sleeves are worked flat from the rib to the shoulder with a set-in sleeve cap. The left shoulder top is worked with a short rib and closed with self-made buttons for the two

smaller sizes. Add decorative buttons, if desired, for the two larger sizes. All rib is twisted stitch except rib at left shoulder. The chart is worked both in rounds and rows.

Sweater

Body

With MC and smaller cir needle, CO 124 (136, 144, 160) sts. Pm and join in the rnd, being careful not to twist sts. K 1 rnd. Work in k1, p1 twisted rib until piece measures 2½ (3, 3, 3) inches (6.3 [7.6, 7.6, 7.6] cm) from CO. K 1 rnd, inc 8 (8, 12, 16) sts evenly—132 (144, 156, 176) sts.

Main body,

Change to larger cir needle. Beg and ending as indicated for your size, work King Harald's Sweater Chart, working 8-st patt rep 16½ (18, 19½, 22) times in each rnd. Cont in patt until piece measures 8½ (9½, 10, 13) inches (21.6 [24.1, 25.4, 33.0] cm) from CO.

Shape armholes,

Front,

Next Row (RS): BO 3 (4, 5, 7) sts, work 63 (68, 73, 81) sts in patt, place next 66 (72, 78, 88) sts on holder for back—63 (68, 73, 81) sts rem for front.

Next Row (WS): BO 3 (4, 5, 7) sts, work in patt to end—60 (64, 68, 74) sts rem.

BO 1 st at beg of next 8 rows—52 (56, 60, 66) sts rem. Work even in patt until armhole measures 3 (3½, 3¾, 4½) inches (7.6 [8.9, 9.5, 11.4] cm), ending with a WS row.

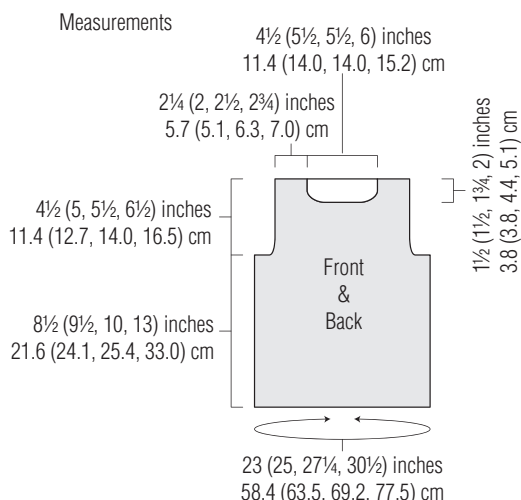
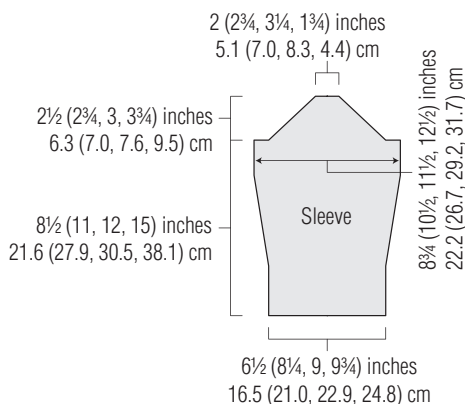
Left shoulder,

Next Row (RS): Work 16 (17, 19, 22) sts in patt, k2tog, place next 16 (18, 18, 18) sts on holder for neck, place foll 18 (19, 21, 24) sts on holder for right shoulder—17 (18, 20, 23) sts rem for left shoulder.

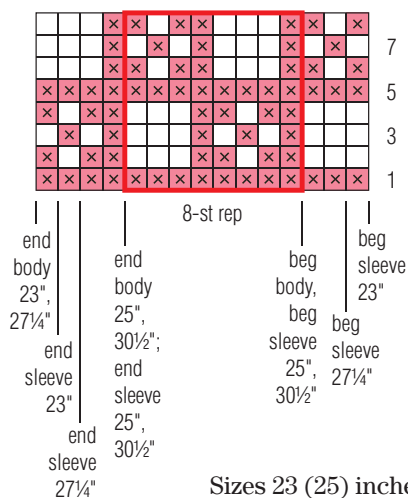
Dec Row (WS): P2tog, work to end—1 st dec'd.

Dec Row (RS): Work to last 2 sts, k2tog—1 st dec'd.

Rep last 2 rows 1 (2, 2, 2) more time(s), then work WS Dec Row 0 (0, 0, 1) time—13 (12, 14, 16) sts rem. Work even until armhole measures 4½ (5, 5½, 6½) inches (11.4 [12.7, 14.0, 16.5] cm), ending with a WS row.



King Harald's Sweater



Key

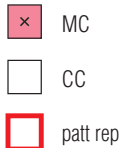


Chart may be photocopied for personal use.

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

Sizes 23 (25) inches (58.4 [63.5] cm) only,
Change to MC. K 1 row. Work 5 rows in k1, p1 rib.
All sizes,
With MC, BO all sts.

Right shoulder,

With RS facing, attach yarns to right shoulder sts.

Dec Row (RS): Ssk, work to end—1 st dec'd.

Dec Row (WS): Work to last 2 sts, ssp—1 st dec'd.

Rep last 2 rows 1 (2, 2, 3) more time(s), then work RS Dec Row 1 (1, 1, 0) time(s)—13 (12, 14, 16) sts rem. Work even until armhole measures 4½ (5, 5½, 6½) inches (11.4 [12.7, 14.0, 16.5] cm), ending with a WS row. With MC, BO all sts.

Back,

With RS facing, attach yarns to back sts. BO 3 (4, 5, 7) sts at beg of next 2 rows—60 (64, 68, 74) sts rem. BO 1 st at beg of next 8 rows—52 (56, 60, 66) sts rem. Work even until armhole measures 4½ (5, 5½, 6½) inches (11.4 [12.7, 14.0, 16.5] cm), ending with a WS row.

Next Row (RS): With MC, BO 13 (12, 14, 16) sts, k26 (32, 32, 34) and place these sts on holder for neck, BO 13 (12, 14, 16) sts.

Sleeves

With MC and smaller cir needle, CO 34 (40, 44, 48) sts. Do not join. P 1 row. Work in k1, p1 twisted rib until piece measures 2½ (3, 3, 3) inches (6.3 [7.6, 7.6] cm) from CO, ending with a RS row.

Next Row (WS): P across, inc 4 (8, 8, 8) sts evenly—38 (48, 52, 56) sts.

Change to larger needle.

Next Row (RS): Beg and ending as indicated for your size, work Row 1 of chart over all sts.

Work 5 (5, 7, 7) more rows even.

Inc Row (RS): K1, M1, work in patt to last st, M1, k1—2 sts inc'd.

Rep Inc Row every 6th (8th, 8th, 8th) row 5 (5, 6, 7) more times, working new sts into patt—50 (60, 66, 72) sts. Work even until piece measures 8½ (11, 12, 15) inches (21.6 [27.9, 30.5, 38.1] cm) from CO, ending

with a WS row.

Shape cap,

Cont in patt, BO 3 (4, 5, 7) sts at beg of next 2 rows—44 (52, 56, 58) sts rem.

Dec Row (RS): Ssk, work to last 2 sts, k2tog—2 sts dec'd.

Dec Row (WS): P2tog, work to last 2 sts, ssp—2 sts dec'd.

Rep last 2 rows 7 (8, 8, 9) more times, then work RS Dec Row 0 (0, 1, 0) time(s)—12 (16, 18, 18) sts rem. BO 0 (0, 0, 2) sts at beg of next 0 (0, 0, 4) rows—12 (16, 18, 10) sts rem. Work 1 (0, 0, 1) row(s) even. BO all sts.

Finishing

Sew right shoulder seam for two smaller sizes and both shoulder seams for two larger sizes. Sew sleeve seams, then sew in sleeves, overlapping back left shoulder over front left shoulder rib before seaming for two smaller sizes.

Collar

With MC, smaller 16-inch (40-cm) cir needle, and RS facing, pick up and k 5 sts along selvedge edge of neck rib for 2 smaller sizes only, 12 (12, 13, 14) sts along left neck edge, k16 (18, 18, 18) from front neck holder, pick up and k 12 (12, 13, 14) sts along right neck edge, and k26 (32, 32, 34) from back neck holder—71 (79, 76, 80) sts total. Working back and forth for 2 smaller sizes and in the rnd for 2 larger sizes, work in k1, p1 twisted rib for 8 rows/rnds. With larger needle and working back and forth for 2 smaller sizes and in the rnd for 2 larger sizes, cont twisted rib for 8 more rows. With WS facing, loosely BO all sts kwise.

Button loops,

For smaller two sizes, attach MC at top corner of collar above back left shoulder. Crocheting into side collar sts, 1 sc, ch 8, sk 1 row, 1 sc in next 3 rows, ch 8, sk 1 row, sc to where collar meets body, ch 8, sk 1 st, sc in next 4 sts, ch 8, sk 1 st, 1 sc in each st to shoulder edge or as needed to suit placement of buttons and gauge. Fasten off. Weave in loose ends and block.

Self-faced button (make 4),

Note: Insert either a dime or batting when able and close button around stuffing.

With MC and smaller dpn, CO 3 sts. Pm and join in the rnd, being careful not to twist sts.

Rnd 1: [K1f&b] 3 times—6 sts.

Rnd 2: [K1f&b, k1] 3 times—9 sts.

Rnd 3: [K1f&b, k2] 3 times—12 sts.

Rnd 4: [K1f&b, k3] 3 times—15 sts.

Rnd 5: [Ssk, k1, k2tog] 3 times—9 sts rem.

Rnd 6: [Sl 1 kwise, k2tog, pssso] 3 times—3 sts rem.

Pull thread through rem 3 sts, leaving a long tail with which to sew button onto sweater. Sew buttons to collar and sweater front opposite button loops.

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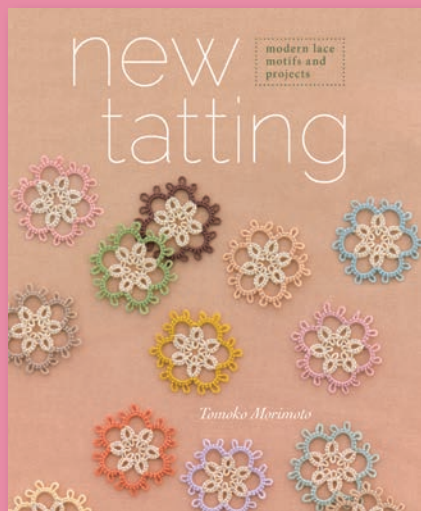
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Eesti Tanumüts

A Symbol of Estonian Nationality

NANCY BUSH



Tiiu Kera wearing a *tanumüts* and trousers made from a US army blanket. Tiiu was born in the Displaced Persons camp in Geislingen, Germany, and immigrated with her parents to the United States; she is a retired US Air Force major general. The photograph was taken in the second half of the 1940s when Tiiu and her parents were in the camp awaiting settlement in the United States. She believes that her mother knitted the hat. Photograph courtesy of Tiiu Kera.

The *tanumüts* (plural, *tanumütsid*) is an Estonian knitted hat with a special story. I first learned of this hat more than twenty years ago when Anu Liivandi, Assistant Curator (Textiles and Fashions) at the Royal Ontario Museum in Toronto, showed me a page from the January 1952 issue of *Kodukolle* [Fireside] magazine, published in Toronto in Estonian. It showed a young girl, Anu Liivandi herself, in an unusual knitted hat made by her mother, Helgi Liivandi; it was Helgi who had written the accompanying pattern for the hat.

The next time I saw a hat like this was several years later at an Estonian event in Portland, Oregon. Although brightly colored and ornately patterned, it was not fashionable, and it looked complicated to

knit as well, an example of Estonian knitwear from the past, but not of immediate interest to me.

Years later, after immersing myself in Estonian knitting, literature, and history, I ran across another of these hats in a query that appeared in the March/April 2013 issue of *PieceWork*. When I saw the image, I knew exactly what it was, and I knew that the time had come to find out more about it.

I learned that this style of hat, known variously as *tanumüts* (*tanu*, “coif” or “bonnet,” + *müts*, “hat”), *harimüts* (“coxcorn hat”), and *Eesti müts* (“Estonian hat”), dates from the 1930s. The hats were made by mothers, grandmothers, and aunts and worn by girls and women. Although many were decorated with traditional woven belt patterns, they were not part of traditional folk clothing but were created as a modern fashion. Later they became a symbol of Estonian nationality, a symbol of hope. Making and wearing one created a tenuous thread of attachment to a homeland that was under siege and soon to be occupied for a very long time.



The cover of *When the Noise Had Ended: Geislingen's DP Children Remember* published by Lakeshore Press in 2009. It pictures a large gathering of Estonian children and there are many, many little girls wearing *tanumütsid*. Photograph courtesy of Miriam Lind Lagus.

Incongruous as it may seem to place “knitting” in the same thought as “war,” “displaced persons,” and “exile,” knitting can bring solace, provide covering and warmth, and can offer an escape from the rigors of daily life in difficult, even dangerous, circumstances. I believe that these Estonian hats helped their makers and wearers in these ways while offering a connection to home in a time of hardship.

In 1939, the Molotov-Ribbentrop Pact between Soviet Russia and Nazi Germany was enacted. Although this agreement publicly guaranteed nonaggression between the two parties and promised that neither party would aid the other’s enemy, secretly it split the Baltic States—Estonia, Latvia, Lithuania, as well as Romania, Poland, and Finland—into “spheres of influence” for Russia and Germany. World War II began September 1, 1939, when Germany invaded Poland. On November 30, the Soviet Union invaded Finland; its annexations of Estonia, Latvia, Lithuania, and parts of Romania followed.

Following the Soviet takeover in June 1940, more than 60,000 Estonians were either deported or killed; many others were “recruited” to join the Soviet forces to fight. The Molotov-Ribbentrop Pact was in force until the Nazis broke it by invading the Soviet Union in June 1941. The Baltic States were under Nazi control in a matter of weeks. Now the enemy changed, and citizens of those countries who, willingly or not, had supported the Soviet powers were suspect, and many more went missing or were forced to fight against their former rulers.



Miriam Lind Lagus was born in Haapsalu, Estonia, spent four years with her family at a Displaced Persons Camp in Geislingen, Germany, and immigrated to the United States in 1949. She is shown here with her parents, grandparents, aunt, uncle, and siblings. Miriam and her sister Reet are both wearing their *tanumütsid*. Front Row: Miriam Lind (at left), Mart Lind, Reet Lind. Second Row: Agnes Rae, grandmother, S. Eduard Lind, father, Helgi Lind, mother, Tarmo Rae, uncle. Third Row: Jutta Rae, aunt, and August Rae, grandfather. Photograph courtesy of Miriam Lind Lagus.

When the war ended in 1945, the Soviet Union was again in a position of strength, and nearly fifty years of occupation of the Baltic States, including Estonia, began. Additional deportations, murder, and exile began as well. Many in the Baltic States continued to resist the Soviet occupation. Estonian fighters, known as the Forest Brothers, took shelter in the woods, making the forest a base for the resistance.



Left: Three *tanumütsid* that Marje Reinans's grandmother Helene Liiva knitted. The one in the center is the oldest and was made while her grandmother was in a Displaced Person camp in Germany; the other two were made after the family immigrated to Sweden. This style of hat was first knitted in the last half of the 1930s. It covers the ears and has a distinctive raised rim which circles the head; the back is flat. The hats are decorated with colorful, ornate patterns, often taken from woven belts, which are part of national clothing.

Below: The oldest of the three *tanumütsid* made by Marje Reinans's grandmother is lined. This hat was knitted while her grandmother was in a Displaced Persons camp in Germany.

Photographs by Joe Coca.

Amid the upheaval, panic, and fear, more than 70,000 Estonians risked their lives to flee their homeland in small boats across the Baltic Sea to Sweden or escaped on foot or on hospital ships and merchant vessels toward the west. Some 50,000 made their way to Germany. The lucky ones who arrived on dry land were designated “displaced persons” (DPs) and placed in the care of the United Nations Relief and Rehabilitation Administration (UNRRA) and later, the International Refugee Organization (IRO). Camps to house them were set up in military barracks, hotels, castles, hospitals, and even private homes.

It was in the camps that families could find shelter, try to regain order in their lives, and begin to rebuild. Most had lost everything—family, homeland, property, possessions. In the camps, the DPs started schools, organized churches and choirs, and published newspapers and books. The friendships and the cultural and political organizations that they established that continued in their new homes helped to preserve their culture as they pressed for the independence of their Estonian homeland; independence was gained in 1991. Between 1947 and 1953, many of the Estonian DPs who were unable or unwilling to return home to an unknown fate in an occupied country were resettled, immigrating to Belgium, the United Kingdom, Canada, Australia, France, the United States, and other countries.

On the way to the camps and other safe places, basic needs—shelter, food, and health care—were paramount, and knitting took a back seat. But as these needs were met, others, such as the comforts of home and warm clothing, were addressed, and perhaps that is where knitting began to play a more prominent role.

Knitted *tanumütsid* were among those needs. The cover of *When the Noise Had Ended: Geistlingen's DP Children Remember* (see Further Reading) tells us much about their popularity. On



it is shown a large gathering of Estonian children, many wearing *tanumütsid*, at one of the camps established in the American Zone of Germany following the end of World War II. Some of the hats might have been made before leaving Estonia, but many more were made after families were resettled. Because yarn, like everything else, was scarce, knitters raveled worn-out sweaters and army-issue blankets, reusing the yarn to knit hats, mittens, gloves, scarves, and socks. The colors were not necessarily to one's liking. Koidula Muutik, now living in Australia, remembers her mother-in-law telling her,

"... [O]nce they received a heap of woolen American army blankets, more than were needed. The women sat down and unraveled the excess into skeins! Some of the women went out into the countryside, gathered leaves, berries, et al., came back, boiled them up and dyed some of the skeins."

Tanumütsid, with their distinctive patterns, reminded Estonians who wore them and those who saw them of their national clothing; the patterns announced their Estonian-ness. Distinctiveness wasn't always an asset: sometimes local children would tease the immigrant girls who wore the hats, marking them as foreign, displaced, and immigrants. Although I've been told that a pattern for the *tanumüts* was published in an Estonian women's magazine in the 1930s, I haven't seen it, and neither have others researching knitting traditions in Estonia. There are several ways to construct a *tanumüts*; it seems that most were made by looking at a finished one, perhaps with some advice from an experienced knitter.

Marje Reinans (born in Estonia, now living in Sweden) showed me copies of photographs she had preserved when she, her mother, and grandmother fled Estonia together; the 4½-by-3½ inch (11.4-by-8.9-cm) images were of pages in books showing charted belt patterns from different regions in Estonia. The back of each photograph had a key indicating which colors were used in which part of the pattern. It was from these small images that Marje's grandmother Helene Liiva found her inspiration for the *tanumütsid* that she knitted for Marje. Marje has



Above: Tiina Ets is wearing the *tanumüts* that her grandmother, who spent five years in a refugee camp in Germany after fleeing from her native Estonia, knitted for her in 1961. Photograph courtesy of Tiina Ets.



Top Left: Anu Mikhelson's book, *Three Suitcases and a Three Year Old*, tells the story of her parents, Magda and Oskar Mikhelson and their escape to Sweden in a small, crowded boat in 1944 as the Soviet army returned to Estonia, and their subsequent immigration, with Anu, who was born in Sweden in 1945, to Australia in 1948. Here Anu and her mother are wearing their *tanumütsid* while still in Sweden. Photograph courtesy of Anu Mikhelson.

Left: Aime Metsar (born in Estonia, now living in Australia) knitted this *tanumüts* out of various scraps of wool and cotton while she was living in a Displaced Persons camp in Germany. She was thirteen. She is wearing the hat on the train from Germany to Italy on her journey to Australia in 1950. Photograph courtesy of Aime Metsar.

three of them: the oldest, which is lined with a satin-like fabric as many of these hats were, was made in Germany in the DP camp; the other two were made in Sweden after they immigrated there when Marje was seven years old. Marje recalls that she enjoyed wearing her hat and that everyone had one.

Ilvi Jõe-Cannon (born in Estonia, immigrated to the United States as a child, now lives in Estonia) told me: "There are basically two ways [to make a *tanumüts*]: one is by starting to knit from the front ... and the other is by starting to knit at the back (this is the way my mother knit it, and that's how I learned to do it)."

Over the years, several patterns for *tanumütsid* were published. Koidula Muutik shared with me a

Remembering Estonian Tanumütsid

Suur aitäh! (Thanks!) to all the women who shared their stories with me. Here are a few of them.

- Aime Metsar (born in Estonia, now living in Australia) gave a tanumüts and a pair of matching gloves to the Museum of Victoria:

The very first of these hats I made at the age of thirteen while in the DP camp in Germany. I still have the hat. It is made out of various scraps of wool and cotton as we had nothing much to work with and had no money to buy anything. I have a photo of me wearing this hat on the train in 1950 from Germany to Italy on our journey to Australia. A Swedish lady who belongs to the same Australian spinners and weavers group as I do remembers the Estonian refugees in 1944 wearing these hats as they arrived in Sweden.

- Ivi Tamm (born in Estonia, now living in the United States):

When I was a preschool child in Estonia, I had a handmade pretty hat with bright patterns. The cuddly-soft wool hat had a high rim that extended over the middle of the head. The hat covered the ears and tied below the chin. I outgrew my hat. During the war years . . . and even many years later in Germany as war refugees, soft wool yarn was not available.

We were fortunate to immigrate to the United States with my widowed mother. Our social gathering centered around the Estonian House in New York City on 34th Street near 2nd Avenue. Energetic and dedicated leaders organized a Girl Guide group, called the Milky Way. We were proud of our Estonian heritage. We had a knitting project—a useful, traditional ethnic hat with a high rim. We had the opportunity to view many picture postcards showing the hats, the accompanying colored design patterns on graph paper, and read about the various regions and customs of Estonia. In the early 1950s, there were no color copy machines. When I chose my pattern for the hat, I had to copy by hand the colored design on my graph paper, by making colored Xs for each knitted stitch. Knitting the design was exciting as it grew in beauty. A feeling of satisfaction and higher self-esteem was felt by all the participants. (Now, I appreciate the valuable lessons I learned even more: be patient, stay focused, mistakes can be fixed, and the outcome will be pure joy.)

- Madli Puhvel (born in Estonia, now living in the United States):

Those knitted caps were indeed worn by many preteens of my generation. I remember them as being very flattering. The raised rim framed the wearer's face, while the ears were covered from the cold. I lived in Sweden until 1948, when we moved to England for two years, and I never owned such a cap. When we moved from England to Canada in 1950, most of my Estonian friends who had arrived directly from Stockholm or Germany were wearing them.

- Tiina Kalmann Aug (born in the United States, now living in Canada):

I did wear a müts as a child. Ours were made by our maternal grandmother, Meta Heinsoo. She and her children (my mother, aunt, and uncle) were in DP camps in Germany. Once the neighborhood kids made fun of my müts, I wouldn't wear it again!

- Aire Salmre (born in Estonia, now living in the United States):

I remember Estonian women and girls wearing Estonian mütsid in the Blomberg Estonian Displaced Persons Camp in Germany after WWII. In the camps, many Estonian women had free time, and as woolen clothes became old, they would gather yarn from used clothing and start knitting hats, scarves, mittens, etc. Our mother (*Ema* in Estonian), being a nurse-midwife was always in demand. Ema worked at our local hospital. Patients, especially

women who had babies, were overjoyed at receiving good medical care, and they gave Ema presents. Among the presents were three knitted Estonian mütsid, gloves, mittens, and scarves with Estonian patterns. We all missed our comfortable homes in Estonia. Everybody was wishing that the Russians occupying Estonia would leave Estonia and we could return home.

I remember my sister Kaarin wearing the Estonian müts in Blomberg, and she looked adorable. I was tomboyish, and I thought it was a sign of bravery not to wear a female hat. When we came to New York, we settled near Idlewild Airport (now known as JFK). Kaarin and I walked to school along the Sunrise Highway, and in winter it was bitterly cold and windy. Kaarin wore her lovely Estonian müts and was warm, but I tried to brave the bitter cold weather and wore no hat. Now, our knitted heirlooms are over sixty-five years old. I keep the three handknitted Estonian mütsid in a secure moth-free box and occasionally display them at handcraft fairs. I have decided I'll wear my Estonian müts this coming winter, and I'm looking forward to comments on it.

- Koidula Muutik (born in Sweden, immigrated to Australia with her parents):

My parents got to Sweden, where they met and married; I was born there. When I was one year old, we went to Adelaide, South Australia. When I started school in the fifties, I was one of a handful of "new" Australians. About twenty years ago, I had an essay to write. We were given a choice of subjects; one was "Immigration to Australia," which I chose. We have a friend who works for the Immigration Department, and he gave me the folder that is given out by the overseas embassies to prospective immigrants. In it was a glossy booklet with a history of immigration to Australia. I was reading this, got to the Second World War, turned the page, and screamed at the top of my voice! My husband came running in to find me pointing at the photo on top of the page, gibbering, and saying, "Those hats! I hate those hats!" It was an uncaptioned photo of a woman and her two young daughters but obviously *Eestlased* (native Estonians) and wearing *tanumütsid*. I had one as a child, and my mother made me wear it to school in winter. Memories came flooding back. In those days, a strange name, strange food for lunch, a really weird hat!! Children can be nasty little monsters!

A few years ago, I looked at the hats again and thought that they really were lovely things. I asked around and got the same answer from everyone. "Oh yes, I remember having one; I, my mother, my grandmother knitting them."

- Miriam Lind Lagus (born in Haapsalu, Estonia, spent four years at Geislingen Displaced Persons Camp in Germany with her family, immigrated to the United States in 1949):

My mother was a wonderful knitter and taught me to knit when I was eight years old while we were living in Geislingen. She passed on the Estonian traditions and culture through books and the use of beautiful traditional patterns in knitting and stitchery and also delicious Estonian foods.

- Tiina Ets (born in the United States):

My grandmother, who immigrated to the U.S. in 1949 after spending five years in a refugee camp in Germany after fleeing from her native Estonia, knitted a hat for me in 1961. I felt a little silly wearing it because nobody else was wearing hats like that. However, I still have it, and it's a wonderful keepsake of my grandmother's skill and love.

—N. B.

copy of a pattern for a hat and mittens that she said came from a DP camp in the French Zone. Titled (in French) *An Image of Estonia*, the pattern seems to say: “[Aren’t] this bonnet with a halo and mittens bordered with fringe in harmony with the fashion of today? Yet they are authentic documents, pulses in the folklore of the Baltic countries.” *Triinu* magazine, published between 1952 and 1995 (see my article, “Triinu: A Connection for Estonians Living Abroad”, *PieceWork*, November/December 2012), included patterns for the hat in several issues; a pattern written by Asta Kaljuste appeared in the Winter 1978 issue, and other issues depicted tanumütsid on the covers.

The Estonian National Museum in Tartu, the Heimtali Museum near Viljandi, and the Estonian Open Air Museum near Tallinn have one or more tanumütsid in their collection. Their donors, most living abroad, owned them as children or inherited them. In comparing the hats, I have found only two with similar patterns but different colors. All of the hats have “hole rows” in the neck part so that a braided cord (always rounded) could be threaded through to keep the hat from blowing off. Most of the hats are finished with a single-crochet edge, either all around the outer edge or only around the face. A few have garter-stitch edges with no crochet. As noted in the *Triinu* patterns, crochet prevents the edge from curling and tightens the edge that frames the face, giving the hat a better fit.

Estonian tanumütsid were not only a fashion; making them was a way to pass the time during a period of hardship and a way to give the warmth of love as well as the warmth of a winter hat to a child. Wearing them in a DP camp or in a new homeland became a symbol of Estonian nationality, of ethnic roots, and a visual reminder of the traditions and fragile connections to an occupied homeland. ❖



Left: Sisters Aire Kolbre Salmre and Kaarin Kolbre at the Displaced Persons camp in Blomberg, Germany. Kaarin (at left) is wearing a *tanumüts*. Photograph courtesy of Aire Salmre.

FURTHER RESOURCES

- Maddissoon, Mai, comp., and Vesilind Priit, ed. *When the Noise Had Ended: Geistlingen's DP Children Remember*. Woodsville, New Hampshire: Lakeshore Press, 2009.
- Mihkelson, Ann. *Three Suitcases and a Three Year Old*. N.p.: CreateSpace Independent Publishing Platform, 1999; Anu Mihkelson tells of her parents, Magda and Oskar Mihkelson, their escape to Sweden in a small, crowded boat in 1944 as the Soviet army returned to Estonia, and their immigration with Anu, who was born in Sweden in 1945, to Australia in 1948.
- Piiri, Reet. “Küll muuseumis on ikka põnevaid asju!” *Käsitöö Magazine*, Kevad (Spring) 2008; the Estonian National Museum’s textile collection; in Estonian.

NANCY BUSH, a member of *PieceWork*’s editorial advisory panel and a frequent *PieceWork* contributor, writes books on knitting and teaches knitting workshops in the United States and abroad. She lives in Salt Lake City, Utah, and owns the Woolly West, an online source for knitters; visit www.woolywest.com. She thanks her many Estonian friends for their help with this article.

❖ *A companion project follows* ➤



Photographs preserved by Marje Reinans (born in Estonia, now living in Sweden) when she, her mother, and grandmother fled Estonia together. The 4½-by-3½ inch (11.4-by-8.9-cm) images were of pages in books showing charted belt patterns from different regions in Estonia. The back of each photograph had a key indicating which colors were used in which part of the pattern. Photograph courtesy of Marje Reinans and by Nancy Bush.

Aire's Eesti Müts

NANCY BUSH

◀ *Inspired by the preceding article* ▶

Nancy Bush's cheerful *Eesti müts*, or "Estonian hat," is sure to brighten dreary winter days. The colorful band pattern was adapted from a woven belt pattern from Southern Estonia, and a drawstring threaded around the base of the hat keeps the band snug against the ears.



The colorwork pattern on this hat was adapted from the pattern on a woven belt from Halliste Parish in Southern Estonia. I named the pattern for my friend Aire Salmre, who was a child in a Displaced Persons camp in Germany after World War II (1939–1945). She immigrated to the United States with her family and later was the last American editor of *Triinu* magazine, the only Estonian-language magazine for Estonians in exile before it ceased publication in 1995. She has been a wonderful help to me in my research into Estonian life and knitting.

MATERIALS

- ♦ Elemental Affects Shetland, 100% North American Shetland wool yarn, fingering weight, 118 yards (107.9 m)/28 gram (1 oz) skein, 1 skein each of Musket (MC), #020 Denim (CC1), #025 Old Gold (CC2), #040 Watermelon (CC3), and #003 Lichen (CC4); www.elementalaffects.com
- ♦ Needles, circular, 24 inches (60 cm), and set of double pointed, size 1½ (2.5 mm) or size needed to obtain gauge
- ♦ Crochet hook, steel, size 4 (2 mm)
- ♦ Markers, 8
- ♦ Tapestry needle

Finished size: Neckband, 13½ inches (34.3 cm) wide; back, 10 inches (25.4 cm) tall
Gauge: 16 sts and 16 rows = 2 inches (5.1 cm) in color patt

INSTRUCTIONS

Note: See page 64 for Abbreviations and Techniques.

Hat

Back

With MC and dpn, CO 13 sts. Do not join. Working back and forth on 2 dpn, work Rows 1–62 of Back Chart—35 sts. Break yarn and leave these 35 sts on 1 dpn.

With RS facing, dpn, CC1, and beg at CO edge, pick up and k 46 sts along right edge of piece, with a new needle, k the 35 sts on hold on dpn, with a new needle pick up and k 46 sts down left side of piece—127 sts total: 46 on one needle, 35 on 2nd needle and 46 on 3rd needle. With CC1, k 3 rows. Change to CC2 and cir needle.

Next Row (RS): K43, [pm, k2] 3 times, pm, k29, [pm, k2] 3 times, pm, k43.

K 1 WS row.

Inc Row (RS): *[K to m, sl m, M1] 2 times, [k to m, M1, sl m] 2 times; rep from * once more, k to end—8 sts inc'd.

Next Row (WS): P.

Rep last 2 rows 2 more times, then work Inc Row once more—159 sts.

Next Row (WS): K. Mark this row with a pin or thread for later use.

Change to MC. K 2 rows. Work 9 rows in St st.

Next Row (WS): K.

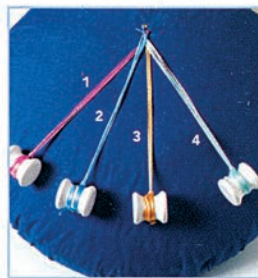
Change to CC3. K 2 rows. Work 9 rows St st.

Next Row (WS): K12, k2tog, [k10, k2tog] 11 times, k13—147 sts rem. Mark this row with a pin or thread for later use.

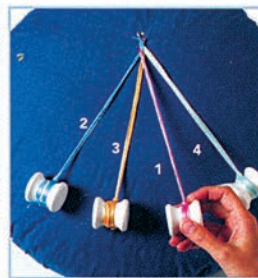
Work Rows 1–27 of Front Chart. With MC, BO all sts pwise on WS.

FOUR-ELEMENT ROUND BRAID

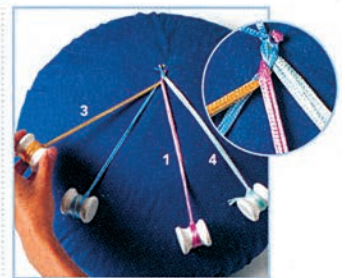
Here the four elements are worked together to produce a round braid. There are many different ways of making this structure. The method shown below can be worked with the elements held in the hand or with the elements attached to bobbins resting over a surface such as a pillow. The bobbins help to tension the braid as well as keep all the strands for one element together.



1 Tie all the elements together and attach them to a fixed point. Add bobbins to the ends of the elements and arrange them in order of Elements 1 to 4 from left to right.



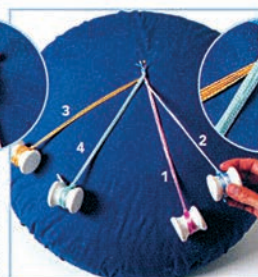
2 Take the leftmost element and move it to the right, going over two elements.



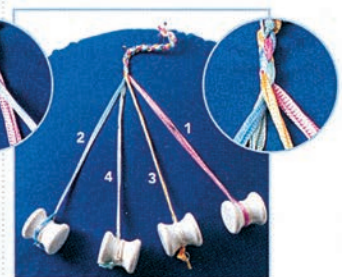
3 Take the element in the center left position and move it to the leftmost position, going over one element.



4 Take the rightmost element and move it to the left, going over two elements.



5 Take the element in the center right position and move it to the rightmost position, going over one element.



6 Do not worry that the elements are in different positions. Continue by repeating Steps 2 to 5, keeping the elements taut at all times. Move the work up the cushion when necessary and unwind the bobbins to lower them. When you reach the end, secure the elements to stop them unraveling.

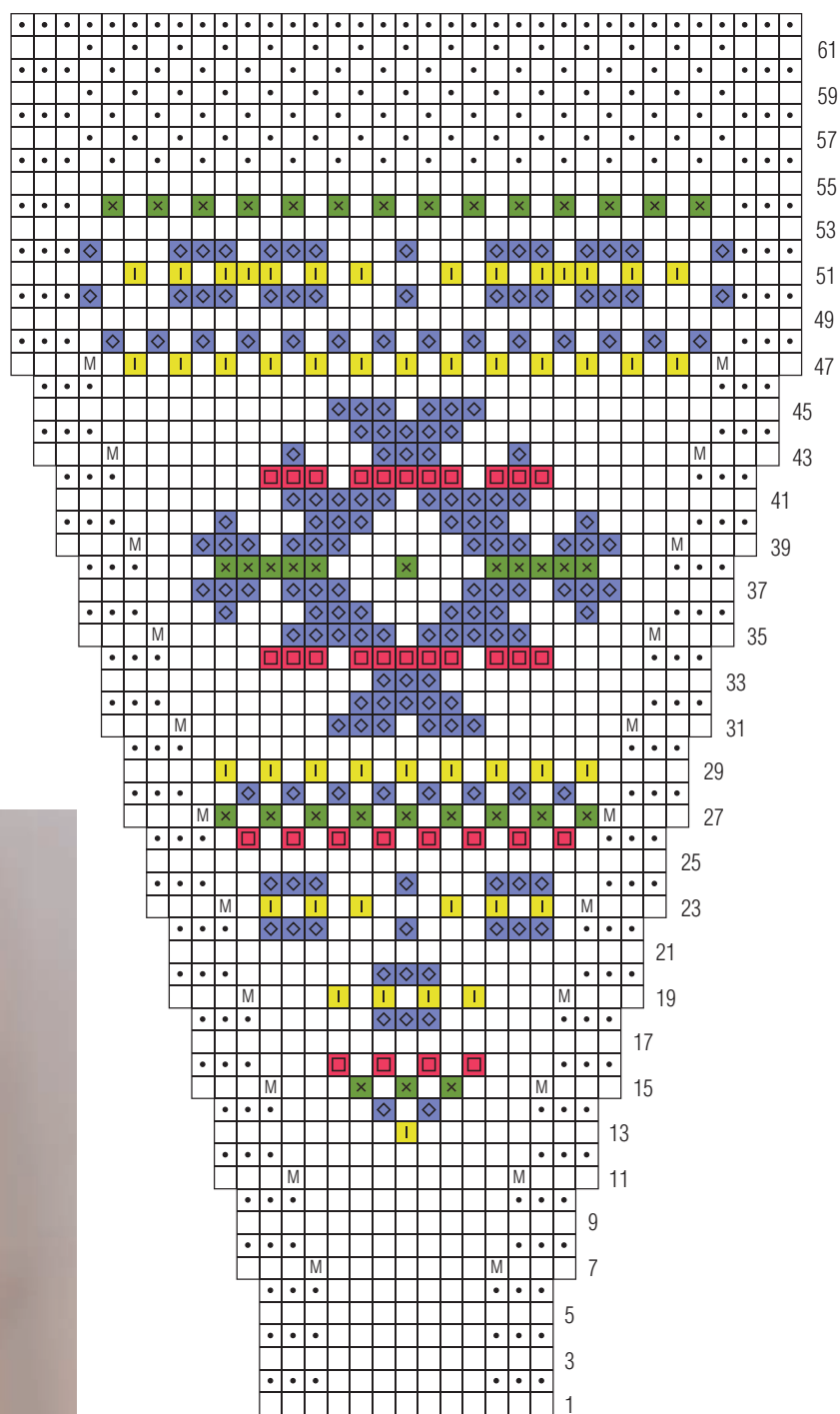
TIP
 Keep pairs of bobbins spread apart to improve tension.

Four-Element Round Braid excerpted from *200 Braids to Twist, Knot, Loop, or Weave* by Jacqui Carey (Loveland, Colorado: Interweave, 2007).

Key

- with MC, k on RS; p on WS
- with MC, p on RS; k on WS
- M with MC, M1
- ◇ with CC1, k on RS; p on WS
- I with CC2, k on RS; p on WS
- with CC3, k on RS; p on WS
- × with CC4, k on RS; p on WS
- patt rep

Back



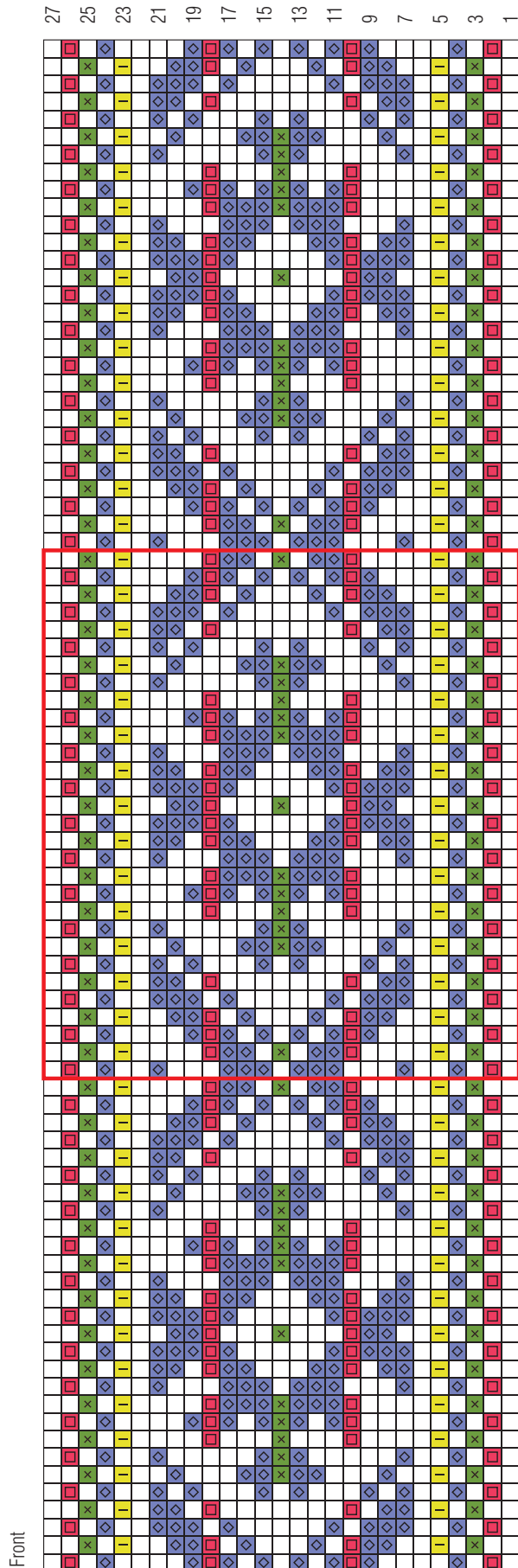
13 sts inc'd to 35 sts

Charts may be photocopied for personal use.

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



The back of the Eesti müts features a traditional motif and pops of contrasting color.



Neckband

With MC and cir needle, pick up and k 86 sts along bottom edge of piece. Do not join.

Row 1 (WS): *P2, k2; rep from * to last 2 sts, p2.

Row 2: *K2, p2; rep from * to last 2 sts, k2.

Row 3: Rep Row 1.

Row 4 (Eyelet Row): *K1, yo, k1, p2; rep from * to last 2 sts, k1, yo, k1.

Row 5: *P1, p2tog, k2; rep from * to last 3 sts, p1, p2tog.

Row 6: Rep Row 2.

Row 7: Rep Row 1.

With CC3, k 2 rows. With CC4, k 2 rows. With CC2, k 2 rows. With MC, k 2 rows. With CC1, k 4 rows. With CC1, BO all sts.

Front Edging

With RS facing, crochet hook, and CC1, crochet across the front edge of the hat (the BO sts and neckband edges which will frame the face) as foll.

Row 1 (RS): *Work 1 sc in each of the next 2 edge sts, then work 1 sc only into the next 2 sts tog (3 sc in every 4 edge sts); rep from * across the entire front edge of hat.

Row 2: Work sc in each st. Fasten off.

If desired, add additional colors to edge by rep Row 2 above.

Sew the 2 rows you marked earlier tog on the inside of the hat, to form the crest or crown. Sew the MC section to the CC3 section. Beg and end sewing about $\frac{3}{4}$ inch (2 cm) up from the picked-up row of the bottom edge.

Finishing

Weave in ends. Wash hat in warm, soapy water, rinse well and block on a hat form or other round form.

Braiding the Tie

Braid a 40-inch (101.6-cm) tie; see the instructions for Four-Element Round Braid from *200 Braids to Twist, Knot, Loop or Weave* by Jacqui Carey (Loveland, Colorado: Interweave 2007) in the sidebar above. Use four colors of the yarn of choice; I used Denim, Old Gold, Watermelon, and Lichen. Thread the braid through the holes in the Eyelet Row of the neckband.

FURTHER RESOURCES

Bush, Nancy. "Triinu: A Connection for Estonian Living Abroad." *PieceWork*, November/December 2012.

Remembering the Humanitarian Project That Time Forgot

MARC SHAPIRO



Rose Sneider and Colonel Ben C. Limb, Korean Ambassador and permanent representative of the Republic of South Korea to the United Nations, at a special dinner at Sardi's restaurant in New York City, honoring the efforts of the Sneider family. Circa 1950s. Photographer unknown.

Photograph courtesy of Mindy Dickler.

This article originally appeared in the October 3, 2013, issue of the Baltimore Jewish Times. It is reprinted here with permission.

—Editor

The Dickler family is documenting the story of Rose and William Sneider, who started a movement to help Korean orphans in the 1950s that went international.

Asbury Park, N.J., is widely known for the Jersey Shore and Bruce Springsteen. While these certainly make the city a noteworthy place, Asbury Park is also the setting of an extraordinary tale of humanitarianism that started with one couple simply doing what they thought was right, a story time has forgotten.

In August 1952, Rose Sneider read a story in the Asbury Park Press in which Lt. Edwin C. Doe, stationed in Korea during the Korean War [1950–1953],

issued a plea for clothing for the thousands of Korean orphans. Sneider, who ran The Yarn Shop with her husband, William, decided to launch Operation Kid Knit and use scrap yarn to knit sweaters, socks, hats, scarves, mittens and afghans for the orphans.

“My grandmother said she heard this plea, it really pulled at her heartstrings, and she wanted to do something about it,” said Mindy Dickler, a Baltimore resident and granddaughter of the Sneiders. The plea hit home with the Sneiders, whose son Bob was stationed in Korea at the time.

This effort, started by one couple with one shop, exploded. It was written up in newspapers and magazines, featured on radio and TV shows all over the world and would be recognized by Korean diplomats, New Jersey politicians and organizations and U.S. congressmen. According to The Congressional Record, approximately 20 million people in some way helped with the project the Sneiders started.

Through a recording of the CBS TV show, “Journey Through Life,” provided to the Baltimore Jewish Times, the inspiration for the project can be explained by Rose Sneider.

“This was the plea that seemed to touch my heart: ‘Let the people know. Let them know about the forlorn little bundles of rags, existing on scraps from the local garbage heap. About the haunted animal looks and death and disease...’” Sneider said. “... It was a Sunday morning. I woke Bill up and I said to him, ‘I have a wonderful idea.’ I said, ‘Why can’t women use their scraps of yarn and make garments for children?’”

Operation Kid Knit would lead to two other related projects, and it would become internationally recognized.

"I have trouble believing there was anyone from the 1950s that didn't know about it," said Shoshana Dickler, a great-granddaughter.

Mindy Dickler is now on a mission to preserve and tell the story of her family's impact. Her mother, Leonore "Lee" Sager, passed away in July.

"With my mother's passing, it's like the end of this legacy, and although there were tons and tons of articles that were written up in the 1950s, if you were to Google this project any place, it just doesn't show up," she said. "There's nothing out there."

The Sneiders passed away more than 20 years ago, Rose in 1988 at age 87 and William in 1990 at age 91.

The family wasn't even aware of the sheer magnitude of the project until about three years ago, when Dickler and her brother, Andy Sager, were cleaning out their mother's Florida home to move her to Baltimore. They found a goldmine of newspaper clippings, letters, photographs and other documents that shed light on just how big the project was.

According to The Congressional Record, 50,000 women were knitting garments for the project by September 1952, only a month after Rose Sneider first read that plea from a soldier. The Sneiders had to hire extra help in their store just to manage the volunteers. By October, 5,000 other shops were involved. Ladies' Home Journal received 40,000 requests for knitting instructions, which were provided by the Sneiders and printed in the journal, as well as in Seventeen magazine. An Associated Press story ran in 1,700 publications. Girls Scouts of America adopted the project nationwide. Knitting groups sprung up in Alaska, Canada, England, Switzerland, Argentina and Belgium.

U.S. Congressman James Auchincloss shared a report about the project by Roy Sager, Mindy's father, on the house floor. Col. Ben C. Limb, Korean ambassador to the United Nations, became a friend to the Sneiders, and Syngman Rhee, president of the Republic of Korea, issued the couple a presidential commendation.

"The unselfish devotion of their time, energy, abilities and special talents to a humanitarian cause since August 1952, despite absence of personal acquaintance, experience or knowledge and a 7,000-mile chasm separating them from the land of their interest, clearly, demonstrates that Mr. and Mrs. Sneider deserve our deepest appreciation," Rhee wrote in March 1955.

Two offshoots — Operation Can't Knit and Operation Socks — also grew out of the original project. William Sneider launched Operation Can't



Korean children wearing handknitted items from Operation Kid Knit. Published in the *Asbury Park Press*, January 1954.

Photograph courtesy of Mindy Dickler.

Knit in 1954 after receiving letters from widows in Korea and women in the U.S. who couldn't knit but wanted to help. This project sent knitting and sewing materials to Korean widows so they could make clothing for family members, as well as materials for the widows to sell for food money. The Girl Scouts also adopted this project.

Operation Socks launched in 1954 with the help of Ellis O. Briggs, wife of the U.S. ambassador to Korea at the time. This project called for wool socks to be sent to Korean orphans, and it was written about in many of the publications that publicized the other projects.

The Sneiders also donated about 6,000 garments themselves between August 1952 and November 1953 — and presumably more garments in the following years — taking on all the costs themselves. There was also no official sponsorship or affiliation with any group, and all the garments were sent to military chaplains to ensure they'd get in the hands of orphans and widows.

Although this story was internationally publicized, it wasn't something the Sneiders bragged about. Lee Sager, Mindy's mother who helped out by answering letters, also only talked about the project in passing.



Pink baby sweater knitted by Rose Sneider and worn by her granddaughter, Mindy, in the late 1950s.

Photograph courtesy of Mindy Dickler.

“When you’re involved in it, you don’t think too much about it,” said Lois Tarshes, Lee’s sister who did PR work and taught knitting for the project. “... At the time it was just so natural to me to do this type of thing.”

The presidential commendation hung in the Sneiders’ living room wherever they lived, but Andy Sager said it was like a family picture, “you don’t discuss it every time you see it.” “They didn’t do these things for notoriety, they did these things because that’s what good human beings do,” Sager said.

Still, inklings of Operation Kid Knit and its offshoots were prevalent in Andy and Mindy’s lives, as well as the lives of their children. For Andy, he grew up with a teddy bear that Korean President Syngman Rhee gave his parents when he was born.

“It’s always been my special teddy bear.” He said. “Even when my daughter was born, my ex-wife said, ‘Let her play with it,’ and I said, ‘No, she can’t play with it.’ My daughter grew up knowing her daddy had a teddy bear.”

The teddy is wrapped up safely in a plastic bag in Andy’s closet.

And the crocheting skills span at least four generations. Shira and Shoshana Dickler, Mindy’s daughters who live in Israel, both have knitting tools their grandmother gave them and have distinct memories of learning the craft. Shoshana has made kippahs, baby hats and scarves, and Shira has made afghans for herself and her sister and is currently working on afghans for friends who just got married. Even Andy grew up knowing how to crochet.

“Whenever I crochet I feel as though I’m carrying on the legacy of my grandparents,” Mindy said.

But as far as charity work goes, it wasn’t just knitting projects the Sneiders were involved in. Rose Sneider, who was named Woman of the Year in 1953 by B’nai B’rith of Monmouth County (N.J.), was involved in Hadassah. William Sneider, who was chairman of the Housing Authority of the City of Asbury Park from 1954 to 1960, was honored by the organization for expanding federally aided public housing in the spirit of social betterment.

“That’s something that was instilled in all of us and in our families — that you took care of the people that were less fortunate than we were,” said Tarshes, who was a volunteer in the maximum-security unit at the Indiana Girls School.

Even through the generations, the apples haven’t fallen far from the tree. One of many things Andy recalls is his parents, Roy and Lee Sager, opening their doors regularly to servicemen, who were away from home, when they lived near Fort Monmouth in New Jersey. Five years ago, he took in an old friend who was on the verge of homelessness and has been helping her get back on her feet.

When Elie, Mindy’s son and youngest child, recently told the family he’s gay, she started working to create a support system, seeing that there wasn’t much formal support for families with gay children or LGBT (lesbian, gay, bisexual, transgender) individuals. She is a retired special education teacher.

“My heart, my attention, my intention always goes out to the ones who are needy,” she said. “That’s just how I’m wired.”

Shoshana is a speech therapist at a special needs school in Jerusalem, and Shira is working on her master’s degree in geography and environmental development, and specializing in the sustainability of food systems.

“Committing yourself to a career where you know you’re probably not making a lot of money is something I’ve embraced for a very long time now, and I’m perfectly OK with living a low-consumption lifestyle [in order] to do what I feel is important,” Shira said. “And to see that this started three generations back, that warms my heart so much. It’s like a legacy of a family.” ♦

MARC SHAPIRO is a *Baltimore Jewish Times* staff reporter.

This piece was originally published by the *Baltimore Jewish Times*; jewishtimes.com.

◀ *A companion project follows* ▶

Operation Kid Knit's Heelless Spiral Socks

◀ *Inspired by the preceding article* ▶



The Operation Kid Knit Heelless Spiral Socks. Judy Alexander used 2 skeins of Cascade 220 superwash sportweight yarn in #903 Colonial Blue Heather and 1 skein of #1944 Westpoint Blue (www.cascadeyarns.com) and size 2 (2.75 mm) needles to knit the sample socks in the small, 16-inch (40.6-cm) size.

Mindy Dickler, granddaughter of Rose and William Sneider, who owned The Yarn Shop in Asbury Park, New Jersey, shared the introduction below to go with the Operation Kid Knit sock pattern Rose designed for the Ladies' Home Journal. We asked Judy Alexander to use the pattern, reproduced as it appeared in the original, to knit the socks shown here.

—Editor

In the February 1953 issue of the *Ladies Home Journal*, on page 6, there was a letter to the editor written by my grandfather, William J. Sneider. In it, he explains how and why the project [Operation Kid Knit; see the preceding article] began. The letter was followed by an editor's note which read: "Rose and William Sneider, whose son is an officer in Korea, own a yarn shop in Asbury Park, NJ, whence this movement spread. In collaboration with Korean authorities they have prepared a flier giving directions for knitting mittens and sweaters in Korean Style from scraps and telling you where to send them. Ask for one through the Journal. There are now more than 300,000 destitute Korean waifs."

In June 1953 there was a letter to the editor of the *Ladies Home Journal* written by Ben C. Limb, Korean Representative to the United Nations. In it he praises my grandfather for his letter in February which led to so many organizations taking on this project, including the Girl Scouts of America. And he praises the *Ladies Home Journal* for bringing light to this plight. Limb's letter is followed by a note from the editor stating: "Beyond our expectations too. [This] cause brought more mail than any other the Journal ever sponsored."

INSTRUCTIONS

- ♦ Materials: Using 4-ply sport yarn, you'll need 2 ozs. of Main Color (MC) and 1 oz. of Contrasting Color (CC) for the cuff stripes. 4 double-pointed No. 2 knitting needles.

With MC, cast on 48 sts loosely. Divide sts on 3 needles. Join and, being careful not to twist, work around in ribbing sts of k2, p2 for 3 inches, changing colors (MC then CC, etc.) every one-half inch. Work in pattern as follows:

Rounds 1 through 4: *k4, p4. Repeat from * around.

Rounds 5 through 8: k3, *p4, k4. Repeat from * around, ending with k1. Rounds 9 through 12: k2, *p4, k4. Repeat from * around, ending with k2. Rounds 13 through 16: k1, *p4, k4. Repeat from * around, ending with k3. Rounds 17 through 20: (note the change at beginning of rows): *p4, k4. Repeat from * around. Rounds 21 through 24: p3, *k4, p4. Repeat from * around, ending with p1. Rounds 25 through 28: p2, *k4, p4. Repeat from * around, ending with

p2. Rounds 29 through 32: p1, *k4. Repeat from * around, ending with p3.

Repeat these 32 rounds—that is, simply move 1 st every fourth round for spiral pattern until piece measures:

Small: 16"

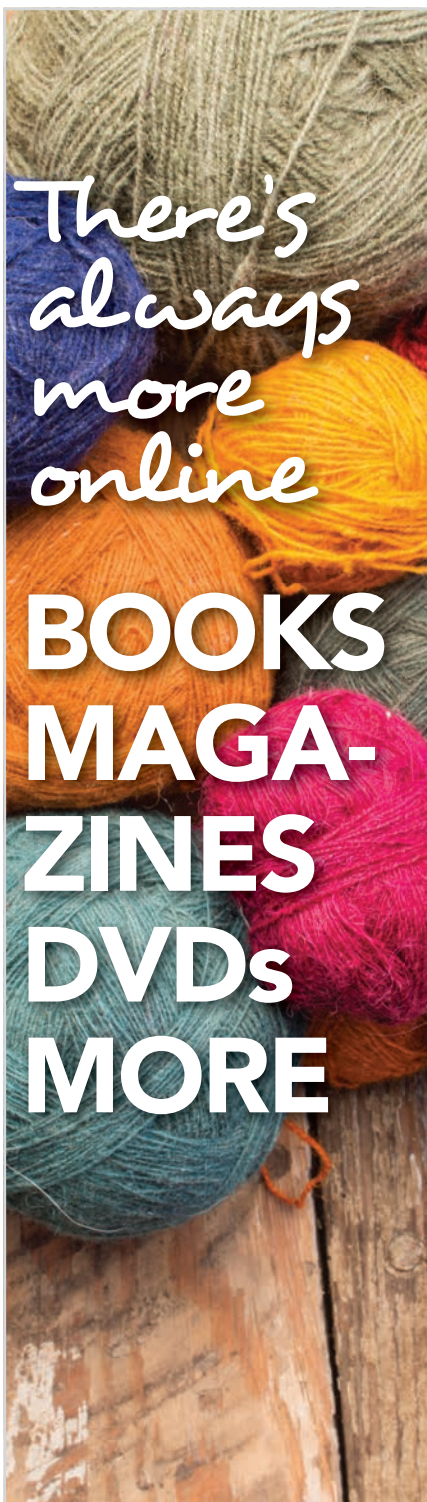
Medium: 17"

Large: 18"

Work one-half inch straight in stockinette st (k each round).

To shape toe: Round 1: *k6, k2tog. Repeat from * around. Work 2 rounds straight. Round 4: *k5, k2tog. Repeat from * around. Work 2 rounds straight. Continue this pattern, knitting 2 rounds straight between each dec round, 3 more times. Work 1 round straight on remaining 18 sts. Divide on 2 needles. Weave sts tog or bind off and sew.





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beg—begin(s); beginning
 BO—bind off
 CC—contrasting color
 ch—chain
 cir—circular
 cn—cable needle
 CO—cast on
 cont—continue(s); continuing
 dc—double crochet
 dec(s) ('d)—decrease(s); decreased;
 decreasing
 dpn—double-pointed needle(s)
 foll—follow(s); following
 hdc—half double crochet
 inc(s) ('d)—increase(s); increased;
 increasing
 k—knit
 k1b—knit 1 in back of stitch
 k1f&b—knit into the front and back of the
 same stitch—1 stitch increased
 k2b—knit 2 in back of next 2 stitches
 kwise—knitwise; as if to knit
 k2tog—knit 2 stitches together
 k3tog—knit 3 stitches together
 k5tog—knit 5 stitches together
 LLI—insert left needle into back of the stitch
 below stitch just knitted, knit this stitch
 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
 M1L—(make 1 left) lift the running thread
 between the stitch just worked and the
 next stitch from front to back, and knit
 into the back of this thread
 M1R—(make 1 right) lift the running thread
 between the stitch just worked and the
 next stitch from back to front, and knit
 into the front of this thread
 p—purl
 p2tog—purl 2 stitches together
 p3tog—purl 3 stitches together
 p4tog—purl 4 stitches together
 p5tog—purl 5 stitches together
 p7tog—purl 7 stitches together
 patt—pattern(s)
 pm—place marker
 prev—previous
 pssso—pass slipped stitch over
 p2sso—pass 2 slipped stitches over
 pwise—purlwise; as if to purl
 rem—remain(s); remaining
 rep(s)—repeat(s); repeating
 rev St st—reverse stockinette stitch (p right-
 side rows; k wrong-side rows)
 RLI—knit into the back of stitch (in the “purl
 bump”) in the row directly below the
 stitch on the left needle
 rnd(s)—round(s)
 RS—right side
 sc—single crochet
 sk—skip

sl—slip
 sl st—slip(ped) stitch
 sp(s)—space(s)
 ssk—slip 1 knitwise, slip 1 knitwise, knit 2
 slipped stitches together through back
 loops (decrease)
 sssk—slip 3 stitches one at a time as if to
 knit, insert the point of the left needle
 into front of slipped stitches, and knit
 these 3 stitches together through their
 back loops (decrease)
 ssp—slip 1 knitwise, slip 1 knitwise, purl 2
 slipped stitches together through back
 loops (decrease)
 st(s)—stitch(es)
 St st—stockinette stitch
 tbl—through back loop
 tch—turning chain
 tog—together
 tr—treble crochet
 ttr—triple treble crochet
 WS—wrong side
 wyb—with yarn in back
 wyf—with yarn in front
 yo—yarn over
 yo twice—bring yarn forward, wrap it
 counterclockwise around the right
 needle, and bring it forward again to
 make two wraps around the right needle
 *—repeat starting point
 ()—alternate measurements and/or
 instructions
 []—work bracketed instructions a specified
 number of times

Knitted Cast-On

Place slipknot on left needle if there are no established stitches.
 *With right needle, knit into first stitch (or slipknot) on left needle
 (Figure 1) and place new stitch onto left needle (Figure 2). Repeat
 from *, always knitting into last stitch made.

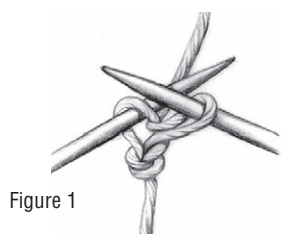


Figure 1

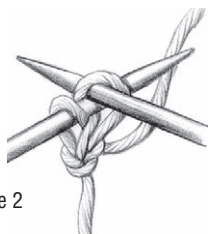


Figure 2

Long-Tail Cast-On

Also called the Continental method, this cast-on creates a firm,
 elastic edge that's appropriate for most projects. This method
 is worked with one needle and two ends of yarn, and it places
 stitches on the right needle. The resulting edge is smooth on one
 side (the side facing you as you work) and knotted or bumpy on
 the other (the side facing away from you as you work). Most
 knitters choose to designate the smooth side as the “right” side.
 Leaving a long tail, make a slipknot and place on a needle held in
 your right hand. Place thumb and index finger of your left hand
 between the yarn ends so that the working yarn is around your
 index finger and the tail is around your thumb, secure the ends
 with your other three fingers, and twist your wrist so that your palm
 faces upwards, making a V of yarn around your thumb and index
 finger (Figure 1). *Bring needle up through loop on thumb (Figure
 2), grab the first strand around index finger with needle, and go
 back down through loop on thumb (Figure 3).
 Drop loop off thumb and, placing thumb back in the V configura-
 tion, tighten resulting stitch on needle (Figure 4). Repeat from *.



Figure 1



Figure 2



Figure 3



Figure 4

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Heather Zoppetti
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Full of simple garments and accessories for everyday life, this book will become your new favorite! In this collection of 18 garments and accessories, using lace motifs for edging is only the beginning. Join Heather Zoppetti as she shows you how lace can be easily incorporated into feminine garments meant for daily wear: as a simple panel insert, as edgings and bands, and in an increasingly all-over manner. Hidden among the collection of lovely garments is a thorough introduction to the basics of lace knitting, including various cast-ons and bind-offs appropriate for lace knitting.

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