

Return to *Downton Abbey*: A Special Tribute

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The Donner Party's Unknown Survivor

*How a Child Found
Comfort in Her Doll*

➤ *Valentina Knits
This Shawl by Heart*

An Olga Federova
Orenburg Design,
Now for You p. 34

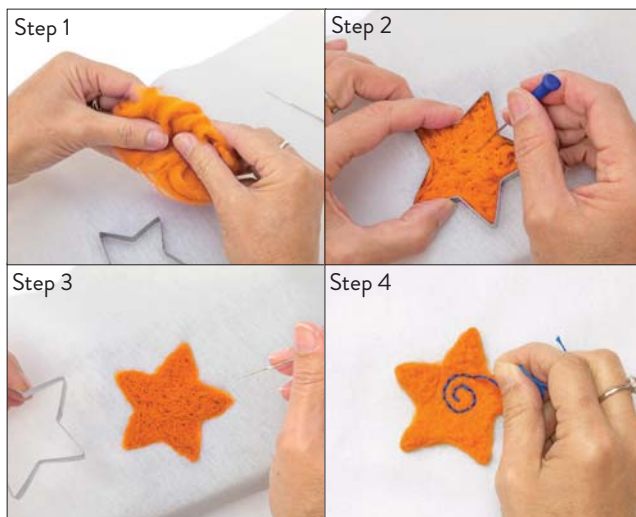
➤ *Billowing Ankles!*

Stockings that
Masquerade as
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+ 8 Intriguing
Projects to Knit

Fall 2019

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Bonnie-Lynn Nadzeika



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COVER



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Special Tribute to *Downton Abbey*

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Don't miss out!

We post new content every day to the *PieceWork* blog. You'll find quirky, informative, and fun posts, each with the *PieceWork* slant.

Visit www.interweave.com/needlework. The website also has the *PieceWork* index, editorial calendar, contributor guidelines, charts and illustrations from previous issues, the current issue's Calendar, and much more.

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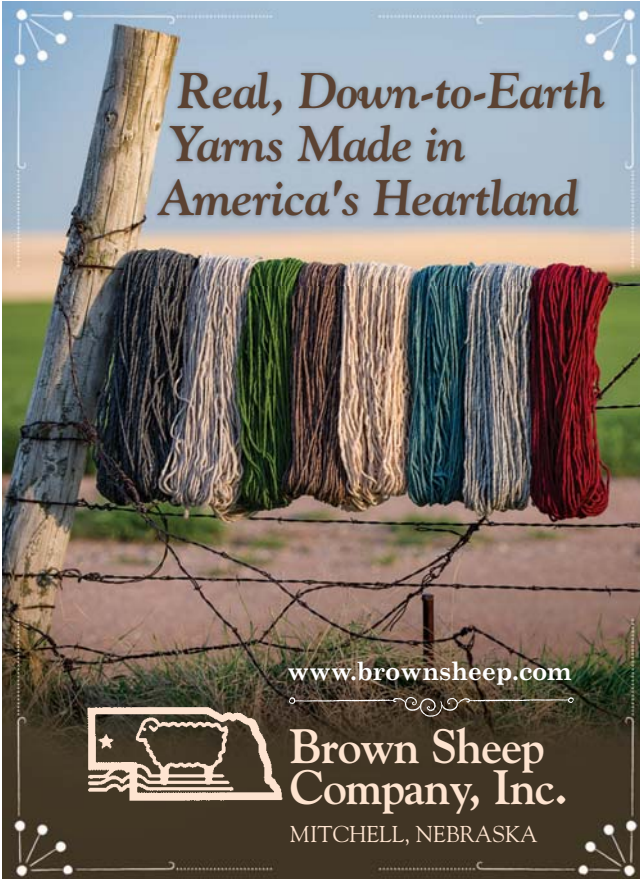


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Notions

Six years ago, we were putting the finishing touches on a new special *PieceWork* publication. As with most projects, this one began with a “What if we did . . . ?” The wheels began to turn, and soon we published a newsstand-only issue devoted to the PBS series *Downton Abbey*, with articles to set the historical stage and projects inspired by the show.

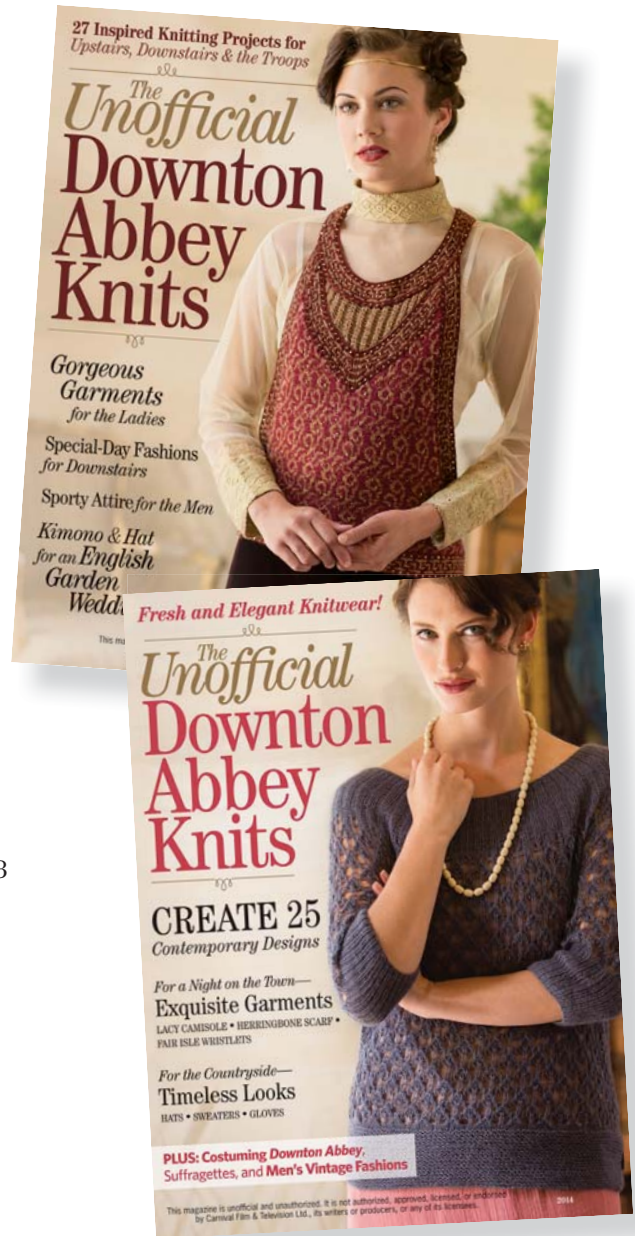
Here are the opening lines from my editorial in *The Unofficial Downton Abbey Knits*: “One evening about two years ago, my husband called to me, ‘Hey, you should check this out.’ I did, and here we are. ‘This’ was a rerun of an early episode of PBS’s *Downton Abbey*, Season 1.” Like millions of others, we became huge fans of the show and remained true through the last episode of the final season in 2016. The history behind the story and the abundance of needlework, costumes, and textiles completely intrigued me.

As I write this, we are three months and eleven days away from the release of *Downton Abbey*, the movie. To celebrate (and to allow me to take a fond trip down memory lane), we selected one article and four projects from the two issues we published in 2013 and 2014 for our “Special Tribute to *Downton Abbey*” section on pages 64–78.

This issue features other stories that also intrigue me. In October 2017, *PieceWork* contributor Betsy Butler wrote to me about her recent trip to the Royal National Lifeboat Institution (RNLI) Grace Darling Museum in Northumberland, England. Grace’s extraordinary story captured Betsy’s attention as did the items on display, including a knitted shawl attributed to Grace. (You can see the shawl in the museum’s virtual tour at www.rnli.org/find-my-nearest/museums/grace-darling-museum.)

I wanted to know more about this mid-nineteenth-century British heroine, and I found a treasure trove on *The Grace Darling Website* (www.gracedarling.co.uk). This nonprofit entity is run by people who are passionate about perpetuating Grace’s story. An excerpt from a charming book about her life written by the website’s cofounders, John Pagan and John Harper, is on pages 18–20.

During a recent search of The Metropolitan Museum of Art’s collection for images for a future issue, I ran across numerous pieces labeled “From the



Photographs by Joe Hancock.

Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957.” Who was Mabel Herbert Harper? Bonnie-Lynn Nadzeika tells us in “Mabel Herbert Uner: Collecting Needlework in Fiction and in Fact” on pages 60–63. (If you run, too, across an aspect of historical needlework that intrigues you, let me know [piecework@interweave.com]).

And there’s much more for you. Enjoy!



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By Post

The *PieceWork* Guidebook

I would like to thank you for being a guidebook for a traveler interested in all forms of needlework. I was looking for information on Vietnamese embroidery, and there it was about two years ago [“The Amazing World of Vietnamese Silk Embroidery” by Cynthia LeCount Samaké, November/December 2016]. This year I am going to Morocco, and there you have it in the wonderful article about the button maker Amina Yabis [“A Grassroots Feminist Button Maker—Amina Yabis” by Susan Schaefer Davis, Spring 2019]. I hope to find some of her buttons in the form of a necklace.

I have been a subscriber for many years, and because I love every form of needlework, your magazine is a treasure. My mother was my teacher, and from her, I learned how to sew, crochet, knit, and needlepoint. Thank you for your vital work of covering the history of such textiles and clothing.

Norma Greene

Past President of the Costume Society of America, Western Region
Via email

Norma, we're delighted to be your guidebook! Thank you so much for letting us know.

Scottish Feudal Baron

After receiving a copy of the Summer 2019 issue, I was reading the article about the embroidery sampler worked by Elizabeth Hadden [“Embroidered Stories: The Leslie B. Durst Sampler Collection” by Kathy Troup]. I was curious as well about the Scottish Royalty Titles and the missing “F” value. I discovered that F represented the Scottish title of Feudal Baron. This title would have existed in the 1800s and seems to exist into modern times until the abolishment in the mid-2000s.

Jessica Chadwick

Via email

Thanks, Jessica, for setting the record straight.

From Our Readers' Hands



✂ Marie Canane made this hat based on the stitch pattern from the *Contemporary Brewster Socks to Knit* by Jacqueline Fee featured in the January/February 2010 issue.

✂ Virpi Tarvo made a version of Inna Voltchkova's *Festival Lace Mitts to Knit* featured in the Winter 2018 issue.

✂ Cornelia Müller-Gödecke (www.wockensolle.de) made the mitts from *Ruhnu Mitts to Knit* designed by Riina Tomberg with the pattern by Nancy Bush featured in the Spring 2019 issue.



Corrections

• *PieceWork* Spring 2019

Ruhnu Mitts to Knit

Page 49, bottom of the second column, Left Hand section:

Directions for Set-Up Rnd should begin as follows: “*Set-Up Rnd*: On Needle 1, k17; on Needle 2, k2, work Rnd 1 of Left Thumb Chart over 13 sts, k2; on Needles 3 and 4 . . .”

• *PieceWork* May/June 2013

An Orenburg Warm Shawl to Knit
Page 27:

An updated chart with corrections to the Border Increase Chart for Row 46 and Row 54 is available on our website www.interweave.com/article/needlework/piecework-corrections-2013.



Send your comments, questions, ideas, and high-resolution images of items you've made from instructions or inspired by projects and stories in *PieceWork* to piecework@interweave.com with By Post in the subject line or mail to By Post/
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Necessities



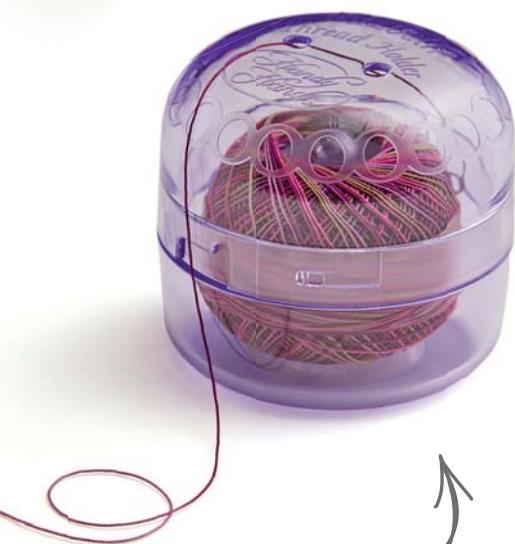
Stitch for a Cause

A portion of the proceeds from each of Treenway Silks 65 Roses silk ribbon limited-edition colorways is donated to help fight cystic fibrosis. Each color combination was inspired by a different variety of rose. Shown in 3.5 mm (left to right) Munstead Wood, Vanity, and Lemon Abelia. www.treenwaysilks.com.



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Heavenly Yarn

Shibui Knits Silk Cloud captures the glow of a harvest moon. This ethereal laceweight yarn blends airy mohair and luminous silk—a perfect combination for light and lacy shawls to protect you from chilly autumn nights. Shown in White. www.shibuiknits.com.



DISCOVER

a new knitting tradition with Galina Khmeleva



For over 300 years, the elegant lace shawls from Orenburg, Russia beguiled knitters and collectors alike. While many lace knitters may be acquainted with the delicate “gossamer webs” for which Orenburg is famous, in this online workshop **Galina Khmeleva** focuses on the “warm shawl,” a much sturdier, yet more luxurious cousin seldom found outside the region.

Through a series of instructional videos, interview segments, and archival photographs, this online workshop will cover a brief history, tools and materials, 10 basic motifs, the unique construction of the warm shawl, how to wash, block, and finish your shawl, and so much more.

Plus, this online workshop also features downloadable charts and 2 full patterns for an Orenburg warm shawl.



*Learn more about the
Orenburg Warm Shawl at*
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Calendar



This formal dress is one that the character of Queen Elizabeth (Claire Foy) wore to a private dinner. It was designed by Michele Clapton for Season 1, Episode 6, of *The Crown* by Left Bank Pictures in association with Sony Pictures Television for Netflix. Photograph courtesy of Winterthur Museum.

Exhibitions

Los Angeles, California: Through September 21. Material Meaning: A Living Legacy of Anni Albers, at the Craft in America Center. (323) 951-0610; www.craftinamerica.org/center.

Winterthur, Delaware: Through January 5, 2020. Costuming THE CROWN, at Winterthur Museum. (800) 448-3883; www.winterthur.org.

Kansas City, Missouri: Through September 2. Color of Memory: Fabric Art of WWI, at the National WWI Museum and Memorial. (816) 888-8100; www.theworldwar.org.

New York, New York: Through September 8. Camp: Notes on Fashion, at The Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

New York, New York: Through November 16. Minimalism/Maximalism, at The Museum at FIT, Fashion & Textile History Gallery. (212) 217-4558; www.fitnyc.edu/museum.

Madison, Wisconsin: September 5–December 6. Intersections: Indigenous Textiles of the Americas, at the Lynn Mecklenburg Textile Gallery at the University of Wisconsin. www.soh.wisc.edu/research-development/centers-of-excellence/cdmc/textile-collection.

Toronto, Canada: Through October 27. Tapestry of Spirit: The Torah Stitch by Stitch Project, at the Textile Museum of Canada. (416) 599-5321; www.textilemuseum.ca.

Chertsey, England: Through September 1. Dressed for Best: Clothing for Formal and Royal Occasions: 1700s to 1900s, at the Chertsey Museum. 44 1932 565764; www.chertsey-museum.org.

Edinburgh, Scotland: Through October 6. A Royal Wedding: The Duke and Duchess of Sussex, at the Palace of Holyroodhouse. www.rct.uk/visit/palace-of-holyroodhouse.

Symposiums, Workshops, Consumer Shows, Travel

Decorah, Iowa: October 19 and October 28–30, respectively. Introduction to Sámi-Inspired Embroidery with Norma Refsal and Knit Lace of Vesterheim with Arnhild Hillesland, at Vesterheim, The National Norwegian-American Museum & Heritage Center. (563) 382-9681; www.vesterheim.org.

Taos, New Mexico: October 5–6. 36th Annual Taos Wool Festival, at Kit Carson Park. www.taoswoolfestival.org.

Rhinebeck, New York: October 19–20. New York State Sheep And Wool Festival, at the Dutchess County Fairgrounds. www.sheepandwool.com.

Stratford-Upon-Avon, England: March 1–9, 2020. The Stratford Residential Retreat, at the Arden Hotel, sponsored by The Crewel Work Company. 44 17683 53683; www.crewelwork.com.

Ireland: September 22 and October 13. Nine Night South of Ireland Knitting Tour with Aran Islands. 353 69 77686; www.knittingtours.com.

Bhutan: March 18–April 3, 2020. Textiles of Bhutan, with Behind the Scenes Adventures. (925) 957-6690; www.btsadventures.com.



Please send your event information no later than January 2 for Summer, April 1 for Fall, July 1 for Winter, and October 1 for Spring. Email piecework@interweave.com. Listings are made as space is available; we cannot guarantee that your listing will appear.

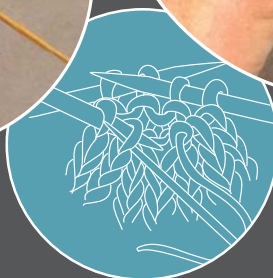


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Tapestry

Personal Threads

Personal Threads is an endeavor to read our histories (both personal and political) as if they were interconnected pieces of a quilt—each one's individual blocks sewn together to form a larger picture. As a textile artist living and working in Goa, India, I recently started this online project inviting people to share their stories and their work.

Telling our stories is a means of locating ourselves and of understanding who we are within the folds of a larger narrative. Often, who we are and what we do emerges from the people, things, and places that played some role in our past. We may claim different nationalities and religions, but the DNA of our lives, though complex, connects us. Charting this symbiosis is significant in devising a more meaningful existence on this planet, and it encourages a deeper consideration of the intricately coded visual language of traditional cultures. Through this project, I envision a relinking to the selfless space from which the traditions of these cultures, particularly those of the Indian aesthetic, arise. Pioneering historian and philosopher of Indian art A. K. Coomaraswamy (1877–1947) tells us, “The artist is not a special kind of [person], but every [person] is a special kind of artist.”

Our lived experiences are innately linked to the art we make. In essays that you may read at www.gopikanathstitchjournal.blogspot.com/search/label/Personal%20Threads, artists and writers share

some profound connections between their experiences and their art. Maggie Baxter opens the narrative project with an engaging account of rebelling against influences of the past, without succeeding, but at the same time continuing to evolve in her life and art. Reverend Annabel Barbara's story about quilting during times of personal and professional challenges as a hospital chaplain in a deprived ex-fishing town is filled with hope, inspiration, and an understanding of how the power of stitching can make the human more humane. In a tribute to her grandmother, Suzy Singh describes her realization of how knitting can be a symbol of endless love and compassion. She shares how this insight both propelled her to knit and inspired her evolution as a healer.

Priya Ravish Mehra, who recently passed away, was inspired by the art of the *rafoogars*, or darners, in Najibabad, India. She wrote of consciously undergoing personal “darning,” experiencing its power in tackling her cancer for more than a decade. And Uma Nair highlights the role of fabric in the life and art of the sculptor Louise Bourgeois, who not only hoarded clothes and household items



Dregs in Your Teacup – III by Gopika Nath. Photography, digital printing, tearing, layering, stitching, embroidery. Cotton voile, gauze bandage, cotton floss, cotton-polyester thread. India. 2010. 7 x 7 inches (17.8 x 17.8 cm). Photograph by Amitabha Bhattacharya and © Gopika Nath.



Journal and sketchbook cover by Annabel Barber. Embroidery. Cotton fabric, shells, threads, sequins, glass beads. England. 2018. Photograph © Annabel Barber and courtesy of Gopika Nath.

to transform these “lived materials” into art but attempted “psychological repair” through the act of sewing.

I draw inspiration for this project from my own work and from my evolution as a designer, an artist, and a writer. My creative expression has grown from crafting functional items to creating work that is both rooted in the personal and consciously connected to the spiritual. In ancient Indian art practices, devotion was central to all activities of life, including the arts. I believe in this quality of reverence—based on understanding universal principles governing ancient practices that affirmed divinity in life and art. This quality persists but has changed over time.

I invite you to share your journey through anecdotes that show the enrichment of your imaginative tapestry. Tell of the trials and tribulations, family sagas, and memories that connect you, the person, with your art making. Recount the gestures, colors, materials, and subject matters that are a driving force in your work and reflect your human experience. Describe how the making of your art—its craft and expression—transforms the visceral emotions, as well as other elements that are central to your visual expression.



Untitled by Priya Ravish Mehra. Indigo fabric with paper pulp. India, 2016. 11 x 8½ inches (27.9 x 21.6 cm).
Photograph © Priya Ravish Mehra and courtesy of Gopika Nath.



Whole (detail) by Maggie Baxter. Knitting. Strips of block-printed silk. India and Australia.
Photograph by Rob Frith Acorn Studio, © Maggie Baxter, and courtesy of Maggie Baxter and Gopika Nath.

One of the challenges I have faced in this project has been to persuade the more visually communicative to put their stories into words. In this regard, I have and will continue to support those who would like to participate with my guidance and encouragement to bring forth the key features of their narratives. The process can be challenging, but with patience and a willingness to work together, we achieve results that readers appreciate and are encouraged by.

If you would like to share your story as part of the Personal Threads narrative, I would be delighted to hear from you at gopikanath1@gmail.com. All stories and queries are welcome. I believe that every life and its creative outpourings are laced with tales and wisdom worth sharing.

—Gopika Nath

Patty Reed's Doll

A Small Survivor of the Donner Party

PENELOPE HEMINGWAY



Patty Reed's "Dolly." Collection of Sutter's Fort State Historic Park, Sacramento, California. About 4 inches (10 cm) tall.
Photograph © 2019, California State Parks. Sutter's Fort SHP.

The infamous Donner Party was one group of several that left Independence, Missouri, in mid-April 1846. They were all headed for Sutter's Fort, California. The 1840s marked the height of "California Fever," when thousands left their homes and often their families in search of better, more prosperous lives in the West.

The Donner Party is seen as an archetypal American cautionary tale, yet the party was diverse, including Irishmen, an Englishman, a German family, and an elderly Belgian man, as well as Salvador and Luis, two Miwok natives. The two pivotal families at the heart of the Donner Party were the Donners and the Reeds.

The Reeds had filled their large two-story comfortable wagon (dubbed "the Palace Car" by their fellow travelers) with all the necessities and a few luxuries for their life beyond the long journey from their home in Springfield, Illinois, to their new home in California. Eight-year-old Martha Jane ("Patty") traveled with her parents, Irish-born James Frazier Reed (1800–1874) and Margaret Keyes Reed (1814–1861); Margaret's dying mother, Sarah Keyes (1776–1846); Patty's siblings—Virginia (1833–1921), James (1841–1901), and Tommy (1843–1915); two servants; and Dolly (Patty's doll).

The party fell victim to bickering and in-fighting. They had incredibly bad luck, suffering various small delays that incrementally became a disaster-in-waiting, finally crowned by James Reed's decision to take an

almost untried "short cut" called "Hastings Cutoff" that was to shorten the trip by several hundred miles. However, this route added precious time to the trip, much of which was through country almost impassable except on foot, and the group had to stop frequently to build roads or carve passageways through the rugged terrain. When the snows came, the party was unable to move on, although they were less than 100 miles (160.9 km) from their destination. Of the eighty-one souls trapped in two camps high in the Sierra Nevada mountain range, only forty-eight survived.

Beginning in February 1847, survivors were rescued by several relief parties. Most of the Reed family left with the Second Relief party, but Patty and her brother Tommy were judged too weak and were left behind to await rescue. Patty famously said to her mother, as they parted: "Well, Ma, if you never see me again, do the best that you can." Incredibly, the entire Reed family survived.

Many books and articles have been written about the Donner Party. Suffice it to say that by the time Patty Reed emerged from the mountains, with her



Emigrant party on the road to California. Handcolored engraving. 1850. Collection of the Library of Congress Rare Book and Special Collections Division, Washington, D.C.

Illustration courtesy of the Library of Congress.



A Desperate Situation. Across the plains with the Donner Party, 1846 (original caption).
Illustration © Bettmann/Getty.

doll hidden inside her clothing, both had endured an ordeal of many months and witnessed the unimaginable. Dolly's inclusion was already almost miraculous. She had survived the culling of toys back home in Springfield and was hidden away in Patty's pocket when more of the wagons' contents had to be discarded in the Great Salt Lake Desert, in Utah. Dolly was to have a third lucky escape: she survived the arduous rescue (a long march out through snow more than 20 feet [6.1 m] deep). It's highly likely Patty's rescuers would also have made her ditch Dolly as unnecessary cargo on that desperate march to safety in April 1847.

Archaeologists have discovered the site of a hearth at the Alder Creek Camp used by some of the Donner Party (other members camped near what is now called Donner Lake), which includes shards of plates with a delicate blue glaze and bones with butchery marks. Evidence suggests that the party did everything in its power to try and find food before resorting, in extremis, to cannibalism to survive. Oral tradition among the local Wel Mel Ti (Northern Washoe people) suggests that they left rabbits for the starving group to eat but were shot at when they approached with a deer they were trying to leave for them. Later, from

a distance, they saw the Donner Party eating human flesh and were afraid to approach again.

Finding butchered human bones alongside delicate nineteenth-century china, coat buttons, and the detritus of everyday life seems almost incomprehensible. Yet it is precisely because of this catastrophic event that the mundane items were kept, treasured, and survive to tell us not only about people like the Reed family but also, society at large. The artifacts still move us.

Dolly was given to Patty by her grandmother Sarah. Born in West Virginia, Sarah Keyes had been a pioneer in Kentucky. Patty's older sister Virginia Reed's account in *The Century Magazine* includes Sarah's regaling the Reed children with her tales of pioneer life. Describing the departure from Springfield, Virginia writes: "Grandma Keyes was carried out of the house and placed in the wagon on a large feather bed, propped up with pillows. Her sons implored her to remain and end her days with them, but she could not be separated from her only daughter. . . ." Virginia also recounts the moment that Dolly was revealed when the family's rescue party was almost to safety: "Patty was not alone in her travels. Hidden away in her bosom was a tiny doll, which she had carried day and night through all of our trials. Sitting before a nice,

bright fire at Woodworth's Camp, she took dolly out to have a talk, and told her of all her new happiness."

It was once thought possible that Dolly predated the 1840s, that maybe she came to Illinois from West Virginia, where Sarah Keyes was born and grew up. But there is a clue as to date in Dolly's minimalist hairstyle: Hair brushed over the ears is uncommon in Regency-era (1811–1820) dolls. Dolls from that era tended to have their hair carved into an Apollo knot or carved as if fastened by a tuck comb high on the head—or simply painted to represent ringlets. Dolly's plain bandolined hairstyle hiding the ears is more consistent with an 1840s date than an earlier one. (Bandoline was a glutinous product used on hair to stiffen and shape it.)

Dolly, a wooden doll's-house doll, was a mere 4 inches (10 cm) high, peg jointed, and probably made from pine or a similar easily carved wood. Her painted face is neither primitively nor excellently rendered; it looks original rather than over-painted. She wears black painted-on shoes; most early nineteenth-century wooden dolls had either red-orange or black painted shoes. Her hands have a rudimentary mitten shape.

Although 1840s dolls' dresses almost universally had sleeves, because dolls were usually represented in day dress (and also because sleeves covered roughly fashioned dolls' limbs), Dolly's dress lacks sleeves. Her clothing may represent a ball gown. It's also possible that the original doll had a shawl to cover her arms. Even if Patty took to the trail with some spare outfits for her doll, it's likely that they were lost or left along the way.

In her 1852 book *The Doll and Her Friends, or Memoirs of Lady Seraphina*, author Julia Charlotte Maitland describes a simple wooden doll dressed from a box of scraps to make various fancy gowns "... of pink satin and white satin, blue silk and yellow silk; colored muslins..." Anything "cobbled together" was hidden under beads, spangles, and ties. The image created sounds remarkably like Dolly.

Dolly's clothing is composed of wrappings made of found scraps of fabric. The dress is made from undyed gauze or tarlatan, a thin stiffened open-mesh undyed cotton or linen; the gauze seems to be handwoven and could well be handspun from linen or cotton and is likely to have been bleached. A plied, worsted-spun wool yarn was sewn in a large running stitch to make a drawstring neckline, and the same thread was sewn in larger running stitches around the center of the bell-shaped skirt of the dress for decoration. The pink silk tape sash could also be handspun and handwoven. Dolly's pink tape sash is original; it predates the 1856 discovery of aniline dyes. I suspect the pink here isn't a faded red dye, but a cochineal pink. (The British "red

tape" on legal documents was sometimes silk, often linen, and I have seen handspun, handwoven, and dyed red tape, which was actually not red at all but this precise shade of pink, dating from the late eighteenth century.)

Tapes were often woven in the home, especially in prosperous farmsteads, like the Reeds' house. Late-eighteenth and early nineteenth-century tape looms have survived in reasonable numbers, especially in Pennsylvania and Virginia, and they don't differ from those in Scandinavia, Germany, and England of the same period. They usually consisted of a rigid heddle with around thirty slots and holes for the warp and a reel or simple dowel as a back beam held in position with a ratchet and pawl. Dolly's silk tape sash is likely to have been handwoven on just such a loom; it lacks the sophistication of commercially woven fancy tapes of the same date. Whatever her clothing, though perhaps also through her clothing, Dolly goes on telling the story of Patty Reed and the Donner Party.

We can only imagine the significance of this silent hidden friend for Patty—the comfort Dolly surely offered to the eight-year-old during a time of deep duress. Like the child who loved her, this tiny figure crossed much of the country, transported to the other side of the known world. During harsh months on the trail and months trapped in deep snow in the Sierras, Patty was able to touch Dolly and sense her presence. When rescue came, Dolly came into the open. Before Patty Reed Lewis's death in 1923, she donated Dolly and other Donner Party memorabilia to Sutter's Fort State Historic Park in Sacramento, California. ❖

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PENELOPE HEMINGWAY contributed the foreword to the new edition of *The Old Hand-Knitters of the Dales* (1951. Rev. ed. Lakewood, Ohio: Cooperative Press, 2013) and is the author of *River Ganseys: Strikin' t'loop, Swaving, and Other Yorkshire Knitting Curiosities Revived from the Archives* (Lakewood, Ohio: Cooperative Press, 2015). Penelope writes about textile history, re-creates eighteenth- and nineteenth-century knitted items, and is a handspinner and natural dyer. She is descended from wool weavers, clothiers, and pioneer aniline dyers of her native West Riding of Yorkshire.

The Life of Grace Darling

JOHN PAGAN AND JOHN HARPER

The following is adapted with permission from The Life of Grace Darling, published in 2016 by The Grace Darling Website. For more information on this captivating book, which documents Grace's life in Northumberland, the northernmost county in England bordering the North Sea, see The Grace Darling Website sidebar on page 20.

—Editor



The Darlings at work and play in Longstone lighthouse.

Illustration by and © Moira Pagan.

William Darling was the resident lighthouse keeper at Brownsman Island, one of the Farne Islands, and he lived there with his family three miles out to sea. His wife, Thomasin, decided to stay with her own parents in nearby Barnburgh for the birth of their seventh child. On November 24, 1815, Grace Horsley Darling came into the world.

By the mid-1820s, William had been the lighthouse keeper at Brownsman for ten years, and he saw the urgent need for a new lighthouse at the very edge of the Farnes. The authorities agreed and chose Longstone Rock as the site for a permanent lighthouse.

The move to Longstone took place in January 1826, when Grace was ten. This barren, lonely rock, barely two meters [6 ft] above sea level at high tide, became the Darling's family home.

The SS *Forfarshire* was a paddle steamship with luxury accommodation. She was built as a seagoing vessel in 1834 by Thomas Adamson of Dundee for the Dundee and Hull Steam Packet Company to travel the North Sea between these two cities. With around forty passengers and twenty-two crew on board, the steamship *Forfarshire* sailed from Hull at 6:30 p.m. on Wednesday, September 5, 1838, reaching the open sea at Spurn Point in around three hours. Problems with

the ship's boilers were apparent when the *Forfarshire* had sailed from Dundee a few days earlier, but the repairs made at Hull docks satisfied Captain Humble that all was well.

During the early evening, the vessel passed the Farne Islands close to the coast of Northumberland. However, engine problems persisted and the wind now increased, the sea became rough, and the captain was forced to raise some sails to compensate. At 1:00 a.m. on Friday, September 7, off St Abbs Head, Captain Humble made the decision to turn back and seek shelter.

The storm was relentless. The dark night, the high seas, and the lashing rain made it extremely difficult to navigate. The engines had failed. The sails were still set, but the ship's large paddle boxes were a hindrance in such conditions. Captain Humble anxiously scanned the dark horizon. He knew they must be approaching the Farne Islands soon. Then, finally, off her port side he saw a flash from the Inner Farne Lighthouse.

Unfortunately, the captain had made a grave miscalculation; the light he had just seen was actually from Longstone, further out to sea, surrounded by many dangerous rocks. Sharp, jagged edges ripped into the ship's bow, which stuck fast to the rock and trapped her, while the sea repeatedly broke over the body of the ship, causing devastation. The *Forfarshire* was

lifted by the sea and struck the rock again, this time splitting her in two by the paddle wheels. The front section remained stuck to the rock, and the fierce sea soon engulfed the broken ship and flooded down the stairways, where terrified passengers drowned in their cabins. Many who made it onto the deck, crew and passengers alike, were quickly swept overboard.

High up inside the lantern of Longstone Light, William Darling kept watch through the night as the gathering storm surrounded the whole of the Farnes. An irresistible urge compelled Grace to look from her window. It was almost 5:00 a.m. As her eyes adjusted to the dark void, she was shocked to see a large, black shape lodged on the distant rocks. She held her breath, and nervously reached for her telescope. Through the glass she saw the bulky outline of a ship, motionless. From her bedroom window, Grace focused the glass, patiently watching for signs of life, barely looking away for a moment. Then at 7:00 a.m., Grace spotted people on the distant rock. Through the hazy light she could see three or four people. There were survivors!

Grace rushed to tell her father what she had seen and insisted they make ready the coble to attempt a rescue. William hesitated. Longstone was only about a mile from the wreck, but he was without his son to assist him. William could not go out alone. Grace pleaded passionately with her father that they go out



The *Forfarshire* wrecks on Harcar Rock.
Illustration by and © Moira Pagan.



William helps the survivors while Grace keeps the coble off the rocks.
Illustration by and © Moira Pagan.



The story hits the London newspapers. Grace is declared a national heroine.

Illustration by and © Moira Pagan.

together, determined to take the place of her absent brother. Together, they quickly prepared themselves to face the elements.

On the rock of Big Harcar, survivors gathered, desperate to be saved. William had expected to find four or five to bring back to the lighthouse. However, as they arrived they could see twice that number clinging to the rocks for dear life. William's heart sank as he realized that a second trip to the wreck would be inevitable.

On the mainland, it was feared all had perished in the *Forfarshire* wreck until, some days later, word of an amazing rescue by the Darlings began to circulate. One of the rescued men wept as he described how a young woman in a rowing boat came to save them as they clung on for life to rocks in stormy seas.

Within days *The Times* published the account and Londoners were reading full details of the violent storm, the tragic fate of the *Forfarshire* and dreadful loss of life, but how, against all odds, nine souls from the wreck had been saved through the efforts of a lighthouse keeper's daughter.

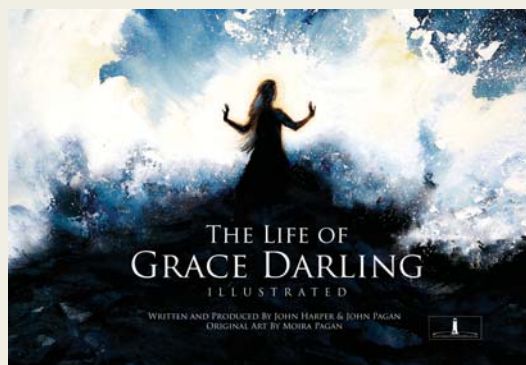
Fuelled by the publicity, her fame swept the nation. Grace was under pressure from all sides to leave home and show herself to the outside world where she would receive great acclaim. But she had no wish to leave the lighthouse; its familiar walls offered the only protection from a demanding and intrusive world. She longed to return to her everyday normal life at home. However, her new-found celebrity would not allow this, and the pressure took its toll.

The eldest Darling son, William, was now the official lighthouse keeper at Coquet Island, and in March 1842 it was arranged for Grace and sister Thomasin to visit for a few days. The seclusion of Coquet Island was a welcome change. Grace enjoyed her stay with her brother, but she caught a chill on the chest and soon after returning to Longstone she began to fall ill.

At 8:15 p.m. on Thursday, October 20, 1842, Grace asked to be raised from her pillow, and she died in her father's arms. She was twenty-six years old. Cause of death was recorded as tuberculosis. ❖

Authors JOHN PAGAN and JOHN HARPER are cofounders and coproducers of The Grace Darling Website. Illustrator MOIRA PAGAN trained at Saint Martin's School of Art, Ravensbourne College of Art, and Goldsmiths College. The paternal grandmother of Moira and her brother John Pagan was Agnes Darling Bell, a relative of Grace Darling.

The Grace Darling Website



For additional information on Grace Darling, the book *The Life of Grace Darling*, and its authors and illustrator, visit www.gracedarling.co.uk. The website contains portraits of Grace, her mother and father; paintings depicting the rescue; a map of the Farne Islands in the North Sea; and a trove of Grace Darling memorabilia. A Kindle edition of the book is available from Amazon in the United States; Kindle and print editions are available from Amazon in the United Kingdom.

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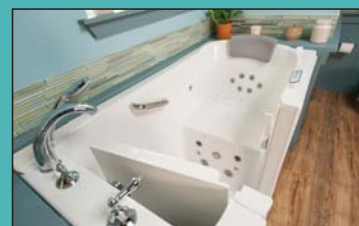
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Cold Lands, Warm Hands

ANGHARAD THOMAS

The history of knitting has been shrouded in mystery, half-truths, and outright lies! Is this because there is so little material, either textiles or documentation, to enable that history to be fully written? Or is it because knitting has been part of everyday life—“just” something women do, often at home—and as such is often overlooked?



The Mary Allen gloves knitted by Sue Leighton-White. Mary Allen (1857–1924), a resident of Dent, Yorkshire, England, supported herself and her son with her exquisite knitting. Several pairs of her gloves, including the ones that inspired Sue Leighton-White, are preserved in two English museums. *Photograph by Joe Coca.*

In the absence of verifiable information, writers and historians have speculated, guessed, and sometimes even made up things. The trouble is twofold: First, much of the available information is inaccurate and misleading. Second, some of it is also beguiling, with wonderful stories that sometimes involve the Bible, shipwrecks, and faraway places. Everyone loves a good story, so these fictions about knitting—what it was used for and how it spread from one part of the world to another—have become embedded in “fact.”

More recent research, usually as part of archaeological investigations, has used scientific methods and careful analysis to establish the age of found scraps of knitted fabric. However, there are still gaps in our knowledge. One reason is that a fabric looking exactly like knitting can be produced in various ways, and fragments are difficult to identify with certainty. Often, knitted items were worn out, especially mittens, hats, and socks and stockings. However, gloves, more difficult to construct and sometimes of a higher status than everyday items, have survived, albeit not in large numbers. Still, the survivors help us piece together a chronology, if not a history.

This exploration of knitting history looks at handknitted gloves, mostly those knitted in two or more colors. Examples have appeared at intervals during the centuries because knitting emerged as a way of constructing textiles. Although the journey is one broken in time and often based on single items, it will take us back through centuries and across Europe from England and Scotland to the Scandinavian and Baltic countries.

We begin in the present day where handknitted gloves are plentiful, especially in northern Europe. Although many knitters follow the traditions of their respective countries and reflect patterns and constructions that have been used for many years, others also may use different techniques that generate new traditions.

Estonia has some of the finest knitting in the world, and Estonian gloves are no exception. Two-color stranded knitting is mixed with braids, chains, and other constructions to create rich patterns around cuffs, while other techniques such as inlay display geometric patterns on hands and fingers.

Latvian gloves, although less well-known than the mittens for which Latvia is famous, are impressive. Latvian knitters incorporate wonderful beadwork in original cuffs that use a wide variety of techniques and color combinations for special effects.

Scandinavian gloves are distinct, often featuring the eight-pointed star or reindeer in contrasting natural-colored yarns. A glove in the United Kingdom's Knitting & Crochet Guild collection known to be from Norway is almost identical to gloves in my personal collection that I know were knitted in Shetland.



Gloves from Norway, Estonia, and Scotland. Collection of Angharad Thomas and the United Kingdom's Knitting & Crochet Guild (KCG).

Photograph by Angharad Thomas; Norwegian and Sanquhar gloves courtesy of the board of the KCG; Estonian gloves courtesy of Angharad Thomas.

In the United Kingdom, the hunt for colored gloves takes us to Sanquhar, Scotland, where the intricately patterned gloves that take the name of the town are still knitted. Knitted in two contrasting colors, these gloves characteristically have the owner's initials around the cuff and hands in small geometric patterns, the most popular of which is the Duke pattern based on a grid named after the Duke of Buccleuch, who supported the industry. Patterns and yarns suitable for knitting these gloves are available in the town, and one can order a pair of gloves with customized initials. The Sanquhar Tolbooth Museum has a display of gloves and information about their history.

Just over 100 miles (160.9 km) to the south, similar gloves were knitted in the tiny Yorkshire village of Dent. Mary Allen (1857–1924), a Dent resident, is known to have knitted them, and several pairs that she knitted are now housed in the Dales Countryside Museum in the small town of Hawes, Yorkshire, and in the Wordsworth Museum in the English Lake District. As well as Mary Allen's knitting, the Wordsworth Museum houses a brown-and-cream wool pair of gloves with the name “G. Walton” and the date “1846” knitted in.

Traveling south to the Midlands city of Leicester, gloves knitted for former Prime Minister Lord Charles Howick (1764–1845) are in the collection of the New Walk Museum. They have knitted patterns quite similar to those found on Victorian embroidered samplers in pastel colors on a white background. “Lord Howick M.P.” and the date “1833” are knitted in around the cuffs. Nothing else seems to be known about them.

We now go over the North Sea to Friesland, the Netherlands, where the Fries Museum in Leeuwarden has a glove dating from 1783. Knitted in two colors of natural wool, the glove has a cuff that consists of many strands of yarn gathered to form a large ridge around the cuff. The construction is complex, with a shaped thumb gusset and an allover pattern of alternate

stitches. Again, initials, presumably of the owner, and a date are knitted in. It seems likely that the custom of knitting in initials, most often of the owner, was, and still is, a mark of the owner's status. Obviously, initials let the owner keep track of what would have been a valuable and useful item.

Contemporary with this wool glove, the rich and fashionable were wearing knitted silk gloves closely related to the silk ones that had been worn by high-ranking members of the clergy for perhaps two centuries. At the Fashion Museum in Bath, England, there are two pairs similar in colors, fineness of manufacture, and construction, but one is a liturgical (church) glove while the other comes with a fashion pedigree. These gloves have finely shaped thumb gussets, and both use a similar range of colors in fine silk. On a cream background, light brown, pale pink, and light green are knitted into complex branching patterns. Both are said to date from the late seventeenth or early eighteenth century.

Gloves found with the remains of Gunnister Man in Shetland were a similar shape and style to those knitted for the aristocracy and high-ranking clergy but in rather less sumptuous materials. Thought to date from about 1700, the Gunnister gloves have the asymmetrically shaped gauntlet found in many gloves of that time. The gloves are in one color of yarn, a brown wool, with textured patterns knitted into the structure. However, a small purse in the same find had some decoration in the



A traditional glove and mitten from Kihnu, Estonia. Collection of Nancy Bush.

Photograph by Joe Coca and courtesy of Nancy Bush.

form of two-color knitting, similar to that found around the cuff of a pair of child's mittens now in the Museum of London. Gunnister Man's clothes lasted because they were immersed in the peat bog, but his body was mostly dissolved. According to the reports of the dig, his fingernails were discovered in the gloves.

Another silk glove preserved in a similar way was found in the remains of a shipwreck in 1565, the result of a battle between the Swedes and the Danes in which many people died, including the glove's owner—Sten Svantesson Sture (circa 1540–1565). He had attached the glove to his black felt hat as a token of his loyalty to Princess Sofia of Sweden (1547–1611), who knitted her name “Frevchen [Miss] Sofia” in the palm. Having that information is unusual because more often the owner's rather than the maker's name is knitted in. Although the glove has colorwork patterns and is knitted in silk, the thumb construction is fairly basic—a “peasant” thumb constructed without a gusset from a line of horizontal stitches, most likely picked up after the glove was completed.

Liturgical gloves were part of the ceremonial clothes bishops wore for services. These gloves have survived because of their wearers' status and also because they weren't subjected to heavy wear. (In contrast, wool gloves made by or for poorer or lower-class people were used until they wore out.) These fine silk gloves are fascinating for several reasons, not least because they are stunning items of workmanship that would be almost impossible to replicate today. The use of silk yarns and gold or silver threads, along with embroidery and sometimes lace decoration and metallic ornamentation, make these gloves astonishing examples of the makers' art. To see these gloves is to be awed by the skill that was invested in all aspects of their manufacture.

Digital Resources

- Dales Countryside Museum, Hawes, North Yorkshire, England; www.dalescountrysidemuseum.org.uk.
- Fashion Museum, Bath, England; www.fashionmuseum.co.uk.
- Fries Museum, Leeuwarden, the Netherlands; www.friesmuseum.nl.
- New Walk Museum, Leicester, England; www.leicester.gov.uk/leisure-and-culture/museums-and-galleries/museums-and-historic-venues/new-walk-museum-and-art-gallery.
- Sanquhar Tolbooth Museum, Dumfries & Galloway, Scotland; www.visitscotland.com/info/see-do/sanquhar-tolbooth-museum-p251181 (open from April to September).
- United Kingdom's Knitting & Crochet Guild; www.kcguild.org.uk.
- Wordsworth Museum, Cumbria, England; www.wordsworth.org.uk.
- The Worshipful Company of Glovers (online galleries: www.glovecollectioncatalogue.org/bymaterial.html; a selection of gloves from the Glove Collection Trust is on view at the Fashion Museum in Bath, England).



Pair of men's knitted gloves. Silk; knitted in stocking stitch with an ivory ground; scrolling carnations, tulips, angular scrolling foliage, small birds, and beasts. Italian School. Eighteenth century. The Glove Collection Trust, Fashion Museum, Bath, England. Photograph © Fashion Museum Bath/The Glove Collection Trust/Bridgeman Images.



Bishop's gloves. Maker unknown. Knitted. Silk embellished with gold metallic embroidery. Europe. Fourth quarter of the seventeenth century. Brooklyn Costume Collection at The Metropolitan Museum of Art, New York, New York; gift of the Brooklyn Museum, 2009; Museum Expedition 1921; Robert B. Woodward Memorial Fund, 1921. (2009.300.1663a, b). Photograph courtesy of The Metropolitan Museum of Art.

The development of this fine knitting depended on the availability of fine yarn and suitably smooth needles, and it is thought that these innovations most likely came to Europe with the Arabic invasion of Spain. Knitting itself, though, did not develop for some centuries after that. The earliest examples of liturgical gloves, which were worn by important members of the Christian clergy from the seventh century onward, were actually constructed using the single-needle method that is most often called nålbinding. (The fabric can look exactly like a knitted piece produced with needles.) However, from about the thirteenth century, liturgical gloves have been shown to be knitted. The surviving pairs are often red silk with metallic gold or silver thread in the decoration, sometimes embroidered or made from lace, but often also including stranded knitting. Most have a distinct gauntlet and a shaped cuff, and many are lined with silk. Sources are contradictory about who made these gloves, but it is most likely that they were made in specialist workshops in either Spain or Italy, where they may or may not have been knitted by nuns.

Liturgical gloves surviving into the twenty-first century are mostly found in museums and collections, but they can also be found in cathedrals and churches, where they are kept as relics of bishops or saints. As collections are increasingly available digitally, we can also see many of these wonders online (see the Digital Resources sidebar). A major group of liturgical gloves is held by the Worshipful Company of Glovers, one of the ancient livery companies based in London, whose entire collection of both liturgical and secular gloves is online. (The physical collection—The Glover Collection Trust—is housed at the Fashion Museum in Bath.)

So our journey comes to a close with some of the most sumptuous gloves ever made having survived for us to marvel at. It's worth remembering though that many ordinary domestically knitted gloves and mittens, socks, and stockings were probably knitted at the same time but have

been lost. The history of knitting is a broken one with many gaps. Looking down the centuries at this selection of gloves may enable us to get a sense of the techniques that link one era with another and link us with the makers of long ago. ❖

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- . "The Symbolism of Gloves." *PieceWork*, May/June 2000 (with additional information on the Sten Svantesson Sture glove).
- . "Traditional Mittens and Gloves from Kihnu, Estonia." *PieceWork's Knitting Traditions*, Fall 2011.
- Leighton-White, Sue. "The Needles's Music: Hand Knitters of the Dales." *PieceWork*, January/February 1994 (with additional information on Mary Allen).
- Pulliam, Deborah. "Gunnister Man's Knitted Possessions." *PieceWork*, September/October 2002 (with additional information on the knitted items).
- Strawn, Susan. "A Child's Mitten from Sixteenth-Century London." *PieceWork*, January/February 2010 (with additional information on the child's mittens now in the Museum of London).
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DR. ANGHARAD THOMAS is a researcher, designer, and knitter, especially of gloves, from ancient to modern. Originally a geographer, her career has included teaching, designing, and lecturing. Knitwear design has taken her to Europe, North America, Japan, Australia, and India. She is a volunteer curator at the collection of the United Kingdom's Knitting & Crochet Guild. When not knitting or curating, she hikes, gardens, and plays the accordion. Her (occasional) blog is at www.knittinggloves.wordpress.com.

◀ A companion project follows ▶

Magpie Gloves to Knit

ANGHARAD THOMAS

◀ *Inspired by the preceding article* ▶



Angharad Thomas designed these gloves as a tribute to the skilled glove knitters of both the past and present, making use of a variety of techniques.

The Magpie Gloves owe a debt to anonymous knitters long dead, to those such as Mary Allen (1857–1924), the skilled glove knitter from Yorkshire, and to many makers very much alive! These gloves combine old and new elements—from Yorkshire, England; Sanquhar, Scotland; Kihnu Island, Estonia; and elsewhere—to make a fun-to-knit project. The gloves’ use of color reflects those found in old gloves, mittens, and socks all over Europe that have been knitted through the years—a strong dark-and-light contrast and a touch of red for luck.

The techniques include a two-color long-tail cast-on from Europe, a two-color rib from Yorkshire, and knitting in the round with two colors, a technique found all over the knitting world. Because this project is relatively small, it offers a good way to try these techniques for the first time. The asymmetric thumb gussets that give the gloves a great fit and appearance is a construction found in vintage patterns and also in some modern Japanese glove patterns. By the way, feel free to adapt as you wish; for instance, if you can’t do a long-tail cast-on, just do your usual one.

The yarn, Pip Colourwork, is a blend of pure British wool spun in Yorkshire, from a company called Baa Ram Ewe based in the Yorkshire city of Leeds. The company has put pure wool yarns from Yorkshire on the map and aims to bring Yorkshire wool to the world. The wool has plenty of character with lots of bounce and a great selection of colors, and it is forgiving of dropped stitches and a little unevenness in knitting!

M A T E R I A L S

- ♦ Baa Ram Ewe Pip Colourwork, 100% British wool yarn, fingering weight, 4 ply, 126 yard (115.2 m)/25 gram (0.9 oz) ball, 1 ball each of #008 Coal (A), #001 White Rose (B; natural), and #009 Wesley Bob (C; dark red)
- ♦ Needles, 2 size 3 (3.25 mm) circ 24 inches (60 cm) or set of 4 or 5 double pointed size 3 (3.25 mm) or size needed to obtain gauge
- ♦ Stitch markers
- ♦ Waste yarn in similar weight and contrasting color for stitch holders and, optionally, for stitch markers
- ♦ Tapestry needle

Finished size: To fit an average adult; 10½ inches (26.7 cm) length from CO to middle fingertip and 7 inches (17.8 cm) hand circumference above thumb
Gauge: 36 sts and 36 rnds = 4 inches (10.2 cm) in 2-color St st after light wash and press

S P E C I A L N O T E S

- The two-color knit one, purl one rib is more easily worked by holding one yarn in each hand. Carry the dark or main color yarn in the left hand and knit using the continental method and carry the light yarn in the

right hand and knit using the English method. Always keep the same color in the same hand throughout to ensure that the patterning stitches look even. The tensioning of the yarn may be different in each hand, so this is important for consistent results.

- The textured bands around the cuff use purl rounds flanking a round of eyelets to create decorative ridges separated by a band of two-color patterned stockinette.

- The thumb increases are worked using the make-one-right technique (M1) by inserting the left-hand needle tip from front to back to lift the strand between the marked stitches, then knitting into the back of the lifted strand.

- When marking the stitches that form the sides of the thumb gusset, I prefer to use loops of contrasting yarn because they do not get in the way as much as rigid stitch markers.

- For the top of the thumb opening and finger gussets, turn the work and use a two-needle method (such as the knitted or cable) to cast on stitches onto the left-hand needle. On the next round, knit into the back of these new stitches to tighten them.

- When picking up stitches between the fingers, pick up and knit into the cast-on stitches of the previous finger.

- You may find it helpful to tuck completed fingers down into the hand as you work to keep them out of the way.

- Knit-three-together decreases are used to shape the fingertips to avoid interrupting the alternating color pattern. The first and third stitches of the knit three together will be the same color; work the knit-three-together decrease using the color of the center stitch.

I N S T R U C T I O N S

Notes: See above and visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. Traditionally, gloves have been made on a set of double-pointed needles, but using two circular needles is an alternative method, with each needle holding about half the stitches. Some knitters may find that the magic-loop method works well for the fingers. The glove can be tried on at any stage to check for fit. If worked using size 2 (2.75 mm) needles at a tighter gauge, these instructions will produce a glove to fit a slimmer hand.

Right Glove

Cuff

Hold yarns A and C for a long-tail CO so that the sts formed on the needle are in A and the edge below the needle is in C, and CO 64 sts. Join into rnd, checking that sts are not twisted, and pm for beg-of-rnd. Work 15 rnds of k1, p1 rib as foll.

Rnd 1: *K1 A, p1 C; rep from * to end. Break C and join B.

*Rnds 2–15: *K1 A, p1 B; rep from * to end.*

Joining yarns as needed, work Rnds 1–19 of Cuff Chart. Break C.

Hand

Note: Rounds begin at the little-finger side of the hand, at the start of the back-of-hand stitches.

Key

-  k with A
-  k with B
-  k with C
-  p with C
-  yo with A
-  k2tog with A
-  M1 with B
-  CO 1 st in color shown
-  no stitch
-  pattern repeat

Cuff

[illegible]

8-st rep



Next Rnd: With A, k1f&b, k30, pm, k2, pm, k30, k1f&b—
66 sts; 2 thumb gusset sts between m, 32 sts each
side of marked gusset sts.

Work Right Hand Chart as foll.

Rnd 1: Work 32 sts in patt, sl m, k1 A, M1 with B, k1 A, sl m, work 32 sts in patt by working indicated 2-st rep 16 times—3 sts between gusset m.

Rnds 2–20: Cont chart patt as established, inc as shown—86 sts; 22 sts between gusset m and 32 sts each side of marked gusset sts.

Rnd 21: Work 32 sts in patt, sl m, k1 A, place next 20 sts on holder for thumb gusset, CO 4 sts alternating A and B as shown, k1 A, sl m, work 32 sts in patt—70 sts rem; 6 sts between m and 32 sts each side of marked sts.

Rnds 22–37: Work in patt to end of chart. Do not break yarns.

Little Finger

Set-Up Rnd: Work Rnd 1 of Right Little Finger Chart over first 9 sts of rnd, place next 52 sts on holder, CO 4 sts in alternating colors, work last 9 sts of rnd in established patt—22 sts.

Cont as established until Rnd 21 of chart has been completed. If necessary, cont working all sts in alternating colors as established until finger measures 2¼ inches (5.7 cm) or just before desired length.

Next Rnd: Cont in patt, [k3tog, k1] 5 times, k2—12 sts rem.

Next Rnd: Cont in patt, [k3tog, k1] 3 times—6 sts rem.

Break yarns, leaving a 12-inch (30.5-cm) tail of A. Thread the tail on the tapestry needle, draw through rem sts, pull tight to close fingertip, and fasten off. Weave in ends from finger on WS.

Ring Finger

Note: The ring-finger pattern is symmetrical and uses the same chart for both the right and left gloves.

With the palm of the hand facing, transfer last 9 held hand sts to needle, and rejoin A and B at beg of needle.

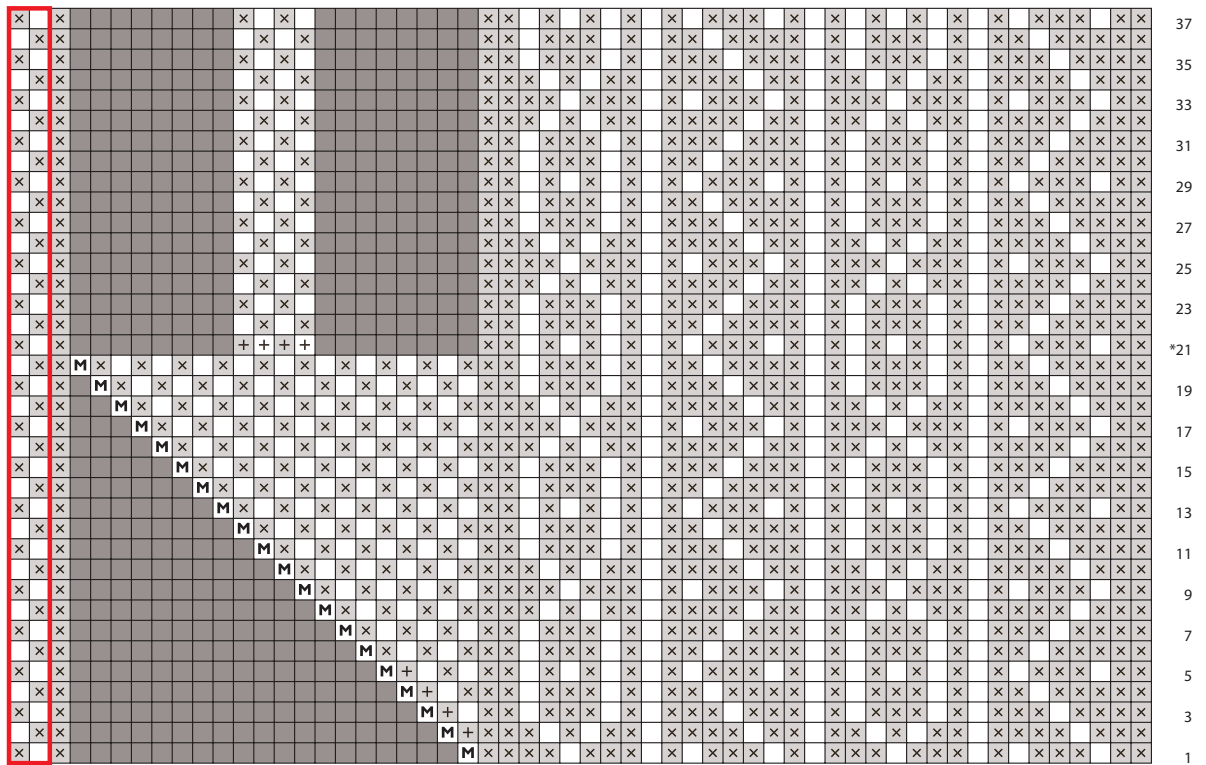
Set-Up Rnd: Work 9 sts in established patt, use alternating colors to pick up and k 3 sts from base of little finger CO, use B to pick up and k 1 st from the base of 1-st B column at end of Right Little Finger Chart (counts as 1st st from Rnd 1 of chart), transfer first 8 held hand sts to needle and work the next 8 sts from Right or Left Ring Finger Chart over these 8 sts, CO 3 sts in alternating colors—24 sts on needles; 35 sts rem on holder.

Cont as established until Rnd 24 of chart has been completed. If necessary, cont working all sts in alternating colors as established until finger measures $2\frac{3}{4}$ inches (7.0 cm) or just before desired length.

Next Rnd: Cont in patt, [k3tog, k1] 6 times—12 sts rem.

Next Rnd: Cont in patt, [k3tog, k1] 3 times—6 sts rem.
Close fingertip as for little finger.

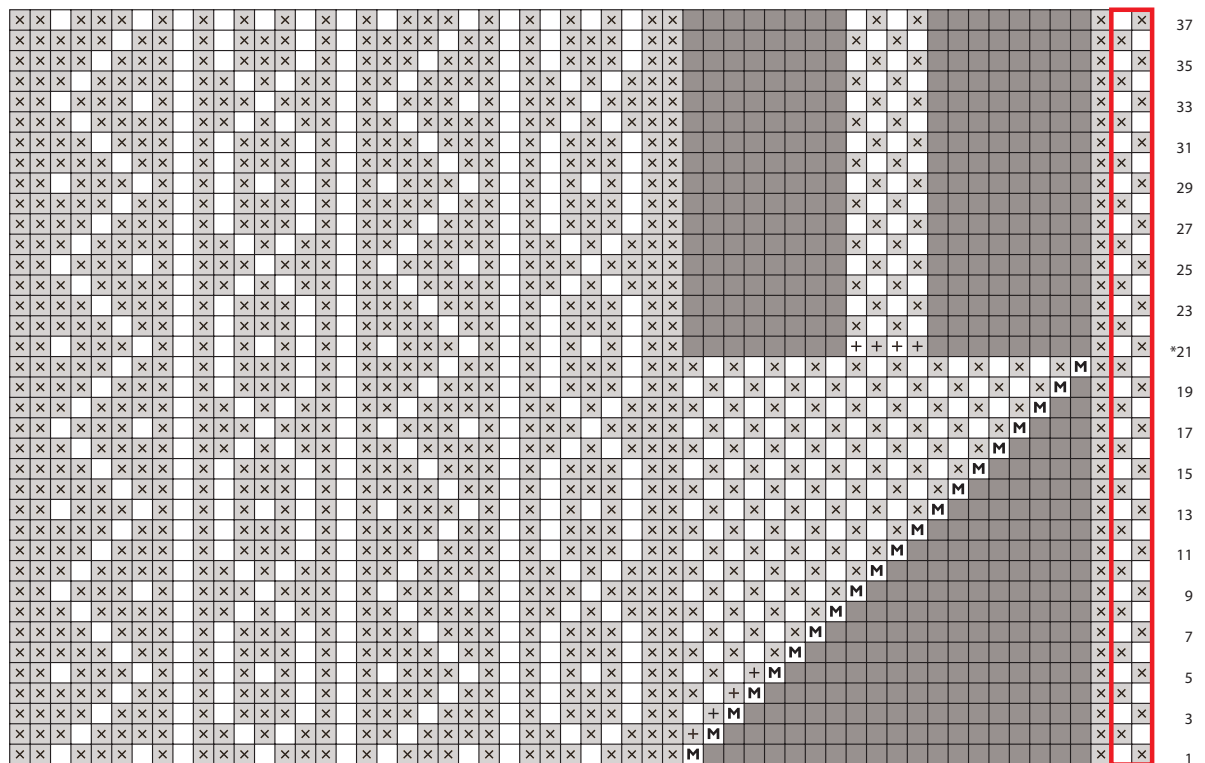
Right Hand



2-st rep
work 16 times

*see instructions

Left Hand



*see instructions

2-st rep
work 16 times

[illegible]

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	X				X			
		X		X		X		
	X		X		X		X	
		X	X	X		X		
	X		X	X	X		X	
		X	X		X	X		
	X	X		X		X	X	
	X		X		X		X	
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	X	X		X			X	X
	X	X	X		X	X	X	
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	X		X		X		X	
	X	X	X	X	X		X	
	X		X	X	X		X	
	X	X		X		X	X	
	X		X	X	X		X	
	X	X	X	X	X		X	

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[illegible]

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[illegible]

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The charts for this project are available in PDF format at www.interweave.com/piecework-charts-illustrations.

	x		x		x		x
x		x		x		x	
	x		x		x		x
	x	x	x		x	x	
	x	x		x		x	
x	x		x	x			
x	x	x		x		x	
x	x	x		x	x	x	
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x	x				x	x	
x	x	x	x		x	x	
x	x	x	x			x	
x	x		x	x			
x	x	x	x			x	
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x	x	x	x		x	x	
x	x	x	x			x	

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	x				x			x
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	x		x		x		x	
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	x		x		x			x
		x		x		x		
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	x	x		x		x	x	
	x		x		x			x
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	x	x		x		x	x	
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	x		x		x			x
	x	x	x			x	x	
	x		x		x			x
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	x	x	x				x	x
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	x	x		x		x	x	
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	x	x	x		x	x	x	
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	x	x		x	x		x	
	x	x	x		x	x	x	
	x	x	x			x	x	

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	x	x		x		x		
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	x		x	x	x		x	x
	x		x	x	x		x	x
	x	x		x		x	x	x
	x	x	x		x	x	x	x
	x		x	x	x		x	x
	x		x	x	x		x	x
	x		x	x	x		x	x
	x		x	x	x		x	x
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	x	x		x		x	x	x
	x		x	x	x		x	x
	x	x	x	x	x		x	x

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Rnds 22–37: Work in patt to end of chart. Do not break yarns.

Set-Up Rnd: Work first 9 sts of rnd in established patt, place next 52 sts on holder, CO 4 sts in alternating colors, work Rnd 1 of Left Little Finger Chart over last 9 sts of rnd—22 sts.

Ring Finger

Set-Up Rnd: Work 9 sts in established patt, CO 3 sts in alternating colors, transfer last 8 held hand sts to needle and work the first 8 sts from Rnd 1 of Right or Left Ring Finger Chart over these 8 sts, use B to pick up and k 1 st from base of 1-st B column at beg of Left Little Finger Chart (counts as last st of Ring Finger Chart), use alternating colors to pick up and k 3 sts from base of little-finger CO—24 sts on needles; 35 sts rem on holder.

Middle Finger

Set-Up Rnd: Work 8 sts in established patt, CO 4 sts in alternating colors, transfer last 8 held hand sts to needle and work first 8 sts from Rnd 1 of Left Middle Finger Chart over these 8 sts, use B to pick up and k 1 st from base of 1-st B column at beg of Ring Finger Chart (counts as last st of Left Middle Finger Chart), use alternating colors to pick up and k 3 sts from base of ring-finger CO—24 sts on needles; 19 sts rem on holder.

Index Finger

Set-Up Rnd: Work 11 sts in established patt maintaining the 1-st A column, work first 8 sts from Rnd 1 of Left Index Finger Chart over next 8 sts, use B to pick up and k 1 st from base of 1-st B column at beg of Left Middle Finger Chart (counts as last st of Left Index Finger Chart), use alternating colors to pick up and k 4 sts from base of middle finger CO—24 sts.

Thumb

Finishing

Weave in ends. If necessary, neaten any loose stitches at the base of the fingers. Wash gently in tepid water with a no-rinse wool soap such as Eucalan. Squeeze out excess water with a clean, dry towel, and lay flat to dry. Steam-press lightly, pinning out fingers if desired.

Weldon's French Trellis Shawl to Knit

CAROLYN WYBORN Y

When I first looked through my *Weldon's Practical Knitter* series, I was fascinated by the engraving of the French Trellis Border in *Weldon's Practical Knitter Edgings*, Fourteenth Series, published in London in 1890 (and compiled in *Weldon's Practical Needlework*, Volume 5). It didn't look like anything else I had seen in other stitch dictionaries. I was sure

this wide dramatic border would make a distinctive edging for a lovely large shawl. When I knitted up a swatch of the border the first time, I clearly saw that there was a mistake in the instructions that was not visible in the engraved image. I always love a challenge, so any errors found or yardage restrictions just add to my enjoyment of the designing process.



Carolyn Wyborny's ingenious and lovely shawl shown with the engraving for the French Trellis Border from *Weldon's Practical Knitter Edgings*, Fourteenth Series, published in London in 1890 (and compiled in *Weldon's Practical Needlework*, Volume 5). The engraving of the border captured Carolyn's fancy; the result is this shawl.

I envisioned a design that had a section of plain garter stitch to support and not distract from the beautiful edging. After I corrected the error in the *Weldon's* instructions, I created the chart and completed the design with a simple wide garter-stitch body. Because of the wide edging, the body on this shawl is smaller than usual for this type of crescent-shaped shawl.

MATERIALS

- ♦ The Fibre Co. Meadow, 40% merino/25% baby llama/20% silk/15% linen yarn, heavy laceweight, 545 yard (498.3 m)/100 gram (3.5 oz) skein, 2 skeins of Red Clover
- ♦ Needles, size 6 (4 mm) circ 32 inches (80 cm) or longer to accommodate large number of sts

Finished size: About 77 to 78 inches (196 to 198 cm) wide x 17 to 18 inches (43 to 46 cm) deep at the center, after blocking

Gauge: 20½ sts and 52 rows = 4 inches (10.2 cm) in garter stitch; one 16-row edging rep measures about 2 inches (5 cm) high; gauge is not critical for this project

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. The edging is worked perpendicular to the body of the shawl, joining the last edging stitch together with one shawl stitch at the end of each wrong-side row.

Shawl

Body

CO 20 sts.

Inc Row: Yo, work [k1, p1] in the next st, k to last st, yo, k1—3 sts increased.

Rep the last row 99 more times—320 sts. Do not turn the work at the end of the last row.

Edging

With same side of work facing, CO 51 sts onto right-hand needle.

Set-Up Row (WS): K26, p19, k5, p2tog (last edging st tog with shawl st after it)—51 edging sts and 319 shawl sts rem.

Joining the last edging st tog with 1 shawl st at the end of every WS row, work Rows 1–16 of the French Trellis Chart 39 times, then work Rows 1–15 once more—54 edging sts rem; all shawl sts have been joined.

Next Row (WS): Work Row 16 of chart to last st, end p1 instead of p2tog—51 edging sts.

BO the rem 51 sts loosely.

Finishing

Wet-block firmly into a wide crescent shape.

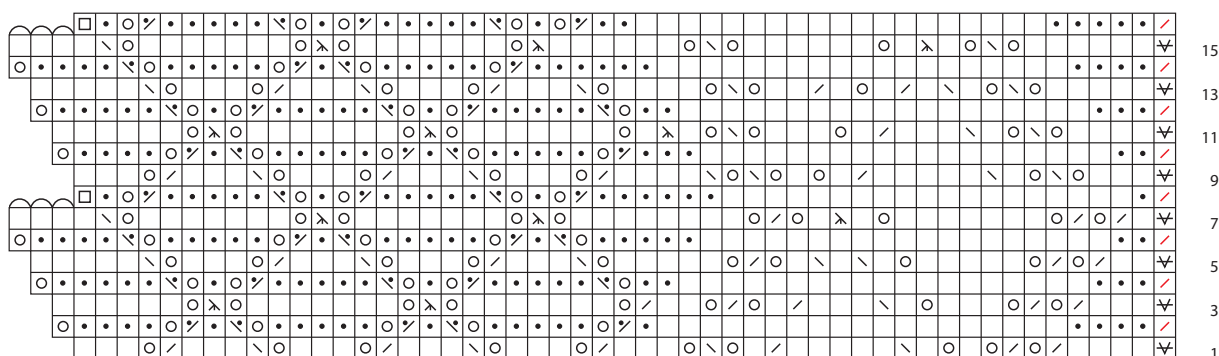
Since her family was traditional, in that all the women did needlework, CAROLYN WYBORNY has been crocheting, knitting, and tatting since she was very young. She works as a software engineer for a large high-tech company but spends most of her free time coding up knit and crochet designs. She lives west of Portland, Oregon, with her husband, two children, and several pets.

Chart may be photocopied for personal use.
The chart for this project is available in PDF format at www.interweave.com/piecework-charts-illustrations.

Key

	k on RS; P on WS		k2tog on WS
	p on RS; k on WS		ssk on RS
	yo		ssk on WS
	k2tog on RS		
	k2tog on WS		
	p2tog 1 edging st and 1 shawl st on WS		
	sl 1, k2tog, pssso		
	sl 1 purlwise wyf on RS		
	BO 1 st		
	st rem on right needle after last BO		

French Trellis



Valentina's Shawl to Knit

DESIGNED BY OLGA FEDOROVA

PATTERN AND INTRODUCTION BY GALINA A. KHMELEVA



This absolutely gorgeous shawl with traditional Orenburg elements was designed by Olga Fedorova and knitted with a blend of silk and camel yarn by Kim Wilson, one of Galina Khmeleva's students.

For much of Valentina Fedorova's adult life, she worked in the shadow of her older sister Olga Fedorova, a lace-knitting prodigy. I first met Olga and Valentina in June 1990, during a visit to Orenburg and the Orenburg Regional Museum of Fine Arts. I had the opportunity to develop a close working relationship with Olga, and I was honored to learn from her. At that time, Valentina worked as a bookkeeper for a local gas company, though she continued to develop and foster her creative side.

My early attempts to market Orenburg knitted lace shawls in Europe did not meet with much success: Europe's mild climate wasn't suitable for this type of lace, and the local Orenburg women never embraced it. After a subsequent show in Paris, I traveled back to Orenburg to meet with the Fedorova sisters about the prospect of starting production of triangular Orenburg-style shawls. According to some in the local Orenburg knitting community, a triangle-shaped shawl was nothing more than a "poor women's shawl," which is reminiscent of an old Russian saying: "a goat is a poor man's cow." Nevertheless, the classical Orenburg triangle found its genesis during this period in Olga Fedorova's creative mind.

After Olga died in 2008, Valentina emerged from the shadows and worked tirelessly to emulate her older sister. Although it took some time for Valentina to adjust to life without Olga, she quickly became known as a talented knitter and then as a designer as well.

Olga designed this Orenburg-style lace shawl in 1991. Valentina has been knitting the pattern from memory since then. The shawl has scalloped borders on all three sides of the triangle; Olga designed it for minimal finishing. She used traditional Orenburg pattern elements—Strawberry, Diagonal, Fisheye, and Honeycomb. Olga named this design Vasilek for the flower known as bachelor's button.

FURTHER RESOURCES

- Khmeleva, Galina A. "Valentina's Polushawl to Knit." *PieceWork*, May/June 2017.
- . "An Orenburg Warm Shawl to Knit." *PieceWork*, May/June 2013.
- . "A Tribute to a Lace-Knitting Legend: Olga Alexandrovna Fedorova." *PieceWork*, May/June 2009.
- Nobel, Carol R., and Galina A. Khmeleva. "Orenburg Gossamer and Warm Shawls from Russia." *PieceWork*, September/October 2000.

MATERIALS

- ♦ Treenway Silks Camelot Chameau 30/2, 55% bombyx silk/45% camel yarn, laceweight, 1,630 yard

(1,490.5 m)/100 gram (3.5 oz) skein, 1 skein of Tan Camel

- ♦ Needles, size 2 (3 mm) or size needed to obtain gauge
- ♦ Markers, 2 different colors
- ♦ Stitch holder or safety pin
- ♦ Blocking wires or nylon cord and T-pins

Finished size: About 70 inches (178 cm) along diagonal side, 50 inches (127 cm) along each of the two shorter sides, and 36 inches (91 cm) from center of longest side to bottom point

Gauge: 25 sts and 50 rows = 4 inches (10.2 cm) in blocked garter st

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. Slip the first stitch of every row purlwise with yarn in front. The charts are on pages 38–43.

Shawl

Bottom Border

Using the long-tail method and holding two needles tog, CO 13 sts. Pull out one needle. *Note:* After completing the first two "teeth" of the border, slip a stitch holder into the thirteen loops of the cast-on to make it easier to pick up these stitches later.

Work Rows 1 and 2 of Bottom Border Chart once, then work Rows 3–18 a total of 34 times—14 sts; 546 total rows and 34 teeth completed.

First Corner, Body Set-Up, and Second Corner

Work Rows 1–12 of First Corner Chart to miter corner—16 sts.

Next Row (RS): Work Set-Up Row of First Corner

Chart over 16 sts, pm; with WS of bottom border facing and beg at the CO end, insert a spare needle into the 273 slipped edge sts along straight edge of border (these sts are just placed on the needle, not picked up and k). Turn work so RS is facing and use the needle holding 16 first corner sts to k the 273 picked-up sts tbl to prevent large holes, pm in a different color, then pick up and k 13 sts from holder at base of CO—302 sts total; with RS facing, there are 16 first corner sts, 273 shawl body sts worked tbl, and 13 sts from CO to be used for 2nd corner.

Working on sts of 2nd corner only, work Rows 1–18 of Second Corner Chart to miter corner—303 sts total; with RS facing, there are 16 first corner sts, 273 body sts, 14 second corner sts, including unworked st on needle at start of last 2nd corner row.

Next Row (WS): Work Set-Up Row of Second Corner

Chart over 14 sts (inc them to 15 sts), sl m, k273 to next m, remove m, k1, replace m, k13, k2tog—303 sts total; with RS facing, there are 14 first corner sts, 274 body sts, and 15 second corner sts.

Body

Notes: The body consists of the right border worked before the first marker, a decreasing center body section to shape the triangle, and the left border worked after the second marker. The Left Border Chart is worked with short-rows (shaded in gray) to accommodate the extra length of the shaped diagonal edge.

Next Row (RS): Work Row 1 of Right Border Chart over 14 sts, sl m, work Row 1 of Body Chart 1 over 274 sts, sl m, work Row 1 of Left Border Chart over 15 sts.

Work Rows 2–5 in established patts. Work 1st set of left border short-rows as foll.

Row 6 (WS): Work WS shaded row of Left Border Chart to 1st m, turn, work RS shaded row to end, turn, work Row 6 to m, sl m, work Row 6 of Body Chart 1 to m, sl m, work Row 6 of Right Border Chart.

Work 5 rows in established patts. Work 2nd set of left border short-rows as foll.

Row 12 (WS): Work WS shaded row of Left Border chart to 1st m, turn, work RS shaded row to end, turn, work Row 12 to m, sl m, work Row 12 of Body Chart 1 to m, sl m, work Row 12 of Right Border Chart—12 rows completed for body and right border, 16 rows completed for left border, including 4 short-rows.

Working short-rows in the left border as described above, cont in established patts until Row 84 of Body Chart 1 has been completed, ending with Row 4 of Right Border Chart and Row 12 of Left Border Chart—262 sts rem; with RS facing, there are 14 right border sts, 233 body sts, and 15 left border sts.

Next Row (RS): Work Row 5 of Right Border Chart, sl m, work Row 85 of Body Chart 2 over 233 sts (dec them to 232 sts), sl m, work Row 1 of Left Border Chart to end.

Cont in established patts until Row 172 of Body Chart 2 has been completed, ending with Row 12 of Right Border Chart and Row 4 of Left Border Chart—222 sts rem; with RS facing, there are 16 right border sts, 189 body sts, and 17 left border sts.

Next Row (RS): Work Row 13 of Right Border Chart, sl m, work Row 173 of Body Chart 3 over 189 sts (dec them to 188 sts), sl m, work Row 5 of Left Border Chart to end.

Cont in established patts until Row 252 of Body Chart 3 has been completed, ending with Row 12 of Right Border Chart and Row 12 of Left Border Chart—180 sts rem; with RS facing, there are 16 right border sts, 149 body sts, and 15 left border sts.

Next Row (RS): Work Row 13 of Right Border Chart, sl m, work Row 253 of Body Chart 4 over 149 sts (dec them to 148 sts), sl m, work Row 1 of Left Border Chart to end.

Cont in established patts until Row 332 of Body Chart 4 has been completed, ending with Row 12 of Right Border Chart and Row 8 of Left Border Chart—142 sts rem; with RS facing, there are 16 right border sts, 109 body sts, and 17 left border sts.

Next Row (RS): Work Row 13 of Right Border Chart, sl m, work Row 333 of Body Chart 5 over 109 sts (dec them to 108 sts), sl m, work Row 9 of Left Border Chart to end.

Cont in established patts until Row 412 of Body Chart 5 has been completed, ending with Row 12 of Right Border Chart and Row 4 of Left Border Chart—102 sts rem; with RS facing, there are 16 right border sts, 69 body sts, and 17 left border sts.

Next Row (RS): Work Row 13 of Right Border Chart, sl m, work Row 413 of Body Chart 6 over 69 sts (dec them to 68 sts), sl m, work Row 5 of Left Border Chart to end.

Cont in established patts until Row 492 of Body Chart 6 has been completed, ending with Row 12 of Right Border Chart and Row 12 of Left Border Chart—60 sts rem; with RS facing, there are 16 right border sts, 29 body sts, and 15 left border sts.

Next Row (RS): Work Row 13 of Right Border Chart, sl m, work Row 493 of Body Chart 7 over 29 sts (dec them to 28 sts), sl m, work Row 1 of Left Border Chart to end.

Note: In order to end the left border at the correct place in the pattern, its row count will be adjusted by omitting one pair of short-rows from each of the next three teeth.

Work in established patts until Row 503 of Body Chart 7 has been completed, ending with Row 7 of Right Border Chart and Row 11 of Left Border Chart. Omit the 1st pair of short-rows as foll.

Next Row (WS): Work WS shaded row of Left Border Chart to m working last st (with red + symbol) as k1, sl m, work Row 504 of Body Chart 7 to m, sl m, work Row 8 of Right Border Chart to end.

Next Row (RS): Work Row 9 of Right Border Chart to m, sl m, work Row 505 of Body Chart 7 to m, sl m, work RS shaded row of Left Border Chart as k13, k2tog.

Work in established patts until Row 517 of Body Chart 7 has been completed, ending with Row 5 of Right Border Chart and Row 11 of Left Border Chart. Omit the 2nd pair of left border short-rows as foll.

Next Row (WS): Work WS shaded row of Left Border Chart to m working last st as k1, sl m, work Row 518 of Body Chart 7 to m, sl m, work Row 6 of Right Border Chart to end.

Next Row (RS): Work Row 7 of Right Border Chart to m, sl m, work Row 519 of Body Chart 7 to m, sl m, work RS shaded row of Left Border Chart as k13, k2tog. Work in established patts until Row 531 of Body

Chart 7 has been completed, ending with Row 3 of Right Border Chart and Row 11 of Left Border Chart. Omit the 3rd pair of left border short-rows as foll.

Next Row (WS): Work WS shaded row of Left Border Chart to m working last st as k1, sl m, work Row 532 of Body Chart 7 to m, sl m, work Row 4 of Right Border Chart to end.

Next Row (RS): Work Row 5 of Right Border Chart to m, sl m, work Row 533 of Body Chart 7 to m, sl m, work RS shaded row of Left Border Chart as k13, k2tog.

Continue in established patts until Row 545 of Body Chart 7 has been completed, ending with Row 1 of Right Border Chart and Row 11 of Left Border Chart.

Next Row (WS): Work WS shaded row of Left Border Chart to m working last st as k1, remove m, work Row 546 of Body Chart 7 to m, remove m, work Row 2 of Right Border Chart to end—30 sts rem; 13 sts from right border, 2 sts from body, and 15 sts from left border.

Third Corner

Note: The third corner is worked in two short-rowed halves that are grafted together.

Next Row (RS): Work Row 1 of Third Corner First Half Chart over first 14 sts (inc them to 15 sts); the rem 16 sts will be used for the 2nd half.

Continuing on sts of 1st half only, work Rows 2–7 of chart, ending with a RS row—18 1st half sts. With RS facing, sl last 2 sts of Row 7 to right needle pwise, and pm between the 2 halves. With RS still facing, work across next 16 sts as k2tog, k12, k2tog—14 sts after m for 2nd half. Working on sts of 2nd half only, work Rows 1–7 of Third Corner Second Half Chart, ending with a WS row—18 second half sts; 36 sts total with m in center. With WS still facing, sl last 2 sts of Row 7 to right needle pwise, and remove m—18 sts each on 2 needles. Break working yarn, leaving a long tail to weave in later. Graft corner halves together as foll.

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

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

Rep Steps 1 and 2 until 1 st rem. Thread a 12-inch (30.5-cm) length of yarn on the tapestry needle, thread yarn through rem st, and tie a knot to prevent it from unraveling.

Finishing

Weave in all ends. Beginning at one corner, thread a thick nylon cord loosely from back to front through each tooth point, leaving enough slack in the cord to

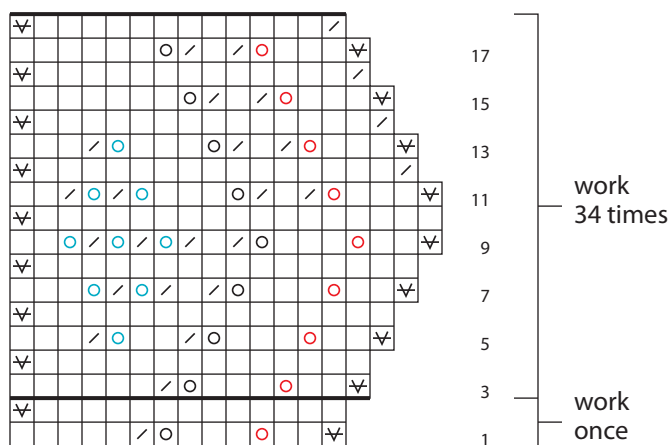


Olga Fedorova's classic pattern knitted in a variety of yarns: (from left to right) silk and camel; handspun goat; kid mohair and nylon; and handspun goat. Kim Wilson, a student of Galina A. Khmeleva, knitted the first sample; Valentina Fedorova knitted the others.

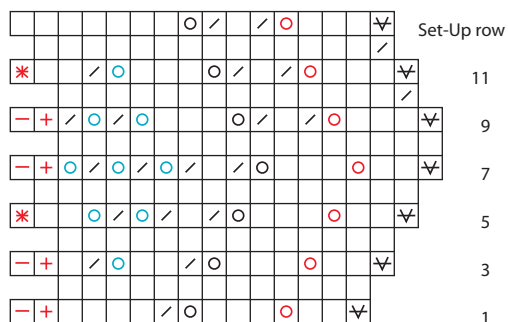
stretch out the shawl, then tie the ends of the cord together. Thoroughly wet the piece and squeeze out excess moisture. Using T-pins on a flat surface, place pins to indicate the three points of a triangle measuring 50 inches (127.0 cm) wide across the bottom, 50 inches (127.0 cm) high from the bottom right corner straight up the right side. Connect these points with a separate length of cord to mark the outline of the shawl. Stretch the shawl into shape by pulling the cord between each tooth out to meet the outline cord and anchor with T-pins, taking care to always pin into the loops of cord between the teeth, not into the shawl. Adjust the pins and cord as necessary until the shawl is stretched taut and even. Allow to air-dry before removing the pins and cords.

OLGA FEDOROVA and her sister VALENTINA FEDOROVA collaborated with GALINA A. KHMELEVA to bring the art of knitted Orenburg lace to the world.

Bottom Border

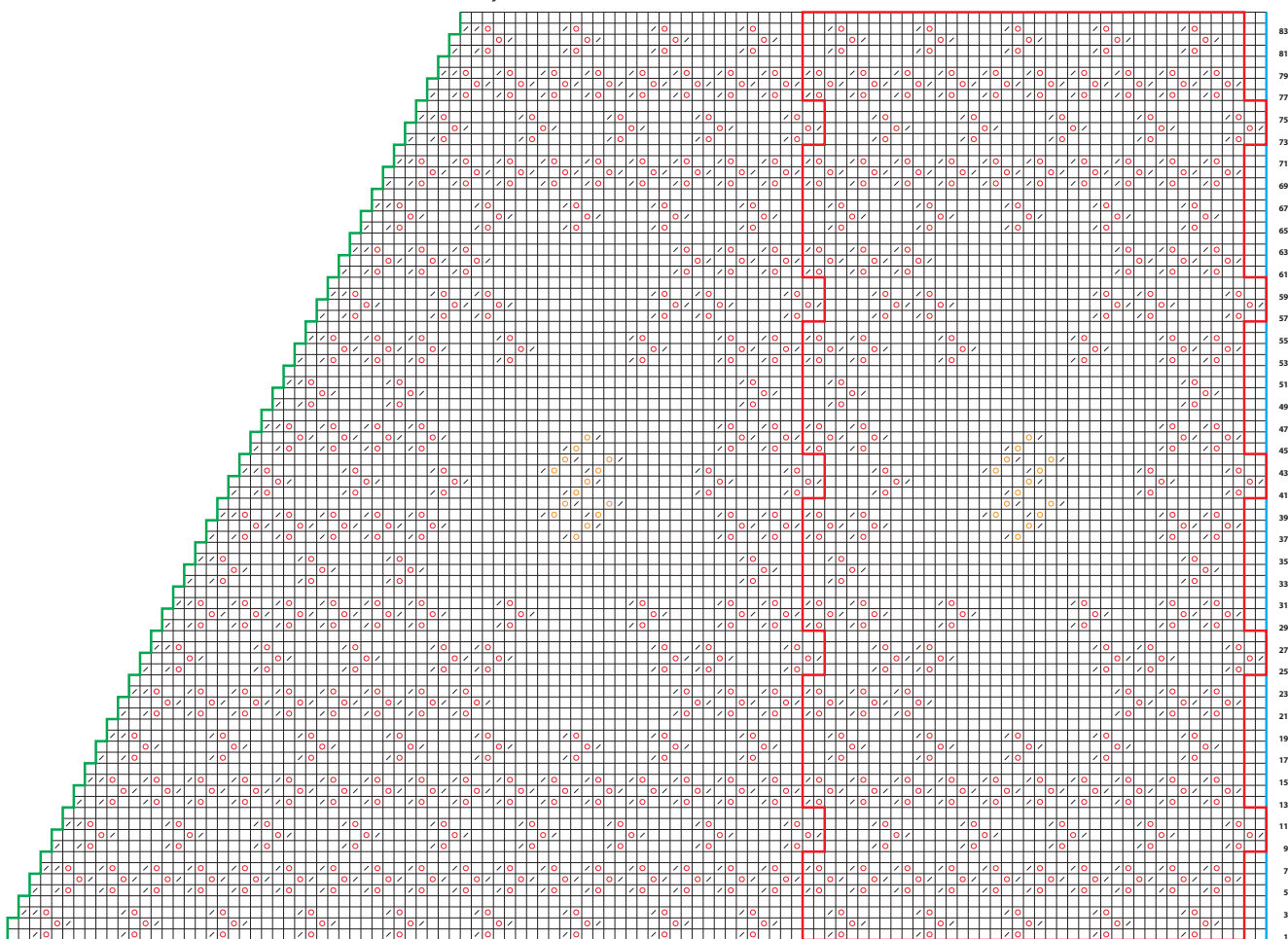


First Corner



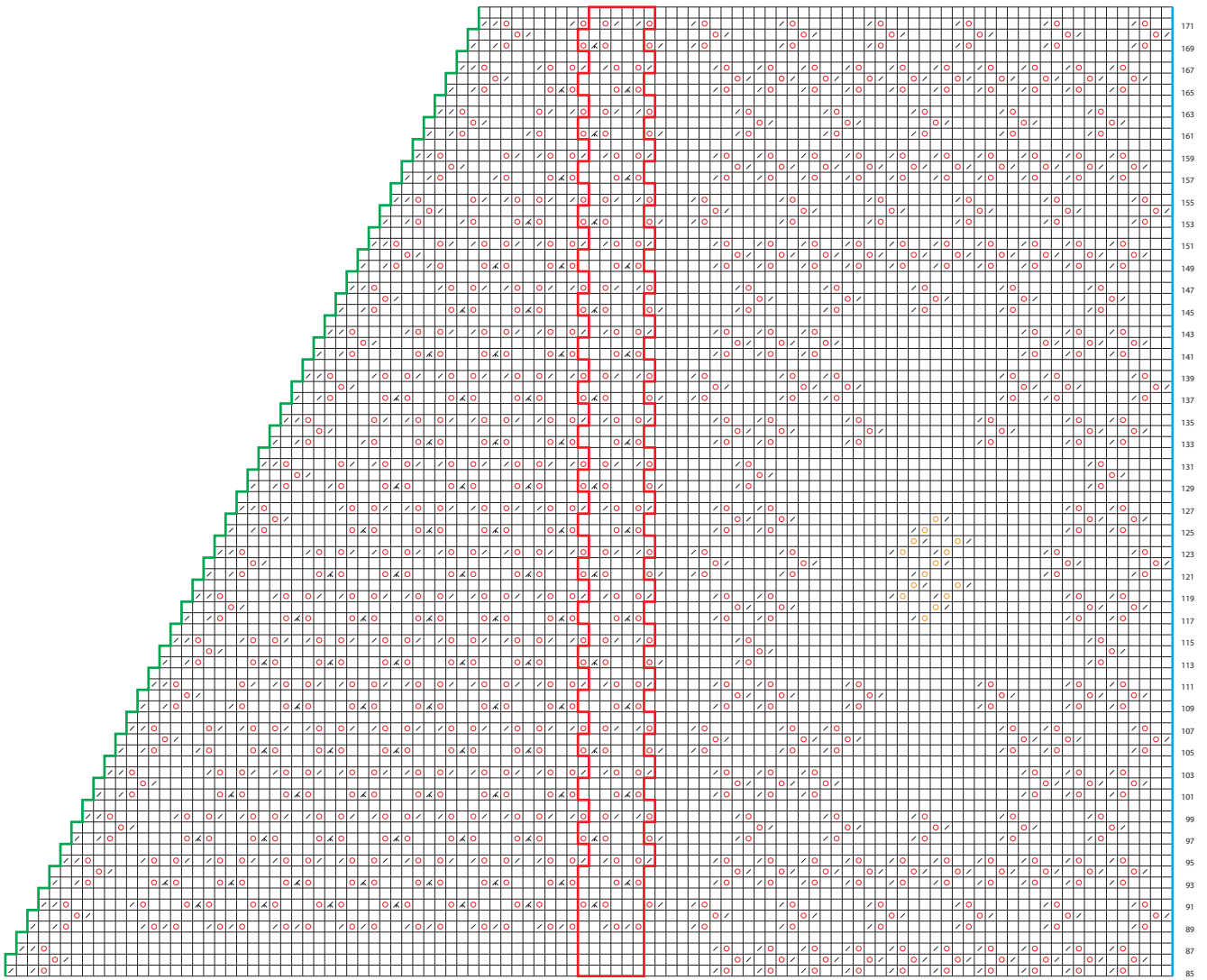
Charts may be photocopied for personal use.
The charts for this project are available in PDF format at
www.interweave.com/piecework-charts-illustrations.

Body Chart 1



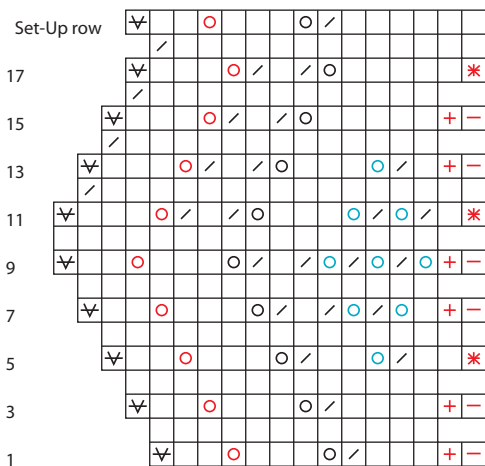
40-st rep
work 5 times

Body Chart 2

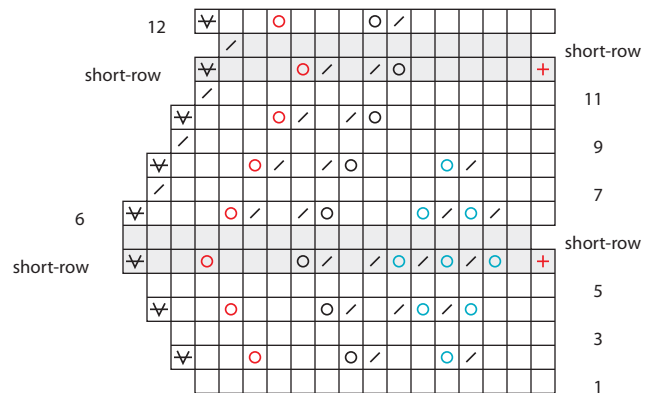


6-st rep
work 22 times

Second Corner



Left Border



see instructions
for short-rows

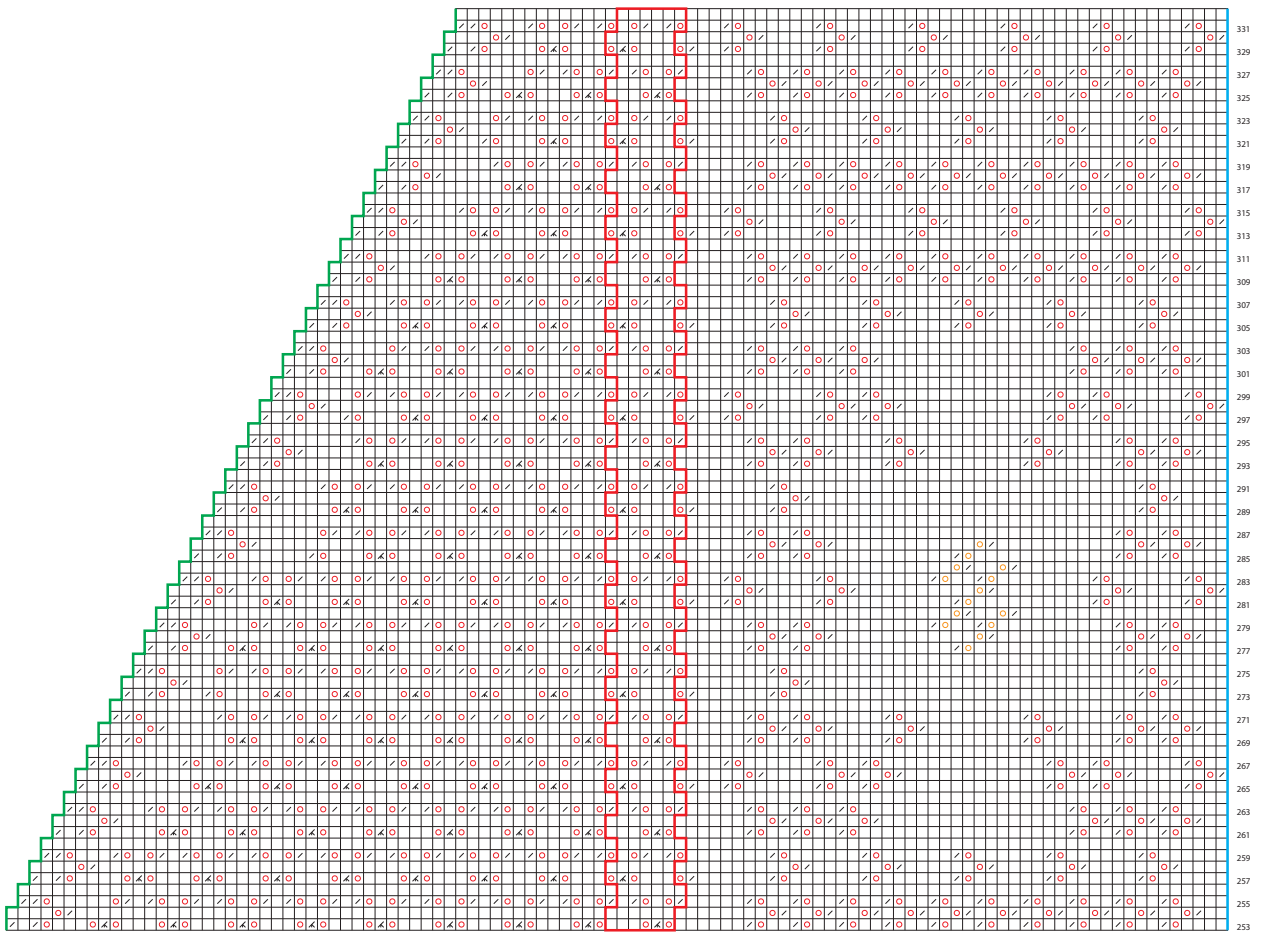
Diagram 1: A 15x15 grid representing a 15-puzzle state. The grid contains tiles with numbers 1-14, a blank space (represented by a circle), and a goal symbol (a triangle with a cross). The tiles are arranged in a specific pattern, with some tiles being red or blue. The goal symbol is located at the bottom right corner.

The figure shows four 10x10 grids illustrating the construction of a 4x4 Latin square. The grids are labeled 1, 3, 5, and 7 on the right side, indicating the number of symbols placed in the first four rows.

- Grid 1:** The first row is filled with red '+' signs. The rest of the grid is empty.
- Grid 3:** The first row is filled with red '+' signs. The second row is filled with blue '*' signs. The rest of the grid is empty.
- Grid 5:** The first row is filled with red '+' signs. The second row is filled with blue '*' signs. The third row is filled with blue '/' signs. The rest of the grid is empty.
- Grid 7:** The first row is filled with red '+' signs. The second row is filled with blue '*' signs. The third row is filled with blue '/' signs. The fourth row is filled with blue 'o' signs. The rest of the grid is empty.

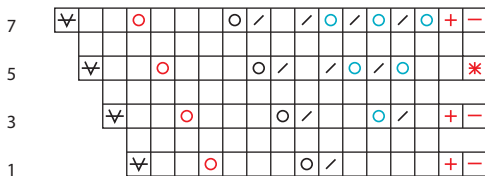
40

Body Chart 4



6-st rep
work 8 times

Third Corner Second Half



Key

knit on both RS and WS

yo

k2tog

k3tog

sl 1 pwise wyf on RS and WS

k1 and return st to left-hand needle

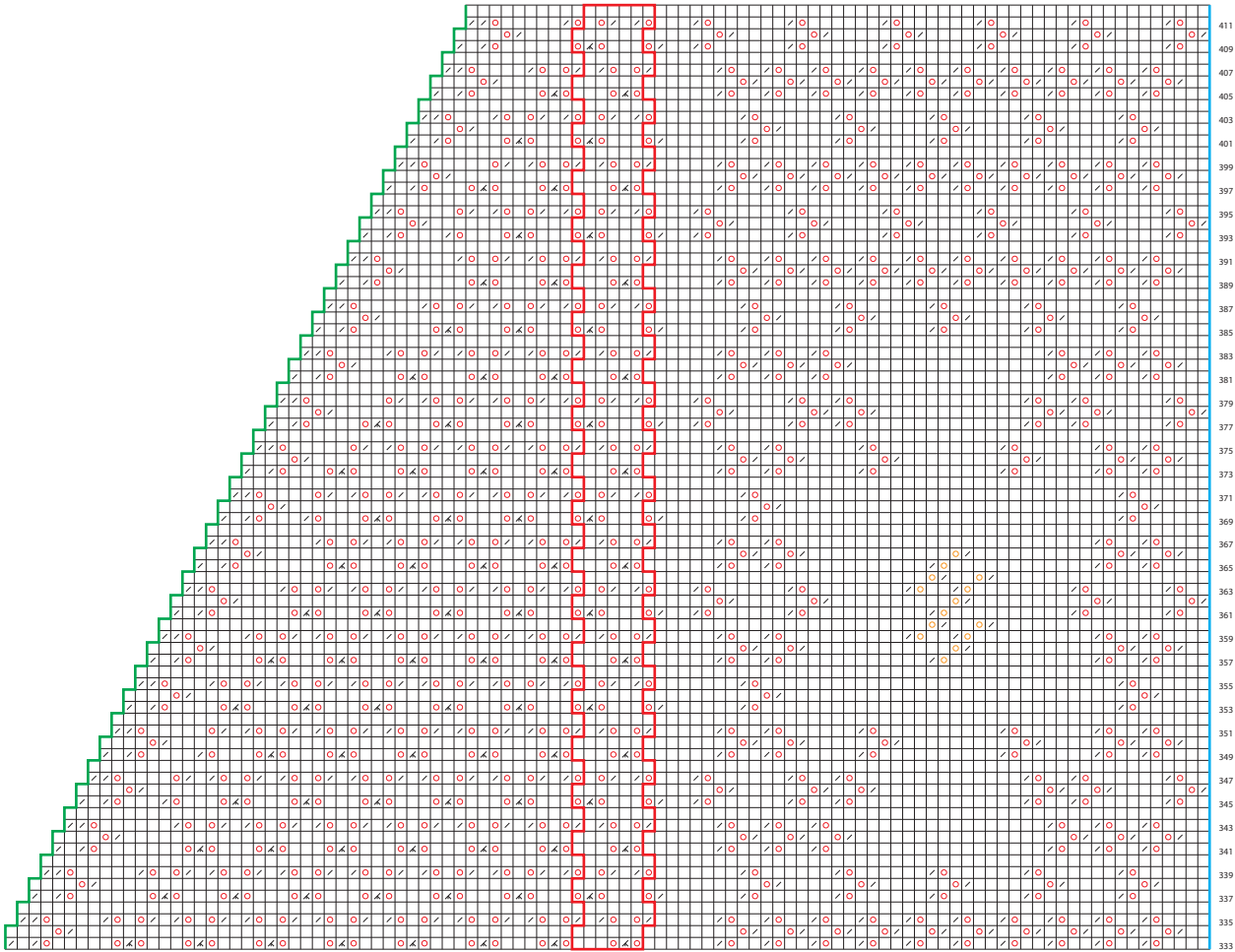
st left unworked when turning corner

pick up one of the loops from unworked sts at end of 2 previous RS rows, work loop as k2tog with last st of row to close gap, return st to left-hand needle

marker positions

pattern repeat

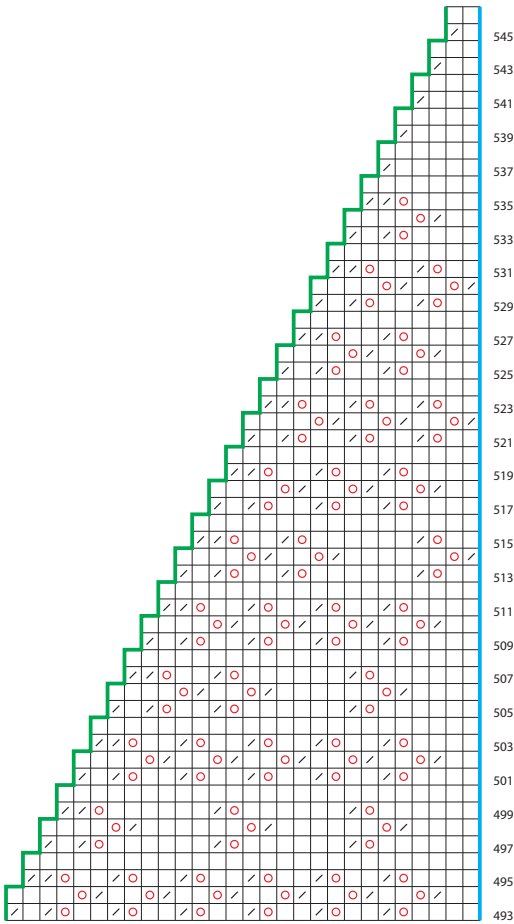
Body Chart 5



6-st rep
work 2 times

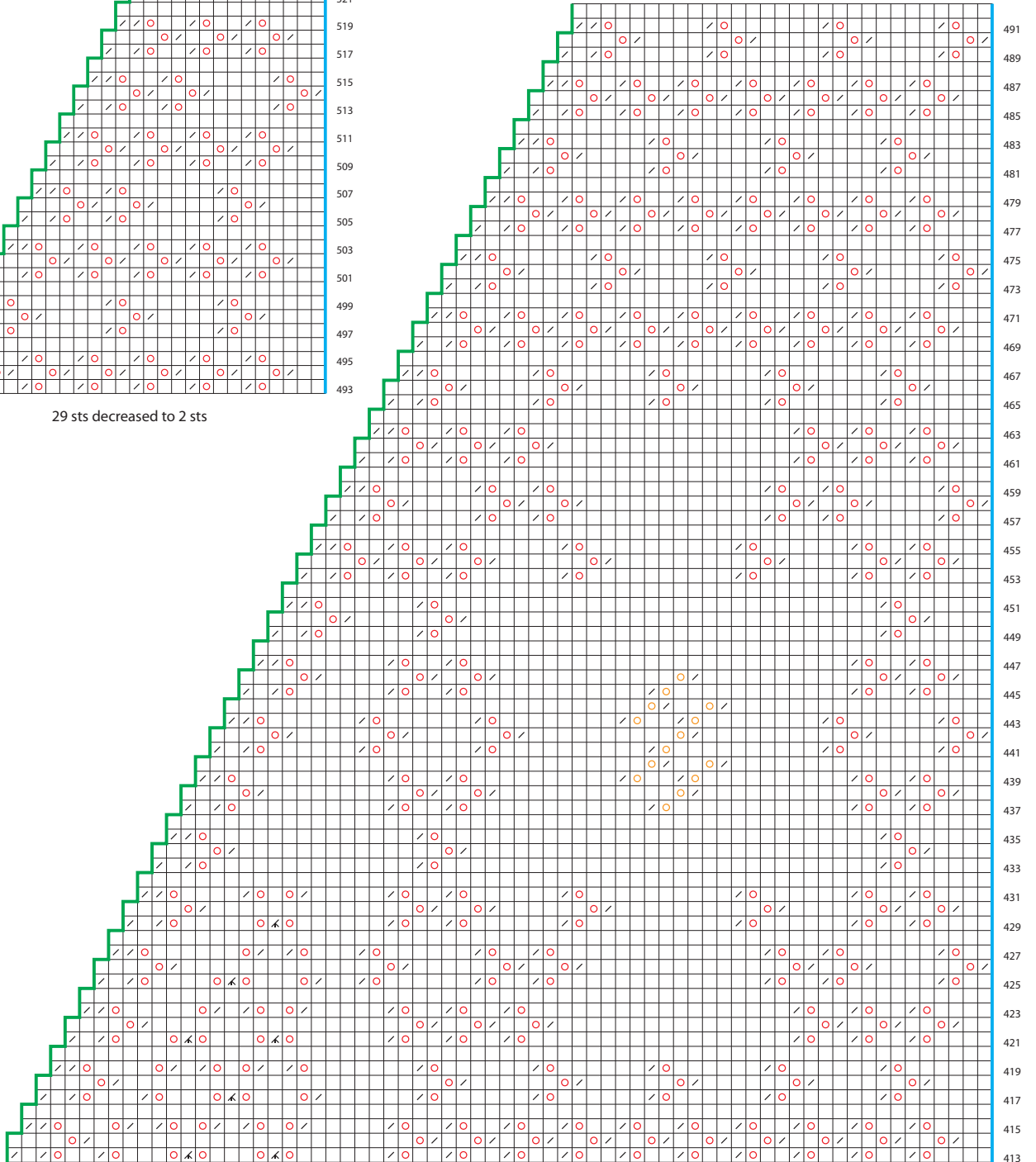


Body Chart 7



29 sts decreased to 2 sts

Body Chart 6



69 sts decreased to 29 sts

Wool and Ink

Knitting, Culture, and Literature

CAROL HUEBSCHER RHOADES



Celia Dackenberg's books on knitting and culture are well researched, thoughtful, and packed with information, analysis, and inspiration.
Photograph by Matt Graves.

Celia B. Dackenberg and her sister listened to Swedish family radio programs while her mother knitted. She was eight years old when she learned to knit. Her first project was a pair of golden yellow mittens knitted flat on straight needles and seamed. She was as taken with knitting as with radio programs. Celia later learned of a program that gave out a stocking pattern on the radio in an effort to stimulate knitting for the troops during World War II (1939–1945). As Celia notes, it indicates how important knitting-friendly radio can be.

Celia, now living in Umeå, Sweden, was educated at Konstfack in Stockholm, the country's esteemed and largest university specializing in art, crafts, and design. She trained as an art teacher and taught in high schools beginning in 1972. Later, she participated in a pilot program that led to aesthetics studies for senior high school students. Celia was the editor (from 1994 to 2001) and the chief editor (from 2001 to 2013) of *Hemslöjd*, the bimonthly magazine published by Svenska Hemslöjdsföreningarnas Riksförbund, Sweden's national handcraft association. She has also worked as a book editor, contributed to several anthologies, and is a well-known designer whose work has been exhibited in Sweden and Japan.

Each of Celia's four books about knitting and culture is well researched, thoughtful, and packed with information, analysis, and inspiration. Even if you can't read Swedish, you will be enticed by the historic and project photographs. With help from a knitting dictionary and/or an internet translation, you should be able to decipher the pattern instructions. Her first book, *Sparat: Små stickade kläder från vår barndom* [Saved: Small Knitted Garments from Our Childhood], presents a series of essays and reminiscences by various authors about knitting for children during the 1950s and 1960s. The stories are followed by instructions for knitting outfits for dolls and small children: sweaters, caps, mittens, and socks. The designs are all based on classics from the period yet are as wearable now as then.

In her initial essay, Celia discusses the notion of saving—in particular, she addresses what distinguishes saving from collecting. What do we save and why? What purposes does saving fulfill over time? She notes that after World War II, there was a need to reuse and extend the life of homemade clothing because materials were scarce and expensive. Well-made and designed children's handknitted and handsewn clothing could be passed down to siblings and cousins. Over time, those little garments would continue to bring back memories of family, outings, friendships, dress-up activities, and rituals, such as christenings. The pieces might also spark interest in textile history, material culture, and clothing reconstruction and refashioning. Each of the essays in the book poignantly speaks to one or another of these aspects.



Randig Sjömanströja (Striped Sailor's Sweater) is one of the patterns from Celia Dackenberg's *Sagornas Stickbok: Sticka sagobarnens bästa kläder* [Fairy Tale Knitting: Knit Fairy Tale Children's Best Clothing]. Photograph by Charlotte Gawell and courtesy of Norstedts.

No doubt because of the popularity of a small (128 pages) but influential book, *Vi syr; Vi stickar; Vi virkar* [We Sew, We Knit, We Crochet], published in 1946, many of the little outfits and other household textiles saved from the period look similar—but they are richly varied in meaning. Celia notes that *Vi syr; Vi stickar; Vi virkar* was the only pattern book at her home. Her mother made clothing from the book's patterns as Celia later did for her own children. A number of the patterns in *Sparat* are modeled on its designs, and they suit today's children as much as they did earlier ones. The designs are worked with fine yarn and needles, but they are also simple, practical, and definitely worth producing and saving.

Dackenberg's next two books combine literature and knitting. *Ylle & Bläck: Essäer om poetkoftor och annat författarylle* [Wool & Ink: Essays on Poets' Sweaters and other Author Wooliness] draws inspiration for the knitting patterns from sweaters worn,



Lillans Klänning (Lillan's Dress) is one of the patterns in Celia Dackenberg's *Sagornas Stickbok: Sticka sagobarnens bästa kläder* [Fairy Tale Knitting: Knit Fairy Tale Children's Best Clothing].
 Photograph by Charlotte Gawell and courtesy of Norstedts.



Den koftigaste koftan is the pattern for "the most cardigany cardigan" from Celia Dackenberg's *Kulturkoftor: Livet, konsten och saker att sticka* [Culture Cardigans: Life, Art and Things to Knit].
 Photograph by Stellan Herner and courtesy of Norstedts.

described, or even knitted by various writers. Although the working environment of writers often draws interest (think of those readers who are thrilled to visit the haunts, for example, of the Brontës or Jane Austen), we don't usually consider their everyday clothing as part of their milieu.

As Dackenberg points out, a sweater "is soft and flexible . . . it gives the body, thoughts, and imagination the freedom each needs. It doesn't close in. It is airy enough to let in ideas and to bring ideas to the surface, through the stitches and out onto the paper. It keeps the wearer warm when at his/her pen, typewriter, or word processor." Sweaters are necessary in cold climates or houses but might also become a distinctive part of an author's persona.

Ylle & Bläck introduces each author with biographical background, an overview of her or his literary work, and an analysis of the most distinctive aspects of her or his style. She particularly addresses how poets expand the connotations and significance of words connected to textiles. The images she discusses flow from and connect several of the poets' works. In his poem "In My Craft or Sullen Art," Dylan Thomas (1914–1953) includes the words "spindrift pages," which conjure up associations with spinning a tale, letting thoughts spin out. Erik Johan Stagnelius (1793–1823) writes of spinning, spindles, spinning wheels, and fibers as he poetically describes the work of productive Nordic women and the mythological Norns, who controlled human fate with their spun threads. In the works of August Strindberg (1849–1912), spinning

and yarn take on both negative and positive connotations concerning relations between the sexes.

These are just snippets of the many detailed and enlightening readings Dackenberg shares with readers. She also provides textile term definitions for knitting and bibliographies for the writers. If you do knit, why not supplement your readings with the Dylan Thomas cardigan, the Karin Boye (1900–1941) vest, or the Edith Södergran (1892–1923) shrug (which is my favorite)?

Sagornas Stickbok: Sticka sagobarnens bästa kläder [Fairy Tale Knitting: Knit Fairy Tale Children's Best Clothing] is a delight for anyone familiar with the wonderful Scandinavian children's books popular all around the world. Authors Tove Jansson (1914–2001), Elsa Beskow (1874–1953), Astrid Lindgren (1907–2002), and Selma Lagerlöf (1858–1940) are the most recognizable, but many other charming writers are also included. Most of the works discussed are from the early twentieth century with a few newer books, such as the series of books full of Jansson's beloved Moomins.

Dackenberg weaves information about the authors' lives with elements of the culture and world around them and shows how their children's books both reflect those circumstances and open up new possibilities. With changes in attitudes and understanding, books written for children changed considerably at the end of the nineteenth century. Much going on in the larger society influenced these changes. From the art world, new styles of drawing and watercolors emerged. A reaction against industrialization, expressed by Arts

and Crafts movements, led to a greater appreciation of nature and a longing for more imaginative experiences. A proverb that Celia quotes, “The forest is the poor man’s sweater,” not only emphasizes feelings of warmth from nature but links to her description of how sweaters symbolically protect and free writers (see above on *Wool & Ink*). Those who have read the books will recognize how important a role forests, nature, and animals play in the stories.

The twenty-four patterns in the book, all based on garments pictured in the associated fairy tales and sized for children, range from sweaters and dresses to stockings, mittens, gloves, and caps. The book’s resources include knitting tips, details about yarn production, and basic information about each author and illustrator along with lists of their works. As with Celia’s previous books, *Sagornas Stickbok* seduces the reader with a wealth of illustrations from the original books and beautiful photography of the reproduced and new designs. What child wouldn’t delight in wearing Pippi Longstocking’s spiral-ribbed black and yellow stockings or Lillan’s Dress?

Celia Dackenberg’s depth of feeling for sweaters and culture resonates throughout her latest book, *Kulturkoftor: Livet, konsten och saker att sticka* [Culture Cardigans: Life, Art and Things to Knit]. She opens the book with a history and discussion of the word “cardigan.” The Swedish word for this garment is *kofta*, which Celia relates to *kaftan*, a long and long-sleeved open-front garment that has taken several forms over the centuries. The irony of the cardigan, as Dackenberg describes it, is that it is an everyday, low-status garment, something one might sling into the corner or over a chair back; it might not even fit all that well. However, it can be a wardrobe staple, high-fashion, or signify real or desired status. As the book testifies, the cardigan plays many roles in our lives and our culture.

The sources for her inspiration range more widely than in previous books: We find poet Pablo Neruda (1904–1973), mystery writer Agatha Christie (1890–1976), children’s book author Ivar Arosenius (1878–1909), fashion designer Coco Chanel (1883–1971), artists Siri Derkert (1888–1973) and Karin and Carl Larsson (1859–1928 and 1853–1919, respectively), a superstitious bandy (forerunner of hockey) goaltender Sven Säfwenberg (1898–1950), and more. Topping it off is a chapter on the *Den koftigaste koftan* (the most cardigany cardigan) as worn by Captain Stofil (a cartoon character), Gunnar Ekelöf (poet and writer; 1907–1968), Professor Higgins (as played by English actor Rex Harrison; 1908–1990), and American musician Kurt Cobain (1967–1994).

Throughout *Kulturkoftor*, you’ll find stories, cultural background, and sweaters, mostly cardigans. The most iconic, the timeless man’s cardigan, is sometimes called a *gubbkofta* (old man cardigan) or, in the case of Cobain’s, a grunge cardigan, or, for Americans, a Mr. Rogers’ sweater. In any case, it is comfy, often a bit worse for wear, an indeterminate brown or gray, and knitted, preferably by hand. The men who wear them, whether real or fictional, consider them invaluable.

Although the great majority of the designs to knit are sweaters or cardigans, of course, there are socks in honor of Pablo Neruda’s poem, “Ode to My Socks” and a lace scarf for Agatha Christie’s Miss Marple. Some of the sweaters have a more old-fashioned look because they are based on traditional models as worn by the artists or explorers, while the Cobain cardigan is a classic that spanned the twentieth century.

After reading and knitting through any or all of Celia Dackenberg’s books, you will have a deeper understanding of how much something as everyday as a cardigan or a small knitted accessory has meaning and importance for the wearer and reflects the culture, long after the item has served its primary purpose of warming and protecting. Celia’s fifth book, *Lånat, sparat, ärvt och nytt* [Borrowed, Saved, Inherited, and New] will be published in fall 2019. To see more of Celia’s work and photographs, check her Instagram page (@celia.dackenberg) and www.youtube.com for clips of her knitting exhibitions. ♦

CAROL HUEBSCHER RHOADES lives in Madison, Wisconsin, where she has plenty of time and incentive to knit and read during the long winters. Carol has been especially enchanted and enthralled by each of Celia Dackenberg’s books because she also loves literature and knitting. Carol translated the Swedish text for this article.

◀ *A companion project follows* ▶

Celia Dackenberg’s Books

- *Sparat: Små stickade kläder från vår barndom* [Saved: Small Knitted Garments from Our Childhood]. Stockholm, Sweden: Rabén Prisma, 1996.
- *Ylle & Bläck: Essäer om poetkoftor och annat författarylle* [Wool & Ink: Essays on Poets’ Sweaters and other Author Wooliness]. Stockholm, Sweden: Prisma, 2001.
- *Sagornas Stickbok: Sticka sagobarnens bästa kläder* [Fairy Tale Knitting: Knit Fairy Tale Children’s Best Clothing]. Stockholm, Sweden: Norstedts, 2015.
- *Kulturkoftor: Livet, konsten och saker att sticka* [Culture Cardigans: Life, Art and Things to Knit]. Stockholm, Sweden: Norstedts, 2017.

Swedish Nostalgia Shawl to Knit

CAROL HUEBSCHER RHOADES

◀ *Inspired by the preceding article* ▶



Carol Huebscher Rhoades provides instructions for knitting this captivating shawl in two sizes—one for a mother and the other for a daughter. The merino/silk yarn is perfect for keeping one warm while curled up with a good book. Peeking out from under the shawl is a page from Celia Dackenberg's first book, *Sparat: Små stickade kläder från vår barndom* [Saved: Small Knitted Clothing from our Childhood] (Stockholm, Sweden: Rabén Prisma, 1996).

Book courtesy of Celia Dackenberg.

Celia Dackenberg's books have given me so much pleasure and inspiration over the years. We both love literature and knitting, and her books provide a wealth of information, stories, material culture, and, of course, lovely designs to knit. The elements in this shawl are all taken from various garments in Dackenberg's books, particularly her first, *Sparat: Små stickade kläder från vår barndom* [Saved: Small Knitted Clothing from our Childhood].

The shawl begins with a yoke based on a traditional Swedish garter-stitch side-to-side baby cardigan. The original sweater featured in *Sparat* is sized for both babies and dolls and was itself based on a traditional construction for an easy-to-knit and easy-to-put-on-baby cardigan. I adjusted the stitch counts and short-row turning points. Because there are no wraps at the turns, each turn produces a tiny hole; together, the holes form decorative lines around the yoke. The chain of edge stitches at the beginning of each row allows for neat and easy picking up of stitches when the yoke is turned for the shift to the body of the shawl. It was only after I picked up and knitted the stitches and added a few more rows along the outer rim of the yoke that I discovered that the yoke edge stitches formed a pretty chain ridge on the wrong side. I ripped out the extra rows and made the former wrong side the right side.

The first lace pattern was taken from a little girl's dress also in *Sparat*. The pattern is simple and yet delightfully effective on the yoke and hem of the dress. The second pattern, Birch Leaves, is not featured on any of the garments in Dackenberg's books, however, birch trees are everywhere in Sweden, and the birch leaf is a common motif in not only Swedish but other countries' traditional knitting. One of my favorite memories of Sweden is listening to the soft rustle of the leaves as the fall winds wafted in.

The third pattern melds two others. The Miss Marple Lace Shawl in Dackenberg's *Kulturkoftor: Livet, konsten och saker att sticka* [Culture Cardigans: Life, Art and Things to Knit] is knitted in the four-row Peacock pattern, which is similar to the standard Feather and Fan found in many lace-knitting pattern books. For this shawl, I combined elements from both Peacock and Feather and Fan.

It will be lovely to wear this shawl with all its reminders of Celia Dackenberg's beautiful prose and designs. The instructions are for two sizes—adult and child. A warm, cozy shawl seemed the perfect project to design for a mother and child to wear while reading the books.

MATERIALS

- ♦ Miss Babs Woodbury, 65% merino wool/35% tussah silk yarn, fingering weight, 400 yard (365.8 m)/97 gram (3.4 oz) skein, 3 (2) skeins of Navy
- ♦ Needles, size 5 (3.75 mm) straight or 24 inches (60 cm) circ and size 6 (4 mm) circ 60 inches (150 cm) or size needed to obtain gauge
- ♦ Markers
- ♦ Tapestry needle

Finished sizes adult (child): About 57 (42¾) inches (145 [109] cm) wide along lower edge and 27 (20¼) inches (69 [51] cm) long at center

Gauge: 23 sts and 28 rows = 4 inches (10.2 cm) in blocked St st; exact gauge is not critical for this project

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. The child's size is about three-quarters of the adult size. The top section of the shawl is worked from side to side and shaped with short-rows. The garter-stitch rows are not wrapped at the turning points; the small holes at the turns create a subtle openwork pattern along each turn line.

Shawl

With smaller needle and using the Old Norwegian method, CO 48 (36) sts. Work a 5-row edge as foll.

Row 1: K to last st, p1.

Rows 2–5: Sl 1 kwise wyb, k46 (34), p1.

Beg working in short-rows. The 1st time you work Rows 1, 3, and 5 of the short-row sequence pm between the last st worked and the turn; sl these ms as you come to them on subsequent rows.

Row 1 (WS): Sl 1 kwise wyb, k23 (17); turn.

Rows 2, 4, and 6 (RS): K to last st, p1.

Row 3: Sl 1 kwise wyb, k35 (26); turn.

Row 5: Sl 1 kwise wyb, k41 (31); turn.

Row 7: Sl 1 kwise wyb, k46 (34), p1.

Row 8: Sl 1 kwise wyb, k46 (34), p1.

Work Rows 1–8 of short-row patt a total of 38 (28) times—304 (224) short-rows; 309 (229) rows from CO.

Work 5-row edge as for beg of piece—314 (234) rows total.

Working down from neck edge (shorter selvedge), BO loosely with RS facing, matching tension of CO row—1 st rem on right-hand needle after last BO. Do *not* cut yarn. With larger circ needle and same side of piece facing, pick up and k 1 st in each slipped edge st loop along the lower edge of the piece by inserting the

needle under both legs of the loop, then pick up and k 1 st from CO—159 (119) sts.

Notes: The right side now shifts to the side with the horizontal chain along the base of the short-rowed garter yoke. From this point on, work three edge stitches at end of every row by working the first three stitches as slip one knitwise with yarn in back, knit two, and the last three stitches as knit two, purl one.

Work according to desired size as foll.

Adult Size Only

Rows 1, 3, 5 (RS): Sl 1, k to last st, p1.

Rows 2 and 4: Sl 1, k2, p to last 3 sts, k2, p1.

Row 6 (WS): Work as for Row 1 to create a garter ridge.

Row 7 (Inc Row): Sl 1, k2, yo, k1, [yo, k2] 76 times, yo, k2, p1—237 sts.

Row 8: Work as for Row 1 to create a garter ridge.

Row 9 (Inc Row): Sl 1, k2, k47, M1, k50, M1, k37, M1, k50, M1, k47, k2, p1—241 sts.

Row 10: Sl 1, k2, p to last 3 sts, k2, p1.

Rows 11 and 13: Sl 1, k to last st, p1.

Rows 12 and 14: Sl 1, k2, p to last 3 sts, k2, p1.

Child Size Only

Rows 1 and 3 (RS): Sl 1, k to last st, p1.

Row 2: Sl 1, k2, p to last 3 sts, k2, p1.

Row 4 (WS): Work as for Row 1 to create a garter ridge.

Row 5 (Inc Row): Sl 1, k2, yo, k1, [yo, k2] 56 times, yo, k2, p1—177 sts.

Row 6: Work as for Row 1 to create a garter ridge.

Rows 7 and 9: Sl 1, k to last st, p1.

Rows 8 and 10: Sl 1, k2, p to last 3 sts, k2, p1.

Both Sizes

Work Rows 1–8 of Chart A 3 times for both sizes—24 chart rows completed.

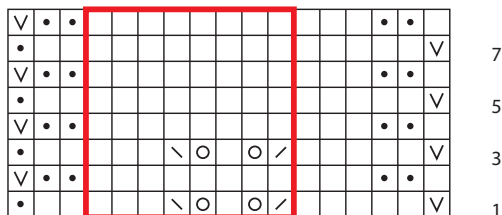
Keeping edge sts at each side as established, work 2 rows in St st for both sizes, ending with a WS row.

Next Row (RS): Work 3 edge sts as established, p to last 3 sts, work 3 edge sts—garter ridge created.

Eyelet Row (WS): Work 3 edge sts, *p2tog, yo; rep from * to last 4 sts, p1, work 3 edge sts—still 241 (177) sts.

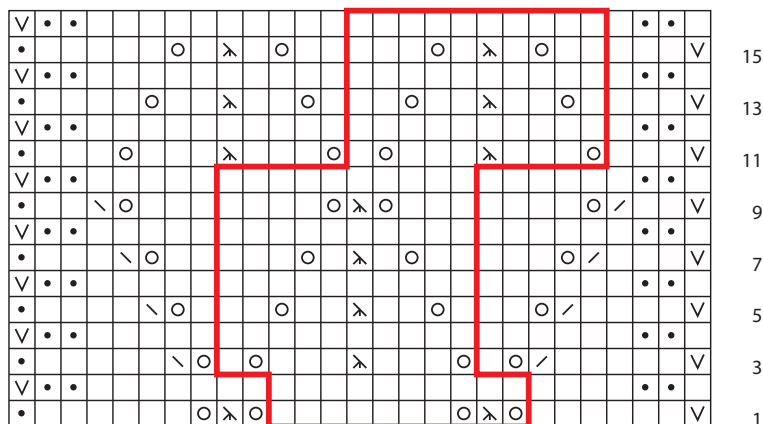
Charts may be photocopied for personal use.
The charts for this project are available in PDF format at
www.interweave.com/piecework-charts-illustrations.

Chart A



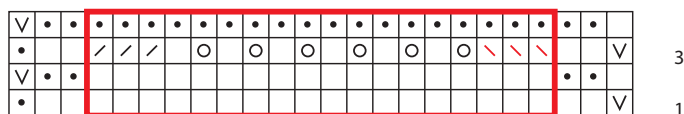
8-st rep

Chart B



10-st rep

Chart C



18-st rep

Key

k on RS; P on WS

p on RS; k on WS

yo

k2tog

k2tog tbl

ssk

sl 1, k2tog, psso

sl 1 knitwise wyb on RS and WS

pattern repeat



Next Row (RS): Work 3 edge sts as established, p to last 3 sts, work 3 edge sts—garter ridge created.

Keeping edge sts as established, work 3 rows in St st for both sizes, beg and ending with a WS row.

Work according to your size as foll.

Adult Size Only

Inc Row (RS): Work 3 edge sts, k5, M1, [k9, M1] 25 times, k5, work 3 edge sts—267 sts.

Keeping edge sts as established, work 3 rows in St st, beg and ending with a WS row.

Child Size Only

Inc Row (RS): Work 3 edge sts, k4, M1 [k6, M1] 27 times, k5, work 3 edge sts—205 sts.

Next Row (WS): Work 3 edge sts, p to last 3 sts, work 3 edge sts.

Next Row: Work 3 edge sts, M1, p to last 3 sts, M1, work 3 edge sts—207 sts.

Next Row: Work 3 edge sts, p to last 3 sts, work 3 edge sts.

Both Sizes

Work Rows 1–16 of Chart B 2 (1) time(s), then work Rows 1–2 once more—34 (18) chart rows completed.

Keeping edge sts at each side as established, work 6 (4) rows in St st, ending with a WS row.

Next Row (RS): Work 3 edge sts as established, p to last 3 sts, work 3 edge sts—garter ridge created.

Inc Row (WS): Work 3 edge sts, p0 (3), *p1, yo; rep from * to last 3 (6) sts, p0 (3), work 3 edge sts—528 (402) sts.

Next Row (RS): Work 3 edge sts as established, p to last 3 sts, work 3 edge sts—garter ridge created.

Keeping edge sts as established, work 5 (3) rows in St st, beg and ending with a WS row.

Work Rows 1–4 of Chart C 6 (5) times—24 (20) chart rows completed.

Next Row (RS): Sl 1, k to last st, p1.

Loosely BO kwise on WS, using the Russian BO method: K1, *k1, insert left-hand needle tip from left to right into the 2 sts on right-hand needle and k2tog tbl; rep from * until 1 st rem, then fasten off last st.

Finishing

Weave in all ends neatly on the wrong side. Lay shawl right side down on a flat surface and pat into a semicircle shape. Gently steam-press the shawl on the wrong side under a pressing cloth, pulling out each of the points as you work across the lower edge. If you choose to wet-block instead, do not stretch the piece severely as you pin it out—the combination of the garter stitch and silk yarn may cause the shawl to appear overly loose and slack.

Billowing Stockings from Paistu and Tarvastu Parishes

ANU PINK



A young woman with billowing stockings. Collection of the Estonian National Museum (*Eesti rahva museum*), Tartu, Estonia. (ERM Fk 147:370).

Photograph by Heinrich Tiidemann. All images and illustrations from Estonian Knitting 2: Socks and Stockings, © 2018 by Anu Pink/Saara Publishing House.

The following is excerpted with permission from Estonian Knitting 2: Socks and Stockings by Anu Pink. The author offers this from her Preface: "This book has been in the making for eight years, during which I have closely examined more or less all the traditional Estonian socks and stockings in the museums of Estonia and witnessed the vibrancy and multitude of techniques that characterize our stocking culture. A big thank you to all the museums that made this research possible. . . . I hope that this book provides inspiration and knowledge for both knitting the way our foremothers knitted their socks and stockings, as well as developing 21st century sock fashions. Perhaps some of the sock heels or toe shapings that were well known in the 19th century, but are now forgotten, are worthy of new life in a modern pair of socks." For more information on this fascinating book, see the sidebar on page 55.

—Editor

The billowing stockings from Paistu and Tarvastu parishes will certainly seem very odd to the modern audience. This is why these extreme-looking stockings have been included in nearly all overviews of Estonian knitting, published both in Estonia and abroad.

Although some old sources suggest that calves were wrapped to look thicker in other places in Estonia, stockings of such proportions have only been collected from Paistu and Tarvastu parishes. Most of them are in the ENM [Estonian National Museum (*Eesti rahva museum*)] collection, although there are single pairs (totalling 35 pairs) in the collections of Viljandi Museum, the Estonian Open Air Museum, Virumaa Museum, and the Kansallismuseo in Finland.

This type of stocking was fashionable until the last quarter of the 19th century, and some older women even wore them to the end of the century. Earlier, the billowing stocking legs were filled with tow or bits of paper, whereas later these stockings were worn as is.

The modern cult of thin legs has caused a contemporary interpretation of these stockings from the Mulgi area. Even for a folk costume, which is otherwise made following traditional techniques and cuts, the stockings are knitted to fit snugly around the leg.

As nobody has seen these original stockings worn, a misconception has developed that the stockings were wide at the calf. However, this was not the case. After measuring all the stockings, it can safely be said that the wide part fell considerably below the calf muscle, and worn under a long skirt the stockings looked like slightly puffed trousers [see the photograph at left].

Construction and Techniques

Almost all of the stockings of this type have the cuff in a thicker wool yarn or also in linen yarn, with the colourwork in thicker wool yarns and the lower leg and foot in finer wool or cotton yarn. There are several pairs of stockings where three different materials are used – the upper leg is made using linen, the colourwork using wool, and the lower leg and foot using cotton yarn. The cotton foot probably wore out a lot more slowly than the wool. At the same time, it

may be supposed that this was the choice of materials for summer stockings or even that the people from the Mulgi area wished to demonstrate their wealth and show that they could afford to buy yarn for stockings.

Mari Tomp (born 1865), who lived in Holstre municipality, describes how the cast-on was made with the yarn held doubled to make it more durable. A couple of braids were made after the cast-on, as well as some twisted rib or lace edging.

Then the white upper leg was knitted snugly at the calf. The number of stitches was increased just before the colourwork, and this in combination with the thicker yarns used for the stranded knitting meant that the patterns which had a narrow band on top and a large section on the bottom were quite robust and

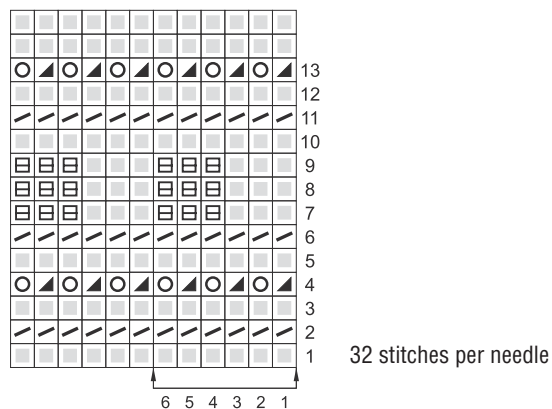
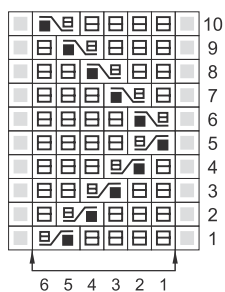
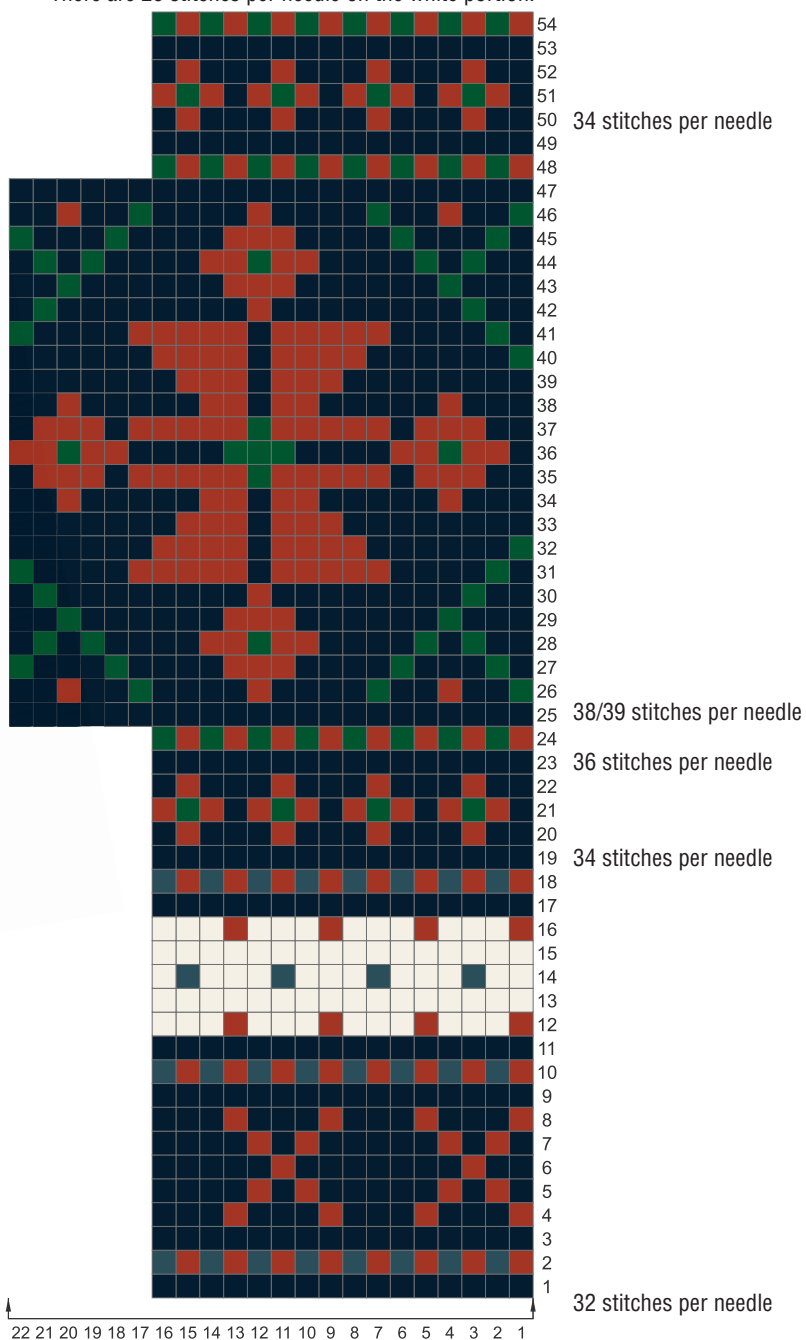


Stockings from Tarvastu Parish (left) and Paistu Parish (middle and right). Collection of the Estonian National Museum (*Eesti rahva museum*), Tartu, Estonia. (ERM 678, ERM A 103:1, ERM 5793, respectively).



Stockings from Paistu Parish knitted around 1870 on Tartu farm, Holstre municipality. Collection of the Estonian National Museum (*Eesti rahva muuseum*), Tartu, Estonia. (ERM A 509:3269).

There are 26 stitches per needle on the white portion.



thick. The colourwork is always dark on these stockings with dark indigo blue as the background and a cooler red and indigo green for the pattern. There was a pattern band on the sides and at the back of the leg. About half of these stockings have an afterthought heel, which was very popular in earlier times; most of these stockings have an asymmetrical flat toe.

Stockings from Paistu Parish

The stockings [now in the collection of the Estonian National Museum (*Eesti rahva museum*) and shown on page 54] were knitted around 1870 on Tartu farm, Holstre municipality.

Three different yarns have been used for the stocking: linen yarn has been used for the upper leg (this is used for the white in colourwork as well), rather thick wool yarns for the colourwork and cotton yarn for the lower leg and foot. The zig-zagging travelling stitch pattern is on both sides and at the back of the leg.

Cast-on. The stockings have a standard long-tail cast-on.

Number of stitches. The stitch counts of the original stocking are beside the chart.

Heel. The stockings have a gussetless square heel.

Toe. An asymmetrical flat toe with straight decrease.

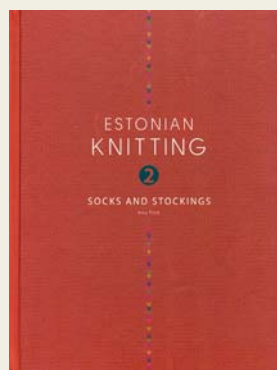
Tips

Of course, the billowing can be omitted and these can be knitted as tight-fitting stockings. ♦

ANU PINK graduated in 2013 from University of Tartu Viljandi Culture Academy with an MA in Inherited Crafts and a thesis that focused on sock and stocking heels.



Reproduction billowing stockings knitted by Ülle Kurm.



Knitted Socks and Stockings from Estonia

Estonian Knitting 2: Socks and Stockings is an exceptional book. In this sequel to *Estonian Knitting 1: Techniques and Traditions* (published in 2016), Anu Pink brings Estonia's longest-standing tradition to life. The gorgeously illustrated, oversized book is filled with historical details on and photographs of socks and stockings from the seventeenth century to the present. The substantial Construction and Techniques section will benefit any sock knitter. Charts, in-process photographs, tips, and instructions for more than 200 patterns will keep your needles clicking.

Estonian Knitting 2: Socks and Stockings by Anu Pink; Türi, Estonia: Saara Publishing House, 2018; 384 pages; ISBN 978-9949-7268-2-0. Available from a variety of sources online.

Lacemaking in New Pitsligo, Scotland

A Story of Persistence

CHRISTOPHER JOHN BROOKE PHILLIPS



Queen Victoria, accompanied by Prince Albert and their children, opens the Great Exhibition in the Crystal Palace, Hyde Park, London, May 1851. Detail from the official painting by Henry Courtney Selous. The two children standing next to Queen Victoria are the Prince of Wales and the Princess Royal. It was reported that the Princess Royal's dress for this occasion was made of New Pitsligo lace. Photograph by Hulton Archive/Getty Images.

Bonnie Scotland! Bagpipes and porridge, kilts and sporrans—and bobbin lace. Hidden away in Aberdeenshire in North East Scotland lies the “Granite Village” of New Pitsligo. The land in the area was owned by the Lords Pitsligo from 1633 until the fourth and last lord supported the losing side in the Jacobite Rebellion of 1745, the unsuccessful attempt by Bonnie Prince Charlie (1720–1788) to gain the English throne. Portions of the estate then went to Sir William Forbes of Monymusk (1739–1806), a wealthy Edinburgh banker and grand-nephew of Lord Pitsligo.

The current New Pitsligo Lace Club, which was formed in 1981 from a previous evening class of the 1970s, meets on Thursday evenings at the local school.

It was Sir William who created the village of New Pitsligo, expanding the existing hamlet of Cyaak (the residents still refer to themselves as “Cyaakers”). Settlers were encouraged with offers of cheap land, access to granite to build homes (many villagers worked in the granite quarry), and locally dug peat to heat them. At one time New Pitsligo, with a population of two thousand, boasted of being the largest village in Scotland.

Opinions as to the origin of lacemaking in the village are divided, although there is a consensus that the Forbes family promoted and encouraged the industry as a source of extra income, particularly for female villagers. Some have suggested that Lady Forbes (Elizabeth Hay; unknown–1789) brought a lacemaker or lacemakers from her estates in North Devon to instruct in the finer lace arts. But in fact, theories abound.

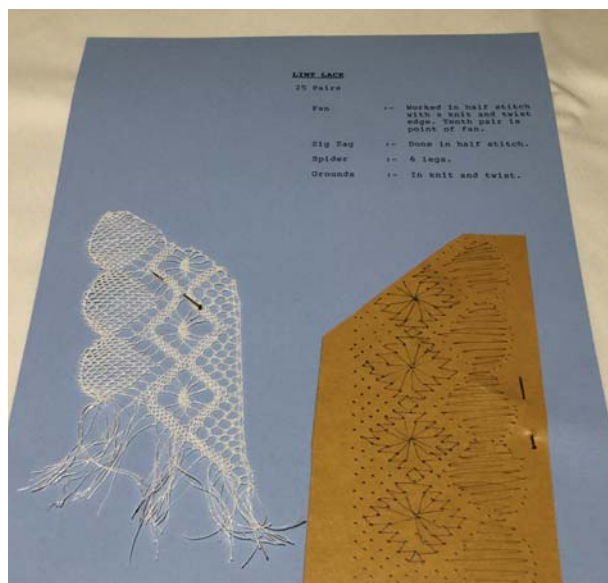
Some have pointed to a cobbler who moved to the village from the nearby town of Turriff; his wife, being proficient in lacemaking, instructed villagers free of charge. Others suggest that the art came to the village with a woman from the Aberdeenshire township of Huntly (previously known as Milton of Strathbogie and home of the Gordon Highlanders Regiment). The final theory is that Sir John Stuart Forbes (1804–1866) engaged a woman who had been a lady’s maid in France to enhance the villagers’ skills. Helen G. Souter (dates unknown), who published the article “Scottish Lace-Making” in *The People’s Friend*, a Scottish women’s weekly, was drawn to this theory; the article was reprinted in the New Zealand newspaper, *the Oamaru Mail* in September 5, 1903 (<https://paperspast.natlib.govt.nz/newspapers/OAM19030905.2.38>). According to Souter, an eighty-seven-year-old New Pitsligo woman at the end of the nineteenth century confirmed the French lady’s maid origin. The fact that makers work the lace with the foot on the left in Continental fashion offers further support.

Dean William Webster (1810–1896), the long-term spiritual leader of the village of New Pitsligo, noticed the lacemaking activities and suggested to the current laird that the lacemakers’ income could be increased if



Modern roller pillow with New Pitsligo lace in production. Collection of Sheila Joss.

Photograph by Sheila Joss.



New Pitsligo lace sample and pricking. Collection of Sheila Joss. An inscription reads: “Lint lace, 25 pairs, Fan worked in half stitches with a knit and twist edge. Tenth pair is point of fan. Zig zag done in half stitch, Spider 6 legs. Ground in knit and twist.”

Photograph by Sheila Joss.



New Pitsligo lace. Maker unknown. Circa nineteenth–early twentieth century. Collection of Sheila Joss.
Photograph by Christopher Phillips.



A page from another New Pitsligo lace sample book. Circa nineteenth–early twentieth century. Collection of Sheila Joss.
Photograph by Sheila Joss.

they were taught to produce finer-quality lace. Through his efforts and those of his wife, Mary (1818–1901), New Pitsligo lace developed as a rural industry. Mary Webster was responsible for sales and the acquisition of materials. Much of the thread used was acquired from J. & P. Coats of Paisley. Mrs. Webster's sample book contains 203 patterns, each numbered, priced, and available to order. The book is now in the collection of New Pitsligo resident Sheila Joss.

In 1849, Dean Webster traveled to Balmoral and presented samples of New Pitsligo lace to Sarah, Baroness Lyttelton (1787–1870), lady-in-waiting to Queen Victoria (1819–1901), who took a keen interest and recommended the product to the queen. This resulted in a large order, the major part consisting of lace in a pattern later referred to as the Queen's Insertion.

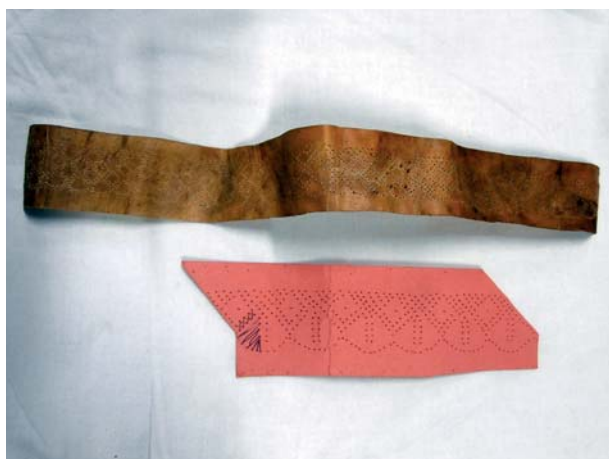
The following year, Queen Victoria sent money to the lacemakers of New Pitsligo, requesting that they make lace up to the value of her contribution. One result was a dress for the queen's daughter—the Princess Royal Victoria Adelaide Mary Louisa (1840–1901). The Princess Royal wore the dress with New Pitsligo lace to the opening of the 1851 Great Exhibition at the Crystal Palace in London. Another dress contained lace insertions at three shillings per yard and lace for flounces at twelve shillings per yard. Queen Victoria's sixth child, Princess Louise, Duchess of Argyll (1848–1939), who married on March 21, 1871, had her trousseau trimmed with New Pitsligo edgings and insertions. Victoria's seventh child, Prince Arthur, Duke of Connaught and Strathearn (1850–1942), was christened in a cap made of New Pitsligo lace.

The enthusiasm for New Pitsligo lace did not reside solely with the Royal Family but extended to

members of the nobility and the higher echelons of society. Among those who wore the lace were Mabel Ogilvy, Countess of Airlie (1866–1956); Charlotte Montagu Douglas Scott, Duchess of Buccleuch (1811–1895), who served as Mistress of the Robes to Queen Victoria from 1841 to 1846; and Louise Whitfield Carnegie (1857–1946), wife of Andrew Carnegie (1835–1919), the Scottish-American industrialist and philanthropist.

Helen Souter mentions in her article that she spent time at the parsonage in the company of the Reverend Edmund James Petrie (dates unknown), Dean Webster's successor in New Pitsligo after Webster was made dean of Aberdeen and Orkney. Petrie also took a keen interest in the village's lacemaking enterprise, ably assisted by his wife. Mrs. Petrie (dates unknown) was active in obtaining supplies of thread and other sundries for the workers at cost, procuring orders, attending to related correspondence, and overseeing the dispatch and distribution of the finished lace.

As the art of lacemaking became established in the village of New Pitsligo during the early part of the nineteenth century, the quality of the lace improved, particularly under the tutelage of the French maid the laird Sir John Stewart Forbes engaged. As Souter describes, new stitches were introduced to which the villagers appended names such as "floerlin" and "seedin," and patterns gained specific names: Jumpin' Jacks, Cookie, Ox Eye, Goloch, Mrs Leask's Hankie, Betsy Creugan, Hanging Seeds, Spider and Diamond, Lady's Fan, Bird's Eye, Queen's Fan, Madagascar, and Rose and Pineapple. According to Souter, the names were apparently bestowed by a woman named Margaret Scott, who at the time of the article had



Nineteenth-century New Pitsligo prickings in vellum (above) and modern cardboard. Collection of Sheila Joss.
Photograph by Christopher Phillips.

“long since gone over to the great majority.” (Is this perhaps the Margaret Scott listed in the 1871 Scottish census as being a former domestic servant aged fifty-six years, who was living with her brother James, a blacksmith in New Pitsligo?)

At the height of the lace’s popularity, between the middle and the end of the nineteenth century, it was estimated that 150 women were engaged in lacemaking in the village during the winter months (this number was reduced during the summer when the women’s attention was required for other activities). Women who worked reasonably industriously could expect an income of four to five shillings per week, not a fortune, but better than some other home industries. For example, a stocking weaver working in worsted could expect only half of that remuneration.

The introduction of the 1872 Scottish Education Act, which severely regulated the curriculum in favor of more academic pursuits (and incidentally banned the speaking of Gaelic), seriously curtailed the teaching of lacemaking in the schools. By the beginning of the twentieth century, the number of regular lacemakers had dwindled to forty or fifty. By the start of World War I (1914–1918), New Pitsligo lace was largely superseded by machine-made lace and cheap imports.

By dint of local effort, however, the skills and patterns—entirely without written instructions—were handed down to keep the lacemaking art alive, a responsibility that resided with a handful of dedicated lacemakers. Although the market for handmade lace disappeared, the few remaining lacemakers continued making lace for their own use and that of friends and relations.



A page from the New Pitsligo sample book that belonged to Mary Webster. Circa nineteenth–early twentieth century. Collection of Sheila Joss.
Photograph by Sheila Joss.

In 1954, the situation took a turn for the better, thanks to the efforts of Mrs. Dora Rettle of New Pitsligo, who inaugurated weekly evening lessons at New Pitsligo School, with the assistance of an early student, Miss Helen Mackie. Also, Mrs. Ethel Begg, of Begg’s Shoe Shop at 54 High Street, who was featured in a local newspaper, made lace in the shoe shop during quiet moments.

The current New Pitsligo Lace Club, which was formed in 1981 from a previous evening class of the 1970s, meets on Thursday evenings at the local school. The club—now organized by Sheila Joss—boasts nine young girls, one young boy, and twelve women. All the children are from New Pitsligo, as are seven of the women; the others are from the surrounding area.

Traditionally, New Pitsligo lace was made on a standard bolster-style pillow. However, a transition to a Continental-style flat pillow with a roller took place in the late 1970s, and it is now the preferred equipment for all except beginners. The explanation for this change is simple: the flat pillow with roller is easier to work with! Perhaps because of New Pitsligo’s isolation, both the pillows and the simple yet graceful unadorned Continental-style bobbins are made locally.

Far away from the more famous centers of lacemaking in Great Britain, New Pitsligo lace continues. It has been supported and handed down from generation to generation. ♦

CHRISTOPHER JOHN BROOKE PHILLIPS was born in England and now lives with his wife, Patricia Ann, near Valencia, Spain. A retired businessman, he researches and writes on matters of historical interest. Two historical novels set in the twentieth century are in the works. He especially thanks and acknowledges Sheila Joss, New Pitsligo, Scotland.

Mabel Herbert Urner

Collecting Needlework in Fiction and in Fact

BONNIE-LYNN NADZEIKA

Helen and Warren may be the most famous American couple that you've never met. However, every week for more than thirty years from 1910 to 1944, newspaper readers across the United States, Canada, and Great Britain followed every detail of their lives. Their creator, Mabel Herbert Urner (1881–1957), based the fictional couple's exploits on her own life, which included frequent travel with her husband, Lathrop Colgate Harper (1867–1950), a member of a prominent New York City family. She wrote of their travels, of trying new cuisine in Manhattan, of their Persian cat, and even of the more mundane experiences of married life, including visits from in-laws.

The first installment of the column, "The Disillusionment of the Honeymoon—The Eighth Day," ran in the *Minneapolis Tribune* in July 1910. Eventually, the column would become *The Married Life of Helen and Warren*; it was syndicated first by Hearst Publishing and then later by McClure's. According to a 1924 *Washington Post* article, "In these domestic episodes Mabel Herbert Urner has evolved a new style of fiction. She has taken up the everyday life of an average American couple, and, while investing the narrative with all the intimacy of an actual recital of facts, she preserves the charm of romanticism."

Importantly for textile lovers, both Mabel and her fictional counterpart, Helen, collected needlework samplers and other textiles during their trips. Mabel amassed a remarkable collection that is now part of three New York City museums: the New-York Historical Society; the Cooper Hewitt, Smithsonian Design Museum; and The Metropolitan Museum of Art.

There is little documentary evidence of Mabel Urner's early life, including her education or how she came to New York. *The New York Times* announcement of her 1912 marriage to Lathrop Colgate Harper stated that she was a divorcée, but nothing is known about her first marriage. Perhaps the title of her first book, *The Journal of the Neglected Wife*, holds a clue to the demise of her first marriage.

Mabel Urner's writings were very popular: Balboa Amusement, an early California movie studio, produced a serial movie, *The Neglected Wife*, based on her first two novels in 1917. A 1925 *Washington Post* article stated that film producer William Fox (1879–1952) had bought rights to the Helen and Warren columns for a serial film. In 1938, the Palm Springs, California, *Desert Sun* reported that Selznick International was working on producing a Helen and Warren film (along



Mrs. L. C. Harper (Mabel Herbert Urner), writer of the syndicated column *The Married Life of Helen and Warren*, standing on the stoop of her Gramercy Park house, New York, New York. Late 1910s or early 1920s.

Photograph © by Jessie Tarbox Beals/The New York Historical Society/Getty Images.

with a another movie called *Gone with the Wind*). But a film about the couple never happened.

Lathrop Colgate Harper's family roots went back several generations in New York. His great-uncle was New York City Mayor James Harper (1795–1869), and he was a second cousin to the Harpers of Harper & Brothers, a publisher based in New York City. The couple became active in a variety of New York cultural institutions, including the New-York Historical Society, the Authors' League of America, the Pierpont Morgan Library, the National Arts Club, and the American Antiquarian Society. Harper was one of the foremost rare book dealers of his time and helped form major collections at numerous universities. He became a renowned expert on incunabula, books printed before 1501.

Producing a weekly 1,500-word column, in addition to the many other short stories she wrote, was a full-time job for Mabel for most of the year. According to a 1921 article in *Editor & Publisher*, she worked from nine to five every day with a secretary. She told the reporter that she rewrote the articles six to eight times in order to keep the narrative within the published word limit. Mabel kept journals and diaries where she recorded physical descriptions of people, snippets of overheard conversations, and newspaper headlines.

No article about Mabel Uner as a writer was complete without a reference to her passion for collecting needlework samplers and textiles. The 1924 *Washington Post* article stated, "A few weeks ago Mrs. Harper gave an exhibition of her collection for the Needle and Bobbin club [sic] of New York—a club of lace and other needlework collectors." A piece in the same newspaper five years later noted, "[H]er hobby is the



collecting of embroidery work of the seventeenth and eighteenth centuries."

In addition to being a significant source of material for the Helen and Warren column, details of Mabel and Lathrop's annual trips to Europe were documented in the society column of *The New York Times*. In fact, Mabel became so well-known for her knowledge of European travel that she published a series of travel pamphlets. A 1937 newspaper ad for the *Helen and Warren Guidelet to Europe* assures potential purchasers that the publication includes information "For collectors—antique shops and rag markets. . . ."

The columns also provided insight into how Mabel Uner found pieces for her collection. "Their Ramble Through Amsterdam Ends in a Disappointing Purchase," which appeared on November 19, 1922, demonstrated her quest for early samplers. "While Warren looked through some dusty vellum-bound books, Helen explored the dim, rear recesses in her eager search for 'bargains.' 'Have you any old needlework? Samplers, caps or laces?'" She is excited to purchase a sampler dated 1647 only to have Warren point out that stitches in the six in the date were cleverly removed; the actual date is 1847.

In the May 30, 1930, Helen and Warren installment, Helen buys a purse from an antiques dealer in Germany, paying more than a "wheeling-dealing American" is usually willing to pay. Expressing delight in her exploration of the shop, Mabel writes, "How she loved it! Just the feel of the lustrous old fabrics." She gives us an idea of how much she enjoyed these buying excursions.

Sampler by Margret Barber. Silk and linen thread on linen. England. 1661–1663. 37½ x 6¾ inches (95.3 x 16.2 cm). Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957, The Metropolitan Museum of Art, New York, New York. (57.122.368).

Photograph courtesy of The Metropolitan Museum of Art.

No article about Mabel Urner as a writer was complete without a reference to her passion for collecting needlework samplers and textiles.

Upon her death, Mabel Urner (as Mrs. Lathrop Colgate Harper) bequeathed parts of her collection, as well as Harper family photographs and papers, to several New York cultural institutions. Befitting the prominence of the Harper family in New York, the papers and photographs were donated to the New-York Historical Society along with one significant piece of needlework: the Tree of Knowledge sampler (accession number 1957.208) created in 1792 by Christina Arcularius Harper (1777–1860), Lathrop Harper's grandmother.

The bulk of Mabel's collection, more than 800 samplers, was given to The Metropolitan Museum of Art in 1957. Edith A. Standen (1905–1998), associate curator in charge of the Textile Study Room, detailed the gift in a 1958 article in the *Metropolitan Museum of Art Bulletin*. In "First Efforts of an Infant's Hand," Standen wrote, "One of the most interesting aspects of Mrs. Harper's vast collection is that it includes samplers from so many countries, ranging in date from the seventeenth century down to almost the present day. . . . In Mrs. Harper's collection nearly every known variety is represented and there are

groups that have not, so far, been studied in books on samplers." Examples range from eighteenth-century American alphabet samplers to a nineteenth-century German knitting sampler.

Currently on view at the Metropolitan is an early nineteenth-century sampler (accession number 57.122.803) made in Boston by Hannah B. Loring (1800–1868). It is silk, cotton, and paint on silk and measures 26 by 17 inches (66.0 by 43.2 cm); at the top is a clock underneath which is stitched "The Family of Mathew Loring & Nancy, Sarah & Mercy Loring" with a list of births. The list indicates that her father was married three times. Two landscape images flank the clock, including one with a traditional Dutch windmill. At the bottom are images of an urn and willow trees, commonly found in memorial samplers from the time period.

Another remarkable sampler from the collection dates to circa 1661 to 1663 and was the creation of a Margaret Barber (see page 61). This British piece is worked on linen with silk and linen thread. The sampler is divided into three stacked sections, each showcasing a specific technique: the top third is



Darning sampler by EC/M. A. Pryor. Silk thread on linen. Walsham, England. 1807. 16¾ x 17½ inches (42.5 x 44.5 cm). Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957, The Metropolitan Museum of Art, New York, New York. (57.122.312). Photograph courtesy of The Metropolitan Museum of Art.



Sampler by Harriet Holt. Silk and metal thread, paper, hair, and mica on wool. England. 1808. 14¼ x 17¼ inches (36.2 x 43.8 cm). Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957, The Metropolitan Museum of Art, New York, New York. (57.122.306). Photograph courtesy of The Metropolitan Museum of Art.



Sampler by M. Bouchard. Wool thread on canvas. France. 1891. 23¼ x 24½ inches (59.1 x 62.2 cm). Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957, The Metropolitan Museum of Art, New York, New York. (57.122.775).
Photograph courtesy of The Metropolitan Museum of Art.

worked in color and includes an embroidered alphabet; the middle section is worked in white thread on a white ground and features geometric designs and the maker's name and dates of creation. According to the museum's website, "The bottom third is worked in reticella, a technique that originated in the late fifteenth century. The technique developed from cutwork and utilized stitches common to embroidery. Threads were pulled from a plain weave linen fabric to create open spaces in open areas throughout and arched and scalloped borders."

During her lifetime, Mabel Urner was a member of the Cooper Union Museum, which became the Cooper Hewitt. She left more than 400 objects to the museum, and they include an elaborately embroidered twentieth-century Korean rank badge (accession number 1957-180-97); a sampler from Mexico (accession number 1957-180-84) that dates to 1744 and features white linen embroidery and drawn-thread work; and several beaded bags, including one from Germany (accession number 1957-180-3), which resembles the purse Helen buys in the 1930 column, "Why, it's a wonderful bag!" The silk bag decorated with ceramic beads and with a metal clasp dates to 1855 through 1865. The colorful and detailed floral design features poppies, carnations, and possibly runiculas.

Today's needlework enthusiasts are indebted to Mabel Herbert Urner for the amazing collections that



Embroidered picture (unfinished) by Ann Gardner (1755–1836). Wool and silk threads on linen; decorated with paper. Boston, Massachusetts. Circa 1770. 18 x 25 inches (45.7 x 63.5 cm). Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, 1957, The Metropolitan Museum of Art, New York, New York. (57.122.600).
Photograph courtesy of The Metropolitan Museum of Art.

she left behind. Her writings about collecting in her popular column provide insight into the enjoyment and enthusiasm with which Mabel amassed her collection, which continues to awe and inspire. ❖

FURTHER RESOURCES

- Higgins, Rosalie Armistead, "The Colorful Pep of Mabel Urner's Stories Comes from Plodding," *Editor & Publisher*, June 11, 1921.
- Hofer, Margaret K. "Cross-Stitched History: Artistry and Ambition in Christina Arcularius's Tree of Knowledge Sampler." *Common - Place*, July 2004; available online <http://common-place.org>.
- Standen, Edith. "First Efforts from an Infant's Hand," *The Metropolitan Museum of Art Bulletin*, New Series, Summer, 1958.
- Urner, Mabel Herbert. *The Journal of the Neglected Wife*. 1909. Reprint. London: Forgotten Books, 2017.
- . *The Woman Alone*. 1914. Reprint. London: Forgotten Books, 2012.
- . *The Married Life of Helen and Warren*. Boston: Small, Maynard and Company, 1925.

BONNIE-LYNN NADZEIKA is an avid knitter, crocheter, and needleworker living in northern New Jersey. She enjoys combining her love of needlecrafts and history to find stories like Mabel's.

For Richer, Not Poorer

Marrying an English Lord

MARY POLITYKA BUSH

They were perfect for each other—he had a title, she had a fortune—and so they wed.

Devotees of the PBS series *Downton Abbey* know that Cupid had nothing to do with the 1888 marriage of Robert Crawley, Fifth Earl of Grantham, to Miss Cora Levinson, heiress to her American father's dry-goods fortune. The plain—and to Robert, the painful—truth was that he desperately needed Miss Levinson's money to maintain his ancestral estate with its mansion, extensive landholdings, crofts, and numerous dependent souls. A mercenary motive, perhaps, but he had little alternative. Neither had Cora, whose father had pressured her to marry a British aristocrat.

Marrying an English lord was a complex endeavor. Between 1878 and 1914, dozens of young American heiresses—aggressive mothers in the vanguard, sisters often in tow—packed their steamer trunks and set sail for England in search of a husband. More than a hundred of these so-called “dollar princesses” found one. Jennie Jerome (1854–1921), who became the mother of Winston Churchill (1874–1965), was one of them. Another was Consuelo Vanderbilt (1877–1964); she became mistress of Blenheim Palace when she married Charles Spencer-Churchill (1871–1934), who had recently assumed the title of Duke of Marlborough and all it conveyed and was Winston Churchill's uncle.

Only peers of the realm were desirable targets. That meant eldest sons because they held the right of primogeniture (“first birth” in Latin), the law ensuring that the power inherent in vast wealth passed intact from eldest son to eldest son, generation after generation, not divided among one's children. Eldest sons inherited everything. Daughters were expected to make advantageous marriages of their own. Younger sons merely received allowances.



Consuelo, Duchess of Marlborough (Consuelo Vanderbilt, 1877–1964), and her son Lord Ivor Spencer-Churchill (1898–1956).

Photograph © Francis G. Mayer/Corbis/VCG via Getty Images.

Linked to primogeniture was entail, a safeguard mechanism that allowed whole estates to be tied up in trust so they could not be mortgaged or broken into smaller plots and sold. Because entail, too, required the heir to be male, Lady Mary Crawley, the eldest child of the fictitious Grantham family, could

not inherit Downton Abbey. The fear was that a female eldest child who married would be turning over the estate to her husband's family when she died. Or, if she remained single and therefore childless, her line would die out. By law, Downton Abbey had to pass to Lord Grantham's closest male relative, a situation that set the series' gears in motion.

Since eldest sons also inherited estate debts, it was no secret that they coveted the large dowries that American heiresses represented as passionately as the young women craved the titles that the Englishmen offered in exchange. Still, an heiress's campaign to find a lordly mate required shrewd planning. It began with a magnificent wardrobe from Charles Frederick Worth (1825–1895), the father of haute couture. An Englishman with an atelier in Paris, Worth loved Americans. An American would not insult Worth by later altering his masterpieces or commit the gaffe of wearing a reception gown to the theater. More important, she purchased eighty to ninety dresses each season (valued at more than \$500,000 in today's dollars) to the Parisienne's three. No detail was too expensive: pearls on her petticoat? Why not?

After Paris, it was off to London to gain entrée into society. First, a respectable address: Claridge's or Brown's Hotel, or perhaps a rented but impressive house in Mayfair. An American lacking an influential friend or relative in London needed to cultivate an English sponsor, someone well established, well respected, and willing to introduce her to the right people. That she would also orchestrate the young woman's all-important presentation at court went without saying.

London's high season (prime time for husband hunting) was limited, extending from Easter, when everyone who was anyone came up to the city, until the end of July, when they retreated once again to the country. Every step of the way required the utmost propriety. Yet it was quite acceptable for a young woman to bribe a reporter for *The Morning Post*, *News of the World*, or *Tatler* to name her among the distinguished attendees at a social event and, for an additional sum, add a few flattering words.

Young Englishmen were infatuated. Impetuously, dozens proposed. The couple's engagement would be announced in the next edition of *The Morning Post*. Success, however, could not be declared until his family's solicitors and her family's lawyers had hammered out a marriage contract agreeable to both parties. In addition to a vast sum of money for her dowry, a caring father would set up an independent allowance for his daughter to ensure her well-being should his son-in-law prove to be a spendthrift.

The wedding itself was invariably a lavish affair: elaborate floral arrangements, wedding gown by Worth, multiple clergy, a symphony orchestra and opera singers, thousands of guests, extravagant gifts. The nuptials might take place in the United States or in Europe although the groom's parents did not feel obliged to attend if the couple married anywhere but England.

After a honeymoon on the Continent, it was home to the family estate and a centuries-old way of life that did not include shopping, lunching, glittering parties, and fascinating people. The new mistress's biggest excitement might be opening village fairs and judging roses. Running an enormous house was an unaccustomed challenge complicated by servants who took stubborn pride in an established hierarchy with routines etched in stone. It was up to the new bride to learn how the system worked and to comply without trying to change it.



The Lady Raine Spencer tiara, owned by stepmother to the late Diana, Princess of Wales.

Photograph © LEON NEAL/AFP/Getty Images.

Few brides furnished their own homes, especially if these homes were ancestral mansions. *Downton Abbey*'s Lady Mary Crawley informed her onetime fiancé, Sir Richard Carlisle, that aristocratic families did not shop for furnishings; they inherited them. Tasteful or quirky, accumulated rather than curated, inherited furnishings were there to stay. If the new mistress did not like the elephant-foot stool, the mummy case, or the balding stuffed grizzly bear in the drawing room, too bad. Many stately homes were dismal and bone-chillingly cold. Some were patently decrepit. But live there she must, sometimes alongside a cold, disapproving mother-in-law and/or sisters-in-law who still resided in the house.

Other rude awakenings often followed. She was rushed into conceiving and bearing an heir (male, of course) and "a spare" as Consuelo Vanderbilt



Blenheim Palace, Oxfordshire, home of the Duke and Duchess of Marlborough. One of Britain's greatest stately homes, Blenheim was intended to be a gift from a grateful nation to John Churchill, Duke of Marlborough (1650–1722), after his victories over the French during the War of the Spanish Succession. A print from *A Series of Picturesque Views of Seats of the Noblemen and Gentlemen of Great Britain and Ireland*, edited by Reverend FO Morris, Volume I, William Mackenzie, London, circa 1880. Wood-engraved plates after paintings by Benjamin Fawcett and Alexander Francis Lydon. Photograph © The Print Collector/Print Collector/Getty Images.

Marlborough blithely referred to her own second-born son. But once a woman had been wooed, wed, and delivered of an heir, her husband's job was done. Many a new husband went shooting for weeks on end or resumed a life of horseracing, cards, and mistresses. More than one was a first-class cad.

As *Downton Abbey's* Violet, Dowager Countess of Grantham, reminded her son Robert, troubled aristocratic couples did not admit to marital difficulties; they worked around them. One spouse might embark on lengthy periods of travel or take up residence in the London townhouse while the other remained in the country. Consuelo and "Sunny" Marlborough, who loathed one another deeply, lived apart for fourteen years before divorcing in 1920. They were an exception, however: few English couples divorced lest they bring scandal upon the family. (Extramarital affairs, on the other hand, were not regarded as scandalous.)

If the potential for misery was so great, why was the fresh, young American beauty, who could have married well without leaving home, so eager to renounce her U.S. citizenship and give away an enormous share of her father's wealth to a cash-poor English lord? What was in it for her? Prestige. Respect for her new status extended to her family, even to the United States as a whole. She and her family, who may have been considered nouveaux riches by America's old-money society, were instantly legitimate, eminently

respectable. She had a title, her husband's family history, social dominance, and a tiara that she was entitled to wear at state occasions to prove it. Some wives, through their husbands, also enjoyed a measure of political power that could numb even the lingering sting of an unhappy marriage.

The wave of heiresses seeking aristocratic marriages crested around 1895. In 1910, King Edward VII died. Unlike him, his son and successor, King George V (1865–1936), and Queen Mary (1867–1953), disdained frivolity of every sort. Further, English to the core, they did not like Americans, husband hunters in particular. Eventually, heiress/peer mergers came to be recognized for what they were—cupidity, pure and simple—and the era was over. ♦

Further Resources

The Countess of Carnarvon. *Lady Almina and the Real Downton Abbey: The Lost Legacy of Highclere Castle*. New York: Random House, 2011.

MacColl, Gail, and Carol McD. Wallace. *To Marry an English Lord: Tales of Wealth and Marriage, Sex and Snobbery*. 1989. New ed., New York: Workman, 2012.

MARY POLITYKA BUSH, though not a wealthy heiress, is married to a prince of a fellow with whom she has lived happily ever since they married in 1977.

A Brocade Vestment to Knit

VICKI SQUARE

MATERIALS

- ♦ Handmaiden Swiss Silk, 100% silk yarn, fingering weight, 437 yard (399.6)/100 gram (3.5 oz) skein, 1 skein each of Wine (A), Brown Sugar (B), Beet (C)
- ♦ Needles, size 2 (2.75 mm) circ 24 inches (60 cm) or size needed to obtain gauge
- ♦ Glass seed beads, 6/0, square, about 550 of a clear honey color
- ♦ Tapestry needle
- ♦ Scrap yarn for holders
- ♦ Removable marker
- ♦ Stitch markers
- ♦ Crochet hook, steel, size 11, for beads

Finished size: Lower band, 38¾ inches (98.4 cm) circumference; length, about 20 inches (51 cm); sides are completely open to allow for a range of bust sizes
Gauge: 29 sts and 32 rows = 4 inches (10.2 cm) in Fair Isle patt; 28 sts = 4 inches (10.2 cm) and 20 rows = 1¼ inches (3.2 cm) in sl st garter patt

SPECIAL PATTERNS AND TECHNIQUE

Slip Stitch Garter Fret Band (multiple of 6 + 2)

Rows 1 and 2: With A, k.

Row 3: With B, k3, *sl 1, k5; rep from * to last 5 sts, sl 1, k4.

Row 4 and All WS Rows: K the same sts worked on previous row with the same color; sl all sts slipped in the previous row wyf.

Row 5: With A, k6, *sl 1, k5; rep from * to last 2 sts, sl 1, k1.

Row 7: With B, k1, sl 1, *k3, sl 1, k1, sl 1; rep from * to last 6 sts, k3, sl 1, k2.

Row 9: With A, k4, *sl 1, k1, sl 1, k3; rep from * to last 4 sts, sl 1, k1, sl 1, k1.

Row 11: With B, k3, *sl 1, k1, sl 1, k3; rep from * to last 5 sts, sl 1, k1, sl 1, k2.

Row 13: With A, k4, *sl 1, k5; rep from * to last 4 sts, sl 1, k3.

Row 15: With B, k1, *sl 1, k5; rep from *, end k1.

Rows 17 and 18: With A, k.

Open Lace Rib (multiple of 4 + 2)

Row 1 (RS): K1, *ssk, yo twice, k2tog; rep from * to last st, k1.

Row 2 (WS): *P2, [p1, k1] into double yo, p1; rep from * to last 2 sts, p2.

Rep Rows 1 and 2 for patt.



This elegant vestment is certainly worthy of the lady of the manor. It also will make a statement for your own special engagements.
Photograph by Joe Hancock.

Crochet Hook Method to Apply Beads

Place bead (pb): Place a bead on the hook. Slip the next stitch from the knitting needle onto the hook and pull the stitch through the bead. Replace the stitch onto the left needle and knit it.

Note: When placing beads while working the Fair Isle chart, beads are placed on the stitch indicated while working the next right-side row.

INSTRUCTIONS

Notes: See above and visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. Slip all stitches purlwise with yarn in back unless otherwise noted.

Vestment

Lower Band

With A and the long-tail method, CO 272 sts. Do not join.

Row 1 (RS): *K2, pb; rep from * to last 2 sts, k2.

Row 2: K.

Work Rows 3–16 of Slip Stitch Garter Fret Band patt.

Row 17: With A, *k2, pb; rep from * to last 2 sts, k2.

With A, BO kwise from WS as foll: BO 39 sts, k30 (including st rem on needle after BO) for back panel, BO 51 sts, k140 (including st rem on needle after BO) for front panel, BO 12 sts. Place 140 front panel sts on scrap yarn.

Back Panel

Note: Do not apply any beads on the back panel.

With RS facing, join B to 30 back panel sts. Work in

Open Lace Rib patt until rib measures 8½ inches (21.6 cm) from top edge of lower band, ending with Row 2.

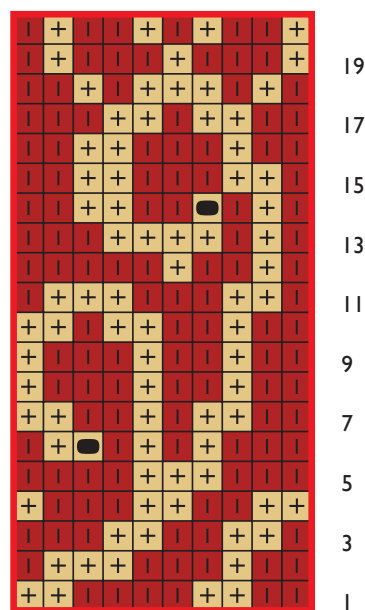
Next Row (RS): With A, k1f&b, k to last 2 sts, k1f&b, k1—32 sts.

Work Rows 2–18 of Slip Stitch Garter Fret Band patt.

Next Row (RS): Work Fair Isle Chart to last st.

Keeping in patt as established, inc 1 st at beg and end of row every 6th row 6 times—44 sts. When Fair Isle measures 5½ inches (14.0 cm) from top edge of last fret band, ending with a WS row, shape neck as foll: Work 11 sts in patt, BO center 22 sts, work in patt to end—11 sts rem each side. Working each side separately, BO 5 sts at each neck edge once, then BO 3 sts at each neck edge twice—no sts rem.

Fair Isle



10 st repeat

Key

+ with B, k on RS; p on WS

I with C, k on RS; p on WS

 pattern repeat

 cover this st with a bead while working the next RS row: place a bead on the crochet hook; sl the st to be covered with a bead to the crochet hook and pull the st through the bead; replace the st onto the left needle and k it with color C

Measurements

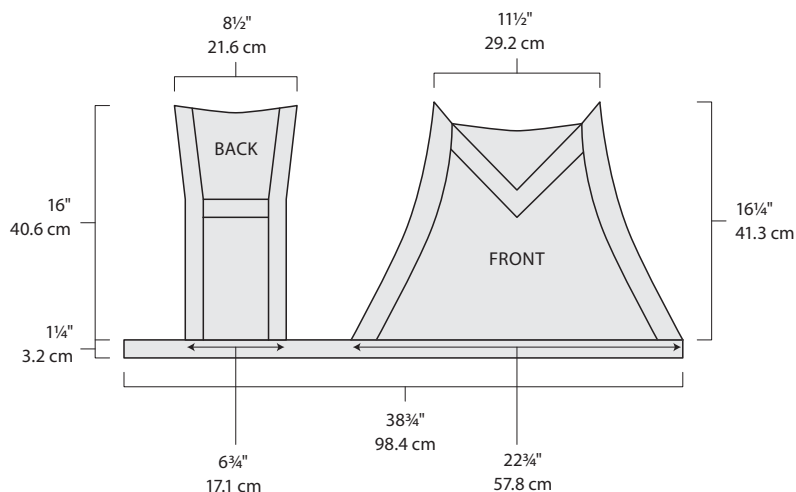


Chart may be photocopied for personal use.
The chart for this project is available in PDF format at www.interweave.com/piecework-charts-illustrations.

Front

Return 140 held front sts to needle. Placing beads as indicated, work in Fair Isle charted patt over all sts. Keeping in patt as established, dec 1 st at beg and end of every RS row 23 times; then every other RS row 5 times. Dec 1 st at beg and end of next row. Work 7 rows even in patt. Rep last 8 rows 2 more times—62 sts dec'd.

At the same time, when Fair Isle front measures 8½ inches (21.6 cm) from top edge of lower band, ending with a WS row, shape V-neck as foll: Place a removable m in center of front, between 2 sts.

Next Row (RS): Work in patt to m, place sts just worked on scrap yarn for left front neck, work to end, removing m.

Working on right front neck, BO 2 sts at neck edge every RS row 19 times—1 st rem. Break yarn and draw through rem st. With WS facing, return left front sts to needle and join yarn at center front. BO 2 sts at the beg of the next and every following WS row 19 times—1 st rem. Break yarn and draw through rem st.

V-Neck Fret Band

With Color A, pick up and k 50 sts along left neck, pm, pick up 1 st at center using the strand between the 2 center sts and twisting it to prevent a hole, pm, pick up and k 50 sts along right neck—101 sts.

K 1 WS row.

Row 1 (RS): K1f&b, k1, [pb, k2] 15 times, k1, ssk, sl m, pb, sl m, k2tog, k1, [pb, k2] 15 times, k1f&b, k1.

Row 2: K.

Row 3: With B, k1f&b, k1, [sl 1, k5] 7 times, sl 1, k3, ssk, sl m, k center st, sl m, k2tog, k2, [sl 1, k5] 7 times, sl 1, k2, k1f&b.

Row 4 and All WS Rows: K the same sts worked on previous row with the same color; sl all the sts slipped in the previous row wyf, and p center st.

Row 5: With A, k1f&b, k5, [sl 1, k5] 7 times, ssk, sl m, k1, sl m, k2tog, k4, [sl 1, k5] 7 times, sl 1, k1f&b.

Row 7: With B, k1f&b, k1, sl 1, [k3, sl 1, k1, sl 1] 7 times, k3, ssk, sl m, k1, sl m, k2tog, k2, sl 1, k1, sl 1, [k3, sl 1, k1, sl 1] 7 times, k1f&b.

Row 9: With A, k1f&b, k5, [sl 1, k1, sl 1, k3] 7 times, ssk, sl m, k1, sl m, k2tog, [sl 1, k1, sl 1, k3] 7 times, sl 1, k1, sl 1, k2, k1f&b.

Row 11: With B, k1f&b, k1, sl 1, k3, [sl 1, k1, sl 1, k3] 7 times, ssk, sl m, k1, sl m, k2tog, sl 1, k3, [sl 1, k1, sl 1, k3] 7 times, sl 1, k1f&b.

Row 13: With A, k1f&b, k7, [sl 1, k5] 6 times, sl 1, k3, ssk, sl m, k1, sl m, k2tog, k4, [sl 1, k1, sl 1, k3] 7 times, sl 1, k1f&b.

Row 15: With B, k1f&b, k5, [sl 1, k5] 7 times, ssk, sl m, k1, sl m, k2tog, [sl 1, k5] 7 times, sl 1, k4, k1f&b.

Rows 17: With A, k1f&b, k to 2 sts before m, ssk, sl m, k1, sl m, k2tog, k to last st, k1f&b.

Row 18: K.

Row 19: Rep Row 1.

BO all sts kwise.

Open Rib Bodice Inset Triangle

With B, CO 4 sts. P 1 row.

Row 1: CO 2 sts using the cable method, k2, ssk, yo twice, k2tog—6 sts.

Row 2 and All WS Rows: CO 2 sts using the cable method, p to end, working [p1, k1] into double yo—2 sts inc'd.

Row 3: CO 2 sts, k4, ssk, yo twice, k2tog, k2—10 sts.

Row 5: CO 2, k2, [ssk, yo twice, k2tog] 3 times—14 sts.

Row 7: CO 2 sts, k4, [ssk, yo twice, k2tog] 3 times, k2—18 sts.

Row 9: CO 2 sts, k2, [ssk, yo twice, k2tog] 5 times—22 sts.

Row 11: CO 2 sts, k4, [ssk, yo twice, k2tog] 5 times, k2—26 sts.

Row 13: CO 2 sts, k2, [ssk, yo twice, k2tog] 7 times—30 sts.

Row 15: CO 2 sts, k4, [ssk, yo twice, k2tog] 7 times, k2—34 sts.

Row 17: CO 2 sts, k2, [ssk, yo twice, k2tog] 9 times—38 sts.

Row 19: CO 2 sts, k4, [ssk, yo twice, k2tog] 9 times, k2—42 sts.

Row 21: CO 2 sts, k2, [ssk, yo twice, k2tog] 11 times—46 sts.

Row 23: CO 2 sts, k4, [ssk, yo twice, k2tog] 11 times, k2—50 sts.

Row 25: CO 2 sts, k2, [ssk, yo twice, k2tog] 13 times—54 sts.

Row 27: CO 2 sts, k4, [ssk, yo twice, k2tog] 13 times, k2—58 sts.

Row 29: CO 2 sts, k2, [ssk, yo twice, k2tog] 15 times—62 sts.

Row 31: CO 2 sts, k4, [ssk, yo twice, k2tog] 15 times, k2—66 sts.

Row 32: CO 2 sts, p to end—68 sts.

BO all sts kwise.

Back Panel Side Border

With A, RS facing, and beg at lower right corner of back panel adjacent to lower band, pick up and k 104 sts evenly spaced along right edge of panel up to top of Fair Isle panel.

K 1 WS row.

Next Row (RS): *K2, pb; rep from * to last 2 sts, k2.

K 1 row.

Work Rows 3–18 of Slip Stitch Garter Fret Band patt.

Next Row (RS): *K2, pb; rep from * to last 2 sts, k2.

BO all sts kwise from WS.

With A, RS facing and beg at top left edge of Fair Isle of back panel, pick up and k 104 sts evenly spaced along left edge of panel. Complete as for right side border.

Left Front Edge Side Border

With A, RS facing, and beg at lower left corner of front panel adjacent to lower band, pick up and k 104 sts evenly spaced along left edge of panel up to top of V-neck fret band.

K 1 WS row.

Row 1 (RS): K1f&b, *k2, pb; rep from * to last 2 sts, k1, k1f&b—106 sts.

Row 2 and All WS Rows: K the same sts worked on previous row with the same color; sl all sts slipped in the previous row wyf.

Note: Work all increases in garter stitch with specific color of row.

Row 3: With B, k1f&b, pm to indicate beg of patt, work Row 3 of Slip Stitch Garter Fret Band to last st, pm, k1—107 sts.

Row 5: With A, k1f&b, k1, sl m, work Row 5 of Slip Stitch Garter Fret Band to m, sl m, k1f&b—109 sts.

Row 7: With B, k1f&b, k2, sl m, work Row 7 of Slip Stitch Garter Fret Band to m, sl m, k2—110 sts.

Row 9: With A, k1f&b, k3, sl m, work Row 9 of Slip Stitch Garter Fret Band to m, sl m, k1, k1f&b—112 sts.

Row 11: With B, k1f&b, k4, sl m, work Row 11 of Slip Stitch Garter Fret Band to m, sl m, k3—113 sts.

Row 13: With A, k1f&b, k5, sl m, work Row 13 of Slip Stitch Garter Fret Band to m, sl m, k2, k1f&b—115 sts.

Row 15: With B, k1f&b, k6, sl m, work Row 15 of Slip Stitch Garter Fret Band to m, sl m, k4—116 sts.

Rows 17 and 18: With A, k.

Row 19: K1f&b, *k2, pb; rep from * to last 2 sts, k1, k1f&b—118 sts.

BO all sts kwise from WS.

Right Front Edge Side Border

With A, RS facing and beg at upper right corner of front panel at top of V-neck fret band, pick up and k 104 sts evenly spaced along right edge of panel to lower left corner of front adjacent to top edge of lower band. K 1 WS row.

Row 1 (RS): K1f&b, *k2, pb; rep from * to last 2 sts, k1, k1f&b—106 sts.

Row 2 and All WS Rows: K the same sts worked on previous row with the same color; sl all sts slipped in the previous row wyf.

Note: Work all increases in garter stitch with specific color of row.

Row 3: With B, k1, pm, work Row 3 of Slip Stitch Garter Fret Band to last st, pm, k1f&b—107 sts.

Row 5: With A, k1f&b, sl m, work Row 5 of Slip Stitch Garter Fret Band to m, sl m, k1, k1f&b—109 sts.

Row 7: With B, k2, sl m, work Row 7 of Slip Stitch Garter Fret Band to m, sl m, k2, k1f&b—110 sts.

Row 9: With A, k1f&b, k1, sl m, work Row 9 of Slip Stitch Garter Fret Band to m, sl m, k3, k1f&b—112 sts.

Row 11: With B, k3, sl m, work Row 11 of Slip Stitch

Garter Fret Band to m, sl m, k4, k1f&b—113 sts.

Row 13: With A, k1f&b, k2, sl m, work Row 13 of Slip

Stitch Garter Fret Band to m, sl m, k5, k1f&b—115 sts.

Row 15: With B, k4, sl m, work Row 15 of Slip Stitch

Garter Fret Band to m, sl m, k6, k1f&b—116 sts.

Rows 17 and 18: With A, k.

Row 19: K1f&b, *k2, pb; rep from * to last 2 sts, k1, k1f&b—118 sts.

BO all sts kwise from WS.

Neckband

Note: Knitted separately and sewn on.

With A and the long-tail method, CO 108 sts, place removable m for left shoulder, CO 90 sts—198 sts. Do not join.

Next Row (RS): *K2, pb; rep from * to end.

K 1 row.

Dec Row (RS): Work Row 3 of Slip Stitch Garter Fret Band patt and count decs as 1 st in patt: [work 13 sts in patt, k2tog] 6 times, sl m, [work 8 sts in patt, k2tog] 10 times, work to end—182 sts rem; 6 sts dec'd for back neck, 10 sts dec'd for front neck.

Cont Slip Stitch Garter Fret Band patt and work through Row 16.

Dec Row (RS): With A, [k5, k2tog] 12 times, sl m, [k7, k2tog] 10 times, work to end—160 sts rem.

K 1 row.

Next Row (RS): *K2, pb; rep from * to end.

BO all sts kwise from WS, leaving the removable m in work to define the left shoulder for finishing.

Finishing

Weave in all ends. Steam-block all pieces to measurements. Let dry completely. Sew lower band together using mattress stitch for garter stitch. Sew selvedge edges of side front bands and back panel bands to lower band, using mattress stitch, working from right side, and catching only the inside half of the bind-off stitch on the lower band to maintain garter ridge. Pin the open rib triangle to upper edge of the V-neck fret band. Use mattress stitch and A to sew in place. Sew neckband together using mattress stitch for garter stitch. This is the right shoulder seam, and the marker in work is the left shoulder seam. Pin neckband onto back panel and front upper edge of open rib: Back panel and fret band is 2½ inches (6.3 cm) from shoulder marker to edge of band; front is 1 inch (2.5 cm) from shoulder marker to band. Sew back to neckband and front to neckband using mattress stitch, catching only the inside half of the bind-off stitch on the lower band to maintain garter ridge. Lightly steam seams.

VICKI SQUARE combines her passion for knitting, her love of historic costume, and her vision for contemporary design into wearable knits for today. She is the author of several books, including the best-selling *The Knitter's Companion: Collector's Edition* (Fort Collins, Colorado: Interweave, 2016).

Fair Isle Cap to Knit

ANNE CARROLL GILMOUR

MATERIALS

- ♦ Jamieson & Smith 2-ply Jumper Weight, 100% Shetland wool yarn, fingering weight, 125 yard (114.3 m)/25 gram (0.9 oz) ball, 2 (3) balls of #202 Off-White (MC) and 1 ball each of #FC34 Aqua (A), #14 Light Blue (B), #FC55 Dark Plum (C), #43 Medium Plum (D), and #72 Light Plum (E)
- ♦ Spud & Chloe Fine, 80% wool/20% silk yarn, fingering weight, 248 yard (226.8 m)/65 gram (2.3 oz) skein, 1 skein of #7814 Shitake (F)
- ♦ Needles, size 3 (3.25 mm) circ 16 inches (40 cm) and set of double pointed or size needed to obtain gauge
- ♦ Tapestry needle
- ♦ Stitch marker
- ♦ Bowl or plate for blocking
- ♦ Crochet hook, size C (2.75 mm) for optional tassel keepers
- ♦ Strong binding yarn (parcel string, for example), 2 yards (1.8 m) for optional pom-poms
- ♦ Stiff hairbrush for optional pom-poms

Finished sizes: Small/medium (suitable for children and small adult head sizes), 20½ to 22½ inches (52.1 to 57.1 cm) in circumference; adult medium/large, 22¾ to 24 inches (57.8 to 61.0 cm) in circumference

Gauge: 28 sts and 36 rnds = 4 inches (10.2 cm) in St st, blocked

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques.

Cap

Liner

With cir needle and F, CO 144 (160) sts. Pm and join in the rnd. K 28 rnds. Break F and change to MC. With MC, k 1 rnd.

Body

*P 1 turning rnd, then k 1 rnd.

Work Rnds 1–26 of Cap Chart. Break contrast colors. Cont with MC only.

Inc Rnd: *K9 (10), M1; rep from * to end—160 (176) sts. K 30 (38) rnds.

Shape Crown

Change to dpn when necessary.

Dec Rnd: *K14, k2tog; rep from * to end—150 (165) sts rem.

K 5 rnds.

Dec Rnd: *K13, k2tog; rep from * to end—140 (154) sts rem.

K 4 rnds.



This completely fetching Fair Isle cap is perfect to wear while driving around the estate in a 1920s sports car with the top down. It also will come in handy on chilly fall days.

Photographs by Joe Hancock.

Dec Rnd: *K12, k2tog; rep from * to end—130 (143) sts rem.

K 3 rnds.

Dec Rnd: *K11, k2tog; rep from * to end—120 (132) sts rem.

K 2 rnds.

Dec Rnd: *K10, k2tog; rep from * to end—110 (121) sts rem.

K 1 rnd.

Dec Rnd: *K9, k2tog; rep from * to end—100 (110) sts rem. K 1 rnd.

Cont in this manner, dec 10 (11) sts every other rnd, until 10 (11) sts rem.

Cap

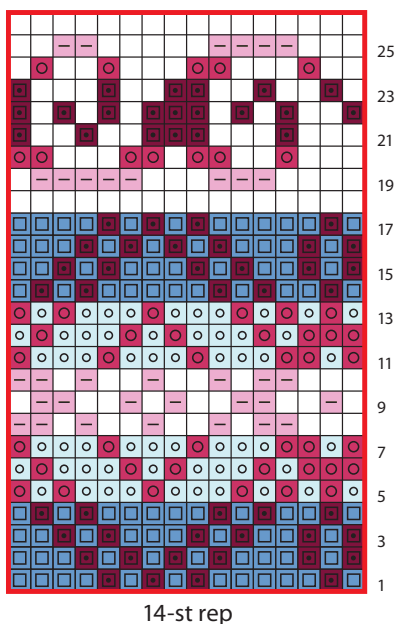


Chart may be photocopied for personal use.
The chart for this project is available in PDF format at
www.interweave.com/piecework-charts-illustrations.

Key

- with MC, k
- with A, k
- with B, k
- with C, k
- with D, k
- with E, k
- patt rep

14-st rep

Break yarn, leaving a 15-inch (38.1-cm) tail. With the tapestry needle, draw tail through rem sts 2 times and pull tight, anchor off and leave hanging to incorporate into top cords. If no top cords or pom-poms are desired, draw rem tail to inside, do a few backstitches to further anchor it, and weave in.

Finishing

Fold liner at turning round to inside and whipstitch cast-on edge to just above Cap Chart Round 26, being careful to use a relaxed tension. Soak in mild suds. Gently rinse, squeeze out excess water, and block over a head-sized bowl or plate.

Top Cords (optional)

Measure nine strands of yarn about 26 inches (66 cm) long (I used one strand of each accent color and four strands of the main color) and thread them through the tapestry needle (in two batches). Draw them half way through the apex of the cap, diving in very close to the closing yarn tail and coming out very close on other side of it, so that nineteen 13-inch (33.0-cm) strands hang from the cap top (total includes yarn tail). Holding all strands firmly, make a very snug overhand knot as close as possible to the apex. Now divide strands into two pairs of three strands each and one pair of four. Twist each pair independently clockwise to a 45-degree angle (about twenty complete revolutions). Tie each pair together at the bottom with a tight overhand knot. The cord will shorten once it twists back on itself. Each should be 6 inches (15.2 cm) in length from the apex knot to the end knot, so measure and retie, if needed. Trim ends ½ inch (1.3 cm) below the end knot and leave the three resulting cords as-is or add pom-poms (see below).

Pom-Poms (optional)

Make three, one for each cord end. Wind five strands of yarn around index and middle finger at least eighteen times (think round and plump). Wrap the whole thing very tightly two times dead center with the binding yarn, secure with a very snug square knot, then tie a second square knot. Cut all loops (but leave long tails of binding). Thread the binding yarn through the tapestry needle and backstitch, stabbing through end of the cord and the middle of the pom-pom; repeat to anchor the pom-pom *firmly* to the end of the cord. Tie a final very tight square knot and trim the ends of the binding yarn to match the pom-pom. Do a final brush and trim.

Tassel Keeper (optional)

Note: I placed this so that cords and pom-poms cover the join.

With the crochet hook, draw half of a 25-inch (63.5-cm) strand of main-color yarn through very near the bottom rim inside the edge of the cap. Using the resulting two strands held together, single crochet twelve chains. Pull the strands tightly through the final chain and thread the yarn tails through the tapestry needle. Firmly anchor by backstitching on the inside; bury any remaining tail in the lining. Slip pom-poms, one at a time, through the tassel keeper.

ANNE CARROLL GILMOUR's work has appeared in print and online as well as in galleries, museums, and private collections worldwide. A first-generation American, she readily admits that her Celtic roots and love of history show up frequently in her designs.



Lace-Leaf Pocket Cardigan

QUENNA LEE



Inspired by the loose-fitting separates of the 1920s, this lightweight open cardigan is the perfect choice to wear for a tour of the grounds or lunch in the village.

Photograph by Joe Hancock.

MATERIALS

- ♦ Manos Silk Blend, 70% merino wool/30% silk yarn, DK weight, 150 yard (137.2 m)/50 gram (1.8 oz) hank, 7 (7, 8, 9, 10) hanks of #3214 Oxygen
- ♦ Needles, size 6 (4 mm) circ 29 inches (75 cm) and sizes 6 (4 mm) and 7 (4.5 mm) double pointed or size needed to obtain gauge
- ♦ Stitch markers
- ♦ Stitch holders
- ♦ Tapestry needle

Finished sizes: 31½ (34¼, 36¼, 40¾, 43½) inches (80.0 [87.0, 92.1, 103.5, 110.5] cm) bust circumference

Note: Since the garment has an open front, choose a finished size that is 2 to 3 inches (5.1 to 7.6 cm) smaller than your actual bust circumference.

Gauge: 24 sts and 32 rows = 4 inches (10.2 cm) in St st, using smaller needles

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. Recommended yarn is worked at a tighter gauge to maintain stitch and row gauge after blocking. Wash swatch; block and dry (weighted) in a vertical position. The body of the cardigan is worked back and forth in one piece to the underarm. The fronts and back are divided and worked separately. Sleeve stitches are picked up, and the sleeve cap is shaped with short-rows back and forth and then worked in the round down to the wrist. The front bands are worked at the same time as the body to the shoulders and then worked separately and sewn to the neck edge. The Double Eyelet Chart is worked back and forth in rows and in the round. Slip the first stitch of every row purlwise when working the body and fronts.

Cardigan

Body

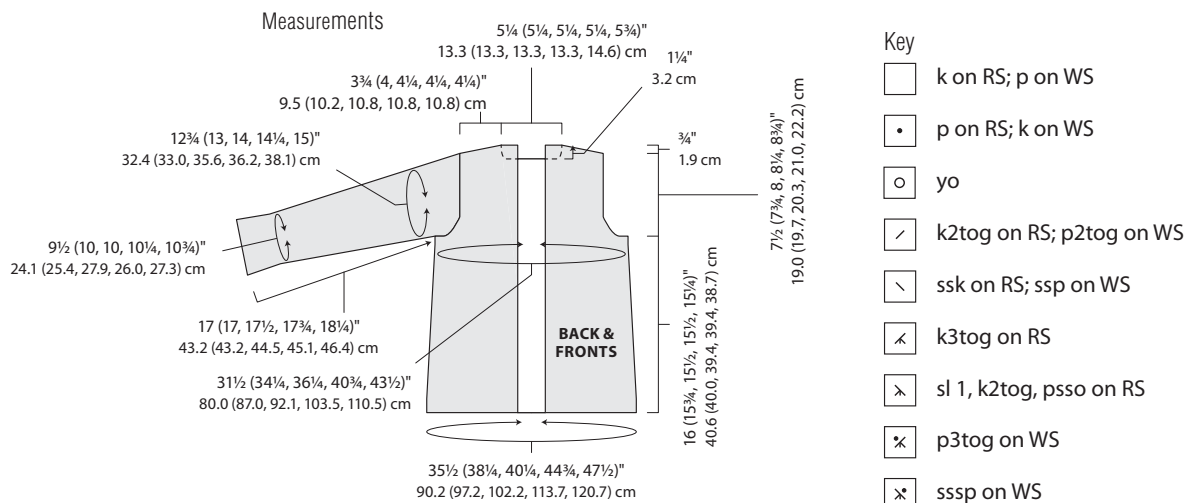
With cir needle, CO 213 (229, 241, 269, 285) sts. Do not join.

Next Row (RS): Sl 1, k to end.

Next Row (WS): Sl 1, *k1, p1; rep from * to end.

Rep last 2 rows until piece measures 1 inch (2.5 cm), ending with a WS row.

Next Row (RS): Sl 1, k6 (8, 8, 10, 10) sts, pm, place next 31 sts on holder, using the backward-loop method, CO 31 sts, k5 (8, 11, 17, 20) sts, pm, k12,



pm, k103 (109, 115, 127, 137), pm, k12, pm, k5 (8, 11, 17, 20), place next 31 sts on holder, CO 31 sts, pm, k7 (9, 9, 11, 11) sts.

Next Row (WS): Sl 1, [k1, p1] 3 (4, 4, 5, 5) times, sl m, p last 7 (9, 9, 11, 11) sts, p1, [k1, p1] 3 (4, 4, 5, 5) times.

Dec Row (RS): Work rib patt as established to 1st m, sl m, [k to 2 sts before next m, ssk, sl m, k to next m, sl m, k2tog] 2 times, k to last m, sl m, work in rib patt as established to end—4 sts dec'd.

Rep Dec Row every 20th (20th, 20th, 20th, 18th) row 5 more times—189 (205, 217, 245, 261) sts rem.

Work even in patt until piece measures 16 (15 3/4, 15 1/2, 15 1/2, 15 1/4) inches (40.6 [40.0, 39.4, 39.4, 38.7] cm), from CO edge, blocked, ending with a WS row.

Divide for fronts and back.

Break yarn. Place the 1st and last 43 (48, 51, 59, 62) sts on holders for fronts—103 (109, 115, 127, 137) rem for back. With RS facing, join yarn at beg of row.

Back

Shape armholes.

BO 4 (5, 5, 7, 8) sts at beg of next 4 rows, remove all ms—87 (89, 95, 99, 105) sts rem.

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

Rep Dec Row every other row 5 (4, 6, 7, 9) more times—75 (79, 81, 83, 85) sts rem.

Work even in St st until armhole measures 7 (7 1/4, 7 1/2, 7 3/4, 8 1/4) inches (17.8 [18.4, 19.0, 19.7, 21.0] cm), blocked, ending with a WS row.

Shape neck.

Next Row (RS): K24 (26, 27, 28, 27), join 2nd ball of yarn and BO 27 (27, 27, 27, 31) center back neck sts, k24 (26, 27, 28, 27)—24 (26, 27, 28, 27) sts rem each side.

Working each side separately, p 1 WS row.

Dec Row (RS): K to 3 sts before right neck edge, ssk, k1, at left neck edge, k1, k2tog, k to end—1 st dec'd at each neck edge.

P 1 WS row.

Rep Dec Row once more—22 (24, 25, 26, 25) sts rem for each shoulder.

Work even until armhole measures 7 1/2 (7 3/4, 8, 8 1/4, 8 3/4) inches (19.0 [19.7, 20.3, 21.0, 22.2] cm), blocked, ending with a RS row.

Shape left shoulder.

Working left shoulder sts only, p 1 WS row.

Short-Row 1 (RS): K14 (16, 18, 18, 18), wrap next st, turn.

Short-Row 2 (WS): P.

Short-Row 3: K7 (8, 9, 9, 9), wrap next st, turn.

Short-Row 4: P.

Next Row (RS): K to end, working wraps tog with wrapped sts.

P 1 WS row. Place all sts on holder. Break yarn, leaving a 20-inch (50.8-cm) tail.

Shape right shoulder.

Short-Row 1 (WS): P14 (16, 17, 18, 18), wrap next st, turn.

Short-Row 2 (RS): K.

Short-Row 3: P7 (8, 9, 9, 9), wrap next st, turn.

Short-Row 4: K.

Next Row (WS): P to end, working wraps tog with wrapped sts.

K 1 RS row. Place all sts on holder. Break yarn, leaving a 20-inch (50.8-cm) tail.

Left Front

Return 43 (48, 51, 59, 62) held left front sts to needle. With RS facing, rejoin yarn.

Shape armhole.

BO 4 (5, 5, 7, 8) sts at the beg of RS row 2 times—35 (38, 41, 45, 46) sts rem.

Work 1 WS row.

Dec Row (RS): K1, k2tog, work in patt to end—1 st dec'd.

Rep Dec Row every other row 5 (4, 6, 7, 9) more times—29 (33, 34, 37, 36) sts rem. Work even in patt until armhole measures 7 1/2 (7 3/4, 8, 8 1/4, 8 3/4) inches (19.0 [19.7, 20.3, 21.0, 22.2] cm), blocked, ending with a WS row.

Shape shoulder;

Work 1 RS row.

Short-Row 1 (WS): Work 21 (25, 26, 29, 29) sts, wrap next st, turn.

Short-Row 2 (RS): Work in patt to end.

Short-Row 3: Work 14 (17, 18, 20, 20) sts, wrap next st, turn.

Short-Row 4: Work in patt to end.

Next Row (WS): Work in patt to end, working wraps tog with wrapped sts.

With RS facing, place 1st 22 (24, 25, 26, 25) sts on holder for shoulder. Break yarn, leaving a 20-inch (50.8-cm) tail. Place last 7 (9, 9, 11, 11) sts on holder for neckband.

Right Front

Return 43 (48, 51, 59, 62) held right front sts to needle.

With RS facing, rejoin yarn.

Shape armhole.

Work 1 RS row.

BO 4 (5, 5, 7, 8) sts at the beg of WS row 2 times—35 (38, 41, 45, 46) sts rem.

Dec Row (RS): Work in patt to last 3 sts, ssk, k1—1 st dec'd.

Rep Dec Row every other row 5 (4, 6, 7, 9) more times—29 (33, 34, 37, 36) sts rem. Work even in patt until armhole measures 7½ (7¾, 8, 8¼, 8¾) inches (19.0 [19.7, 20.3, 21.0, 22.2] cm), blocked, ending with a WS row.

Shape shoulder.

Short-Row 1 (RS): Work 21 (25, 26, 29, 29) sts, wrap next st, turn.

Short-Row 2 (WS): Work in patt to end.

Short-Row 3: Work 14 (17, 18, 20, 20) sts, wrap next st, turn.

Short-Row 4: Work in patt to end.

Next Row (RS): Work in patt to end, working wraps tog with wrapped sts.

Work 1 WS row. With RS facing, place 1st 7 (9, 9, 11, 11) sts on holder for neckband. Place last 22 (24, 25, 26, 25) sts on holder for shoulder.

Sleeves

Join shoulders using three-needle BO and tails.

With RS facing, cir needle, and beg at the center of underarm, pick up and k 76 (78, 84, 86, 90) sts evenly around armhole. Pm and join in the rnd.

Set-up Rnd: K35 (36, 39, 41, 42), pm, k5, pm, k36 (37, 40, 40, 43).

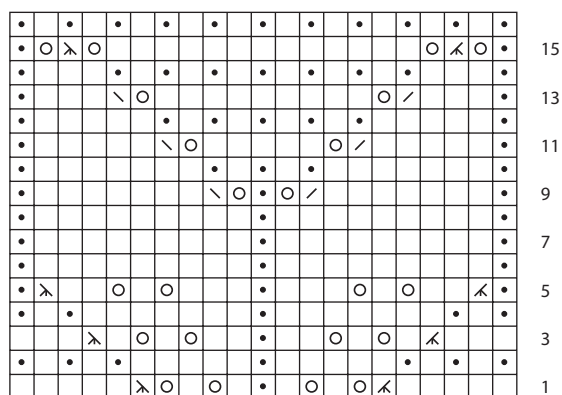
Shape cap with short-rows as foll.

Short-Row 1 (RS): Work to m, sl m, work Double Eyelet Chart over 5 sts, sl m, k8 (8, 9, 8, 10), wrap next st, turn.

Short-Row 2 (WS): Work to m, sl m, work Double Eyelet Chart over 5 sts, sl m, k7 (7, 8, 9, 9), wrap next st, turn.

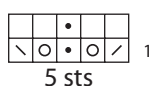
Short-Row 3: Work to wrapped st, work wrap tog with wrapped st, k1, wrap next st, turn.

Double Leaf



21 sts

Double Eyelet

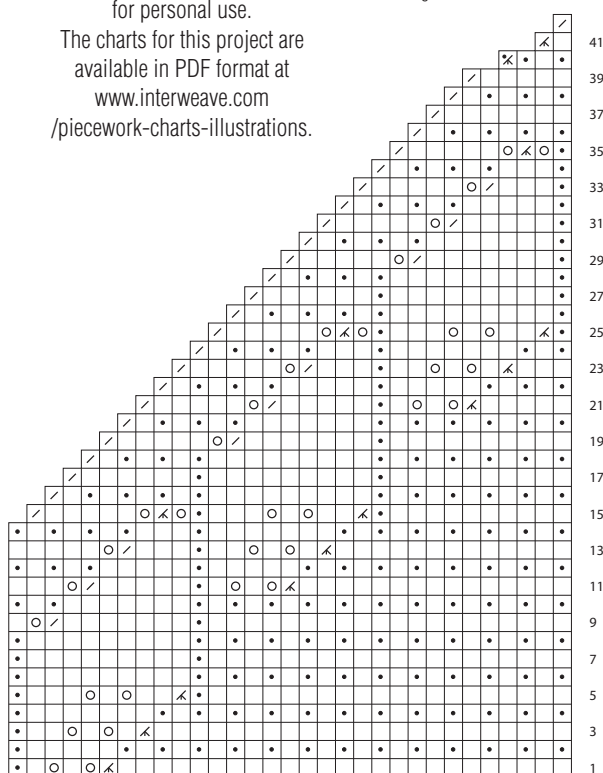


5 sts

Charts may be photocopied for personal use.

The charts for this project are available in PDF format at www.interweave.com/piecework-charts-illustrations.

Right Lace Leaf Pocket



31 sts dec'd to 1 st

Short-Row 4: Work to wrapped st, work wrap tog with wrapped st, p1, wrap next st, turn.

Rep last 2 short-rows once more.

Next Short-Row (RS): Work to wrapped st, work wrap tog with wrapped st, wrap next st, turn.

Next Short-Row (WS): Work to wrapped st, work wrap tog with wrapped st, wrap next st, turn.

Rep last 2 short-rows 7 (8, 9, 10, 10) more times.

Next Row (RS): K to end, working wrap tog with wrapped st. Change to smaller dpn.

Work in patt for 4 rnds.

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

Rep Dec Rnd every 4th rnd 3 times, then every 14th (16th, 10th, 12th, 11th) rnd 6 (5, 8, 8, 9) times—56 (60, 60, 62, 64) sts rem.

Work even in patt until sleeve measures 14 (14, 14½, 14¾, 15¼) inches (35.6 [35.6, 36.8, 37.5, 38.7] cm) from underarm, ending with Rnd 2 of Double Eyelet Chart. Change to larger dpn. K 1 rnd. Work in k1, p1 rib for 3 rnds.

Next Rnd: Work 17 (19, 19, 21, 21) sts in patt, pm, work Double Leaf Chart over 21 sts, pm, work in rib patt to end. Work in patt as established through Rnd 16 of chart. Work in k1, p1 rib over all sts until sleeve measures 17 (17, 17½, 17¾, 18¼) inches (43.2 [43.2, 44.4, 45.1, 46.4] cm) from underarm. BO all sts in patt.

Neck Edging

Right neckband.

Return 7 (9, 9, 11, 11) held right neckband sts to needle.

With WS facing, join yarn. Work 1 WS row in patt.

Next Row (RS): Work to last st, k1f&b—8 (10, 10, 12, 12) sts.

Work in patt until band measures 1¼ inches (3.2 cm), ending with a RS row.

Short-Row 1 (WS): Work 5 (7, 7, 9, 9) sts, wrap next st, turn.

Short-Row 2 (RS): Work in patt to end.

Short-Row 3: Work 3 (5, 5, 7, 7) sts, wrap next st, turn.

Short-Row 4: Work in patt to end.

Next Row (WS): Work in patt to end, working wraps tog with wrapped sts.

Work in patt until band reaches the center of the back neck. Place all sts on holder.

Left neckband.

Return 7 (9, 9, 11, 11) held left neckband sts to needle.

With RS facing, join yarn. Work 1 RS row.

Next Row (WS): Work in patt to last st, p1f&b—8 (10, 10, 12, 12) sts.

Work in patt until band measures 1¼ inches (3.2 cm), ending with a WS row.

Short-Row 1 (RS): Work 5 (7, 7, 9, 9) sts, wrap next st, turn.

Short-Row 2 (WS): Work in patt to end.

Short-Row 3: Work 3 (5, 5, 7, 7) sts, wrap next st, turn.

Short-Row 4: Work in patt to end.

Next Row (RS): Work in patt to end, working wraps tog with wrapped sts.

Work in patt until band reaches the center of the back neck. Place all sts on holder.

Sew left and right neckbands to neckline. Join neckband using three-needle BO.

Right Pocket

Return 31 held right front pocket sts to smaller needle. With RS facing, join yarn, leaving a 36-inch (91.4-cm) tail.

Next Row (RS): K.

Next Row (WS): K1, *p1, k1; rep from * to end.

Rep last 2 rows until pocket measures 3 inches (7.6 cm), ending with a WS row. Work Rows 1–42 of Right Lace Leaf Pocket Chart—1 st rem. Break yarn and pull yarn through rem st, leaving a 36-inch (91.4-cm) tail for seaming. With WS facing, sew pocket bottom and side seams to body with the tapestry needle and tails.

Left Pocket

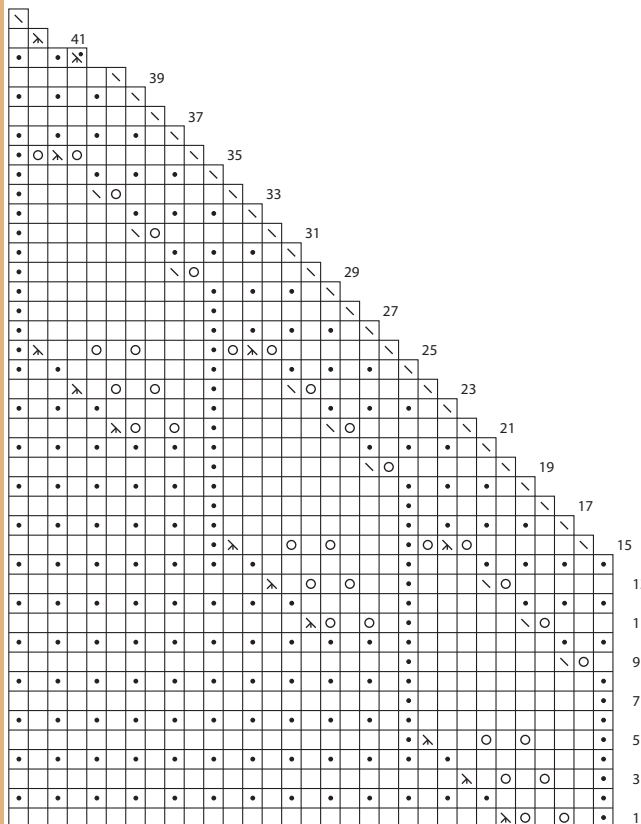
Return 31 held left front pocket sts to smaller needle. With RS facing, join yarn, leaving a 36-inch (91.4-cm) tail. Work as for right pocket working Left Lace Leaf Pocket Chart in place of Right Lace Leaf Pocket Chart.

Finishing

Weave in ends. Block to measurements.

QUENNA LEE is a freelance knitwear designer. After designing and producing fabric wallets and handbags at Blissful on Etsy, she rediscovered knitting. Her work has appeared in *Knitscene*, *Interweave Knits*, *Knit Picks*, *Knit.Wear*, and *Twist Collective*.

Left Lace Leaf Pocket



31 sts dec'd to 1 st

Half-Day-Off Mitts to Knit

SARA LAMB



Hands need pampering and warming. These soft mitts will be welcome regardless of whose hands will be wearing them.
Photograph by Joe Hancock.

MATERIALS

- ♦ Tahki Cotton Classic Lite, 100% mercerized cotton yarn, DK weight, 146 yard (133.5 cm)/50 gram (1.75 oz) skein, 2 skeins of #4003 Linen
- ♦ Kollage Square Needles, size 1 (2.25 mm) set of 4 or 5 double pointed or size needed to obtain gauge
- ♦ Spare needle
- ♦ Stitch markers
- ♦ Tapestry needle
- ♦ Waste yarn
- ♦ Stitch holders (optional)

Finished size: 6½ inches (16.5 cm) in circumference and 7½ inches (19.0 cm) long for a woman's medium hand; mitts are designed to be worn with negative ease to stretch the lace panel to best effect

Gauge: 30 sts and 40 rnds = 4 inches (10.2 cm) in St st (k every rnd); lace insertion measures about ¾ inch (2 cm)

SPECIAL STITCH Lace Insertion (5 sts)

Rnd 1: Yo, p1, p3tog, p1, yo.

Rnds 2–4: K.

Rep Rnds 1–4 for patt.

INSTRUCTIONS

Notes: Visit www.interweave.com/interweave-knitting-glossary for Abbreviations and Techniques. These mitts can be worked using a set of four or five double-pointed needles, two circular needles, or one long circular needle for the Magic Loop method. The spare needle is only used to hold stitches from the provisional cast-on when securing hems.



The palm side of the mitts.
Photograph by Joe Hancock.

Mitts

Hem

Using a provisional method, CO 48 sts. Pm and join to k in the rnd.

K 7 rnds even.

Picot Turning Rnd: *K2 tog, yo; rep from * to end.

K 7 rnds even.

Remove waste yarn from CO and place 48 sts onto spare needle. Fold hem to WS with purl sides tog. Hold needles parallel with working needle in front and spare needle with CO sts in back.

Joining Rnd: *K 1 st from front needle tog with 1 st from back needle; rep from * to end.

Cuff

K 1 rnd even.

Next Rnd: *K2tog, yo; rep from * to end.

K 4 rnds even.

Begin Lace Insertion

Note: The lace insertion can be repeated as many times as necessary from the cuff and shaping the thumb gusset to achieve the desired length. For the pair shown, the length between the cuff and the beginning of the thumb gusset measures 4 inches (10.2 cm).

K3, pm, work Rnd 1 of Lace Insertion patt, pm, k to end.

K 3 rnds even, working Lace Insertion patt between ms.

Note: Lace Insertion pattern continues between markers until top shaping begins.

Shape Thumb Gusset

Next Rnd Left Mitt Only: K 36 sts, pm, M1L, k1, M1R, pm, k to end—2 sts inc'd.

Next Rnd Right Mitt Only: K 22 sts, pm, M1L, k1, M1R, pm, k to end—2 sts inc'd.

Both mitts.

Next Rnd: K even.

Inc Rnd: K to m, sl m, M1L, k to m, M1R, sl m, k to end—2 sts inc'd.

Rep last 2 rnds 7 more times—19 sts between m.

K 10 rnds even.

K to m, remove m, place 19 thumb sts on holder or waste yarn, remove m, using backward-loop method, CO 3 sts over gap, rejoin and k to end—50 sts rem.

K 3 rnds even.

Discontinue Lace Insertion.

Top Shaping

Dec Rnd: *Ssk, k1, k2tog, k20; rep from *—46 sts rem.

Dec Rnd: *K11, ssk, k 10; rep from *—44 sts rem.

Next Rnd: *K2tog, yo; rep from * to end.

K 4 rnds even.

Picot Turning Rnd: *K2tog, yo; rep from * to end.

K 3 rnds even. BO all sts, leaving an 18-inch (45.7-cm) long tail. Fold hem to inside along turning rnd forming a picot edge. With tail threaded on the tapestry needle, sew BO sts loosely to body of mitt.

Finish Thumb

Return 19 held thumb sts to needles. Join yarn and pick up and k 3 sts over gap, pm and join to k in the rnd—22 sts. K 2 rnds even.

Dec Rnd: K to 4 sts from end, ssk, k1, sl 1, remove m, return slipped st to left needle, k2tog (last st of rnd and 1st st of next rnd). Pm for new beg of rnd —20 sts rem.

Next Rnd: *K2tog, yo; rep from * to end.

K 4 rnds even.

Picot Turning Rnd: *K2tog, yo; rep from * to end.

K 3 rnds even. BO all sts, leaving a 12-inch (30.5-cm) long tail. Fold hem to inside along turning rnd forming a picot edge. With tail threaded onto the tapestry needle, sew BO sts loosely to thumb sts.

Finishing

Weave in ends and block.

SARA LAMB spins, weaves, dyes, and knits. Her textile interests have taken her all over the world, introduced her to many friends and colleagues, and filled her days with making. She is the author of *Woven Treasures: One-of-a-Kind Bags with Folk Weaving Techniques*, *Spin to Weave: The Weaver's Guide to Making Yarn*, and *Practical Spinner's Guide: Silk*, published by Interweave in 2009, 2013, and 2014, respectively.

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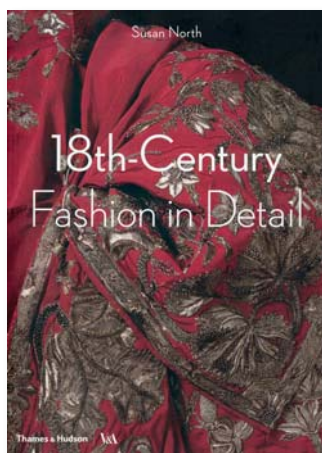
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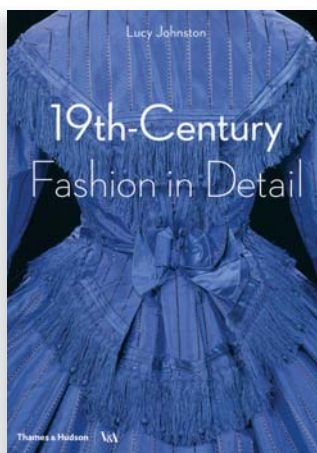
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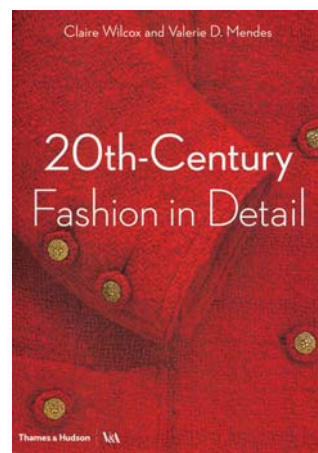
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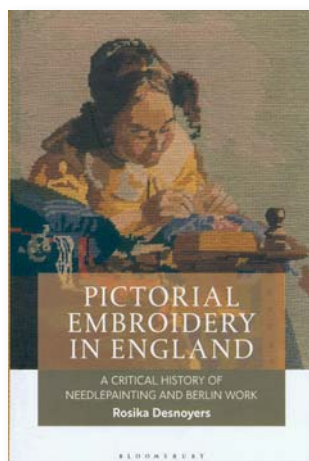
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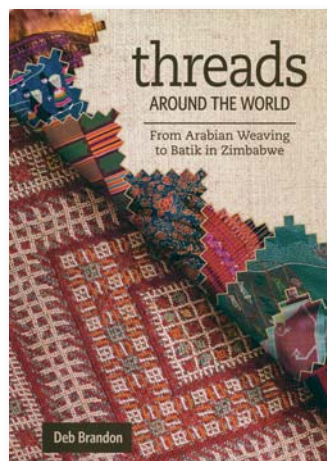
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