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# Jane Austen

2015

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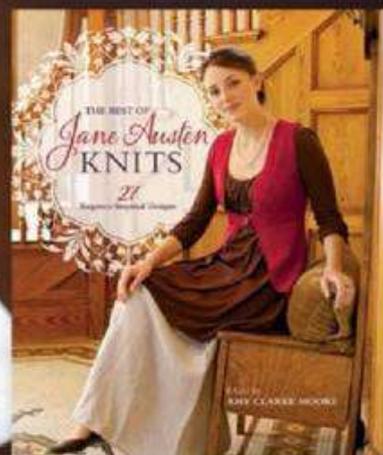
*Get the Kit*  
page 94

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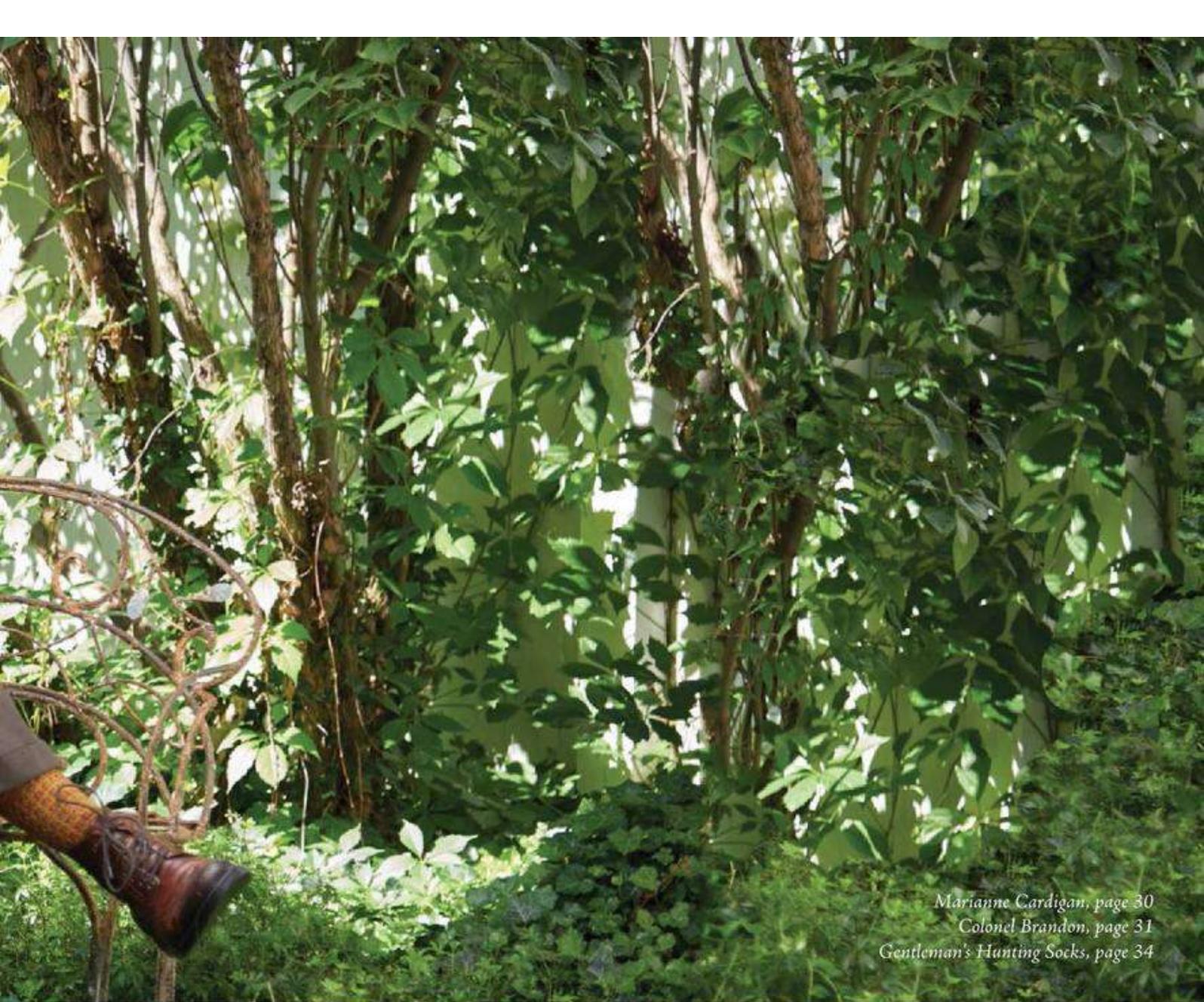
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*Jane Austen*  
KNITS Special Issue 2015

## FROM THE EDITOR

Many of us remember our first "Austen encounter": the moment we realized that, despite her vivid settings in a particular place and time, Jane also wrote about eternal themes of love, duty, and family. It's this combination of timelessness within a specific historical moment that keeps me coming back.

In the millennium before Austen lived, the purpose of marriage had been to benefit two extended families, from royals down to the humblest peasant families. As she wrote, romantic expectations began to compete with older traditions, refocusing on the emotional bonds between husband and wife, parent and child. Jane captured the tension between these different understandings of marriage and family.

As I put together this magazine, it seemed the perfect time to re-experience Jane's world. So out came all the novels, most of the recent movie or television adaptations, and related features such as *Lost in Austen* and *Miss Austen Regrets* (a new discovery that moved me to tears). I could even double up on immersion, knitting a *Jane Austen Knits* pattern while listening to an autobook reader bring the characters to life. Each time I listen, read, or watch, new elements of the stories pop out at me.

Editing this issue deepened my appreciation of the Authoress. The feature stories thrilled my historian's heart—read on and you'll see why. Imagine selecting yarn colors to suit particular characters, then staging photos to elicit different settings. I now know these novels and their world more intimately than I'd ever imagined. Though my first Austen encounter was great, the most recent ones have been even better.

Deborah Gerish, editor  
Deb.Gerish@fwcommunity.com

### AUSTEN IN THE CONTEMPORARY WARDROBE

*Jane Austen Knits* intends to capture the spirit of Jane Austen, but in selecting projects and composing photographs, we have depicted these garments as they would be worn by a modern knitter. For that reason, you will not find period-appropriate costumes or props in these pages.

### Picturesque Locations

We had the great fortune to photograph in two historic locations: Timberlane Farm Museum in Loveland, Colorado, and My Sister Knits, a local yarn store. Timberlane Farm dates back to 1861, and the founder's great-granddaughter turned it into a museum with special events for all ages ([www.timberlanefarmmuseum.org](http://www.timberlanefarmmuseum.org)). My Sister Knits occupies a Victorian carriage house in Fort Collins, Colorado ([www.mysisterknits.com](http://www.mysisterknits.com)). Many of our outdoor photos come from its lovely garden, so if you visit, you can meet the chickens and dog who grace these pages.



# Jane Austen KNITS

Special Issue 2015

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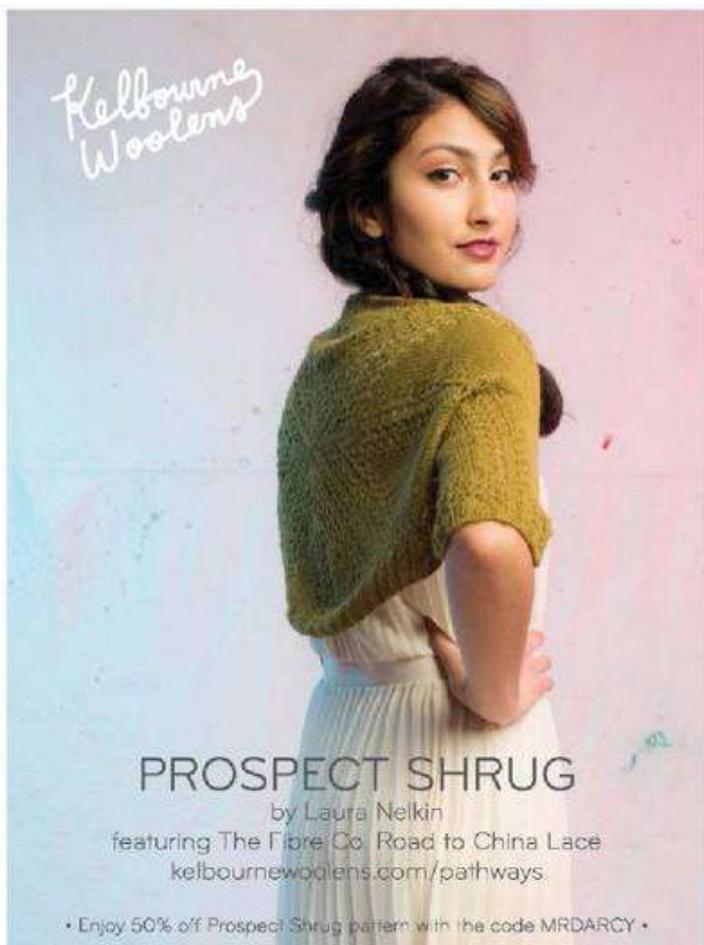
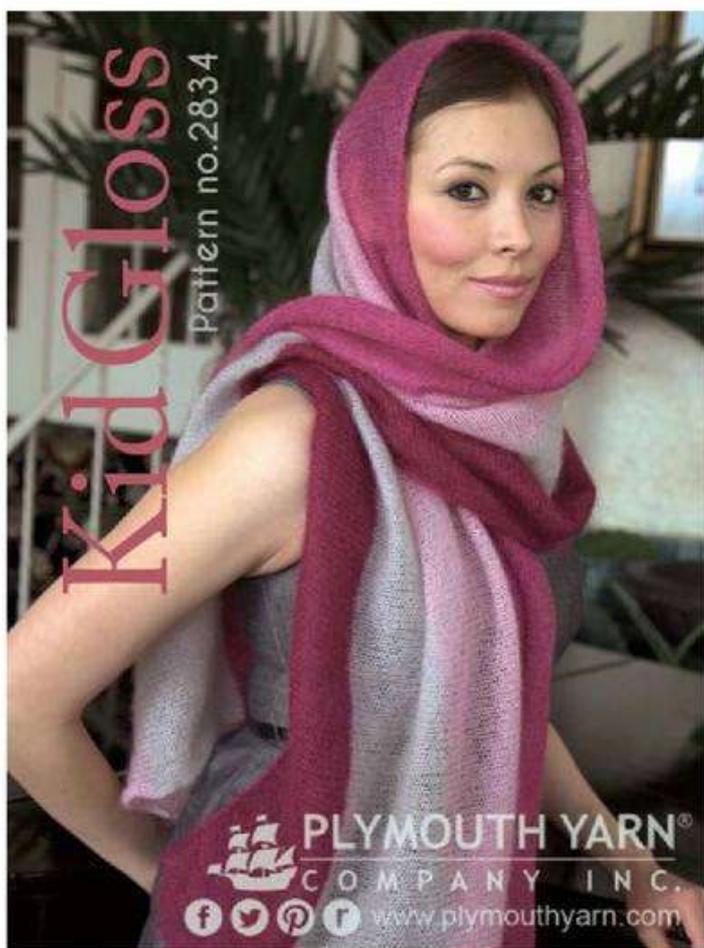
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£9.99 for handcream. [www.janeaustengiftshop.co.uk](http://www.janeaustengiftshop.co.uk).

**Left:** Elinor's lavender hue, handpainted on a luxurious DK weight yarn with a hidden sparkle, might just be the kind of yarn that Marianne would have chosen for her practical sister. \$25, colorway Elinor. [www.etsy.com/shop/TaleAndTendril](http://www.etsy.com/shop/TaleAndTendril).

**Center:** "Prim and proper plus decay," says the dyer of Jane Austen and Zombies. Don't you think that Jane Austen would have seen the humor in the pairing of her novels with zombie culture? \$20, colorway Jane Austen and Zombies. [www.etsy.com/shop/wingsandroots331](http://www.etsy.com/shop/wingsandroots331).

**Right:** Knit something special with this unique Darcyesque crimson shade, custom-dyable onto a wide selection of base yarns. Would that finding a human Mr. Darcy were so easy! \$27, colorway Fitzwilliam Darcy. [www.etsy.com/shop/theamyleeshow](http://www.etsy.com/shop/theamyleeshow).



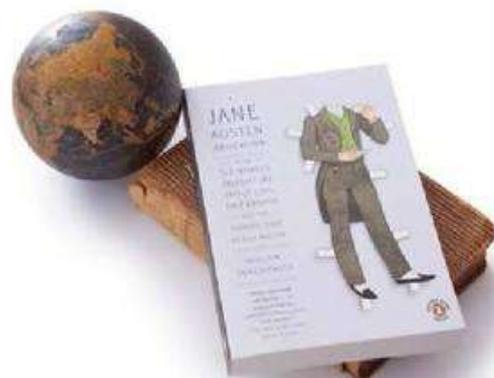
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We all know that reading Jane Austen can transform your relationships, influence your choices, and change your worldview. William Deresiewicz's *A Jane Austen Education: How Six Novels Taught Me About Love, Friendship, and the Things That Really Matter* captures the process beautifully and brings further depth to the novels we love. \$16. [www.excellentssheep.com/books/a-jane-austen-education](http://www.excellentssheep.com/books/a-jane-austen-education).

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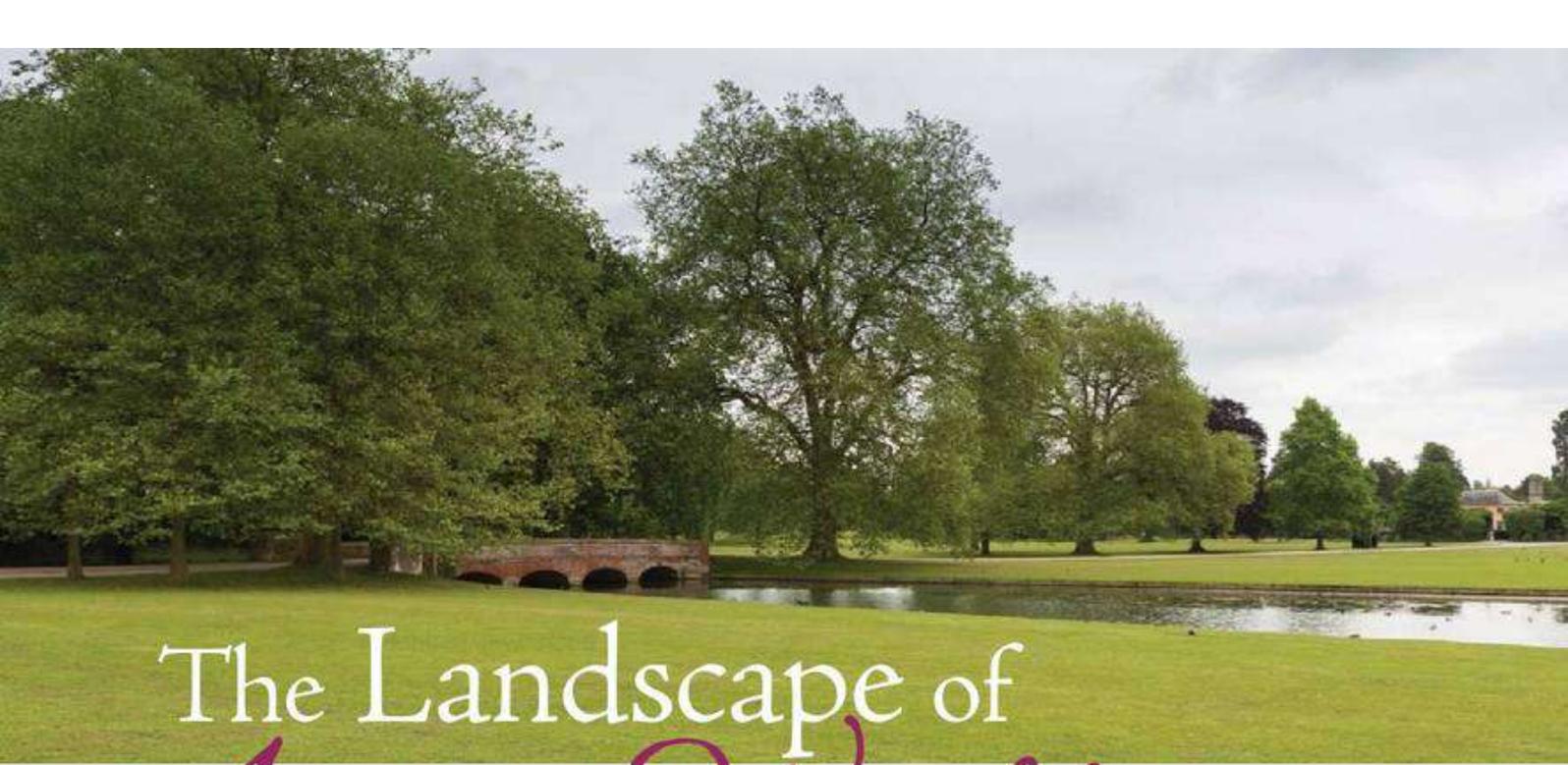
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# The Landscape of *Jane's World*

Bonnie-Lynn Nadzeika

Jane Austen lived in the era of the great English landscape park found on large estates throughout the countryside. It was a landscape of rolling hills of lawn, artfully placed clumps of trees, gravel paths among shrubberies, ponds, and rivers. These were punctuated by artfully arranged temples in classical and Gothic styles, follies and artificial ruins. Even the cities frequented by Austen featured gardens, such as Kensington Gardens in London and Sydney Gardens in Bath. It is not surprising that these same landscapes would become the familiar landscapes of Austen's novels; from the "pleasure-grounds" at Cleveland where Marianne Dashwood contracts her dangerous cold to the strawberry beds at Mr. Knightley's Donwell Abbey.

Gardens, areas cultivated for pleasure rather than purely for agriculture, date back to Roman England. Gardens were considered a symbol of wealth and power—the owners had the ability to tame nature and to show off expensive and exotic plants that others could not afford. Early on, gardening became a profession as the nobility hired specialists to tend their gardens. John Tradescant the Elder, gardener to Charles I, even went on extended voyages to collect botanical specimens.

Nearly every English ruler put his or her imprint on the type of gardens and plants that became popu-

lar. Henry VIII's break with Rome signaled the first time gardens had a decidedly "English" aspect, as the country distanced itself from Catholic Europe. Returning from exile in France in 1660, King Charles II brought with him French styles of landscaping. Ascending the throne in 1688, William III introduced the taste for Dutch-style gardens, with their intricate rectangular patterns, still water, and detailed topiaries.

By the eighteenth century, these Continental-style gardens would be replaced with the English landscape garden, a style of garden developed largely by Lancelot "Capability" Brown. Born in 1716, Brown went to work in the gardens created at Stowe for Lord Cobham by the renowned gardener William Kent. After Kent's death, Brown became head gardener and began to take outside commissions, eventually working on over 120 different properties in his lifetime and by 1760 becoming "Surveyor to George III's Gardens and Waters at Hampton Court Palace." Brown supposedly earned his nickname "through his habit of looking at a site and assessing its 'capabilities,' by which he meant its potential to be improved by one of his designs," according to Gillian Mawrey & Linden Groves, authors of *The Gardens of English Heritage*. It was Brown's wish to return the English estates to a decidedly "English" landscape. He removed the formal



Capability Brown's landscaping and Robert Adam's bridge added informal touches to Audley End House in the late seventeenth century. Photograph courtesy of English Heritage.

gardens of the past and established a more natural style. In actuality, Brown's landscaping was anything but natural as he removed forests, moved hills, and redirected rivers and canals. The work was also exceedingly costly, proving both the landowner's taste and wealth. The ideal Brown landscape featured a stately manor surrounded by rolling lawns, punctuated by clumps of ornamental trees and large, irregularly shaped lakes. The rolling lawns were made possible by an invention of his predecessor, Kent, who invented the "ha-ha"—a combination of low vertical wall and sloping ditch that kept animals corralled in place without unsightly fences to disturb the rolling hills of landscape. Flowers and flower beds were not favored

by Brown because they disrupted his carefully and artfully created views. In 2016, celebrations marking the three-hundredth anniversary of his birth will take place at sites across England. The Park at Bowood, Wiltshire, is home to one of the best examples of Brown's work in England and is open seasonally.

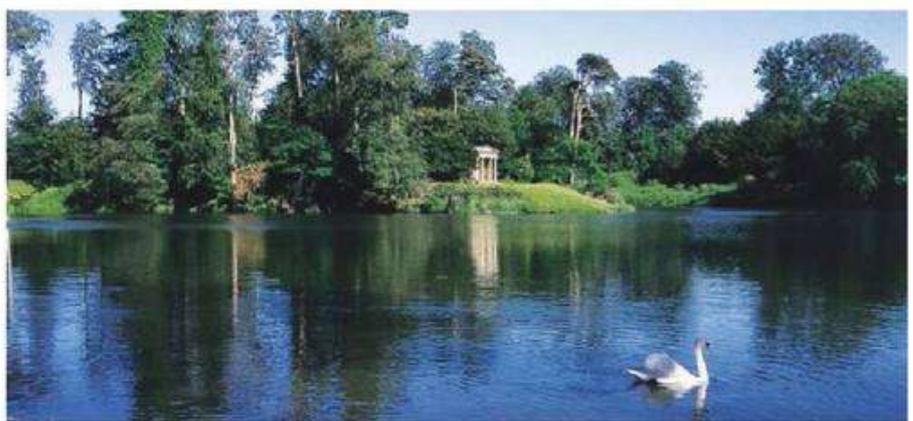
Brown was succeeded in promoting the natural style by Humphry Repton who became a landscape gardener at the age of thirty-six. In fact, he is credited with inventing the term "landscape gardener." Like Brown, Repton worked at a large number of estates. He was particularly skilled at marketing and created his own Red Book portfolios which featured before and after renderings done in watercolors, many of which survive. Repton softened Brown's landscape, bringing the flower garden to the forefront and thus merging the garden with the home. No longer were large homes standing starkly upon a manicured lawn. Trees now provided shade, and flower gardens softened the house's lines. Repton often worked closely with the architects of new homes to establish a relationship between house and setting; the indoor conservatory gave way to the outdoor shrubbery walk. During her lifetime, Austen was very familiar with the work of Repton, not only due to his popularity but also because of his work on the landscape of Stoneleigh Abbey, owned by her mother's cousin



Capability Brown wanted "natural" landscapes to contrast with formal gardens like this one at Audley End House. Photograph courtesy of English Heritage.



Bowood House's terrace gardens date from the Regency and Victorian eras. Photograph courtesy of Bowood House and Gardens.



Capability Brown removed some of the formal gardens at Bowood House, designing the Doric Temple on the lake's shores. Photograph courtesy of Bowood House and Gardens.

Reverend Thomas Leigh. Today, the garden still closely follows the original plan. Other surviving landscapes designed by Repton can be found at Cobham Hall Garden, Kent; Antony Garden, Cornwall; and Woburn Abbey Garden, Bedfordshire.

One of the landscapes most familiar to and beloved by Austen was that of her childhood home. Steventon had a small farm where her father grew wheat and established a kitchen garden. Behind the house was "one of those old-fashioned gardens in which vegetables and flowers are combined," wrote her nephew and biographer James Edward Austen-Leigh. Steventon's grounds featured a turf walk, strawberry beds, and a sundial. In fact, Mr. Austen was working on improvements to the gardens when it was decided that the family would move to Bath. In Bath, Austen not only frequented public gardens but the family maintained a garden of their own. A Georgian-style garden can still be found at the headquarters of the Museums Service. Regarding the move from Bath to Southampton, Austen wrote to her sister Cassandra, "Our garden is putting in order. . . . The border under the terrace wall is clearing away to receive gooseberry bushes, and a spot is found very proper for raspberries." At her next home at Chawton Cottage, the garden supplied the family with plums, apricots, currants,

strawberries, and gooseberries. Although her daughters would have taken over the primary responsibilities of running the household, Jane's mother spent a great deal of time working in the gardens at Chawton, "often attired in a green round smock."

Visiting friends and family, Austen encountered much larger estates and their grandiose landscapes. Her brother, Edward Austen Knight, moved to Godmersham Park in 1798, a Georgian-style home surrounded by a park of 600 acres of timbered sloping hills and deep valleys. At the back of the house, a garden was bordered by a lawn that rose to an Ionic temple surrounded by trees. Across a river and to the east was a Doric-style summerhouse. Austen is said to have written at least part of her novels in these temples, and it is likely that some of her descriptions of large estates in her works were influenced by visits to Edward's Godmersham and Chawton House estates (since Jane, Cassandra, and their mother lived at Chawton Cottage, they would have known the last property very well). While the estate remains private, the Godmersham Park Heritage Centre features the diaries of Austen's niece Fanny Knight. The original gardens at Chawton Cottage do not survive, but visitors today can see gardens that feature many of the same types of plants that Austen is known to have been fond of.



**ABOVE:** Although no plans have survived to document Chawton Cottage's gardens in Jane's lifetime, she would have recognized these plants from the border garden. Photograph courtesy of Jane Austen's House Museum.

**RIGHT:** Chawton Cottage also featured lovely, if more modest, gardens at its entrances, this one leading into the house's drawing room. Photograph courtesy of Jane Austen's House Museum.



From *Pride and Prejudice's* Mr. Collins, for whom "to work in this garden was one of his most respectable pleasures," to *Sense and Sensibility's* Fanny planning for a greenhouse to be built at Norland—gardens, parks, graveled walks, orchards, shrubberies, and woodlands are to be found throughout Austen's novels. There are specific references to numerous types of plants and trees. Apples and strawberries grow in abundance on Knightley's estate. In *Northanger Abbey*, General Tilney "loved good fruit" and had a pinery for growing pineapples. Fanny Price toils in the hot sun to cut roses for her aunt and Mrs. Norris. Even the humble graveled walk has its moment in *Sense and Sensibility*, when Edward Ferrars's "footsteps were heard along the gravel path."

Humphry Repton himself makes an appearance in *Mansfield Park* when Mr. Rushworth enthuses, "Smith's place is the admiration of all the

country; and it was a mere nothing before Repton took it in hand. I think I shall have Repton!" Austen, who was not a fan of Repton, was subtly mocking both the gardener and the character. However, it has been suggested in *All Things Austen: An Encyclopedia of Austen's World* that George Knightley's Donwell Abbey as described in *Emma* represents a typical Repton landscape, with "ample gardens stretching down to meadows washed by a stream . . . its abundance of timber in rows and avenues, which neither fashion nor extravagance had rooted up."

Gardens and landscapes were not necessary minor "characters" in Austen's novels but were very often the backdrop of some of her characters' most pivotal moments. As Emma Woodhouse contemplates her deep feelings for Knightley in the shrubbery, the man himself appears and professes his love for her. Marianne Dashwood works out her feelings toward Willoughby while walking outdoors, and in going where "the grass was longest and wettest," contracts an illness that nearly ends her life. Seeing Pemberley for the first time, Elizabeth realizes all that she has given up in her rejection of Darcy: "Every disposition of the ground

was good; and she looked on the whole scene, the river, the trees scattered on its banks and the winding of the valley, as far as she could trace it, with delight." These are scenes (and by extension scenery) beloved by readers for two centuries.

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Humphry Repton's business card. Image courtesy of University of Florida, Smathers Library Special and Area Studies Collections, Rare Books Collections.

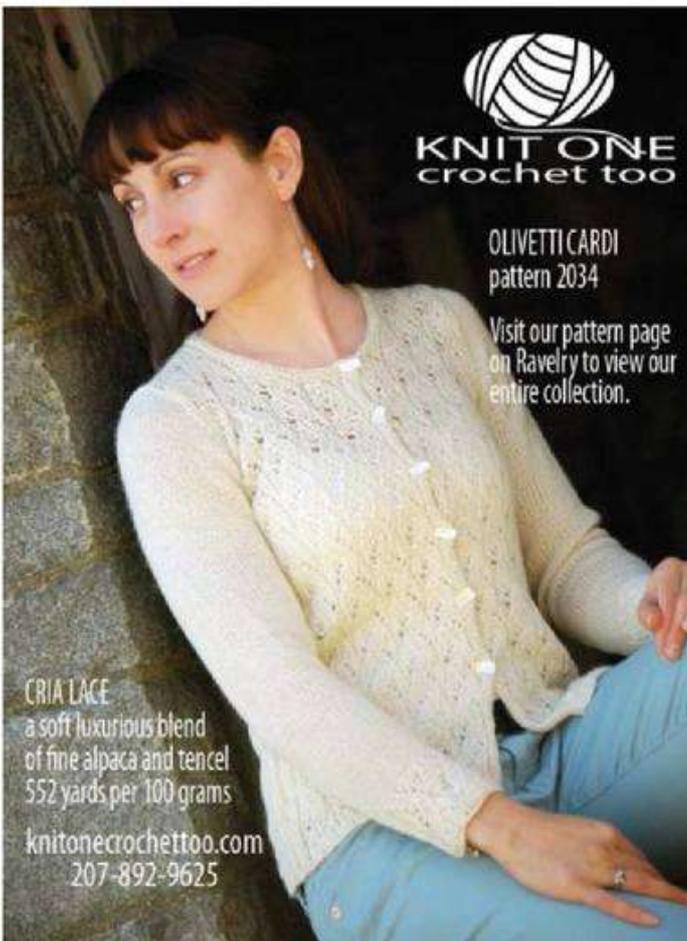
Bonnie-Lynn Nadzeika lives on a lake in New Jersey where she reads, writes, knits, and occasionally gardens. She has spent her entire career working in the nonprofit world and currently writes grants as her "day" job. Thanks to her mother who suggested an article on Austen and gardens, and to Joanna Johnson for getting her started.

## ENGLAND'S GEORGIAN GARDENS

**AUDLEY END HOUSE AND GARDENS** features formal eighteenth-century gardens designed by Capability Brown and garden buildings by Robert Adam; <http://www.english-heritage.org.uk/visit/places/audley-end-house-and-gardens>

**BOWOOD HOUSE AND GARDENS** will offer special tours and an exhibition on Capability Brown in 2016; <http://www.bowood.org/bowood-house>

**CHAWTON COTTAGE, now JANE AUSTEN'S HOUSE MUSEUM**, features the same types of plants Jane Austen would have known, although there are no records preserving its garden layout from her time there; <http://www.jane-austens-house-museum.org.uk>



  
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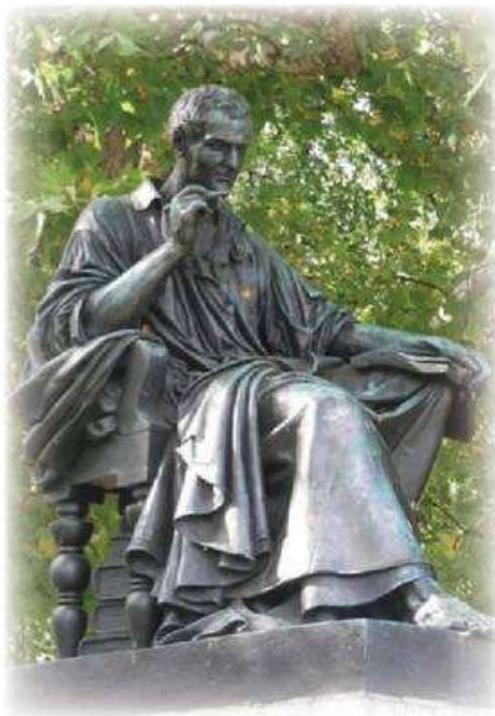
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# Romance FOR THE Romantics

Brenna A. Barks



Jean-Jacques Rousseau, Enlightenment thinker and Romantic, as honored in Geneva, Switzerland. Courtesy of Wikimedia Commons.

It is difficult to find two more dissimilar characters within the Jane Austen canon than Anne Elliot and Marianne Dashwood. One is a mature, elegant, practical woman of twenty-seven upon whom everyone relies for advice and support. The other is a rather selfish, immature, emotional girl of seventeen ruled by her passions and dreams, requiring the support of her family. And yet they share a similar depth of feeling (no matter how differently that feeling is expressed), as well as a love of music for itself rather than for the praise they receive, and rather similar reading preferences. Anne Elliot and Marianne Dashwood are both heavily influenced by a new, all-consuming movement sweeping through British society at the time: Romanticism. They are polar opposites in their expressions of this movement—Marianne obvious and Anne subtle, as suits each of their characters—but they are nonetheless manifestations of the same movement that inspired writers like Byron, Shelley, Keats, Sir Walter Scott, and Marianne's beloved Cowper. But the movement extended beyond literature into art, clothing, and worldview, including that of Jane Austen. While tempered by Austen's own practical outlook, the principles of Romanticism infuse many of her novels, especially *Sense and Sensibility* and *Persuasion*. So what was Romanticism and how does it form and influence the central tenets of two such different characters and two such different novels?

At its core, Romanticism was a reaction to the Enlightenment that directly preceded it. (These terms were not used at the time, of course, but were applied by later scholars to distinguish the periods from each other.) Enlightenment *philosophes* espoused rationality and moderation that could lead to progress in the human condition. Romantics expressed their emotions rather than oppressing them, and celebrated the chaotic beauty of nature rather than taming it in manicured gardens. Yet despite their seeming opposition to each

other, the two movements are so intertwined that it can occasionally be hard to separate them. For example, Elinor Dashwood feels deeply but is able to temper her outward expression of those feelings out of consideration for others—the sense which was valued by the Enlightenment—while her sister feels that to do so would be “unnatural”—the sensibility valued by Romanticism—and the girls are only two years apart in age. Indeed, two of the major influences on Romanticism published their seminal texts in the midst of the Enlightenment, though their full influence would not be felt until the end of the century.

Genevan philosopher Jean-Jacques Rousseau published his groundbreaking novels *Julie, or the New Heloise* and *Emile, or On Education*, which dealt with emotions and their unnatural suppression through education and society, in 1761 and 1762 respectively. While he was celebrated as a great Enlightenment philosopher in his lifetime, especially regarding educational reform, the full impact of his ideas did not play out until a decade after he died in 1778. His writings influenced the French Revolution in 1789, and even British gentry wished to be painted in nature as men or women “of feeling,” as Sir Brooke Boothby was painted by John Wright of Derby in 1781. This impact is visible in the influence Rousseau had on the Romantic poets Byron, Shelley, and Keats, born long after Rousseau had died. Through advances in printing technology, a family such as the Dashwoods could own a decent library. This meant that the works of these poets, espousing Rousseau’s Romantic ideals, were readily available and made up most of Marianne’s reading material.

For art appreciation, Romantics turned to the essays of William Gilpin, an Anglican priest often credited with inventing the concept of picturesque. He developed the ideals for admiring “an old twisted tree” that Marianne Dashwood so desperately tries to teach the uncomplicated Edward Ferrars. In 1768, Gilpin published his *Essay on Prints* in which he defined the picturesque as “a term expressive of that particular kind of beauty, which is agreeable in a picture.” He then, through his essays, inextricably linked the picturesque with the sublime—in other words, scenes so beautiful they would move the viewer possibly in the same way as a religious experience. Combined with Rousseau’s philosophies on emotion, this had its most powerful influence in the world of painting, albeit many decades later.

## IMMERSE YOURSELF IN ROMANTICISM

### Literature

- William Blake, *Songs of Innocence, Songs of Experience*
- William Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey,” “I Wandered Lonely as a Cloud,” “Lucy Gray”
- Samuel Taylor Coleridge, *The Rime of the Ancient Mariner, Kubla Khan*
- George Gordon, Lord Byron, “She Walks in Beauty,” *Darkness, Don Juan*
- John Keats, “Ode on a Grecian Urn,” “Ode to a Nightingale,” “To Autumn”
- Percy Bysshe Shelley, “Ozymandias,” *Queen Mab, Prometheus Unbound*
- Mary Shelley, *Frankenstein*
- William Cowper, “Yardley Oak,” “Light Shining Out of Darkness,” “The Negro’s Complaint” (often quoted by Dr. Martin Luther King, Jr.)
- Sir Walter Scott, *Marmion, The Lady of the Lake, Waverley*
- Ann Radcliffe, *The Mysteries of Udolpho* (as read by Catherine Morland in *Northanger Abbey*)

### Art

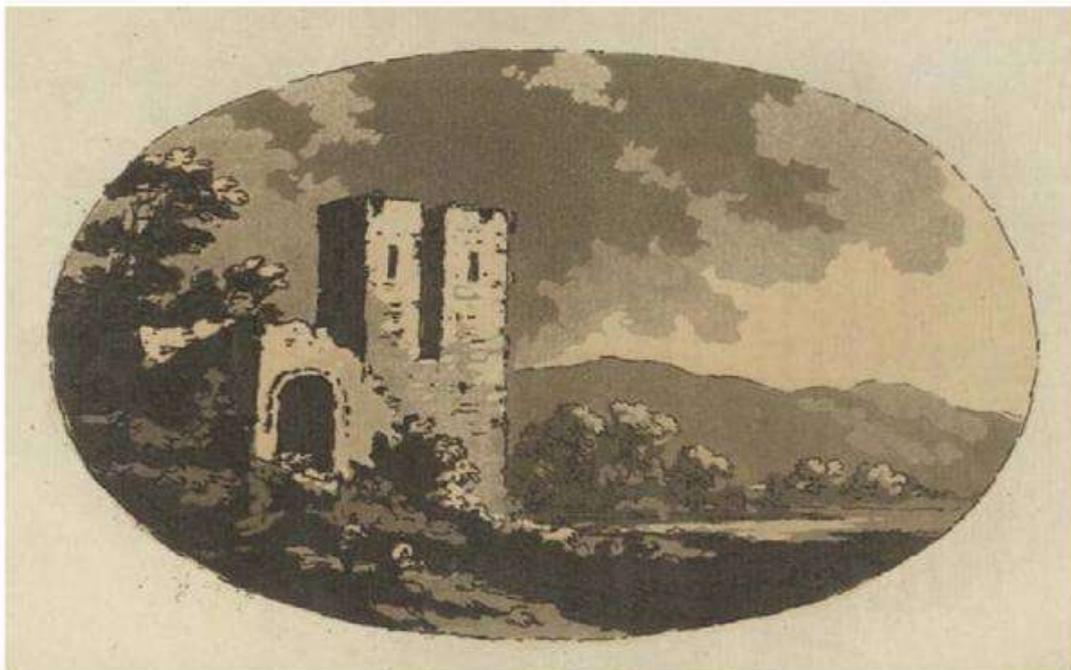
- J. M. W. Turner, any of his works
- Caspar David Friedrich, *Wanderer Above the Sea of Fog*
- Eugène Delacroix, *Liberty Leading the People*, or any of his works
- Francisco Goya, *The Third of May 1808*, or any of his works
- Théodore Géricault’s works, including *The Raft of the Medusa*
- William Blake, *Albion Rose*
- Thomas Cole, *The Voyage of Life* series
- Thomas Jones, *The Bard*

The passionate colors and tortuous compositions of J. M. W. Turner, famous painter of landscapes, best exemplify this influence, though Turner was by no means alone.

Art, poetry, and literature were not the only areas influenced by Romantic ideas. Many declared their allegiance to these attitudes, not just through the music they played and the books they read, but displayed it openly through dress—often labeled as “artistic” at the time. This often meant “Oriental” costumes, which were the perceived clothing of the “Orient” which included the Middle East or Eastern

Europe as well as Asia during the Regency. This trend can be seen in portraits of Lord Byron and others wearing Turkish or Albanian costume, turbans for women, and the popularity of Indian fabrics such as the Kashmir, or Paisley, shawl.

The influence of Romanticism on Jane Austen’s perception of the world can be seen in several of her novels. In *Northanger Abbey*, Catherine Morland lives for her emotions and her novels, and her indirect lessons on how to appreciate a landscape or painting from Henry and Eleanor Tilney during their walks around the Bath countryside inspire



LEFT: Gilpin’s sketch of Neath Castle, which “excited many picturesque ideas.” From *Observations on the River Wye, and Several Parts of South Wales...Made in the Summer of the Year 1770*, facing p. 72. Source: EC75 G4278 782o, Houghton Library, Harvard University.

RIGHT: Gilpin’s sketch of the New-Weir, “which may be called the second grand scene on the Wye.” From *Observations on the River Wye, and Several Parts of South Wales... Made in the Summer of the Year 1770*, facing p. 25. Source: EC75 G4278 782o, Houghton Library, Harvard University.



Catherine to improve her own painting abilities. In *Pride and Prejudice*, Elizabeth Bennet declines joining Mr. Darcy, Miss Bingley, and Mrs. Hurst in their garden walk by saying, "No, no; stay where you are. You are charmingly grouped, and appear to uncommon advantage. The *picturesque* would be spoiled by admitting a fourth" (my italics). But the two most obvious expressions of Romanticism appear in the conduct and pursuits of *Sense and Sensibility's* Marianne Dashwood and *Persuasion's* Anne Elliot.

Marianne's refusal to contain her emotions for much of the novel—a tendency inherited from and encouraged by her mother who "can feel no sentiment of approbation inferior to love"—makes her an obvious subscriber to the philosophies of Rousseau. While Romantic expression did not need to be so obvious, Marianne does in fact demonstrate it through her wholehearted admiration of her favorite poets, Scott and Cowper, for no other reason but her own passionate enjoyment of them. Her remarkable dedication to music leads to her first appreciating Colonel Brandon because he alone does her the one courtesy she prized above any amount of exuberant praise: he listened to her play.

Marianne's knowledge of Gilpin is seen in her admonishments of Edward Ferrars thinking of dirt when there is the beauty of nature before him on one of their walks, or his teasing her with his inability to admire the picturesque. The combination of Gilpin's and Rousseau's influence upon Marianne's character is evident when, upon seeing their sister-in-law Fanny and Fanny's mother, Mrs. Ferrars, dismissing the painted screens Elinor had given Fanny, Marianne snatches them away so that they can be "admired as they ought" before collapsing in tears as she imagines what her sister must be suffering.

So what does any of this have to do with practical Anne Elliot? When you know what to look for, Anne is clearly a Romantic as well but a more mature, private one. When she learns that perhaps Captain Wentworth will be living at Kellynch when her father lets it to Admiral Croft, and knowing she will find no sympathy from her father and older sister, she goes to the garden—returning to nature, Romanticism's guiding principle—to calm her agitated mind and emotions. Anne is also deeply passionate about music and a talented musician who knows "that when she played she was giving pleasure only to herself." What's more, she fondly remembers how Captain

Wentworth did her the courtesy of quietly and attentively listening to her and taking pleasure in her playing during their engagement eight years before. During the walk to Winthrop, where Henrietta will make up with Charles Hayter, Anne is contentedly walking alone amongst the autumnal landscape reciting lines of poetry to herself, inspired by what she sees—a subdued contrast to Marianne's farewell walk among the woods of Norland Park.

This knowledge of contemporary poetry best reveals Anne's subscription to Romantic ideals. Anne alone can talk to poor Captain Benwick about the poems of Byron and Scott that he has been reading since the death of his fiancée, because she knows them well. And she apparently can discuss them to such a degree that Benwick is receptive when she suggests that for the broken-hearted, perhaps a limited diet of such fare would be more advisable. In this advice, we again see her moderated approach to Romanticism as opposed to Marianne, who until her illness would never suggest limiting anything. This is because in many ways, Anne is the true Romantic, taking the philosophies to heart to give herself pleasure and purpose, while Marianne seeks to influence the whole world more than her own mind—not all that surprising a difference between a teenager and an adult.

Novels, like any work of culture or art, are a product of time and place. I long enjoyed both of these books as I found them, with no knowledge of the very philosophies that informed their writer. But once I began studying Romanticism, I found that it deepened my understanding of the novels' stories and characters. Previously incomprehensible dialogue became crystal clear. And most wonderful of all, I began to see how Jane Austen interpreted the world, and its popular philosophies, through her characters. Who would have thought that Marianne Dashwood—young, naive, impressionable, and contradictory by nature—would have anything in common with the mature, elegant Anne Elliot? The Romantics, apparently. 🌀

Brenna Barks is a material culturist and dress and textile historian specializing in dress from 1780 onward. She focuses on cultural exchange, colonialism, and Romanticism and their manifestations in dress and textiles.



St. George's Church in Hanover Square, London, was a popular venue for aristocrats' marriages. Used with the permission of the Rector & Church Wardens of St George's Church, Hanover Square.

## STEPS TO THE ALTAR: *Betrothal and Marriage* in Regency England

Mary Polityka Bush

**T**he blissful denouements of Jane Austen's romances suggest that living happily ever after involved little but an effortless segue from the heroine's breathless acceptance of a marriage proposal to the couple's solemn vows on their wedding day. Such was not the case. Because an engagement in the Regency era (1785–1837) rarely lasted longer than a few months, the interval was busy—though its

to-do lists and attendant stress were minimal compared with those preceding today's matrimonial extravaganzas.

### Taking Care of Business

A Regency-era gentleman—for we are here speaking of aristocrats and the privileged milieu with which Jane Austen would have been familiar—either

preemptively asked his beloved's father for permission to propose or requested an audience after the fact to explain his intentions, his financial situation, and future prospects, before asking formally for her hand and the father's blessing.

Then, because upper-class marriages were as much a matter of business as of the heart, it was off to the lawyers' offices to settle the complicated issue of the bride's dowry. A dowry was a pre-wedding gift of money or valuables from the bride-to-be's family to her intended, to assist the couple in establishing their household. Proportional in sum to the gentleman's social status, a dowry was separate from his betrothed's worldly possessions and entitlements, all of which would be ceded to him by law upon their marriage. Though primarily money, a dowry might also include land and livestock and, because the equivalent of a modern bridal gift registry did not exist in Austen's time (the very concept would have been appalling), household furnishings and linens might comprise part of it as well. Also settled at this time was an annual allowance ("pin money") for the wife to cover her personal expenses while her husband lived and, after his death, to ensure she would not be left destitute had he accrued mountainous debts as a gambler, profligate, or worse.

For his part, the gentleman bore the responsibility of providing a dwelling for the couple, be it a sprawling manor house staffed with numerous servants or something considerably smaller with a maid-of-all-work to help his wife maintain it. Like a dowry, the size, type, and location of the house a bachelor might offer a prospective bride could be a deal-clincher during courtship. Furnishings were generally included although the home may have required a woman's touch. If paint, new wallpaper, draperies, and fresh upholstery proved insufficient, *Ackermann's Repository*, the British monthly devoted to *au courant* fashions, home furnishings, and architecture (arts, literature, commerce, and politics, too), provided ample inspiration for achieving the upgrade desired. The gentleman bankrolled all such endeavors.

## Making It Legal

The Hardwicke Marriage Act of 1753 strictly governed marriages of this era. Enacted to prevent unions that were clandestine, bigamous, involved minors, or were otherwise irregular, it required parental permission for those under twenty-one and



When Princess Charlotte of Wales married in 1816, *La Belle Assemblée* published a fashion plate of her silver gown. Collection of the Los Angeles County Museum of Art, Los Angeles, California.

either banns (the public proclamation of a couple's intention to marry) or a license to wed. To have banns announced meant that notice of their proposed nuptials would be read aloud on three consecutive Sundays at worship services in the church or churches where the couple were congregants. Anyone having sufficient reason for objecting to the union could halt the wedding. To avoid the publicity concomitant with banns, a couple could, for a fee, secure a bishop's or common license from any bishop or archbishop or at Doctors Commons in London. Such licenses allowed marriage in any locale where either party had lived fifteen days. More prestigious was the special license which allowed a couple to marry anywhere at any



Thanks to publications like *Ackermann's*, readers could get monthly updates on men's and women's clothing, especially Parisian styles. French houses promoted the wedding dress as distinct from a woman's best dress, as in this fashion plate from 1827. Collection of the Los Angeles County Museum of Art, Los Angeles, California.

time. It could be acquired only from the archbishop of Canterbury for a princely sum. Most couples married in a local church or chapel. For aristocrats wishing to marry in London, the most popular venue was St. George's Church in Hanover Square, although the drawing room of one's family estate would and often did serve agreeably for the nuptials. The Hardwicke Act further required that the wedding ceremony, even for Catholics, be conducted by an Anglican clergyman (Jews and Quakers were exempt). Newlyweds and witnesses also had to sign the parish registry.

### The Waiting Game

The couple's engagement period was an interlude of chaste interaction marked by discreet conversations with meaningful looks; in short, propinquity but no intimacy. Flashy diamond engagement rings were

neither given nor expected. In the event of a long engagement, a modest ring, perhaps of braided hair (not uncommon in the nineteenth century), might have been given as a token of affection.

Since the era of engraved save-the-date cards and multiple-element announcements had not yet dawned, wedding invitations were personal letters handwritten by the bride-to-be, particularly to distant relatives and loved ones who would be unable—and, indeed, not expected—to attend the ceremony. For her, this was also the time to assemble her trousseau. Since a wife's attire reflected upon her husband, in turn affecting his esteem for her, it was in her best self-interest to dress appropriately, tastefully, and as affordably as possible at all times. The diversity and extent of her wardrobe were dictated by her daily agenda and social calendar. An aristocrat's wife required numerous activity-specific costumes: morning dresses, afternoon dresses, walking dresses, promenade and carriage dresses, riding habits, and evening dresses. Essential, too, were cropped, fitted Spencer jackets, full-length redingotes (unlined coats), pelisses (long capes or coats often lined or trimmed with fur), shawls, and capes, not to mention shoes, boots, and pattens (raised platforms attached to shoes for walking through mud), gloves, caps, bonnets and turbans, fichus (kerchiefs), chemisettes (dickeys), undergarments, and nightgowns. The wife of a gentleman farmer or a vicar required a less extensive wardrobe even though she, too, might change clothes more than once a day. One money-saver: the bride's dress. Instead of being packed away after the wedding, it would become her best dress for social occasions.

### To and From Church

The wedding itself would be a small, quiet affair with only family and a few close friends in attendance. Even royals and individuals of high rank or importance often preferred to marry quietly. On the morning of the wedding—for all weddings were required by canon law to be performed between 8 a.m. and noon—everyone dressed in their Sunday best and set out for the church, frequently on foot instead of by carriage, along a path that might be strewn with flowers. This party included the bride and bridesmaids who were usually her sisters or cousins. The bridesmaids too wore their own best dresses; at that time, no emphasis was placed on matching colors or styles, unlike today. As for the

bride, her dress might be a drift of the fine cotton muslin so fashionable in Jane Austen's day ("The Height of Femininity, A Wisp of Cotton," *PieceWork*, July/August 2015.) It could as easily be pastel as white since the enduring tradition of the white wedding gown would not be ushered in until Queen Victoria (1819–1901) married Prince Albert (1819–1861) in 1840. A Regency bride may have entwined flowers in her hair or, like her attendants, worn a bonnet or cap. The *Book of Common Prayer* provided text for the ceremony during which the groom slipped a ring onto the third finger of the bride's left hand because it was considered a direct line to her heart.

After the ceremony, the bride, groom, and witnesses retired to the church's vestry where they signed the register. Then it was on to a wedding breakfast since they and their guests might have fasted all night in order to take Holy Communion at the ceremony. The meal could be a simple repast or a feast lasting all day, supported with music and entertainment. The wedding cake, essential to the celebration, would have been a dense cake studded with dried fruit to help preserve it as pieces would be saved for those absent.

Having a wedding announcement published in the newspaper afterward was imperative for the upper classes—so important that if an announcement did not appear, wrote Jane Austen about the wedding of her acquaintance, one Miss Blackford, "one may as well be single."

A honeymoon would have followed the wedding. Unlike today's post-ceremony trip, however, the Regency honeymoon was a month-long period of time during which the bride and groom settled into their roles as wife and husband. Accompanied by relatives or friends, they might have embarked on a pleasure excursion during that period or made visits to those who had not attended the ceremony. More often than not, the newlyweds simply went directly to their new home after the wedding breakfast, there to begin life together.

## The Shocking Alternative

If all this seemed excessive, if the lovers were underage or lacked parental approval, or if their union would have been prevented for other reasons, they might elope, slipping across England's border into Scotland. Their destination: Gretna Green or another border town where English law did not apply, the Scottish Presbyterian Church was more lenient, and marriage at sixteen years of age was legal. Such

behavior would have scandalized family and friends, not to mention damaged their collective reputation.

## In the End

Civil and religious law, social traditions, and a host of other obligatory factors may have presented obstacles for nineteenth-century couples wishing to wed but, as Jane Austen assures us, many did so and lived happily ever after. ☺☺

Mary Polityka Bush is a romantic at heart who loves happy endings. She is a writer and needlework designer who lives in Piedmont, California, with her husband, Tom, a Mr. Darcy kind of guy. Mary has enjoyed researching and writing articles and creating projects for *PieceWork* magazine and other Interweave publications for the last dozen-plus years and looks forward to making more such contributions.

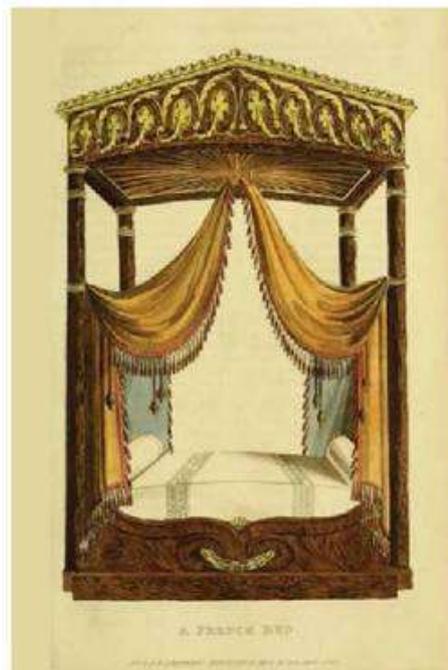
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French neo-classical rooms and furnishings inspired Londoners during and after the Napoleonic Wars, as shown in this plate from an 1816 volume of *Ackermann's Repository*. Collection of the Los Angeles County Museum of Art, Los Angeles, California.

IF THE BENNETS WENT TO YORK

# Northern England in the *Regency Era*

Sarah-Jane Stratford

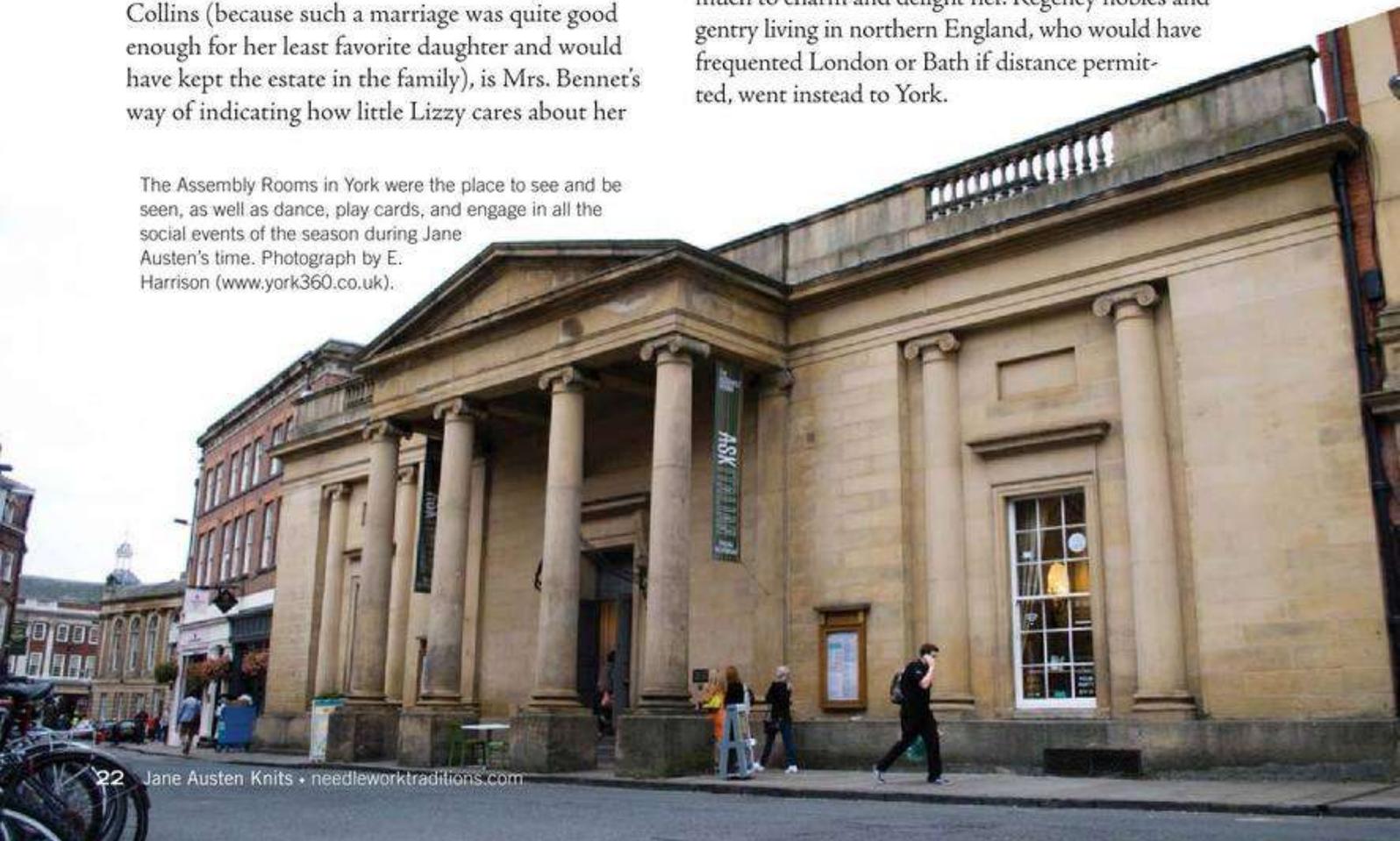
*“Ay, there she comes,’ continued Mrs. Bennet, looking as unconcerned as may be, and caring no more for us than if we were at York . . .”*

This quote from *Pride and Prejudice*, spoken at the height of Mrs. Bennet’s exasperation with Elizabeth’s refusal to marry Mr. Collins (because such a marriage was quite good enough for her least favorite daughter and would have kept the estate in the family), is Mrs. Bennet’s way of indicating how little Lizzy cares about her

family. York, far north of Hertfordshire, would have taken as long as three days to reach in the early nineteenth century. Effectively, Mrs. Bennet is saying they might as well be on Mars—though she probably had never heard of Mars. And she had very likely never been even half so far as York.

This is a shame, because she would have found much to charm and delight her. Regency nobles and gentry living in northern England, who would have frequented London or Bath if distance permitted, went instead to York.

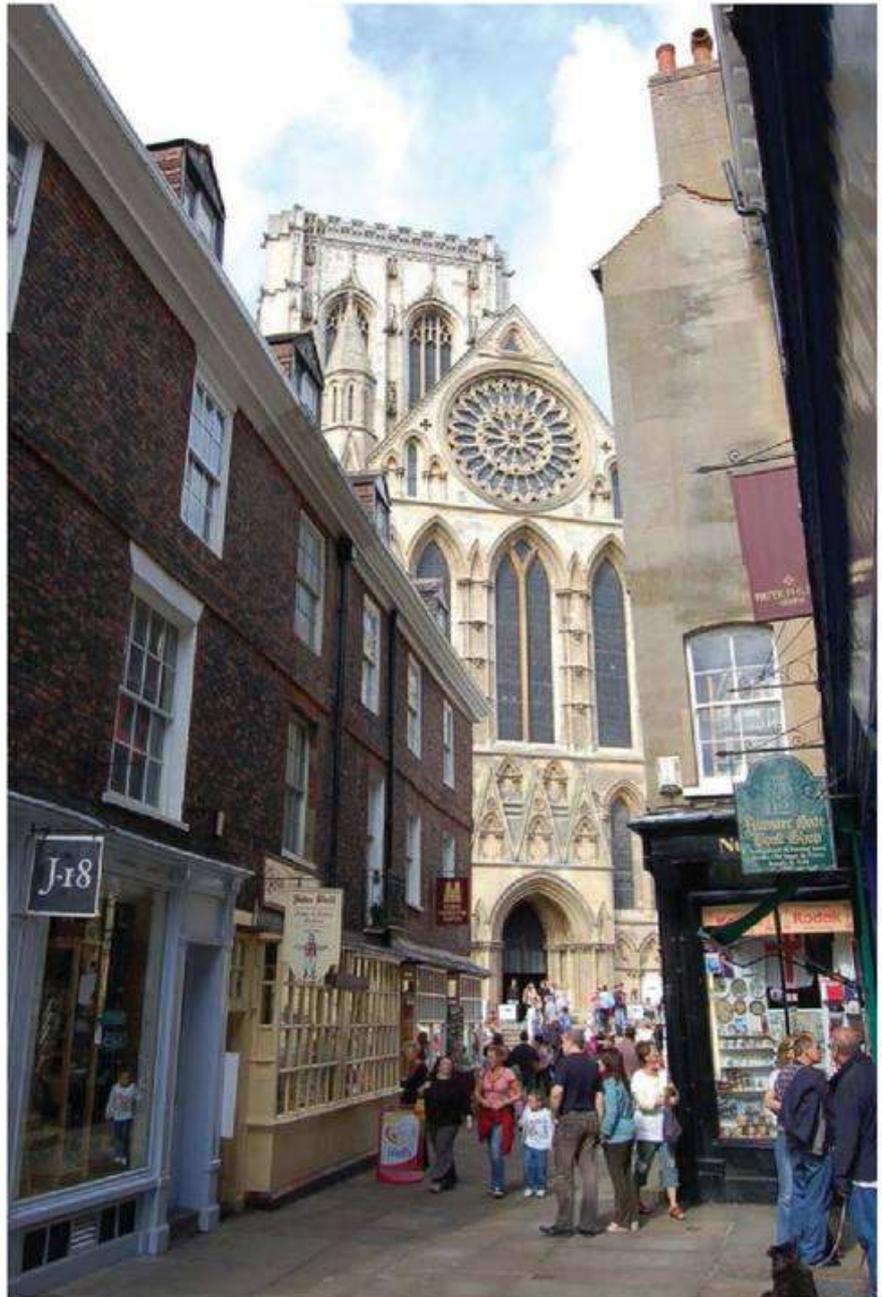
The Assembly Rooms in York were the place to see and be seen, as well as dance, play cards, and engage in all the social events of the season during Jane Austen’s time. Photograph by E. Harrison ([www.york360.co.uk](http://www.york360.co.uk)).



York has a long history of being one of the most important cities in Britain. It was prized in Roman, Viking, and medieval times—the capital of the North and the seat of the Plantagenets. Not only was it a center of textile manufacturing and shipping, it was also the county seat and administrative facility for the region. Being so well established, it was a magnet for those seeking fun and adventure in the Regency era. There were assembly rooms like those Jane Austen describes in Bath, a lively theater scene, and horse racing.

It was (and is) also a wonderful city for walking. Walking, as lovers of Austen know, was one of the most elegant and regular forms of exercise that a lady was allowed to take. It was not only respectable, but a rare chance to be alone with one's thoughts and, sometimes, one's beloved. Some of the most important scenes of the novels take place during walks. The intrepid Elizabeth Bennet, whom Miss Bingley sneers at as having exactly one thing to recommend her, "being an excellent walker," would jump at the chance to walk the Roman walls surrounding York. They are three miles around—yes, the length of the walk from Longbourn to Netherfield House, and without mud.

Elizabeth would also love just walking through the city. As with many cities in Britain, and ancient cities in particular, the streets in York are twisty and tiny and encourage rambling. By 1813, streets like the Shambles, which in the medieval era had been the province of butchers, were now passable by nice young ladies. But Lizzy (and almost certainly her creator) would probably have preferred an elegant street like Stonegate, which was traditionally a street of bookshops and printers. The publisher Thomas Gent lived and worked there, and to this day, the statue of a little red devil perches on a doorpost leading to his former shop. Such devils



The world-famous York Minster is a breathtaking example of Norman architecture. Photograph by E. Harrison ([www.york360.co.uk](http://www.york360.co.uk)).

were the traditional indication of a printer, and this one is now the most famous in Britain. It's also known that in Jane Austen's time, there was a bookshop under the statue of Minerva that still exists up at the corner of Petergate and Minster Gates.

Elizabeth would have scoffed, but Catherine Morland would have been entranced by Number 35 Stonegate, which is famously one of the most haunted houses in Britain (in fact, York, boasting sightings of over 500 ghosts, is called the most haunted city in Europe). It is a medieval building,



While York is world-famous for its medieval architecture, it is also home to beautiful buildings of every century, such as the Georgian jewel that is Fairfax House. Photograph by E. Harrison ([www.york360.co.uk](http://www.york360.co.uk)).

been modern in the Bennets' time and would have pleased Elizabeth's discerning eye with their elegance and the way they fit well with the surrounding architecture. Chief among these is Fairfax House, which is a master example of the period and one of the most beautiful Georgian houses in the country. Fairfax House has survived several iterations and is now a museum, allowing you to feel as if you're walking through a home of the period—perhaps Mr. Darcy's London house. It is a must-see for travelers to York.

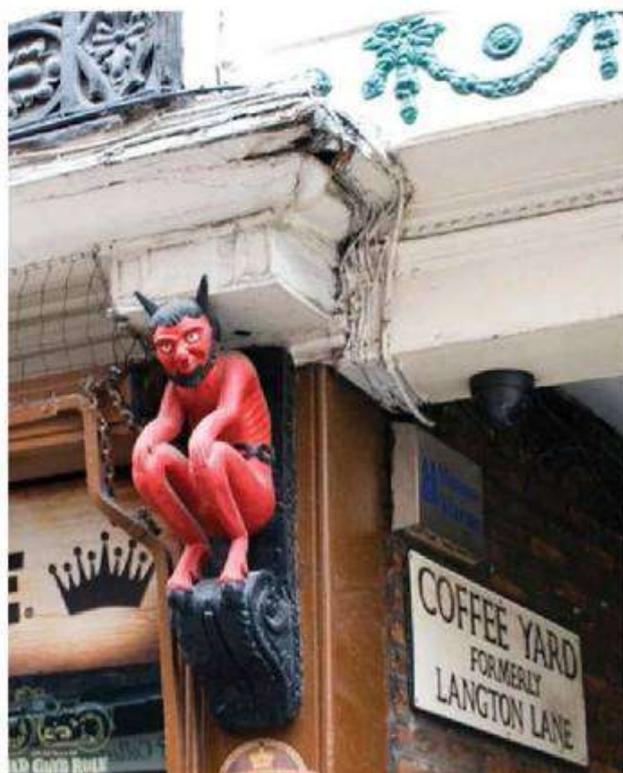
Just outside the city is the York Castle Museum. Elizabeth would have avoided the building in her time, as it was then a prison. The current museum, on the site of a castle built by William the Conqueror, offers visitors an

but its Georgian flavor remains strong. In Jane Austen's time, it was a publishing house called "The Sign of the Bible" and published the novel *Tristram Shandy*, among others. Fourteen different ghosts have been reported at the house over the years, and visitors swear they feel icy fingers brushing them as they go by.

Stonegate is to this day one of the most beautiful streets in Britain, for it lies in the shadow of the York Minster, one of the greatest cathedrals in Europe. Elizabeth would be pleased to know it is also still bookish, being home to several renowned antiquarian bookshops.

Elizabeth and the Gothically inclined Catherine would very much enjoy walking through the many snickelways of York. Snickelways, also called snickets, are just narrow pathways between buildings and streets, but they have a curious charm, reflected in some of their names: Mad Alice Lane, Hornpot Lane Nether, and Finkle Street (which was once Mucky Peg Lane).

While York is celebrated as a medieval jewel, with Viking and Roman elements to be found, it also boasts Georgian buildings that would have



The famous Red Devil in Stonegate, indicating the former printer's shop. Photograph by E. Harrison ([www.york360.co.uk](http://www.york360.co.uk)).

immersion into daily life roughly around Elizabeth's time. Its most famous exhibit is a "real" Victorian street, replete with cobblestones and shops full of wares that might have driven Lydia Bennet "quite wild!" It also has several intact Georgian rooms and shops and gives a visitor a strong sense of Regency life at home and out in the village or city.

Had the Bennets spent a season in York, they would have spent many evenings at the Assembly Rooms. These were built by Richard Boyle, 3rd Earl of Burlington, a master of the classical style called Palladianism, featuring imposing Corinthian columns and bays on the inside, with a simple but elegant exterior. This was where the city's great and good gathered throughout the year for fun. Race meetings, card games, concerts, and, of course, dances were all held here. Today, it is a stylish restaurant, but it is on occasion used for period balls to give students a sense of the local history.

The Northern Branch of the Jane Austen Society in Britain was founded in 1999 and enjoys a small but growing—and enthusiastic—membership. Most of its meetings take place in York, with outings to various country houses in the surrounding area, which is some of the most beautiful countryside in the world. In fact, in 2013, Yorkshire was named as one of the world's top travel destinations by Lonely Planet, which heralded, among other attractions, Yorkshire's moorlands (shades of Brontë there, but Elizabeth would have adored them too), heritage homes, and pubs. Many travelers to England gravitate to the south for London's obvious charms, and for Janeites, the draw of Bath and Chawton are obvious. But taking a weekend trip up north—York is just a few hours away by train—will underscore Mrs. Bennet's meaning. York is a very unique, special city that feels quite different from the sort of country villages like Meryton, which she knew so well. Of course, she may also have been referring to the pull the city has on people who visit. If Elizabeth had gone to York, she might very well never have wanted to leave. ☺☺

Sarah-Jane Stratford is the author of the forthcoming novel *Radio Girls*, about women and broadcast journalism at the BBC in the 1920s. Her work has also appeared in *The Guardian*, *The Boston Globe*, *The Los Angeles Review of Books*, *Slate*, *Salon*, and several other publications.

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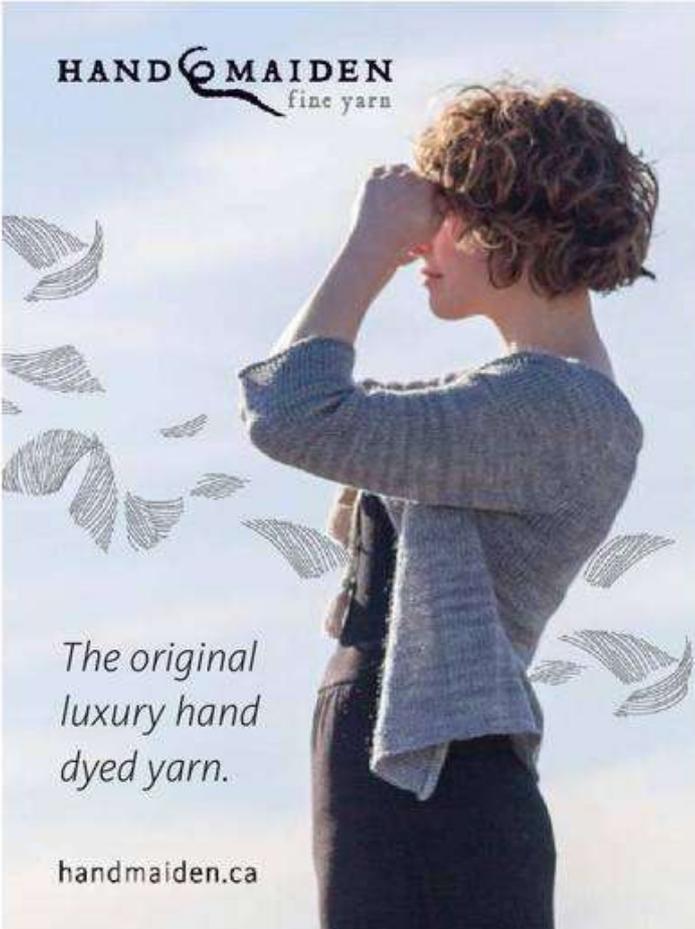
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# Fashion before Godey's *Lady's Book*

HOW STYLES TRAVELED THROUGH  
JANE AUSTEN'S WORLD

Brenna A. Barks



The Bennet women would wear a simple gown like this at home, during breakfast or while receiving morning calls. Women who lived in a town like London or Bath might have more ornate versions. Fashion plate from *Ackermann's Repository*, July 1, 1814. All images from the collection of the Los Angeles County Museum of Art, Los Angeles, California.

*"The first part of Mrs Gardiner's business on her arrival, was to distribute her presents and describe the newest fashions . . .*

*Mrs Bennet had many grievances to relate and much to complain of . . . 'However your coming just at this time is the greatest of comforts, and I am very glad to hear what you tell us, of long sleeves.'"*

—CHAPTER XXV, *PRIDE AND PREJUDICE*

In an era where we can easily lose count of the number of fashion magazines on display in supermarket checkout aisles, where the latest collections from New York, London, and Paris are instantly available through streamed video of the runway shows, the idea that one must wait for visits from big-city relatives to learn about the latest fashions seems completely foreign. Mrs. Gardiner is upon arrival immediately quizzed by her nieces and sister-in-law about these "newest fashions." But the quotation above does raise a question: outside of visiting relatives or friends, in an age before chain stores and regular syndication of fashion magazines, how were clothing styles first disseminated in Regency Britain? How were they copied?



## A Day in the Country

**LEFT:** A walking costume with a light pelisse would protect ladies from the weather as they walked to Meryton, Highbury, or another country setting. Fashion plate from *Ackermann's Repository*, December 1, 1819. **CENTER:** Though called "evening or full dress," these simpler gowns would not do for a ball. The Bennet sisters might wear them to dinner at home, or to after-dinner gatherings at the Lucases' home or their aunt's house in Meryton. Fashion plate from *Ackermann's Repository*, June 1, 1810. **RIGHT:** In this ensemble, a lady could enjoy dancing in a country setting. The Bennets might wear such gowns to a ball at Netherfield. Fashion plate from *Ackermann's Repository*, March 1, 1812.



## A Day in the Town

**LEFT:** For walks in an urban public park, ladies in London or Bath would don fancier versions of the walking costume. Here they wanted to be seen in the latest fashions and accessories, such as a Kashmir shawl or the latest Parisian hat (which would be impractical or unimpressive in the country). Fashion plate from *Ackermann's Repository*, July 1, 1809. **CENTER:** Fashionable ladies in London or Bath wanted to be seen at their best for theater or opera nights. If the Bingley women wanted to demonstrate their superiority at Netherfield, such an outfit would allow them to show off their sophistication. Fashion plate from *Ackermann's Repository*, March 1, 1813. **RIGHT:** A gown like this would only be worn for one's presentation at court. The Bingley sisters owned such outfits, as they had been to St. James' Court. After their marriages to wealthy, high-status men, Jane or Elizabeth Bennet might have needed similar ensembles. Fashion plate from *Ackermann's Repository*, September 1, 1822.

Jane Austen's lifetime saw huge advances in not only printing but roads and the postal service, all of which led to an overall increase in publishing and the availability of printed materials. This included novels, newspapers, the ubiquitous political pamphlets that defined the era, and, of course, magazines. By 1800, there were as many as a dozen monthly magazines in circulation, where a hundred years previously there had been none—not a huge increase by our standards, but an exponential one at the turn of the nineteenth century. The most prominent journals covering clothing styles were *La Belle Assemblée*, which featured fashions from both London and Paris (already the fashion capital of the world); *The Lady's Monthly Museum*, designed for the virtuous, elegant woman every woman should aspire to be; and, of course, *Ackermann's Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, often shortened to merely *Ackermann's Repository*. This last publication was patronized by George, Prince of Wales, later Prince Regent and then King George IV. As its title suggests, it and other publications included not merely fashion plates but news items about parliamentary debates, happenings in the colonies, gossip items, and reports on business and industry.

How widely were such publications circulated? This is rather hard to tell. It did not yet occur to anyone to keep records about subscription numbers, and magazines were as often as not shared throughout a community. The improved roads and postal service also led to an increase in the number of booksellers and circulating libraries throughout the country. Someone like a Mr. Bennet (with his sacrosanct library) or Mr. Darcy (who added to the vast collection at Pemberley) could, thanks to these improved infrastructural institutions, order books from London.

Yet even the booksellers' shops didn't have the same feel as walking into a bookstore today. Instead of purchasing a fully bound book, you might order a specific binding to match your collection, or as often simply receive the pages which you then had bound at your own expense. This is why so many libraries in historic houses like Chatsworth House—which is

*Living in London, even in sight of her husband's warehouses, gave Mrs. Gardiner more knowledge of what was currently worn by the ladies at court than Mrs. Bennet could hope for, even if the latter had access to the latest fashion publications.*

actually mentioned in *Pride and Prejudice* and served as Pemberley in both the 2005 film adaptation and the 2013 miniseries *Death Comes to Pemberley*—have seemingly matching sets of books, because they were bound according to the purchaser's preferences. The same was occasionally done with magazines. Many of the extant editions of magazines survived because their subscribers ordered them bound like the rest of their books into anthologies.

But what if you were not one of the gentry or aristocracy, possessing a great library and the means to have your books custom bound? This is where the circulating libraries come in, serving the working class (and the new, emerging middle class, such as the Coles in *Emma*) and even the poor. There were nearly thirty circulating libraries throughout Britain by 1800, and Jane Austen was clearly no stranger to them. She

laments their disparagement in *Northanger Abbey* and uses them to mock Mr. Collins in *Pride and Prejudice*: he refuses to carry on reading what the Bennets have thus far been reading to each other upon realizing that it comes from a "circulating library." Thus, if you had a subscription to one such library, you had access to not just the latest novels and "more serious" literature (such as that read by Mary Bennet) but to whatever magazines the library had on offer.

And if you could not afford even the subscription to the circulating library, you borrowed newspapers and magazines from your neighbors or inherited them from your mistress or master after they were done with them. This practice is evident in *Mansfield Park* where Fanny's father heads out in the evening to "carry back his neighbour's newspaper." The same was done with fashion publications—far more expensive due to their size and the color illustrations, for although printing advances had made publishing easier and less expensive, paper and ink were still very costly materials. So it is possible that two groups of friends such as the Bennet sisters and the Lucas girls might subscribe to one or more fashion publications together and then share the magazine among themselves.

But with all of these increased publications and availability, why was it so necessary for Mrs. Gardiner to bring news of "long sleeves?" Because Mrs.

Gardiner lived in London. With the Napoleonic wars frequently making Paris inaccessible, London and the royal court became the center of fashion for Regency Britain. Since magazine publications only appeared monthly, they did not necessarily communicate the absolute latest fashions, or if they did, they might not indicate what was in vogue among the highest level of society. Living in London, even in sight of her husband's warehouses, gave Mrs. Gardiner more knowledge of what was currently worn by the ladies at court than Mrs. Bennet could hope for, even if the latter had access to the latest fashion publications.

Once you knew about the latest fashions, how did you acquire them? It was not as if you could just pop down to Marks & Spencers or Macy's and pick them up. "Shopping" was very different during the Regency period. With the exception of certain items of millinery and haberdashery, there was no such thing as ready-to-wear. In *Northanger Abbey*, Mrs. Allen is vastly impressed with Henry Tilney's knowledge of muslin upon their first meeting, a knowledge he expresses in prices by the yard. This is a clue. Today, unless we shop at couture houses, we are used to paying a sum for the entire garment, not factoring in the price of the material as well as the price of the work. This need to focus on materials as much as tailoring and sewing is further emphasized in *Emma*: Harriet Smith agonizes about having some ribbons she has selected at Ford's (the local draper's shop) sent to either Mrs. Goddard's or to Hartfield. This shows that there really was no such thing as "instant gratification" when it came to clothes shopping in the Regency period. Harriet has selected her trimmings, but her new gown is not yet ready.

So where did the gowns come from before trimming? This depended on financial status. The Bateses and Jane Fairfax make their own clothes and dress their own hair out of financial necessity. But Emma Woodhouse could have clothing made up in London when she was there visiting her sister. What

about those who did not need to make their own clothing but did not have Emma's resources? People like the Coles, originally from the merchant class but now second only to Emma's family in wealth and status, would probably go to a professional dressmaker in town. But for those a little further down the financial line, Harriet again answers our question. Harriet is caught in the rain on her way to Hartfield one morning because she took the time to stop by "the house where a young woman was making up a gown for her." This young woman no doubt supplemented the family's income by sewing

items for women in town. Even these garments could then be shared as the magazines would be, as is indicated by Captain Wentworth comparing his first ship, the *Asp*, to "any old pelisse which you had seen lent among half your acquaintance. . . ."

What about men's clothing? If you were Mr. Darcy or Mr. Knightley, you had your suits tailored in London and probably had a separate establishment for such personal items as shirts, "small clothes," cravats, etc. As we see in *Mansfield Park*, if you were not wealthy, all of your clothes were more often than not made by the women of the house. This is demonstrated when Fanny

steps in upon her arrival in Portsmouth to make sure that her younger brother, Sam, has all he needs before he sets off on his first voyage as a midshipman.

It is easy to take for granted our ability to know what is fashionable as soon as it hits the runways, no matter where we are, or to dismiss fashion entirely if we so choose. But in Jane Austen's day, with the likes of Miss Crawford or the Bingley sisters to sneer at you, it was endlessly valuable to have someone to tell or show you up-to-the-minute fashion changes from London—even something as simple as long sleeves. ☺☺

Brenna Barks is a material culturist and dress and textile historian specializing in dress from 1780 onward. She focuses on cultural exchange, colonialism, and Romanticism and their manifestations in dress and textiles.



Parisian hats from *Ackermann's Repository*, January 1, 1817.

# Country

## MARIANNE CARDIGAN

Designed by KATHLEEN DAMES.

PAGE 36. **YARN:** Madelinetosh  
Dandelion.





## COLONEL BRANDON

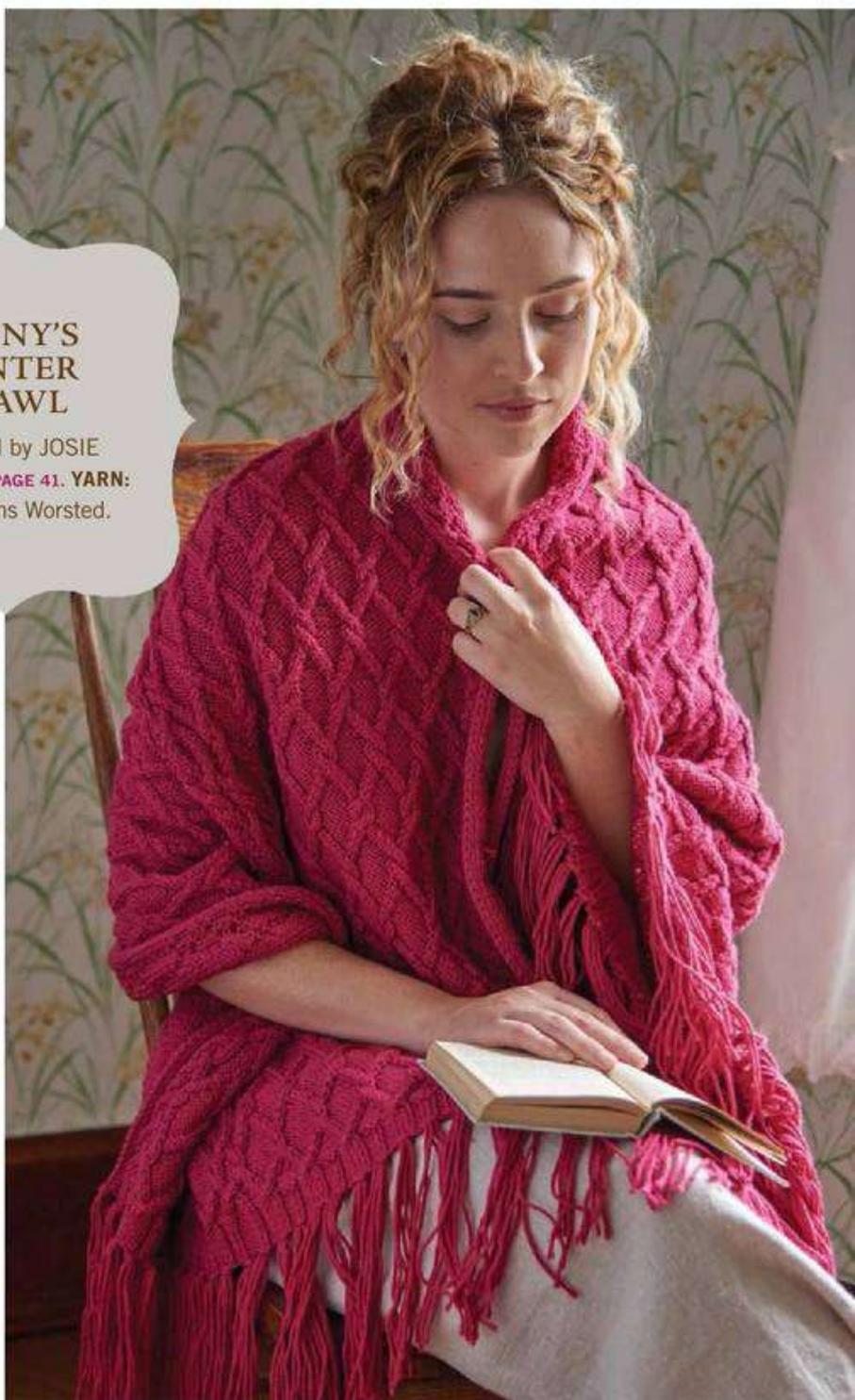
Designed by KATHLEEN DAMES.

PAGE 38. **YARN:** Brooklyn Tweed Shelter.



## FANNY'S WINTER SHAWL

Designed by JOSIE  
MERCIER. **PAGE 41.** **YARN:**  
Louet Gems Worsted.



## LIZZIE'S WALKING SOCKS

Designed by JOSIE MERCIER. **PAGE 42.** **YARN:**  
Knit One Crochet Too Crock-O-Dye.





**ELIZABETH'S  
DELIGHT  
CAPELET**

Designed by ISABELL  
KRAEMER. PAGE 43.

**YARN:** The Fibre  
Company Meadow.

## EMMA'S BABY BLANKET

Designed by JESSICA ANDERSON.

PAGE 44. **YARN:** Berroco Vintage DK.

## GENTLEMEN'S HUNTING SOCKS

Designed by MONE DRÄGER.

PAGE 45. **YARN:** Dream in Color Smooshy.





## MISS TAYLOR'S BERET

Designed by KATIE FLORA.

**PAGE 47. YARN:** Quince & Co.  
Chickadee.





## MARIANNE CARDIGAN

Kathleen Dames

“[Mrs. Jennings] was perfectly convinced of it. It would be an excellent match, for [Colonel Brandon] was rich and [Marianne Dashwood] was handsome.”

—*Sense and Sensibility*, Vol. 1, Ch. 8

And so begins the extraordinary fate of Miss Marianne Dashwood. What better attire for our heroine than an Empire-waist cardigan with an intriguing cabled lace skirt and picot edging around the mitered neckline. Stockinette-stitch panels at the side make waist shaping easy, and the garter-stitch hem, cuffs, and integrated button band give a clean finish, allowing the picots to draw attention upward to your pretty face.

**FINISHED SIZE** 30 $\frac{3}{4}$  (34 $\frac{3}{4}$ , 38 $\frac{3}{4}$ , 42 $\frac{3}{4}$ , 46 $\frac{3}{4}$ )" bust circumference, buttoned. Cardigan shown measures 34 $\frac{3}{4}$ ".

**YARN** Madelinetosh Dandelion (90% superwash Merino wool, 10% linen; 325 yd [297 m]/3 $\frac{1}{4}$  oz [90 g]): glazed pecan, 3 (4, 5, 5, 6) skeins.

**NEEDLES** Size 4 (3.5 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); removable m; cable needle (cn); stitch holders; tapestry needle; 7 (7, 8, 8, 8)  $\frac{1}{2}$ " buttons.

**GAUGE** 24 sts and 32 rows = 4" in St st; 18 sts of cable panel chart = 2 $\frac{1}{2}$ " wide.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- This cardigan is worked back and forth in one piece from the lower edge to the underarms. The sleeves are worked flat from the bottom up and joined to the body for the yoke. A circular needle is used to accommodate the large number of stitches.
- For the pretty twisted-chain edge on the cardigan fronts, slip the first stitch of every row purlwise with yarn in front, then bring the yarn to the back between the needles to work the next stitch. Knit the last stitch of every row normally. Do not slip stitches when working back and forth on sleeves, as they will be seamed, nor at neck edge once neckline shaping begins.
- Part of the beauty of hand-dyed yarn lies in its uniqueness. Alternate skeins every other row to ensure an evenly colored fabric. In this case, the edges will not match if you carry the yarn up at the cardigan edge, so switch skeins 6 stitches in, where the button band ends, being sure to twist the yarns around one another.
- To ensure an easy cast-on for a large number of stitches, use the two-tail long-tail cast-on: With the ends from two skeins held together, make a slipknot with a 6" tail and place it on the needle. Use both strands to cast on as for a standard long-tail cast-on (one strand over the thumb and the other strand over the index finger), but do not count the initial slipknot as a stitch. Do not break the second strand but carry it over 6 stitches on the first row (\*k1 with first strand, k1 with second strand; repeat from \* 2 more times) to leave it in position for alternating skeins going forward. Slide the slipknot off the needle when you come to it at the end of the first row and undo the knot.

- Buttonholes are worked at both front edges. Sewing buttons over the left front buttonholes ensures perfect button placement.

### STITCH GUIDE

**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.

**Picot Bind-off:** \*Using the Cable method, CO 2 sts, BO 5 sts, transfer st from right needle to left needle; rep from \* to end.

### BODY

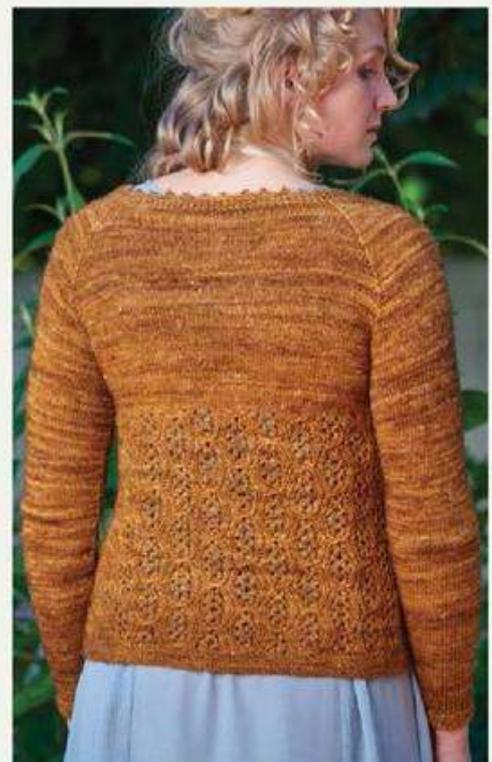
CO 198 (222, 246, 270, 294) sts (see Notes). Do not join. Work 10 rows in garter st (see Notes).

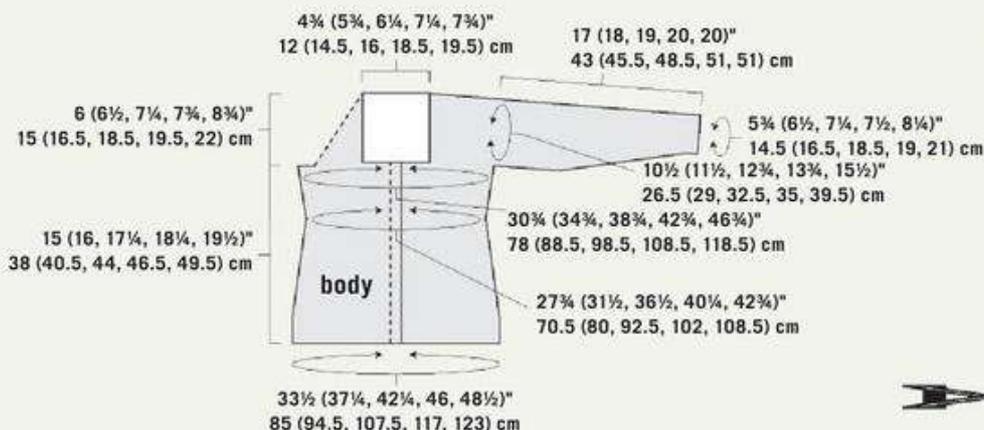
**Sizes 30 $\frac{3}{4}$  (34 $\frac{3}{4}$ , 38 $\frac{3}{4}$ , 42 $\frac{3}{4}$ )" only:**

**Inc row (RS)** Sl 1, k1, k2tog, yo, k2, place marker (pm), k2, [M1, k5] 13 (19, 7, 13) times, [M1, k4] 13 (4, 40, 31) times, [M1, k5] 13 (19, 7, 13) times, M1, k2, pm, k2, yo, k2tog, k2—238 (265, 301, 328) sts.

**Size 46 $\frac{3}{4}$ " only:**

**Inc row (RS)** Sl 1, k1, k2tog, yo, k2, place marker (pm), k2, [M1, k6] 11 times, [M1, k5] 29 times, [M1, k6] 11 times, M1, k3, pm, k2, yo, k2tog, k2—346 sts.





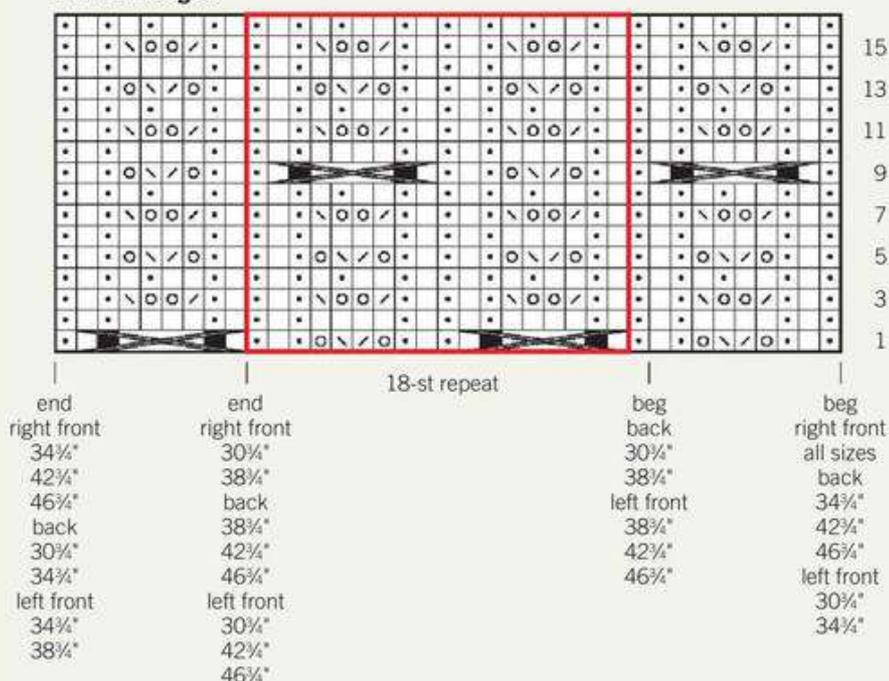
### Key

- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog
- ssk
- pattern repeat



sl 1 st onto cn, hold in front, sl 6 sts to right needle, sl 1 st onto cn, hold in front, transfer 6 sts from right needle to left needle, rotate cn counterclockwise 1/2 turn, k1 from cn, p1, k4, p1, k1 from cn

### Lace Lozenges



**All sizes: Note:** Buttonholes are worked along front from Inc row to just below neck edge; read the foll section all the way through before proceeding. \*Work 19 (19, 19, 19, 21) rows. **Buttonhole row** (RS) Sl 1, k1, k2tog, yo, k2, sl m, work to last m, sl m, k2, yo, k2tog, k2. Rep from \* 4 (4, 5, 5, 5) more times. **At the same time,** beg with first row after Inc row, work as foll: **Set-up row** (WS) Sl 1, k5, sl m, [k1, p1, k1, p4, k1, p1] 5 (6, 7, 8, 8) times, k1, pm, p8, p1 and place a removable m in this st for center of underarm, p8, pm, [k1, p1, k1, p4, k1, p1] 11 (12, 14, 15, 17) times, k1, pm, p8, p1 and place a removable m in this st for center of underarm, p8, pm, [k1,

p1, k1, p4, k1, p1] 5 (6, 7, 8, 8) times, k1, sl m, k6. **Next row** (RS) Sl 1, k5, beg and ending as indicated for your size for right front, work Lace Lozenges chart to m, k17, beg and ending as indicated for your size for back, work Lace Lozenges chart to m, k17, beg and ending as indicated for your size for left front, work Lace Lozenges chart to m, k6. Cont in patt until piece measures 1 1/4 (2 1/4, 2 3/4, 3 1/4, 3 3/4)" from CO, ending with a WS row. **Shape waist: Dec row** (RS) \*Work in patt to 1 st before marked center underarm st, s2kp2 (see Stitch Guide); rep from \* once more, work in patt to end—4 sts dec'd. Work 7 rows even in patt. Rep last 8 rows 7 more times—206 (233,

269, 296, 314) sts rem. **Dec row** (RS)

\*Work in patt to 1 st before marked center underarm st, sl 2 as if to k2tog, p1, p2sso; rep from \* once more, work in patt to end—202 (229, 265, 292, 310) sts rem; marked st is now a purl st in the Lace Lozenges chart. Work 7 rows even in patt, working chart over all sts (except bands). Remove chart m on next row.

**Size 30 1/4" only:**

**Dec row** (RS) Sl 1, k5, sl m, k6, [k2tog, k14] 11 times, k2tog, k6, sl m, k6—190 sts rem.

**Size 34 1/4" only:**

**Dec row** (RS) Sl 1, k5, sl m, [k12, k2tog] 15 times, k7, sl m, k6—214 sts rem.

**Sizes 38 1/4 (42 1/4)" only:**

**Dec row** (RS) Sl 1, k5, sl m, [k7, k2tog] 27 (30) times, k10, sl m, k6—238 (262) sts rem.

**Size 46 1/4" only:**

**Dec row** (RS) Sl 1, k5, sl m, [k10, k2tog] 24 times, k10, sl m, k6—286 sts rem.

**All sizes:**

Work even in St st, maintaining garter st bands, until piece measures 15 (16, 17 1/4, 18 1/4, 19 1/2)" from CO, ending with a WS row. Place sts on holder.

### SLEEVES

CO 35 (39, 43, 45, 49) sts. Do not join.

Work 10 rows in garter st. **Inc row** (RS) K2, M1L, knit to last 2 sts, M1R, k2—2 sts inc'd. Work 5 rows even in St st. Rep last 6 rows 13 (14, 16, 18, 21) more times—63 (69, 77, 83, 93) sts. Work even until piece measures 17 (18, 19, 20, 20)" from CO, ending with a WS row. Place first 7 (8, 9, 10, 11) sts and last 8 (9, 10, 11, 12) sts on holder for underarm—48 (52, 58, 62, 70) sts rem. Place sts on holder.

## YOKE

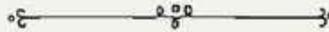
**Joining row** (RS) Working across body sts, sl 1, k5, sl m, k37 (42, 47, 52, 57), marking last right front st for raglan, place next 15 (17, 19, 21, 23) body sts on holder for underarm, k48 (52, 58, 62, 70) sleeve sts, k74 (84, 94, 104, 114) body sts, marking first and last back st for raglan, place next 15 (17, 19, 21, 23) body sts on holder for underarm, k48 (52, 58, 62, 70) sleeve sts, k37 (42, 47, 52, 57) left front sts, marking first left front sts for raglan, sl m, k6—256 (284, 316, 344, 380) sts: 42 (47, 52, 57, 62) sts for each front, 72 (82, 92, 102, 112) sts for back, 48 (52, 58, 62, 70) sts for each sleeve, 4 raglan sts. **Next row** (WS) Sl 1, k5, sl m, purl to last 19 (22, 24, 27, 28) sts, place next 19 (22, 24, 27, 28) sts on holder for neck—237 (262, 292, 317, 352) sts rem. **Dec row** (RS) \*Knit to 1 st before marked st, s2kp2; rep from \* 3 more times, work to last 19 (22, 24, 27, 28) sts, place next 19 (22, 24, 27, 28) sts on holder for neck—210 (232, 260, 282, 316) sts rem: 22 (24, 27, 29, 33) sts for each front, 70 (80, 90, 100, 110) sts for back, 46 (50, 56, 60, 68) sts for each sleeve, 4 raglan sts. Work 1 row even. **Dec row** (RS) \*Knit to 1 st before marked st, s2kp2; rep from \* 3 more times, knit to end—8 sts dec'd. Rep last 2 rows 21 (23, 26, 28, 32) more times—34 (40, 44, 50, 52) sts rem: 0 sts for each front, 26 (32, 36, 42, 44) sts for back, 2 sts for each sleeve, 4 raglan sts. Do not turn. With RS facing, pick up and knit 31 (33, 37, 40, 45) sts (2 sts for every 3 rows) along left front side of neck, marking last st for corner, then k19 (22, 24, 27, 28) held sts—84 (95, 105, 117, 125) sts.

**Next row** (WS) Sl 1, knit to right front neck edge, pick up and purl 31 (33, 37, 40, 45) sts (2 sts for every 3 rows) along right front side of neck, marking last st for corner, then k19 (22, 24, 27, 28) held sts—134 (150, 166, 184, 198) sts. **Miter neck row** (RS) Sl 1, \*knit to 1 st before marked st, s2kp2; rep from \* once more, knit to end—4 sts dec'd. Knit 1 WS row. Rep last 2 rows 3 more times; at the same time, work final buttonhole row on first rep—118 (134, 150, 168, 182) sts rem. Using the Picot method (see Stitch Guide), BO all sts.

## FINISHING

Weave in ends. Block to measurements. Graft underarm sts using Kitchener st. Sew sleeve seams using mattress st. Sew buttons to left front band over buttonholes.

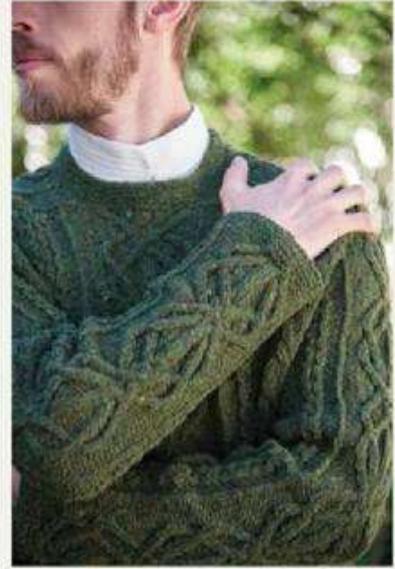
Kathleen Dames designs modern, romantic, knitterly patterns you love to knit and that you wear to fall in love, including *An Aran for Frederick* and *Sotherton*, previously published in *Jane Austen Knits*. Keep up with her at [www.kathleendames.com](http://www.kathleendames.com).



## COLONEL BRANDON

Kathleen Dames

Manly yet sensitive, in the end Colonel Brandon is the perfect match for Marianne Dashwood. And his sweater embodies their story: Hartshorn Cable is the central motif (Marianne is dosed with hartshorn after she encounters the feckless



Willoughby in town), Waves of Honey highlight the sweet reward of Marianne's hand after all the colonel suffers, and the Alternating Cables embody the dichotomy of Colonel Brandon's persona: romantic hero with his poor Eliza versus wearer of flannel waistcoats in Marianne's initial impression. The seamless hybrid yoke allows the cables to wrap up around and square off the shoulders, while garter stitch creates a crisp collar, cuffs, and hem.

**FINISHED SIZE** 38¼ (41¼, 45¼, 48½, 54¼, 58¼)" bust/chest circumference. Sweater shown measures 38¼".

**YARN** Brooklyn Tweed Shelter (100% wool; 140 yd [128 m]/1¼ oz [50 g]); birdbook (medium green), 10 (11, 12, 14, 15, 17) skeins.

**NEEDLES** Size 6 (4 mm): 16" and 29" circular (cir) and set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge. **NOTIONS** Markers (m); removable m; cable needle (cn); stitch holders; tapestry needle.

**GAUGE** 18 sts and 25 rnds = 4" in St st; Hartshorn Cable chart = 3" wide; 16 sts of Double Moss Stitch chart = 4" wide; Alternating Cable chart = 1¼" wide; 12 sts of Wave of Honey chart = 2¼" wide.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

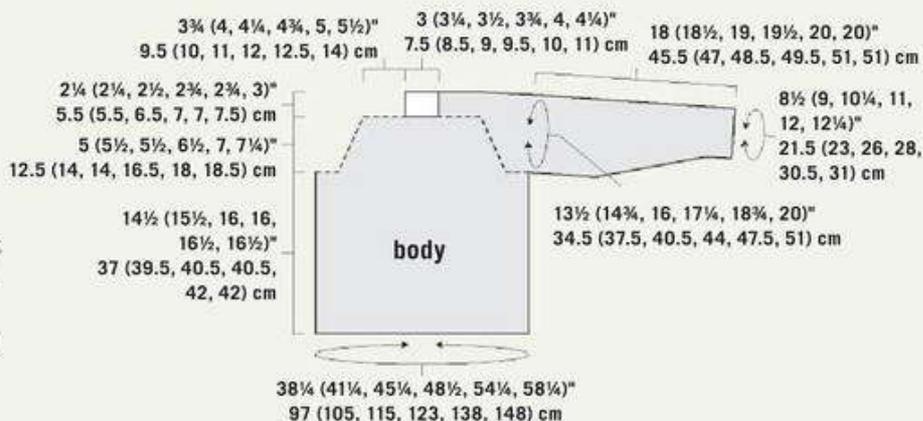
- This pullover is worked in the round from the lower edge to the underarms. The sleeves are worked in the round from the bottom up, then the body and sleeves are joined to work the raglan shaping. The sleeves are extended into saddles by working back and forth and joining to the front and back. The back is then worked back and forth and joined to the ends of the saddles to form the back neck.
- Cabling without a cable needle speeds things up.
- Spit splicing this yarn works like a dream and will almost eliminate ends to weave in.

## STITCH GUIDE

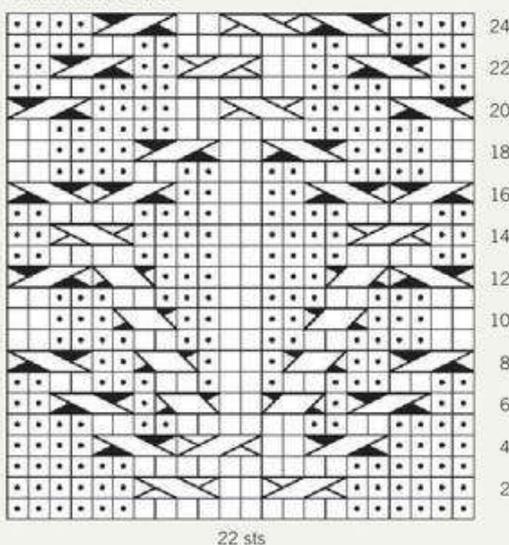
**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.

## BODY

With longer cir needle, CO 184 (198, 216, 234, 252, 270) sts. Do not join. Work 9 rows in garter st. **Inc row** (RS) K9 (8, 6, 10, 8, 8), M1, \*k9 (9, 11, 10, 9, 9), M1; rep from \* 18 (20, 18, 20, 26, 28) more times, k4 (1, 1, 14, 1, 1)—204 (220, 236, 256, 280, 300) sts. Place marker (pm) and join in the rnd. **Next rnd** \*Work Double Moss St chart over 12 (12, 16, 16, 20, 24) sts, pm, p2 (2, 2, 2, 3, 2), work Left Alternating Cable chart, p2 (2, 2, 2, 3, 2), k1 through back loop (tbl), work Wave of Honey Cable chart over 12 (16, 16, 20, 20, 24) sts, k1tbl, p2 (2, 2, 2, 3, 2), pm, work Hartshorn Cable chart, pm, p2 (2, 2, 3, 3, 2), k1tbl, work Wave of Honey Cable chart over 12 (16, 16, 20, 20, 24) sts, k1tbl, p2 (2, 2, 2, 3, 2), work Right Alternating Cable chart, p2 (2, 2, 2, 3, 2), pm, work Double Moss St chart over 12 (12, 16, 16, 20, 24) sts, pm; rep from \* once more. Cont in patt until piece measures 14½ (15½, 16, 16, 16½, 16½)" from CO. **Next rnd** Work 110 (119, 128, 138, 151, 162) sts in patt, place 16 (18, 20, 20, 22, 24) sts just worked on holder, work 94 (101, 108, 118, 129, 138) sts, place 8 (9, 10, 10, 11, 12) sts just worked on holder, remove m, then place next 8 (9, 10, 10, 11, 12) sts on same holder—86 (92, 98, 108, 118,



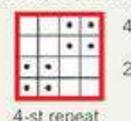
## Hartshorn Cable



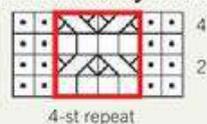
### Key

- k on RS; p on WS
- p on RS; k on WS
- pattern repeat
- sl 1 st onto cn, hold in back, k1, k1 from cn
- sl 1 st onto cn, hold in front, k1, k1 from cn
- sl 1 st onto cn, hold in back, k2, p1 from cn
- sl 2 sts onto cn, hold in front, p1, k2 from cn
- sl 2 sts onto cn, hold in back, k2, p2 from cn
- sl 2 sts onto cn, hold in front, p2, k2 from cn
- sl 2 sts onto cn, hold in back, k2, k2 from cn
- sl 2 sts onto cn, hold in front, k2, k2 from cn

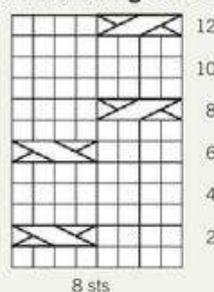
## Double Moss Stitch



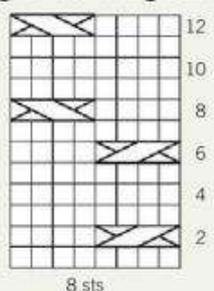
## Wave of Honey Cable



## Left Alternating Cable



## Right Alternating Cable



126) sts rem for each of front and back. Break yarn and set aside.

## SLEEVES

With dpn, CO 46 (50, 54, 60, 64, 68) sts. Do not join. Work 9 rows in garter st. **Inc row** (RS) K12 (13, 8, 9, 8, 12), M1, \*k11 (12, 9, 10, 11, 11), M1; rep from \* 2 (2, 4, 4, 4, 4) more times, k1—50 (54, 60, 66, 70, 74) sts. Pm and join in the rnd. **Next rnd** K3 (1, 4, 2, 4, 3), pm, work Wave of Honey Cable chart over 8 (12, 12, 16, 16, 20) sts, k1tbl, p2 (2, 2, 3, 3, 2), pm, work Hartshorn Cable chart, pm, p2 (2, 2,

(62, 66, 74, 78, 84) sts rem. Place sts on holder.

## YOKE

With longer needle and cont in patt, placing removable m in first and last st of sleeve, work 56 (62, 66, 74, 78, 84) sleeve sts, work 86 (92, 98, 108, 118, 126) back sts, placing removable m in first and last st of sleeve, work 56 (62, 66, 74, 78, 84) sleeve sts, work 86 (92, 98, 108, 118, 126) front sts, pm for beg of rnd—284 (308, 328, 364, 392, 420) sts. Work 2 rnds even in patt. **Dec rnd** \*Work to 1 st before marked st, s2kp2

(see Stitch Guide); rep from \* 3 more times, removing beg-of-rnd m to work last s2kp2 and replacing m before dec—8 sts dec'd. **Note:** When marked sts are incorporated into cables, move m to new st in marked position. Rep last 3 rnds 9 (10, 10, 12, 13, 14) more times—204 (220, 240, 260, 280, 300) sts rem: 66 (70, 76, 82, 90, 96) sts for each of front and back, 36 (40, 44, 48, 50, 54) sts for each sleeve. If final Dec rnd is an even-numbered chart row, work 1 more rnd. Make note of last chart rows worked. Remove beg-of-rnd m. **Right shoulder saddle:** Work back and forth over 36 (40, 44, 48, 50, 54) sts of right sleeve. **Next row** (RS) Work in patt to last sleeve st, ssk (marked st and next st from back), turn.

**Next row** (WS) Sl 1 pwise wyf, work in patt to last sleeve st, p2tog (marked st and next st from front), turn. **Next row** (RS) Sl 1 kwise wyb, work to last sleeve st, ssk, turn. Rep last 2 rows 20 (21, 23, 25, 28, 30) more times, then work WS row once more—44 (47, 51, 55, 60, 64) sts rem for each of front and back. **Left shoulder saddle:** With RS facing, work right saddle and back sts. Work back and forth over left sleeve sts as foll: **Next row** (RS) Sl 1 kwise wyb, work in patt to last sleeve st, ssk (marked st and next st from

front), turn. **Next row** (WS) Sl 1 pwise wyf, work in patt to last sleeve st, p2tog (marked st and next st from back), turn. Rep last 2 rows 21 (22, 24, 26, 29, 31) more times—22 (24, 26, 28, 30, 32) sts rem for each of front and back.

**Back saddle:** Work back and forth over 22 (24, 26, 28, 30, 32) back sts as foll: **Next row** (WS) Work in patt to marked st, p2tog (marked st and next st from right saddle), turn. **Next row** (RS) Sl 1 kwise wyb, work in patt to marked st, ssk (marked st and next st from left saddle), turn. **Next row** (WS) Sl 1 pwise wyf, work in patt to marked st, p2tog, turn. Rep last 2 rows 16 (18, 20, 22, 22, 24) more times, then work RS row once more—18 (20, 22, 24, 26, 28) sts rem for each sleeve saddle. **Neckband:** **Next row** (RS) K16 (18, 20, 22, 24, 26) left saddle sts, ssk (last st of left saddle and next st from front), k20 (22, 24, 26, 28, 30) front sts, k2tog (last st of front and next st from right saddle), k16 (18, 20, 22, 24, 26) right saddle sts, ssk (last st of right saddle and next st from back), k20 (22, 24, 26, 28, 30) back sts, k2tog (last st of back and next st from left saddle)—76 (84, 92, 100, 108, 116) sts rem. Pm and join in the rnd. **Next rnd** Purl. **Next rnd** Knit. Rep last 2 rnds 3 more times. Purl 1 rnd. BO all sts kwise.

## FINISHING

Graft held underarm sts using Kitchener st. Sew garter st seams at lower edge and cuffs. Weave in ends. Block to measurements.

Kathleen Dames designs modern, romantic, knitterly patterns you love to knit and that you wear to fall in love, including An Aran for Frederick and Sotherton, previously published in *Jane Austen Knits*. Keep up with her at [www.kathleendames.com](http://www.kathleendames.com).



3, 3, 2), k1tbl, work Wave of Honey Cable chart over 8 (12, 12, 16, 16, 20) sts, pm, k3 (1, 4, 2, 4, 3). Cont in patt for 5 more rnds. **Inc rnd** K1, M1L, knit to m, sl m, work in patt to last m, sl m, knit to last st, M1R, k1—2 sts inc'd. Rep Inc rnd every 6th rnd 10 (12, 12, 13, 14, 16) more times—72 (80, 86, 94, 100, 108) sts. Work even until piece measures 18 (18½, 19, 19½, 20, 20)" from CO. **Next rnd** K8 (9, 10, 10, 11, 12) and place these sts on holder, work to end, place last 8 (9, 10, 10, 11, 12) sts on same holder—56



## FANNY'S WINTER SHAWL

Josie Mercier

When Fanny relocates to Mansfield Park to live with her wealthy relatives, she is not treated as an equal and is put in a remote bedroom of the house. Her uncle makes a rare visit to her room in an attempt to sort out Fanny's love life and discovers that, even though there is snow on the ground, there is no fire in Fanny's room and she is wearing a shawl to keep warm. Fanny's Winter Shawl is the warm and cozy shawl I hope Fanny had.

**FINISHED SIZE** 24" wide and 57" long, not including fringe.

**YARN** Louet Gems Worsted (100% Merino wool; 175 yd [160 m]/3½ oz [100 g]); cranapple blossom, 11 skeins. Yarn distributed by Louet North America.

**NEEDLES** Size 7 (4.5 mm) and 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); tapestry needle; crochet hook size G/6 (4 mm).

**GAUGE** 30 sts and 30 rows = 4" in Cable patt on larger needles.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### SHAWL

With smaller needles, CO 186 sts. Work Rows 1 and 2 of Cable chart 4 times. Change to larger needles. Rep Rows 3–26 of chart 17 times; piece measures about 56" from CO. Change to smaller needles. Rep Rows 1 and 2 of chart 4 times. BO all sts.

### FINISHING

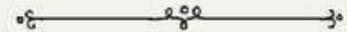
Weave in ends. Block.

**Fringe:** Cut 222 strands of yarn, each

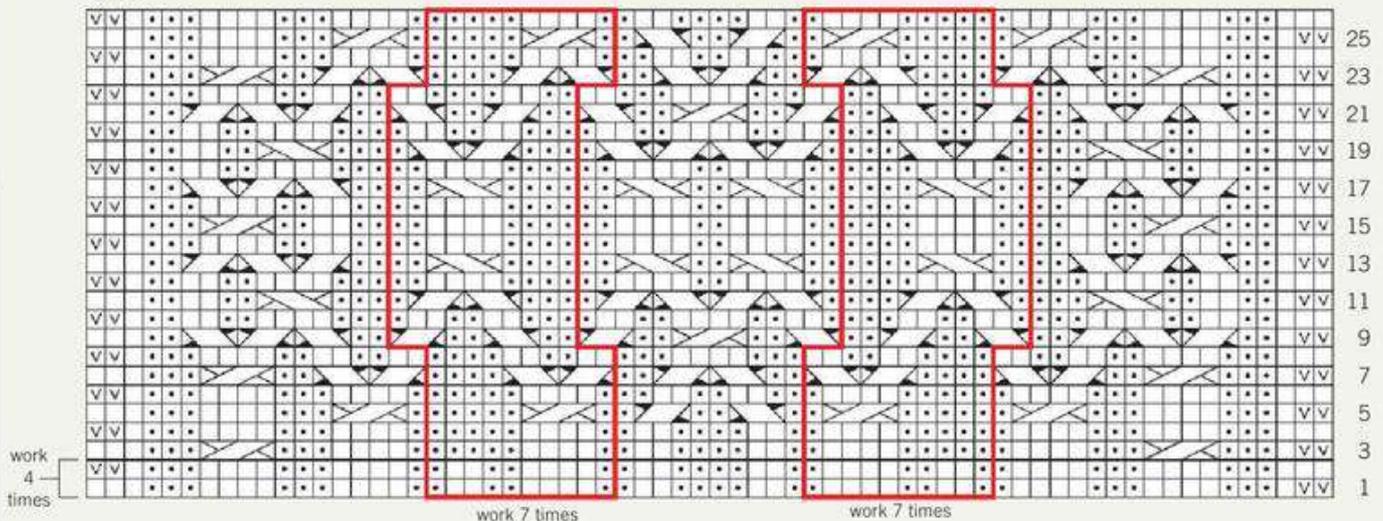


14" long. Hold 3 strands tog and fold in half. Beg in one corner, using a crochet hook, pull folded end through lower edge of shawl, then pull ends through fold and pull tight to secure. Attach fringe to rem 3 corners, then attach 35 more fringe bundles evenly spaced between corners along CO and BO edges.

Josie Mercier lives in Belleville, Ontario, Canada, and has been designing knitting patterns since 2005. She especially likes making patterns that have a rich backstory. She can be found online at [mercierknittingpatterns.blogspot.com](http://mercierknittingpatterns.blogspot.com), or on Ravelry as Pibbie.



### Cable



### Key

□ k on RS; p on WS

• p on RS; k on WS

∇ sl 1 pwise wyb on RS; sl 1 pwise wyf on WS

□ pattern repeat

∇ sl 1 st onto cn, hold in back, k2, p1 from cn

∇ sl 2 sts onto cn, hold in front, p1, k2 from cn

∇ sl 2 sts onto cn, hold in back, k2, k2 from cn

∇ sl 2 sts onto cn, hold in front, k2, k2 from cn



## LIZZIE'S WALKING STOCKINGS

Josie Mercier

These socks are inspired by Elizabeth Bennet's walking: she walks to Netherfield to visit her ailing sister, takes a turn around the drawing room at Netherfield with Caroline Bingley, and as she walks the grounds near the parsonage, unexpectedly encounters Mr. Darcy. Lizzie's Walking Stockings come almost to the knee and are topped with a lace pattern named "Leaf Pattern, Very Pretty" from *The Lady's Assistant* by Mrs. Gaugain, published in 1840 (just outside the true Regency era, but the stitch pattern was likely in use before the book was published). The lace pattern creates a frilly top to the socks that could be seen—but heavens, certainly not shown—above the top of a boot.

**FINISHED SIZE** 7" leg and foot circumference and 8½" foot length (adjustable).

**YARN** Knit One Crochet Too Crock-O-Dye (65% superwash wool, 20% nylon, 15% silk; 416 yd [380 m]/3½ oz [100 g]): #328 amber, 1 skein.

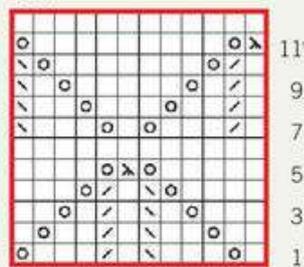
**NEEDLES** Size 2 (2.75 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle.

**GAUGE** 34 sts and 42 rnds = 4" in St st.

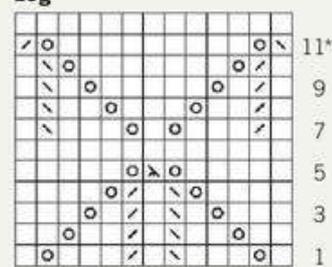
See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### Cuff



12-st repeat

### Leg

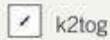


13 sts

### Key



knit



k2tog

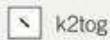


sl 1, k2tog, pss0

\* work as given in instructions



yo



k2tog tbl



pattern repeat

### NOTE

- Stockings are worked from the top down with a heel flap and gusset.

### RIGHT STOCKING

**Cuff:** CO 60 sts loosely. Place marker (pm) and join in the rnd. Purl 1 rnd. Work Rows 1–12 of Cuff chart 3 times, working Row 11 as foll: Remove m, k2tog, pass last st of previous rnd over the k2tog, sl new st back to left needle, replace m, sl st back to right needle and, beg with 2nd st on chart, work rest of rnd as charted. **Leg: Next rnd** Remove m, k3, replace m for new beg of rnd, k9, work Leg chart over 13 sts, knit to end. Work 41 more rnds in patt, ending with Row 6 of chart.

**Next rnd** Knit. Work in St st until sock measures 10¼" from CO. **Heel: Set-up rnd:** Knit to last 15 sts, then place 30

sts just worked on st holder (or leave unworked on a dpn)—30 sts rem for heel. **Heel flap:** Work back and forth in rows as foll (remove rnd m):

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

**Row 2 (WS)** Sl 1 pwise wyf, purl to end. Rep Rows 1 and 2 eighteen more times. Turn heel using short-rows as foll:

**Short-row 1 (RS)** K17, ssk, k1, turn.

**Short-row 2 (WS)** Sl 1 pwise wyf, p5, p2tog, p1, turn.

**Short-row 3** Sl 1 pwise wyb, knit to 1 st before gap, ssk, k1, turn.

**Short-row 4** Sl 1 pwise wyf, purl to 1 st before gap, p2tog, p1, turn.

**Short-rows 5–10** Rep Short-rows 3 and 4 three times.

**Short-row 11** Sl 1 pwise wyb, k14, ssk, k1, turn.

**Short-row 12** Sl 1 pwise wyf, p15,



p2tog, p1, turn—18 heel sts rem.

**Shape gusset:** Rejoin for working in the rnd as foll: **Set-up rnd** K9, pm for beg of rnd, k9, pick up and knit 19 sts along side of heel flap, pm, k30 instep sts from st holder, pm, pick up and knit 19 sts along side of heel flap, knit to end—86 sts total: 30 sts for instep and 56 sts for sole. **Dec rnd** Knit to 3 sts before m, k2tog, k1, sl m, knit to m, sl m, k1, ssk, knit to end—2 sts dec'd. Rep Dec rnd every other rnd 12 more times—60 sts rem: 30 sts each for instep and sole. **Foot:** Work even until foot measures 7" from back of heel, or 1½" less than desired finished length.

**Toe: Dec rnd** \*Knit to 3 sts before m, k2tog, k1, sl m, k1, ssk; rep from \* once more, knit to end—4 sts dec'd. Rep Dec rnd every other rnd 7 more times—28 sts rem. Break yarn, leaving a 24" tail.

## FINISHING

With tail threaded on a tapestry needle, use Kitchener st to graft sts tog. Weave in ends and block.

## LEFT STOCKING

**Cuff:** Work as for right stocking. **Leg:** **Next rnd** Remove m, k36, work Leg chart over 13 sts, k8, pm for new beg of rnd. Complete as for right stocking.

Josie Mercier lives in Belleville, Ontario, Canada, and has been designing knitting patterns since 2005. She especially likes making patterns that have a rich backstory. She can be found online at [mercierknittingpatterns.blogspot.com](http://mercierknittingpatterns.blogspot.com), or on Ravelry as Pibble.



## ELIZABETH'S DELIGHT CAPELET

Isabell Kraemer

Thin contrast-color stripes and twisted ribbings add a modern touch to this elegant and romantic capelet. Knitted in the round from the top down with an easy lace pattern, it will add warmth and color to a fall or spring outfit.

**FINISHED SIZE** 24" neck circumference, 51" lower edge circumference and 15" deep (measured at the center front).

**YARN** The Fibre Company Meadow (40% Merino wool, 25% baby llama, 20% silk, 15% linen; 545 yd [498 m]/3½ oz [100 g]): prairie (tan; MC), 2 skeins; alfalfa (aqua blue; CC1), Queen Anne's lace (cream; CC2), 1 skein each. Yarn distributed by Kelbourne Woolens.

**NEEDLES** Neckband and ribbing—

size 1½ (2.5 mm): 24" and 40" circular (cir). Body—size 2½ (3 mm): 24" and 32" cir. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Marker (m); tapestry needle.

**GAUGE** 22 sts and 34 rnds = 4" in lace patt on larger needle.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTE

• This capelet is worked in the round from the top down.

## STITCH GUIDE

**Twisted Rib:** (even number of sts)

**Rnd 1** \*K1tbl, p1; rep from \* to end.

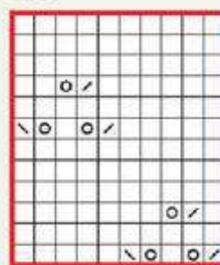
Rep Rnd 1 for patt.

## CAPELET

### Collar

With 24" smaller needle and MC, CO 168 sts. Place marker (pm) for beg of rnd and join. Knit 1 rnd. Work 5

### Lace



10-st repeat

### Key

- knit
- yo
- k2tog
- ssk
- pattern repeat



rnds of Twisted Rib (see Stitch Guide). Knit 1 rnd. **Eyelet rnd** \*K2tog, yo; rep from \* to end. Knit 1 rnd. **Yoke:** Join CC1 and knit 1 rnd. **Inc rnd** \*K3, M1L; rep from \* to end—224 sts. Break CC1. Change to 24" larger needle and MC. Knit 1 rnd. **Note:** Change to 32" larger needle when needed to accommodate a greater number of sts. Shape back neck with short-rows as foll:

**Short-row 1 (RS)** K72, wrap next st, turn.

**Short-row 2 (WS)** Purl to beg-of-rnd m, sl m, p72, wrap next st, turn.

**Short-row 3** Knit to beg-of-rnd m, sl m, \*k1, k2tog, yo, k1, yo, ssk, k2; rep from \* 8 more times, knit wrap tog with wrapped st, k2, wrap next st, turn.

**Short-row 4** Purl to beg-of-rnd m, sl m, \*p2, ssp, yo, p1, yo, p2tog, p1; rep from \* 8 more times, purl wrap tog with wrapped st, p2, wrap next st, turn.

Working wraps tog with wrapped sts as you come to them, cont as foll:

**Short-row 5** Knit to beg-of-rnd m, sl m, \*k2, k2tog, yo, k4; rep from \* 8 more times, knit to 2 sts past last wrapped st, wrap next st, turn.

**Short-row 6** Purl to beg-of-rnd m, sl m, \*p4, yo, p2tog, p2; rep from \* 8 more times, purl to 2 sts past last wrapped st, wrap next st, turn.

**Next row** Knit to beg-of-rnd m.

### Body

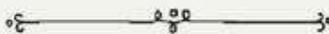
Knit 2 rnds. **Next rnd** \*Ssk, k3, k2tog, yo, k1, yo; rep from \* to end. Knit 1 rnd. **Next rnd** \*K5, k2tog, yo, k1; rep from \* to end. Knit 2 rnds. **Inc rnd** \*K5, M1L, k3, M1L; rep from \* to end—280 sts. Work Rnds 1–12 of Lace chart until piece measures about 13" from CO edge, measured at the center front, ending with Rnd 6 or 12. Do not break MC. Join CC2 and knit 1 rnd. Break CC2. Join CC1 and knit 2 rnds. Break CC1. Change to MC and knit 1 rnd. Change to 40" smaller needle. **Inc rnd** \*K1f&b; rep from \* to end—560 sts. Work in Twisted Rib for 14 rnds. BO all sts in patt.

### FINISHING

Weave in ends. With CC1 (or CC2) make 46" twisted cord and run

through the eyelets at the top of the capelet. Block if desired.

Isabell Kraemer (lilalu on Ravelry) is a German knitwear designer who creates everyday items for modern knitters. Loving the outdoors, she is heavily influenced by nature; and those who know her designs love her casual, contemporary pieces that all come with a little twist. A confessed stripe addict, she is also hooked on seamless construction—not because she doesn't like seaming (she is a fully qualified dressmaker, after all), but because she loves to see garments take shape while being able to adjust the fit on the go. Although hugely successful as a knitwear designer, she says that the biggest accomplishment is her son, after whom she named a pullover pattern; becoming a mother was the best thing that has happened to her, especially in a household containing her husband and her three cats.



## EMMA'S BABY BLANKET

Jessica Anderson

As a mother, I am always drawn to babies. As an aspiring midwife, babies hold a special place in my heart. While watching the BBC version of *Emma*, I was struck by the thought of baby Emma. Surely she would have a blanket—a special piece that would have been knitted just for her. I thought of the love and care that would have been put into such a blanket, quite possibly made by her

mother while waiting to greet her little one. A blanket from that time period would be dainty and delicate, yet practical. It would be sturdy and able to dress up a pram. This daisy stitch pattern reminded me so much of Emma, and so I created a blanket for her.

**FINISHED SIZE** 27" long and 30" wide.

**YARN** Berroco Vintage DK (52% acrylic, 40% wool, 8% nylon; 288 yd [263 m]/3½ oz [100 g]): #2102, buttercream, 3 skeins.

**NEEDLES** Sizes 5 (3.75 mm) and 6 (4 mm): 30" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle.

**GAUGE** 20 sts and 27 rows = 4" in St st on larger needles.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

• This blanket is worked back and forth from bottom to top, then stitches are picked up and worked for the edging, first along the cast-on edge and then the two remaining sides. A circular needle is used to accommodate the large number of stitches.

### STITCH GUIDE

**Daisy Stitch:** (multiple of 4 sts + 1)

**Row 1 (WS)** K1, \*[p3tog, yo, p3tog] in same 3 sts, k1; rep from \* to end.

**Rows 2 and 4** Knit.

**Row 3** K1, p1, k1, \*[p3tog, yo, p3tog] in same 3 sts, k1; rep from \* to last 2 sts, p1, k1.

Rep Rows 1–4 for patt.

### BLANKET

With larger needle, CO 149 sts. Work in St st until piece measures 2" from CO, ending with a WS row. **Next row (RS)** K5, place marker (pm), k49, pm, k41, pm, k49, pm, k5. **Next row** Purl to m, sl m, work Daisy st (see Stitch Guide) to m, sl m, purl to m, sl m,



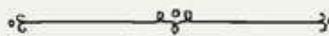
work Daisy st to m, sl m, purl to end. Cont in patt until piece measures 7" from CO, ending with Row 4 of Daisy st, removing m as you come to them. Work in St st until piece measures 9" from CO, ending with a WS row. **Next row (RS)** K26, pm, k97, pm, k26. **Next row** Purl to m, sl m, work Daisy st to m, sl m, purl to end. Cont in patt until piece measures 17" from CO, ending with Row 4 of Daisy st, removing m as you come to them. Work in St st until piece measures 19" from CO, ending with a WS row. **Next row (RS)** K5, pm, k49, pm, k41, pm, k49, pm, k5. **Next row** Purl to m, sl m, work Daisy st to m, sl m, purl to m, sl m, work Daisy st to m, sl m, purl to end. Cont in patt until piece measures 24", ending with Row 4 of Daisy st, removing m as you come to them. Work in St st until piece measures 26", ending with a RS row. Change to smaller needles. Work Rows 1–3 of Daisy st. BO all sts. With smaller needles and RS facing, pick up and knit 149 sts along CO edge. Work Rows 1–3 of Daisy st. BO all sts. With RS facing, pick up and knit 137 sts along right edge. Work Rows 1–3 of Daisy st. BO all sts. Rep for left edge.

## FINISHING

Weave in ends. Gently block, pinning edging flat.

Jessica Anderson started knitting to make longies and soakers for her

many children but has since knitted sweaters, blankets, and shawls and has started to design her own patterns. When she isn't knitting, she can be found homeschooling her five children, drinking coffee, spending time with her husband (who puts up with her yarn habit), working on a children's knitting book, and studying to be a home-birth midwife.



## GENTLEMEN'S HUNTING SOCKS

Mone Dräger

**H**e seems a very harmless sort of young man, nothing to like or dislike in him—goes out shooting or hunting with the two others all the morning, and plays at whist and makes queer faces in the evening."

—Jane Austen, letter to her sister, Cassandra

During the Regency era in England, hunting had become the sport of gentlemen, and nearly all of Jane Austen's heroes hunt in some manner or other. Captain Wentworth and Charles Musgrove hunt while in Somerset; Mr. Darcy and Mr. Bingley return to Netherfield to hunt; and the list could go on and on. These bicolored socks in shades of field and forest were designed with masculine hunting parties in mind.

**FINISHED SIZE** 7 (8, 8¾)" foot circumference, 9¼ (10, 10½)" foot length; foot length is adjustable. Socks shown measure 8".

**YARN** Dream in Color Smooshy (100% superwash Merino wool; 450 yd [411 m]/4 oz [113 g]): #320 China town apple (red; MC) and #130 strange harvest (green; CC), 1 skein each.

**NEEDLES** Size 1½ (2.5 mm) double-pointed.

Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle.

**GAUGE** 39 sts and 58 rnds = 4" in leg patt; 34 sts and 58 rnds = 4" in sole patt.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

- These socks are worked from the cuff down in the round. The slip-stitch pattern uses one color per round. The cuff, heel flap, and toe are worked with main color; the sole is worked in slip-stitch stripes to match the negative ease of the instep's pattern.
- The slip-stitch pattern stretches quite comfortably to slightly bigger circumference measurements than those given.
- Slip stitches purlwise with yarn in back except where indicated otherwise.

## SOCKS

### Leg

With MC, CO 64 (72, 80) sts. Place marker (pm) and join in the rnd.



Work 20 rnds in k1, p1 rib. Work Rows 1–8 of Leg chart 10 (11, 12) times, then work Rows 1–3 once more; piece measures about 7¼ (7¾, 8¼)" from CO.

#### Heel flap

**Set-up rnd** With CC, purl to last st (do not finish rnd). Break CC. The heel flap is worked back and forth with MC over foll 33 (37, 41) sts.

**Row 1 (RS)** [Sl 1, k1] 16 (18, 20) times, k1, turn.

**Row 2 (WS)** Sl 1 wyf, p32 (36, 40), turn.

Rep last 2 rows 14 (15, 16) more times.

#### Heel turn

**Short-row 1 (RS)** Sl 1, k17 (19, 21), ssk, k1, turn.

**Short-row 2 (WS)** Sl 1 wyf, p4, p2tog, p1, turn.

**Short-row 3** Sl 1, knit to 1 st before gap, ssk, k1, turn.

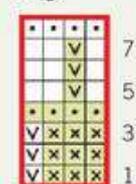
**Short-row 4** Sl 1 wyf, purl to 1 st before gap, p2tog, p1, turn.

Rep last 2 short-rows 5 (6, 7) more times—19 (21, 23) heel sts rem.

#### Gusset

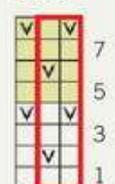
**Set-up rnd** Sl 1, k18 (20, 22) heel sts, pick up and knit 15 (16, 17) sts along side of heel flap, M1, pm for new beg of rnd, work Instep chart over 31 (35, 39) sts, pm, M1, pick up and knit 15 (16, 17) sts along side of heel flap, knit to end—82 (90, 98) sts: 31 (35, 39) sts for instep, 51 (55, 59) sts for sole. **Next rnd** Work Instep chart to m, work Row 2 of Sole chart to end. **Dec rnd** Work Instep chart to m, k1, ssk, work in patt

#### Leg



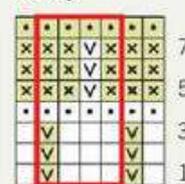
4-st repeat

#### Sole



2-st repeat

#### Instep



4-st repeat

to last 3 sts, k2tog, k1—2 sts dec'd. Rep Dec rnd every other rnd 8 more times—64 (72, 80) sts rem: 31 (35, 39) sts for instep, 33 (37, 41) sts for sole.

#### Foot

Work even in patt until foot measures 7½ (7¾, 8)" from back of heel, or 1¼ (2¼, 2½)" less than desired finished length, ending with Row 4 or 8 of charts. Break CC.

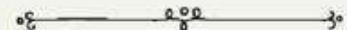
#### Toe

**Set-up rnd** With MC, knit to m, sl m, k1, ssk, knit to last 3 sts, k2tog, k1—62 (70, 78) sts rem: 31 (35, 39) sts each for instep and sole. **Next rnd** Knit. **Dec rnd** \*K1, ssk, knit to 3 sts before m, k2tog, k1; rep from \* once more—4 sts dec'd. Rep last 2 rnds 6 (8, 10) more times—34 sts rem: 17 sts each for instep and sole. Rep Dec rnd every rnd 4 times—18 sts rem: 9 sts each for instep and sole.

## FINISHING

Break yarn, leaving a 12" tail. With tail threaded on a tapestry needle, graft sts using Kitchener st. Weave in ends. Block to measurements.

Mone Dräger lives in a small village in Germany and loves to craft and be creative. She enjoys playing around with colors and stitch patterns and has a special fancy for knitted accessories. Find out more about her crafting adventures at [www.monemade.com](http://www.monemade.com).



#### Key

- with MC, knit
- with CC, knit
- with MC, purl
- with CC, purl
- with MC, sl 1 pwise wyb
- with CC, sl 1 pwise wyb
- pattern repeat



## MISS TAYLOR'S BERET

Katie Flora

This lush, feminine beret is inspired by the turban caps popular during the Regency period. Miss Taylor's Beret updates the turban into a modern, wearable style, featuring a band of delicate floral colorwork perfect for Fair Isle beginners. Knitted in the round in sport weight wool yarn, with an optional tassel for Regency charm, it is an imagining of the kind of pretty cap Miss Taylor might have worn during her Hartfield years.

**FINISHED SIZES** 21¼ (22¼, 23)" brim circumference and 9" tall, excluding tassel. Beret shown measures 22¼".



**YARN** Quince & Co. Chickadee (100% wool; 181 yd [166 m]/1¼ oz [50 g]); lupine (blue; MC), 2 skeins; parsley (green; CC1) and egret (cream; CC2), 1 skein each.

**NEEDLES** Brim—size 1 (2.25 mm): 16" circular (cir). Body—size 2 (2.75 mm): 16" cir and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; cardboard for tassel.

**GAUGE** 27 sts and 36 rnds = 4" in St st on larger needles.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

- This beret is worked in the round from the brim up.

### STITCH GUIDE

**Twisted Rib:** (even number of sts)

**Rnd 1** \*K1tbl, p1; rep from \* around. Rep Rnd 1 every rnd for patt.

### BRIM

With smaller needle and MC, CO 138 (144, 150) sts. Place marker (pm) and join in the rnd. Work in Twisted Rib (see Stitch Guide) for 6 rnds. Knit 1 rnd.

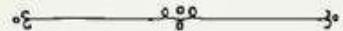
### BODY

Change to larger cir needle. Work Rnds 1–9 of Flower chart. Cont in MC only. Knit 1 rnd. **Inc rnd** K2 (3, 4), M1, \*k2, M1; rep from \* to last 2 (3, 4) sts, k2 (3, 4)—206 (214, 222) sts. Work in St st until piece measures 7½" from CO edge. **Shape crown:** **Note:** Change to dpn when necessary. **Dec rnd** [K33 (52, 109), k2tog] 5 (3, 2) times, k29 (50, 0), [k2tog] 1 (1, 0) time(s)—200 (210, 220) sts rem. **Dec rnd** [K8, k2tog, pm] 20 (21, 22) times, using rnd m as last pm—180 (189, 198) sts rem. **Dec rnd** [Knit to 2 sts before m, k2tog, sl m] 20 (21, 22) times—20 (21, 22) sts dec'd. Rep last rnd 6 more times—40 (42, 44) sts rem. **Dec rnd** [K2tog] 20 (21, 22) times—20 (21, 22) sts rem. **Dec rnd** [K2tog] 10 (10, 11) times, k0 (1, 0)—10 (11, 11) sts rem. Break yarn, leaving a 10" tail. With tail threaded on tapestry needle, run tail through rem sts, pull tight and secure on WS.

### FINISHING

Weave in ends. Block to measurements. **Tassel:** With MC, make a 3" tassel. From RS, thread both ends through center of crown and tie in knot or bow on WS to secure.

Katie Flora believes knitting should bring joy every day. Her designs connect story, nature, and color to create graceful garments fit for heroines. She can be found on Ravelry at [www.ravelry.com/designers/katie-flora](http://www.ravelry.com/designers/katie-flora).



### Flower



6-st repeat

### Key

- 9 MC
- 7 CC1
- 5 CC2
- 3 pattern repeat
- 1



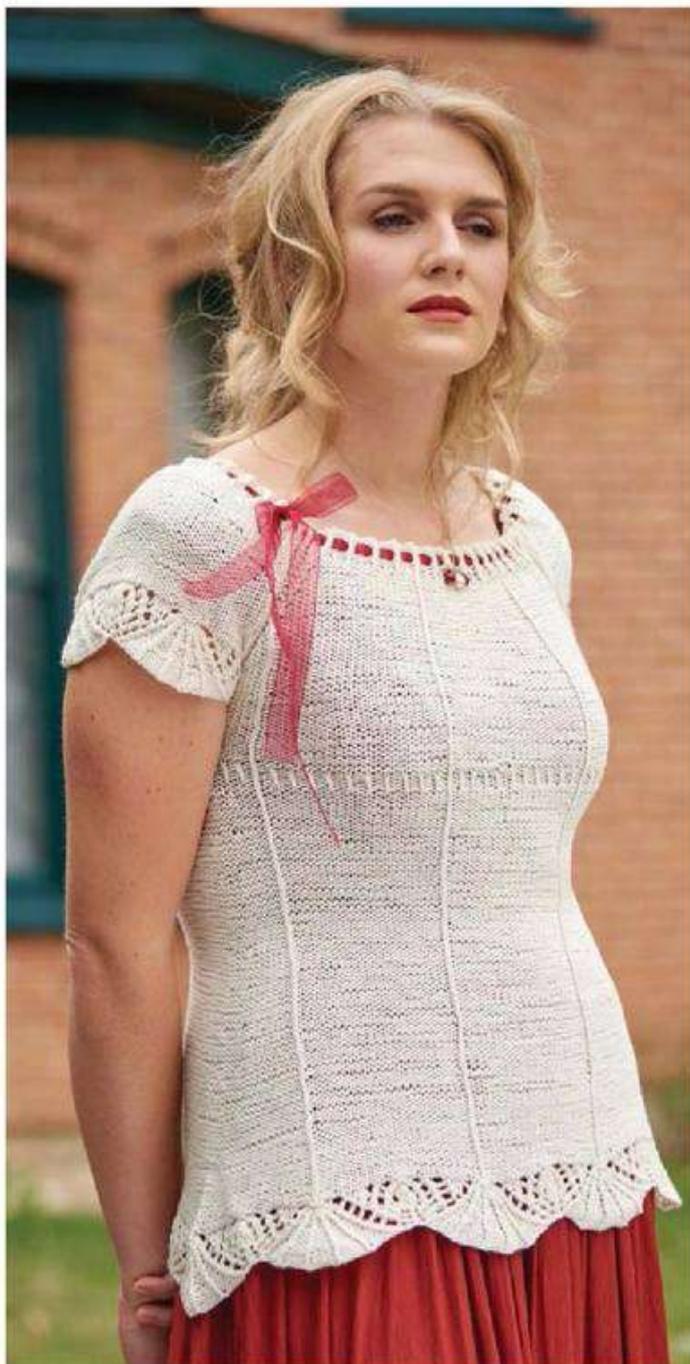
Town



LADY SUSAN'S  
SUNDAY  
SPENCER

Designed by TERRI  
ROSENTHAL. PAGE 54.

**YARN:** HiKoo  
Simpliworsted.



### SCANDALOUS BATH TOP

Designed by ALEXIS DI GREGORIO. [PAGE 57.](#)

**YARN:** Rowan Wool Cotton 4 Ply.

### CASSANDRA'S GLOVES

Designed by MONE DRÄGER. [PAGE 59.](#)

**YARN:** Shibui Knits Staccato.





## MARY'S SCARF

Designed by SARAH GOMEZ. PAGE 62.

**YARN:** Juniper Moon Farm Herriot Heathers.





## LYDIA'S SCARF

Designed by  
SARAH GOMEZ.

**PAGE 63. YARN:**  
Juniper Moon Farm  
Findley.

## MARY CRAWFORD'S SURPLICE

Designed by  
ALEXIS DI GREGORIO.

**PAGE 64. YARN:**  
Madelinetosh Tosh  
Merino Light.





**MR. BINGLEY'S  
MISER'S PURSE**

Designed by LISA JACOBS.

**PAGE 66. YARN:** Sweet Georgia Tough  
Love Sock.

**ANNE ELLIOT  
WENTWORTH'S  
TEA COZY**

Designed by ANNE BERK. **PAGE 69.**  
**YARN:** Brown Sheep Cotton Fleece.





## LADY SUSAN'S SUNDAY SPENCER

Terri Rosenthal

This modern Spencer sports a bell edging on waist and sleeves, with a cable and bobble pattern along the bodice's length. Sunday church bells and bell towers that would bring everyone together on Sunday mornings during the time of Jane Austen make the bells and bobbles particularly appropriate. It was a time when young and old, rich and poor, would all gather for services. Today, Sunday morning means different things to different people, but still we enjoy gathering with those we love. Wear this cropped jacket for a walk in the country or in town for Sunday brunch, just as Lady Susan might have done.

**FINISHED SIZE** 40¼ (44½, 46¼, 48¾, 51½, 54¼)" bust circumference, buttoned. Spencer shown measures 44½".

**YARN** HiKoo Simpliworsted (55% Merino superwash, 28% acrylic, 17% nylon; 140 yd [128 m]/3½ oz [100 g]): #027 Nile blue, 6 (6, 6, 7, 7, 8) skeins. Yarn distributed by Skacel.

**NEEDLES** Size 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); stitch holder; tapestry needle; three 1" buttons.

**GAUGE** 14 sts and 24 rows = 4" in rev St st; 4 sts of Cable and Bobble chart = 1".

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

• This Spencer is knitted from bottom to top in pieces, then seamed. Body and sleeve pieces begin with a Bell edging that on the body transforms into columns of Cable and Bobble patterns separated by reverse stockinette stitch. Adjust length for body or sleeves by adding or subtracting repeats of the Cable and Bobble chart.

### STITCH GUIDE

**M3:** With left needle tip, lift strand between needles from back to front. Knit into the front, back, front of the lifted loop—3 sts inc'd.

**M4:** With left needle tip, lift strand between needles from back to front. Knit into the front, back, front, back of the lifted loop—4 sts inc'd.

**Make Bobble (MB):** With left needle tip, lift strand between needles from back to front. Knit into the front, back, front, back of the lifted loop; turn, p4; turn, k4; turn, p4; turn, k4tog, work next st as indicated, pass second st on right needle (from bobble) over first.

**Cable 4 Front (C4F):** Sl 2 sts onto cn, hold in front, k2, k2 from cn.

**Bell Pattern:** (beg with 14 sts, ends with 4 sts; st counts vary by row)

**Row 1 (RS)** K2, p10, k2.

**Row 2 (WS)** P2, k10, p2.

**Row 3** K2, p3tog, BO 3 sts, p3tog, pass second st on right needle (from BO) over first, k2—6 sts rem.

**Row 4** P2, k1, CO 2 sts using the backward-loop method, k1, p2—8 sts.

**Row 5** K2, p4, k2.

**Row 6** P2, k4, p2.

**Row 7** K2, p2tog, MB (see Stitch Guide), p2tog, k2—6 sts rem.

**Row 8** P2, k2, p2.

**Row 9** K2, p2, k2.

**Row 10** P2, k2tog, p2—5 sts rem.

**Row 11** K2, k2tog, k1—4 sts rem.

**Row 12** P4.

### BACK

CO 106 (106, 108, 118, 122, 120) sts. **Next row (RS)** P6 (6, 7, 8, 10, 9), \*work Bell patt over 14 sts (see Stitch Guide), p6 (6, 6, 8, 8, 8); rep from \* 4 more times, p0 (0, 1, 0, 2, 1). **Next Row**

(WS) K6 (6, 7, 8, 10, 9), \*work Bell patt as established, k6 (6, 6, 8, 8, 8); rep from \* 4 more times, k0 (0, 1, 0, 2, 1). **Next row** P3 (3, 4, 4, 5, 5), M3 (M4, M4, M3, M3, M4), p3 (3, 3, 4, 5, 4), \*work Bell patt, p3 (3, 3, 4, 4, 4), M3 (M4, M4, M3, M3, M4), p3 (3, 3, 4, 4, 4); rep from \* 4 more times, p0 (0, 1, 0, 2, 1)—84 (90, 92, 96, 100, 104) sts rem. **Next row** K9 (10, 11, 11, 13, 13), \*work Bell patt, k9 (10, 10, 11, 11, 12); rep from \* 4 more times, k0 (0, 1, 0, 2, 1)—94 (100, 102, 106, 110, 114) sts.

**Sizes 40¼" only:** **Next row (RS)** P9, \*work Bell patt, p4, p2tog, p3; rep from \* 3 more times, work Bell patt, p9—90 sts rem.

**Sizes 44½ (48¾)" only:** **Next row (RS)** P10 (11), work Bell patt, p4 (4), p2tog, p4 (5), [work Bell patt, p10 (11)] 2 times, work Bell patt, p4 (4), p2tog, p4 (5), work Bell patt, p10 (11)—98 (104) sts rem.

**Size 46¼" only:** **Next row (RS)** P4, p2tog, p5, \*work Bell patt, p4, p2tog, p5; rep from \* 4 more times—100 sts rem.

**All sizes:** Work in patt through Row 12 of Bell patt—70 (78, 80, 84, 90, 94) sts rem.

**Sizes 40¼ (46¼, 51½, 54¼)" only:** **Next row (RS)** P9 (10, 13, 13), \*work Cable and Bobble chart over 4 sts, p8 (10, 11, 12); rep from \* 4 more times, p1 (0, 2, 1).

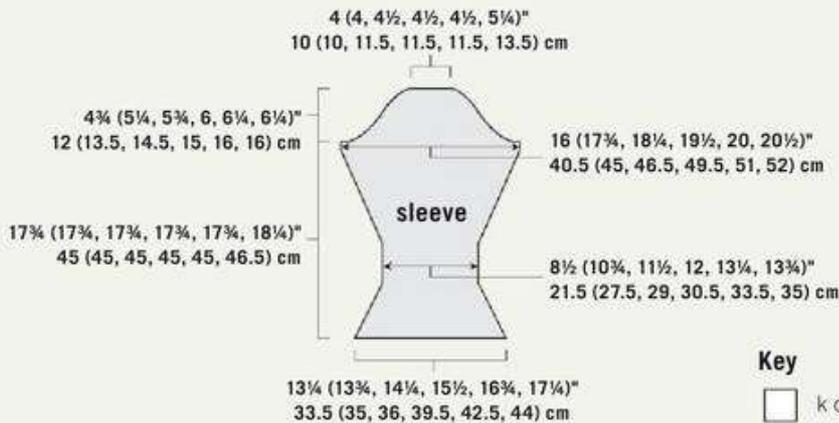
**Sizes 44½ (48¾)" only:** **Next row (RS)** P10 (11), work Cable and Bobble chart over 4 sts, p9 (10), [work Cable and Bobble chart over 4 sts, p10 (11)] 2 times, work Cable and Bobble chart over 4 sts, p9 (10), work Cable and Bobble chart over 4 sts, p10 (11).

**All sizes:** Work in established patt until piece measures 5½ (5½, 5½, 5½, 5¼, 5¼)" from CO edge, ending with a WS row. **Shape armholes:** BO 2 (4,

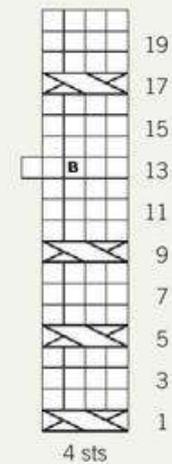
3, 2, 6, 6) sts at beg of next 2 rows, then BO 2 (1, 2, 4, 2, 2) st(s) at beg of foll 2 rows—62 (68, 70, 72, 74, 78) sts rem. **Dec row (RS)** P2tog, work in patt to last 2 sts, ssp—2 sts dec'd.

Rep Dec row every RS row 2 more times—56 (62, 64, 66, 68, 72) sts rem. Work even in patt until armhole measures 8 (8¼, 8¾, 9, 9¼, 9½)",

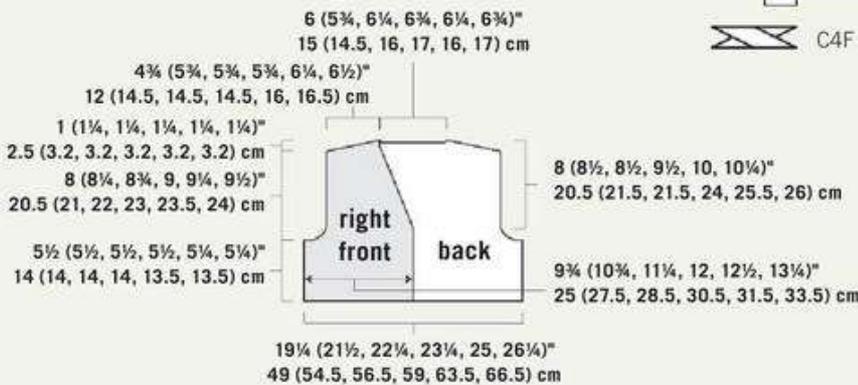
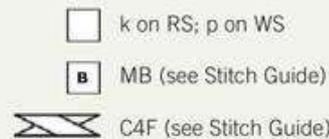
ending with a WS row. **Shape neck**



### Cable and Bobble



### Key



**and shoulder:** *Next row* (RS) Work 21 (23, 24, 24, 25, 26) sts in patt and place these sts on holder for right shoulder, BO 14 (16, 16, 18, 18, 20) sts, work in patt to end—21 (23, 24, 24, 25, 26) sts rem for left shoulder. **Left shoulder:** *Next row* (WS) BO 6 (4, 4, 4, 5, 6) sts, work in patt to end—15 (19, 20, 20, 20, 20) sts rem. *Next row* (RS) BO 3 (2, 3, 3, 2, 2) sts at neck edge, work in patt to end—12 (17, 17, 17, 18, 18) sts rem. At beg of WS rows, BO 5 sts 0 (1, 1, 1, 0, 0) time(s), then BO 6 sts 2 (2, 2, 2, 3, 3) times—no sts rem. **Right shoulder:** Return 21 (23, 24, 24, 25, 26) held right shoulder sts to needle. With WS facing, rejoin yarn. *Next row* (WS) BO 3 (2, 3, 3, 2, 2) sts at neck edge, work in patt to end—18 (21, 21, 21, 23, 24) sts rem. At beg of RS rows, BO 4 sts 0 (1, 1, 1, 0, 0) time(s), then BO 5 sts 0 (1, 1, 1, 0, 0) time(s), then BO 6 sts 3 (2, 2, 2, 3, 4) times—no sts rem.

### RIGHT FRONT

CO 46 (50, 52, 54, 58, 60) sts. *Next row* (RS) P6 (8, 8, 9, 10, 11), \*work Bell patt over 14 sts, p6 (7, 8, 8, 10, 10);

rep from \* once more, p0 (0, 0, 1, 0, 1). *Next row* (WS) K6 (7, 8, 9, 10, 11), \*work Bell patt as established, k6 (7, 8, 8, 10, 10); rep from \* once more, k0 (1, 0, 1, 0, 1). **Sizes 40½ (46½, 48½, 51½, 54½)" only:** *Next row* (RS) P3 (4, 5, 5, 6), M3, p3 (4, 4, 5, 5), \*work Bell patt, p3 (4, 4, 5, 5), M3, p3 (4, 4, 5, 5); rep from \* once more, p0 (0, 1, 0, 1)—39 (45, 47, 51, 53) sts rem.

**Size 44½" only:** *Next row* (RS) P4, M3,



p4, \*work Bell patt, p3, M4, p2tog, p2; rep from \* once more—43 sts rem. **All sizes:** *Next row* (WS) K9 (10, 11, 12, 13, 14), \*work Bell patt, k9 (10, 11, 11, 13, 13); rep from \* once more, k0 (1, 0, 1, 0, 1)—43 (47, 49, 51, 55, 57) sts.

**Size 46½" only:** *Next row* (RS) P11, work Bell patt, p5, p2tog, p4, work Bell patt, p11—48 sts rem.

**Sizes 51½ (54½)" only:** *Next row* (RS) P6 (6), p2tog, p5 (6), work Bell patt, p13, work Bell patt, p5 (6), p2tog, p6 (6)—53 (55) sts rem.

**All sizes:** Work in patt through Row 12 of Bell patt—35 (39, 40, 43, 45, 47) sts rem. *Next row* (RS) P9 (11, 11, 12, 12, 13), work Cable and Bobble chart over 4 sts, p9 (10, 10, 11, 13, 13), work Cable and Bobble chart over 4 sts, p9 (10, 11, 12, 12, 13). Work in established patt until piece measures 5½ (5½, 5½, 5½, 5½, 5½)" from CO edge, ending with a RS row. **Shape armhole and neck:** **Note:** Armhole and neck shaping are worked simultaneously; read through foll section before proceeding. **Shape armhole:** At beg of WS rows, BO 2 (4, 3, 2, 6, 6) sts once, then BO 2 (1, 2, 4, 2, 2) st(s) once. **Armhole dec row** (RS) Work in patt to last 2 sts, ssp—1 st dec'd. Rep Armhole dec row every RS row 2 more times—7 (8, 8, 9, 11, 11) sts dec'd at armhole edge. **At the same time,** when armhole measures 1 (1, 1½, ¾, ½, ½)", ending with a WS row, shape neck as foll: **Neck dec row** (RS) P2tog, work in patt to end—1 st dec'd. Rep Neck dec row every 4<sup>th</sup> row



9 (9, 10, 12, 10, 11) more times—18 (21, 21, 21, 23, 24) sts rem. Work even in patt until armhole measures 8 (8¼, 8¾, 9, 9¼, 9½)”, ending with a RS row. **Shape shoulder:** At beg of WS rows, BO 4 sts 0 (1, 1, 1, 0, 0) time(s), then BO 5 sts 0 (1, 1, 1, 1, 0) time(s), then BO 6 sts 3 (2, 2, 2, 3, 4) times—no sts rem.

### LEFT FRONT

CO 46 (50, 52, 54, 58, 60) sts. **Next row** (RS) P6 (7, 8, 9, 10, 11), \*work Bell patt over 14 sts, p6 (7, 8, 8, 10, 10); rep from \* once more, p0 (1, 0, 1, 0, 1). **Next row** (WS) K6 (8, 8, 9, 10, 11), \*work Bell patt as established, k6 (7, 8, 8, 10, 10); rep from \* once more, k0 (0, 0, 1, 0, 1). **Sizes 40¼ (46¼, 48¼, 51½, 54¼)“ only:** **Next row** (RS) P3 (4, 5, 5, 6), M3, p3 (4, 4, 5, 5), \*work Bell patt, p3 (4, 4, 5, 5), M3, p3 (4, 4, 5, 5); rep from \* once more, p0 (0, 1, 0, 1)—39 (45, 47, 51, 53) sts rem.

**Size 44½“ only:** **Next row** (RS) \*P3, M4, p2tog, p2, work Bell patt; rep from \* once more, p4, M3, p4—43 sts rem.

**All sizes:** **Next row** (WS) K9 (11, 11, 12, 13, 14), \*work Bell patt, k9 (10, 11, 11, 13, 13); rep from \* once more, k0 (0, 0, 1, 0, 1)—43 (47, 49, 51, 55, 57) sts.

**Size 46¼“ only:** **Next row** (RS) P11, work Bell patt, p5, p2tog, p4, work Bell patt, p11—48 sts rem.

**Sizes 51½ (54¼)“ only:** **Next row** (RS) P6 (6), p2tog, p5 (6), work Bell patt, p13, work Bell patt, p5 (6), p2tog, p6 (6)—53 (55) sts rem.

**All sizes:** Work in patt through Row

12 of Bell patt—35 (39, 40, 43, 45, 47) sts rem. **Next row** (RS) P9 (10, 11, 12, 12, 13), work Cable and Bobble chart over 4 sts, p9 (10, 10, 11, 13, 13), work Cable and Bobble chart over 4 sts, p9 (11, 11, 12, 12, 13). Work in established patt until piece measures 5½ (5½, 5½, 5½, 5¼, 5¼)” from CO edge, ending with a WS row. **Shape armhole and neck:** **Note:** Armhole and neck shaping are worked simultaneously; read through foll section before proceeding. **Shape armhole:** At beg of RS rows, BO 2 (4, 3, 2, 6, 6) sts once, then BO 2 (1, 2, 4, 2, 2) st(s) once. Work 1 WS row. **Armhole dec row** (RS) P2tog, work in patt to end—1 st dec’d. Rep Armhole dec row every RS row 2 more times—7 (8, 8, 9, 11, 11) sts dec’d at armhole edge. **At the same time,** when armhole measures 1 (1, 1½, ¾, ½, ½)”, ending with a WS row, shape neck as foll: **Neck dec row** (RS) Work in patt to last 2 sts, ssp—1 st dec’d. Rep Neck dec row every 4<sup>th</sup> row 9 (9, 10, 12, 10, 11) more times—18 (21, 21, 21, 23, 24) sts rem. Work even in patt until armhole measures 8 (8¼, 8¾, 9, 9¼, 9½)”, ending with a WS row. **Shape shoulder:** At beg of RS rows, BO 4 sts 0 (1, 1, 1, 0, 0) time(s), then BO 5 sts 0 (1, 1, 1, 1, 0) time(s), then BO 6 sts 3 (2, 2, 2, 3, 4) times—no sts rem.

### SLEEVES

**Note:** Bell patt and sleeve shaping are worked simultaneously; read through foll section before proceeding. CO 62 (64, 66, 70, 74, 76) sts.

**Row 1** (RS) P5 (5, 6, 7, 8, 9), \*work Bell patt over 14 sts, p5 (6, 6, 7, 8, 8); rep from \* once more, work Bell patt over 14 sts, p5 (5, 6, 7, 8, 9).

**Row 2** (WS) K5 (5, 6, 7, 8, 9), \*work Bell patt as established, k5 (6, 6, 7, 8, 8); rep from \* once more, work Bell patt, k5 (5, 6, 7, 8, 9).

**Size 40¼“ only:**

**Row 3** (RS) P1, p2tog, M3, p2, \*work Bell patt, p1, p2tog, M3, p2; rep from \* 2 more times—46 sts rem.

**Sizes 44½ (46¼, 48¼, 51½, 54¼)“ only:**

**Row 3** (RS) P3 (3, 4, 4, 5), M3, p2 (3, 3, 4, 4), \*work Bell patt, p3 (3, 4, 4, 4),

M4 (M4, M3, M3, M3), p3 (3, 3, 4, 4); rep from \* once more, work Bell patt, p3 (3, 3, 4, 4), M3, p2 (3, 4, 4, 5)—54 (56, 58, 62, 64) sts rem.

**All sizes:**

**Row 4** (WS) K7 (8, 9, 10, 11, 12), \*work Bell patt, k7 (10, 10, 10, 11, 11); rep from \* once more, work Bell patt, k7 (8, 9, 10, 11, 12)—52 (60, 62, 64, 68, 70) sts. Work in patt through **Row 12** of Bell patt—36 (44, 46, 48, 52, 54) sts rem. **Next row** (RS) P5 (6, 7, 8, 9, 10), \*C4F (see Stitch Guide), p7 (10, 10, 10, 11, 11); rep from \* once more, C4F, p5 (6, 7, 8, 9, 10). Work 1 WS row. **Next row** (RS) P5 (6, 7, 8, 9, 10), \*k2, MB (see Stitch Guide), k2, p7 (10, 10, 10, 11, 11); rep from \* once more, k2, MB, k2, p5 (6, 7, 8, 9, 10). Cont in rev St st. **At the same time,** beg on **Row 6,** work Dec row as foll: Dec row (WS) Ssk, work in patt to last 2 sts, k2tog—2 sts dec’d. Rep Dec row every 6<sup>th</sup> row 4 more times—30 (38, 40, 42, 46, 48) sts rem. Work even until piece measures 8½” from CO edge, ending with a RS row. **Inc row** (WS) K1, k1f&b, knit to last 2 sts, k1f&b, k1—2 sts inc’d. Rep Inc row every 4<sup>th</sup> row 12 (11, 11, 12, 11, 11) more times—56 (62, 64, 68, 70, 72) sts. Work even until sleeve measures 17¼ (17¼, 17¼, 17¼, 17¼, 18¼)” from CO edge, ending with a RS row. **Shape cap:** BO 2 (4, 3, 2, 6, 6) sts at beg of next 2 rows, then BO 2 (1, 2, 4, 2, 2) st(s) at beg of foll 2 rows—48 (52, 54, 56, 54, 56) sts rem. Dec row (WS) Ssk, knit to last 2 sts, k2tog—2 sts dec’d. Rep Dec row every WS row 8 (10, 11, 12, 9, 9) times, then every other WS row 0 (0, 0, 0, 2, 2) times—30 (30, 30, 30, 30, 32) sts rem. BO 2 sts at beg of next 2 rows, then BO 3 (3, 2, 2, 2, 2) sts at beg of foll 2 rows—14 (14, 16, 16, 16, 18) sts rem. BO all rem sts.

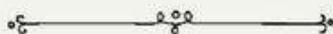
### FINISHING

Block pieces to measurements. Sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams.

**Front bands and collar:** CO 6 sts for left button band. Work in garter st until piece measures 5½ (5½, 5½, 5½,

5¼, 5¼)" from CO edge. Place removable marker (pm) for top of left button band. **Inc row** Knit to last st, k1f&b—1 st inc'd. Rep Inc row on next row—1 st inc'd. Knit 6 rows even. Rep last 8 rows 4 more times—16 sts. Work Inc row every row 8 times—24 sts. Work even in garter st for 32 rows, pm for center back, work in garter st for 32 rows. **Dec row** Ssk, knit to end—1 st dec'd. Rep Dec row every row 7 more times—16 sts rem. Knit 6 rows. Work Dec row on next 2 rows—2 sts dec'd. Rep last 8 rows 4 more times—6 sts rem. Pm for top of right buttonhole band. Mark 3 desired button positions on left band. Cont in garter st, work to each button position and work 2-row buttonhole as foll: **Next row** K2, BO 2 sts, knit to end. **Next row** K2, CO 2 sts using the backward-loop method, k2. Work until right buttonhole band measures 5½ (5½, 5½, 5½, 5¼, 5¼)". BO all sts. With RS facing, pin front bands and collar into place with buttonhole band on right front; sew in place. Weave in ends.

Terri Rosenthal is the head designer and co-owner of Carasan Designs LLC, a very small design house that she started in 2001 with her youngest daughter, Cassandra. Terri is known internationally for lush, textured, and playful knitwear. She taught herself to knit at the age of sixteen, when she inherited her great-aunt's knitting books from 1910, and within a year, was designing professionally. She is a mirror knitter and is also known to knit with her eyes closed, to relax.



## SCANDALOUS BATH TOP

Alexis Di Gregorio

This top is designed to honor the time in Jane Austen's life when she and her family moved from the small parish of Steventon to Bath, the capital of English fashion. At the time the Austen sisters found themselves there, fashion for young ladies was at one of its most risqué periods in their lifetimes. Necklines were low and lace overskirts had been reduced to lace edgings; dresses were even dampened to cling and show off the corset underneath. This top is reminiscent of those dresses. Starting with lace edging around the bottom, the piece is worked in reverse stockinette broken with visible lines running up the bust.

**FINISHED SIZE** 31 (34, 37, 40¾, 42¾, 45¾)" bust circumference. Top shown measures 31".



**YARN** Rowan Wool Cotton 4 ply (50% wool, 50% cotton; 197 yd [180 m]/1¼ oz [50 g]): #480 antique, 4 (5, 5, 6, 6, 7) balls. Yarn distributed by Westminster Fibers.

**NEEDLES** Size 6 (4 mm): 24–32" circular (cir) depending on size you are making and set of 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle; 2½ yd ¾" wide ribbon.

**GAUGE** 24 sts and 28 rows = 4" in rev St st. One 22-st rep from Edging or Sleeve chart measures 4½" wide; 14 rows of chart measures 2" tall.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

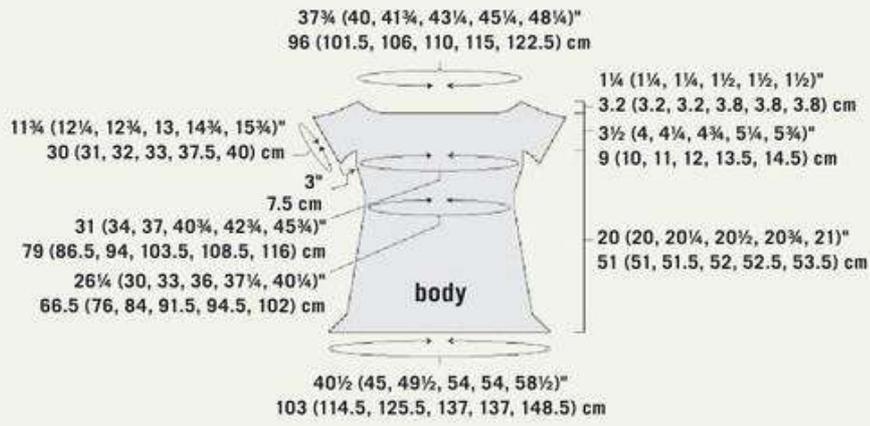
### NOTES

- The body and sleeves of this pull-over are worked in the round from the bottom up to the yoke, then the pieces are joined for working the circular yoke.
- The stitch count changes throughout the charts.
- The neck is gathered by threading the ribbon through the Eyelet round. It is adjustable by tightening or loosening the ribbon.

### STITCH GUIDE

**Twisted Rib:** (even number of sts)

**Rnd 1** \*P1, k1tbl; rep from \* to end.



Rep Rnd 1 every rnd for patt.  
**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.  
**Gather 3 (5):** Slip next 3 (5) sts pwise wyb, pass yarn to front, slip same 3 (5) sts pwise to left needle, pass yarn to back, slip same 3 (5) sts pwise to right needle.

**BODY**

With cir needle, using the backward-loop method, CO 198 (220, 242, 264, 264, 286) sts. Do not join. **Set-up row** Knit to end, place marker (pm) and join in the rnd, with purl side facing out for RS. **Next rnd** Work Body chart to end—216 (240, 264, 288, 288, 312) sts. Work even through Row 14 of chart, working incs and decs as indicated (see Notes), and working

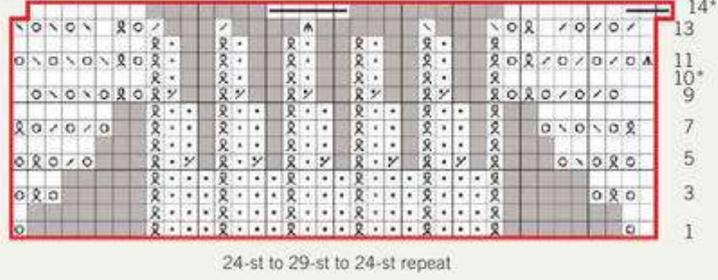
Rows 10 and 14 as foll:  
**Row 10** Work as charted to last st, sl 1 pwise, remove m, sl st back to left needle, replace m.  
**Row 14** Slip 2 sts pwise wyb, pass yarn to front, [sl the same 2 sts, sl rnd m, sl last st of previous rnd] back to left needle, pass yarn to back, sl the same 3 sts and rnd m pwise to right needle (leaving rnd m in same position) and, beg with 4th st on chart, work rest of rnd as charted, knit last st (this st was gathered with the first 2 sts of the rnd)—198 (220, 242, 264, 264, 286) sts.  
**Sizes 31 (37, 45 1/4)" only:** Remove m, purl 16, replace m for new beg-of-rnd.  
**All sizes:**  
**Next rnd** P17 (11, 17, 11, 11, 17), k1tbl, [p21, k1tbl] 3 (4, 4, 5, 5, 5) times, p15 (10, 15, 10, 10, 15), pm for side,

p28 (11, 28, 11, 11, 28), k1tbl, [p21, k1tbl] 2 (4, 3, 5, 5, 4) times, p26 (10, 26, 10, 10, 26)—99 (110, 121, 132, 132, 143) sts each for front and back. Work even in established patt for 13 more rnds. Piece measures about 2" from top of edging. **Shape waist: Dec rnd** \*P1, p2tog, work in patt to 3 sts before m, p2tog, p1, sl m; rep from \* once more—4 sts dec'd. Rep Dec rnd every 7 (8, 7, 6, 8, 7)th rnd 9 (9, 10, 11, 9, 10) more times—158 (180, 198, 216, 224, 242) sts rem: 79 (90, 99, 108, 112, 121) sts each for front and back. Work even in patt until piece measures about 13" from top of edging. Work 4 rnds in Twisted Rib (see Stitch Guide). Work 5 rnds in previous patt. **Inc rnd** \*P1, M1P, work in patt to 1 st before m, M1P, p1, sl m; rep from \* once more—4 sts inc'd. Rep Inc rnd every other rnd 6 (5, 5, 6, 7, 7) more times, working new sts into rev St st—186 (204, 222, 244, 256, 274) sts: 93 (102, 111, 122, 128, 137) sts each for front and back. Work even in patt until piece measures 18 (18, 18 1/4, 18 1/2, 18 3/4, 19)" from top of edging, ending 4 (4, 5, 5, 6, 6) sts before rnd m. Do not break yarn.

**SLEEVES**

With dpn, using the backward-loop method, CO 60 (64, 66, 68, 74, 80) sts.

**Body**



**Key**

- knit
  - purl
  - k1tbl
  - yo
  - k2tog
  - ssk
  - p2tog
  - s2kp2 (see Stitch Guide)
  - gather 3 (see Stitch Guide)
  - gather 5 (see Stitch Guide)
  - pattern repeat
  - no stitch
- \* work as given in instructions

**Sleeve**



Do not join. **Set-up row** Knit, dividing sts evenly among dpn as you go, pm and join in the rnd, with purl side facing out for RS. **Next rnd** P8 (10, 11, 12, 4, 7), pm for chart, work Sleeve chart over 45 (45, 45, 45, 67, 67) sts, pm for chart, p7 (9, 10, 11, 3, 6)—64 (68, 70, 72, 80, 86) sts. Work through Row 14 of chart, working sts outside chart m in rev St st. **Next rnd** Purl, removing chart m. Purl 6 rnds, ending 4 (4, 5, 6, 6) sts before rnd m on last rnd. Place next 8 (8, 10, 10, 12, 12) sts on holder for underarm, removing rnd m—52 (56, 56, 58, 62, 68) sts rem for sleeve. Break yarn, leaving a 12" tail for grafting.

## YOKE

Return to body sts. **Joining rnd** Place next 8 (8, 10, 10, 12, 12) body sts on holder for underarm, removing rnd m, p52 (56, 56, 58, 62, 68) sleeve sts, pm for raglan, work in established patt across 85 (94, 101, 112, 116, 125) body sts for front, pm for raglan, place next 8 (8, 10, 10, 12, 12) body sts on holder for underarm, removing side m, p52 (56, 56, 58, 62, 68) sleeve sts, pm for raglan, work in established patt across 85 (94, 101, 112, 116, 125) body sts for back, pm for new beg-of-rnd—274 (300, 314, 340, 356, 386) sts. **Next rnd** Work even in patt, maintaining columns of twisted sts on front and back and working all other sts in rev St st. **Dec rnd** \*Purl to m, sl m, p3tog, work in patt to 3 sts before m, p3tog, sl m; rep from \* once more—8 sts dec'd. Rep Dec rnd every other rnd 3 (4, 4, 6, 6, 7) more times—242 (260, 274, 284, 300, 322) sts rem: 69 (74, 81, 84, 88, 93) sts each for front and back and 52 (56, 56, 58, 62, 68) sts for each sleeve. Shape shoulders using short-rows as foll:

**Short-row 1** (RS) Purl to 5 sts before next m, wrap next st, turn.

**Short-row 2** (WS) Knit to 5 sts before rnd m, wrap next st, turn.

**Short-row 3** Purl to 6 sts before wrapped st, wrap next st, turn.

**Short-row 4** Knit to 6 sts before wrapped st, wrap next st, turn.

Rep last 2 short-rows 2 (2, 2, 3, 3, 3) more times.

**Short-row 5** Purl to m, working wraps tog with wrapped sts as you come to them, sl m, work in patt to m, sl m, purl to 5 sts before m (back right raglan m), wrap next st, turn.

**Short-row 6** Knit to 5 sts before m (front right raglan m), wrap next st, turn.

**Short-rows 7 and 8** Rep Short-rows 3 and 4.

Rep last 2 short-rows 2 (2, 2, 3, 3, 3) more times.

**Next row** (RS) Purl to m, working wraps tog with wrapped sts as you come to them, sl m, work in patt to end of rnd. **Next rnd** \*Purl to m, working rem wraps tog with wrapped sts, sl m, p2tog, work in patt to 2 sts before m, p2tog, sl m; rep from \* once more—238 (256, 270, 280, 296, 318) sts rem: 67 (72, 79, 82, 86, 91) sts each for front and back and 52 (56, 56, 58, 62, 68) for each sleeve. Work 1 rnd even in patt. **Dec rnd** \*Purl to m, p2tog, work in patt to 2 sts before m, p2tog, sl m; rep from \* once more—4 sts dec'd. Rep Dec rnd every other rnd 2 (3, 4, 4, 5, 6) more times—226 (240, 250, 260, 272, 290) sts rem: 61 (64, 69, 72, 74, 77) sts each for front and back and 52 (56, 56, 58, 62, 68) for each sleeve. Work 1 rnd even in patt.

**Sizes 31 (34, 45½)" only:** Remove rnd m, k1tbl, replace m for new beg-of-rnd.

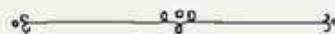
**All sizes:** Work 3 rnds in Twisted Rib. **Eyelet rnd** \*Yo, k2tog; rep from \* to end. Work 2 rnds in Twisted Rib. BO all sts in patt.

## FINISHING

Graft held sts at underarms using Kitchener st. Weave in ends. Block to measurements. Cut a 55 (57¼, 59, 60½, 62½, 65½)" piece of ribbon and thread it through eyelets, beg and ending about 2" to the right of the front right raglan. Adjust to fit, and tie with a single knot. Cut an 11" piece of ribbon. Fold ribbon into a figure-eight shape with ends at the center and lay it on top of the single knot of the yoke ribbon. Knot yoke ribbon securely over the second piece

of ribbon, creating a straight, even bow, and concealing the ends of the second ribbon within the knot.

Alexis Di Gregorio tried to learn to knit as a child but didn't have the dexterity or patience to succeed. Flash forward twenty years and it's one of her favorite things. Frequently seen Knitting In Public, Alexis deals with the people who ask what she's doing without sarcasm (most of the time, anyway).



## CASSANDRA'S GLOVES

Mone Dräger

"My mother is very well & finds great amusement in the glove-knitting, when this pair is finished she means to knit another, & at present wants no other work."

—Jane Austen, letter to her sister, Cassandra

During the Regency era, gloves were always worn outside the house. They varied in length from above the wrist for day wear to above the elbow for evening wear. These sophisticated gloves, knitted in a fingering-weight yarn, make a great pair for everyday use and will not only keep your fingers warm but will add an elegant touch to your wardrobe.

**FINISHED SIZE** 4½ (5¾, 6¾)" hand circumference, to fit 6 (7½, 9)" hand (see Notes). Gloves shown measure 5¾".

**YARN** Shibui Knits Staccato (70% superwash Merino, 30% silk; 191 yd [175 m]/1¼ oz [50 g]); #115 brick, 2 skeins.

**NEEDLES** Size 1 (2.25 mm) set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); stitch holder; tapestry needle.

**GAUGE** 42 sts and 42 rnds = 4" in k2, p1 rib, relaxed.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

- These gloves will stretch generously due to the allover ribbing. If hand measurements are between two sizes, make the smaller size to ensure a snug fit.
- People's finger lengths vary considerably. The pattern measurements given are based on standards. If possible, try on the glove to check the length of the finger before closing the tip.
- To avoid holes at the base of the fingers, it is possible to pick up more stitches than indicated in the pattern, then decrease them on the first round of knitting.

## STITCH GUIDE

**1/1 LC:** Sl 1 onto cn, hold in front, k1, k1 from cn.

**1/1 RC:** Sl 1 onto cn, hold in back, k1, k1 from cn.

**K2, P1 Rib:** (multiple of 3 sts)

**Note:** On fingers, rnds may beg within the 3-st rep.

**Rnd 1** \*K2, p1; rep from \* to end. Rep Rnd 1 for patt.

## GLOVES

### Cuff

CO 48 (60, 72) sts. Place marker (pm) and join in the rnd.

**Rnd 1** \*[K2, p1] 8 (10, 12) times, pm; rep from \* once more.

**Rnd 2** [1/1 RC, p1] 4 (5, 6) times, [1/1 LC, p1] 8 (10, 12) times, [1/1 RC, p1] 4 (5, 6) times.

**Rnd 3** Rep Rnd 1.

**Rnd 4** [1/1 LC, p1] 4 (5, 6) times, [1/1 RC, p1] 8 (10, 12) times, [1/1 LC, p1] 4 (5, 6) times.

Rep last 4 rnds 6 (7, 8) more times.

### Hand

**Next rnd** Beg and ending as indicated for your size, work Row 17 (9, 1) of Hand chart to m, work in k2, p1 rib to end. Cont in patt for 2 more rnds.

### Thumb gusset

#### Left glove only:

**Set-up rnd** Work Row 20 (12, 4) of Hand chart to m, work in k2, p1 rib to last 4 sts, pm for gusset, work Row 1 of Gusset chart, pm, k2, p1—2 sts inc'd; 3 gusset sts between m.

#### Right glove only:

**Set-up rnd** Work Row 20 (12, 4) of Hand chart to m, k2, pm for gusset, work Row 1 of Gusset chart, pm, work in rib to end—2 sts inc'd; 3 gusset sts between m.



### Both gloves:

Cont in patt through Row 26 (26, 32) of Gusset chart (Row 45 [37, 35] of Hand chart)—19 (19, 23) gusset sts between m. **Next rnd** Work in patt to gusset m, remove m, place 19 (19, 23) gusset sts on holder, remove m, using the backward-loop method, CO 1 st, work in patt to end—48 (60, 72) sts rem.

### Hand

Work even in patt through end of Hand chart, then work 14 (11, 8) rnds in k2, p1 rib, or until piece reaches base of little finger.

#### Left glove only:

Work in patt to m; new beg of rnd is at little-finger side of hand.

### Both gloves:

#### Little finger

**Next rnd** Work 6 (7, 8) sts in rib, place next 36 (46, 56) sts on holder, using the backward-loop method, CO 3 (4, 5) sts, work 6 (7, 8) sts in rib—15 (18, 21) sts. Work in k2, p1 rib until little finger measures 1¾ (2, 2¼)", or ¼" less than desired finished length. **Dec rnd** \*K2tog, p1; rep from \* to end—10 (12, 14) sts rem. **Next rnd** \*K1, p1; rep from \* to end. **Dec rnd** K1, [k2tog] 5 (6, 7) times (passing beg-of-rnd m)—5 (6, 7) sts rem. Break yarn, leaving a 5" tail. Draw tail through rem sts, pull tight to gather, and fasten off on WS.

#### Upper hand

Return 36 (46, 56) held sts to needles. Rejoin yarn at base of little finger. Pm for beg of rnd. Pick up and knit 3 (5, 4) sts along sts CO for little finger—39 (51, 60) sts. Work in rib for 2 (3, 4) rnds.

#### Ring finger

**Next rnd** Work 9 (11, 13) sts in rib, place next 25 (33, 39) sts on holder, using the backward-loop method, CO 4 (3, 3) sts, work 5 (7, 8) sts in rib, pm for beg of rnd—18 (21, 24) sts. Work in rib until ring finger measures 2 (2¼, 2½)", or ¼" less than desired finished length. **Dec rnd** Remove m, k0 (0, 1), p0 (1, 1), pm for new beg of rnd, \*k2tog, p1; rep from \* to end—12 (14, 16) sts rem. **Next rnd** \*K1, p1; rep from \* to end. **Dec rnd** K1, [k2tog] 6 (7, 8) times (passing beg-of-rnd m)—6 (7, 8) sts rem. Break yarn, leaving a 5" tail. Close tip as for little finger.

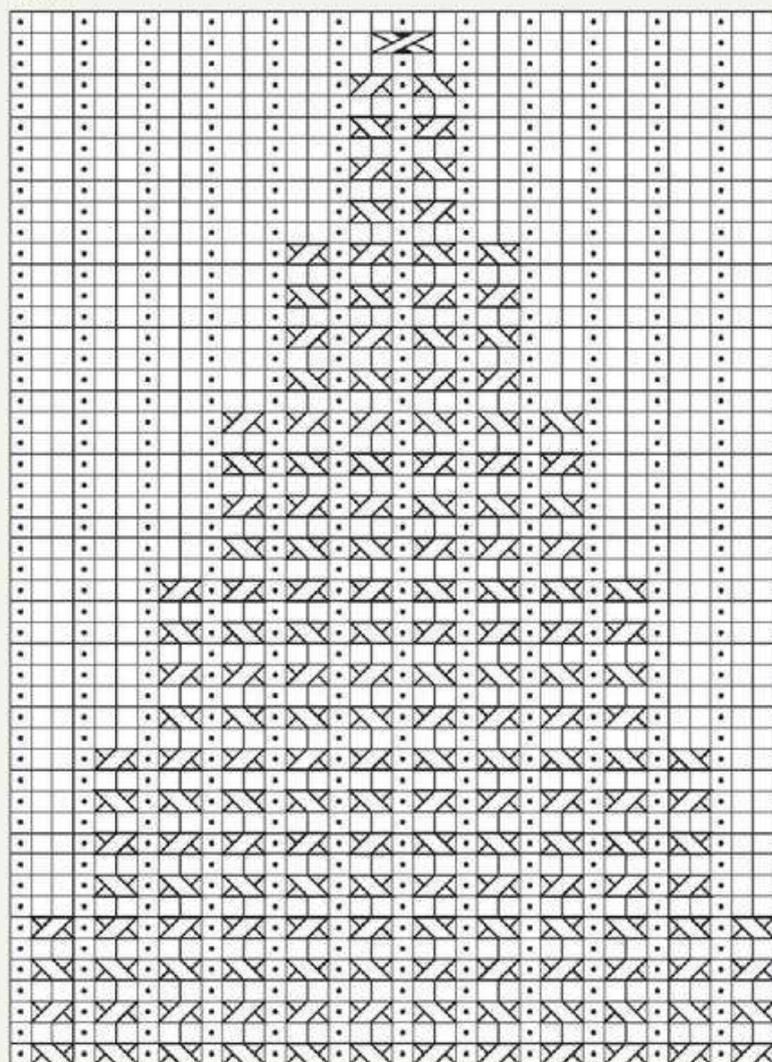
#### Middle finger

Return held sts to needles. Work 5 (8, 9) sts in rib, place next 14 (18, 20) sts on holder, using the backward-loop method, CO 2 (3, 2) sts, work 6 (7, 10) sts in rib, pick up and knit 5 (3, 3) sts along CO sts at base of ring finger, pm and join in the rnd—18 (21, 24) sts. Work in rib until middle finger measures 2¼ (2½, 2¾)", or ¼" less than desired finished length. **Dec rnd** Remove m, k0 (1, 0), p0 (1, 1), pm for new beg of rnd, \*k2tog, p1; rep from \* to end—12 (14, 16) sts rem. **Next rnd** \*K1, p1; rep from

### Key

	knit		M1L		1/1 RC
	purl		M1RP		1/1 LC
	M1R		M1LP		sl 2 sts onto cn, hold in back, k1, transfer 2nd st from cn to left needle, move cn to front, p1 from left needle, k1 from cn

### Hand



end end end 24 (30, 36) sts beg beg beg  
6 3/4" 5 3/4" 4 1/2" 4 1/2" 5 3/4" 6 3/4"

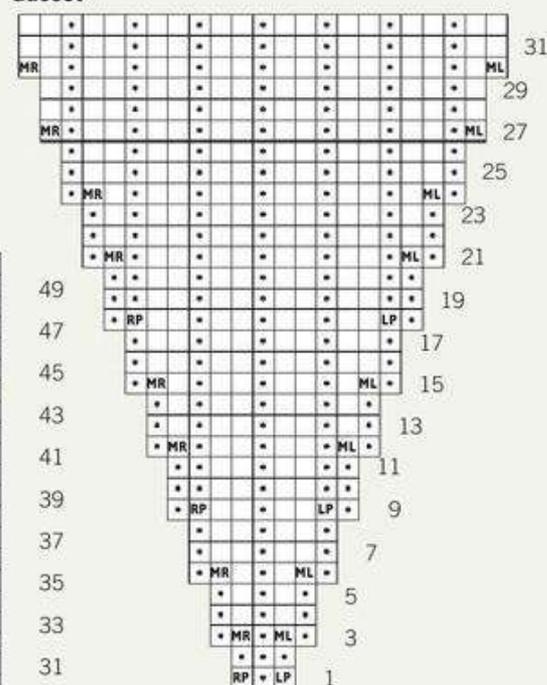
\* to end. **Dec rnd** K1, [k2tog] 6 (7, 8) times (passing beg-of-rnd m)—6 (7, 8) sts rem. Break yarn, leaving a 5" tail. Close tip as for little finger.

#### Index finger

Return held sts to needles. Work 14 (18, 20) sts in rib, pick up and knit 4 (3, 4) sts along CO sts at base of middle finger, pm and join in the rnd—18

(21, 24) sts. Work in rib until index finger measures 2 (2 1/4, 2 1/2)", or 1/4" less than desired finished length. **Dec rnd** Remove m, p1 (0, 1), pm for new beg of rnd, \*k2tog, p1; rep from \* to end—12 (14, 16) sts rem. **Next rnd** \*K1, p1; rep from \* to end. **Dec rnd** K1, [k2tog] 6 (7, 8) times (passing beg-of-rnd m)—6 (7, 8) sts rem. Break yarn, leaving a 5" tail. Close tip as for little finger.

### Gusset



1 st to 19 (19, 23) sts

### Thumb

Return 19 (19, 23) held gusset sts to needles. With RS facing, rejoin yarn. Work 19 (19, 23) sts in rib, then pick up and knit 2 (5, 4) sts along crook of thumb, p1 (1, 0), pm for beg of rnd—21 (24, 27) sts. Work in k2, p1 rib until thumb measures 1 3/4 (2, 2 1/4)", or 1/4" less than desired finished length. **Dec rnd** \*K2tog, p1; rep from \* to end—14 (16, 18) sts rem. **Next rnd** \*K1, p1; rep from \* to end. **Dec rnd** K1, [k2tog] 7 (8, 9) times (passing beg-of-rnd m)—7 (8, 9) sts rem. Break yarn, leaving a 5" tail. Close tip as for little finger.

### FINISHING

Weave in ends, using yarn tails at base of fingers and thumbs to close any gaps.

Mone Dräger lives in a small village in Germany and loves to craft and be creative. She enjoys playing around with colors and stitch patterns and has a special fancy for knitted accessories. Find out more about her crafting adventures at [www.monemade.com](http://www.monemade.com).



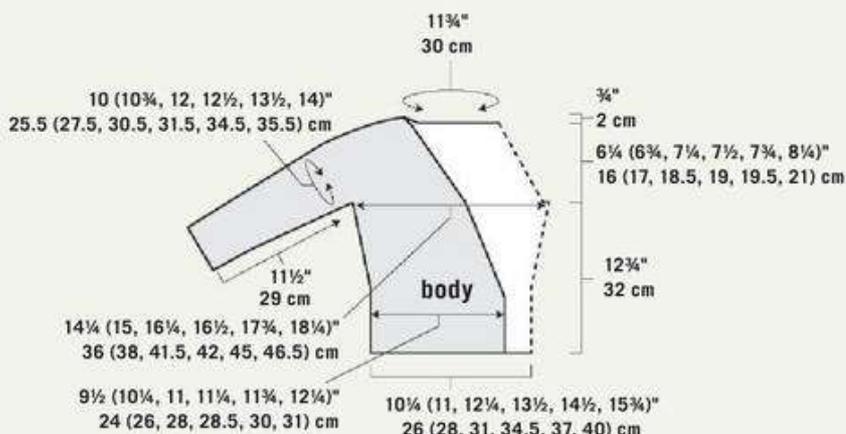






## MARY CRAWFORD'S SURPLICE

Alexis Di Gregorio



Depicted onscreen as cunning, calculating, and cold, Mary Crawford of *Mansfield Park* is really not all that bad. Her biggest character flaw seems to be not understanding country life. She does try to make a go at it, but she just doesn't seem to understand the country morality of Fanny and Edmund. Mary is a city girl with city manners, tastes, and most importantly, clothes.

Dressed in the height of elegance, Mary would have been perfectly at home in this light, airy wraparound. The long attached ties can be tied in the front, at the side, or in the back, depending on the desired look. Though not at all practical for country living, it's the exact sort of thing Mary would have brought with her from London.

**FINISHED SIZE** 14¼ (15, 16¼, 16½, 17¾, 18¼)" back width from center of underarm to center of underarm. Surplice shown measures 14¼".

**YARN** Madelinetosh Tosh Merino Light (100% superwash Merino wool; 420 yd [384 m]/skein): vermilion, 3 (3, 3, 3, 4, 4) skeins.

**NEEDLES** Body and sleeves—size 7 (4.5 mm): 32" circular (cir) and set of double-pointed (dpn). Bands—size 5 (3.75 mm): 16" cir and set of dpn. Adjust needle size



if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; cable needle (cn); tapestry needle.

**GAUGE** 20 sts and 29 rows = 4" in St st on larger needle.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- This cardigan is worked back and forth from the top down with raglan shaping. The sleeves are worked in the round from the top down after the body is completed. The ties are picked up and worked from the fronts.
- Due to the wraparound nature of the surplice, the body circumference is adjustable; choose a size based on your back width, measured from center of underarm to center of underarm. This garment is intended to be very close-fitting. Look to the sleeve measurements as well to help choose your size.

### STITCH GUIDE

**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.

### YOKE

**Collar band:** With smaller cir needle and using the backward-loop method, CO 59 sts. Do

not join. **Next row (RS)** K1, \*p1, k1; rep from \* to end. **Next row (WS)** P1, \*k1tbl, p1; rep from \* to end. **Next row (RS)** K1tbl, \*p1, k1tbl; rep from \* to end. Rep last 2 rows once more.

**Shape raglan and front edges: Set-up row (WS)** P2, place marker (pm) for sleeve, p8, pm for sleeve, p14, pm for chart, p11, pm for chart, p14, pm for sleeve, p8, pm for sleeve, p2. Change to larger cir needle. **Inc row (RS)** [Knit to 1 st before sleeve m, M1, k1, sl m, k1, M1] twice, knit to chart m, sl m, work Back chart to m, sl m, [knit to 1 st before sleeve m, M1, k1, sl m, k1, M1] twice, knit to end—67 sts: 3 sts each front, 10 sts each sleeve, 41 sts for back. Work 1 WS row even. **Inc row (RS)** K1f&b, \*work to 1 st before sleeve m, M1, k1, sl m, k1, M1; rep from \* 3 more times, work to last 2 sts, k1f&b, k1—10 sts inc'd: 2 sts each for back, fronts, and sleeves. Rep Inc row every RS row 12 (14, 16, 17, 18, 19) more times—197 (217, 237, 247, 257, 267) sts: 29 (33, 37, 39, 41, 43) sts each front, 36 (40, 44, 46, 48, 50) sts each sleeve, 67 (71, 75, 77, 79, 81) sts for back. Work 1 WS row even. **Inc row**

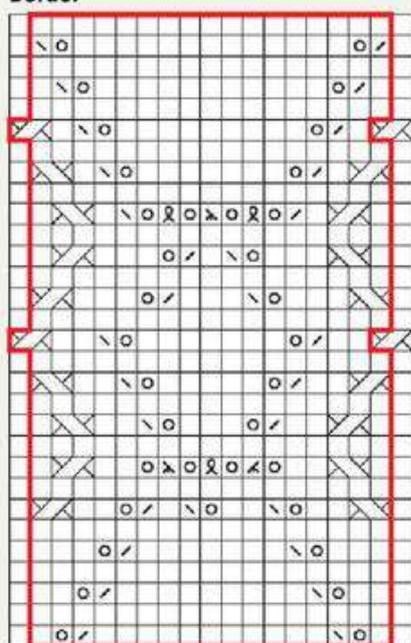


(RS) K1f&b, \*work to sleeve m, sl m, k1, M1, work to 1 st before sleeve m, M1, k1, sl m; rep from \* once more, work to last 2 sts, k1f&b, k1—6 sts inc'd: 2 sts each sleeve and 1 st each front. Rep Inc row every RS row 4 more times—227 (247, 267, 277, 287, 297) sts: 34 (38, 42, 44, 46, 48) sts each front; 46 (50, 54, 56, 58, 60) sts each sleeve, 67 (71, 75, 77, 79, 81) sts for back. Work 1 WS row even.

## LOWER BODY

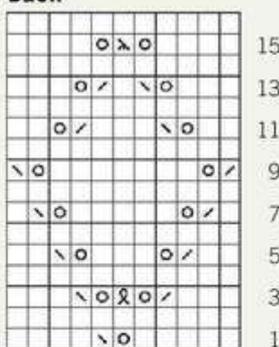
**Divide sleeves and body: Next row (RS)** Knit to sleeve m, remove m, place next 46 (50, 54, 56, 58, 60) sts on holder for sleeve, remove sleeve m, CO 2 (2, 3, 3, 5, 5) sts for underarm using the backward-loop method, pm for side, CO 2 (2, 3, 3, 5, 5) sts for underarm, work 67 (71, 75, 77, 79, 81) back sts in patt, remove sleeve m, place next 46 (50, 54, 56, 58, 60) sts on holder for

### Border



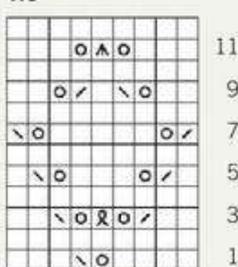
17-st repeat

### Back



11 sts

### Tie



9 sts

### Key

- k on RS; p on WS
- k1tbl
- yo
- k2tog
- ssk
- sl 1, k2tog, pss0
- k3tog
- s2kp2 (see Stitch Guide)
- sl 1 st onto cn, hold in back, k1, k1 from cn
- sl 1 st onto cn, hold in front, k1, k1 from cn
- pattern repeat

sleeve, remove sleeve m, CO 2 (2, 3, 3, 5, 5) sts for underarm, pm for side, CO 2 (2, 3, 3, 5, 5) sts for underarm, knit to end—143 (155, 171, 177, 191, 197) sts: 36 (40, 45, 47, 51, 53) sts each front and 71 (75, 81, 83, 89, 91) sts for back. Work 1 WS row even.

**Shape waist and front edges: Note:**

Waist and front edge shaping are worked at the same time; read the foll section all the way through before proceeding.

**Front inc row (RS)** K1f&b, work in patt to last 2 sts, k1f&b, k1—2 sts inc'd: 1 st each front. Rep Inc row every 4th row 11 (10, 9, 8, 7, 7) more times. **At the same time**, when piece measures 2" from underarm, shape waist as foll:

**Waist dec row (RS)** Work to side m, sl m, ssk, knit to 2 sts before chart m, ssk, sl m, work to chart m, sl m, k2tog, knit to 2 sts before side m, k2tog, sl m, work to end—4 sts dec'd on back.

Rep Waist dec row every 8th row 4 (4, 4, 3, 3, 2) more times—147 (157, 171, 179, 191, 201) sts rem when all shaping is complete: 48 (51, 55, 56, 59, 61) sts each front and 51 (55, 61, 67, 73, 79) sts for back. Work even in patt until piece measures 7" from underarm CO, ending with a WS row. Purl 1 RS row, removing all m. Work 3 more rows in rev St st. Knit 1 RS row. Purl 1 WS row. **Border: Next row (RS)** K5 (1, 8, 4, 1, 6), pm, work Border chart to last 4 (1, 8, 3, 1, 6) sts, pm, knit to end. **Next row (WS)** Purl to m, sl m, work chart to m, sl m, purl to end. Work even in patt through Row 30 of chart. Knit 1 RS row, removing all m. Purl 1 WS row. Purl 1 RS row. Work 3 more rows in rev St st. BO all sts pwis.

**SLEEVES**

With larger dpn and RS facing, beg at center of underarm, rejoin yarn and pick up and knit 2 (2, 3, 3, 5, 5) sts from underarm, knit 46 (50, 54, 56, 58, 60) held sleeve sts, pick up and knit 2 (2, 3, 3, 5, 5) sts from underarm—50 (54, 60, 62, 68, 70) sts. Pm and join in the rnd. Work in St st for 8".

**Sizes 14¼ (15, 16½, 18¼)" only:**

**Dec rnd** K2tog, knit to last 2 sts, ssk—48 (52, 60, 68) sts rem.

**All sizes:**

Purl 4 rnds. Change to smaller dpn. Work in k2, p2 rib for 2½". Purl 4 rnds. BO all sts pwis.

**FINISHING**

Block to measurements.

**LEFT TIE**

With RS of left front facing, beg at top of border (just below the upper rev St st band), pick up and knit 25 sts down side of border, ending at BO edge. Knit 1 WS row. Purl 1 RS row. Knit 1 WS row.

**Row 1 (RS)** P2, knit to last 2 sts, p2.

**Row 2** K2, purl to last 2 sts, k2.

**Rows 3–20** Rep Rows 1 and 2 nine more times.

**Row 21** P2, k6, pm, work Tie chart over 11 sts, pm, k6, p2.

**Row 22** K2, p6, sl m, work chart to m, sl m, p6, k2.

**Rows 23–32** Rep Rows 21 and 22 five more times, ending with Row 12 of chart.

**Rows 33–52** Rep Rows 1–20.

**Row 53** Purl.

**Row 54** Knit.

**Rows 55 and 56** Rep Rows 53 and 54 once more.

**Row 57** P2, ssk, knit to last 4 sts, k2tog, p2—2 sts dec'd.

**Row 58** Rep Row 2.

**Rows 59–76** Rep Rows 3–20.

**Row 77** P2, knit to m, sl m, work Tie chart to m, sl m, knit to last 2 sts, p2.

**Row 78** K2, purl to m, sl m, work chart to m, sl m, purl to last 2 sts, k2.

**Rows 79–88** Rep Rows 77 and 78 five more times, ending with Row 12 of chart.

**Rows 89–108** Rep Rows 1–20.

**Rows 109–164** Rep Rows 53–108—21 sts rem.

**Rows 165–168** Rep Rows 53–56.

**Sizes 16½ (17¼, 18¼)" only:**

**Rows 169–220** Rep Rows 57–108—19 sts rem.

**Rows 221–224** Rep Rows 53–56.

**All sizes:** BO all sts pwis.

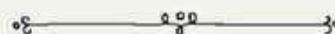
**RIGHT TIE**

With RS of right front facing, beg at BO edge, pick up and knit 25 sts up side

of border, ending just below the upper rev St st band. Complete as for left tie.

Weave in ends. Block ties.

Alexis Di Gregorio loves *Jane Austen Knits* because it has managed to encompass all her favorite things: reading, knitting, and fashion. She lives and knits in Chicago and is thrilled by the growing knitting scene there.



**MR. BINGLEY'S MISER'S PURSE**

Lisa Jacobs

**"I**t is amazing to me how young ladies can have patience to be so very accomplished, as they all are. . . . They all paint tables, cover screens and net purses. I scarcely know any one who cannot do all this, and I am sure I never heard a young lady spoken of for the first time, without being informed that she was very accomplished."

—Mr. Bingley,  
*Pride and Prejudice*, Chapter 8

Self-effacing Jane would never have made Mr. Bingley a miser's purse to attract his romantic attention, as a more forward young lady might have. Once engaged, however, it would have been entirely appropriate for her to knit him a monogrammed purse with their initials on the front and the year of their marriage on the back. With fashionably masculine silver beads, Mr. Bingley's Miser's Purse is typical of a gentleman's miser's purse of the

time. The small coin purse was intended to fit in a pocket, averaging between 3½ and 4½ inches long when folded in half. Silver coins were stored in one side and gold in the other. In a dimly lit carriage or shop, having one square and one rounded end simplified finding the correct change.

**FINISHED SIZE** 11" long by 7" circumference.

**YARN** Sweet Georgia Tough Love Sock (80% superwash Merino wool, 20% nylon; 425 yd (388 m)/4 oz [115 g]): charcoal, 1 skein.

**NEEDLES** Size 2 (2.75 mm): set of 4 double-pointed (dpn). Steel crochet hook (see Notes). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); waste yarn; tapestry needle; beading needle and sewing thread to string beads; piece of cardboard to make rassel; two ¾" rings; 1000 size 8/0 beads.

**GAUGE** 32 sts and 40 rows = 4" in St st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

- The purse is knitted in the round beginning at the square end. The center section with the slit is knitted flat. Then the purse is joined in the round again to complete the rounded end.
- The crochet hook is only used to place the beads. Choose a hook no larger than 0.75 mm that easily slips through the hole in your beads.
- Be sure to place the rings on the purse while the center section is flat before joining in the round and increasing to knit the rounded end.
- Initials chart is worked over 56 sts. Any combination of letters and numbers from Alphabet chart may be used. Note that the bag folds between stitches 28 and 29 so avoid



putting a letter or number across those two stitches.

## STITCH GUIDE

**Place Bead:** Insert crochet hook through hole in bead and slide bead up onto hook. Insert hook pwise into st on left needle and transfer to hook. Slide bead down hook and onto st. Transfer st back onto left needle and knit it.

## PURSE

### Square end

CO 56 sts. Place marker (pm) and join in the rnd. Knit 2 rnds. **Next rnd** Work Rnds 1–8 of Half Diamond chart, then work Rnd 1 once more. **Next rnd** Knit. Work Rnds 1–11 of Initials chart (see Notes). **Next rnd** Knit. Work Rnds 1–14 of Full Diamond chart then work Rnd 1 once more. Knit 2 rnds. **Dec rnd** [K1, \*ssk, k7; rep from \* 3 times] twice—50 sts rem. Knit 2 rnds. **Dec rnd** [K3, k2tog] 10 times—40 sts. Knit 2 rnds.

### Slit

**Set-up rnd** K26, [p1, k1] twice. Turn work and beg working flat on two dpn, removing m when you come to it.  
**Row 1** (WS) Sl 1, p1, k1, p34, k1, p1, k1.  
**Row 2** (RS) Sl 1, p1, k1, p1, k32, [p1, k1] twice. Rep Rows 1 and 2 until bag measures 6½" from CO, ending with

a WS row. Place sts on waste yarn. Break yarn. Slip 2 rings onto bag.

### Rounded end

With RS facing, distribute sts onto dpn, rejoin yarn, and beg working in the rnd. **Set-up rnd** Sl 1, p1, k1, p1, k32, [p1, k1] twice, [p1, k1] twice passing slit, k6, pm for new beg of rnd—40 sts. Knit 2 rnds. **Next rnd** \*K4, M1; rep from \* 9 more times—50 sts. Knit 2 rnds. **Next rnd** [K1, \*M1, k8; rep from \* 2 more times] twice—56 sts. Knit 3 rnds. Work Rnds 1–14 of Full Diamond chart two times, then work Rnd 1 once more. **Next rnd** Knit. **Dec rnd** \*K5, k2tog, pm; rep from \* to end—48 sts rem. **Next rnd** Knit. **Dec rnd** \*Knit to 2 sts before m, k2tog; rep from \* around—8 sts dec'd. Rep Dec rnd every other rnd 3 more times—16 sts rem. **Next rnd** Knit, removing all m. Break yarn, leaving a 12" tail. With tail threaded on tapestry needle, draw tail through rem sts and pull to gather. Secure tail to WS.

## FINISHING

Weave in ends. Stitch CO edge closed using Kitchener st, leaving a 24" tail to attach bead fringe. Block to measurements.

**Bead fringe**

Cut 12" length of sewing thread. Thread both ends through the eye of the beading needle, leaving a loop at one end. \*Thread the yarn tail at the CO end of purse through the loop and pull at least 4" of yarn through. Thread 14 beads onto the needle and slide them down the thread and over the doubled yarn until they are strung on the yarn tail near the knitting. Remove the yarn from the thread loop. Thread the yarn on a tapestry needle and stitch through the second st from the end of the bag. Rep from \* and cont stringing 14 beads and securing them to every second st along bottom of the bag, until the entire edge is beaded (about

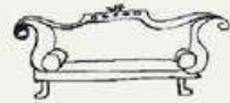
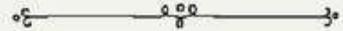
14 fringe loops). **Note:** You may prefer to use a dental floss threader. In this case, omit the thread and pull the yarn tail directly through the loop in the threader.

**Tassel**

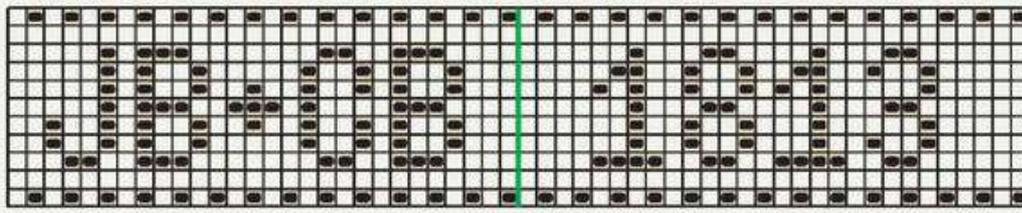
Cut a piece of cardboard 4" (10 cm) wide by 3" long. Wrap yarn to desired thickness around length of cardboard. Cut a short length of yarn and tie tightly around one end of wrapped yarn. Cut yarn loops at other end. Cut another piece of yarn and wrap tightly around loops a short distance below top knot to form tassel neck. Knot securely, thread ends onto tapestry needle, and pull to center of tassel.

Trim ends to make a tassel about 2" long. Use yarn ends at the top of the tassel to secure the tassel to the bottom of the round end of the bag.

Lisa Jacobs designs nature-inspired patterns for Fiber Tree Designs in Nether Providence, Pennsylvania. Find her on Ravelry as fibertreedesigns.



**Initials**

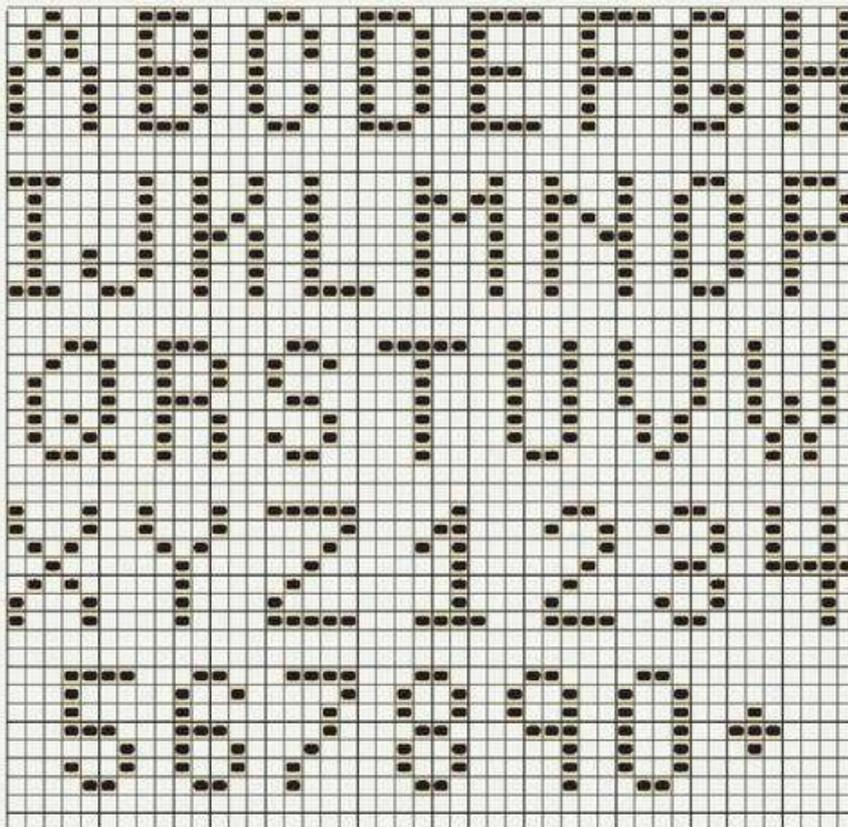


56 sts

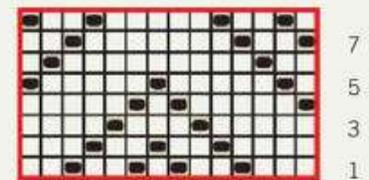
**Key**

- MC
- place bead
- fold line (see Notes)
- pattern repeat

**Alphabet**

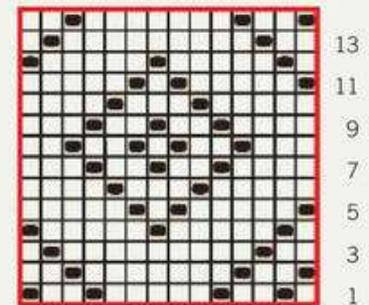


**Half Diamond**

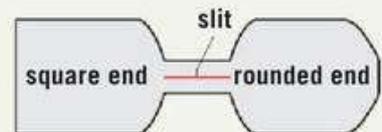


14-st rep

**Full Diamond**



14-st rep





## ANNE ELLIOT WENTWORTH'S TEA COZY

Anne Berk

Anne, Stephanie, Jill, Elaine, and Valerie are longtime knitting friends and fans of Jane Austen. The fourth in a series of Jane Austen-inspired tea cozies (the previous were Elinor's, Knightley's, and Cassandra's), Anne Elliot Wentworth's Tea Cozy draws inspiration from Austen's final novel, *Persuasion*. Based on a naval theme, the tea cozy represents Anne's life after the novel ends, happily married to her sea captain husband, Frederick Wentworth. It would help keep her teapot warm on land or at sea. Jane Austen had two brothers in the navy and clearly had a fondness for sailors. As Anne Elliot says in *Persuasion*, "The navy, I think, who have done so much for us, have at least an equal claim with any other set of men, for all the comforts and all the privileges which

any home can give. Sailors work hard enough for their comforts, we all must allow."

**FINISHED SIZE** 11" wide and 8" tall.

**YARN** Brown Sheep Cotton Fleece (80% cotton, 20% wool; 215 yd [197 m]/3½ oz [100 g]); #CW-100 cotton ball (A), #CW-585 wolverine blue (B), and #CW-345 gold dust (C), 1 skein each.

**NEEDLES** Size 5 (3.75 mm): 16" circular (cir), straight, and double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Cable needle (cn); markers (m); stitch holders; one ¾" button.

**GAUGE** Tea cozy body—22 sts and 40 rows = 4" in garter st; lining—23 sts and 34 rows = 4" in St st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### STITCH GUIDE

**Picot Bind-off:** \*Work (k1, p1, k1, p1) all into next st, then pass 3 sts over 4th, BO next 3 sts, sl last st back onto left needle; rep from \* to end.

### TEA COZY

**First panel**  
With B, CO 57 sts.

**Ribbing:**

**Row 1** (RS) \*K1, p1; rep from \* to last st, k1.

**Row 2** \*P1, k1; rep from \* to last st, p1.

**Rows 3–5** Rep Rows 1 and 2, then work Row 1 once more.

**Row 6** (buttonhole) (WS) P1, k1, yo, p2tog, \*p1, k1; rep from \* to last 4 sts, p2tog, yo, k1, p1.

**Garter st body:**

**Row 7** (RS) [K1, p1] 2 times, knit to last 4 sts, [p1, k1] 2 times.

**Row 8** [P1, k1] 2 times, knit to last 4 sts, [k1, p1] 2 times.

**Rows 9–11** Rep Rows 7 and 8, then work Row 7 once more.

**Row 12** (buttonhole) (WS) P1, k1, yo, p2tog, knit to last 4 sts, p2tog, yo, k1, p1.

Rep Rows 7–12 until piece measures 7" from CO, ending with a WS row.

Break yarn and place sts on holder.

**Second panel**

Work as for first panel. Break yarn but keep sts on needle.

**Ruffle**

**Join for top:** (RS) With C and RS facing, k57 second panel sts, place 57 held first panel sts from holder onto left needle, and k57—114 sts. Pm for beg of rnd and join to work in the rnd. Knit 1 rnd. **Eyelet rnd:** K1, \*yo, k2tog, k3; rep from \* to last 3 sts, yo, k2tog, k1. Knit in St st for 2" from Eyelet rnd. With Picot method (see Stitch Guide), BO all sts.

### LINING

With A and cir needle, CO 110 sts.

Pm (place marker) and join in the rnd. Knit 8 rnds.

**Note:** The next section is worked flat,



to accommodate spout and handle. Half of the stitches will be worked, leaving the other half on the needle and then worked separately to match.

**Row 1 (RS)** K55, turn work.

**Row 2** P55, turn work.

Rep Rows 1 and 2 until knitting clears handle and spout when arranged around teapot (about 6" from CO), ending with a RS row. Place sts on holder. Break yarn. With RS facing, join yarn to unworked sts. Rep Rows 1 and 2 for the same number of rows as side 1. Do not turn. Do not break yarn. With RS facing, place 55 held sts back on left needle to work all sts in the rnd—110 sts. Pm for beg of rnd. Knit 2 rnds.

**Shape top**

Switch to dpn as needed to accommodate fewer sts.

**Rnd 1** [K16, k2tog] 6 times, knit to end—104 sts rem.

**Rnd 2 and all foll even rnds** Knit.

**Rnd 3** \*K6, k2tog; rep from \* to end—91 sts rem.

**Rnd 5** \*K5, k2tog; rep from \* to end—78 sts rem.

**Rnd 7** \*K4, k2tog; rep from \* to end—65 sts rem.

**Rnd 9** \*K3, k2tog; rep from \* to end—52 sts rem.

**Rnd 11** \*K2, k2tog; rep from \* to end—39 sts rem.

**Rnd 13** \*K1, k2tog; rep from \* to

end—26 sts rem.

**Rnd 14** \*K2 tog; rep from \* to end—13 sts rem.

**Next rnd** BO all sts.

**FINISHING**

Block all pieces and weave in ends.

**Ruffle tie:** With dpn and C, CO 3 sts. Work 3-st I-cord for 24". BO all sts.

Thread I-cord through eyelets in ruffle at top of the tea cozy. **Seam I-cord**

**(make 2):** With dpn and B, CO 3 sts. Work 3-st I-cord for 20". BO all sts.

Thread I-cord through buttonholes on sides of first and second tea cozy panels to seam, working around spout and handle of teapot.

**KNOT EMBELLISHMENT**

Patt includes instructions for Double Carrick Bend and Masthead Bend knots. Feel free to use a different favorite knot of your own. With dpn and A, CO 3 sts. Work 3-st I-cord for length required for selected knot:

**Double Carrick Bend:** two 16" I-cords.

**Masthead Bend:** one 23" I-cord.

Tie selected knots following diagrams provided. Tack knot embellishments onto body of cozy.

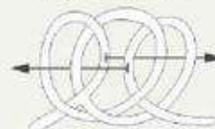
**FURTHER RESOURCES**

Merry, Barbara. *Marlinspike Sailor's Arts and Crafts: A Step-by-Step Guide to Tying Classic Sailor's Knots to Create, Adorn, and Show Off*. Blacklick, Ohio:

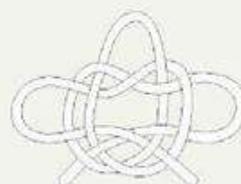
**Double Carrick Bend**



**Masthead Bend**



Step 1: 3 overhand loops



Step 2: Weave loops across

International Marine/McGraw-Hill Education, 2014.

Anne Berk was certified by TKGA as a Master Knitter in 2003. She has written patterns and articles for publications including *PieceWork*, *Sockupied*, *ColorKnits*, and *Twist Collective*. Anne is a Craftsy instructor and Interweave DVD instructor. She has taught classes nationally on subjects ranging from argyle socks to zipper insertion into handknits. Her book *Annetarsia Knits* is a reference book for learning to knit intarsia flat or in the round, in stockinette or garter stitch. The book includes workshops, a motif library, and twenty-eight patterns for using the techniques. Content is designed for knitters of all skill levels.





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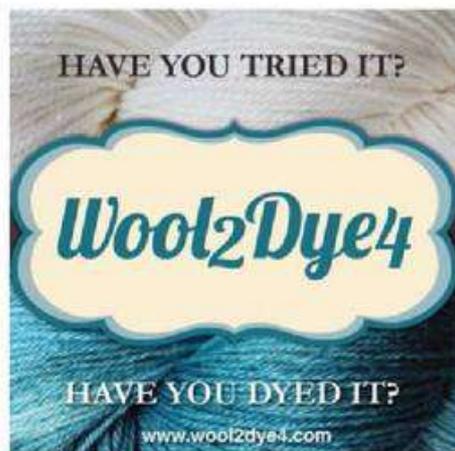


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# Garden

## PRETTYISH WILDERNESS SHAWL

Designed by LINETTE  
GRAYUM. **PAGE 78.** **YARN:**  
Madelinetosh Tosh  
Merino Light.



## ROSE GARDEN MITTS

Designed by MONE  
DRÄGER. **PAGE 80.** **YARN:**  
Spud & Chloe Fine.





## MARIANNE HANDKERCHIEF

Designed by NIKKI  
WAGNER. **PAGE 82.** **YARN:**  
Cascade Yarns Ultra Pima.



## PETTICOAT MITTENS

Designed by MEG ROKE. **PAGE 85.** **YARN:** Jade Sapphire Silk Cashmere.



**ELINOR  
HANDKERCHIEF**

Designed by NIKKI  
WAGNER. **PAGE 84.** **YARN:**  
Cascade Yarns Ultra Pima.



## FLOWER & VINE RETICULE

Designed by SARAH GOMEZ. [PAGE 86.](#)

**YARN:** Knit Picks Palette.





**HENRIETTA SPENCER**

Designed by ALEXIS DI GREGORIO.

**PAGE 88. YARN:** Classic Elite Yarns  
Soft Linen.



## PRETTYISH WILDERNESS SHAWL

Linette Grayum

I love wild, untamed gardens and landscapes. When I read the passage where Lady Catherine de Bourgh mentions to Lizzy she would like to take a turn around the “prettyish little wilderness,” I knew I wanted to design a shawl with that in mind. This little shawl hugs your shoulders with rows of flowers and a lace accent.

**FINISHED SIZE** 53" wide and 17" deep.

**YARN** Madelinetosh Tosh Merino Light (100% Merino wool; 420 yd [384 m]/4 oz [113 g]): clematis (purple), 1 skein.

**NEEDLES** Body—size 4 (3.5 mm): 40" circular (cir). BO—size 7 (4.5 mm): 40" cir. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** 8 markers (m), tapestry needle, blocking pins.

**GAUGE** 19 sts and 34 rows = 4" in St st on smaller needle, gently blocked.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

- The shawl is worked in sections of stockinette stitch interspersed with lace rows and edged with 3 stitches in garter stitch. It is finished

off with a lace section and a Picot bind-off.

### STITCH GUIDE

**Picot Bind-off:** Using the knitted method, CO 3 sts, sl 1 pwise wyb, \*k1tbl, pass first st on right needle over second st: rep from \* 2 more times—1 st BO.

### SHAWL

**Set-up:** Using a provisional method and smaller needle, CO 3 sts. Knit 6 rows; do not turn after last row. Rotate work and pick up and knit 3 sts down selvedge (1 st for each garter ridge), then rotate work, remove provisional CO and knit 3 CO sts—9 sts. **Next row** (RS) K3, place marker (pm), yo, k1, yo, pm, k1 (center st), pm, yo, k1, yo, pm, k3—13 sts. **Next row** (WS) K3, sl m, yo, p2, pltbl, sl m, p1, sl m, pltbl, p2, yo, sl m, k3—15 sts.

#### First increase section:

**Next row** (RS) K3, sl m, yo, knit to m, yo, sl m, k1, sl m, yo, knit to m, yo, sl m, k3—4 sts inc'd. **Next row** (WS) K3,

sl m, yo, purl to 1 st before m, pltbl, sl m, p1, sl m, pltbl, purl to last m, yo, sl m, k3—2 sts inc'd. Rep last 2 rows 7 more times—63 sts. Work Rows 1–12 of First Flower chart—99 sts.

#### Second increase section:

**Next row** (RS) K3, sl m, yo, knit to last m, yo, sl m, k3—2 sts inc'd. **Next row** (WS) K3, sl m, yo, purl to last m, yo, sl m, k3—2 sts inc'd. **Next row** K3, sl m, yo, knit to next m, yo, sl m, k1, sl m, yo, knit to last m, yo, sl m, k3—4 sts inc'd. **Next row** K3, sl m, yo, purl to 1 st before m, pltbl, sl m, p1, sl m, pltbl, purl to last m, yo, sl m, k3—2 sts inc'd. Rep last 4 rows 7 more times—179 sts. Work Rows 1–12 of Second Flower chart—207 sts.

#### Third increase section:

**Next row** (RS) K3, sl m, yo, k73, yo, pm, k1, pm, yo, k26, yo, sl m, k1, sl m, yo, k26, yo, pm, k1, pm, yo, k73, yo, sl m, k3—215 sts. **Next row** (WS) K3, sl m, yo, \*purl to 1 st before m, pltbl, sl m, p1, sl m, pltbl; rep from \* 2 more times, purl to last m, yo, sl m, k3—217 sts. **Next row** K3, sl m, yo, \*knit to m, yo, sl m, k1, sl m, yo; rep from \* 2 more times, knit to last m, yo, sl m, k3—8 sts inc'd. **Next row** K3, sl m, yo, \*purl to 1 st before m, pltbl, sl m, p1, sl m, pltbl; rep from \* 2 more times, purl to last m, yo, sl m, k3—2 sts inc'd. Rep last 2 rows 8 more times—307 sts.

#### Edging:

**Row 1** (RS) K3, sl m, yo, \*knit to m, sl m, yo, k1, yo, sl m; rep from \* 2 more times, knit to last m, yo, sl m, k3—315 sts.

**Row 2** (WS) K3, sl m, yo, purl to last m, yo, sl m, k3—317 sts.

**Row 3** K3, sl m, yo, \*knit to m, sl m, yo, k3, yo, sl m; rep from \* 2 more times, knit to last m, yo, sl m, k3—325 sts.

**Row 4** K3, sl m, yo, purl to last m, yo, sl m, k3—327 sts.

**Row 5** K3, sl m, yo, \*knit to m, sl m, yo, k5, yo, sl m; rep from \* 2 more times, knit to last m, yo, sl m, k3—335 sts.

**Row 6** K3, sl m, yo, purl to last



m, yo, sl m, k3—337 sts.

**Row 7** K3, sl m, yo, \*knit to m, sl m, yo, k7, yo, sl m; rep from \* 2 more times, knit to last m, yo, sl m, k3—345 sts.

**Row 8** K3, sl m, yo, purl to last m, yo, sl m, k3—347 sts.

**Next row (RS)** Work Right Edge chart to 2nd m, sl m, work Edge Flower chart to m, sl m, k1, work 2-st rep only of Right Edge chart to m, sl m, work Edge Flower chart to m, sl m, work 2-st rep only of Left Edge chart to 1 st before m, k1, sl m, work Edge Flower chart to m, sl m, work Left Edge chart to end—8 sts inc'd.

Work in patt through Row 8 of Edge Flower chart—387 sts. **Next row (RS)** Work Row 9 of Right Edge chart to 2nd m, remove m and cont in Right Edge patt to 3rd m, remove m, cont in Right Edge patt over 12 sts, yo, pm, k1 (center st), yo, work Left Edge chart in patt to end, remove next 3 m—4 sts inc'd. Cont in patt through Row 14 of Edge charts, working yo inc each side of center st every RS row—405 sts.

**With larger needle, BO all sts as foll:**

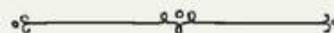
\*Picot BO (see Stitch Guide), BO 3 sts using standard BO method; rep from \* to 2 sts before m, Picot BO, BO 2

sts, removing m, Picot BO, \*\*BO 3 sts, Picot BO; rep from \*\* to end. Fasten off.

## FINISHING

Soak and gently block. Weave in ends.

Linette Grayum currently lives in the Methow Valley in Washington with her husband and son. She takes her knitting along on their backpacking and rock climbing trips throughout the North Cascades and gets most of her inspirations while on these adventures.



### Key

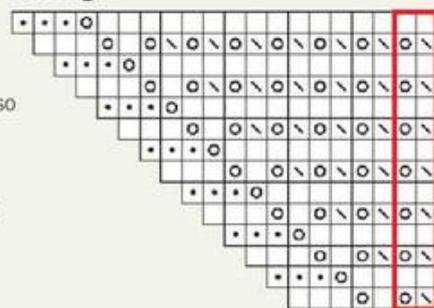
- k on RS; p on WS
- p on RS; k on WS
- p1tbl
- yo
- k2tog
- ssk
- sl 1, k2tog, pss0
- no stitch
- pattern repeat

### Edge Flower



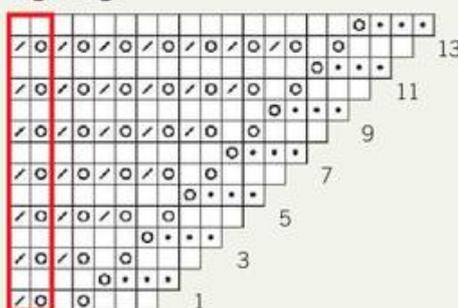
11 sts to 17 sts

### Left Edge



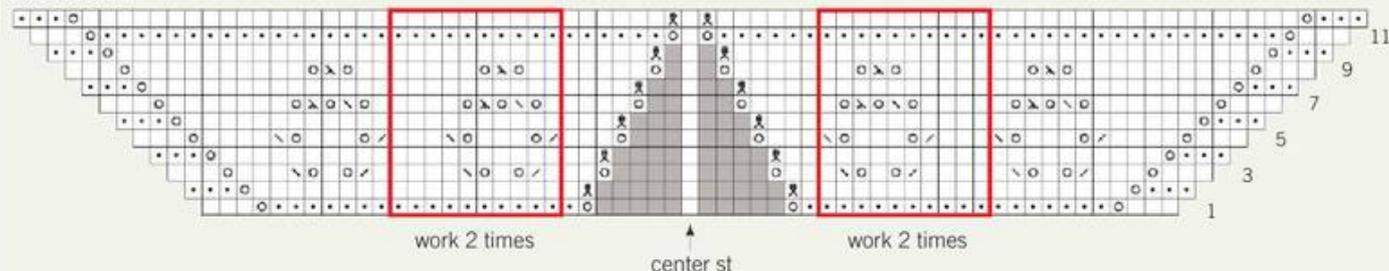
2-st repeat

### Right Edge

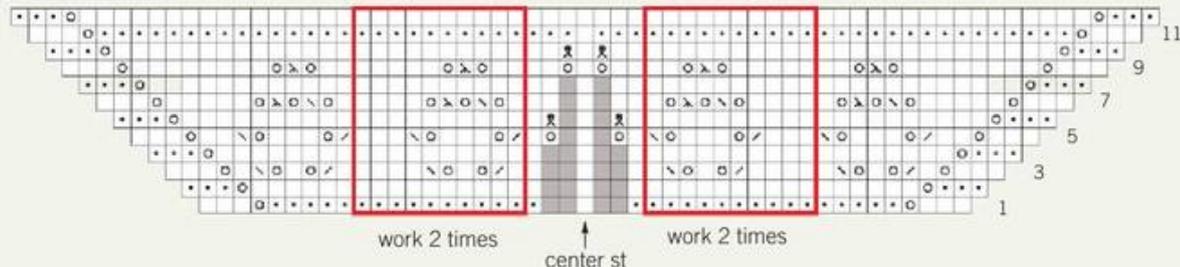


2-st repeat

### First Flower



### Second Flower





## ROSE GARDEN MITTS

Mone Dräger

“I sat three quarters of an hour in the flower-garden, while Fanny cut the roses, and very pleasant it was.”

—*Mansfield Park*

Today's rose gardens have little in common with those during the Regency era. Then, rose bushes were indeed more of a bush, with some of them up to six feet tall and shrubby in nature. Their flowering season, as for all old-time roses, was a short summer flowering with the entire bush covered in hundreds of blooms.

These delicate fingerless mitts enable you to carry your rose garden with you at all times. The mitts are knitted in the round from the bottom up. The cuff has a folded picot edging, the main part is a lace and colorwork pattern, and they cover about half of the fingers with another folded picot edging.

**FINISHED SIZE** 5¼ (6¾, 8)“ hand circumference and 7½ (7½, 8¾)“ long. Mitts shown measure 6¾”.

**YARN** Spud & Chloe Fine (80% superwash wool, 20% silk; 248 yd [227 m]/2½ oz [65 g]): #7800 popcorn (MC), #7818 green bean (CC1), #7811 bumblebee (yellow, CC2), 1 skein each. Yarn distributed by Blue Sky Alpacas.

**NEEDLES** Sizes 1½ (2.5 mm) and 2 (2.75 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holder; tapestry needle.

**GAUGE** 28 sts and 40 rnds = 4” in charted patt, using the needle sizes as explained in Notes.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- To adjust the gauge between lace and colorwork parts, you will have to change between larger and smaller needles. When working Hand chart, use larger needles for Rounds 1–4 and Rounds 13–16; use smaller needles for all other rounds. When working Thumb Gusset chart, use larger needles for Round 1, Rounds 10–13, and Rounds 22–25; use smaller needles for all other rounds.
- It is possible to carry colorwork yarns along the single-color lace parts, but you should make sure to secure the yarns every now and then by twisting them with the working yarn.
- Boths mitts are worked the same and can be worn on either hand.

### MITTS

#### Cuff

With MC and smaller needles, CO 40 (48, 56) sts. Place marker (pm) and join in the rnd. Knit 4 rnds. **Picot rnd** \*K2tog, yo; rep from \* to end. Knit 7 rnds.



## Hand

Work Rnds 1–15 of Hand chart (see Notes), working Rnd 9 as foll:

**Rnd 9** Work in patt to last st, sl last st to right needle, remove m, sl st back to left needle, pm.

## Thumb gusset

Work Rnds 1–25 (1–25, 1–31) of Thumb Gusset chart (see Notes)—16 (16, 20) gusset sts, 56 (64, 76) sts total.

**Next rnd** Work Rnd 5 (5, 11) of Hand chart over 40 (48, 56) sts, place next 16 (16, 20) sts onto holder for thumb, pm, use the backward-loop method and MC to CO 4 sts—44 (52, 60) sts rem for hand.

## Upper hand

**Next rnd** Work to m, sl m, knit to end.

**Dec rnd** Work to m, sl m, knit to last 2 sts, k2tog—43 (51, 59) sts rem. **Next**

**rnd** Work to m, sl m, knit to end.

**Sizes 5½ (6¾)" only:**

**Next rnd** (Rnd 9 of Hand chart) Work in patt to 1 st before m, sl 1 to right needle, remove m, sl st back to left needle, pm, ssk, k2tog—42 (50) sts rem. **Next rnd** (Rnd 10 of chart) Omit ssk, knit all sts.

**All sizes:**

**Dec rnd** Work to m, sl m, knit to last 2 sts, k2tog—1 st dec'd. **Next rnd** Work to m, sl m, knit to end. Rep last 2 rnds 0 (0, 1) more time(s)—41 (49, 57) sts rem. **Dec rnd** Work in patt to last 2 sts, k2tog, removing m—40 (48, 56) sts rem. Work 11 (11, 17) rnds in patt, ending with Rnd 12 of Hand chart. **Next rnd** With MC and smaller needles, k4, \*k2tog, yo, k6; rep from \* to last 4 sts, k2tog, yo, k2. Knit 6 rnds. **Picot rnd** \*K2tog, yo; rep from \* to end. Knit 3 rnds. BO all sts and break yarn, leaving a long tail to sew hem.

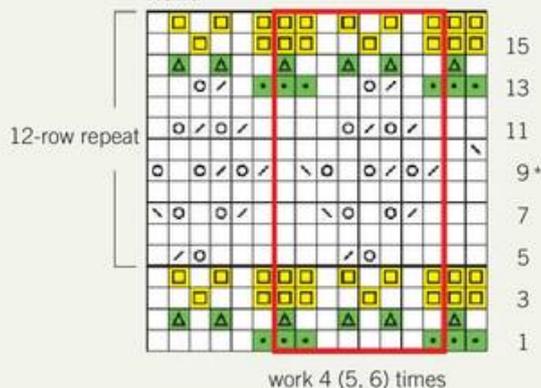
## Thumb

Place 16 (16, 20) held thumb sts onto smaller needles. With MC and RS facing, pick up and knit 4 sts from base of CO sts across thumb gap, knit to end—20 (20, 24) sts. Pm and join in the rnd. Knit 6 rnds. **Picot rnd** \*K2tog, yo; rep from \* to end. Knit 3 rnds. BO

## Key

-  with MC, knit
-  with MC, yo
-  with MC, k2tog
-  with MC, ssk
-  with MC, k1f&b
-  with MC, knit into front, back, front of same st
-  with CC1, knit
-  with CC1, purl
-  with CC2, knit
-  no stitch
-  pattern repeat

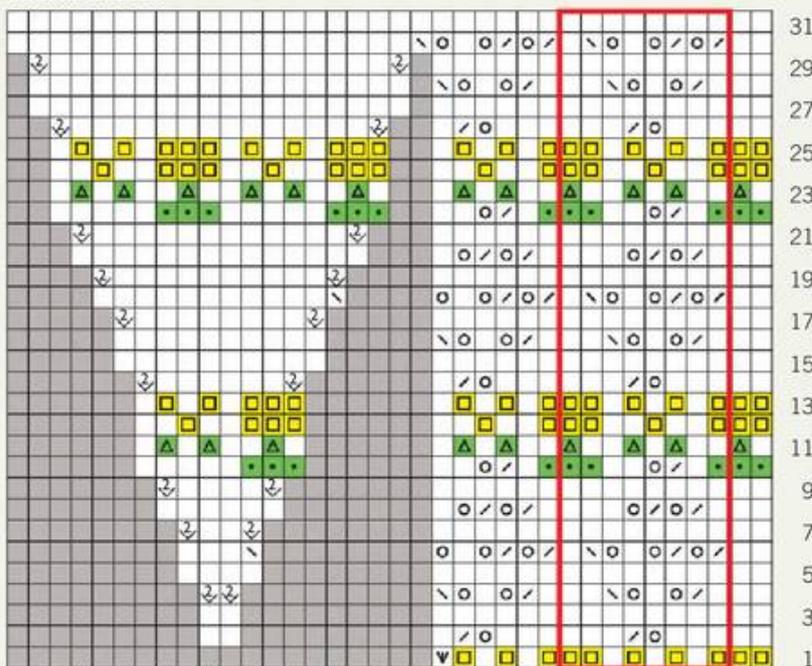
## Hand



work 4 (5, 6) times

\*Work as given in directions

## Thumb Gusset



work 4 (5, 6) times

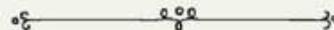
all sts and break yarn, leaving a long tail to sew hem.

## FINISHING

Fold hems at cuff, top, and thumb along Picot rnd to WS. With tapesstry needle, carefully sew CO or BO row to WS. Weave in ends. Block to measurements.

Mone Dräger lives in a small village in Germany and loves to craft and be

creative. She enjoys playing around with colors and stitch patterns and has a special fancy for knitted accessories. Find out more about her crafting adventures at [www.monemade.com](http://www.monemade.com).





## MARIANNE HANDKERCHIEF

Nikki Wagner

The effervescent spirit of *Sense and Sensibility's* Marianne Dashwood is the inspiration for the Marianne Handkerchief. The vibrant colors and stitch combinations chosen for this piece represent her vitality and strength.

**FINISHED SIZE** 12½" square.  
**YARN** Cascade Yarns Ultra Pima (100% pima cotton; 220 yd [200 m]/3½ oz [100 g]): #3718 natural (MC), #3771 paprika (CC), 1 ball each.

**NEEDLES** Size 5 (3.75 mm): 29" circular (cir) and set of 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** 9 markers (m): 4 color A, 4 color B, and 1 m to designate beg-of-rnd; size F/5 (3.75 mm) crochet hook; tapestry needle.

**GAUGE** 24 sts and 32 rows = 4" in St st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

- Two sets (A and B) of place markers indicate the increase sections and the four sections of chart repeats, respectively. Circular needles are recommended once charts begin to make it easier to incorporate the chart repeats. Use the magic-loop method until stitches fit well on the circular needle. Beginning of round lies at center of lace pattern.

### STITCH GUIDE

**Bobble (MB):** Work (k1, p1, k1) in same st, turn. K3, turn. K3tog.

**Knit then return stitch to left needle (krln):** K1, then sl knitted st to left needle to work as next st.

**Slip stitch with crochet hook (sl st):** Insert hook in indicated st, yo, and draw loop through st and loop on hook.

### HANDKERCHIEF

With crochet hook, make 8 ch, sl st (see Stitch Guide) in first ch to join in a ring. Then with dpn and with crochet sl st as the first st, pick up and knit 7 sts from crochet chain and distribute evenly over 4 dpn—8 sts. Place marker (pm) and join in the rnd.

**Rnd 1** [K1, k1f&b] 4 times—12 sts.

**Rnd 2** K2, \*yo, k3; rep from \* 2 times, yo, k1—16 sts.

**Rnd 3** K2, \*yo, k1, yo, k3; rep from \* 2 times, yo, k1, yo, k1—24 sts.

**Rnd 4** K2, \*yo, pm (A), k3, yo, k3; rep from \* 2 times, yo, pm (A), k3, yo, k1—32 sts.

**Rnd 5** \*Knit to m (A), yo, sl m (A), k3, yo; rep from \* 3 times, knit to end of rnd—40 sts.

**Rnd 6** Rep Rnd 5—48 sts.

**Rnd 7** Knit.

**Rnds 8–19** Rep Rnds 5–7 four times—112 sts.

**Rnd 20** With CC, \*knit to m (A), yo, sl m (A), k3, yo; rep from \* 3 times, knit to end of rnd—120 sts.

**Rnd 21** Rep Rnd 20, break CC—128 sts.

**Rnd 22** With MC, knit.

**Rnd 23** \*Knit to m (A), yo, sl m (A), k3, yo; rep from \* 3 times, knit to end of rnd—136 sts.

### Charted pattern

Switch to cir needle. In this section the stitch markers (A) will remain to mark the increase sections, and stitch markers (B) are added to mark the charted sections.

**Rnd 24** Work Row 1 of Marianne Beg chart over first 15 sts, knit to next m



(A), yo, sl m (A), k3, yo, k1, pm (B), \*work Row 1 of Marianne Main chart over next 29 sts, knit to next m (A), yo, sl m (A), k3, yo, k1, pm (B); rep from \* 2 times, knit to m (A), yo, sl m (A), k3, yo, k1, pm (B), work Row 1 of Marianne End chart over last 14 sts—144 sts.

**Rnd 25** Work next row of Marianne Beg chart, \*knit to next m (A), sl m (A), knit to next m (B), sl m (B), work next row of Marianne Main chart; rep from \* 2 times, knit to m (A), sl m (A), knit to m (B), sl m (B), work next row of Marianne End chart.

**Rnd 26** Work next row of Marianne Beg chart, \*knit to next m (A), yo, sl m (A), k3, yo, knit to next m (B), sl m (B), work next row of Marianne Main chart; rep from \* 2 times, knit to m (A), yo, sl m (A), k3, yo, knit to m (B), sl m (B), work next row of Marianne End chart—152 sts.

**Rnd 27** Rep Rnd 26—160 sts.

**Rnds 28–47** Rep Rnds 25–27 six times, then work Rnds 25 and 26 once more, ending with last row of Marianne Beg, Main, and End charts (Row 24)—264 sts.

**Rnd 48** \*Knit to m (A), yo, sl m (A), k3, yo, knit to m (B), remove m (B); rep from \* 3 times, knit to end of rnd—272 sts.

**Rnd 49** Knit.

**Rnd 50** \*Knit to m (A), remove m (A), yo, k3, yo; rep from \* 3 times, knit to end of rnd, break MC—280 sts.

**Rnd 51** With CC, [MB (see Stitch Guide), k3] 8 times, \*MB, k1, yo, k1, MB, k1, yo, k1, [MB, k3] 16 times; rep from \* 2 times, MB, k1, yo, k1, MB, k1, yo, k1, [MB, k3] 8 times—288 sts.

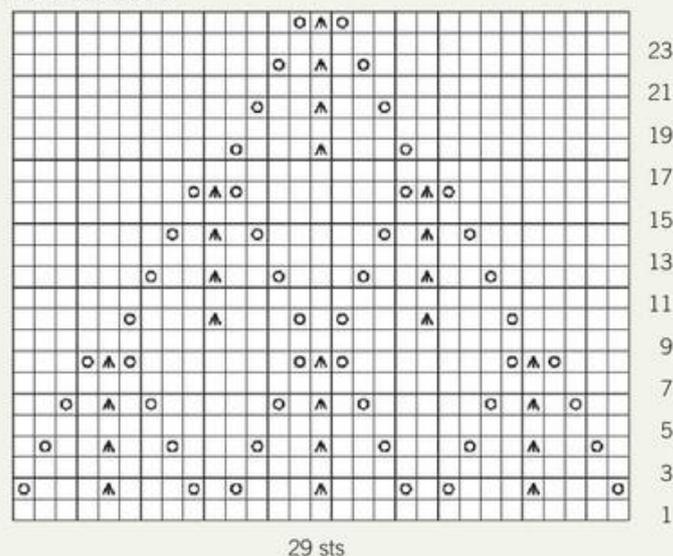
**Next rnd** BO all sts as foll: \*K2tog, return st to left needle; rep from \* to end of rnd.

## FINISHING

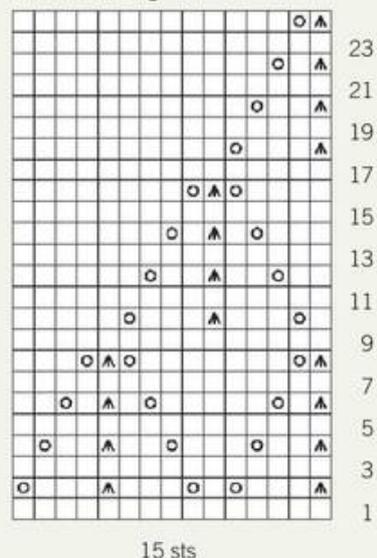
Weave in ends. Block piece to measurements.

Nikki Wagner tried knitting several times before she truly caught on in 2005. She

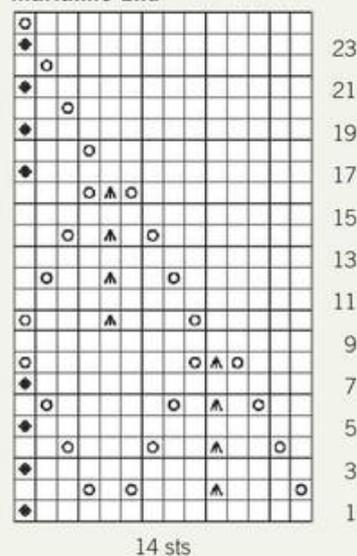
### Marianne Main



### Marianne Beg



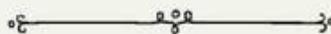
### Marianne End



started designing a few years back and enjoys making pieces that are challenging but also fun to knit. Nikki also loves hiking, skiing, and living with her family in the beautiful Rocky Mountains.

### Key

- knit
- yo
- sl 2 as if to k2tog, k1, p2sso (s2kp2)
- k1, then sl knitted st to left needle to work as next st (krln)





## ELINOR HANDKERCHIEF

Nikki Wagner

**E**linor Dashwood's calming personality reminds me of water: steady, abiding, and strong. The Elinor Handkerchief is modeled after her character and is knitted with calming colors. The Feather and Fan stitch conveys the look of rippled water.

**FINISHED SIZE** 13¼" square.

**YARN** Cascade Yarns Ultra Pima (100% pima cotton; 220 yd [200 m]/3½ oz [100 g]): #3757 zen green (MC), #3758 soft sage (CC), 1 ball each.

**NEEDLES** Size 5 (3.75 mm): 29" circular (cir) and set of 5 double-pointed (dnp). Adjust needle size if

necessary to obtain the correct gauge.  
**NOTIONS** 9 markers (m): 4 color A, 4 color B, and 1 to designate beg-of-rnd; size F/5 (3.75 mm) crochet hook; tapestry needle.

**GAUGE** 24 sts and 32 rows = 4" in St st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

- Two sets (A and B) of place markers indicate the increase sections and the four sections of chart repeats, respectively. Circular needles are recommended once charts begin to make it easier to incorporate the chart repeats. Use the magic-loop method until stitches fit well on the circular needle. Beginning of round lies at center of lace pattern.

### STITCH GUIDE

**Slip stitch with crochet hook (sl st):** Insert hook in indicated st, yo, and draw loop through st and loop on hook.

### HANDKERCHIEF

With crochet hook, make 8 ch, sl st (see Stitch Guide) in first ch to join in a ring. Then with dnp and with

crochet sl st as the first st, pick up and knit 7 sts from crochet chain and distribute evenly over 4 dnp—8 sts. Place marker (pm) and join in the rnd.

**Rnd 1** K1, yo, \*k2, yo; rep from \* 2 times, k1—12 sts.

**Rnd 2** K1, yo, k1, yo, \*k2, yo, k1, yo; rep from \* 2 times, k1—20 sts.

**Rnd 3** K1, yo, k3, yo, \*k2, yo, k3, yo; rep from \* 2 times, k1—28 sts.

**Rnd 4** K2, pm (A), \*k7, pm (A); rep from \* 2 times, k5—4 inc m placed.

**Rnd 5** \*Knit to m (A), yo, sl m, k3, yo; rep from \* 3 times, knit to end of rnd—36 sts.

**Rnd 6** Rep Rnd 5—44 sts.

**Rnd 7** Knit.

**Rnds 8–19** Rep Rnds 5–7 four times—108 sts.

**Rnd 20** With CC, \*knit to m (A), yo, sl m, k3, yo; rep from \* 3 times, knit to end of rnd—116 sts.

**Rnd 21** Rep Rnd 20, break CC—124 sts.

**Rnd 22** With MC, knit.

### Charted pattern

Switch to cir needle. In this section, the stitch markers (A) will remain to mark the increase sections, and stitch markers (B) are added to mark the charted sections.

Elinor Beg

27	1	2	3	4	5	6	7	8	9
25	1	2	3	4	5	6	7	8	9
23	1	2	3	4	5	6	7	8	9
21	1	2	3	4	5	6	7	8	9
19	1	2	3	4	5	6	7	8	9
17	1	2	3	4	5	6	7	8	9
15	1	2	3	4	5	6	7	8	9
13	1	2	3	4	5	6	7	8	9
11	1	2	3	4	5	6	7	8	9
9	1	2	3	4	5	6	7	8	9
7	1	2	3	4	5	6	7	8	9
5	1	2	3	4	5	6	7	8	9
3	1	2	3	4	5	6	7	8	9
1	1	2	3	4	5	6	7	8	9

9 sts

Elinor End

27	1	2	3	4	5	6	7	8	9
25	1	2	3	4	5	6	7	8	9
23	1	2	3	4	5	6	7	8	9
21	1	2	3	4	5	6	7	8	9
19	1	2	3	4	5	6	7	8	9
17	1	2	3	4	5	6	7	8	9
15	1	2	3	4	5	6	7	8	9
13	1	2	3	4	5	6	7	8	9
11	1	2	3	4	5	6	7	8	9
9	1	2	3	4	5	6	7	8	9
7	1	2	3	4	5	6	7	8	9
5	1	2	3	4	5	6	7	8	9
3	1	2	3	4	5	6	7	8	9
1	1	2	3	4	5	6	7	8	9

9 sts

Elinor Main

27	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
25	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
23	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
19	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
17	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
15	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
13	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
11	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
9	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
7	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
5	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19

18 sts

### Key

- knit
- purl
- yo
- k2tog



## PETTICOAT MITTENS

Meg Roke

These mittens were inspired by the feminine and suggestive trim of ladies' petticoats during the Regency period. The hems varied from simply pleated to frilly and ruffled. Petticoat Mittens feature tiered gentle ruffles along the cuff of the mitten. Drape is extremely important for this project because of the gentle ruffles. If there is not enough drape, the ruffles will look bulky and stiff, which defeats the purpose of elegance and movement, two key characteristics of the hem of any Regency skirt.

**Rnd 23** Work Row 1 of Elinor Beg chart over first 9 sts, knit to next m (A), yo, sl m (A), k3, yo, k5, pm (B), \*work Row 1 of Elinor Main chart over next 18 sts, knit to next m (A), yo, sl m (A), k3, yo, k5, pm (B); rep from \* 2 times, knit to m (A), yo, sl m (A), k3, yo, k5, pm (B), work Row 1 of Elinor End chart over last 9 sts—132 sts.

**Rnd 24** Work next row of Elinor Beg chart, \*knit to m (A), yo, sl m (A), k3, yo, knit to next m (B), sl m (B), work next row of Elinor Main chart; rep from \* 2 times, knit to m (A), yo, sl m (A), k3, yo, knit to m (B), sl m (B), work next row of Elinor End chart—140 sts.

**Rnd 25** Work next row of Elinor Beg chart, \*knit to m (A), sl m (A), knit to next m (B), sl m (B), work next row of Elinor Main chart; rep from \* 2 times, knit to m (A), sl m (A), knit to m (B), sl m (B), work next row of Elinor End chart.

**Rnd 26** Rep Rnd 24—148 sts.

**Rnds 27–50** Rep Rnds 24–26 eight times, ending with last row of Elinor

Beg, Main, and End charts (Row 28), break MC—276 sts.

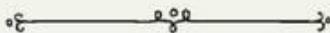
**Rnd 51** With CC, knit, removing all m (A) and m (B) as you come to them.

**Next rnd** BO all sts as foll: \*K2tog, return st to left needle; rep from \* to end.

### FINISHING

Weave in ends. Block piece to measurements.

Nikki Wagner tried knitting several times before she truly caught on in 2005. She started designing a few years back and enjoys making pieces that are challenging but also fun to knit. Nikki also loves hiking, skiing, and living with her family in the beautiful Rocky Mountains.



**FINISHED SIZE Mitten:** 6½ (7, 7½)" hand circumference and 10 (10¾, 11¾)" long. Mittens shown measure 7".  
**Fingerless mitt:** 6½ (7, 7½)" hand circumference and 7¾ (8, 8½)" long.

**YARN** Jade Sapphire Silk Cashmere (55% silk, 45% cashmere; 400 yd [366 m]/2 oz [55 g]); lupine (MC) and classic purple (CC), 1 skein each.

**NEEDLES** Sizes 2 (2.75 mm) and 3 (3.25 mm): set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); waste yarn or stitch holder; tapestry needle.

**GAUGE** 32 sts and 40 rnds = 4" in St st on smaller needles.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- Mittens are worked in the round from the cuff and the two mit-

tens are identical. The first ruffle is worked on larger needles using a contrasting color. Then the top ruffle is worked and the live stitches of the ruffles are knitted together at the wrist. The mitten tip is closed using Kitchener stitch. An I-cord tie that matches the bottom ruffle is woven through eyelets at the wrist.

- Instructions are included for optional fingerless mitts.

## MITTENS

### Bottom ruffle

With CC and larger dpn, CO 104 (112, 120) sts. Place marker (pm) and join in the rnd. Knit even for 1½". **Dec rnd** \*K2tog; rep from \* to end—52 (56, 60) sts rem. Break yarn and place sts on holder or waste yarn. Set aside.

### Top ruffle

With MC and larger needles, CO 104 (112, 120) sts. Pm and join in the rnd. Knit even for ½". Change to smaller needles. **Dec rnd** \*K2tog; rep from \* to end—52 (56, 60) sts rem.

### Wrist

Replace bottom ruffle sts on larger dpn. Join ruffles by holding needle with bottom ruffle sts parallel to and behind working needle. \*Knit 1 st from front needle (top ruffle) tog with 1 st from back needle (bottom ruffle); rep from \* to end. **Note:** Remainder of mitten is knitted using smaller needles. Knit 4 rnds.

### Size 6½" only:

**Next rnd** [K4, yo, k2tog, k5, yo, k2tog] 4 times—8 eyelets completed.

### Size 7 (7½)" only:

**Next rnd** [K5 (4), yo, k2tog] 8 (10) times—8 (10) eyelets completed.

### All sizes:

Knit 6 (6, 8) rnds. **Thumb gusset:** K1, pm, M1L, k1, M1R, pm, knit to end—3 gusset sts. Knit 2 rnds. **Inc rnd** Knit to m, sl m, M1L, knit to m, M1R, sl m, knit to end—2 sts inc'd. Rep Inc rnd every third rnd 7 (8, 9) more times—19 (21, 23) gusset sts between m. Knit to m, remove m, sl gusset sts onto waste yarn, using the backward-loop method, CO 1 st, remove m, knit to end—52 (56, 60)

sts. Knit even for 3½ (3¾, 4)". **Dec rnd** [K1, k2tog, k21 (23, 25), ssk, pm] twice (using rnd m as last pm)—48 (52, 56) sts rem. Knit 1 rnd. **Dec rnd** [K1, k2tog, knit to 2 sts before m, ssk, sl m] twice—4 sts dec'd. Rep Dec rnd every other rnd 5 (6, 7) more times—24 sts rem. Break yarn, leaving a 16" tail for grafting. Arrange sts with 12 palm sts on one needle and 12 top of hand sts on a second needle. With tail threaded onto a tapestry needle, graft mitten tip closed using Kitchener st.

### Thumb

Remove waste yarn and place 19 (21, 23) held sts onto smaller dpn. Pick up and knit one st on each side of CO st—21 (23, 25) sts. Pm and join in the rnd. Knit even until thumb measures 2". **Dec rnd** K1, \*k2tog; rep from \* to end—11 (12, 13) sts rem. **Dec rnd** K1 (0, 1), \*k2tog; rep from \* to end—6 (6, 7) sts rem. Break yarn, leaving a 10" tail. With tail threaded on tapestry needle, draw tail through rem sts and pull to gather. Secure tail to WS.

## FINGERLESS MITTS

Work as for Mittens until gusset sts are removed and hand sts are joined in the rnd—52 (56, 60) sts. Work even for 2". Loosely BO all sts.

### Thumb

Work as for Mittens until thumb sts are picked up and joined in the rnd—21 (23, 25) sts. Knit even for 1½". Loosely BO all sts.

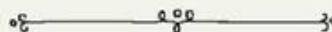
## I-CORD TIE

With CC and smaller dpn, CO 2 sts. \*Without turning, sl sts to other end of needle, pull yarn around back, and knit sts as usual; rep from \* until tie measures 22". Break yarn, leaving a 6" tail. With tail threaded on tapestry needle, draw tail through rem sts and tighten. Secure tail inside the I-cord.

## FINISHING

With tapestry needle, weave in ends. Block mittens to measurements. Using pictures as a guide, weave I-cord tie through eyelets and tie in a bow.

To Meg Roke, there is nothing more satisfying than slipping fiber over her fingers and round a set of needles to transform simple string into something both beautiful and practical. However, if you add a warm cup of tea, chocolate, and a period-piece drama . . . then this former special education teacher transforms into one very happy knitter! Her designs are simple and wearable, and usually involve stash-busting. She would rather be lost in the rhythm of stockinette stitch with a dash of intarsia for variety than sweat over a challenging pattern. In addition to designing, she teaches knitting classes to the greatest people at her LYS on the weekends.



## FLOWER & VINE RETICULE

Sarah Gomez

A diamond pattern of cabled trellises highlights the embroidered flowers on this reticule, inspired by those used in Regency times.

**FINISHED SIZE** 7" tall and 9½" circumference.

**YARN** Knit Picks Palette (100% Peruvian Highland wool; 231 yd [211 m]/1¼ oz [50 g]): #B128 clover (MC), #C707 golden heather (CC), 1 skein of each. Yarn distributed by Crafts Americana.

**NEEDLES** Size 2 (2.75 mm): set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Size C/2 (2.75 mm) crochet hook; cable needle (cn); marker (m); tapestry needle.

**GAUGE** 30 sts and 39 rnds = 4" in St st, blocked. One rep of Vine Cable chart measures about 1¼" wide and 2¼" tall, with flowers embroidered and after blocking.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

- For a longer drawstring that can be drawn out of both sides of reticule to form two handles, work I-cord for 28".
- When a 2/2 LC lands on the last 2 stitches of the round, work as follows: Slip last 2 stitches of round onto cable needle, hold in front, remove marker, knit first 2 stitches of next round, slip stitches from cable needle to left needle, place marker. The last 2 stitches of previous round are now the first 2 stitches of new round, and the first 2 stitches of round are now the last 2 stitches of previous round.

## STITCH GUIDE

**2/2 LC:** Sl 2 sts onto cn, hold in front, k2, k2 from cn.

## RETICULE

With MC, using crochet hook, and Emily Ocker's circular method, CO 8 sts. Distribute sts to 3 dpn, place marker (pm), and join in the rnd.

**Rnd 1** [K1f&b] 8 times—16 sts.

**Rnd 2** Knit.

**Rnd 3** [K2, M1R] 8 times—24 sts.

**Rnd 4** Knit.

**Rnd 5** [K3, M1R] 8 times—32 sts.

**Rnd 6** Knit.

**Rnd 7** [K2, M1RP, k2] 8 times—40 sts.

**Rnd 8** [K2, p1, k2] 8 times.

**Rnd 9** [K2, p1, M1RP, k2] 8 times—48 sts.

**Rnd 10** [K2, p2, k2] 8 times.

**Rnd 11** [K2, p2, M1RP, k2] 8 times—56 sts.

**Rnd 12** [K2, p3, k2] 8 times.

**Rnd 13** [K2, p3, M1RP, k2] 8 times—64 sts.

**Rnd 14** [K2, p4, k2] 8 times.

**Rnd 15** [K2, p4, M1RP, k2] 8 times—72 sts.

**Rnd 16** [K2, p5, k2] 8 times.

**Rnd 17** [K2, p5, M1RP, k2] 8 times—80 sts.

**Rnd 18** K2, [p6, 2/2 LC] 8 times (see Notes).

**Rnd 19** [K2, p6, M1RP, k2] 8 times—88 sts.

**Rnd 20** [K2, p7, k2] 8 times.

**Rnd 21** K2, [p7, M1RP, 2/2 LC] 8 times—96 sts.

Work Rnds 1–26 of Vine Cable chart, then work Rnds 1–20 of chart once more. **Dec rnd** [K2tog, k4] 16 times—80 sts rem. Purl 1 rnd. Knit 2 rnds. **Eyelet rnd** [K3, k2tog, yo] 16 times. Knit 2 rnds. Purl 1 rnd. BO all sts kwise, sl last st to crochet hook instead of fastening off.

**Crochet edge:** Working into BO edge, work as foll: Sl st in first st, [skip 3 sts, 7 dc in next st, skip 3 sts, sl st in next st] around, working last sl st into first dc. Fasten off.

## Handle

With CC, CO 2 sts onto 1 dpn. Work 2-st I-cord until piece measures 16" (or desired length; see Notes). Break yarn. With tail threaded on tapestry needle, thread tail through sts and pull tight.

## FINISHING

With CC and Daisy st, embroider a 6-petal flower in center of each cable diamond—32 flowers total. Thread drawstring through eyelets at top edge of

### Key

□ knit

• purl

□ pattern repeat

↘ sl 2 sts onto cn, hold in front, p1, k2 from cn

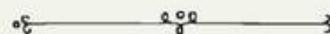
↙ sl 1 st onto cn, hold in back, k2, p1 from cn

↘↙ 2/2 LC

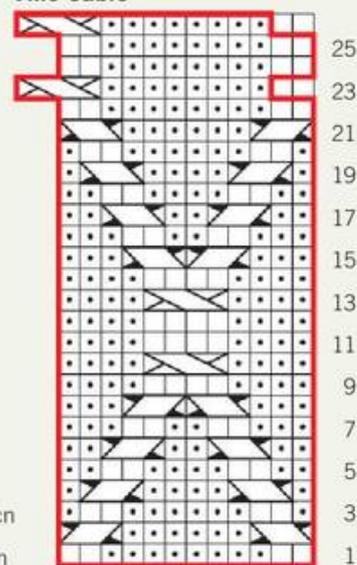


reticule and sew end of drawstring tog to form a loop. Weave in ends. Block.

Sarah Gomez, a young Christian knitting designer, lives near Pittsburgh Pennsylvania. She loves reading and would much rather make a garden by knitting a reticule than by digging in the dirt. Find more of her work online at [www.alittlebittoknit.com](http://www.alittlebittoknit.com), or on Ravelry where she goes by aLittleBitToKnit.



### Vine Cable



12-st repeat



## HENRIETTA SPENCER

Alexis Di Gregorio

It seems that every female character in *Persuasion* has her head turned by the charming Captain Wentworth, and despite already having an understanding with her cousin, Henrietta Musgrove is not immune. Luckily, she comes to her senses and returns to Charles Hayter and the quiet, comfortable country life. That country life would have included many practical garments like this Spencer. To update Henrietta's Spencer into something more wearable, the waist has been lowered to just below the natural waist while maintaining the long, tightly fitted sleeves.

**FINISHED SIZE** 30¾ (33¾, 38, 42¾, 44¾, 47¾)" bust circumference, buttoned. Spencer shown measures 33¾".

**YARN** Classic Elite Yarns Soft Linen (35% wool, 35% linen, 30% baby alpaca; 137 yd [125 m]/1¼ oz [50 g]): #2289 Botticelli pink, 6 (6, 7, 8, 9, 10) skeins.

**NEEDLES** Size 6 (4 mm): 32" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle; six ¾" buttons, size 1 hook and eye closure (optional).

**GAUGE** 22 sts and 26 rows = 4" in St st. 29-st chart panel = 7" wide.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

## NOTES

- The body is worked flat in one piece from the bottom up to the underarm, and the sleeves are worked in the round to the underarm. The body and sleeves are then joined together to work the yoke flat in one piece with contiguous set-in sleeves.
- A circular needle is used to accommodate the large number of stitches.

## STITCH GUIDE

**Seed Stitch in rows:** (odd number of sts)

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

Rep Row 1 every row for patt.

**Seed Stitch in rnds:** (even number of sts)

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

**Rnd 2** \*P1, k1; rep from \* to end.

Rep Rnds 1 and 2 for patt.

**LLI (left lifted increase):** Insert left needle from front to back into the stitch below stitch just knitted. Knit this stitch.

**RLI (right lifted increase):** Knit into back of the stitch (in the "purl bump") in the row directly below the stitch on the left needle.

## BODY

With cir needle and using the backward-loop method, CO 127 (139, 163, 183, 195, 207) sts. Work Seed st in rows (see Stitch Guide) for 1".

**Set-up row** (WS) P29 (32, 38, 43, 46, 49) sts, place marker (pm) for side, p20 (23, 29, 34, 37, 40), pm for chart,

p29, pm for chart, p20 (23, 29, 34, 37, 40), pm for side, purl to end. **Dec row** (RS) Knit to 3 sts before side m,

ssk, k1, sl m, k1, k2tog, knit to chart m, sl m, work Regency Lace chart to chart m, sl m, knit to 3 sts before side m,

ssk, k1, sl m, k1, k2tog, knit to end—4 sts dec'd. Rep Dec row every 4th row once—119 (131, 155, 175,

187, 199) sts rem: 27 (30, 36, 41, 44, 47) sts each front and 65 (71, 83, 93,

99, 105) sts for back. Work even in established patt until piece measures 2½" from CO, ending with a WS row.

**Inc row** (RS) \*Work to 1 st before side m, RLI, k1, sl m, k1, LLI; rep from \* once more, knit to end—4 sts inc'd.

Rep Inc row every 6th row 6 (7, 7, 8, 8, 9) more times—147 (163, 187, 211, 223, 239) sts total: 34 (38, 44, 50, 53, 57) sts each front and 79 (87, 99, 111, 117, 125) sts for back. Work even until piece measures 11 (11, 11, 11½, 11½, 12)" from CO, ending with a WS row. Do not break yarn. Set body aside.

Rep Inc row every 6th row 6 (7, 7, 8, 8, 9) more times—147 (163, 187, 211, 223, 239) sts total: 34 (38, 44, 50, 53, 57) sts each front and 79 (87, 99, 111, 117, 125) sts for back. Work even until piece measures 11 (11, 11, 11½, 11½, 12)" from CO, ending with a WS row. Do not break yarn. Set body aside.

## SLEEVES

With dpn and using the backward-loop method, CO 32 (34, 38, 42, 46, 48) sts. Pm and join in the rnd. Work Seed st in rnds (see Stitch Guide) for 2". Change to St st. Knit 1 rnd. **Inc rnd** RLI, knit to last st, LLI, k1—2 sts inc'd. Rep Inc rnd every 8 (8, 8, 8, 8, 6) th rnd 10 (10, 8, 2, 2, 12) more times,



then every 0 (0, 6, 6, 6, 4)th rnd 0 (0, 4, 12, 12, 4) times—54 (56, 64, 72, 76, 82) sts. Work even until piece measures 18½" from CO. **Next rnd** K4 (4, 5, 5, 6, 6), place last 8 (8, 10, 10, 12, 12) sts on holder for underarm, removing m. Place rem 46 (48, 54, 62, 64, 70) sleeve sts on a separate holder. Break yarn leaving a 12" tail for grafting.

## YOKE

**Join body and sleeves: Next row** (RS) K30 (34, 39, 45, 47, 51) right front sts, place next 8 (8, 10, 10, 12, 12) sts on holder for underarm, removing side m, pm for sleeve, k46 (48, 54, 62, 64, 70) sleeve sts, pm for sleeve, work 71

(79, 89, 101, 105, 113) back sts in patt, place next 8 (8, 10, 10, 12, 12) sts on holder for underarm, removing side m, pm for sleeve, k46 (48, 54, 62, 64, 70) sleeve sts, pm for sleeve, knit to end—223 (243, 275, 315, 327, 355) sts. Work 1 WS row even. **Shape armholes: Dec row (RS)** \*Work to 3 sts before sleeve m, k3tog, sl m, knit to sleeve m, sl m, sssk; rep from \* once more, work to end—8 sts dec'd: 2 sts each front and 4 sts on back. Rep Dec row every RS row 2 (3, 3, 5, 5, 6) more times—199 (211, 243, 267, 279, 299) sts: 24 (26, 31, 33, 35, 37) sts each front, 46 (48, 54, 62, 64, 70) sts each sleeve, and 59 (63, 73, 77, 81, 85) sts for back. Work 1 WS row even. **Shape sleeve cap: Dec row (RS)** \*Work to sleeve m, sl m, ssk, knit to 2 sts before sleeve m, k2tog, sl m; rep from \* once more, work to end—4 sts dec'd: 2 sts each sleeve. Rep Dec row every 4th row 3 (3, 2, 0, 0, 0) more times, then every RS row 9 (10, 12, 13, 14, 11) times—147 (155, 183, 211, 219, 251) sts rem: 24 (26, 31, 33, 35, 37) sts each front, 20 (20, 24, 34, 34, 46) sts each sleeve, and 59 (63, 73, 77, 81, 85) sts for back.

**Sizes 30¾ (33¾, 38)" only:**

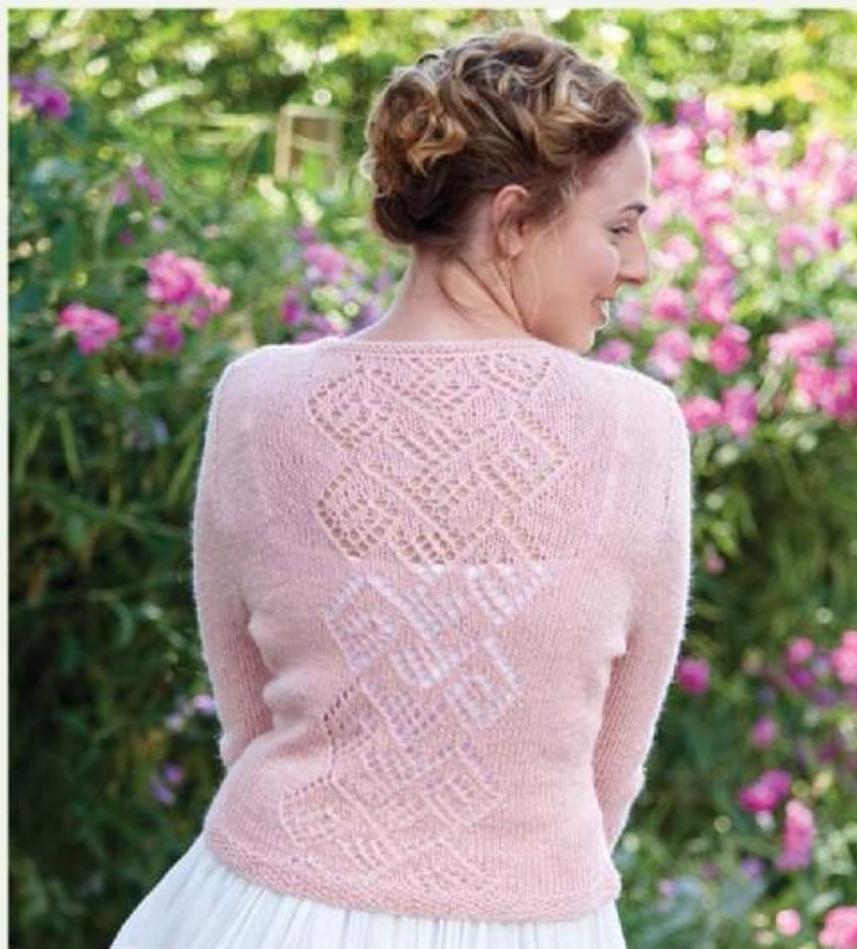
Work 1 WS row even.

**Sizes 42¾ (44¾, 47¾)" only:**

**Dec row (WS)** \*Purl to sleeve m, sl m, p2tog, purl to 2 sts before sleeve m, ssp, sl m; rep from \* once more, purl to end—4 sts dec'd: 2 sts each sleeve. **Dec row (RS)** \*Work to sleeve m, sl m, ssk, knit to 2 sts before sleeve m, k2tog, sl m; rep from \* once more, work to end—4 sts dec'd: 2 sts each sleeve. Rep last 2 rows 1 (1, 4) more time(s), then work first row once more—191 (199, 207) sts rem: 33 (35, 37) st each front, 24 sts each sleeve, and 77 (81, 85) sts for back.

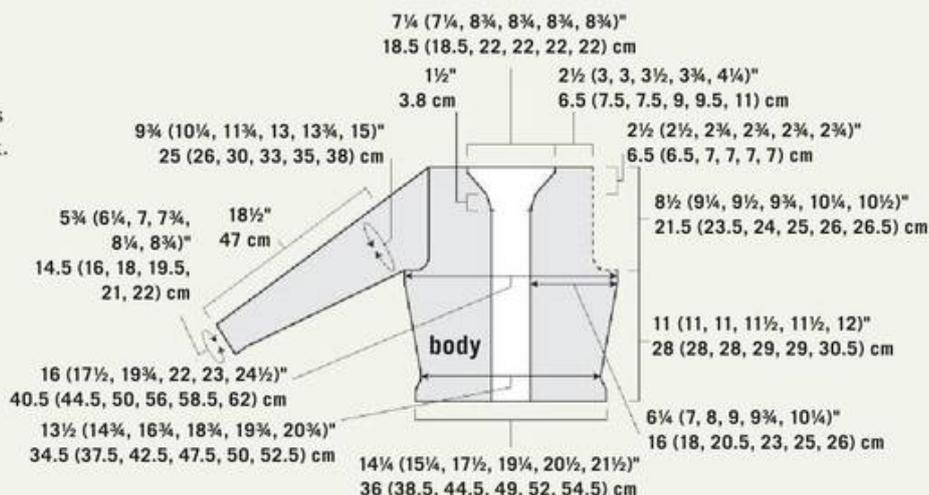
**All sizes:**

**Shape neck: Dec row (RS)** K1, ssk, \*work to sleeve m, sl m, ssk, knit to 2 sts before sleeve m, k2tog, sl m; rep from \* once more, work in patt to last 3 sts, k2tog, k1—141 (149, 177, 185, 193, 201) sts rem. **Dec row (WS)** \*Purl to sleeve m, sl m, p2tog, purl to 2 sts before sleeve m, ssp, sl m; rep from \* once more, purl



to end—137 (145, 173, 181, 189, 197) sts rem. **Dec row (RS)** K1, ssk, k3 (4, 5, 5, 5, 6), ssk, k3 (4, 6, 6, 6, 7), ssk, k4 (4, 6, 6, 7, 7), ssk, \*work to sleeve m, sl m, ssk, knit to 2 sts before sleeve m, k2tog, sl m; rep from \* once more, k4 (4, 4, 6, 7, 7), k2tog, k4 (4, 6, 6, 7, 7), k2tog, k3 (4, 5, 5, 5, 6), k2tog, k1—125 (133, 161,

169, 177, 185) sts rem: 19 (21, 26, 28, 30, 32) sts each front, 14 (14, 18, 18, 18, 18) sts each sleeve, and 59 (63, 73, 77, 81, 85) sts for back. **Dec row (WS)** \*Purl to sleeve m, sl m, p2tog, purl to 2 sts before sleeve m, ssp, sl m; rep from \* once more, purl to end—121 (129, 157, 165, 173, 181) sts rem. **Dec row (RS)** K1, ssk, k1 (2, 2, 3, 3, 4), ssk, k1 (2, 3,





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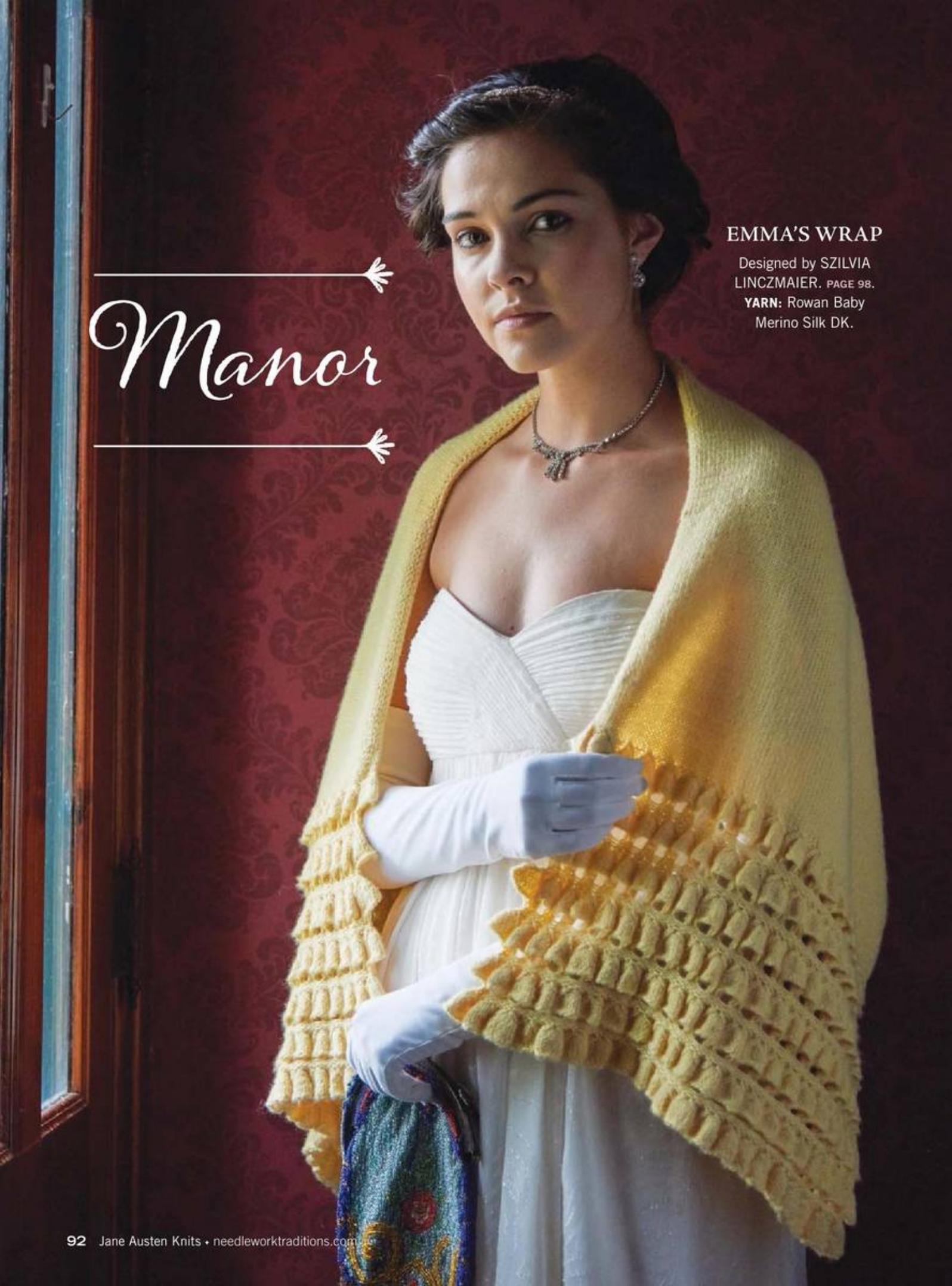
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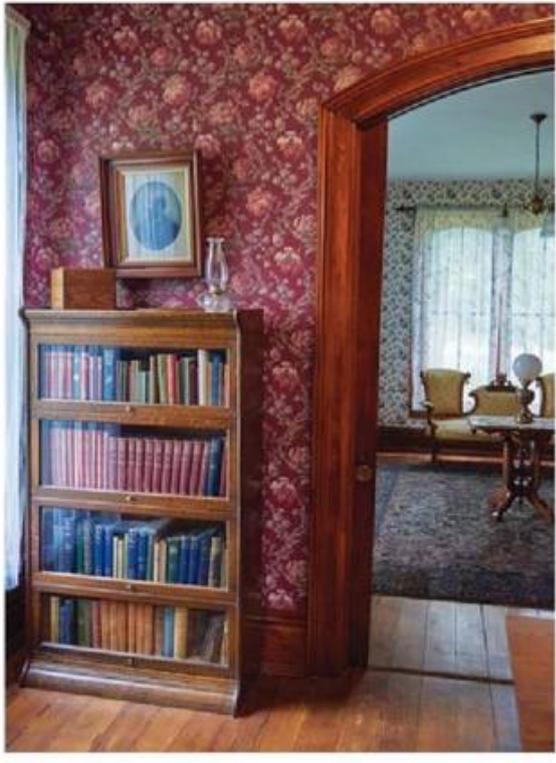
A woman with dark hair styled in a bun, wearing a white strapless dress and a yellow shawl with a ruffled hem. She is also wearing white gloves and a necklace. The background is a dark red wall with a floral pattern. The word 'Manor' is written in a white cursive font on the left side of the image, with two white arrows pointing towards it.

# Manor

## EMMA'S WRAP

Designed by SZILVIA  
LINCZMAIER. PAGE 98.

**YARN:** Rowan Baby  
Merino Silk DK.



## PORCELAIN PERFECTION

Designed by LISA CRUSE. PAGE 99.

**YARN:** Cascade Yarns Cascade 220.





## GARDEN WALLS WRAP

Designed by MEG ROKE. **PAGE 101.** **YARN:** Handmaiden Mini Maiden.



## GIPSY BONNET

Designed by LISA JACOBS. **PAGE 102.**  
**YARN:** Universal Yarn Yashi.

*Get the Kit*  
[bit.ly/garden-walls-wrap-kit](https://bit.ly/garden-walls-wrap-kit)

## WALK IN THE WOODS SHAWL

Designed by MANDA SHAH. PAGE 103.

**YARN:** Cascade Yarns Heritage Silk.





**BLUEBELLS  
CARDIGAN**

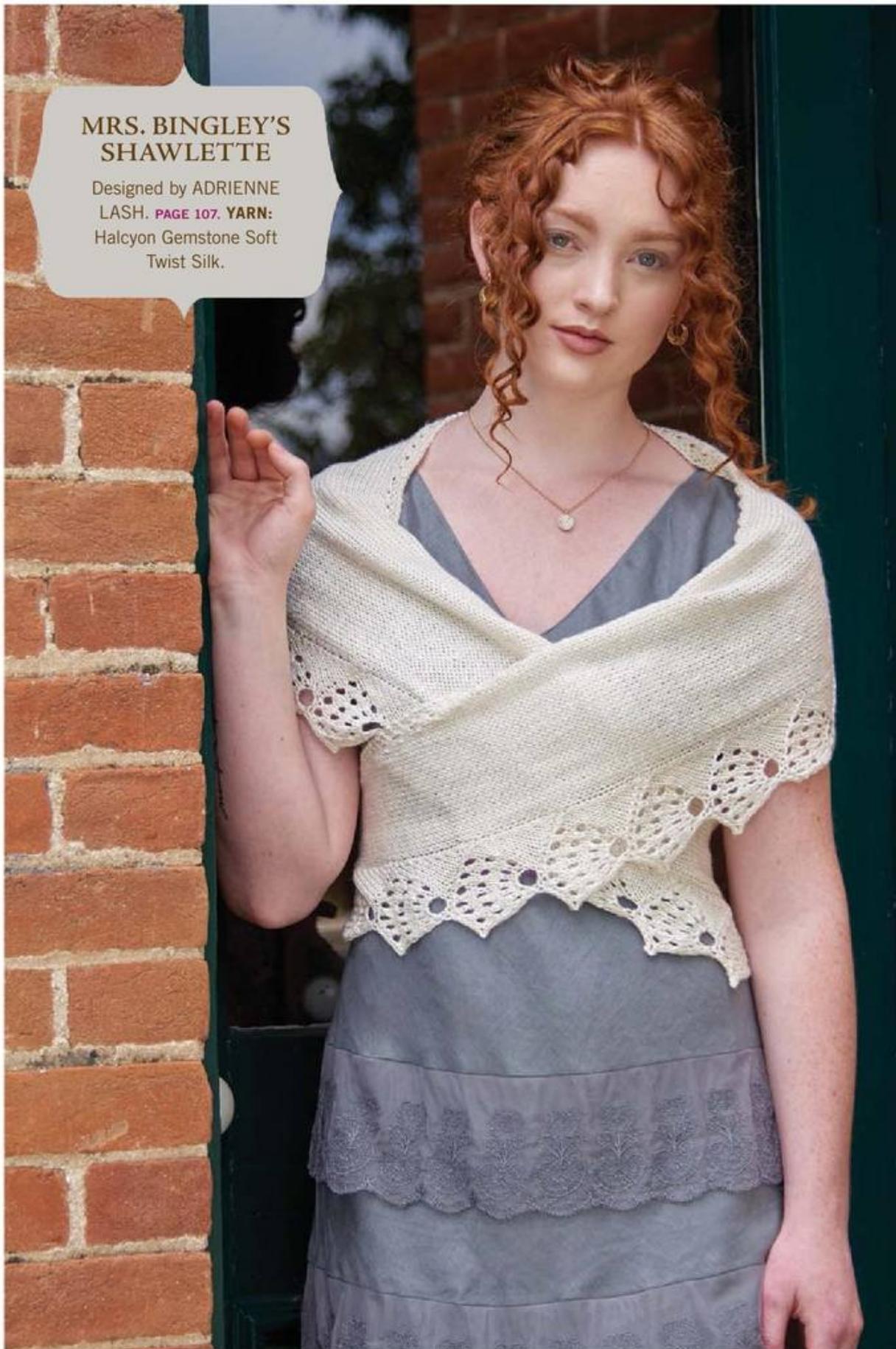
Designed by  
ZSUZSA KISS.

PAGE 105.

**YARN:** The Fibre  
Company Canopy  
Fingering.

**MRS. BINGLEY'S  
SHAWLETTE**

Designed by ADRIENNE  
LASH. **PAGE 107.** **YARN:**  
Halcyon Gemstone Soft  
Twist Silk.





## EMMA'S WRAP

Szilvia Linczmaier

What can be more traditional or ladylike than ruffles? Emma's Wrap was inspired by the brave, lively, and well-intentioned heroine of Jane Austen, always ready to express her thoughts and feelings and the first one to laugh at her own failures. The wrap is designed to express all this freedom. It covers the arms from wrist to wrist. The stockinette body allows the wrap to sit on the shoulders safely, while the bell-shaped ruffles add interest and warmth to the arms. The wrap is framed by I-cord edging, but for a more sophisticated look, the ruffles are finished without selvedge stitches.

**FINISHED SIZE** 51" long and 16" wide.

**YARN** Rowan Baby Merino Silk DK (66% superwash wool, 34% silk; 147 yd [135 m]/1¼ oz [50 g]); #691 Goldilocks, 7 skeins. Yarn distributed by Westminster Fibers.

**NEEDLES** Size 4 (3.5 mm): 32"

circular (cir). Adjust needle size if necessary to obtain the correct gauge.  
**NOTIONS** Cable needle (cn); tapers-try needle, stitch holder.  
**GAUGE** 26 sts and 36 rows = 4" in St st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- This wrap is worked in two pieces and grafted together in the center.
- A circular needle is used to accommodate the large number of stitches.

### STITCH GUIDE

**1/1 LC (on WS rows):** Sl 1 st onto cn, hold in front, p1, p1 from cn.

### WRAP

#### First half

CO 228 sts.

#### Bell ruffle:

**Rows 1, 3, and 5 (WS)** \*P8, k3; rep from \* 19 more times, p8.

**Rows 2 and 4 (RS)** \*K8, p3; rep from \* 19 more times, k8.

**Row 6** \*Ssk, k4, k2tog, p3; rep from \* 19 more times, ssk, k4, k2tog—186 sts rem.

**Row 7** \*P2tog, p2, ssp, k3; rep from \* 19 more times, p2tog, p2, ssp—144 sts rem.

**Row 8** \*Ssk, k2tog, p3; rep from \* 19 more times, ssk, k2tog—102 sts rem.

**Row 9** K1, \*k2tog, k1, ssk; rep from \* 19 more times, k1—62 sts rem.

**Row 10** Purl.

**Row 11** Knit to end, using backward-



loop method, CO 7 sts—69 sts.

**Row 12** K8, \*p3, using the backward-loop method, CO 8 sts; rep from \* 18 more times, p3, k1, using the backward-loop method, CO 7 sts—228 sts. Rep Rows 1–12 five more times, then rep Rows 1–8 once more—102 sts.

**Next row (WS)** \*1/1 LC (see Stitch Guide), p3; rep from \* 19 more times, 1/1 LC. **Inc row (RS)** K1, M1, knit to last st, M1, k1—104 sts. **Body with I-cord edging: Next row (WS)** Sl 3 sts pwise wyf, purl to last 3 sts, sl 3 sts pwise wyf. **Next row** Knit. Work until piece measures 25½" from CO ending with a WS row. Break yarn. Place sts on holder.

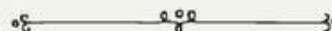
#### Second half

Work as for first half, break yarn, leaving tail about 1¼ yd long for grafting.

### FINISHING

With WS facing, return first half to needle and hold behind second half, WS tog. Using Kitchener st, graft first half and second half tog. Weave in ends. Pinning out first and last bell in each row, and shaping each bell by hand, gently block to measurements.

Szilvia Linczmaier lives with her family in Hungary. Besides knitting and fashion, her biggest passion is photography. You can find her on Ravelry as Sylviknits and on Facebook, Twitter, and Instagram as SylviDesigns.





## PORCELAIN PERFECTION

Lisa Cruse

Quince blossoms, glowing ribbon, and golden trims lend an especially elegant feeling to this knitted, fulled, and embellished bag. The age-old techniques of hand-painting, needlefelting, embroidery, and beading combine to stunning effect in a shapely ginger jar “vase” allowing a modern heroine to showcase her ladylike accomplishments in needlework wherever she roams. Though this project combines several techniques, you conclude each one before moving on to the next.

**FINISHED SIZE** 10¾" tall, with handle 14¾" tall. Circumference at widest part 25", with base circumference of 16" and neck opening circumference of 17".

**YARN** Cascade Yarns Cascade 220 (100% Peruvian Highland wool; 220 yd [201 m]/3½ oz [100 g]); #8505 white, 2 skeins.

**NEEDLES** Size 10½ (6.5 mm): 24" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); needlefelting supplies and very small amounts of roving or yarn in dark brown, coral, and yellow; ribbon, green ombre, 1½" wide, 1¾ yd; gold metallic braid trim, ½" wide, about 1 yd; scrap of felt 10½" × 1¼" in a neutral color for inside bag handle; tapestry yarn or yarn scraps in colors as shown, light, medium, and dark coral and bright, medium, and dark green, 1 skein

each; embroidery or darning needle size #16–18; golden glass seed beads size 11; sewing needle and thread for beading; crystal teardrop beads: one 2 cm, four 11 mm, five size 6 beads; one skein gold embroidery floss; permanent marking felt pen, color aqua; white vinegar; steam iron; dressmaker pins; tapestry needle.

**GAUGE** 12 sts and 16 rows = 4" in St st with 2 strands of yarn held tog, before felting.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- This bag is worked in the round from the top down to the base.
- Work with two strands held together throughout.
- Change to double-pointed needles when necessary.

### BAG

With cir needle and 2 strands held tog, CO 50 sts. Place marker (pm) and join in the rnd.

[Knit 1 rnd, purl 1 rnd] 2 times. Knit 1 rnd. **Inc rnd** [K5, M1R] 10 times—60 sts. Knit 3 rnds. **Inc rnd** [K6, M1R] 10 times—70 sts. Knit 3 rnds. **Inc rnd** [K7, M1R] 10 times—80 sts. Knit 3 rnds. **Inc rnd** [K8, M1R] 10 times—90 sts. Knit 3 rnds. **Inc rnd** [K18, M1R] 5 times—95 sts. Knit 22 rnds. **Dec rnd** [K17, k2tog] 5 times—90 sts rem. Knit 3 rnds. **Dec rnd** [K7, k2tog] 10 times—80 sts rem. Knit 3 rnds. **Dec rnd** [K6, k2tog] 10 times—70 sts rem. Knit 3 rnds. **Dec rnd** [K5, k2tog] 10 times—60 sts rem. Knit 3 rnds. **Dec rnd** [K8, k2tog] 6 times—54 sts rem. Knit 3 rnds. **Dec rnd** [K7, k2tog] 6 times—48 sts rem. Knit 3 rnds. Purl 3 rnds for base turning rows. **Shape base:** Knit 2 rnds. **Next rnd** [K8, pm] 6 times, using rnd m as last pm. **Dec rnd** [Knit to 2 sts before m, k2tog, sl m] 6 times—6 sts dec'd. Rep Dec rnd every other rnd 4 more times, then every rnd once—12 sts rem. **Next rnd** [K2tog] 6 times—6 sts rem. Break yarn, leaving a 10" tail. With tail threaded on tapestry needle, draw tail through rem sts, pull

to gather, and fasten off on WS.

### FINISHING

Weave in ends. Felt bag in washing machine to desired measurements. Place bag in a pillow protector bag or pillowcase to catch stray fiber. Using hot water with a half teaspoon of laundry soap added and smallest load size, place bag into washer and allow to agitate. Stop process often to measure circumference. Watch carefully to avoid shrinking too much because there is no way to enlarge again. When bag reaches desired circumference, rinse in cool water and squeeze in a towel to remove excess moisture. Block by stretching the bag bottom over a saucer about 6" in diameter, with plate edge matching turning rnds to form a smooth, flat bottom. Cont to shape bag sides by inverting the saucer over a form such as a tall cylindrical canister, stuffing with paper towels or plastic bags and smoothing all into final shape. Allow to dry completely.

### Embellishing

Read through all design instructions prior to starting embellishment. Refer to photos for placement, color, and technique. Feel free to interpret the design in embroidery only, or needlefelting only, or any combination of techniques.

On bag front, determine placement of design. If necessary, pin an outline or baste to mark off an area about 10" long and 4" wide reaching from the top shoulder and gently spiraling down to bag base. Saturate this area with the white vinegar then lightly begin coloring with the felt marker held at an angle on its side, with quick back-and-forth motion, allowing the ink to flow into place. It's best to begin with a light touch, then add more color if necessary. Don't worry if the color looks somewhat uneven. Let the color fade out to the background at outer edges of the area. When finished coloring, use a steam iron to steam-set the color. Thoroughly steam the painted area. Allow to dry prior to next step.

Assemble needlefelting equipment and wool roving or untwisted yarn scraps in colors as shown. Begin with brown and needlefelt a crooked branch. Add coral dots: approximately 1" across for quince blossoms; smaller dots about ½" for blossoms not yet fully open. For blossom centers, use yellow to needlefelt a small dot in each blossom, placing some off center to represent a three-quarter view as shown in Figure 1.

Begin embroidering over the felted dots, using one strand of tapestry wool or wool scraps in light coral color, changing direction of the Daisy stitch details with each blossom for variety and allowing felting to show through. Next, use three strands green, one each of light, medium, and dark, and Daisy stitch for leaves. Then stitch the buds using a Padded Satin stitch with three strands of wool in coral colors as filler for the overall effect. Follow placement as suggested in Figure 2 and add more blossoms if necessary for a full look to the piece overall. Using sewing needle and thread, stitch the seed beads into place. Secure each grouping of beads with extra stitches inside the bag. For open blossoms, stitch five beads at center over the yellow needlefelted dots. Seed beads should add a little sparkle in a random scattered manner. Evaluate the finished look and add more of any one element if desired.

**Trim and handle**

Invisibly stitch one long edge of ribbon to bag opening just under purl rows on RS. Encase upper edge of opening by turning ribbon to inside and securely tacking remaining edge of ribbon to inside of bag. Turn under short ends and stitch all invisibly.

**Handle:** Fold 22" length of ribbon in half crosswise with WS tog. Insert length of scrap felt as filler. Invisibly stitch long sides of ribbon tog, encasing felt and tucking the raw ends inside. Neatly and securely stitch each end at opposite sides of bag top on the inside, as shown.

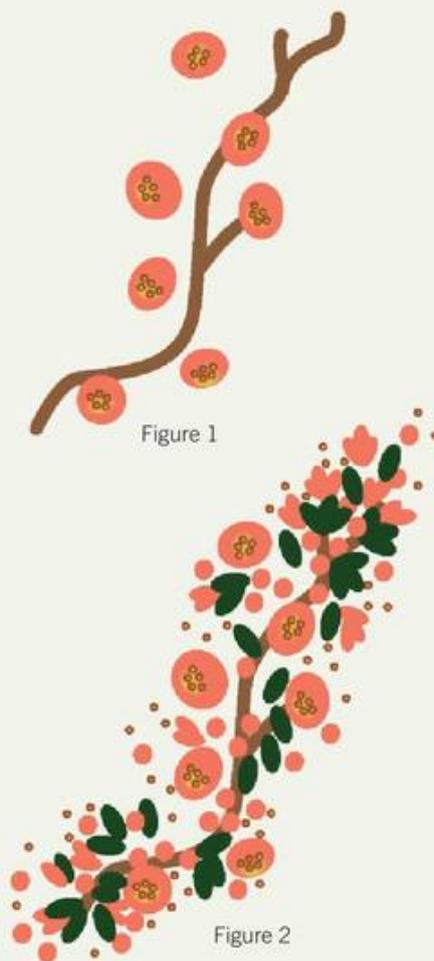


Figure 1

Figure 2

Enlarge diagram by 280 percent.

Next, using matching thread, invisibly stitch gold braid trim in position as shown in photos and covering the edge of ribbon. Neatly secure ends at back. If desired, use one length floss, all six strands, to stitch teardrop beads securely to collar of bag, running the floss down through teardrop bead, then through size 6 bead and back up through teardrop. Make one stitch to secure, then repeat for remaining teardrop beads, leaving approximately 1" length of floss above each teardrop for dangling effect. Alternatively, a brooch or other piece may be attached.

**Bag bottom**

Stitch one long edge of ribbon around bag bottom evenly just above the purl rows, turning under ends. Turn opposite long edge of ribbon over purl rows and neatly stitch to base, gathering as necessary to smooth into place. Invisibly stitch gold braid trim at top long edge of ribbon as before, securing ends. If extra support is desired inside bag bottom, cut and insert two cardboard circles large enough to fit, stretching bag bottom flat.

**Tip**

Should the sides of bag need extra support, paint the entire inside surface with clear, non-yellowing acrylic medium (paint medium, sealant, or floor wax) in one or two coats, allowing bag to dry between applications.

**To clean**

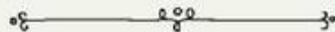
Dry-clean or sponge with a damp cloth to clean outer surface of bag whenever necessary. If your bag becomes thoroughly wet, it may be necessary to block it again.

Lisa Cruse loves combining techniques in art and needlework and teaching the same internationally. A lifelong love of color and fiber arts keeps her stitching in New England at her actual Ambrosia Cottage while entertaining fiber enthusiasts at her virtual Ambrosia Cottage on Ravelry. Her website is [www.lisacruse.com](http://www.lisacruse.com).





and usually involve stash busting. She would rather be lost in the rhythm of stockinette stitch with a dash of intarsia for variety than sweat over a challenging pattern. In addition to designing, she teaches knitting classes to the greatest people at her LYS on the weekends.



## GIPSY BONNET

Lisa Jacobs

“I shall wear a large bonnet, and bring one of my little baskets hanging on my arm. . . . There is to be no form or parade—a sort of gipsy party. We are to walk about your gardens, and gather the strawberries ourselves, and sit under trees;—and whatever else you may like to provide, it is to be all out of doors—a table spread in the shade, you know. Every

thing as natural and simple as possible. Is not that your idea?”  
—Emma, Chapter 42

Nouveau-riche Mrs. Elton might have chosen this fashionable straw Gipsy Bonnet decorated with ribbons and roses to match her walking dress on her visit to Box Hill. Gipsy bonnets, or hats, were typically made of straw with a full circular brim, decorated and secured under the chin with ribbons. Sitting in the shade beside the strawberry beds, Mrs. Elton would have kept her cool and protected her complexion wearing the large brim. Trios of knitted roses on either side echo the red of the strawberries on the lawn before her.

**FINISHED SIZE** 20 (22, 24)" crown circumference. Sample shown measures 22".

**YARN** Universal Yarn Yashi (100% raffia; 99 yd [90 m]/1½ oz [40 g]): #107 pewter, 3 skeins.

**NEEDLES** Size 7 (4.5 mm): set of double-pointed (dpm) and 20" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** 9 markers (m); tapestry needle; 2¼ yd 1" wide ribbon; matching sewing thread; sewing needle; pins; millinery wire; scrap yarn for roses; needles suitable for scrap yarn.

**GAUGE** 20 sts and 32 rows = 4" in garter st.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTE

• Starting a new ball of raffia: When 12" of last ball remain, thread tapestry needle with beginning of new ball. Beginning 6" from the end of the old yarn, stitch the new yarn in and out through it, working back toward knitting for 4". Thread tapestry needle with old yarn and stitch in and out through new yarn, working away from knitting for

about 4". Continue knitting with the joined yarn. Trim ends after blocking.

## STITCH GUIDE

**Garter stitch in the rnd:** (any number of sts)

**Rnd 1** Purl.

**Rnd 2** Knit.

Rep Rnds 1 and 2 for patt.

## BONNET

### Crown

With dpm, CO 9 sts. Distribute evenly over 4 needles, placing marker (pm) between each st, with one different one to mark beg of rnd. [Work 3 rnds of garter st (see Stitch Guide). **Inc rnd** \*Knit to m, M1; rep from \* 8 times—9 sts inc'd; 18 sts. **Next rnd** Purl. Work Inc rnd once more—27 sts.] Work [ ] 3 (3, 4) more times—81 (81, 99) sts. Change to cir when necessary. Work 0 (3, 0) rnds of garter st. Work Inc rnd 0 (1, 0) time(s)—81 (90, 99) sts. Cont in garter st until hat measures 5½ (5¾, 6)" from center of crown. BO all sts. Do not break yarn.

### Brim

Place last BO st on right needle, place beg-of-rnd m. With RS facing, \*pick up and knit 9 (10, 11) sts along BO edge, pm; rep from \* 7 times, pick up and knit 8 (9, 10) sts, knit last st from BO—81 (90, 99) sts. **Next rnd** \*K4 (5, 6), M1, k5, M1; rep from \* 8 times—18 sts inc'd; 99 (108, 117) sts. **Next rnd** Purl. Work Inc rnd—9 sts inc'd; 108 (117, 126) sts. [Work 3 rnds of garter st. Work Inc rnd. Purl 1 rnd. Work Inc rnd]—126 (135, 144) sts. Work [ ] 3 (3, 4) more times—180 (189, 216) sts. Purl 3 rnds. Do not break yarn.

### Finishing the brim

Cut 38 (40, 44)" of millinery wire. Overlap 1" from each end of wire and wrap tightly with thread, until both ends and space between are completely covered. Holding wire circle behind left needle, insert right needle into first st, and with wire under the needle, pick up st from purled row directly below it, k2tog (picked up st and st from



needle) so that the wire is enclosed—1 st worked around wire. Work next st in same manner. Pass first st on right needle over second st to BO. Cont working in this patt until all sts have been BO. Break yarn. Secure last st.

### Ribbon

Locate center back beg and end of rnds by finding the vertical line created when shifting from knit to purl rnds. Measure and mark a point 5 (5½, 6)" from center back to right and left sides of hat. Cut two 24" pieces of ribbon. Center them over the marked points and attach them with matching thread. Cut one 23 (25, 27)" piece of ribbon. Pin around crown, overlapping ends at center back. Try hat on and adjust tension of hat band to fit head. Leaving 1" overlap, trim excess ribbon and fold overlap under. Lightly tack at back, sides and center front with matching thread.

### Roses (make 6)

With scrap yarn and matching needles, CO 7 sts, leaving a 12" tail.  
**Row 1** (RS) Sl 1 pwise, purl to end.  
**Row 2** (WS) Sl 1 pwise, [k1f&b] to last st, k1—5 sts inc'd; 12 sts.  
 Rep Rows 1 and 2 two times—42 sts. Work Row 1 once. BO all sts. Break yarn leaving 12" tail. With WS facing and starting at corner opposite broken yarn, roll strip length into a cone. Adjust cone so that the BO edge forms the petals of a rose. Tuck BO corners slightly below the CO edge and use BO tail to secure strip end to the CO edge. Weave in end. Use CO tail to stitch rose to brim of hat, placing three roses at the juncture of hat band and ties.

### FINISHING

Weave in ends. Block to measurements.

Lisa Jacobs designs nature-inspired patterns for Fiber Tree Designs in Nether Providence, Pennsylvania. Find her on Ravelry as fibertreedesigns.



## WALK IN THE WOODS SHAWL

Manda Shah

**W**alk in the Woods was inspired by Elizabeth Bennet of *Pride and Prejudice*. She loves to go for long walks, and I can easily see her reaching for this shawl just before heading out the door to tread on her favorite walkway. With its interesting beginning and combination of various lace patterns, this shawl is sure to keep you on your toes till the last stitch.

**FINISHED SIZE** 45" wide and 18" tall.

**YARN** Cascade Yarns Heritage Silk (85% superwash Merino wool, 15% silk; 437 yd [400 m]/3½ oz [100 g]): #5675 storm blue, 1 skein.

**NEEDLES** Size 4 (3.5 mm) 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.  
**NOTIONS** Tapestry needle; blocking pins or wires; crochet hook size E/4 (3.5 mm).

**GAUGE** 16 sts and 32 rows = 4" in Batwing Lace patt, after blocking.

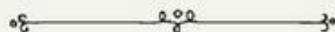
See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

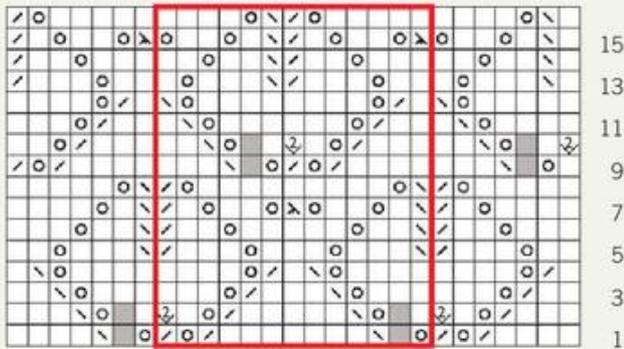
- This shawl is worked top down, back and forth in one piece. The semicircle shape is achieved by doubling the stitch count at certain intervals. A circular needle is used to accommodate the large number of stitches.
- Pattern stitches are worked on both right-side and wrong-side rows.
- The stitch count varies row by row for Parasol Lace and Batwing Lace patterns. Count stitches only after completing a full row repeat.

### SHAWL

Using the knitted method, CO 3 sts. Work Rows 1–12 of Set-up chart—19 sts. **Inc row** (RS) K1f&b, [yo, k1] 8 times, yo, k1f&b, [yo, k1] 8 times, yo, k1f&b—40 sts. Purl 1 row. Work Rows 1–8 of Batwing Lace chart. Knit 1 row. **Inc row** (WS) \*P1, yo; rep from \* to last st, p1f&b—80 sts. Work Rows 1 and 2 of Rick Rib Lace chart 4 times. **Next row** (RS) Work Batwing Lace chart over 79 sts, k1. Cont in patt, keeping left edge st in St st, through Row 16 of chart. **Inc row** (RS) \*K1, yo; rep from \* to last st, k1f&b—160 sts. Purl 1 row. Work Rows 1 and 2 of Rick Rib Lace chart 7 times. **Next row** (RS) K1, work Batwing Lace chart over 157 sts, k2. Cont in patt, working edge sts in St st through Row 16 of chart, then work Rows 1–16 of Batwing Lace chart two more times.

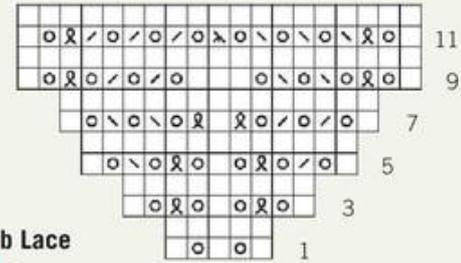


### Batwing Lace

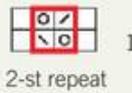


13-st repeat (see Notes)

### Set-up



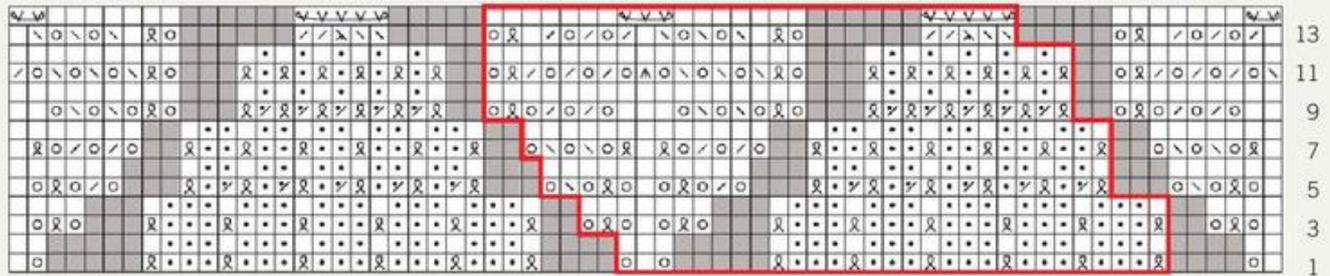
### Rick Rib Lace



2-st repeat

3 inc'd to 19 sts

### Parasol Lace



22-st repeat (see Notes)

**Next row (RS)** K1f&b, yo, \*k1, yo; rep from \* to last st, k1f&b—321 sts. Purl 1 row. **Next row (RS)** Work Rick Rib Lace chart over 6 sts, work Parasol Lace chart over 309 sts, work Rick Rib Lace chart over 6 sts. Cont in patt through Row 14 of Parasol Lace chart. BO all sts as foll: Sl 1 kwise wyb onto crochet hook, yo hook and draw loop through st, [chain (ch) 2, sl 1 kwise onto hook, yo and draw loop through both sts] 5 times, ch 2, work first wrapped cluster as foll: sl 2 sts kwise one at a time onto hook, yo and draw loop through all sts on hook, \*[ch 2, sl 1 kwise onto hook, yo and draw loop through both sts] 7 times, ch 2, work wrapped cluster as foll: sl each st of cluster kwise one at a time onto hook, yo and draw loop through all sts on hook; rep from \* to last 6 sts, [ch 2, sl 1 kwise onto hook, yo and draw loop through both sts] 6 times.

### Key

-  k on RS; p on WS
-  p on RS; k on WS
-  yo
-  k1tbl
-  k2tog on RS; p2tog on WS
-  ssk on RS; ssp on WS
-  p2tog on RS
-  sl 1 kwise, k2tog, pass sl st over
-  sl 2 as if to k2tog, k1, pass 2 sl sts over
-  p1f&b
-  pattern repeat
-  no stitch
-  sl 2 sts pwise wyb, bring yarn to front, return 2 sts to left needle, bring yarn to back, sl same 2 sts pwise wyb
-  sl 3 sts pwise wyb, bring yarn to front, return 3 sts to left needle, bring yarn to back, sl same 3 sts pwise wyb
-  sl 5 sts pwise wyb, bring yarn to front, return 5 sts to left needle, bring yarn to back, sl same 5 sts pwise wyb

### FINISHING

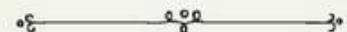
Weave in ends. Wet-block to measurements, stretching edges into straight line for top of shawl and pinning each 3-st cluster in the Parasol Lace patt to form a point.

**Alternate blocking:** This will open the lace sections and form 3 smaller points. Pin each 3-st cluster in Parasol Lace patt to form a point, then use one

pin to secure the 3rd stitch before and the 3rd st after the 5-st cluster tog just below the 5-st cluster, forming a small circle below the parasol motif.

Manda Shah lives in Toronto, Ontario, Canada. When she took a break from a career in information technology, she picked up knitting as a creative hobby,

then moved on to designing. In addition to self-publishing on Ravelry, Manda has published her designs with *Interweave Knits*, *Vogue Knitting*, *I Like Knitting*, *Brooklyn Tweed*, and *Elann*.





## BLUEBELLS CARDIGAN

Zsuzsa Kiss

A fitted, romantic, feminine cardigan in sophisticated colors becomes even more elegant with the addition of the complementing lace inserts at the ends of the sleeves, under the bust, and at the bottom hem. It is a perfect choice to wear during the day with skinny trousers or even for an evening out.

**FINISHED SIZE** 31¼ (34¼, 37¼, 40¼, 43¼)" bust circumference, buttoned. Cardigan shown measures 31¼", modeled with about 1" negative ease.

**YARN** The Fibre Company Canopy Fingering (50% baby alpaca, 30% Merino wool, 20% bamboo; 200 yd [183 m]/1¾ oz [50g]): palm bud (MC), 6 (6, 7, 8, 8) skeins; macaw (CC), 2 (2, 3, 3, 3) skeins. Yarn distributed by Kelbourne Woolens.

**NEEDLES** Size 1 (2.25 mm): 24" circular (cir). Sizes 2 (2.75 mm) and 3

(3.25 mm): 40" circular (cir) and set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); removable m; waste yarn; tapestry needle; 5 (5, 6, 6, 6) ½" buttons and matching sewing thread.

**GAUGE** 28 sts and 40 rows = 4" in St st on size 2 (middle size) needles.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- The body is worked back and forth in rows in one piece from the top down with raglan shaping. Short-rows are used to shape the yoke and hem. Stitches for the sleeves are picked up around the armhole and the sleeves are knitted from the top down.
- The lower body measurement on the schematic is given before the hem shaping begins. The hem measurement is the back width because the bottom half of the cardigan is not buttoned.
- Although the pattern does not call for a circular needle and double-pointed needles in every size, needle sizes are referenced as smallest, middle size, and largest regardless of needle style.
- The Bluebell motifs increase by one stitch on Row/Round 4 and decrease again to the original count on Row/Round 6. Stitch counts in the



pattern do not reflect these changes.

- A circular needle is used to accommodate the large number of stitches. Length of circular needle is not critical since cardigan is worked in rows.

### STITCH GUIDE

#### German Short-Rows (GSR):

**Note:** This is an alternative to wrap-and-turn or yarnover short-rows. After turning at end of a short-row, sl 1 st pwise with yarn in front (wyf), pull working yarn over right needle firmly, making a little V-shaped double loop on top of needle. When you come to a double loop on a subsequent row, work into both legs of double loop as one (like working a k2tog or p2tog).

**Purl into front and back of the same stitch (p1f&b):** Purl into a stitch and leave it on the needle. Purl through the back loop of the same stitch. Slip both stitches off the needle—1 stitch increased.

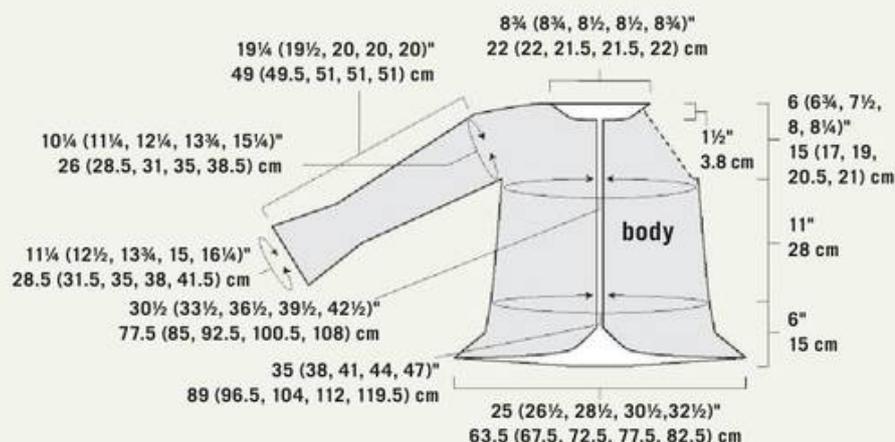
**Elastic Bind-off:** K1, \*k1, sl 2 sts back to left needle, k2tog tbl; rep from \* to end.

**Picot Bind-off:** BO 3 (3, 3, 2, 3) sts. \*Using the Cable method, CO 2 sts, BO 7 sts; rep from \* to last 2 (3, 4, 2, 3) sts, BO all sts.

### CARDIGAN

#### Yoke

With MC and smallest cir needle, CO 117 (118, 115, 116, 117) sts. Do not join. **Collar:** Knit 5 rows, ending with a RS row. **Set-up row (WS)** K21 (22, 23, 23, 23) for left front, place marker (pm), k1, pm, k12 (10, 8, 8, 8) for left sleeve, pm, k1, pm, k47 (50, 49, 50, 51) for back, pm, k1, pm, k12 (10, 8, 8, 8) for right sleeve, pm, k1, pm, k21 (22, 23, 23, 23) for right front.



**Yoke:** Change to middle size cir needle. Shape yoke using German Short-Rows (GSR, see Stitch Guide) as foll:

**Short-row 1 (RS)** [Knit to m, yo, sl m, k1, sl m, yo] 4 times, k2, turn—8 sts inc'd.

**Short-row 2 (WS)** Work GSR, purl to last m, sl m, p3, turn.

**Short-row 3 (RS)** Work GSR, [knit to m, yo, sl m, k1, sl m, yo] 4 times, work to previous GSR, knit both legs of double loop tog, k1, turn—8 sts inc'd.

**Short-row 4 (WS)** Work GSR, purl to previous GSR, purl both legs of double loop tog, p1, turn.

**Short-row 5 (RS)** Work GSR, [knit to m, yo, sl m, k1, sl m, yo] 4 times, work to previous GSR, knit both legs of double loop tog, k2, turn—8 sts inc'd.

**Short-row 6 (WS)** Work GSR, purl to previous GSR, purl both legs of double loop tog, p2, turn.

**Short-rows 7 and 8** Rep Short-rows 5 and 6.

**Short-row 9 (RS)** Work GSR [knit to m, yo, sl m, k1, sl m, yo] 4 times, work to previous GSR, knit both legs of double loop tog, k3, turn—8 sts inc'd.

**Short-row 10 (WS)** Work GSR, purl to previous GSR, purl both legs of double loop tog, p3, turn.

**Short-rows 11 and 12** Rep Short-rows 9 and 10.

**Short-row 13 (RS)** Work GSR, [knit to m, yo, sl m, k1, sl m, yo] 4 times, work to previous GSR, knit both legs of double loop tog, k4, turn—8 sts inc'd.

**Short-row 14 (WS)** Work GSR, purl to previous GSR, purl both legs of double loop tog, p4, turn.

**Next row** Work GSR, [knit to m, yo, sl m, k1, sl m, yo] 4 times, work to previous GSR, knit both legs of double loop tog, knit to end—8 sts inc'd. **Next row** Purl to previous GSR, purl both legs of double loop tog, purl to end—181 (182, 179, 180, 181) sts: 4 raglan sts, 29 (30, 31, 31, 31) sts each front, 28 (26, 24, 24, 24) sts each sleeve, 63 (66, 65, 66, 67) back sts.

**Cont raglan shaping: Inc row (RS)** [Knit to m, yo, sl m, k1, sl m, yo] 4 times, knit to end—8 sts inc'd. Purl 1 WS row. Rep Inc row every RS row 19 (22, 26, 28, 30) more times—341 (366,

395, 412, 429) sts: 4 raglan sts, 49 (53, 58, 60, 62) sts each front, 68 (72, 78, 82, 86) sts each sleeve, 103 (112, 119, 124, 129) back sts. Purl 1 WS row.

**Divide sleeves and body: Next row (RS)** K49 (53, 58, 60, 62) sts, remove m, k1, remove m, place next 68 (72, 78, 82, 86) sts on holder for sleeve, remove m, CO 4 (6, 8, 14, 20) sts for underarm, k1, remove m, k103 (112, 119, 124,

129) back sts, remove m, k1, remove m, place next 68 (72, 78, 82, 86) sts on holder for sleeve, remove m, CO 4 (6, 8, 14, 20) sts for underarm, k1, remove m, k49 (53, 58, 60, 62) sts—213 (234, 255, 276, 297) sts rem for lower body. Purl 1 WS row.

**Lower body**

Work 35 rows in St st, ending with a RS row. Break MC and join CC. Purl 1 WS row. **Next row (RS)** Work Set-up row of Bluebells chart. Work Rows 1–8 of Bluebells chart once, beg with a WS row, then Rows 1–5 once more. Knit 1 row. Break CC and join MC. **Pm for inc as foll:** (WS) P35 (39, 42, 46, 49), pm, p34 (38, 42, 44, 48), pm, p75 (80, 87, 96, 103), pm, p34 (38, 42, 44, 48), pm, p35 (39, 42, 46, 49).

**Inc row (RS)** [Knit to m, M1R, sl m, knit to m, sl m, M1L] 2 times, knit to end—4 sts inc'd. Rep Inc row every 8th row 7 more times—245 (266, 287, 308, 329) sts. Purl 1 row. **Note:** Increases and short-row shaping are worked simultaneously. Read through the foll section before continuing.

**Shape hem using GSR as foll:**

**Short-row 1 (RS)** Knit to last st, turn. **Short-row 2 (WS)** Work GSR, purl to last st, turn.

**Short-row 3 (RS)** Work GSR, knit to previous GSR, turn.

**Short-row 4 (WS)** Work GSR, purl to previous GSR, turn. Rep last 2 rows 6 more times.

**Short-row 17 (RS)** Work GSR, knit to 1 st before previous GSR, turn.

**Short-row 18 (WS)** Work GSR, purl to 1 st before previous GSR, turn.

**Short-row 19 (RS)** Work GSR, knit to 2 sts before previous GSR, turn.

**Short-row 20 (WS)** Work GSR, purl to 2 sts before previous GSR, turn.

**Short-rows 21 and 22** Rep Short-rows 19 and 20.

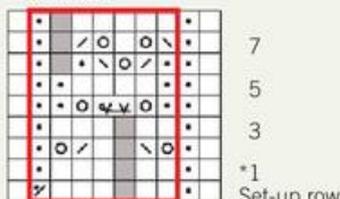
**Short-row 23 (RS)** Work GSR, knit to 3 sts before previous GSR, turn.

**Short-row 24 (WS)** Work GSR, purl to 3 sts before previous GSR, turn.

**Short-row 25 (RS)** Work GSR, knit to 4 sts before previous GSR, turn.

**Short-row 26 (WS)** Work GSR, purl to 4 sts before previous GSR, turn.

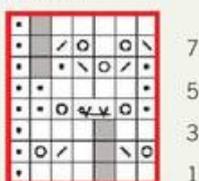
**Bluebells**



6-st repeat

\*Note: Row 1 is a WS row

**Sleeve**



6-st repeat

**Cuff**



7-st repeat

**Key**

- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog on RS; p2tog on WS
- ssk on RS; ssp on WS
- sl 1 pwise, k2, pass sl st over k2
- p2tog on RS; k2tog on WS
- no stitch
- pattern repeat

**Short-row 27** (RS) Work GSR, knit to 6 sts before previous GSR, turn.

**Short-row 28** (WS) Work GSR, purl to 6 sts before previous GSR, turn.

**Short-row 29** (RS) Work GSR, knit to 8 sts before previous GSR, turn.

**Short-row 30** (WS) Work GSR, purl to 8 sts before previous GSR, turn.

**Short-row 31** (RS) Work GSR, knit to 15 sts before previous GSR, turn.

**Short-row 32** (WS) Work GSR, purl to 15 sts before previous GSR, turn.

**Short-row 33** (RS) Work GSR, knit to 17 sts before previous GSR, turn.

**Short-row 34** (WS) Work GSR, purl to 17 sts before previous GSR, turn.

**Short-row 35** (RS) Work GSR, knit to 21 sts before previous GSR, turn.

**Short-row 36** (WS) Work GSR, purl to 21 sts before previous GSR, turn.

**Next row** (RS) Work GSR, knit to end, knitting both legs of each double loop tog. **Next row** (WS) Purl to end, purling both legs of each double loop tog. **At the same time**, rep Inc row on Short-rows 5, 11, 17, 23, 29.

**Next row** (RS) Rep Inc row removing all m—269 (290, 311, 332, 353) sts. Break MC and join CC. Purl 1 row. Work Set-up row of Bluebells chart. Work Rows 1–8 once, beg with a WS row. Change to largest cir needle and work Rows 1–8 of Bluebells chart, then work Rows 1–5 once. Using the Elastic method (see Stitch Guide) BO all sts on RS.

### Sleeve

Transfer 68 (72, 78, 82, 86) sleeve sts from holder onto middle size dpn. With middle size dpn and beg at center of underarm, CO and pick up and knit 4 (5, 6, 9, 12) sts along underarm (1 st in each CO st and 2 sts at corner), k 68 (72, 78, 82, 86) sleeve sts, pick up and knit 4 (5, 6, 9, 12) sts along underarm (2 sts in corner and 1 st in each CO st)—76 (82, 90, 100, 110) sts. Pm and join to knit in the rnd. **Dec rnd** K3, k2tog, knit to last 5 sts, ssk, k3—74 (80, 88, 98, 108) sts rem. **Dec rnd** K2, k2tog, knit to last 4 sts, ssk, k2—72 (78, 86, 96, 106) sts rem. Knit 13 (17, 19, 19, 13) rnds even. **Dec rnd** K2, k2tog, knit to last 4 sts, ssk, k2—2

sts dec'd. Rep Dec rnd every 13 (13, 12, 10, 9)th rnd 8 (8, 9, 11, 13) more times—54 (60, 66, 72, 78) sts rem. Knit 12 (12, 11, 9, 8) rnds even. Break MC and join CC. Knit 1 rnd. Work Rnds 1–8 of Sleeve chart 3 times then work Rnds 1–7 one more time. **Set-up rnd** \*K5, p1f&b (see Stitch Guide); rep from \* to end. Work Rnds 1–8 of Cuff chart 2 times. Change to largest dpn, work Rnds 1–8 of Cuff chart once, then work Rnds 1–5 one more time. Using the Elastic method, BO all sts.

### FINISHING

**Buttonhole band:** With MC, middle size cir needle and RS facing, beg at bottom of right front to pick up and knit 67 sts to top of lace insert under the bust, pm, cont to pick up and knit 56 (60, 66, 68, 70) sts to neck edge—123 (127, 133, 135, 137) sts total along right front edge (about 2 sts for every 3 rows). Knit 3 rows.

**Buttonhole row:** (RS) Knit to m, k3 (3, 2, 3, 4), [yo, k2tog, k10 (11, 10, 10, 10)] 4 (4, 5, 5, 5) times, yo, k2tog, knit to end. Knit 3 more rows, ending with WS row. Using the Picot method (see Stitch Guide), BO all sts on RS.

**Button band:** With MC, middle size cir needle, and RS facing, beg at left neck edge to pick up and knit 123 (127, 133, 135, 137) sts placing marker and distributing as for buttonhole band. Knit 7 rows, ending with a WS row. Using the Picot method, BO all sts on RS. Sew buttons to left front opposite buttonholes. Weave in ends. Block to measurements.

Zsuzsa Kiss is a Hungarian-born knitter and designer who lives with her husband and three daughters in a small town near Zürich. She studied physics and psychology at university but rediscovered knitting when she moved to Switzerland. She quickly became interested in patterns and publishes designs under Soft Rainbow Designs.



## MRS. BINGLEY'S SHAWLETTE

Adrienne Lash

This design resulted from the coincidental convergence of two things: my inheritance of a collection of knitted and crocheted lace crafted by three generations of women in my family, and my watching, yet again, the 2005 film adaptation of Jane Austen's *Pride and Prejudice*. One lace edging in the collection left me particularly curious—I had never seen the pattern as an edging before and knew that I had to incorporate it into a knitted shawl, which I envisioned draped around Jane's shoulders in her bliss after marrying Mr. Bingley.

**FINISHED SIZE** 12" wide and 74" long.

**YARN** Halcyon Gemstone Soft Twist Silk (100% silk; 240 yd [219 m]/3½ oz [100 g]); #110 cream, 2 hanks.

**NEEDLES** Size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Marker (m); tapestry needle.

**GAUGE** 19 sts and 26 rows = 4" in St st, blocked.

See [knittingdaily.com/glossary](http://knittingdaily.com/glossary) for terms you don't know.

### NOTES

- The shawl is worked from side to side, beginning with a small number of stitches at one narrow end, increasing toward the center, then decreasing toward the other end.
- The stitch count of the Edging chart begins and ends with 11 stitches



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# Endings and Beginnings

Amy Clarke Moore

When I was a child in elementary school, I loved to read and spent a lot of time in the tiny school library (I imagine this could be true for you as well). I discovered a series of biographies of famous people in American history that, rather than looking at their achievements as adults, focused on what they were like as children. I devoured the books—rows of them. I read every single one. I can still remember the feel of the blue cloth of the covers, the dusty paper smell of the interiors, the recessed nature of the figure and ground illustrations that had been pressed into the pages, and the weight of the small books in my hands. And as I approached the end of the biographies, I began to worry that I would run out of these books to read. What would I read after I finished them? And then as I looked around the small library, I began to fear that I would run entirely out of books to read. Fortunately, I soon afterward got my first library card at the local branch library that was quite a bit bigger than the school library and my fears were quieted. (And the first time I stepped in the city library—wow! I never again worried about running out of reading material.)

But that feeling arose again when I discovered Jane Austen's novels and soon realized that in her short lifetime, she completed only six. However, this time I found that the six novels opened doors upon doors of rooms to explore. Though deceptively packaged as a book—with pages sewn between covers, in a shape that once again fit nicely in my hand—within these pages there were insights into the human condition that would keep me company for decades as I worked on comprehending what Jane Austen had to say.

There are sweaters that I've made that have this same quality: a pattern that attracted me because its beauty and classic lines. It looked like it would be easy to knit—that is until I got it on the needles and then

I started to really appreciate its complexity. And as I progressed, figuring it out as I went along (sometimes putting it away for long periods of time to “rest” or ripping out sections to correct an error), my admiration for the garment grew. It became something more. As I approached the end of the sweater—a time tinged with excitement and anticipation with hope that it would live up to all my expectations coupled with lots of day dreaming about where I'd wear it and what I'd wear it with—I also started to feel a loss. It is, after all, the end of the project. It had been my companion all these months (and sometimes years) and written into the stitches is the history of our time together: gatherings of friends, meetings and classes attended, rare quiet moments knitting with a favorite Jane Austen movie to keep me company, sitting at a baseball game or by a pool while my children play gleefully. I remember, too, that as I wear the garment, new memories will be fashioned. And yes, they are different than the memories from the time that I spent making the garment—stitch by stitch, row by row.

As I think about this relationship to my knitting, I imagine Jane at her writing desk, stitching words together in a similar process of creation. Enjoying the sweet moments even as the end approaches and the understanding that, even while new projects await in the wings, that the time spent on this one project has meaning that can never really be repeated. ☺☺

Amy Clarke Moore had the original idea for *Jane Austen Knits* in 2010 while she was the editor of *Spin-Off* magazine and the great fortune to bring it to fruition with a small but talented team of editors, designers, art directors, and photographers. She left Interweave in 2014 to pursue a calling to secondary Montessori education in the public sector and is now working in a classroom full of spinning wheels, looms, and adolescents at Compass Montessori in Golden, Colorado. [www.amyclarkemoore.com](http://www.amyclarkemoore.com).



PHOTO BY AMY CLARKE MOORE

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