



WRAPPED IN
Lace

KNITTED HEIRLOOM DESIGNS
FROM AROUND THE WORLD

Margaret Stove

WRAPPED IN

Lace



WRAPPED IN
Lace

KNITTED HEIRLOOM DESIGNS
FROM AROUND THE WORLD

Margaret Stove

Editor Anne Merrow
Technical Editor Lori Gayle
Art Director Liz Quan
Cover & Interior Design Lee Calderon
Studio Photography Joe Hancock
Tabletop Photography Joe Coca
Production Design Katherine Jackson

© 2010 by Margaret Stove
Photography and illustrations © 2010 by Interweave
Press LLC except where noted.

*This digital eBook is for your private use only. It is not
authorized for any other use, including copying and
distributing to others.*

All rights reserved.



Interweave Press LLC
201 East Fourth Street
Loveland, CO 80537
interweave.com

Printed in China by Asia Pacific Offset.

Library of Congress Cataloging-in-Publication Data
Stove, Margaret.

Wrapped in lace : knitted heirloom designs from
around the world / Margaret Stove.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-59668-227-6 (pbk.)

ISBN 978-1-59668-991-6 (eBook)

1. Knitted lace--Patterns. 2. Shawls. I. Title.

TT805.K54S764 2010

746.2'26--dc22

2010024955

10 9 8 7 6 5 4 3 2 1



To David

The writing of this book has made me particularly aware of the overwhelming contribution of all those over the years who have shared with me their friendship, knowledge, and expertise, beginning with my grandmother, who taught me to knit.

To acknowledge you all individually would be an impossible task, and I hope you will regard this book as an expression of my appreciation and a means of extending your gifts to others.

The focus of this book is the application of the understanding of techniques for knitting lace so that heirlooms may live on, and new lace designs may be created. In addition to those acknowledged in my book *Creating Original Hand-knitted Lace*, I owe a special debt of gratitude to Galina Khmelva for introducing me to the shawls of Orenburg; Olga Fedorova, Irina Bushukhina, and Natalia Khartsienko of the Orenburg Museum of Fine Arts; to the spinners and knitters of Zhioltoie; to Nancy Bush for introducing me to Estonian lace and Linda Elgas; to Aide Leite and Eve Otstavel of the Haapsalu Museum for their expertise; and to Valerie Carson, textile curator at the Museum of New Zealand, for her valuable advice on conservation.

New designs need test knitters, and my sincere thanks go to the dedicated and patient team of Sue McBride, Kate Grant, Pat Old, Sue Cathey, Adrien Taylor, and Laura Hayward, who performed this task admirably.

Thanks are also due to those who have participated in my classes and tried the new techniques, particularly the grafting and repairing of lace. Thanks to Leeanne Morton for trusting me with Granny Cheyne's precious shawl for the practical exercise in conservation.

Encouragement and advice from my New Zealand editor, Paula Wagemaker, led to the idea becoming a reality.

It has been a pleasure working with Interweave editor Anne Merrow and her team. Lori Gayle has been painstaking in the interpretation and clarification of the charts. The photographs have made my lace look magical, thanks to Joe Hancock and Joe Coca. Credit also goes to photographers Edward Field, Pauline Warrington, Meg Swansen, Aide Leite, the Museum of Fine Art Orenburg, and the Shetland Museum.

It was in October 1988 that I met Linda Ligon for the first time. Thank you, Linda, for encouraging me to write that first book and for your friendship over the years. Your own accomplishments are remarkable.

My heartfelt thanks goes to David, my husband, and my wonderful supportive family. You have not only been constantly patient and understanding but also have provided me with the technical help and critiques that have helped me persevere to this destination.



Contents

- 8 *The Beginning of the Journey*
- 10 *chapter one / SHAWLS AND WRAPS FROM PAST TO PRESENT*
- 14 1939 Christening Shawl
- 24 *chapter two / KNITTING MY FIRST SHAWL*
- 28 Thistle and Fern Shawl
- 38 *chapter three / MY FIRST ORIGINAL DESIGN*
- 42 Kowhai and Fern Shawl
- 52 *chapter four / ADRIFT IN UNCHARTED STITCHES*
- 56 Lace Medallion Shawl
- 60 Lacy Diamond Circular Shawl
- 66 *chapter five / TRENDS AND TRADITIONS*
- 70 Rosebud Faroese-Style Shawl
- 78 *chapter six / AN HEIRLOOM LIVES ON*
- 82 Granny Cheyne's Shetland Shawl
- 94 *chapter seven / TRAVELING FROM WEST TO EAST*
- 100 Bonus Pattern: New Zealand Tribute to Orenburg
- 102 *chapter eight / TREASURES, GIFTS, AND MEMENTOS*
- 106 Filmy Fern Shawl
- 118 *Three Lace Scarves*
- 120 Rata Scarf
- 128 Nupps and Crosses Scarf
- 134 Ribbonwood and Fern Scarf
- 138 *Glossary*
- 146 *Lace Definitions and
Special Lace Techniques*
- 155 *Resources*
- 156 *Additional Photo Credits*
- 156 *Pattern References*
- 157 *Further Reading and
Lace Resources*
- 158 *Index*



1939 Christening Shawl
(page 14)

The Beginning OF THE JOURNEY

This book was conceived as a journey, as I have become convinced over the years that learning is exactly that. For so many of us, knitted lace has captured the imagination and become a passion. Each book we use; each class, lecture, or workshop we attend; and every museum, collection, or exhibition we view is part of a journey that brings us closer to greater appreciation, knowledge, and practical expertise in the creative process. A shawl made up of thousands of stitches in hundreds of rows begins with casting on the first stitch.

I have thought about taking the first step of writing this book for years, but there was too much ahead to explore before I could possibly have anything definitive to write about. Even after each of my earlier books went to press I continued to learn so much more. Any time I considered telling the tales of my journey, it seemed that by waiting just a little longer I would have so much more to share.

But there is always more to learn and discover, and it would not be possible to capture everything I might ever want to share in a single volume. With that in mind, this book shares the journey of my experience as it stands. Along with the journeys of others, I hope that my account may contribute to our understanding of the history and development of such a simple item of apparel: the

shawl. In *Wrapped in Lace*, I hope to add to the resource of tradition, technique, interpretation, and invention not only for the knitters of today but also for those who continue to make shawls in the future.

THE JOURNEY OF A THOUSAND MILES BEGINS WITH A SINGLE STEP.

One question that has consistently arisen is, When is a shawl not a shawl? It seems that any geometrical shape can be used in the design of a shawl. There are cultural and religious reasons for the shapes of items referred to as “shawls.” It was not until I traveled beyond New Zealand that I discovered that what I would call a “stole” was often referred to as a shawl. Although I will discuss squares, circles, and triangles in depth, the construction details of squares can usually be adapted for rectangles as well. The last chapter includes three rectangular scarves.

With the exception of the 1939 Christening Shawl (page 14) and Granny Cheyne’s Shetland Shawl (page 82), which are of a historic nature, the designs included here are of my own design using traditional techniques. I hope you will be inspired to create your own twenty-first-century designs and begin a journey of your own.

Shawls and Wraps

FROM PAST TO PRESENT

{ This journey must begin with the shawl that my mother and grandmother knitted as a joint project to wrap me in as a baby. }

THE ORIGINAL CHRISTENING SHAWL

My christening shawl was used again when my sister was born five years later, but my first real memory of it dates from when I was ten, and it was brought out for the layette for my youngest sister. Even at the age of ten, my interest in and practice of knitting was well established, which is probably why I have such a good memory of that shawl. I can see clearly in my mind's eye the lace diamond center and the garter-stitch pattern. I also remember the border lace and its depth in relation to the shawl.

Unfortunately, moths had damaged it. The center was in good condition and was salvaged as a wrap and bassinet blanket, but the beautiful lacy border was beyond repair and was discarded.

In Search of an Heirloom

Later, when I was grown and had become a lace knitter myself, I searched old knitting patterns in the hope of finding one that matched my memory. I showed some to my mother, but she agreed that none looked



My mother, grandmother, and great-grandmother, who holds me wrapped in the shawl.

right. Next I searched old photographs and found several taken at my christening, including one shown opposite. My godmother was wearing dark clothing, so although the shawl was rather blurred and out of focus, I could see most of the pattern except for the corners. Still, enough showed for me to work out the lace patterns with some improvisations.

When my new version of the shawl was completed, a friend recognized it. She showed me an incomplete

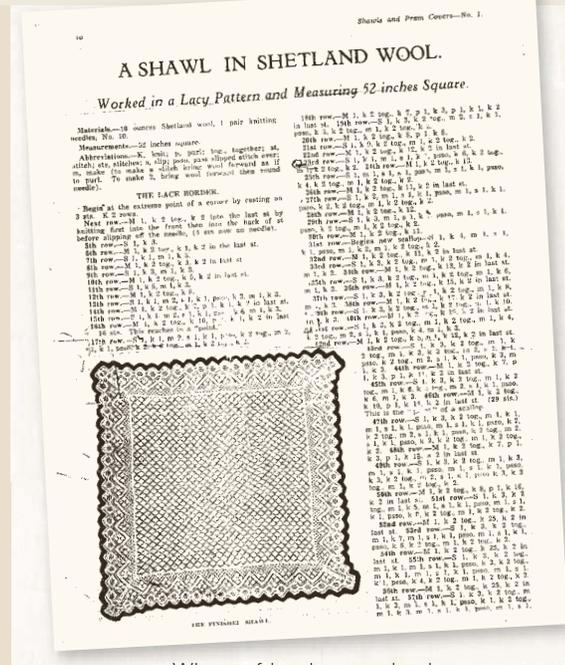
copy of the pattern from her collection, including a picture that showed the corners clearly (at right). Besides my improvised corners, the only appreciable differences between the two patterns are the fact that I had knitted my version seamlessly and it has one fewer repeat of the edging pattern along each side, making my version of the shawl smaller. (For more on how I worked out this shawl pattern, see chapter eight.)

While working on this project, I realized that re-creating this shawl drew on discoveries made at every step of my journey as a lace knitter, from my first knitting lessons to teaching myself to design complex lace motifs. The 1939 Christening Shawl is based in garter stitch, the first skill most knitters learn.

Lessons in Garter Stitch

I started school as World War II ended, and the Red Cross was encouraging school children to knit “Peggy squares” (like knitted granny squares) to be made into blankets. (For the story of the Peggy square, see *The Loving Stitch* by Heather Nicholson.) We were given wool and needles and told to cast on 36 stitches, knit 35 rows, then cast off. Unfortunately, they did not specify stockinette stitch, and when the Red Cross worker came to collect the squares from our class, there were garter-stitch rectangles and stockinette-stitch squares! We were assured that the rectangles would be joined in pairs and included in the blankets anyway. Those who did not know how to purl could make squares by knitting 72 rows, making 36 ridges on each side.

That exercise clearly illustrated the properties of garter stitch and stockinette stitch. Besides the difference in size, the stockinette-stitch squares felt thinner, the sides rolled under, and the top and bottom rolled over. That was probably my first observation of the effect the choice of technique has on gauge and suitability for a particular project. Some of the lessons I learned from the simple Peggy squares are illustrated in the construction of the 1939 Christening Shawl.



When a friend recognized my new version of the shawl, she sent me her copy of the original pattern that included a picture that showed the corners clearly.



In this photograph of my parents and godmother, the center of the shawl is clear enough for me to work out the pattern.

DESIGNING A GARTER-STITCH SQUARE LACE SHAWL

To design a square garter-stitch lace shawl of your own, keep the unique properties of garter stitch in mind. In this shawl construction, the borders along the sides are worked at the same time and in the same direction as the center square, but the top and bottom borders are worked perpendicular to the ends of the square. Because the center section and side borders contain the same number of rows, you can add extra rows of garter stitch to the beginning and end of the center to accommodate full repeats of the side border pattern.

When joining a top or bottom border perpendicular to the center in a garter-stitch pattern, it generally

requires two rows' border length for every live stitch to be joined across the top of the center. However, garter-based fabric can grow in length and shrinks in width when worn, as many of us have discovered when knitting garments. (See page 69 for more on the effects of lace in garter stitch.) In order to counteract this tendency to narrow so the shawl maintains a square shape, work the center section using one-third more stitches than you need to join to the top and bottom borders. Increasing in every third stitch should be sufficient to accommodate the width problem. The number of stitches in the first or last row of the center can be adjusted to accommodate the borders.

Traditional Garter-stitch Shawls

The construction of my baby shawl is very typical of many square shawls knitted in Britain. The following are some characteristics of these knitted shawls.

❖ GARTER-STITCH BASE

- Garter stitch is a reversible fabric.
- The textured fabric of the knit and purl ridges adds warmth.
- Garter stitch is easy to knit.
- It's easy to change the direction of the knitting by picking up one stitch for every two rows along an edge.
- The edges have clearly defined row endings of straight threads alternating with turned stitches (or valleys and hills), which makes it easy to pick up stitches in either place. If picking up stitches in the straight threads makes too loose a hole, try picking up in the turned stitches.

- Garter stitch will ease to shape and can be stretched sideways and diagonally without spoiling its appearance.

❖ PLAIN OR PATTERNED SQUARE

- To make a square, the number of rows will be twice the number of stitches.
- Simple, symmetrical allover patterns can be used effectively.

❖ SEPARATE BORDER OR EDGING

- The border is sewn onto the shawl center.
- The border is knitted with one edge straight and the other shaped, usually with points or scallops.
- Corners may be mitered by shaping the knitting.
- The border may be knitted as four separate sections.
- Alternatively, the border may be knitted as one continuous strip incorporating corner shaping.

Planning for Edging

For the edging to be attached to the top and bottom of the shawl, the number of center stitches to be joined needs to be consistent with the number of rows in the border. As the length of two border rows is the equivalent of the width of one center stitch (as in the Peggy square), one center stitch needs to be available for every two rows of the border (or half as many center stitches as the total number of border rows).

If you increased the number of center stitches by one-third to maintain a square shape in the center of the shawl, these extra stitches should be eliminated at the end of the center by knitting together every third and fourth stitch before beginning to apply the border. Sometimes the center is worked before the borders, and the number of stitches along the center cast-on edge need to be adjusted as well. For the cast-on edge, there are three options: pick up three stitches for every four cast-on stitches; cast on one-third fewer stitches than required for the center, then increase one stitch in every third stitch on the first row; or (in the case of a provisional cast-on) place the live cast-on stitches on a needle and work decreases as for the top of the center when the provisional cast-on is removed.

I worked out this formula when I first began to design my own patterns for a variety of items, when I did not want to sew seams. My experience showed that in garter stitch, especially when lace is involved, the rows have a tendency to stretch lengthwise, making the “square” into a narrower rectangle. Adding extra stitches to the center allows it to maintain a square shape. Patterns from a range of publications and knitted shawls from as far back as the nineteenth century have these extra stitches added to the width of the center in similar proportions to those that I have arrived at independently.

The holes in lace create wider stitches than plain knitted stitches, so you might think that this formula wouldn't work the same for lace as garter stitch. However, lace also makes longer stitches than garter stitch, which compensates for the extra width and makes the formula work the same for a lace center square as for a plain garter-stitch square.



A garter rectangle of 36 stitches and 35 rows.



A stockinette square of 36 stitches and 48 rows.



A garter square of 36 stitches and 72 rows.



1939

CHRISTENING SHAWL

This shawl is based on one my mother and grandmother knitted for me as a baby. Working from a photograph and my memory, I created a design that is almost identical to the original pattern, which a friend of mine later discovered in her collection.

materials

FINISHED SIZE

About 48" (122 cm) square, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): purple, 9 skeins.

NEEDLES

U.S. size 2 (2.75 mm): 32" (60 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

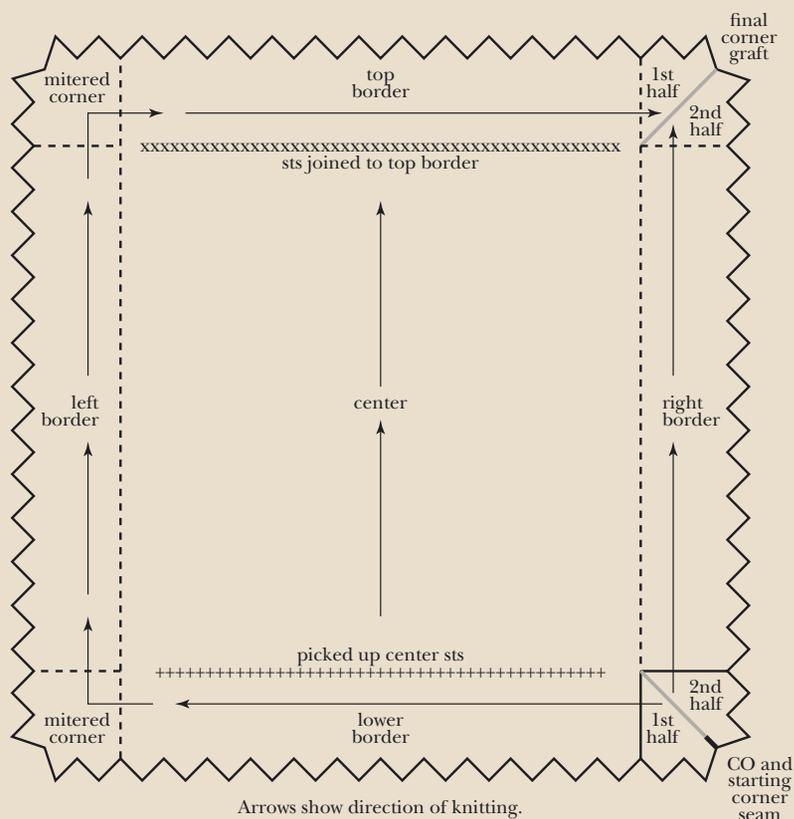
Waste yarn for provisional CO; stitch holders; stitch markers (m); tapestry needle.

GAUGE

31 sts and 47 rows = 4" (10 cm) in patt from Diamond chart. Exact gauge is not critical for this project.

Notes

- ❖ The shawl is worked in one piece, beginning with a lower border with mitered corners. Stitches are picked up along the straight selvedge of the lower border for the center section, then the center and side borders are worked at the same time. The top border is worked with mitered corners and joined to the live stitches of the center section as it is worked across the top of the shawl.
- ❖ When you come to a double yarnover on the following row, knit its first loop, then knit its second loop through the back (k1tbl).
- ❖ Because this project is worked in garter-stitch lace, both sides look nearly identical. You may find it helpful to mark the RS of the piece with waste yarn or a removable marker so you can readily identify the RS.
- ❖ Guidelines for an alternate construction method where the border and center are worked separately and sewn together during finishing appear on page 20.
- ❖ Charts begin on page 21. A key to chart symbols is located on the back flap.



LOWER BORDER

First Half of Starting Corner

Using waste yarn and a provisional method (see Glossary), CO 10 sts. Using main yarn, knit 1 WS row. Work Rows 1–42 of the Half Corner chart (page 21), ending with a WS row—44 sts.

Border

Work Rows 1–64 of Edging chart (page 22) 6 times, then work Rows 1–43 once more, ending with a RS row—44 sts.

Mitered Corner

The corner is shaped using short-rows without wrapping any sts at the short-row turning points; the holes created at the turning points become part of the lace patt. For the Mitered Corner chart (page 23), odd-numbered rows are WS rows, and even-numbered rows are RS rows. Establish patt from chart as foll:

Next row: (WS) Work Row 1 of Mitered Corner chart to last 2 sts, turn—2 sts unworked at end of row.

Next row: (RS) Work Row 2 of chart to end.

Next row: Work Row 3 of chart to last 4 sts (2 sts before previous turning gap), turn—4 sts unworked at end of row.

Next row: Work Row 4 of chart to end.

Cont in this manner, leaving any sts indicated by shaded boxes on the chart unworked at end of WS rows, until WS Row 85 of chart has been completed—44 sts. Break yarn and place sts on holder.

Second Half of Starting Corner

With RS of lower border facing, carefully remove the waste yarn from the provisional CO, and working from outer edge toward inner corner, insert needle tip into 10 live sts from base of CO. Turn work so WS of lower border is facing and rejoin yarn; sts should be in position to work the next row from the inner corner toward the outer edge.

Note: The RS of this half corner corresponds to WS of the rest of lower border in order to make the second half corner a mirror image of the first half. Beg with Row 1 worked as a RS row on sts of this half corner, work Rows 1–42 of Half Corner chart, ending with a WS half corner row—44 sts. Leave sts on needle and do not break yarn.



CENTER SECTION AND SIDE BORDERS

Turn work so RS of lower border is facing, and 44 sts of second half corner are on right-hand needle. With RS facing, place marker (pm) on right-hand needle, then using the yarn still attached to half corner sts, pick up and knit 285 sts (about 4 sts for every 3 garter ridges) along straight selvedge of lower border, pm, return 44 held mitered corner sts to needle and work Row 1 of Edging chart over mitered corner sts (inc 1 st as shown on chart)—374 sts total; 44 sts in right border section at beg of needle; 285 picked-up center sts; 45 sts in left border section at end of needle.

Note: The side borders and center are worked at the same time. On each row, one side border is worked in patt, and the other side border is worked as a plain knit row. For RS rows, knit across the right border sts at beg of row (including any k1tbl required by double yo's), work across the center section, then work the left border sts at end of row in patt from Edging chart. On WS rows, knit across the left border sts at beg of row (including any required k1tbl's), work across the center section, then work the right border sts at end of row in patt from Edging chart.

Establish patts on next row as foll: (WS) Knit to m for left border (counts as Row 2 of Edging chart), slip marker (sl m), k285 center sts, sl m, work Row 1 of Edging chart for right border to end—375 sts total; 45 sts in each border section; 285 center sts.

Next row: (RS) Knit to m for right border (counts as Row 2 of Edging chart), sl m, k285 center sts, sl m, work Row 3 of Edging chart for left border to end.

Cont side borders in established patts, work center section in garter st for 3 more rows, ending with a WS row (Row 6 of chart for left border and Row 5 of chart for right border).

Next row: (RS) Work Row 6 of Edging chart for right border, sl m, work Row 1 of Diamond chart (page 21) over 285 sts of center section, sl m, work Row 7 of Edging chart for left border.

Cont side borders in established patts, work center sts in Diamond chart patt until Rows 1–16 of Diamond chart have been worked a total of 26 times, ending with a WS row (Row 38 of Edging chart for left border, and Row 37 of Edging chart for right border)—416 rows total in Diamond patt.

Cont side borders in established patts, work center sts in garter st for 4 rows, ending with a WS row (Row 42 of chart for left border and Row 41 of chart for right border).

Next row: (RS) Work Row 42 of chart for right border, sl m, k2, k3tog, *k2, k2tog; rep from * to m, sl m, work Row 43 of chart for left border—302 sts total; 45 sts right border; 44 sts left border; 213 center sts.

Mitered Corner

Note: This corner is worked on the sts of the left border only. The sts of the center and right border may be placed on a holder or allowed to rest on the needle while turning the corner. Odd-numbered chart rows are WS rows, and even-numbered rows are RS rows.

Work Rows 1–85 of Mitered Corner chart on left border sts, beg and ending with a WS row—44 mitered corner sts.



TOP BORDER

The top border is worked in patt from the Edging chart using the sts of the mitered corner just completed and is joined to the center section at the end of each WS row. Return 213 center sts to needle if they are not already on the needle. Place 45 right border sts on holder. Establish top border patt and joins as foll:

Next row: (RS) Work Row 1 of Edging chart to end.

Next row: (WS) Work Row 2 of Edging chart to last st, sl last top border st temporarily to right-hand needle, remove m between border and center section if necessary, return slipped st to left-hand needle, k2tog (last border st tog with 1 center st), turn—1 st joined from center section.

Next row: (RS) Work Row 3 of Edging chart to end.

Next row: (WS) Work Row 4 of Edging chart to last top border st, k2tog (last border st tog with 1 center st), turn—1 st joined from center section.

Cont in patt in this manner, joining last top border st to 1 center st at the end of every WS row, until Rows 1–64 of the Edging chart have been worked a total of 6 times, then work Rows 1–43 once, ending with a RS row—427 border rows completed; all 213 center section sts have been joined; 44 top border sts and 45 right border sts rem.

First Half of Ending Corner

Cont on sts of top border only, work Rows 1–42 of Mitered Corner chart, ending with a RS row—39 top border sts rem. Break yarn and place top border sts on holder.

Second Half of Ending Corner

The RS of this half corner corresponds to WS of shawl to make it a mirror image of the first half. With RS facing, return 45 right border sts to needle, inserting needle tip from outer border toward the inner corner, if they are not already on the needle. Turn work so WS of shawl is facing and rejoin yarn to beg of right border sts at inner corner. Work Row 43 of Edging chart to end with a RS row for this half corner—44 sts. Work Rows 1–42 of Mitered Corner chart, ending with a RS for this half corner—39 sts. Break yarn, leaving a long tail. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 39 live sts from first and second halves of ending corner tog.





FINISHING

Sew halves of starting corner tog as invisibly as possible using herringbone stitch (see Glossary), matching elasticity of lace fabric. Block piece as given on page 148. Weave in ends.

VARIATION | *Alternate Construction Method*

If you prefer, the borders and center can be worked separately, then sewn together at the end. For this type of construction, the border is knit as one continuous strip with mitered corners, then the ends of the strip are joined to create a four-sided frame into which the center is inserted.

Border

CO 44 sts using waste yarn and a provisional method (see Glossary). *Work Rows 1–64 of Edging chart 6 times, work Rows 1–43 of Edging chart once, work Rows 1–85 of Mitered Corner chart once; rep from * 2 more times, work Rows 1–64 of Edging chart 6 times, work Rows 1–43 of Edging chart once, then work Rows 1–42 of Mitered Corner chart, ending with a RS row—39 sts rem. With RS facing, carefully remove waste yarn from the provisional CO and working from right to left, transfer 44 sts from base of CO to needle. Turn work and rejoin yarn with WS facing; sts should be in position to work the next row from the inner corner toward the outer edge. RS of second half of final corner corresponds to WS of rest of border so the two halves will be mirror images of each other. Work Rows 1–42 of

Mitered Corner chart. Break yarn, leaving a long tail. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 39 live sts from each half of final corner tog, being careful not to twist the border strip.

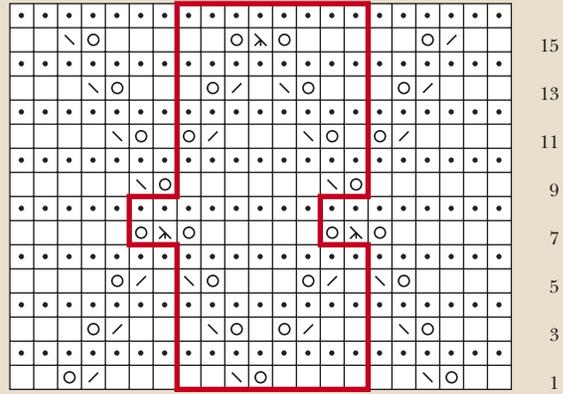
Center

CO 285 sts loosely. Knit 6 rows. Work Rows 1–16 of Diamond chart 26 times, ending with a WS row—416 chart rows completed. Knit 6 rows. BO all sts loosely.

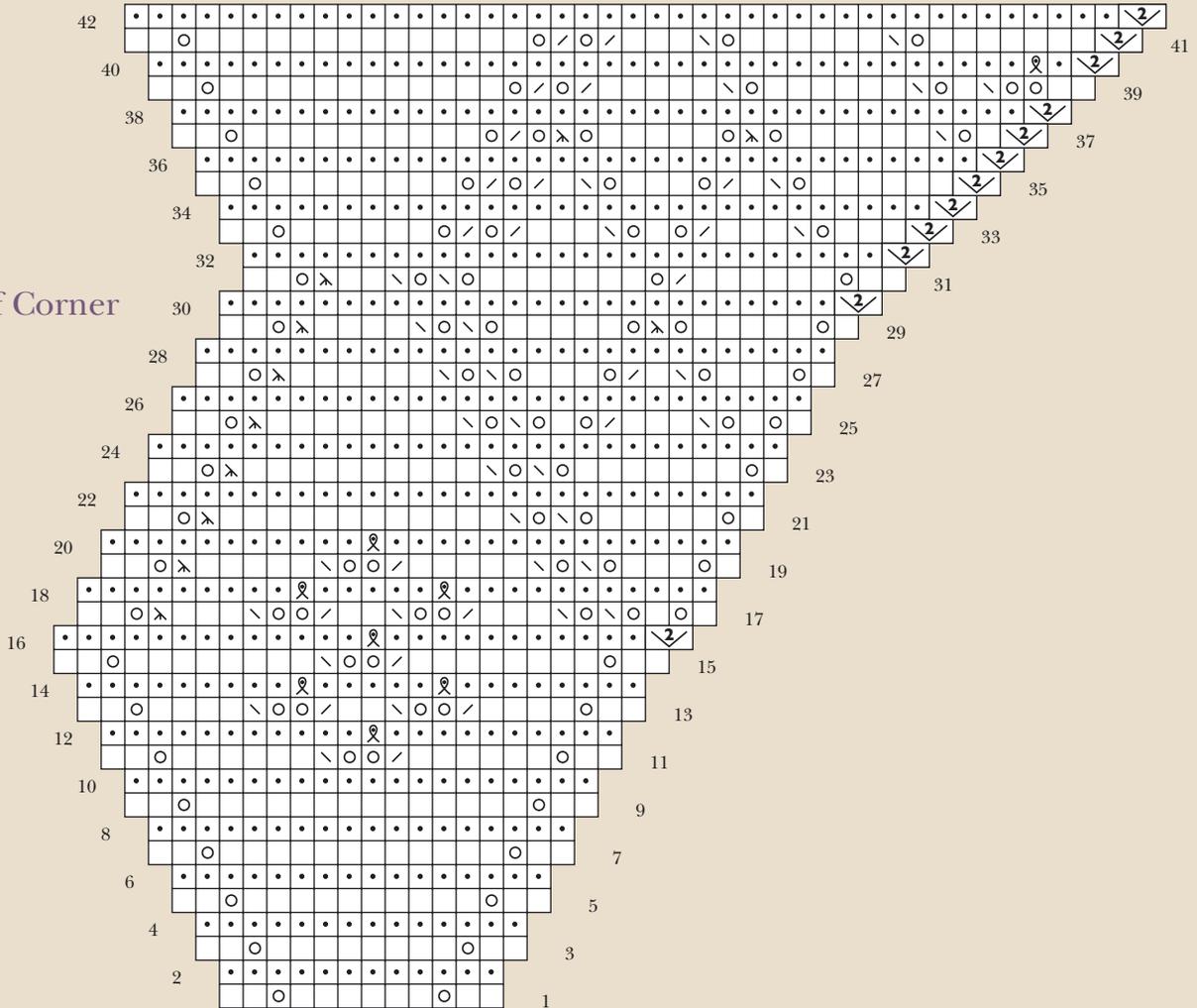
Finishing

Block center section to about 36" to 37" (91.5 to 94 cm) square. Block border so opening in middle of frame measures the same as center section. Sew center section to border invisibly along all 4 sides, joining 4 center sts to 3 border sts along the CO and BO edges of center section, and stitching loosely to match the elasticity of the lace fabric. Re-block if necessary. Weave in ends.

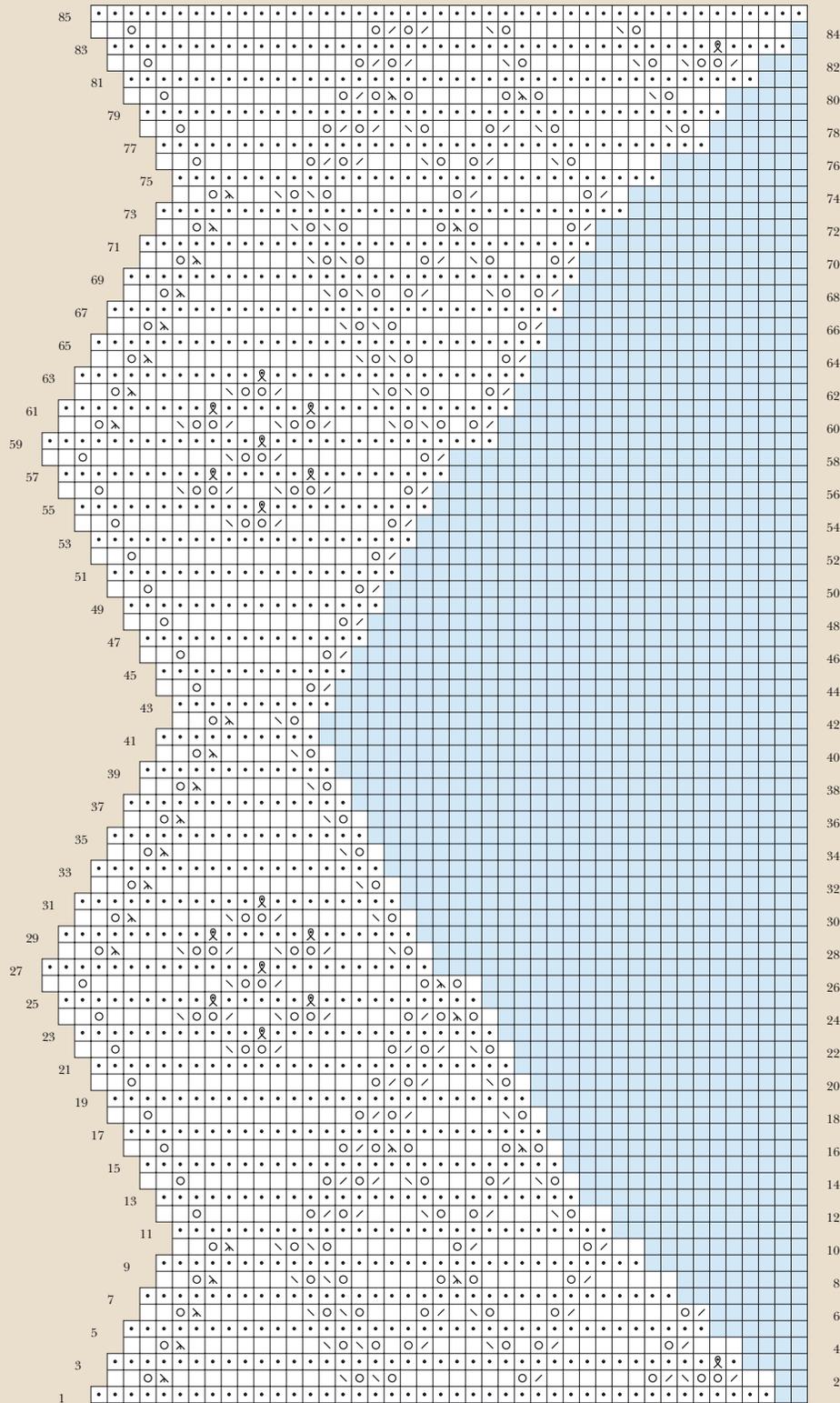
Diamond



Half Corner



Mitered Corner



Knitting

MY FIRST SHAWL

{ It was my impression that knitting a shawl would be a major undertaking, and it was not until I was expecting my first baby that I even entertained the idea. }

CHOOSING A PATTERN

In 1961 the available knitting patterns were rather plain, which was disappointing because I wanted to make a special shawl that would be passed on to future generations. I finally settled on an English pattern leaflet that showed two Shetland-inspired patterns (opposite). One of them was in Feather and Fan, the first lace pattern I had been taught by my grandmother, which made the choice easy.

I was fascinated by the shawl's construction, which at that time was new to me. The center square was knitted from corner to corner, then each side of the border began by picking up loops along one edge of the square. The Feather and Fan border was knitted outward, shaping the sides as the work progressed. The final edging was knitted onto the stitches of the completed border, another first for me. The finished shawl (at right) saw a great deal of use by all four of our children and was later given to our younger daughter for her family.

Even though the pattern for this shawl was described as being inspired by Shetland, the construction of this shawl was not traditionally used by the Shetland Islanders. I imagine that the English method of knitting the border on directly was devised to avoid grafting the borders to the center. By working from the center out, the borders and edging could be knitted directly onto the center, which is a lot less daunting for most knitters.

The first shawl I knitted, made for the christening of my first child.





For my first shawl, I chose a Shetland-inspired pattern (top left) with a Feather and Fan border, which reminds me of my grandmother.

Spinning to Knit

It was not until 1970, when I had learned to spin, that I thought of shawls again. I remembered that when I was five years old, my grandmother mentioned Shetland Islanders who could spin and knit a shawl that could be pulled through a wedding ring. What a great challenge to test my competence in both crafts! I aimed at eventually achieving this level of expertise. However, at that time my family and I were living in the village of Arthur's Pass in the Southern Alps of New Zealand. Far from elegant lace shawls, my immediate ambition was to make warm wool garments for the family.

When I had finished spinning and knitting each project, I practiced seeing how fine I could spin the wool. The first fleece I spun did not feel very pleasant when spun so fine, and I was becoming disillusioned with the idea of spinning laceweight yarns until I met Merino breeders who lived on the high-country sheep stations surrounding our village. They assured me that Merino was the softest of fleeces and could be spun superfine, so the next shearing season I picked up my first Merino fleece.

Through a Wedding Ring

After much experimentation, I eventually achieved a two-ply yarn that was fine enough and definitely soft enough, and I knitted my first full-size shawl that could be pulled through a wedding ring (below). I am sure my grandmother, who had died when I was eleven, would have been just as excited as I was when I finally passed this ultimate test.

I used another English pattern that began by knitting a large square in an all-over pattern of independent diamonds on a garter-stitch base. The border was knitted separately as a continuous strip with mitered corners (made by working short-rows) that was sewn onto the sides of the center. This was a long, tedious task. The pattern used several different methods for making the lace holes, which created different dark and light values between the solid and more open areas. This is an idea I have found useful in my own designs, as it can make contrasts to enhance the design.

When my husband's family saw this shawl, they told me that he was of Shetland descent—in fact, our surname is a Shetland name. I found a new interest in learning about all things Shetland, especially the knitting tradition. (I hoped there might have been patterns unique to his family, but I have not discovered any.) When we visited the Shetland Isles, we located three places on Shetland called “Stove” and the house in North Mavine where his great-grandfather was born and spent his early childhood.

My first shawl fine enough to pass through a wedding ring, spun from a Merino fleece.



DESIGNING A SQUARE DIAMOND SHAWL

The Thistle and Fern Shawl on page 28 illustrates several of the construction methods that are typical of British shawls.

This is an easy shawl construction to adapt to make a completely original design. For example, the center could have a repeating lace motif worked within the borders, adjusting the number of stitches and rows in

the new center pattern to accommodate the borders. The borders can be worked with a sequence of patterns or one allover pattern, and the corners can include either a featured motif or an allover pattern repeated from elsewhere in the design. The edging can also be widened to suit a pattern with more stitches than the Thistle and Fern.

British Shawls

United Kingdom of Great Britain is made up of several individual countries: England, Northern Ireland, Wales, and Scotland, with the latter including the Shetland Islands. Each of these countries has contributed to the heritage of British knitting, which explains why there are many shared patterns and constructions. The following elements are characteristic of British shawls.

❖❖ GARTER-STITCH BASE

- Garter-stitch patterns can have patterning on alternate rows (lace knitting).
- Some garter-stitch patterns have patterning on every row (knitted lace).

❖❖ DIAMOND CONSTRUCTION FOR CENTER SQUARES

- The simplest diamond construction (as in the Thistle and Fern Shawl, page 28) begins at one corner with three stitches and increases at the beginning of every row until the sides are the desired measurement. The shawl is completed by decreasing at the beginning of each row until three stitches remain (see Figure 1).

- The diamond can be made as a mitered square by increasing twice in the center stitch every other row until the sides are the desired measurement, then casting off (see Figure 2).
- A diamond can also be worked in reverse, by casting on twice the number of stitches for the desired length of one side and working a double decrease in the center on every other row until all the stitches have been decreased (see Figure 3).
- A square can also be worked by casting on all the stitches for the perimeter of the shawl, then working a double decrease in each corner every other row until the center is reached (see figure 4). This can also be accomplished in reverse, working from the center to the perimeter and increasing at each corner.

All these methods can be worked with appropriate lace patterns.

❖❖ BORDERS AND EDGINGS

- Borders may be knitted onto the sides of the center square; these are usually very lacy.
- Borders can be knitted in sections that are joined before applying an outer edging.

Attaching Edging

The garter-stitch base allows the Thistle and Fern Shawl to be worked in one piece. First, the borders are knitted onto the sides of the center square. To avoid sewing the side seams of the borders after the first side is finished, the loops along the selvedge of the adjacent border section are picked up. As every other row of the second border is completed, the last stitch of the border is knitted together with the corresponding

picked-up loop from the first border before turning to work the next row. For the last border, the stitches that will be joined to each side are picked up and worked together with the last stitch of every row. This leaves one very small graft to join the ends of the edging after the edging has been applied to the borders.

- Edges can be knitted directly onto the lower edge of the center square.
- Edges can also be knitted onto the lower edge of each border section.

- Modern versions may eliminate seams by knitting center and border sections together.



fig. 1

A diamond shaped by increasing and decreasing.



fig. 3

A mitered square worked with decreases.



fig. 2

A mitered square worked with increases.



fig. 4

A square shaped by casting on the outside and decreasing at four corners.



Thistle and Fern

SHAWL

This shawl was designed for a Scottish lass who worked on a New Zealand Merino farm before returning to Scotland to be married. Her New Zealand employer asked me to design a shawl and spin the yarn from one of their Merino fleeces. The shawl combines the New Zealand fern and the Scotch thistle.

materials

FINISHED SIZE

About 43" (109 cm) square, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 6 skeins.

NEEDLES

U.S. size 3 (3.25 mm): 16" and 32" (40 and 60 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

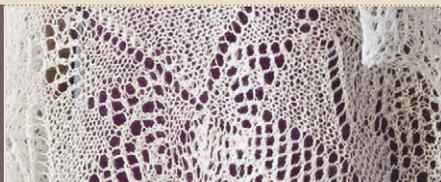
NOTIONS

Stitch holders; stitch markers (m); tapestry needle.

GAUGE

25 sts and 49 rows = 4" (10 cm) in garter st, washed and blocked. See Notes.

Stitch Guide



2-into-4 Increase

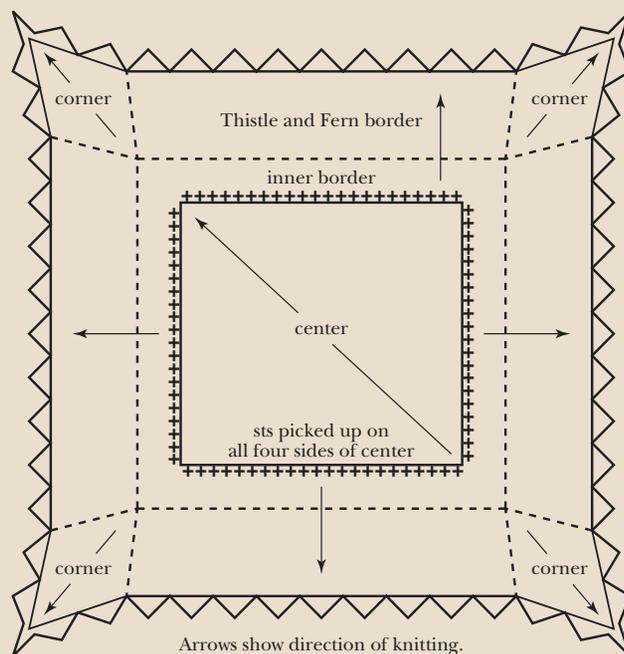
Without slipping sts from left-hand needle, work [k2tog, p2tog] 2 times in same 2 sts, then slip both original sts from left-hand needle—4 sts made from 2 sts.

Sl 1, K2, Pass Sl St Over 2 Sts (psso2)

Sl 1 st kwise, knit the next 2 sts, pass the slipped st over the 2 sts just knit—1 st dec'd.

Back & Front YO Inc

On RS rows and all rnds, work [p1, p1tbl] in yo of previous row or rnd; on WS rows, work [k1tbl, k1] in yo of previous row—1 st inc'd.



Notes

- ❖ For a gauge swatch, CO 32 sts and work 64 rows in garter stitch. Wash and block according to the instructions on page 148, unpin the swatch when dry, then measure the gauge in the center of the swatch. It should match the given gauge to produce the dimensions of the shawl shown.
- ❖ The center square is worked first, then stitches are picked up around all four sides of the square for working the inner border in the round. The Thistle and Fern border is also worked in the round with the corner pattern inserted at each corner. After completing the corner extensions, the edging is worked back and forth in rows and is joined to the live stitches all the way around the shawl.
- ❖ Charts begin on page 35. A key to chart symbols is located on the back flap.

CENTER SQUARE

With longer cir needle, CO 2 sts.

Row 1: Yo, k2—3 sts.

Row 2: Yo, knit to end—1 st inc'd.

Rep Row 2 until there are 234 sts on needle.

Next row: Yo, k3tog, knit to end—1 st dec'd.

Rep last row until 2 sts rem.

Next row: K2tog—1 st rem. Leave rem st on needle.

INNER BORDER

Picking up in the yo loops along the sides of the center square, pick up and knit (see Glossary) around all 4 edges of the square as foll: Pick up and knit 117 sts along first side (118 sts total, including starting st on needle), *place marker (pm), pick up and knit 118 sts along next side of center square; rep from * 2 more times, pm for end of rnd—472 sts; 118 sts each side.

Next rnd: *K1f&b (see Glossary), [k2, k1f&b] 39 times, slip marker (sl m); rep from * 3 more times—632 sts; 158 sts each side.

Establish patt from Rnd 1 of Inner Border chart (page 35) as foll: *Work the st before the patt rep box once (inc it to 2 sts as shown), work the 13-st patt rep 12 times, work the st after the patt rep box once (inc it to 2 sts as shown), sl m; rep from * 3 more times for rem 3 sides of shawl—2 sts inc'd on each side. Work Rnds 2–14 of chart—688 sts; 172 sts each side.

THISTLE AND FERN BORDER WITH CORNERS

Establish patts from Rnd 1 of both Thistle and Fern chart (page 36) and Corner chart (page 37) as foll: *Work 39-st patt rep of Thistle and Fern chart 4 times, then work 13 sts after patt rep once, pm for start of corner, work 3 sts of Corner chart once, sl m; rep from * 3 more times for rem 3 sides of shawl.

Next rnd: *Work Rnd 2 of Thistle and Fern chart to m before corner sts, sl m, work Rnd 2 of Corner chart over next 3 sts (inc them to 4 sts as shown), sl m; rep from * 3 more times—1 st inc'd in each marked corner section.

Cont in patt, work Rnds 3–46 of charts—884 sts total; 169 sts each thistle and fern section; 52 sts each corner section.

Corner Extensions

Note: Each corner extension is worked back and forth in rows to the end of the Corner chart.

*Work Rnd 47 of Thistle and Fern chart to corner, sl m, work Rnd 47 of Corner chart, turn—51 sts in corner section. Mark first and last st of corner row just completed with scrap yarn. Working back and forth in rows on corner sts only, work Rows 48–92 of Corner chart—2 corner sts rem. Break yarn and place sts on holder.

With WS facing and using shorter cir, beg at scrap yarn marker, sl needle tip into 23 yo loops along one side of corner extension, then into 1 selvedge loop just before held sts, sl 2 sts from holder onto needle, then sl needle tip into 23 yo loops from second side of corner extension onto needle, ending at second scrap yarn marker; these sts are just picked up and placed on the needle and are not picked up and knit—49 corner sts on shorter cir needle. Turn piece so RS is facing and rejoin yarn to beg of picked-up corner sts. Using main cir needle, work corner extension sts as yo, k23, yo, [work (k1, p1, k1) all in same st, yo] 2 times, k24—57 corner sts.*

Rep from * to * for next 3 sides and 3 corner extensions—904 sts total; 169 sts each Thistle and Fern section; 57 sts each corner section.



EDGING

Next rnd: *K2, k3tog, [k2, k2tog] 41 times, sl m, k28, work [k1, p1, k1] all in same st at point of corner, k28, sl m; rep from * 3 more times—740 sts; 126 sts each Thistle and Fern section; 59 sts each corner section.

Note: The edging is worked back and forth in rows and joined to the live shawl sts at the end of each RS edging row. With RS facing, use the knitted method (see Glossary) to CO 6 sts loosely onto left-hand needle for edging.

Next row: (RS) Work Row 1 of Edging chart (page 35) to last edging st, k2tog (last edging st tog with 1 shawl st), turn—7 edging sts; 1 st joined.

Next row: (WS) Work Row 2 of chart to end.

Next row: Work Row 3 of chart to last edging st, k2tog (last edging st tog with 1 shawl st), turn—8 edging sts; 1 st joined.

Next row: Work Row 4 of chart to end.

Cont in this manner, work Rows 5–28 of Edging chart once, then work Rows 1–28 eight more times—all 126 sts from first Thistle and Fern section have been joined. Remove corner m, and work Rows 1–28 of Edging chart 2 times to join first 28 sts of corner—31 sts rem in this corner section.

Turn Edging Corner

Note: The edging corner joins the 3 sts at the corner point and is worked using short-rows. Do not wrap any sts at the short-row turning points; the holes created at the turning points become part of the lace patt.

Next row: (RS) Work Row 1 of Edging Corner chart (page 35) to last edging st, turn—1 edging st unworked at end of row.

Next row: (WS) Work Row 2 of chart to end.

Next row: Work Row 3 of chart to last 2 sts, turn—2 sts unworked at end of row.

Next row: Work Row 4 of chart to end.

Cont in this manner, work Rows 5–28 of Edging Corner chart, leaving any sts indicated by shaded boxes on the chart unworked at end of RS rows, and joining edging st to 1 corner st at end of Rows 13, 15, and 17 as shown—3 center sts of corner have been joined. **Note:** The ssk decrease at the end of Row 11 is worked over the last 2 sts of the edging and does not join any corner sts.

Change to Edging chart and work Rows 1–28 two times, remove corner m—all sts in this corner section have been joined.

Cont to work edging around rem 3 sides and corners as foll: *Work Edging chart 9 times to next corner; remove corner m, work Edging chart 2 times to center

3 corner sts, work Edging Corner chart once, work Edging chart 2 times to end of corner, remove corner m; rep from * 2 more times—6 edging sts rem; all shawl sts have been joined. Break yarn, leaving a long tail. Graft live edging sts to edging CO using Kitchener st (see Glossary).

FINISHING

Wash and block to measurements according to instructions on page 148. Weave in ends.



VARIATION | *Modifying the Thistle and Fern Shawl*

To make a finer gauge “ring shawl,” choose yarn equivalent to No. 40 sewing thread or finer and needles in U.S. size 00 (1.75 mm) or smaller. Adjust the needle size to achieve the appropriate pattern definition.

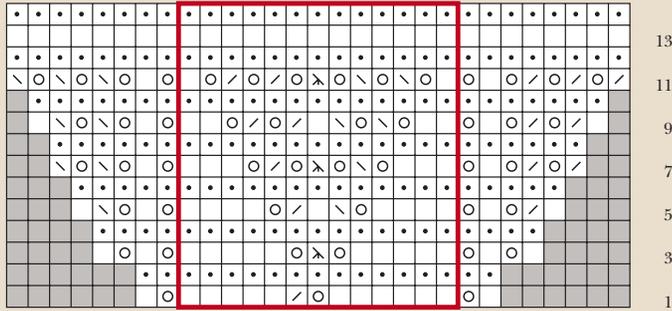
The size of the shawl can be increased by adding stitches to the center square for extra pattern repeats along the sides. The corner sections would be worked exactly the same as in the original pattern. To add 1 (2) extra repeat(s) of Thistle and Fern pattern to the border, work 60 (118) more garter stitch rows in the center square for 30 (59) more garter ridges and edge loops to pick up for the border. For the inner border, pick up and knit 148 (177) sts from the yo loops along each side of square, then work the inc rnd as k1 (0), [k2, k1f&b] 49 (59) times to give 197 (236) sts on

each side—stitch count is a multiple of 13 sts + 2 to match Inner Border chart. After completing the inner border, there will be 211 (250) sts on each side. For the Thistle and Fern border, establish the patts for each side by working the Thistle and Fern chart over 208 (247) sts, and then work the Corner chart over 3 sts. In the first rnd of the edging, adjust the stitch count in each Thistle and Fern section by dec 54 (65) sts evenly—154 (182) sts in each Thistle and Fern section—stitch count is a multiple of 14 sts to accommodate being joined to the edging.

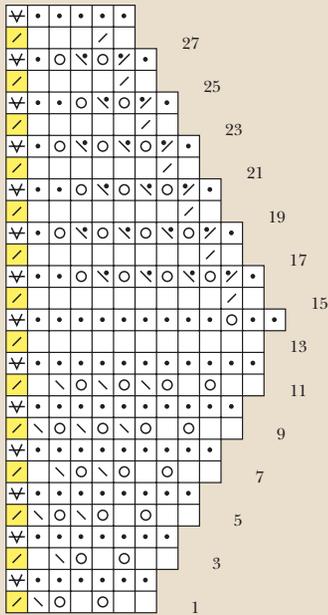
If you increase the size of the center square, the lace in the border will become a smaller proportion of the entire shawl; therefore, substituting a garter-stitch lace pattern in place of garter stitch for the center square would be a good alternative.



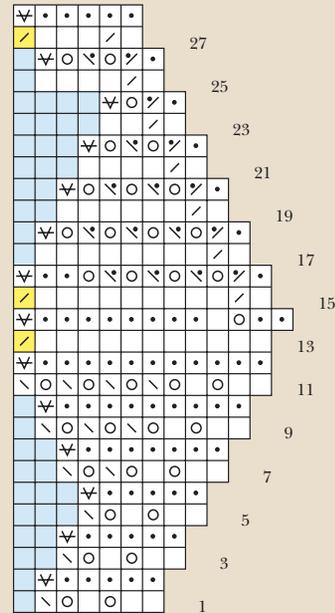
Inner Border



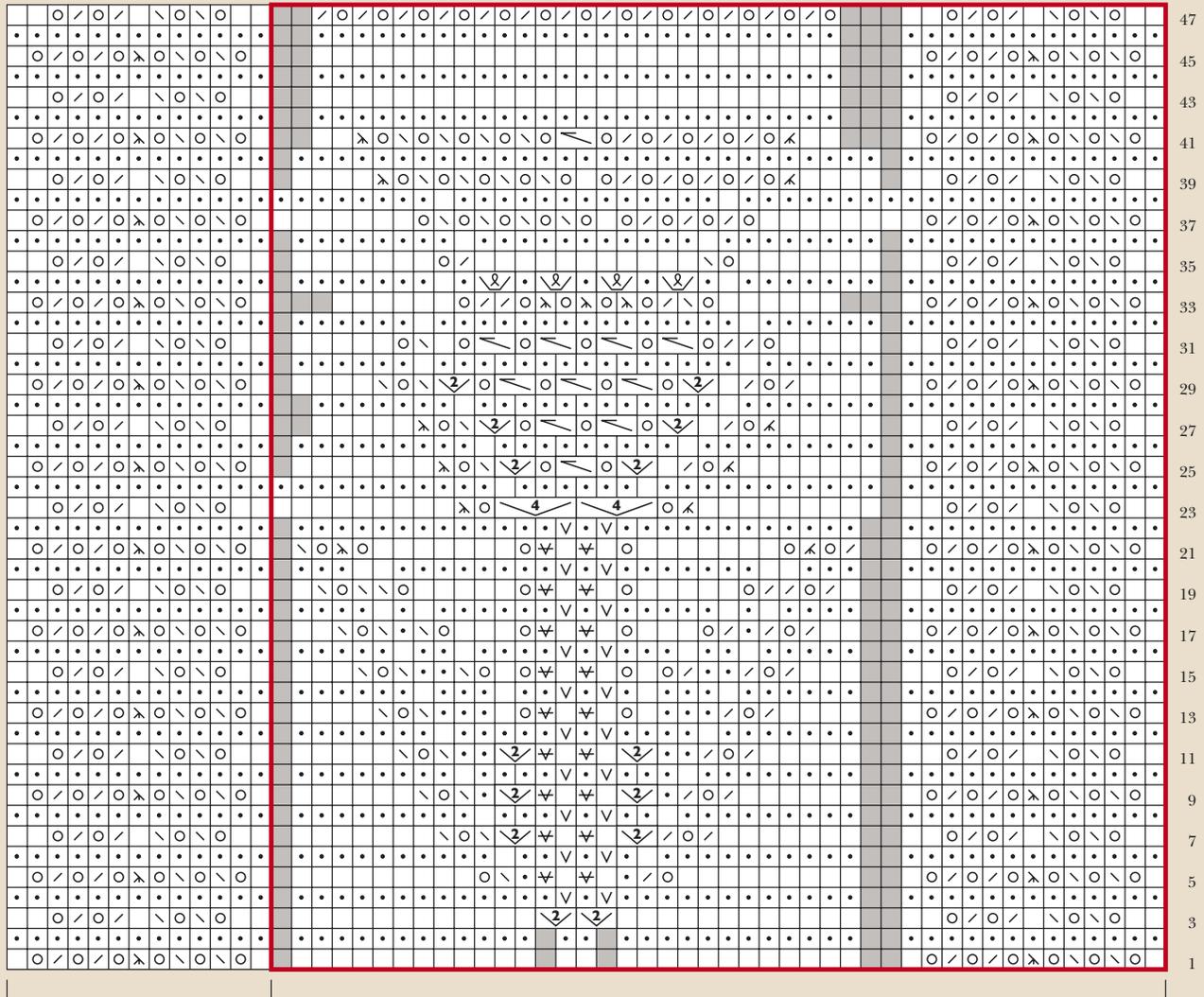
Edging



Edging Corner

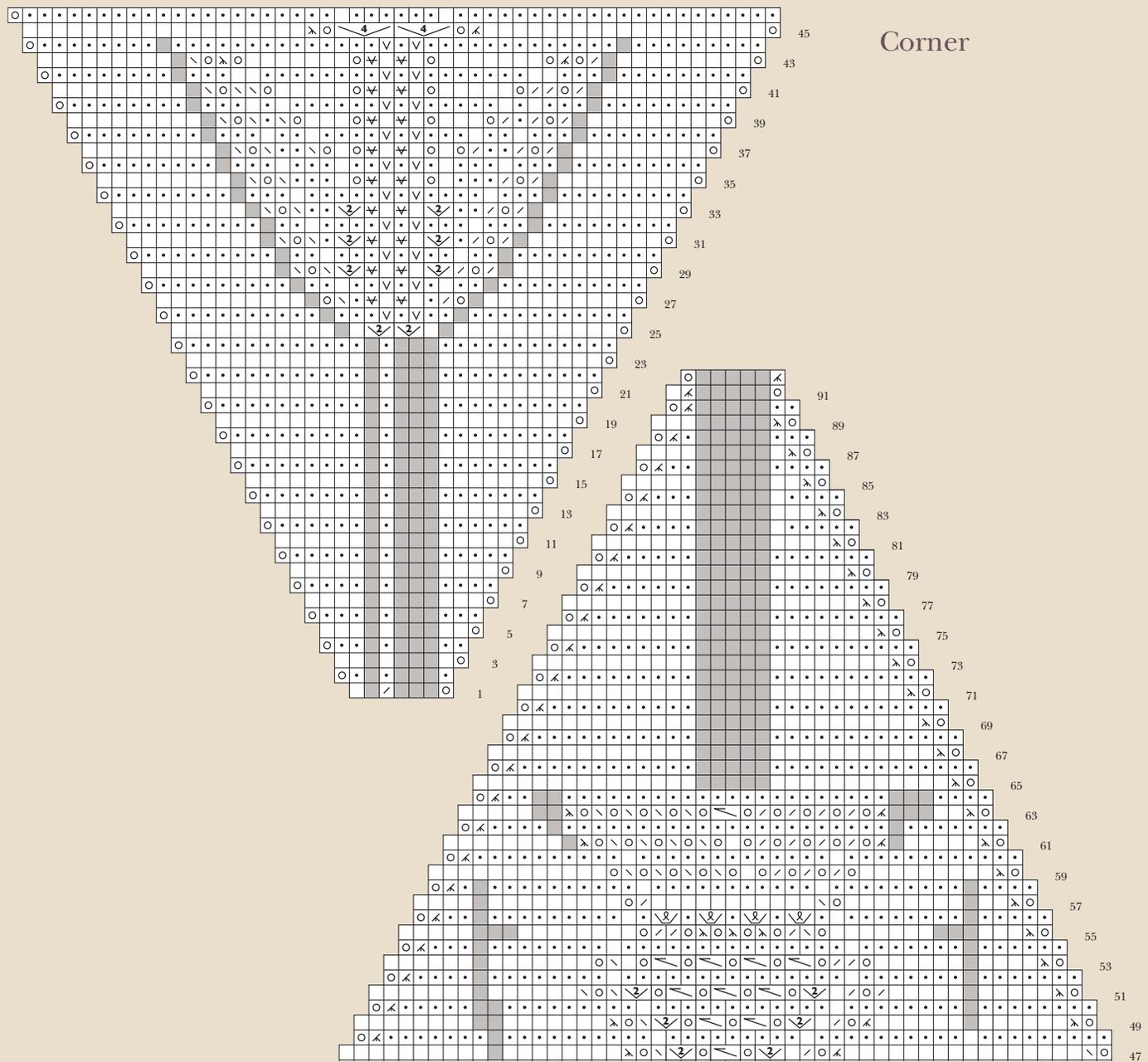


Thistle and Fern



work once

work 4 times



My First

ORIGINAL DESIGN

{ The more I learned about lace knitting, the more I wanted to create my own lace patterns to reflect my New Zealand heritage. }

SHETLAND TRADITION, NEW ZEALAND INVENTION

While I was researching the patterns of Shetland knitting, it became obvious that many also occur in the knitting traditions of Europe. Knitters were generally illiterate, but it did not stop them from “reading” knitting from elsewhere. Knitters in each country named the patterns after images present in their own environment. European knitters had names for their pattern motifs that were invariably different from the Shetland and British names. (For example, as you can see in the pictures at right, the Shetland Print o’the Wave is very similar to a pattern called Twig in Estonia.)

There were also some patterns that were altered to better express the intention of the knitter, such as the many variations on the Feather and Fan pattern. In addition to adapting existing patterns, knitters invented new patterns to depict particular features. Oral history tells us that there were even “mistake” patterns, which started as a fortuitous accident and were sometimes named after the people who introduced them.



The Shetland Print o’the Wave pattern (left) resembles the Estonian Twig pattern (right).

All of these motifs were incorporated into the pattern resource used by Shetland knitters, an unwritten but shared group of basic patterns with variations.

The idea of using lace motifs to identify my work as coming from New Zealand held considerable appeal for me, and I would often encounter a similar regional connection when studying the patterns used in the knitting traditions of other cultures.

Lace Commissions

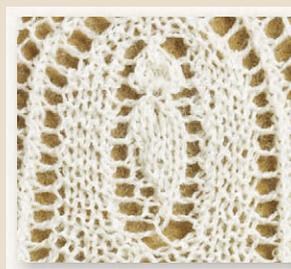
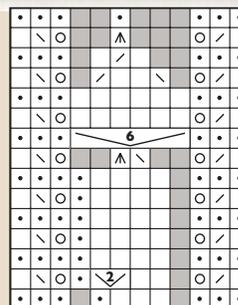
As others learned of my interest and new lace knitting skills, I received two commissions to spin and knit shawls. The first was to be a gift from my client to the then-governor general of New Zealand and his wife, and the second was a vice regal commission to be given to a member of the royal family. As both of these commissions were to be handspun as well as handknitted in a very short time (about six weeks for each), I resorted with reluctance to commercial patterns designed in Britain and relatively large needles.

Inspired by the local feel of shawls from my family's Shetland heritage, I wanted my commissions destined for Britain to be uniquely New Zealand work, not to be confused with shawls made in Britain or Europe. When I lived in the far north of New Zealand, I designed a series of embroidery motifs based on New Zealand flora. I had briefly thought of designing knitting patterns, but I did not explore it further until I began to experiment with an idea to adapt a "long stitch" technique to create a motif representing a rata flower. My first original design was a circular shawl called Rata Vine, which was a melding of this "long stitch" technique and the English Rose Leaf design. I knitted the pattern area first without shaping to a depth similar to that of my first wedding ring shawl and shaped the center in nine segments, decreasing on alternate rows. A narrow edging of rata flowers and leaves was worked sideways for the lower edge.

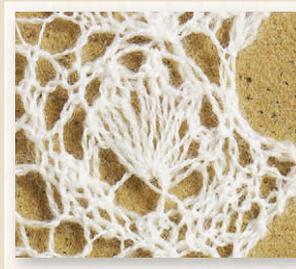
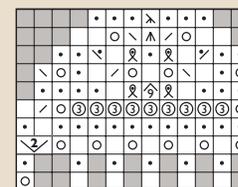
This original shawl was admired by the suppliers of my first Merino fleece, and they commissioned me to spin and knit a shawl in a similar design. I incorporated ideas from the Rata Vine Shawl to create the Rata Blossom Shawl, which used shaped shaded solid areas in the background to create a range of values in the lace, making the contrast between the open and solid areas clearer to the eye. I also abandoned the borrowed leaf design altogether to make my own version of the rata flower (far right), a more accurate expression of the actual leaves. I developed patterns for other New Zealand flowers such as the kowhai (near right).



The solid center of the Rata Blossom Shawl appears lighter, and the open areas of the border appear darker to make the flowers more visible.



Top to bottom: kowhai flower, my chart of a kowhai flower, and a kowhai flower represented in lace.



Top to bottom: rata flower, my chart of a rata flower, and a rata flower represented in lace.



The Bush Bouquet Shawl, which I was commissioned to design, spin, and knit for the birth of Prince William, includes flowers and ferns characteristic of New Zealand.

A Royal Creation

This new direction led to my next significant commission, from the High Country Sheep Breeders of the South Island of New Zealand. It was to use a prize-winning Merino fleece to spin and knit a shawl as their gift to the Prince and Princess of Wales to celebrate the birth of their first child. We agreed that I would

use a pattern that reflected New Zealand. I designed a pattern incorporating kowhai, houhere (also known as mountain ribbonwood), and two versions of the New Zealand fern that is so symbolic of our country. The circular shawl, Bush Bouquet (left), was designed to represent a Victorian posy reflecting the styles favored by the Princess of Wales at that time.

After many sketches and working out the construction of the motifs and their proportions in relation to each other, I tried out the draft design by spinning and knitting a coat to be used with our family christening gown, as our first grandchild was due a month before the royal baby. While knitting the coat, I learned that the needle sizes used for the insertion, paired with a different lace construction (a double yarnover instead of a single yarnover), made a big difference in the overall appearance and integrity of the design. (See “Finessing Yarnovers in Lace Design,” opposite, for more on this technique.) Using larger needles in the insertion created a looser lace and made the garter-stitch areas appear less solid, which diminished the positive/negative effect I was aiming at.

The Bush Bouquet Shawl was constructed in three stages. The first was an insertion (a straight-sided band of lace that separates the edging from the center section), knitted on size 1.5 mm needles as a strip, in a lace version of a Maori rafter design (*kowhaiwhai*) depicting an unfurling fern frond. Along one edge, stitches were picked up with size 2 mm needles to knit the center, which was made up of segments decreasing to a central circle of fern fronds. Panels of rata blossoms separated each segment of mountain ribbonwood flowers, and the center of each segment featured a spiral of kowhai flowers and leaves. The edging, also on size 2 mm needles, was of fern and mountain ribbonwood flowers worked sideways onto the other side of the insertion. The finished shawl pulled easily through a wedding ring.

FINESSING YARNOVERS IN LACE DESIGN

Motifs that look symmetrical on paper may be surprisingly uneven when rendered in yarn. A common combination of yarnover, centered double decrease, yarnover distorts the pattern so that the hole on the left (the second yarnover to be worked) appears larger.

Working adjacent holes on alternate rows helps remove the distortion often caused by stitches not being symmetrical. The Kowhai and Fern Shawl (page 42)

uses the improved version—increases are worked on right- and wrong-side rows instead of two yarnovers on one row. This makes the lace holes appear more even.

Eyelets made with double yarnovers create a more open fabric, making any adjacent solid area appear more open. In the Bush Bouquet Shawl, a smaller needle was used for the insertion to make the holes smaller, making the garter stitch in this section match the density of the rest of the shawl. This improved the distinction between the positive and negative areas of the design.

Construction of Circular Shawls

Circular shawls can start from the center or the circumference, depending on the shape and direction of the motifs.

∴ SHAPING A CIRCLE

- Circular shawls can be worked in the round or in rows and later seamed. It may be easier to work in rows for lace knitting, in which the pattern is worked only on alternate rows.
- The nature of the pattern will decide the position of the shaping. The shaping needs to avoid interrupting the motifs and distracting from the overall pattern. If possible, shaping should enhance the pattern by defining shapes or be discreet enough not to be noticed.
- The number of stitches must change at intervals to allow the shawl to lie flat. The shawl can be divided into segments, with increases or decreases along the edge of the segments.
- Shaping may form a spiral by working increases or decreases on only one side of the segments.
- Shawls where the shaping occurs more frequently in the center, such as the Pi Shawl (shown on page 54), allow for bands of pattern uninterrupted by increases or decreases.
- Insertion bands can also be used for shaping.

- Open lace patterns can create width without increasing stitch numbers. My Rata Vine Shawl relied on lace holes reshaping from long to wide, avoiding increases. Blocking transforms the elongated stitches into widened ones.

∴ APPLYING EDGINGS

- When knitting from the center out, you can either knit the edge onto the stitches of the completed center or continue in the same direction with a pattern that creates a pointed or scalloped edge when bound off.
- When a shawl starts from the circumference, the edging can be worked first, then the center stitches picked up along the edging and worked inward.
- Alternatively, the shawl may begin with a pattern that creates a pointed or scalloped outer edge and then continue in the same direction toward the center.
- When designing a circular shawl, take advantage of the convenient fact that when working an edging perpendicular to the center, working two rows of edging for every stitch of center adds enough fullness to keep the shawl flat as it grows.



Kowhai and Fern

SHAWL

This shawl was designed at the request of a knitter living in Australia who remembered the kowhai in the Wairarapa north of Wellington, New Zealand. Incorporating flowers and ferns, it represents the unique beauty of the country.

materials

FINISHED SIZE

About 57" (145 cm) diameter, after washing and blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 10 skeins.

NEEDLES

U.S. size 2 (2.75 mm): straight and 32" (80 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Waste yarn for provisional CO; stitch holder; stitch markers (12 in one color, 12 in a second color); removable markers; tapestry needle.

GAUGE

29 sts and 51 rows = 2" (5 cm) in garter st, washed and blocked.

Stitch Guide



Sl 2, K1, P2_{SSO}

Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over—2 sts dec'd.

2-into-6 Increase

Without slipping sts from left-hand needle, work [k2tog, p2tog] in same 2 sts 3 times, then slip original 2 sts from left-hand needle—6 sts made from 2 sts.

Fern Edging (32 sts inc'd to 45 sts, then dec'd back to 32 sts)

Rows 1 and 3: (RS) Yo, ssk, knit to end.

Row 2: (WS) K2, yo, k1, *yo, ssk; rep from * to last 3 sts, k3—1 st inc'd.

Row 4: K2, yo, k1, *yo, ssk; rep from * to last 4 sts, k4—1 st inc'd.

Rows 5–24: Rep Rows 1–4 five more times—44 sts.

Row 25: Rep Row 1.

Row 26: Knit.

Row 27: Yo, ssk, knit to last 2 sts, yo, k2—45 sts.

Rows 28 and 30: K1, ssk, knit to end—1 st dec'd.

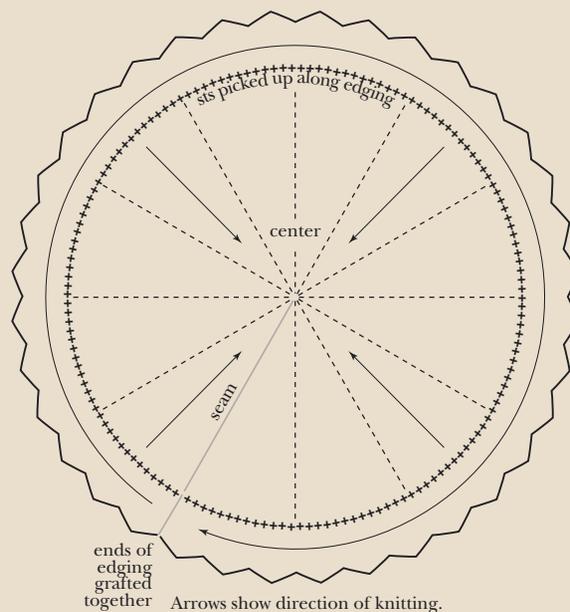
Row 29: Yo, ssk, k1, *yo, ssk; rep from * to last 3 sts, yo, k2tog, k1.

Row 31: Yo, ssk, k2, *yo, ssk; rep from * to last 3 sts, yo, k2tog, k1.

Rows 32–51: Rep Rows 28–31 five more times—33 sts rem.

Row 52: Rep Row 28—32 sts rem.

Rep Rows 1–52 for patt.



Notes

- ❖ This shawl begins by working the Fern Edging for the entire outer edge of the shawl in one long piece. Stitches for the center section are picked up along the straight selvedge of the Fern Edging, then the center is worked back and forth in rows in 12 identical segments, decreasing as you approach the center of the circle.
- ❖ If desired, you may change from the circular needle to straight needles when the number of center stitches has been sufficiently reduced.
- ❖ The main instructions are for working the shawl back and forth in rows to avoid purling every other round for garter stitch. Guidelines for an alternate construction method with the center worked in the round appear on page 48.
- ❖ Charts begin on page 49. A key to chart symbols is located on the back flap.

FERN EDGING

With straight needles and waste yarn, CO 32 sts using a provisional method (see Glossary). With main yarn, work Rows 1–52 of Fern Edging (see Stitch Guide) 36 times (3 times each for 12 center segments), ending with a WS row—32 sts; 36 points and 1,872 rows completed. Place sts on holder. Do not break yarn.

CENTER

Kowhai Border and Panels

With RS facing and cir needle, using yarn attached to edging, *pick up and knit 78 sts along the straight edge of the 156 rows that comprise the next 3 edging reps (1 st for each yo loop), place marker (pm); rep from * 11 more times using same-colored markers—936 sts; 78 sts each in 12 marked segments. Knit 1 WS row, dec 2 sts each in first 11 segments and dec 1 st in last segment—913 sts; 76 sts each in 11 segments; 77 sts in one segment. **Note:** Extra st in last segment becomes a selvedge st at beg of RS rows.

Row 1: (RS) K1 (selvedge st), place same-colored marker, *work Row 1 of Kowhai Border chart (page 51) over 56 sts, pm in second color, work Row 1 of Kowhai Panel chart (page 50) over 20 sts, slip marker (sl m); rep from * 11 more times.

Row 2: (WS) *Work Row 2 of Kowhai Panel of 20 sts, sl m, work Row 2 of Kowhai Border over 56 sts, sl m; rep from * to last st, k1 (selvedge st).

Rows 3–52: Keeping selvedge st in garter st, cont in established patts—841 sts rem; 1 selvedge st; 70 sts each in 12 segments; each segment contains 47 Kowhai Border sts and 23 Kowhai Panel sts.



Garter-Stitch Triangle Decreases

Cont the Kowhai Panels as established, change to working the sts of the border sections in garter st, and dec the garter-st sections as foll:

Row 53: K1, sl m, *k22, [sl 2, k1, p2sso], hang a removable marker in dec st just worked, k22, sl m, cont panel patt as established; rep from * 11 more times—45 marked sts in each garter st section.

Note: The removable marker is placed directly in the dec st itself and not on the needle between sts; move this marker up as you work so you can easily identify the center st for working decs on later rows.

Row 54: *Work Kowhai Panel as established, sl m, k45 m, sl m; rep from * 11 more times, k1.

Rows 55 and 59: K1, sl m, *k2tog, yo, knit to 2 sts before next Kowhai panel, yo, ssk, sl m, work Kowhai Panel as established; rep from * 11 more times.

Rows 56, 58, and 60: *Work Kowhai Panel as established, sl m, knit to next m, sl m; rep from * 11 more times, k1.

Rows 57: K1, sl m, *knit to m, sl m, work Kowhai Panel as established, sl m; rep from * 11 more times.

Row 61: K1, sl m, *knit to 1 st before marked center st, [sl 2, k1, p2sso], knit to next m, sl m, work Kowhai Panel as established, sl m; rep from * 11 more times—2 sts dec'd between Kowhai panels.

Row 62: *Work Kowhai Panel as established, sl m, knit to next m, sl m; rep from * 11 more times, k1.

Rows 63–220: Rep Rows 55–62 nineteen more times, then work Rows 55–60 once more—301 sts rem; 1 selvedge st; 25 sts each in 12 segments, each segment contains 5 garter sts and 20 Kowhai Panel sts.

Row 221: K1, *k1, [sl 2, k1, p2sso], k1, sl m, work Kowhai Panel as established, sl m; rep from * 11 more times—3 sts rem in each garter-st section.

Rows 222–228: Work even in patts.

Row 229: K1, *[sl 2, k1, p2sso], sl m, work Kowhai Panel as established, sl m; rep from * 11 more times—301 sts rem; 1 selvedge st; 25 sts each in 12 segments; each segment contains 1 garter st and 24 Kowhai Panel sts.

Rows 230–236: Work even in patts—313 sts; 1 selvedge st; 26 sts each in 12 segments; each segment contains 1 garter st and 25 Kowhai Panel sts.



Center Decreases

Note: Remove m as you come to them on the next row.

Row 237: Establish patt from Center chart (page 49) as foll: Work 12 sts before rep box once (dec them to 11 sts as shown), work 26-st patt rep 11 times (dec each rep to 21 sts as shown), work 15 sts after rep box once (dec them to 12 sts as shown)—254 sts rem.

Rows 238–287: Cont in patt from Center chart—13 sts rem.

Break yarn, draw tail through rem sts, and fasten off.

FINISHING

With yarn threaded on a tapestry needle and carefully matching row for row, use herringbone stitch (see Glossary) to sew the seam from the center outward to the pickup row where the center meets the fern edging. **Note:** Sew loosely to match the elasticity of the fabric. Carefully remove provisional CO and place live sts from base of edging CO on needle. Place 32 held edging sts on separate needle, and use Kitchener st (see Glossary) to graft ends of edging tog. Wash and block to measurements according to instructions on page 148. Weave in ends.



Work edging according to main instructions until 36 reps of Fern Edging have been completed—32 sts; 1,872 rows completed. Break yarn, leaving a long tail for grafting, but do not put sts on holder. Carefully remove the waste yarn from the provisional CO and place 32 live sts from base of CO on empty needle. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 32 live sts from each end of border tog, being careful not to twist the border strip.

With RS facing, join yarn to straight edge of border at the grafted seam. Using cir needle, *pick up and knit 78 sts along straight edge of the 156 rows that comprise the next 3 edging reps (1 st for each yo loop), place marker (pm); rep from * 11 more times using markers of all the same color—936 sts; 78 sts each in 12 marked segments. Purl 1 rnd, dec 2 sts in each segment—912 sts; 76 sts each segment.

Rnd 1: (RS) *Work Row 1 of Kowhai Border chart over 56 sts, pm in second color, work Row 1 of Kowhai Panel chart over 20 sts, slip marker (sl m); rep from * 11 more times.

Omitting the selvedge st and working all even-numbered WS rows as RS rnds, work as for main instructions until Rnd 236 has been completed—312 sts rem; 26 sts each in 12 segments; each segment contains 1 garter st and 25 Kowhai Panel sts.

For the Center chart, the stitch at the right-hand edge of the chart is the selvedge stitch, which you will omit when working in the rnd. Reading all rows as RS rnds and skipping the first st in each row of chart, work Rows 237–286 of Center chart—25 sts rem.

Row 287: K1, k2tog 12 times—13 sts rem. Break yarn, draw tail through rem sts, and fasten off.

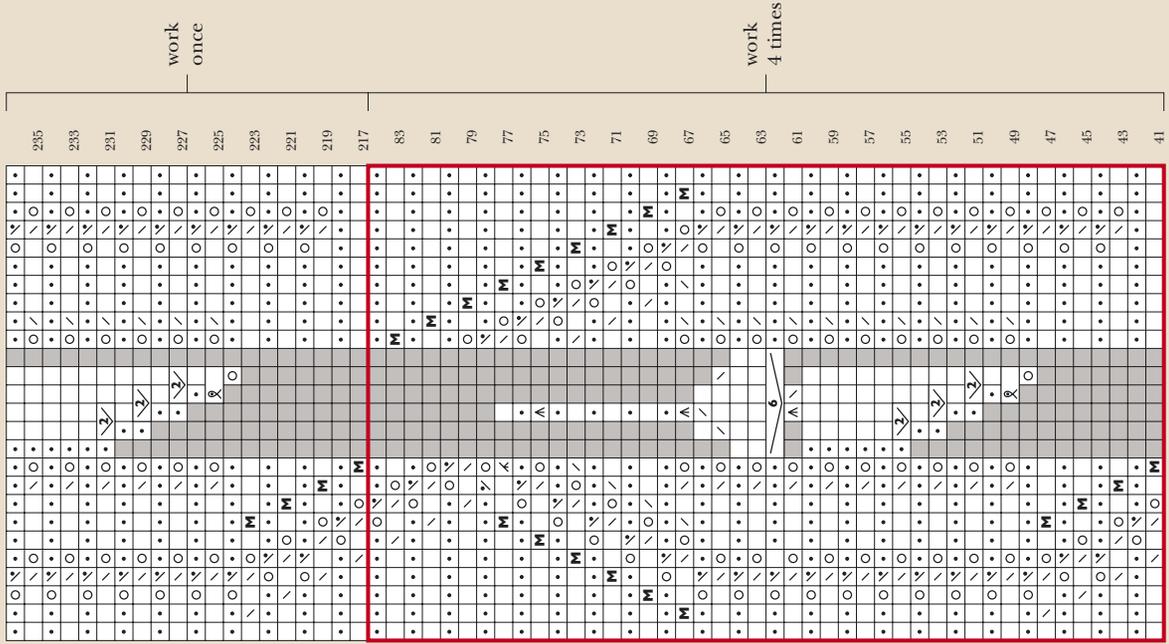
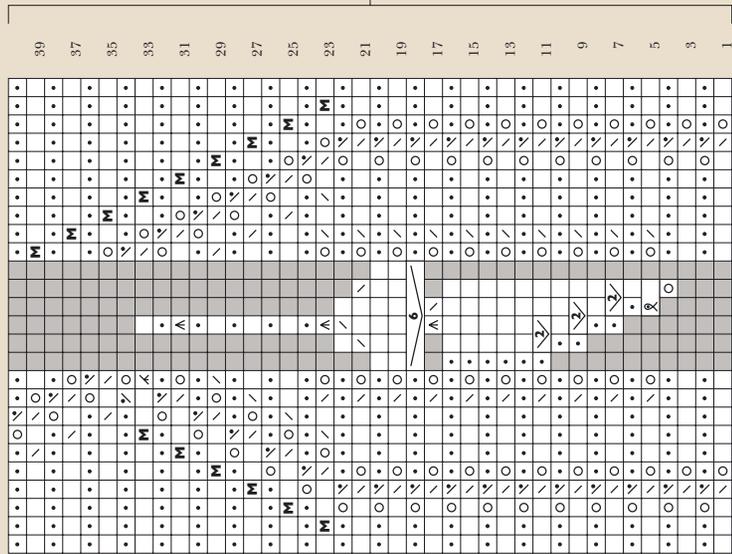
Wash and block to measurements according to instructions on page 148. Weave in ends.



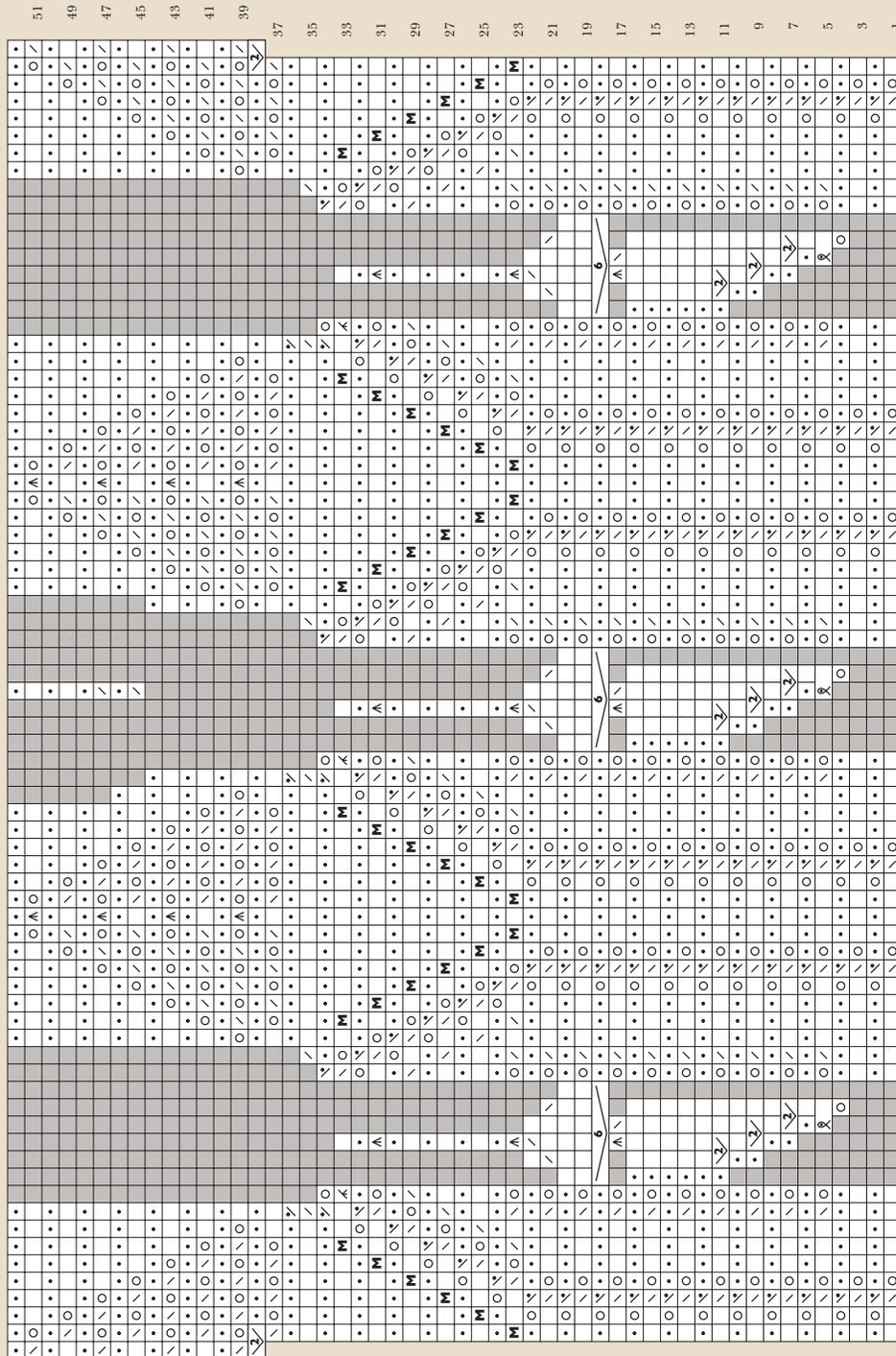
Center



Kowhai Panel



Kowhai Border



Adrift in UNCHARTED STITCHES

Lauching into original designs brought to light a range of problems, such as creating patterns for knitters around the world.

REFINING LACE SHAWLS

As my lace designs developed, I became more particular about the distinction between the motifs and the background. I had used a vertical trellis pattern for the background of the Rata Blossom Shawl, and I was disappointed to discover when the shawl was finished and blocked that there was a bias in the pattern, and it did not have the clean-edged shape that I had intended. The pattern was too busy, and the Rata motif tended to become lost in it. The large needle size contributed to this muddiness, and it became obvious that with such fine wool, finer needles would give much better definition.

Many of the commercial patterns for baby shawls were designed for regular baby yarns. To get the lacy effect of Shetland shawls, the yarns tend to be knitted on needles U.S. size 6 (4 mm) and larger. However, the larger needles make the plain areas so open that the patterned areas are lost to the eye.

A shawl from a pattern by Marianne Kinzel.



Embracing Charts

I was continually looking for new and interesting shapes, and I found old doily patterns a wonderful source for new ways of shaping the centers of shawls and for placement of motifs. Herbert Niebling and Marianne Kinzel, both popular European designers, created a range of circular patterns featuring free-form designs (such as the ones above and opposite).



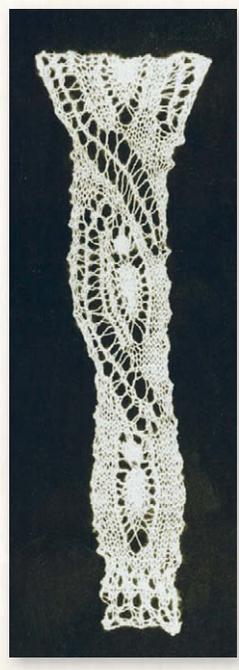
A tablecloth from a doily pattern by Herbert Niebling.

When I wrote my second book, *Creating Original Hand-knitted Lace*, I made a special effort to learn how to chart lace. I had seen how popular this method was with knitters in North America and how much simpler it was to keep track of the pattern and identify problems. The patterns could also be understood by non-English speakers, as long as they had a key to the symbols used. Before there were written instructions, samplers were used to record and share patterns. Knitters “read” the knitting using similar skills to those used in charts.



As in other parts of the world, European knitters learned patterns by knitting samplers such as this one, which I purchased in Switzerland.

Fortunately for me, the Kinzel patterns were published in English and easy to follow. The Niebling patterns were published in German *Burda* magazines and presented in chart form, which just looked too complicated for me. Had I been familiar with simple lace charts, my new direction toward design and innovation in knitting would have benefited greatly from the chart system. Instead, I worked out new designs by knitting “doodle strips” like the one at left and writing down the steps and then the final result.



I began using charts for the scarf patterns I sold in our local arts centre with a very fine laceweight Merino yarn that had been commercially spun. The demand for more complex patterns led me to experiment with the charts as a tool for designing, such as planning edges for shawls that were in harmony with the body of the shawl. The complex motifs of my native flower designs proved very difficult to chart because of major



The original Pi Shawl by Elizabeth Zimmermann.

changes in the number and position of stitches in some rows. Hazel Carter, the author of *Shetland Lace Knitting from Charts*, provided me with a significant breakthrough for charting my native flower designs. This made it so much easier to present designs in a limited space that would have required a large book to accommodate the instructions if given in words.

Moving into New Circles

My technique for spinning Merino wool superfine resulted in invitations to teach, initially in New Zealand but eventually overseas. The enthusiasm and interest that my new international students showed for my work were the reasons I wrote my first book, *Handspinning, Dyeing and Working with Merino and Superfine Wools*, and undertook writing patterns.

Around this time, I met the innovative knitter Elizabeth Zimmermann and her daughter, Meg Swansen, who were visiting New Zealand. Elizabeth's recipe for a circular shawl is based on the direct mathematical relationship between the radius and circumference of a circle. This famous method is known as the Pi Shawl (shown at left).

I was awarded a grant from the then-Queen Elizabeth II Arts Council of New Zealand to research the history of lace made by knitting and to meet with master knitters to hone my skills for designing and recording patterns. I visited New York and interviewed modern lace luminary Mary Walker Phillips, the author of *Creative Knitting*, who showed me her amazing collection of lace that was knitted.

When I met Barbara Walker, the author of the four *Knitting Treasuries*, we discussed the merits of various charting systems; I came to use her system with some modifications that suited my techniques better. I wanted all my symbols to look like what was happening in the knitting. For example, in my personal charts I use a capital "B" to indicate knitting into the front and back of a stitch instead of the more common lowercase "b," because it makes 2 stitches and the B has 2 loops! I also met Hazel Carter, a British expatriate living in Wisconsin, whose work was so helpful to me.

Friends were on the lookout for shawl and doily patterns for me, and one gave me an old Patons and Baldwins pattern book dedicated to shawls. The book included patterns for several shawls that were more than a hundred years old. Among these patterns was one that was not just circular but also knitted sideways using short-rows to make wedges. On completion, a border was knitted onto the lower edge. So now there was a "pie with an 'e'" shawl to add to the collection.

LACE MOTIFS IN PI AND PIE CIRCULAR SHAWLS

One of the reasons Elizabeth Zimmermann's Pi Shawl has become a firm favorite with many knitters is that it allows for individual choice of which lace patterns to use in the bands created between the increases. When working a "Pie" Shawl shaped with short-rows, the edging can be knitted onto the body of the shawl as an extension of each wedge.

There are many symmetrical patterns in knitting treasuries that can be used for Pie Shawls. Get into the habit of reading a chart by beginning each row where the row number is written, as the beginning of the row may shift to accommodate where some elements of the design are worked. The Lace Medallion and Lacy Diamond Circular Shawls that follow are both "Pie" Shawls that have been designed to take full advantage of the wedge construction.

Pi and Pie Shawls

The Pi and Pie Shawl recipes are both excellent methods for designing original circular lace shawls.

❖ PI SHAWL SHAPING

- Elizabeth Zimmermann's Pi Shawl is based on the principle that the circumference of a circle doubles as the radius doubles (see Figure 1).
- Instead of working all the increases on one row, increases can be introduced over several rows to accommodate the lace pattern.
- The pattern for the Pi Shawl is available from Schoolhouse Press.

❖ PIE SHAWL SHAPING

- A "Pie" Shawl is worked back and forth, with short-rows along the outside creating wedges that increase the circumference (see Figure 2).
- The number of stitches never exceeds the number needed for the radius.
- If a provisional cast-on method is used, the final row can be grafted to the first row, making the "Pie" Shawl appear seamless.
- The "Pie" Shawl can be adjusted to use different configurations of short-rows.



fig. 1

A circle worked from the center out following Elizabeth Zimmermann's "pi" formula.



fig. 2

A circle worked in short-row wedges, forming a "pie" shape.



Lace Medallion

SHAWL

The Lace Medallion Shawl has an edging inspired by an antique Italian knitted lace design worked on a stockinette-stitch base. This makes an interesting surface contrast with the garter-stitch texture of the short-rowed sections. Be careful to read the chart correctly to make sure that the “chains” formed by the decreases are in line.

materials

FINISHED SIZE

About 48" (122 cm) diameter, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 7 skeins.

NEEDLES

U.S. size 3 (3.25 mm): straight or 24" (60 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Waste yarn for provisional CO; stitch marker (m); spare needle same size as main needle to hold sts for grafting; tapestry needle.

GAUGE

25 sts and 49 rows = 4" (10 cm) in garter st, washed and blocked.

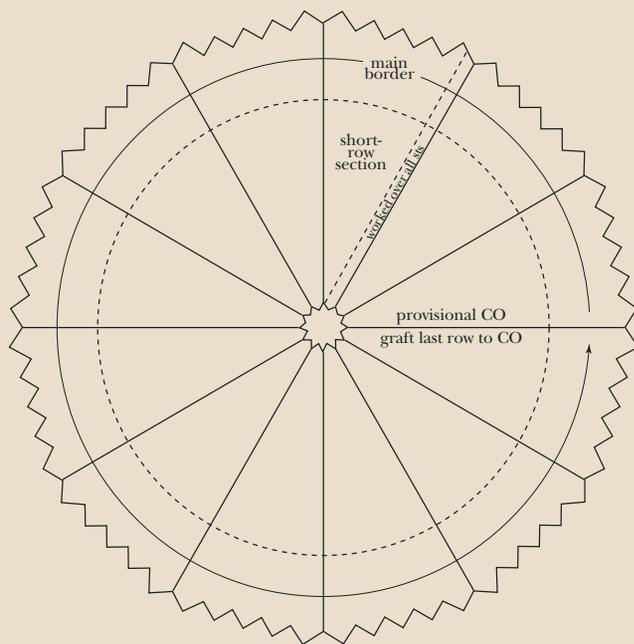


Closing Short-Row Gaps

Knit to gap formed by turning for the previous short-row. Insert the left needle tip from front to back into st below the last st on the right needle and lift a loop up onto the left needle. Knit the next st tog with the lifted loop to prevent a hole from forming at the turning point—this counts as the first knit st after the turning point. After closing the gap, knit until you have worked the total number of sts required beyond the turning point.

Sl 1, Ssp, Psso

On WS, sl 1 st pwise with yarn in front, ssp, pass slipped st over—2 sts dec'd.



Arrow shows direction of knitting.
All segments are worked with same parts
as labeled segment.

Notes

- ❖ The shawl is worked sideways in twelve identical wedge-shaped segments using short-rows.
- ❖ Each segment is 120 rows high at the outer edge of the circle (beginning of RS rows, end of WS rows). The first 8 rows are worked across all stitches, increasing for the main border at the outer edge, while increasing then decreasing again at the inner edge to form an 8-row point along the inner selvedge (end of RS rows, beginning of WS rows).
- ❖ After working the first 8 rows, the main border pattern continues on the stitches at the outer edge while the inner stitches are worked in garter stitch using short-rows to shape the wedge.
- ❖ Chart is on page 59. A key to chart symbols is located on the back flap.

FIRST SEGMENT

Using waste yarn and a provisional method (see Glossary), CO 149 sts.

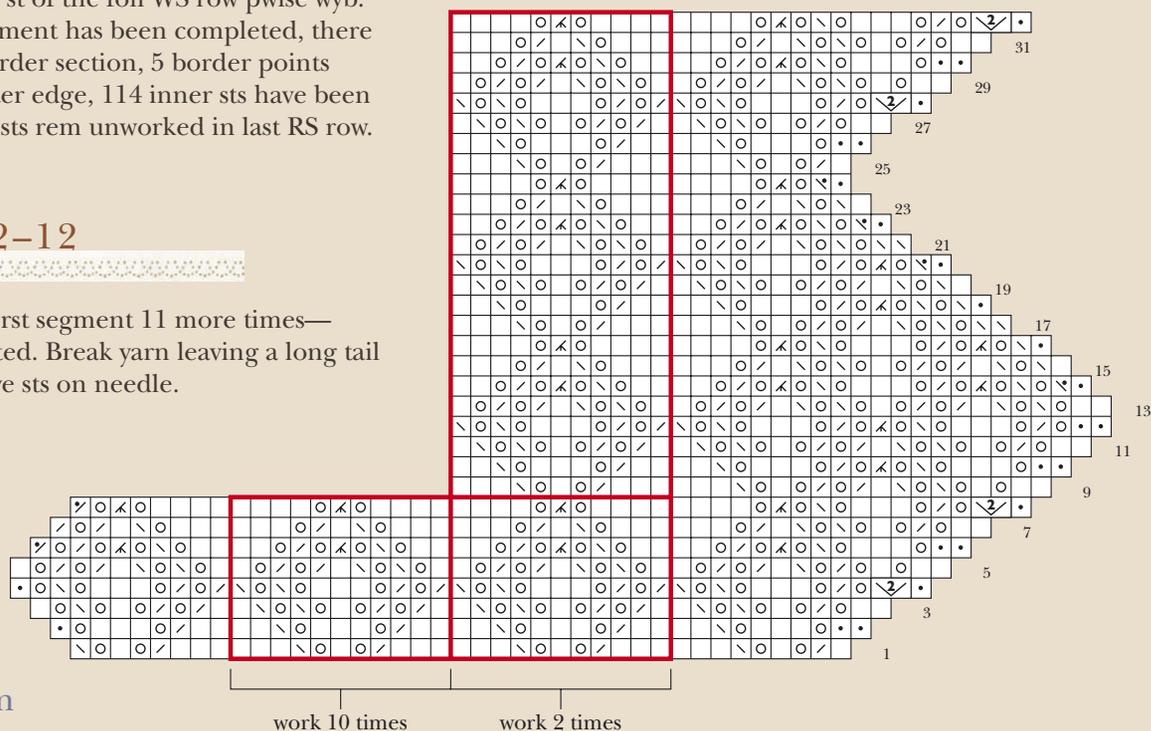
Establish patt from Row 1 of Lace Medallion chart as foll: Work 9 sts before first patt rep box once, work 11 sts inside the first rep box 2 times, place marker (pm), work 11 sts inside second patt rep box 10 times, work 8 sts after last rep box once—31 sts in main border section before marker (m); 118 sts after m. Work Rows 2–8 of chart—40 main border sts; 118 inner sts. Work short-rows as foll, slipping the marker between main border and inner section every row:

- Row 9:** (RS) Work chart patt to m, k4, turn.
Row 10: (WS) Sl 1 pwise with yarn in back (wyb), k3, work chart patt to end.
Row 11: Work chart patt to m, k6 closing previous turning-point gap as you come to it (see *Stitch Guide*), turn.
Row 12: Sl 1 pwise wyb, k5, work chart patt to end.
Row 13: Work chart patt to m, k8, turn.
Row 14: Sl 1 pwise wyb, k7, work chart patt to end.
Odd-numbered Rows 15–31: Work chart patt to m, knit to 2 sts past previous turning point, turn—26 sts worked beyond m in Row 31 with 92 sts rem unworked at end of row.
Even-numbered Rows 16–32: Sl 1 pwise wyb, knit to m, work chart patt to end.

For segment Rows 33–120, cont chart patt on main border sts by working Rows 9–32 of chart 3 more times, then work Rows 9–24 once. *At the same time*, cont garter st short-rows on inner section by working 2 sts past previous turning point on the next 44 RS rows and slipping the first st of the foll WS row pwise wyb. When last row of segment has been completed, there are 31 sts in main border section, 5 border points completed along outer edge, 114 inner sts have been worked, and 4 inner sts rem unworked in last RS row.

SEGMENTS 2–12

Rep Rows 1–120 of first segment 11 more times—12 segments completed. Break yarn leaving a long tail for grafting, and leave sts on needle.



Lace Medallion

FINISHING

Carefully remove the waste yarn from the provisional CO and transfer 149 live sts from base of CO to spare needle. Use Kitchener st (see *Glossary*) to graft sts from base of CO and sts of last row tog. Sew the short sides of the points around the center hole together using running stitch (see *Glossary*).

Sew a running st line around the center hole close to the edge and draw up the ends of the yarn to gather the hole evenly to about the size of the yarnover holes in lace sections.

Blocking

Wash and block to measurements according to instructions on page 148. Weave in ends.



Lacy Diamond

CIRCULAR SHAWL

This is an easy, fun-to-knit shawl that is reversible and avoids complicated decreases. The construction of the shawl is a very old short-row method that has been modified to produce pyramid-shaped wedges rather than spirals. The points of the border are adapted to accommodate a trio of lacy diamonds.

materials

FINISHED SIZE

About 56" (142 cm) diameter, after washing and blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 7 skeins.

NEEDLES

U.S. size 3 (3.25 mm). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

About 2 yd (2 m) crochet cotton for provisional CO; size E/4 (3.5 mm) crochet hook; stitch marker (m); tapestry needle.

GAUGE

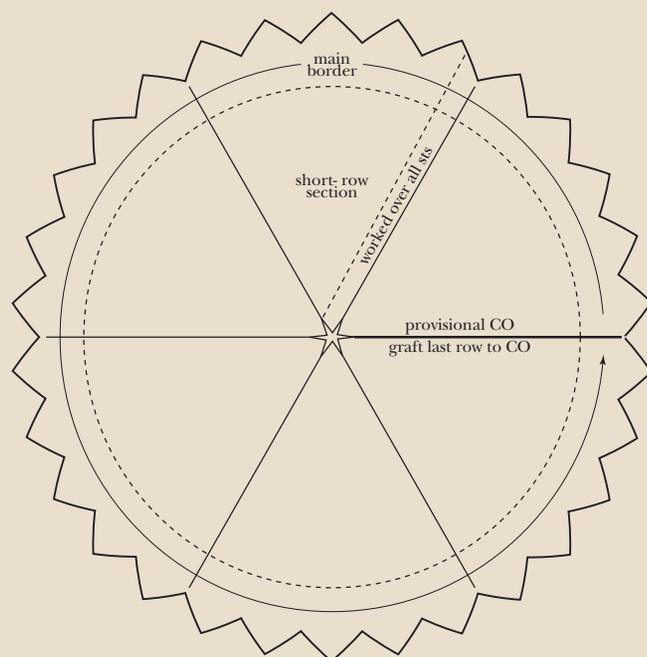
25 sts and 49 rows = 2" (5 cm) in garter st, washed and blocked.

Stitch Guide



Closing Short-Row Gaps

Knit to gap formed by turning for the previous short-row. Insert the left needle tip from front to back into st below the last st on the right needle and lift a loop up onto the left needle. Knit the next st tog with the lifted loop to prevent a hole from forming at the turning point—this counts as the first knit st after the turning point. After closing the gap, knit until you have worked the total number of sts required beyond the turning point.



Arrow shows direction of knitting.
All segments are worked with same parts
as labeled segment.

Notes

- ❖ The shawl is worked sideways in 6 identical wedge-shaped segments using short-rows. Each segment is 240 rows high at the outer edge of the circle (beginning of RS rows, end of WS rows).
- ❖ The first 16 rows are worked across all stitches, increasing for the main border at the outer edge, and increasing then decreasing back again at the inner edge (end of RS rows, beginning of WS rows) to form a 16-row point along the inner selvedge.
- ❖ For the next 112 rows, the main border pattern continues on the stitches at the outer edge while the inner stitches are worked in garter stitch using progressively longer short-rows to shape the first half of the wedge. For the next 110 rows, the main border pattern continues while the second half of the wedge is shaped using progressively shorter short-rows. The final 2 rows of the segment are worked across all but 6 stitches, closing the gaps at the short-row turning points.
- ❖ Chart is on page 65. A key to chart symbols is located on the back flap.

FIRST SEGMENT

With crochet hook and crochet cotton, work a crochet chain of 153 or more ch sts (see Glossary for crochet provisional cast-on directions). Cut yarn and secure last ch so that you can identify it when unzipping the ch later. Slip the tip of the knitting needle into each “bump” from the back side of the center 149 ch sts; these sts are just picked up and placed on the needle, not picked up and knit—149 sts. Join main yarn to loops on needle with RS facing.

Establish patt from Row 1 of Lacy Diamond chart (page 65) as foll: Work 9 sts before first patt rep box once, work 11 sts inside first rep box 2 times, place marker (pm), work 11 sts inside second patt rep box 10 times, work 8 sts after last rep box once (inc to 9 sts as shown)—150 sts; 31 sts in main border section before marker (m); 119 sts after m. Work Rows 2–16 of chart—40 main border sts; 118 inner sts. Work short-rows as foll, slipping the marker between main border and inner section every row:

Row 17: (RS) Work chart patt to m, k2, turn.

Even-numbered Rows 18–46: (WS) Knit to end.

Row 19: Work chart patt to m, k4 closing gap at previous turning point as you come to it (see *Stitch Guide*), turn.

Row 21: Work in patt to m, k6 closing gap at previous turning point, turn.

Odd-numbered Rows 23–47: Work chart patt to m, knit to 2 sts past previous turning point while closing any gaps as you come to them, turn—32 sts worked beyond m in Row 47 with 86 sts rem unworked at end of row.

Row 48: (WS) Knit to end.

For segment Rows 49–128, cont chart patt on main border sts by working Rows 1–48 of chart once, then work Rows 1–32 once. *At the same time*, work increasingly longer garter-st short-rows on inner section by working 2 sts beyond previous turning point on the



next 40 RS rows. When segment Row 127 has been completed (Row 31 of main border), there will be 41 sts in main border section; 6 sts rem unworked at end of row.

Note: The short-rows are worked differently in the next part of the segment; read the next directions all the way through before proceeding. For segment Rows 129–238, cont chart patt on main border sts by working Rows 33–48 of chart once, then work Rows 1–48 once, then work Rows 1–46 once. *At the same time*, on the next 55 RS rows work progressively shorter garter-st short-rows on inner section by working to 2 sts *before* the previous turning point before turning. When Row 237 of segment (Row 45 of main border) has been completed there will be 32 sts in main border section; 116 sts rem unworked at end of row.

Segment Row 239: (RS) Work Row 47 of chart to m, knit to last 6 sts closing all turning point gaps as you come to them, turn.

Segment Row 240: (WS) Knit to end—31 sts in main border section; five 48-row border points completed at outer edge.



SEGMENTS 2–6

Rep Rows 1–240 of first segment 5 more times—6 segments completed. Break yarn, leaving a long tail for grafting, and leave sts on needle.

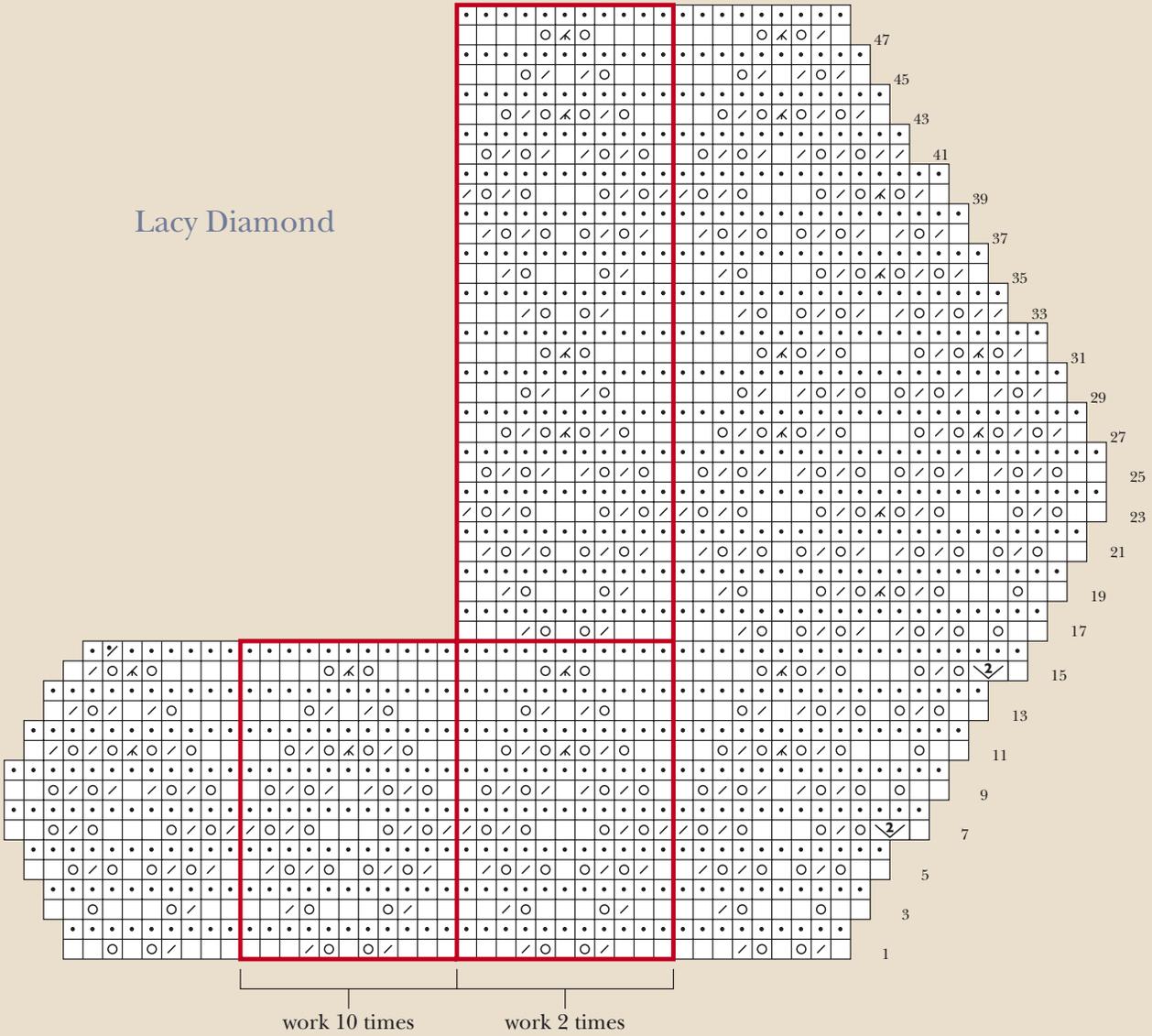
FINISHING

Carefully unzip the crochet cotton from provisional CO and transfer 149 live sts from base of CO to empty needle. Use Kitchener st (see Glossary) to graft sts from base of CO and live sts tog, adjusting tension carefully. Sew the short sides of the points around the center hole together using running stitch (see Glossary).

With yarn threaded on a tapestry needle, sew through the point of each inner selvedge, then pull the ends of the yarn snug to close the center hole completely. Wash and block to measurements according to instructions on page 148. Weave in ends.



Lacy Diamond



Trends and TRADITIONS

{ In the geometry of shawl knitting, triangle-based shapes are more common in some parts of the world than circles and squares. }

TRENDS IN TRIANGULAR SHAWLS

During the 1970s, there was a fashion in New Zealand for crocheted fringed ponchos and triangular shawls worn with mid-calf-length “maxi” skirts. I made several for family and friends and also for myself; I was even commissioned to make one for an expatriate living in Paris.

Most of the patterns I used were from American publications. When making one of these shawls, I accidentally discovered that there was a difference not only in terminology between British and American patterns but also in technique, depending on the pattern’s age. Using very old knitting books can cause similar problems. For example, the term “make 1” has a different meaning in older British patterns (where it can mean “yarnover”) than in American patterns, where it means to pick up and knit the loop lying between two stitches. This discovery was significant in shaping some of these shawls and other garments; when interpreting “make 1” in an American pattern as a British “make 1,” I created holes in my garment that I could not see in the picture.

With the fashion for triangular shawls, a number of patterns were featured in magazines and pattern books. But a lot of shawl-wearers complained that a triangular shawl slipped off the shoulders, especially when worn over a silky blouse. I saw a pattern called The Faro Shawl, which was shaped to fit neatly over



I designed this triangular shawl called Soft as a Whisper for *The People’s Friend*, a magazine based in Scotland.



My Kowhaiwhai Shawl was designed with shaping to extend the sides and create a scooped back neck.

the shoulders, giving it a distinctive and elegant appearance. Patterns were often given names like The Kate Shawl or The Chloe Shawl, so I didn't connect the name "Faro" with traditional shawls from the Faroe Islands. Fashions changed and New Zealanders returned to wearing long rectangular stoles instead of triangles, so I didn't have an opportunity to try out the unusual shaping. (It wasn't until years later, when my American friend and Faroese shawl expert Myrna Stahman came to visit, that I finally recognized the pattern's significance and its origins.)

Innovations in Shaping

I experimented with my own ideas as well as traditional methods to make these shawls more wearable. I was aware of the problem of keeping triangular-shaped shawls on the shoulders, so the next time I was commissioned to make a triangular shawl I introduced shaping at the center back where the border was attached to the main part of the shawl, which brought the sides of the shawl around and created a scooped back neck shaping (shown above). I had also found several garter-stitch shawls that achieved a similar effect by decreasing more frequently in a line along the

center back. This created a fairly deep V shape at the back neckline, making the sides of the shawl like butterfly wings. However, my interest in triangular shawls waned, as there was no demand for them and stoles became much more popular.

During her visit to New Zealand, Myrna Stahman and I discussed Faroese shawls at much greater length. Faroese shawls such as the one pictured below are traditionally knitted from the lower edge and characterized by a central shaped gusset as well as the shoulder shaping, but Myrna had devised a way of knitting a Faroese-style lace-patterned shawl from the neck edge down. She had based most of these patterns on diamond shapes, so the shoulder shaping was all but invisible as it was worked to bring the sloping edges of the diamonds together. I became intrigued by the possibilities of a shawl like this, so I made one for Myrna. I had designed a pattern based on diamonds with rosebuds and leaves alternating in the centers. After devising a way to knit a deep pointed edge that retained the complete diamond shapes, I finished the shawl using Myrna's method of shaping, but in reverse (from the lower edge up).

After reading an article on traditional Faroese shawls in *Knitter's* magazine, which included several examples, I redesigned the shawl with the border and gusset pattern, following the traditional Faroese model. The result is the Rosebud Faroese-Style Shawl on page 70.



A traditional Faroese shawl in garter stitch with a central shaped gusset, designed by Elsa Bærentsen and knitted by Marilyn van Keppel.

TRIANGULAR SHAWLS AND VARIATIONS

Triangles can be knitted from almost any direction, with many choices for pattern and color. The back of the shawl is an ideal place for an elaborate pattern to be displayed.

Triangle Construction

If the shawl is worked from the lower edge, all the stitches are cast on at the beginning and the stitches are decreased toward the neck edge. Typically there is a single decrease at each end and a double decrease in the center followed by a plain row (four stitches decreased every 2 rows) until no stitches remain (see Figure 1). A triangle can also be worked in reverse, beginning with three stitches and increasing until the required length is reached. For longer sides and a butterfly-shaped shawl (see Figure 2), begin with 3 stitches and increase every other row in the center and every row at the edges.



fig. 1

A triangle worked by decreasing from the lower edge to the neck.

The triangle can be worked from the lower point by casting on three stitches and increasing at each end on alternate rows until the shawl is big enough, then casting off all stitches (see Figure 3). To work the reverse, cast on all the stitches for the top edge and decrease at each end on alternate rows until no stitches remain.



fig. 2

An elongated “triangle” with side increases every row.

These last two methods can be adapted very successfully to square shawl patterns, especially those with mitered corners for a deep lace edging.

One method to shape a triangular shawl so that it comes over the shoulders is to work decreases several times on every row at the center after the main patterned border has been worked, then continue decreasing on alternate rows.

A triangle shawl can even be worked from corner to corner by beginning with 2 stitches and increasing on alternate rows on one side only until the center back is reached, and then decreasing along that same side until no stitches remain (see Figure 4). It is also possible



fig. 3

A triangle worked by increasing from the lower point to the top edge.

to knit a shawl sideways, shaping it with short-rows for a better fit over the shoulders.

Shaping a triangular shawl with short-rows can provide interesting placement opportunities for lace motifs. Diamond-based patterns, such as those in the Rosebud Faroese-Style Shawl on page 70, lend themselves well to use in both triangular and square shawls.



fig. 4

A triangle worked from corner to corner.

Garter Stitch Revisited

Garter stitch can stretch easily lengthways, sideways, and even on the bias. The Peggy square formula (pages 11–13) is accurate only until gravity, lace, or both become part of the equation. Understanding the nuances of this stitch will allow you to explore its potential.

When worked sideways (as in Figure 4), garter stitch behaves like ribbing and stretches in width. When worked horizontally (as in Figure 3), it can grow significantly in length. Garter stitch can also stretch on the bias, making a shawl knitted as a square and folded corner to corner very comfortable to wear.

Because the holes in lace are open spaces between stitches, they tend to move in the direction dictated by the fabric. A shawl or stole generally hangs in the direction of the knitting, which increases the length and narrows the holes. To compensate for this loss of width, extra stitches can be added to ensure that the the width is retained. Blocking, which sets the stitches, makes the desired dimensions permanent.

Traditional Faroese Shawls

Shawls made in the Faroe Islands have a characteristic modified triangle shape with elongated sides, making them easy to drape over the shoulders and even to tie around the waist.

- Faroese shawls are traditionally made in garter stitch.
- They usually have a border of lace along the lower edge that can be elaborate.
- They have a center back gusset that is usually patterned.
- Single decreases are worked inside the borders at each side. Double decreases are worked in the center, or a single decrease is worked on each side of a center gusset.
- The center decreases are adjusted to accommodate integrity of the gusset pattern. The gusset becomes narrower as it progresses to the neck edge, and the side borders also become gradually narrower.
- The shoulder shaping is worked in the main part of the shawl by making a series of decreases across strategic rows.



Rosebud

FAROESE-STYLE SHAWL

This shawl, which is based on the traditional Faroese method, fits neatly over the shoulders. A cascade of diamonds flows down the center back to the tip of the lower point.

materials

FINISHED SIZE

About 19" (48.5 cm) long from center of upper edge to tip of center back point and 38" (96.5 cm) wide across top edge, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Moco Qiviut Merino Silk Lace (70% qiviut, 20% Merino, 10% silk; 300 yd [274 m]/1 oz [28 g]); cranberry, 2 skeins.

NEEDLES

U.S. size 6 (4 mm); 32" (80 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

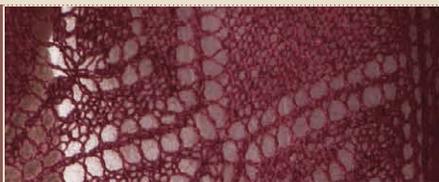
NOTIONS

Markers (m); set of 2 double-pointed needles (dpn) same size as main needle to hold sts for grafting (optional); tapestry needle.

GAUGE

20 sts and 34 rows = 4" (10 cm) in garter st, washed and blocked.

Stitch Guide



Sl 2, K1, P2sso

Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over—2 sts dec'd.

K2tog F&B

Knit 2 sts tog but do not remove from left-hand needle, then knit the same 2 sts tog through their back loops—2 sts made from 2 sts.

Sl 2, Kpk, P2sso

Sl 2 sts as if to k2tog, work [k1, p1, k1] all in next st, pass 2 slipped sts over 3 sts just worked—3 sts made from 3 sts.

Sl 1, K3, Pass Sl St Over 3 Sts

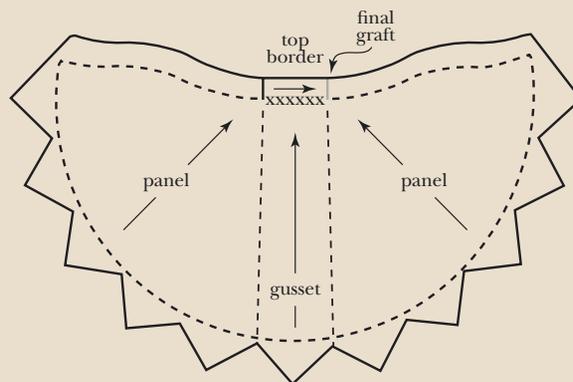
Sl 1 st kwise, knit the next 3 sts, pass the slipped st over the 3 sts just knit—1 st dec'd.

K2tog with Inc

On WS, k2tog but do not remove sts from left-hand needle, knit into first st, then knit into second st, then slip both sts from needle tog—2 sts inc'd to 3 sts.

Side Panel Decrease Row

Work each side panel as foll: (RS) Yo, [sl 2, k1, p2sso], yo, ssk, knit to 5 sts before next m, k2tog, yo, [sl 2, k1, p2sso], yo—2 sts dec'd in each side panel.



Arrows show direction of knitting.
Xs indicate sts joined to top border.

Notes

- ❖ The shawl begins at the pointed lower edge and is worked upward with a side panel section on each side of the center gusset and garter-stitch borders at each selvedge.
- ❖ The lower edging points are worked by casting on enough stitches for the entire zigzag edge, then each individual point is worked separately, back and forth in short-rows, to gradually fill in the V of the point before proceeding to the next point.
- ❖ After the side panels have been decreased to a few remaining stitches, the top garter-stitch border is worked back and forth in short-rows, joining to the live stitches across the top of the shawl as it is worked.
- ❖ The points and lower border of this shawl can be adapted to make a full-size square worked from the outer edge to the center in four triangular sections. For each section, work five points and the lower border, then continue in garter stitch to the center, decreasing one stitch at each side of all four garter-stitch sections every other row.
- ❖ Charts begin on page 76. A key to chart symbols is located on the back flap.

POINTED EDGING

CO 329 sts very loosely. Knit 4 rows. **Note:** The 11 points are worked over groups of 28 sts each, with an 8-st garter border at each side and a single 5-st lace motif inside the first border to balance the pattern. Do not wrap any sts for the short-rows; the holes created by turning at the end of each short-row become part of the lace patt.

Beg first point as foll:

Next row: (RS) K8 for side border, work next 5 sts to balance patt as k2tog, yo, k1, yo, ssk, work Row 1 of Point chart (page 76) over next 15 sts, turn.

Next row: (WS) Work Row 2 of chart over 7 sts (dec to 5 sts as shown), turn.

Next row: Work Row 3 of chart over next 6 sts, turn.

Cont in this manner until Row 19 of chart has been completed, but do not turn at end of last row—8 border sts and 5 balancing sts at beg of row; 26 sts in first point; 288 sts rem unworked at end of row. Work Rows 1–19 of Point chart over next group of 28 sts for second point (dec to 26 sts in Row 2). Work 3rd through 11th points in the same manner. After completing Row 19 of the 11th point, knit the last 8 sts for side border—307 sts rem; 26 sts each in 11 points; 5 balancing sts; 8 border sts each side.

Next row: (WS) K9 (side border), place marker (pm), k5, [p5, k4, p1, k4, p5, k7] 10 times, p5, k4, p1, k4, p5, k5, pm, k9 (side border).





SIDE PANELS AND CENTER GUSSET

Establish patts from Row 1 of Lower Border (page 76) and Center charts (page 77) as foll: (RS) K9, sl m, *work 27 sts before patt rep of Lower Border chart once (dec to 26 sts as shown), work 26-st patt 3 times, work 28 sts after patt rep once (dec to 27 sts as shown), * pm, work Center chart over 23 sts, pm; rep from * to * once more for second side panel, pm, k9 (side border).

Keeping 9 border sts at each side in garter st, work Rows 2–26 of charts—235 sts rem; 95 sts each side panel section; 27 sts center gusset; 9 border sts each side.

Next row: (RS) K6, ssk, k1, slip marker (sl m), work Row 27 of established patts to last 9 sts, sl m, k1, k2tog, k6—8 border sts each side.

Work Rows 28–42 of charts—194 sts rem; 79 sts each side panel; 20 sts center gusset; 8 border sts each side.

Next row: (RS) K8, sl m, work side panel dec row (see Stitch Guide), sl m, work Row 43 of Center chart, sl m; work side panel dec row, sl m, k8—77 sts each side panel.

Note: Work foll WS side panel rows in garter st. Work 3 rows in patt, dec 2 sts each side panel on next RS row, and end with Row 46 of Center chart—187 sts rem; 75 sts each side panel; 21 sts center gusset; 8 border sts each side.

Next row: (RS) K5, ssk, k1, sl m, work side panel dec row, sl m, work Row 47 of Center chart, sl m, work side panel dec row, sl m, k1, k2tog, k5—73 sts each side panel; 7 border sts each side.

Cont in patt, dec 2 sts in each side panel every RS row until Row 62 of Center chart has been completed—151 sts rem; 59 sts each side panel; 19 sts center gusset; 7 border sts each side.

Next row: (RS) K4, ssk, k1, sl m, *yo, [sl 2, k1, p2sso], yo, ssk, [k5, k2tog] 7 times, k2tog, yo, [sl 2, k1, p2sso], yo,* sl m, work Row 63 of Center chart, sl m; rep from * to * for second side panel, sl m, k1, k2tog, k4—131 sts rem; 50 sts each side panel; 19 sts center gusset; 6 border sts each side.

Cont in patt, dec 2 sts in each side panel every RS row until Row 72 of Center chart has been completed—115 sts rem; 42 sts each side panel; 19 sts center gusset; 6 border sts each side.

Next row: (RS) K6, sl m, *yo, [sl 2, k1, p2sso], yo, ssk, [k3, k2tog] 6 times, k2, k2tog, yo, [sl 2, k1, p2sso], yo,* sl m, work Row 73 of Center chart, sl m; rep from * to * for second side panel, sl m, k6—101 sts

rem; 34 sts each side panel; 21 sts center gusset; 6 border sts each side.

Cont in patt, dec 2 sts in each side panel every RS row, until Row 84 of Center chart has been completed—75 sts rem; 24 sts each side panel; 15 sts center gusset; 6 border sts each side.

Next row: (RS) K3, ssk, k1, sl m, *yo, [sl 2, k1, p2sso], yo, ssk, [k3, k2tog] 2 times, k4, k2tog, yo, [sl 2, k1, p2sso], yo,* sl m, work Row 85 of Center chart, sl m; rep from * to * for second side panel, sl m, k1, k2tog, k3—65 sts rem; 20 sts each side panel; 15 sts center gusset; 5 border sts each side.

Cont in patt, dec 2 sts in each side panel every RS row, until Row 98 of Center chart has been completed—39 sts rem; 8 sts each side panel; 13 sts center gusset; 5 border sts each side.

Next row: (RS) K5, sl m, *yo, [sl 2, k1, p2sso], yo, ssk, yo, [sl 2, k1, p2sso], yo,* sl m, work Row 99 of Center chart, sl m; rep from * to * for second side panel, sl m, k5—7 sts each side panel.

Next row: (WS) Work even in patt.

Next row: (RS) K5, sl m, *yo, ssk, [sl 2, k1, p2sso], k2tog, yo,* sl m, work Row 101 of Center chart, sl m; rep from * to * for second side panel, sl m, k5—29 sts rem; 5 sts each side panel; 9 sts center gusset; 5 border sts each side.

Next row: (WS) Work even in patt.

Next row: (RS) Removing markers as you come to them, k4, k2tog, yo, [sl 2, k1, p2sso], yo, k2tog (last side panel st tog with 1 center gusset st), k7, k2tog (last center gusset st tog with 1 side panel st), yo, [sl 2, k1, p2sso], yo, k2tog, k4—25 sts rem.

TOP BORDER

The top border is worked back and forth in short-rows, without wrapping any sts at the turning points, and joining 1 border st to 1 live st from the top edge at the end of each WS short-row.

Short-row 1: (WS) K8, k2tog, turn—1 st joined.

Short-row 2: (RS) K1, yo, [sl 2, k1, p2sso], yo, k5.

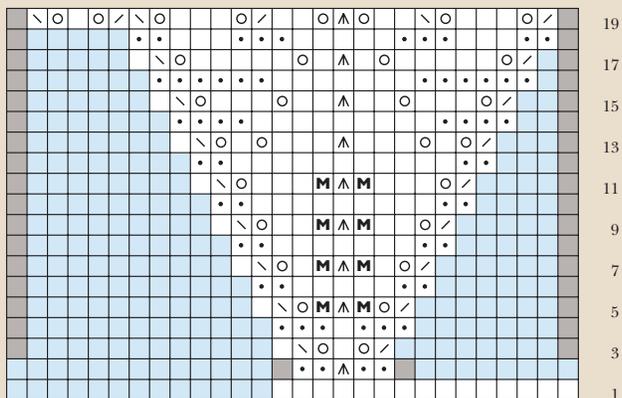
Rep Short-rows 1 and 2 six more times—18 sts rem. Knit 1 WS row across all sts. Break yarn, leaving a long tail for grafting. Place 9 sts each on 2 dpn or 9 sts on each end of the circular needle. Hold needles tog with WS of fabric touching and RS of shawl facing out. Use tail threaded on a tapestry needle to graft sts tog using Kitchener st (see Glossary).

FINISHING

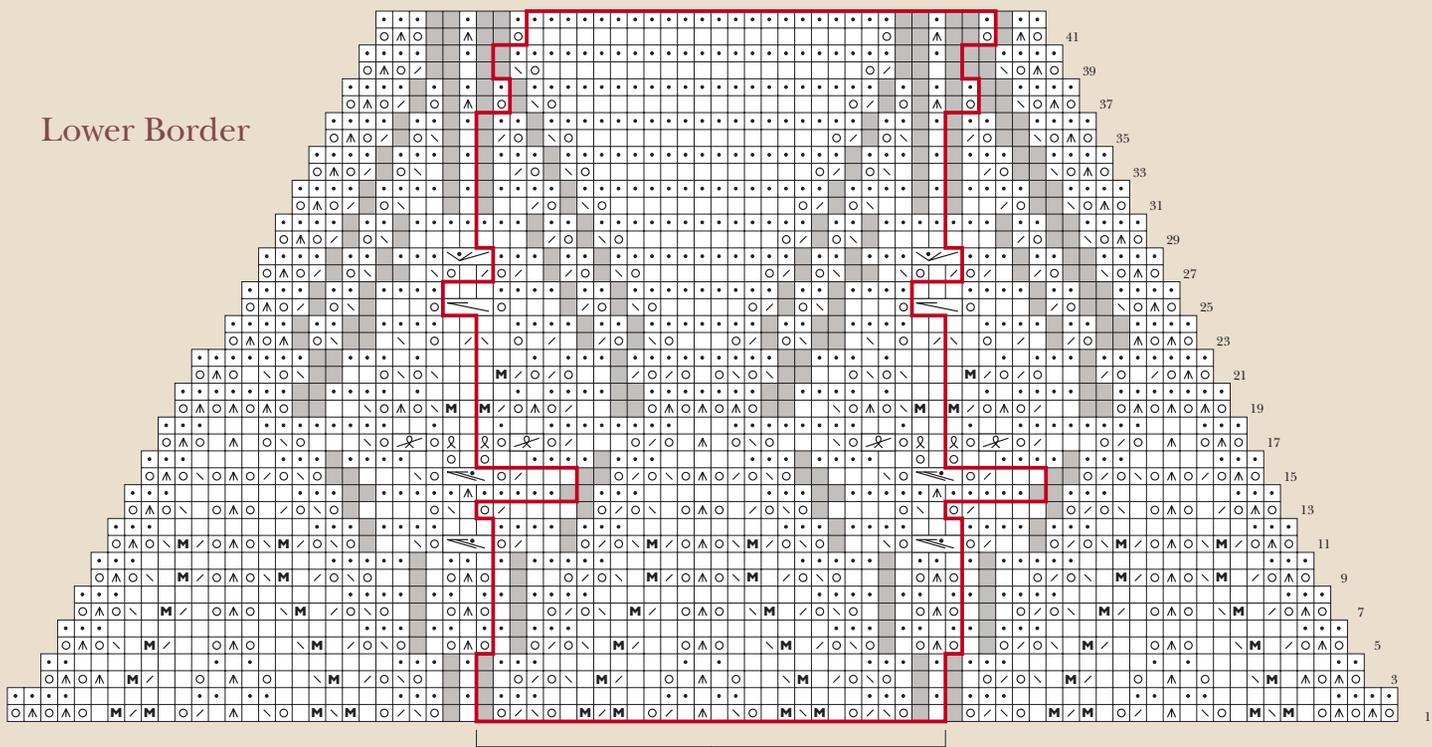
Wash and block to measurements according to instructions on page 148. Weave in ends.



Point

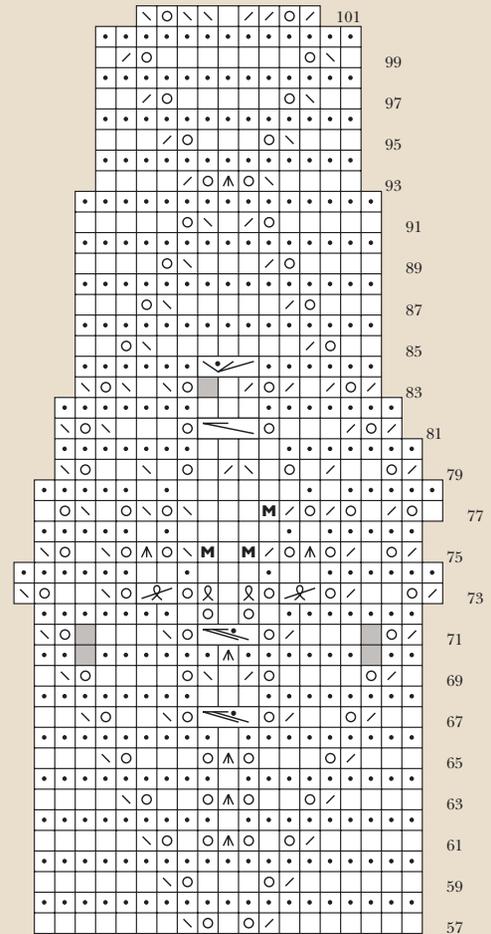
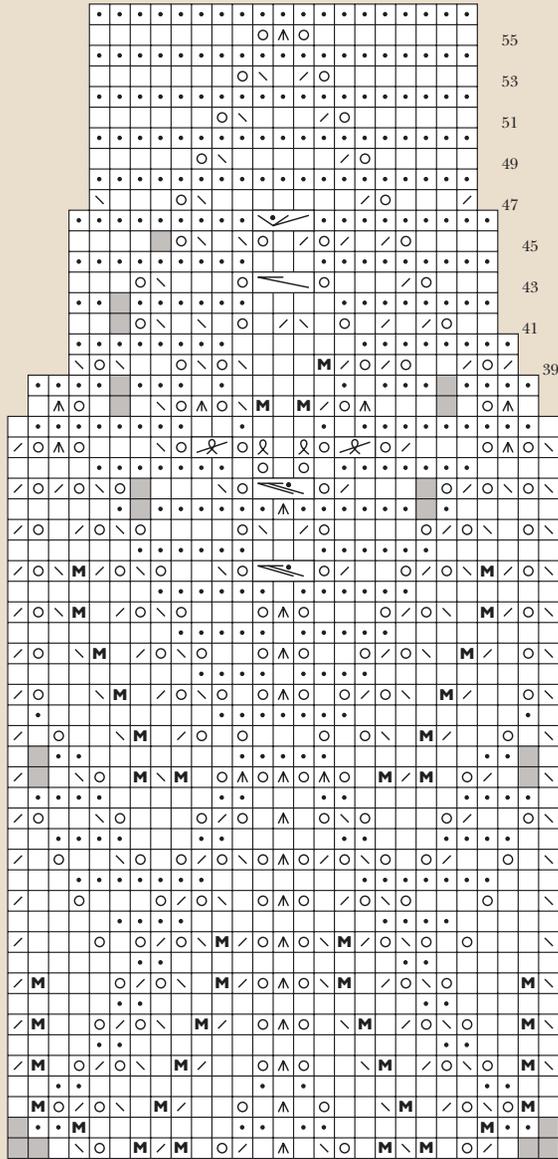


Lower Border



work 3 times

Center



An Heirloom

LIVES ON

{ An unexpected phone call in 2005 from the owner of an antique Shetland shawl opened up an opportunity to use the skills I had acquired over the years. }

PRESERVING A FAMILY TREASURE

The owner of a damaged but complex shawl (shown below right) asked me to fix a family heirloom by restoring it as closely as possible to its original state. According to the family, the shawl was likely more than 100 years old and was knitted by Mrs. Cheyne. Mrs. Cheyne's family records show that she arrived in New Zealand with other family members, landing at Port Chalmers, Dunedin, in 1874. The yarn used for the original shawl was handspun using a fine local New Zealand-grown fleece that closely resembled wool the spinner used when she lived in the Shetland Islands.

Because of its age, I decided to consult a textile museum for the appropriate procedure to ensure this shawl could continue to give pleasure not only to present but also to future generations. The textile curator of the Museum of New Zealand assured me that, as the shawl was privately owned, it was up to the owner to decide whether it was to be conserved (which would entail measures to protect it from further deterioration) or restored (which would allow new documented

work and materials to be introduced into the shawl). The owner decided on the latter plan, and the project to restore the shawl began.



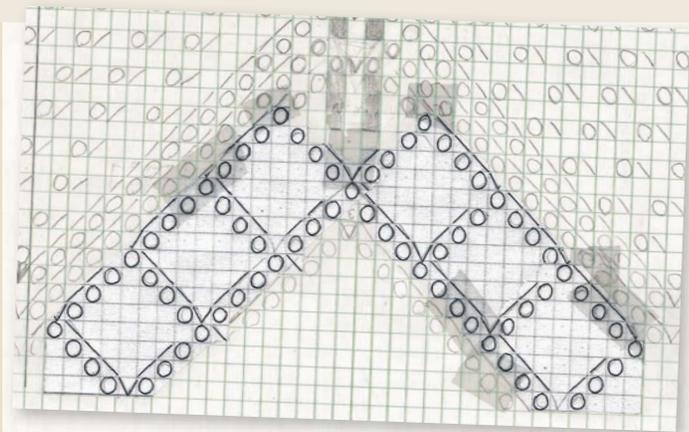
Mrs. Cheyne's shawl as I received it, before restoration.

Restoration and Renewal

I decided that in addition to restoring the piece, I would work out the process used by the knitter of this very complex pattern so that I could restore it as closely as possible to its original state. The pattern itself, although complex in appearance, was mostly made up of identifiable pattern units common to Shetland knitting. There was one exception: a motif that represented the large fern shape in the border (below). I soon discovered that there would not be enough rows to complete the interconnecting motifs using the traditional recorded versions of the motifs. The wool in the shawl had become slightly matted over its lifetime, and it was only after gently easing out a more robust area that I discovered extra stitches added into the construction of this motif that required extra rows to bring the motif to a point. After this discovery, everything fell into place. The only other troublesome area was the background stitch at the base of these fern motifs, which was also resolved with the identification of an extra stitch between the holes.



The center and many other areas of the shawl use elements common in Shetland lace, but the large fern shapes in the border are unique.



I made several charts of the shawl to complete the restoration work.

It was necessary to make charts (such as the one above) for the restoration work, creating a pattern for the whole shawl (which begins on page 82). The family who owned the shawl could then knit a new version to use for the babies in their family and keep the original shawl for special events such as christenings. In its restored state, this shawl is quite robust enough to be used for such purposes.

This shawl is a great example of eyelet lace. Many of the lace motifs are structured as knitted lace (with the pattern worked on both right- and wrong-side rows), but as it has a garter-stitch base, the direction of the decreased stitches is not an element of the design (as in the Lace Medallion Shawl on page 56). The very open complex nature of the lace in the center means no extra stitches need to be added to adjust the width.

Shetland sheep come in a variety of colors and produce fine fleece.



CONSERVATION AND RESTORATION OF TEXTILES

For heirloom items, it is strongly advised to seek expert assistance before undertaking a project for the first time. Procedures for repairing lace and fixing dropped stitches can be found on page 154.

Identification

First, identify the materials used in the piece. Then scan or photograph the original, being aware that ultraviolet light is harmful.

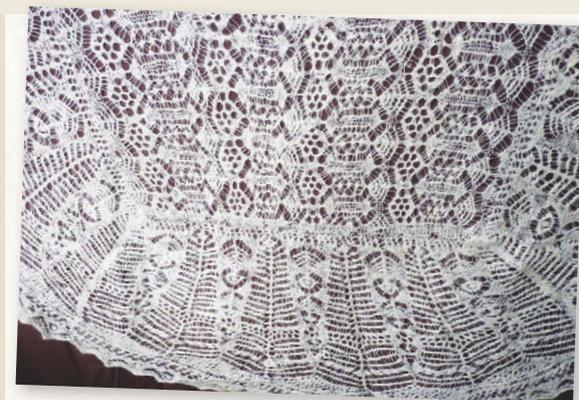
Clean the item if necessary using a method appropriate to the material. Before cleaning, stitch the object to a backing fabric for support. At this time, ensure that any live stitches are secured to prevent further raveling. For wool, use a solution of a pure soap in warm water. During cleaning, keep the article flat and gently sponge affected areas with the solution. A screen or firm net support is helpful because it allows excess liquid to drain through the textile.

Flush the areas with clear water of a similar temperature. Use absorbent acid-free cloth to blot water away from the textile. Leave the piece undisturbed until dry in a well-ventilated area away from direct light.

Keeping Records

Any new work on a conserved piece needs to be documented, so a system is necessary to identify these areas in the future. Two methods work well: The first is to lay the shawl over a large piece of white paper and carefully mark the damaged areas by tracing the edges onto the paper, effectively making a map of the repair sites. Alternatively, cover the piece with a clear plastic sheet such as Mylar and trace the affected areas.

To show the orientation of the shawl in relation to the map, I sewed a small piece of ribbon on one corner edge seam of the shawl and marked its position on the



Mrs. Cheyne's shawl, after repairs were completed.

map. (Be careful not to split the yarn of the original piece and use an undyed thread.) I used a different color on the map to indicate each repair section and then used matching cotton thread to mark the corresponding area of the shawl as the work progressed. After the work was completed and checked against the matching section on the map, the cotton thread was removed.

The yarn used for the repairs was retrieved from the seams, which were resewn with new fine yarn. Extra yarn was needed, which I spun from an actual Shetland fleece that matched in color as well as character.

Conservation Requirements

Because there is always the possibility that such items may eventually become part of a museum collection, all the documentation should be stored with the item in case it becomes necessary for the new work to be removed. Using a separate length of thread for each row of the repair is important for possible future removal of the threads because it causes the least disturbance to the original work.

Conservation of a textile does not allow new work or materials to be introduced other than as a support. An appropriate backing fabric serves as the support, and damaged areas are secured to the backing to arrest the movement of stitches and loose pieces of the textile. Any cleaning will depend on the type of soiling and the state of the textile. (This would definitely be a situation for calling on experts trained in this field.)

Traditional Shetland Shawls

There are always some local variations, as with any living craft. Generally speaking, however, the following procedures were followed for a traditional Shetland shawl such as the Granny Cheyne's Shetland Shawl.



Traditional Shetland shawls are worked in one piece beginning with a narrow pointed edging.

❖ CENTER, BORDERS, AND EDGINGS

- Shetland shawls are traditionally knitted in one piece.
- The shawls are begun at the corner of the outer edging.
- The edging is usually quite narrow with a series of points along one side.
- The first border is knitted onto stitches that are picked up from the straight side of the edging.
- The center is knitted onto this first border, and the stitches are left on a holder.
- The edging is continued until there are enough stitches to knit the next adjacent border. When the border is complete, the remaining stitches are grafted onto the side of the center.
- This process of attaching the edging to the border is repeated for the next two borders, with the remaining stitches of the

third border being grafted to the stitches held from the center and the fourth border grafted to the second side of the center.

- The last edge stitches are grafted to the beginning cast-on stitches.
- The sides of borders are sewn or grafted together.

❖ BLOCKING

- When finished, the shawls are washed and blocked on large frames under tension until dry. This finishing procedure was a specialized task.



This drawing from 1890 shows a group of women pegging out Shetland lace shawls on the grass.

- Because Shetland families tended to have their own patterns, readers of Shetland descent may be able to use this project as a starting point for researching and using the patterns from their particular heritage. It would also be relatively easy to adjust the size to make it as big as the knitter desires.



Granny Cheyne's

SHETLAND SHAWL

This shawl is based on the one I restored for the family of a Mrs. Cheyne; at least one other of the many shawls she knitted is currently in existence and used for special occasions. This shawl is knitted in a variety of Shetland patterns, indicating her level of expertise as an accomplished Shetland knitter.

materials

FINISHED SIZE

About 44" (112 cm) square, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 5 skeins.

NEEDLES

U.S. size 2 (2.75 mm). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Stitch holders; tapestry needle.

GAUGE

27 sts and 40 rows = 4" (10 cm) in patt from Center chart.

Stitch Guide



Sl 1, K2tog, Pssso

Sl 1 st as if to knit, k2tog, pass slipped st over—2 sts dec'd.

Notes

- ❖ This shawl features a traditional Shetland construction. It begins by working the pointed edging for all four sides of the shawl in one long piece. Stitches for the first border are picked up along one-quarter of the straight side of the edging and worked inward. Then stitches from the end of the first border are used to work the center square.
- ❖ The other three borders are worked separately, each beginning by picking up stitches from another one-quarter of the straight side of the edging. After each border is complete, its stitches are placed on a holder. The live stitches at the ends of the three remaining borders are grafted to the remaining three sides of the center square. Two borders are grafted to stitches picked up along the center square selvages. The third border is grafted stitch-for-stitch to the live stitches across the top of the center square. The four borders are then seamed together at the four mitered corners.
- ❖ The live stitches at the ends of the three remaining borders are grafted to the remaining three sides of the center square. Two borders are grafted to stitches picked up along the center square selvages. The third border is grafted stitch-for-stitch to the live stitches across the top of the center square. The four borders are then seamed together at the four mitered corners.
- ❖ Alternatively, the edging and four borders could be worked in one piece on a circular needle as a four-sided frame. The center would then be worked separately, back and forth in rows, and sewn into the opening in the middle of the frame.
- ❖ Charts begin on page 89. A key to chart symbols is located on the back flap.

EDGING

CO 19 sts loosely. Knit 1 WS row. Work Rows 1–16 of Edging chart (page 89) 84 times (21 times each for all 4 sides of shawl), ending with a WS row—19 sts; 84 patt reps and 1,344 rows completed. Place sts on holder. Do not break yarn.

FIRST BORDER

With WS of shawl still facing and yarn attached to last row of edging, pick up and knit 168 sts along the straight selvedge of the first 21 edging patt reps (1 st for each slipped selvedge st; 8 sts from each rep).

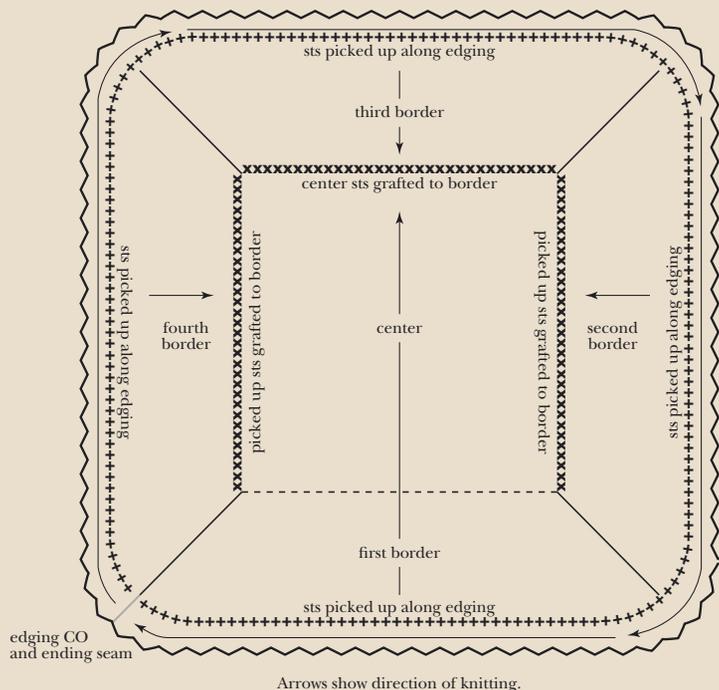
Establish patt from Row 1 of Border chart (pages 90–91) as foll: (RS) Work 16 sts before patt rep box once (inc them to 17 sts as shown), work 34-st patt rep 4 times, work 16 sts after patt rep box once (inc them to 18 sts as shown)—171 sts.

Work Rows 2–102 of chart once—141 sts rem.

Rows 103 and 105: Knit.

Row 104: K1, *[yo, k2tog] 4 times, yo, [sl 1, k2tog, pssso]; rep from * to last 8 sts, [yo, k2tog] 4 times—129 sts rem.

Row 106: *K2tog, yo; rep from * to last 3 sts, k2tog, k1—128 sts rem.



Center

Note: The center is worked as a continuation of the first border (see Notes).

Establish patt from Row 1 of Center chart (pages 92–93) as foll: (RS) Work 5 sts before patt rep box once, work 12-st patt rep 9 times, work 15 sts after patt rep box once.

Work Rows 2–10 of chart once, then work Rows 11–100 two times—190 rows completed from Center chart. Break yarn and place sts on holder.



SECOND, THIRD, AND FOURTH BORDERS

With WS of edging facing, pick up and knit 168 sts along the straight selvedge of the next 21 edging patt reps (8 sts from each rep). Work Rows 1–102 of Border chart, then work Rows 103–106 as for first border—128 sts rem. Place sts on holder. Rep from * to * for third and fourth borders.

JOIN BORDERS TO CENTERS

Sides

With WS facing, pick up and knit 128 sts along one selvedge of center section (about 4 sts for every 6 rows or 3 garter ridges). Return 128 held sts of corresponding side border to empty needle with RS facing. Hold needles tog with WS of fabric touching and RS facing outward. Using yarn threaded on a tapestry needle and Kitchener st (see Glossary), graft 128 sts from each needle tog. Because the border and the pickup both ended with a WS row, working the grafting with RS facing out allows the graft to supply the missing garter row between the two sets of stitches. Join the other side border to the rem selvedge of center section in the same manner.

Top

Place 128 held sts of center square and 128 held sts of rem border on separate needles. Hold needles tog with WS of fabric touching and RS facing outward. Using yarn threaded on a tapestry needle and Kitchener st, graft 128 sts from each needle tog. As for the side borders, the graft supplies the missing garter row between the two sets of stitches that each ended with a WS row.



FINISHING

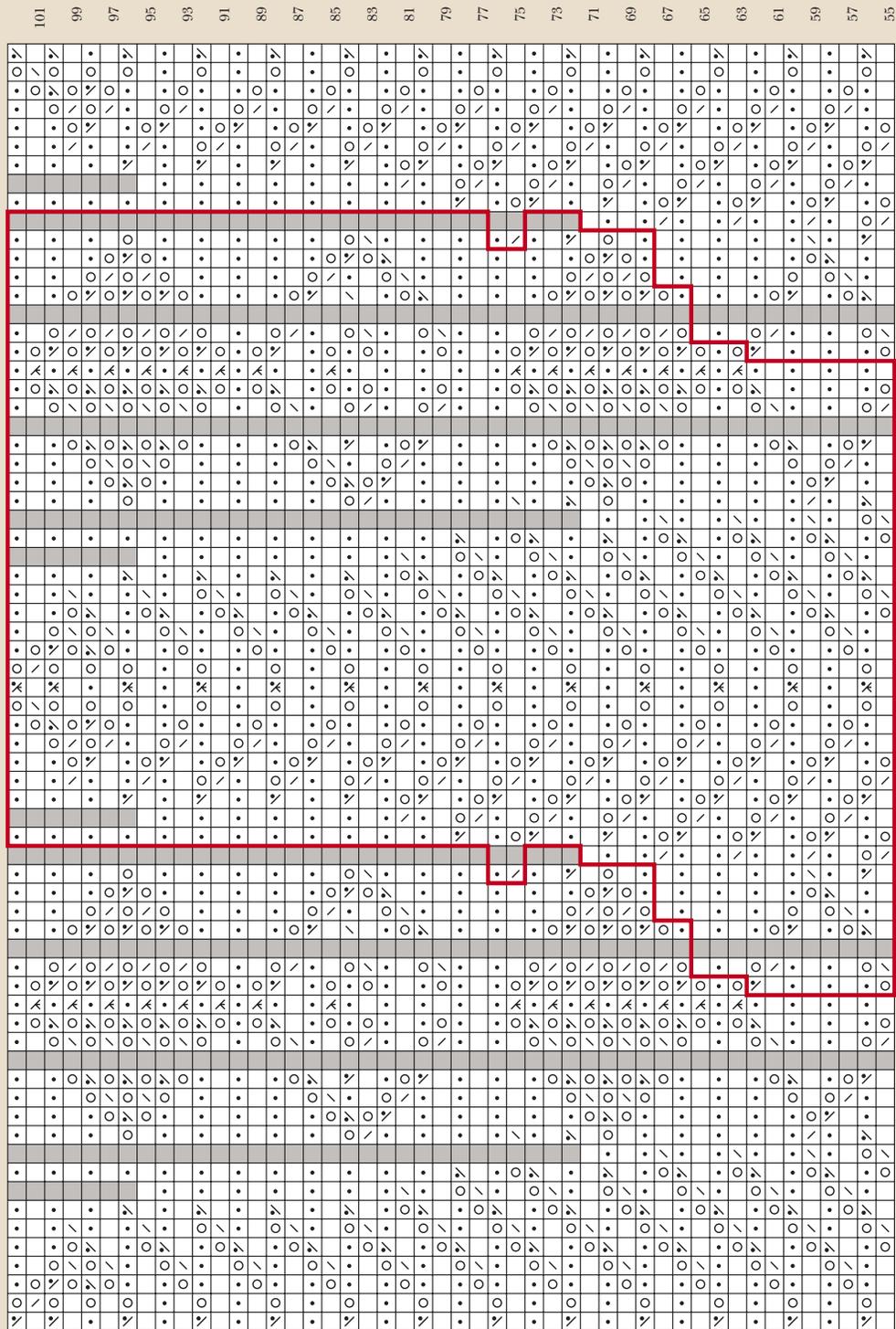
Note: Sew all seams loosely in herringbone st (see Glossary) to match the elasticity of the fabric. Sew beg and end of edging tog, matching the live sts from the last edging row stitch-for-stitch to the CO sts. Sew four mitered border seams if you did not choose to join them as the shawl was worked (see Notes). Wash and block to measurements according to instructions on page 148. Weave in ends.





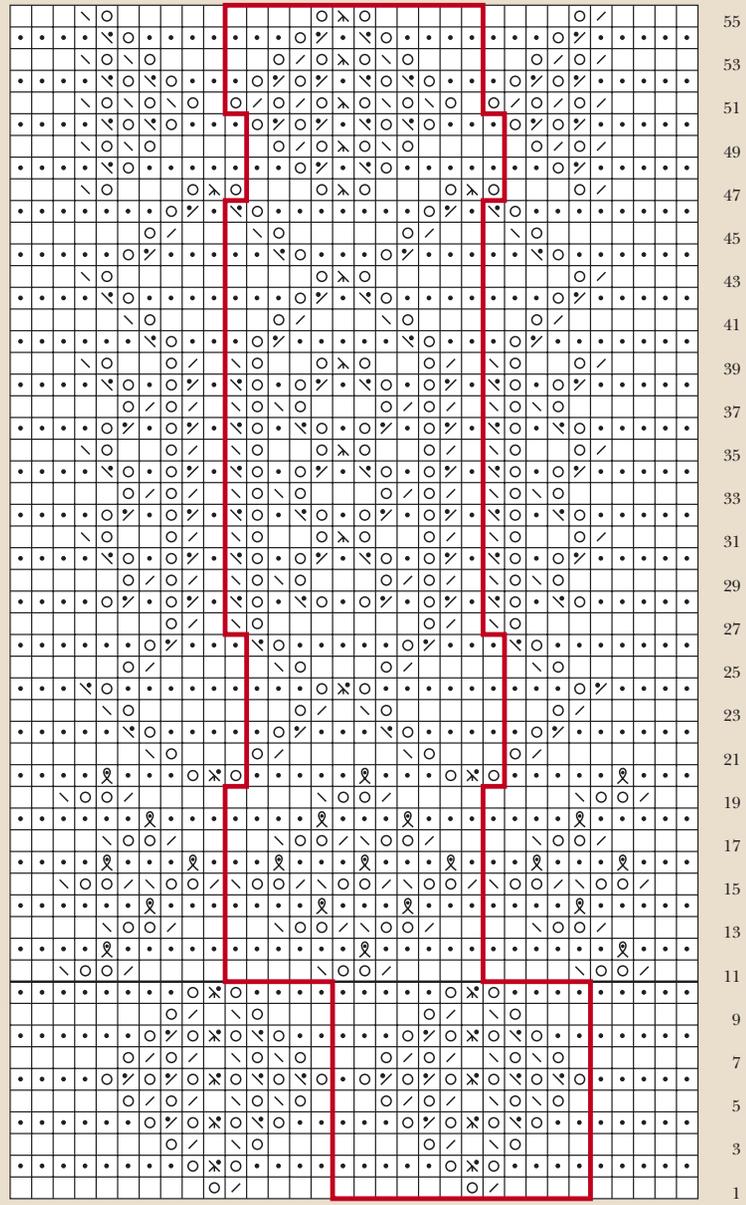
The large ferns in the border of this shawl are unique and required special attention to decipher.

Border Rows 55-102



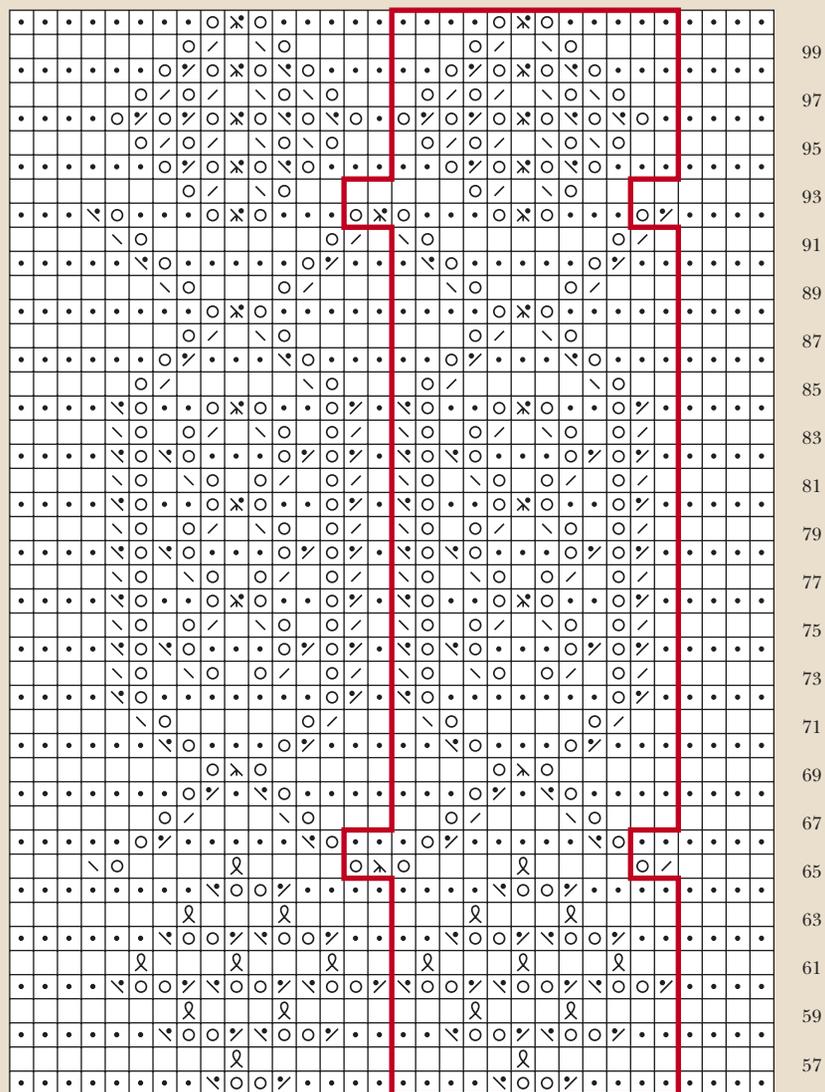
work 4 times

Center Rows 1-55



work 9 times

Center Rows 56–100



work 9 times

Traveling

FROM WEST TO EAST

{ In 1992, at an international textile conference in Washington, D.C., I received a phone number that would point my journey in a new direction. }

CONNECTIONS TO THE EAST

In Maine, my next destination on this American trip, I called the phone number and began a new leg of my journey, one that would eventually lead to Central Asia and Russia—the area of the Silk Route. I reached a young woman visiting from St. Petersburg who I hoped could tell me about lace knitting in Russia. The result of this call was a magical meeting with Galina Khmeleva, a former clothing designer and the principal student of Orenburg's lace knitters, and her cousin Ingrid. Over dinner we discussed the story of these amazing shawls. Seeing the wonderful collection of shawls that Galina had brought with her from Orenburg showed me a new world of spinning tradition and lace knitting. Galina was also greatly taken with my Merino lace, and we decided to make a trade that left me the proud owner of my first Orenburg shawl.

Two examples of Orenburg shawls blocking on traditional wooden frames.





An antique Russian shawl in the Smithsonian's collection.

Later I learned that my younger sister, in researching our family tree, had discovered that our family name appears in Orenburg's history. Unfortunately, it has been almost impossible to find where we fit into this complicated family tree, since many years have passed and records have been destroyed. However, it did give me a personal connection as I learned more about the shawls made in this region.

While in Washington, I had visited the storage area of the textile museum in the Smithsonian, which housed a very large square shawl with a fringed edge (shown above). A note from the donor family said it had come from Russia and was at least one hundred years old. Although the note didn't say so, once I was introduced to the shawls from Orenburg I felt sure that it would have been made there.

Visiting Orenburg

On Galina's recommendation, I had the opportunity to visit Orenburg at the invitation of the Orenburg Museum of Fine Arts in 2000. That visit will always be a highlight of my shawl journey. Their collection includes shawls almost identical to the one from the Smithsonian, and these were said to be their oldest.

I met a family in Zhioltoie, the center for these gossamer shawls in the Orenburg region, where four generations had been involved in spinning and knitting shawls. They showed me the whole process and introduced me to others in the community who played significant roles in ensuring this beautiful craft survives and grows.



During my visit to Orenburg, I saw a wide variety of local shawls and met the knitters who created them.

In 2005, the Orenburg Museum of Fine Arts published a superb book, *Orenburg Down Shawl*, which includes a sample of the lace set into the cover and a lace bookmark. It was with surprise and delight that I discovered my visit was included in this book. The book is a work of art; old sepia photographs, the lives of the people today, and the extremes of climate transport the reader into this amazing world.



During my visit to Orenburg, I examined the structure of Orenburg shawls with local artisans.

The Orenburg Museum of Fine Arts collection included several recently made shawls that incorporated a Lily of the Valley design with a stockinette base, a departure from the garter-stitch construction of the traditional shawls I had seen. Garter stitch is so characteristic of Orenburg shawls that even the two-color designs that are the signature pieces of Olga Fedorova, their most celebrated master knitter, feature intarsia worked in garter stitch instead of stockinette stitch (which is more common for intarsia). However, the Lily of the Valley motif in stockinette suggests an imported idea, one that I believe originated in Estonia.

Just as Estonian, Russian, and Central Asian techniques and motifs influence lace shawls around the world, Orenburg lace inspired my New Zealand Tribute to Orenburg stole, which blends motifs from two far-apart traditions.

Estonian Lace Around the World

This Lily of the Valley pattern appeared again on our return to New Zealand by way of the United States, when I had the opportunity to meet with Nancy Bush. Nancy has a special interest in the knitting of Estonia, and her recent book *Knitted Lace of Estonia* gives a well-documented history and pattern resource of this tradition. She showed me examples of Estonian lace that included this Lily of the Valley pattern. A pattern of this name appears in Barbara Walker's *Second Treasury of Knitting Patterns*, but the technique used to make the flowers is different. The structure of the pattern itself is based on variations of a fern pattern common in Western European and Shetland knitting. In 2008, I was able to visit Estonia and had the privilege of meeting with knitters and Haapsalu Shawl Museum staff, who shared their beautiful craft with me.



During my visit in Haapsalu, Linda Elgas (at right) showed me Estonian lace techniques.

Haapsalu lace clearly demonstrates a transition of patterns between East and West. Haapsalu, on the west coast of Estonia, was a tourist destination popular with German and Scandinavian visitors as well as patrons from Russia (who wore Orenburg shawls). Estonian knitters recorded their patterns as samplers and so were practiced in “reading” knitting. This could explain the similarities between Estonian patterns and those of the countries of their visitors.

The distinguishing feature of Estonian knitting, which also confirms its authenticity as handmade, is the use of *knupps* (meaning knob or button). Knupps are made by increasing several times into one stitch and then working them together as one on the following row. Scarves and shawls were priced by weight, so more knupps meant a heavier and consequently more expensive shawl.



This Uzbek shawl from my collection has a garter-stitch lace border like the classic shawls of Orenburg.

Traditional Shawls of Orenburg

A singles yarn using the combed down of local goats is spun on a supported spindle and then plied with a commercial silk thread. The nap or halo of the yarn, which makes the shawl exceptionally warm, blooms as the shawl is worn.

- The earliest Orenburg shawls were straight-edged and fringed.
- Later the fringe was omitted, and the points created by pinning out the straight edges became the standard edge treatment.
- Over time the shawls became far more sophisticated and began to include an edging worked in a separate pattern to form deliberate points.
- Patterns are based on garter stitch, and some are formed over two rows (as in lace knitting).
- The motifs reflect designs of the Asian countries near this region of Russia, especially the tile patterns of Central Asia.
- The symmetrical nature of the patterns allows an unusual method of construction: The lower edging is worked first, then stitches for the center are picked up along the straight selvedge of the lower edging. The center and side edgings are knitted in one piece until the center is complete. The top edging is joined to the center stitches as it is worked across the top of the shawl.
- Finished shawls are washed and blocked on large frames.
- For more information on Orenburg shawls, see *Gossamer Webs* by Galina Khmeleva and Carol Noble.

A traditional Orenburg shawl, featuring the characteristic soft halo.



Traditional Shawls of Estonia

Locally grown fiber is not regarded as soft enough for these fine shawls, so the yarn is usually imported.

- Although the body of the shawl is knitted in stockinette stitch, the edges are knitted in garter stitch.
 - A special slip-stitch technique is used for the selvages.
 - Stitches are bound off using the knit-two-together technique (see Glossary), which is also used in Shetland.
 - The pointed edgings can be knitted as two separate pieces, each long enough to fit around two sides of the center, and then sewn to the center.
- A modern method has been developed where the center is started with a provisional cast-on and the last row of the center is left on the needle. After picking up stitches along both selvages of the center, the edging can be knitted around all four sides in one piece using a circular needle.
 - For more details of traditional Estonian lace knitting, see *Knitted Lace of Estonia* by Nancy Bush.



This Estonian shawl from my collection has a Lily of the Valley motif that shows the characteristic *knupps*.



New Zealand

TRIBUTE TO ORENBURG

This shawl combines traditional Orenburg motifs such as peas, fish eyes, and diamonds, along with New Zealand ferns and other elements.

FREE BONUS PATTERN: This special 18-page bonus pattern is included at the end of this digital eBook.

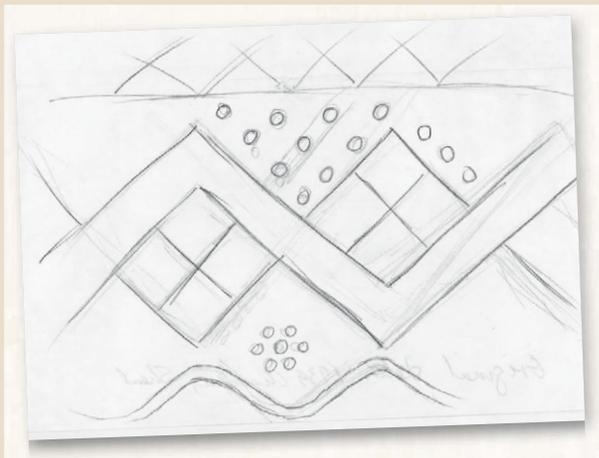


Treasures, Gifts, AND MEMENTOS

{ No journey is complete without souvenirs of some kind that bring memories to mind of having met new people and experienced different situations. }

SOUVENIRS OF MY JOURNEY

I have benefited greatly from those who have shared their friendship and in many cases considerable expertise. They are my most special treasures and their shared skills are valued gifts. I also have many mementoes of their work, both in photographs and actual items made by them. For me, the pleasure of souvenirs is enhanced when shared. In this chapter, it is my intention to share what I have learned as my own craft has developed.



My initial sketch for the 1939 Christening Shawl shows the deep border.

DECIPHERING A DESIGN

The 1939 Christening Shawl marks both the beginning and end of this journey. It was such an exciting discovery to realize that to work out the pattern from just a photograph, all I needed were skills I had acquired over the years. The procedure I followed is a basic one that I apply to any new venture of this kind, from inventing a new pattern to repairing a damaged textile.

The first task is to obtain the best possible information. I was fortunate that there was a reasonably clear photograph of my christening shawl that showed a full repeat of the motif used for the edging and a section of the center. I drew a plan of the shawl, in this case a center square with a deep pointed border (below).

The Center Square

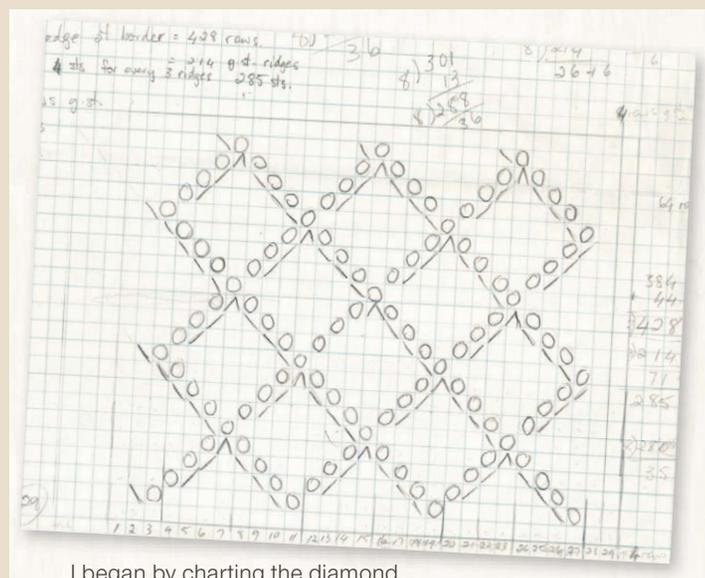
The simplest pattern to work out was the diamond pattern of the center. It was possible to count the holes of the lace in several different places in the photograph, which showed that the diamond had four holes along each side and a single shared hole forming the apex of the lower diamond and the lower point of the following diamond.

I knew that the pattern used a garter-stitch base. I knitted a swatch to decide whether the pattern was worked on every row (knitted lace) or on alternate rows (lace knitting). (For more on different types of lace, see page 146.) By comparing the swatch with the photograph, I could see whether there was a single thread separating each hole, which indicates patterning every row, or twisted threads between holes, which indicates an alternate plain row. A knitted lace diamond is wider and flatter than a lace knitting diamond. Comparing the swatches with the photograph, I saw that the pattern was worked on alternate rows.

I knew that the center square was worked by casting on all the stitches for one side and then knitting sufficient rows to complete a square before binding off, because the photograph showed half-diamonds at the seam where the edging was attached. (A square knitted from a point would have allowed the diamonds to remain intact.)

Edging

Before working out the edging, I searched knitting treasuries to see if the pattern was already available, as many designs use or adapt patterns from these sources. I was not lucky on this occasion, so I analyzed the edging in more detail. The groups of four diamonds in the edging visually matched the size and shape of those in the center. Using graph paper, I made a chart of these center diamonds, then made several copies and cut them out. These were placed on a new sheet of graph paper in the position they appeared to occupy in the photograph in order to provide the beginning of a project template.



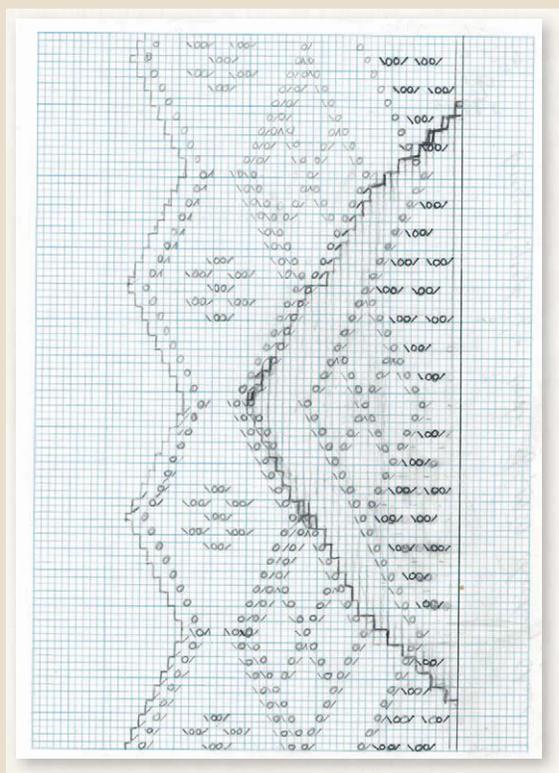
I began by charting the diamond shapes of the center.



My godmother holding me the day of my christening.

The fagoting along one side of the diamond sections was charted next, as it was possible to count the holes and also see from their position in relation to the diamond sections how many were needed to fit the space allowed by the chart. The pointed lower edge was identified as a mirror image of the outer line of the fagoting on the lower edge side of the groups of diamonds.

The flower shapes contained in the free diamond space between the points was the next challenge, as the holes were considerably bigger than those for the rest of the pattern. Using the double-yarnover eyelet pattern (see page 149) solved this problem. By fitting



This chart shows how the short-rows were worked out for the corner; on the straight edge, the symbols in ink show the final eyelet position.

these new elements onto the template I was able to decide how many background stitches were needed in the surrounding spaces.

This left the triangular spaces between the groups of four diamonds and the sides of the center. It appeared that they were also filled with the eyelet pattern, and they seemed easy to count and position. However, the pattern did not work out until an extra plain stitch was worked between each eyelet. Then everything fitted perfectly.

Corners

The corners of the shawl did not show in the photograph, so I reached my own solution. When the original pattern was found later, the corners turned out to be different. Still, there was sufficient visual information from the photograph for me to improvise and still reach a pleasing result.

After confirming my calculations of how many repeats were needed, I decided to use the Orenburg method of construction (see page 98) because it allowed me to work full repeats of the edging pattern along each side. I used the mitering technique for the corners that I had initially learned from my first wedding ring shawl (see page 25). This was different from the original version of my christening shawl, which was made by knitting the center first, then working the four borders separately and sewing them onto the center square.

When working out the pattern for a piece of knitting, it makes a big difference when the actual textile can be examined. The actual stitches and rows can be counted, which eliminates a lot of guesswork. Even so, if the pattern is a complex or an unfamiliar one, I still use the template system of starting with a diagram, working out individual elements of the design, and pasting together different segments to make the chart. This system does make it easier to focus on any areas that are difficult to resolve, and it was very useful in charting Granny Cheyne's Shetland Shawl (page 82).

CREATING A POINTED EDGING

The most common way to obtain a pointed edging is to knit it sideways, which allows the number of stitches to be increased to the depth desired and then decreased to complete the point. For edgings worked using this method, the stitches may be picked up along the straight selvedge of the edging to complete the shawl; alternatively, the edging is knitted onto the center as it is made. Either method produces a line of demarcation between the patterns of the center and edging.

For the Filmly Fern Shawl on page 106, I wanted the fern shapes to be uninterrupted. To make the edging flow seamlessly into the body of the shawl, this project begins by knitting the fern points individually to the desired depth, then joins them by working one row across all the points. However, the knitter who tested this pattern for me pointed out that the drawback to this method of creating separate points was having to weave in two ends for every fern.

With the Rosebud Faroese-Style Shawl in mind, I considered the short-row method (see page 73) as a possible solution for working the points individually while maintaining continuity. However, who would want to start a shawl where the first direction was to cast on 1,856 stitches? There had to be a better way.

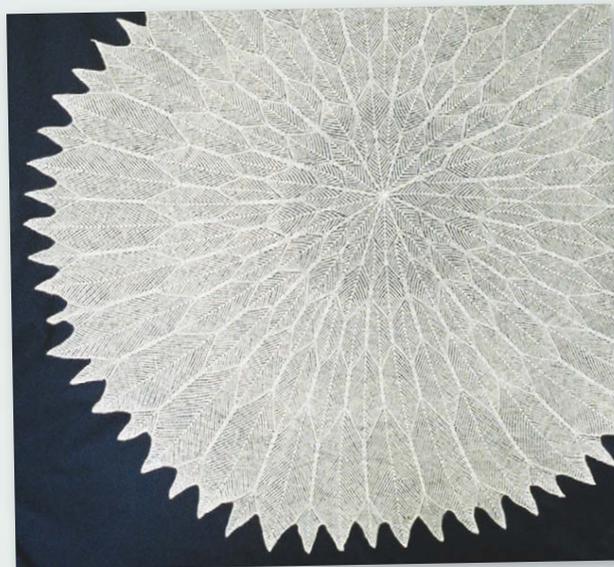
My solution is to work each point individually using short-rows, then cast on the stitches for the next point without breaking the yarn to make a continuous chain of points. This continuous points method is worked until the required number of stitches is reached, leaving only one end to weave in.

The Filmly Fern pattern is designed to ensure the integrity of the fern shapes. Because I am no longer able to work the center of such fine shawls in the round on double-pointed needles, the shawl is designed to be knitted in rows on straight or circular needles. The



The Filmly Fern Shawl was carefully blocked to preserve the beginning and end of each row.

seam to complete the shawl is disguised by the solid area between the fern motifs. If the rows are carefully matched, it is practically invisible on completion.



If the ends of the rows are matched up carefully, a seam can be made almost invisible.



Filmy Fern

SHAWL

I designed this shawl to complete this journey of lace knitting shawls. The fern is an emblem of New Zealand, though it appears as a knitting pattern in some form in most lace traditions. It celebrates both the usefulness of charts in lace knitting and the very fine yarns that show lace patterns beautifully.

materials

FINISHED SIZE

About 55" (139.5 cm) diameter, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Gossamer Lace (100% New Zealand Merino wool; 547 yd [500 m]/18 g): natural, 5 skeins. **Note:** Sample shown uses exactly 5 skeins. To allow for swatching or gauge differences, you may wish to purchase 6 skeins.

NEEDLES

U.S. size 0 (2 mm): straight and 36" (90 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Thin, colorfast scrap yarn; tapestry needle; stitch markers (optional but recommended).

GAUGE

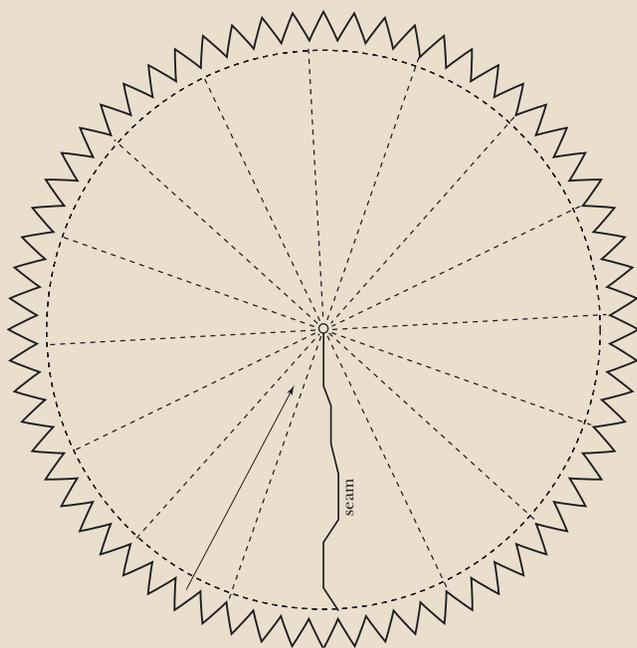
58 sts (1 patt rep) from Chart A meas about 5½" (14 cm) wide; 120 rows of Charts A, B, C, and D meas about 9" (23 cm) high, washed and blocked.

Stitch Guide



Sl 1, K2tog, Psso

Sl 1 st as if to knit, k2tog, pass slipped st over—2 sts dec'd.



Arrow shows direction of knitting.

Notes

- ❖ The shawl begins by working the points for the entire outer edge first. After all the completed points have been placed on the circular needle, the center section is worked back and forth in rows, decreasing as you approach the middle of the circle.
- ❖ Two methods are provided for working the points. For the separate method, each point begins at the tip by casting on one stitch and is worked with increases to shape the V. When all the separate points have been completed they are joined by working one row across all the points. For the continuous method, stitches for the two sides of a single point are cast on and worked back and forth in short-rows to gradually fill in the V of the point. After completing each point, stitches for the two sides of the next point are cast on using the yarn still attached to the previous point.
- ❖ If desired, you may change from the circular needle to straight needles when the number of center stitches has been sufficiently reduced.
- ❖ The main instructions are for working the center of the shawl back and forth in rows to avoid having to purl every other round for garter stitch, but the shawl can be worked in the round if desired. After all the point stitches have been placed on the circular needle, join for working in the round. Work the charts in order, reading all chart rows from right to left as RS rounds, and purl the even-numbered rounds (including any required shaping) for garter stitch. Begin and end each round as for the row-by-row instructions in order to maintain the integrity of the fern shapes.
- ❖ Charts begin on page 112.

EDGING

Work 64 points according to either the Separate Points Method or the Continuous Points Method (below).

Separate Points Method

With straight needles, CO 1 st and knit into the front, back, and front of this st—3 sts.

Row 1: (RS) [K1, yo] 2 times, k1—5 sts.

Rows 2, 4, and 6: (WS) Knit.

Row 3: [K1, yo] 4 times, k1—9 sts.

Row 5: [K1, yo] 2 times, ssk, k1, k2tog, [yo, k1] 2 times—11 sts.

Mark the center k1 of this row by placing a strand of scrap yarn in the st itself; move this marker up as you work so you can easily identify this as the center st for shaping purposes.

Row 7: K1, yo, k1, *yo, ssk; rep from * to 1 st before marked st, yo, [sl 1, k2tog, pss] (see Stitch Guide), yo, **k2tog, yo; rep from ** to last 2 sts, k1, yo, k1—2 sts inc'd.

Rows 8 and 10: Knit.

Row 9: K1, yo, k1, *yo, ssk; rep from * to marked st, k1 (center st), **k2tog, yo; rep from ** to last 2 sts, k1, yo, k1—2 sts inc'd.

Rows 11–23: Rep Rows 7–10 three more times, then work Row 7 once more to end with a RS row—29 sts. Break yarn and transfer sts to cir needle. Make 63 more points in the same manner, but do not break yarn after the 64th point—1,856 sts. **Note:** Take care to place all the points on the cir needle with the RS facing.

Next row: (WS) Knit across all sts using yarn attached to last point.

Proceed to instructions for center section (page 110).



Continuous Points Method

With cir needle and using the knitted method (see Glossary), CO 29 sts very loosely. Knit 1 WS row. Work short-rows as foll:

Row 1: (RS) K17, turn—12 sts rem unworked at end of row.

Row 2: (WS) Work next 6 sts as k1, [sl 1, k2tog, pss] (see Stitch Guide), k2 (dec them to 4 sts), turn.

Row 3: Ssk, yo, k1, yo, k2tog (1 st from each side of gap), turn.

Row 4: Sl 1, k3, ssk (1 st from each side of gap), turn. The dec worked at the end of each foll short-row before turning works the sts from each side of the previous turning gap tog.

Note: When slipping sts on the foll short-rows, on RS rows slip st as if to purl (pw) with yarn in back, and on WS rows slip pw with yarn in front.

Row 5: Sl 1, [yo, k1] 3 times, yo, k2tog, turn.

Row 6: Sl 1, k7, ssk, turn.



Row 7: Sl 1, yo, k1, yo, ssk, k1, k2tog, yo, k1, yo, k2tog, turn. *Note:* Mark the center k1 of this row by placing a strand of scrap yarn in the st itself; move this marker up as you work so you can easily identify this as the center st for shaping purposes.

Rows 8 and 10: Sl 1, knit to 1 st before turning gap, ssk, turn.

Row 9: Sl 1, yo, k1, *yo, ssk; rep from * to 1 st before marked st, yo, [sl 1, k2tog, pss0], yo, **k2tog, yo; rep from ** to 2 sts before turning gap, k1, yo, k2tog.

Row 11: Sl 1, yo, k1, *yo, ssk; rep from * to marked st, k1 (center st), **k2tog, yo; rep from ** 2 sts before turning gap, k1, yo, k2tog, turn.

Rows 12–25: Rep Rows 8–11 three more times, then work Rows 8 and 9 once more—29 sts.

Turn work so WS is facing and needle holding sts is in your left hand. Use the cable method to CO 29 sts loosely. With WS still facing, knit across 29 new sts, turn. Work Rows 1–25 over 29 new sts for next point, taking care that you do not accidentally work any sts from the previous point. Cont in this manner until 64 points have been completed, ending with RS Row 25 of 64th point—1,856 sts.

Next row: (WS) Knit 1 row across all sts.

Proceed to instructions for center section.

CENTER

Establish patt from Row 1 of Chart A (page 113) as foll: Work 43 sts before patt rep box once, work 58-st rep 31 times, work 15 sts after patt rep box once. Work Rows 2–56 of chart—1,601 sts; 31 full reps of 50-st patt; 24 sts before first patt rep; 27 sts after last patt rep.

Establish patt from Row 57 of Chart B (page 114) as foll: Work 25 sts before patt rep box once (dec them to 24 sts), work 50-st rep 31 times (dec each rep to 48 sts), work 26 sts after patt rep box once (dec them to 25 sts).

Work Rows 58–88 of chart—1,283 sts; 31 full reps of 40-st patt; 22 sts before first patt rep; 21 sts after last patt rep.

Establish patt from Row 89 of Chart C (page 115) as foll: Work 3 sts before patt rep box once, work 40-st rep 31 times, work 40 sts after patt rep box once (dec them to 39 sts). Work Rows 89–162 of chart—899 sts; 31 full reps of 28-st patt; 12 sts before first patt rep; 19 sts after last patt rep.

Establish patt from Row 163 of Chart D (page 116) as foll: Work 27 sts before patt rep box once (dec them to 26 sts), work 28-st rep 31 times, work 4 sts after patt rep box once. Work Rows 164–214 of chart—641 sts; 31 full reps of 20-st patt; 10 sts before first patt rep; 11 sts after last patt rep.

Establish patt from Row 215 of Chart E (page 116) as foll: Work 20 sts before patt rep box once, work 40-st rep 15 times, work 21 sts after patt rep box once. Work Rows 216–256 of chart—323 sts; 15 full reps of 20-st patt; 8 sts before first patt rep; 15 sts after last patt rep.

Establish patt from Row 257 of Chart F (page 117) as foll: Work 19 sts before patt rep box once, work 20-st rep 15 times (inc each rep to 22 sts), work 4 sts after patt rep box once (inc them to 5 sts). Work Rows 258–284 of chart—225 sts; 15 full reps of 14-st patt; 7 sts before first patt rep; 8 sts after last patt rep.

Establish patt from Row 285 of Chart G (page 112) as foll: Work 14 sts before patt rep box once, work 28-st rep 7 times, work 15 sts after patt rep box once. Work Rows 286–334 of chart—49 sts; 7 full reps of 6-st patt; 3 sts before first patt rep; 4 sts after last patt rep.

Work last 4 rows as foll:

Row 335: (RS) Ssk, yo, *[sl 1, k2tog, pssso], yo; rep from * to last 2 sts, k2tog—33 sts rem.

Row 336: Knit.

Row 337: K1, yo, *[sl 1, k2tog, pssso], k1; rep from * to last 4 sts, [sl 1, k2tog, pssso], yo, k1—19 sts rem.

Row 338: Knit.

FINISHING

Break yarn, draw tail through rem sts, and fasten off.

With yarn threaded on a tapestry needle, use the herringbone stitch (see Glossary) to sew the shaped selvages together, working loosely so the seam has the same elasticity as the fabric, and carefully matching the garter ridges to make the seam as invisible as possible. Wash and block as given on page 148. Weave in ends.



Chart G

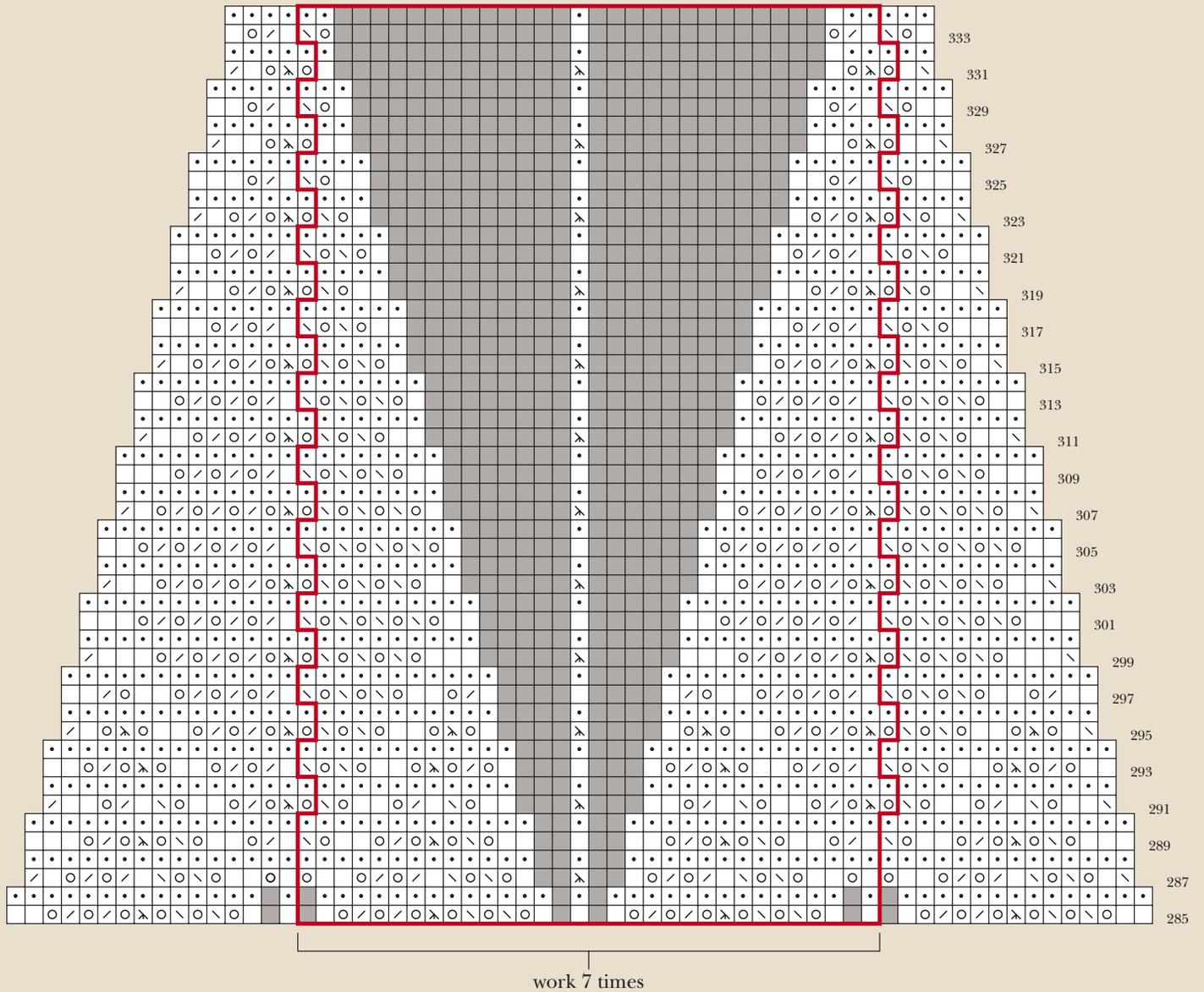


Chart A

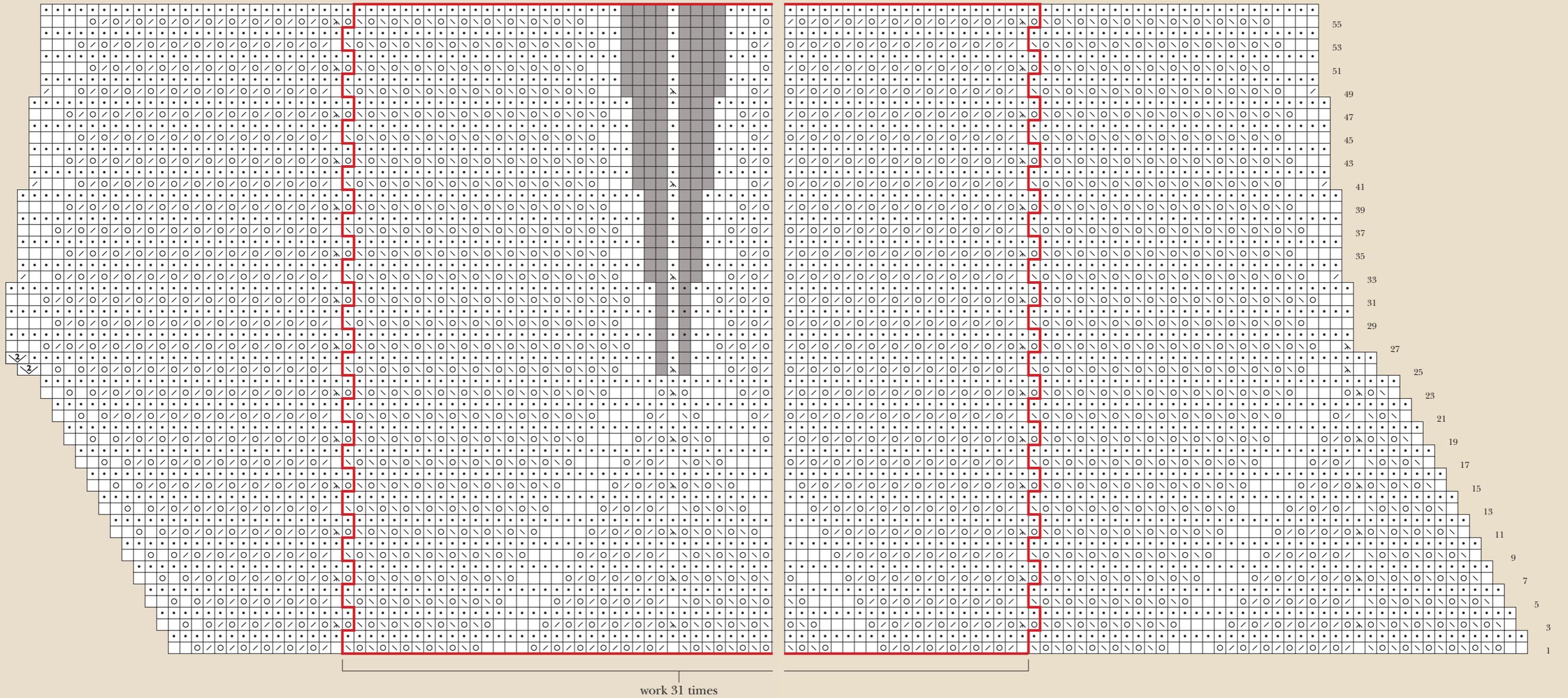


Chart B

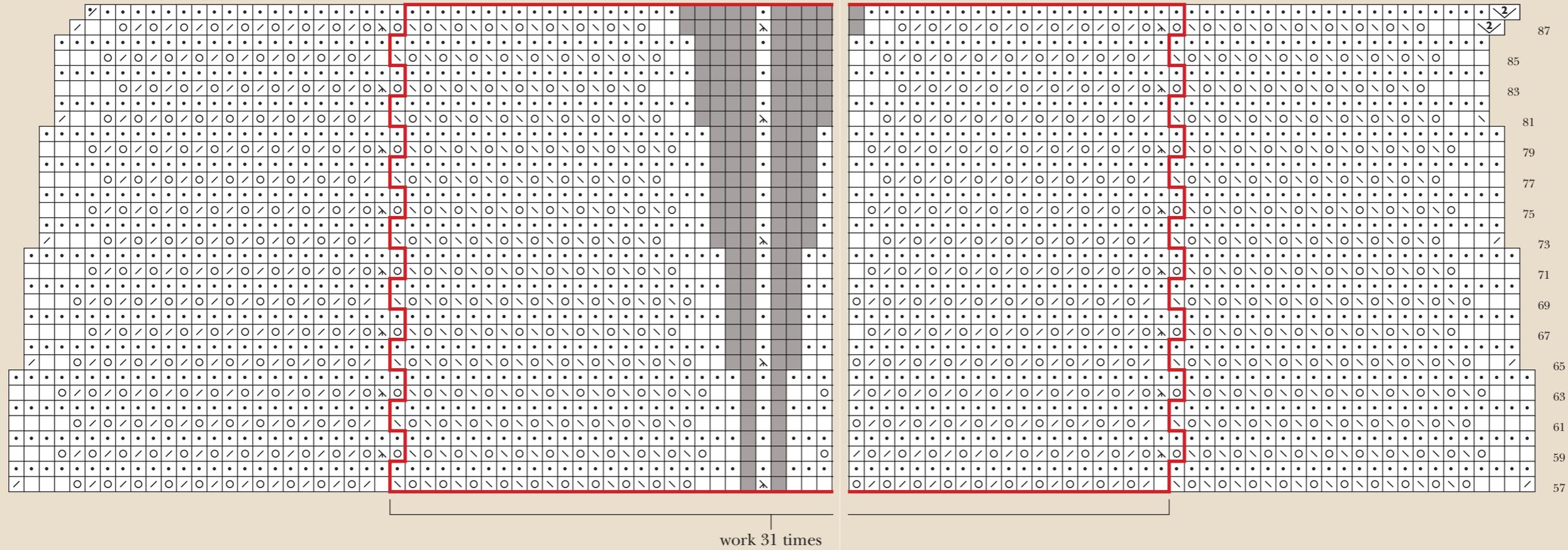


Chart C

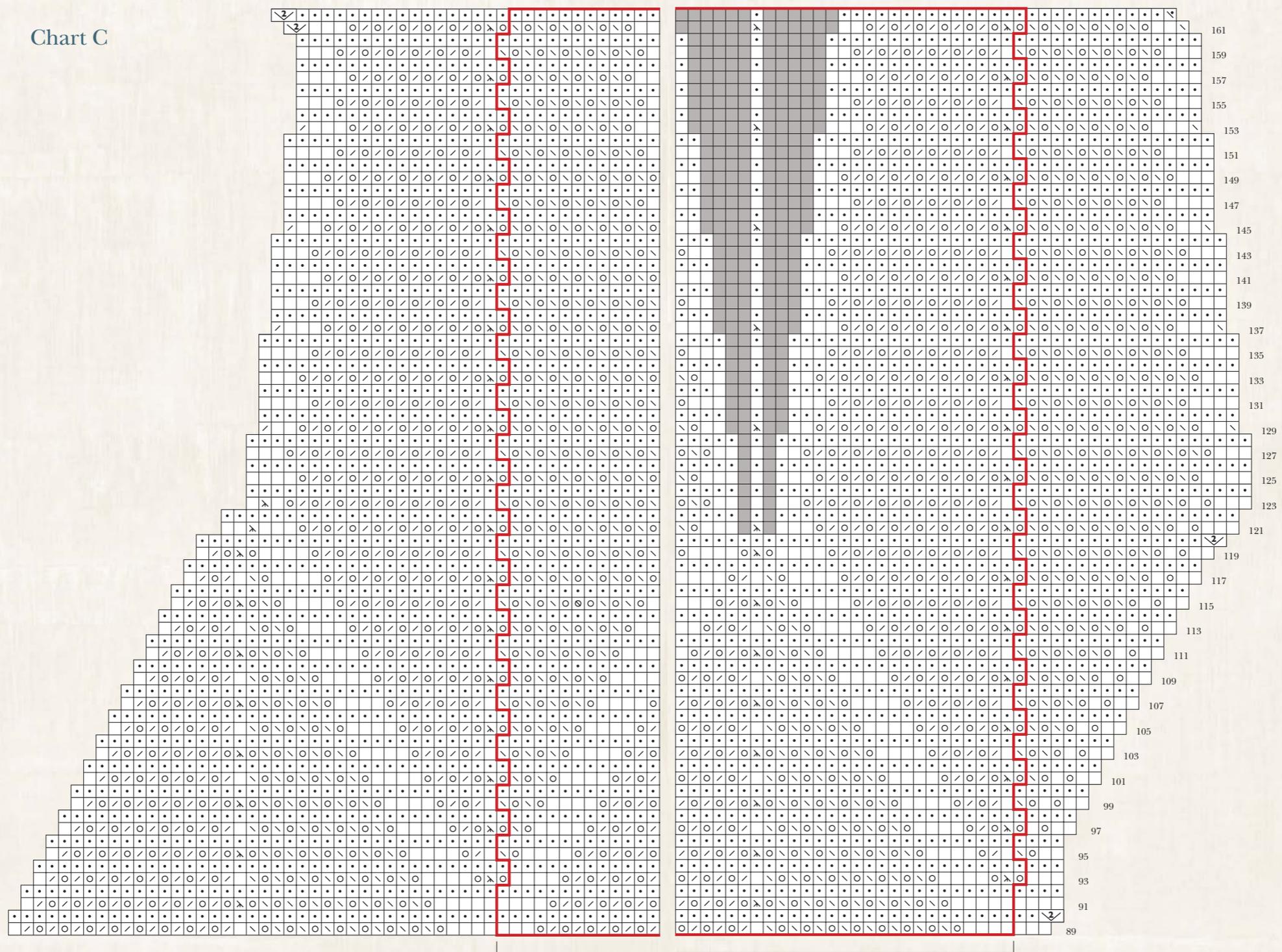


Chart E

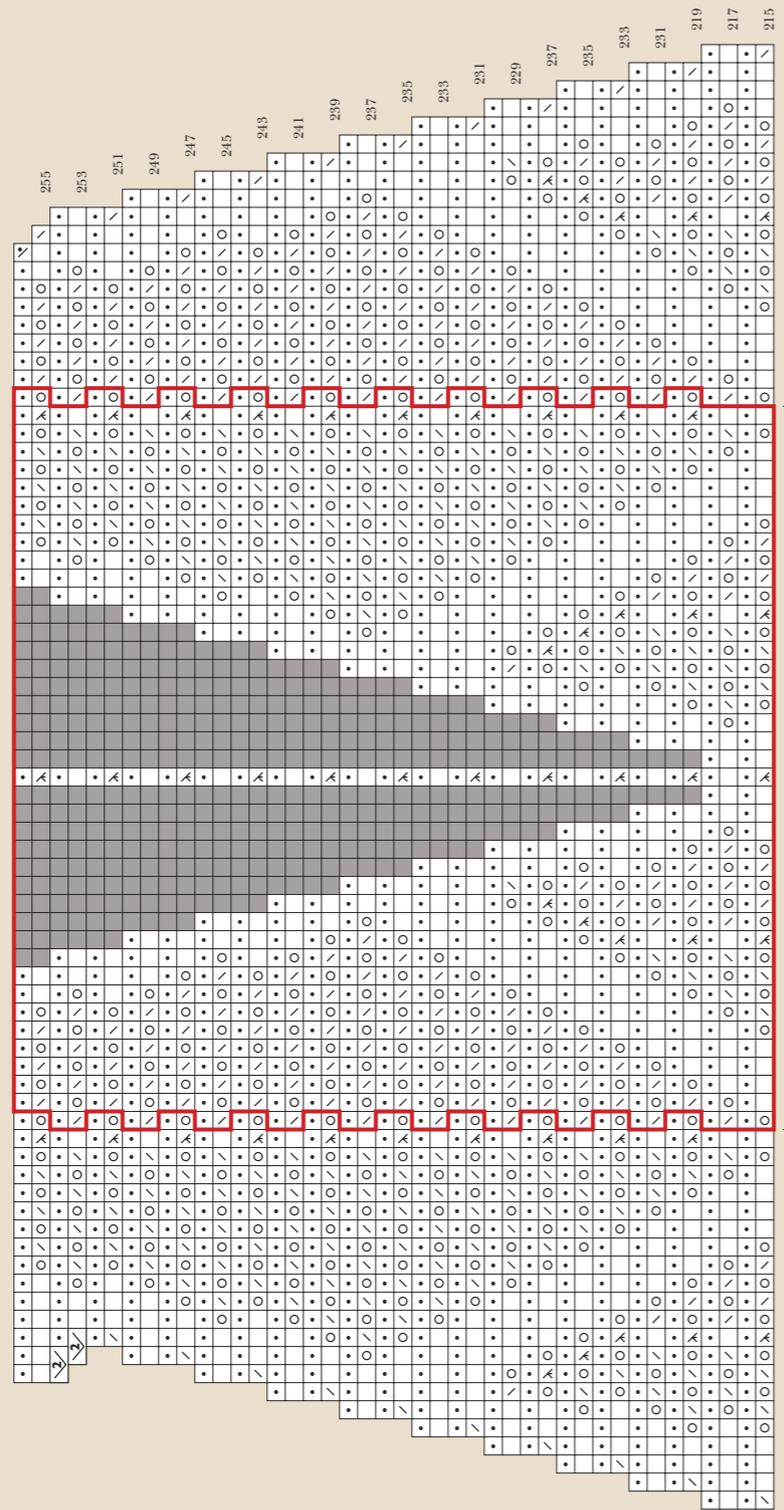


Chart D

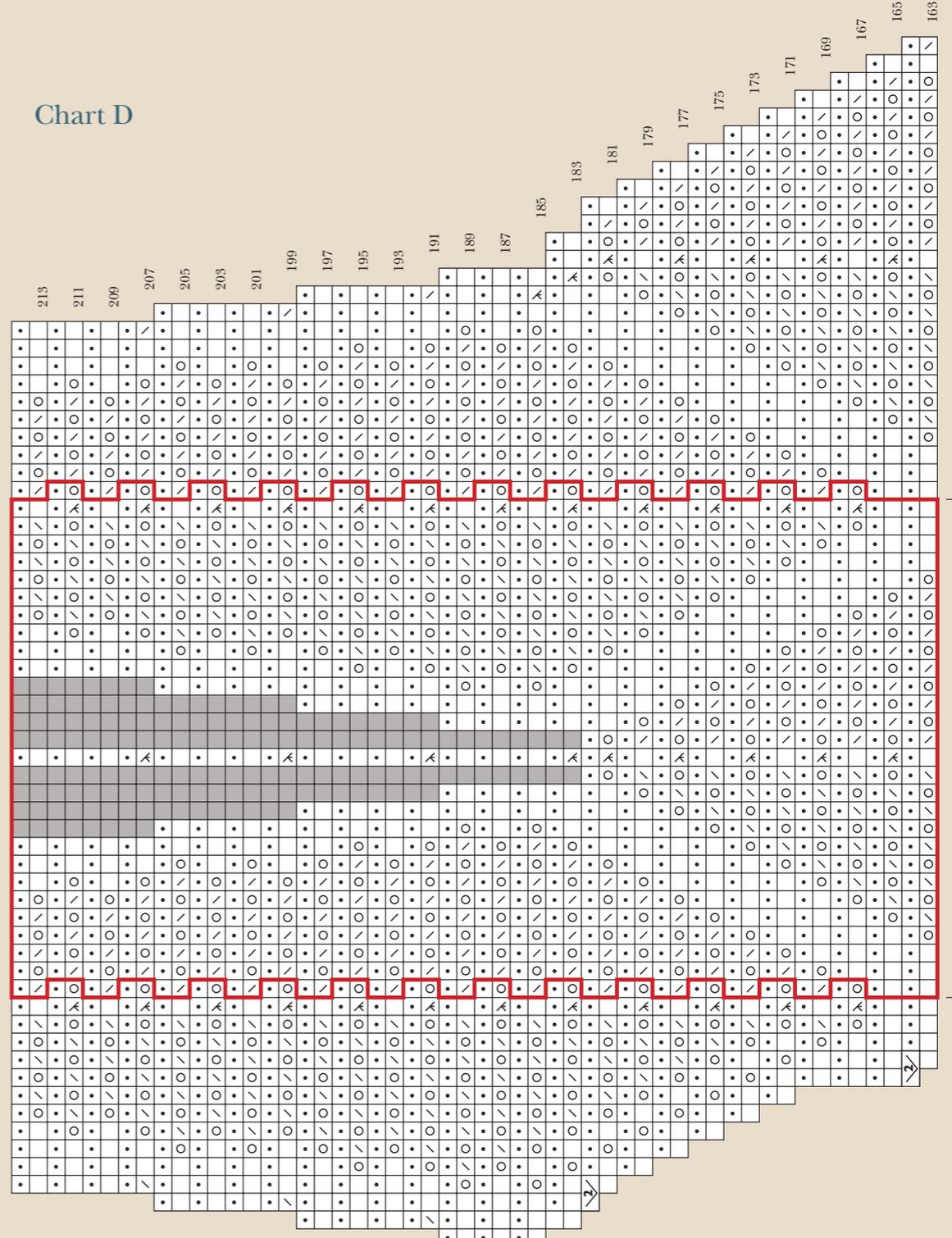
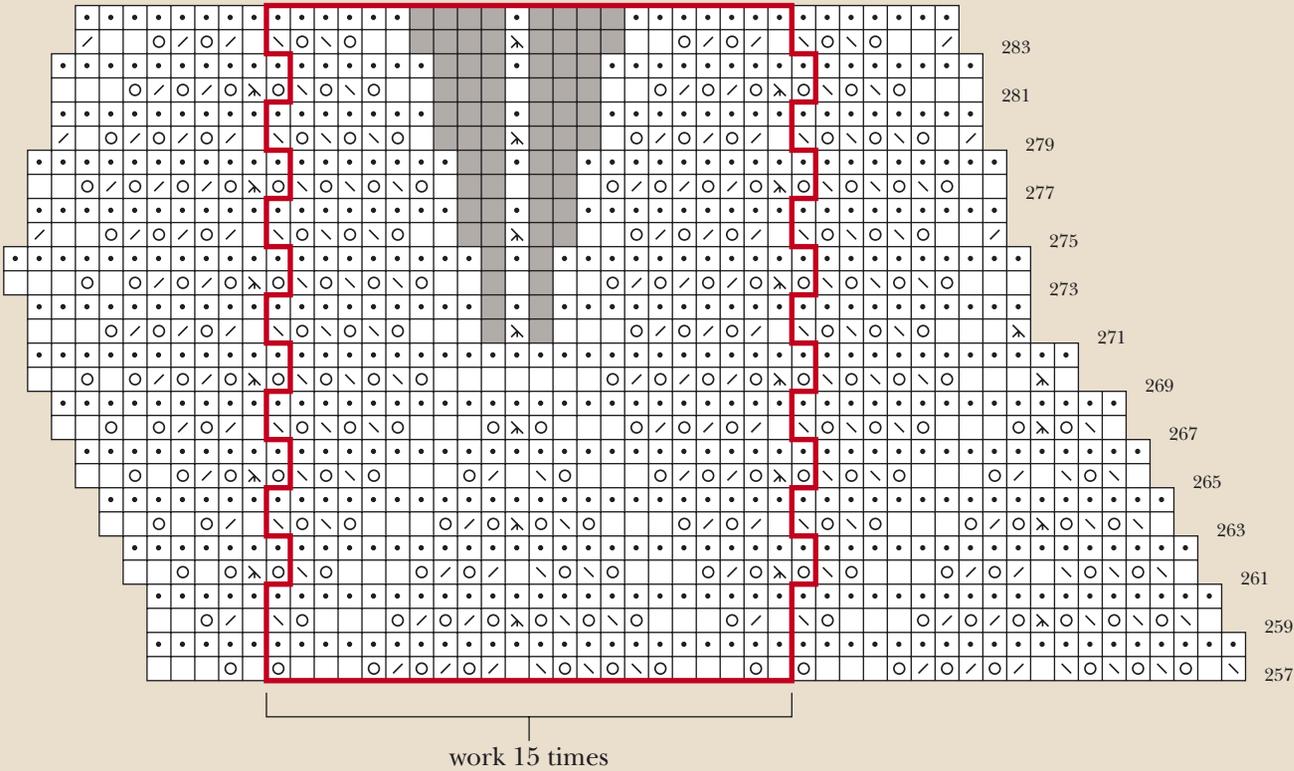


Chart F





Three Lace

SCARVES

These three lace scarves incorporate ideas and motifs from different parts of my journey. The Rata Scarf represents the beginning, where I was seeking to express my own environment in my patterns. The Knupps and Crosses Scarf, which includes details reminiscent of Estonian, Russian, and Uzbek lace, represents the ultimate range of my travels. The Ribbonwood and Fern Scarf features two plants native to my home. Although the fern motif is iconic of New Zealand, it appears in various forms in the patterns of all the knitting traditions I experienced on my journey.



Rata

SCARF

This scarf has a central panel inspired by New Zealand Maori Taniko weaving, and the Rata edging was my first New Zealand flower motif. This scarf shares some elements of the New Zealand Tribute to Orenburg stole.

materials

FINISHED SIZE

About 8" (20.5 cm) wide and 46" (117 cm) long, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Gossamer

Lace (100% New Zealand Merino wool;
547 yd [500 m]/18 g): natural undyed,
1 skein.

NEEDLES

U.S. size 0 (2 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Stitch markers (m); tapestry needle.

GAUGE

43 sts and 46 rows = 4" (10 cm) in patts from Fern and Center charts, washed and blocked.

Stitch Guide



P2tog, K2tog in Same 2 Sts

Purl 2 sts tog but do not slip sts from left-hand needle, then knit the same 2 sts tog and slip both sts from left-hand needle—2 sts made from 2 sts.

Sl 1, K2tog, Pss0

Sl 1 st as if to knit, k2tog, pass slipped st over—2 sts dec'd.

Sl 2, K1, P2sso

Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over—2 sts dec'd.

K1 Wrapping Yarn 3 Times

Knit the next st, wrapping the yarn around the needle 3 times before drawing the triple loop through—counts as 1 st because extra wraps are dropped on following row.

K9 Elongated Sts Tog

Sl the next 9 triple-wrapped sts to right-hand needle one at a time as if to purl, dropping the extra wraps for each st—9 elongated sts. Return 9 elongated sts to left-hand needle and knit all 9 sts tog—9 sts dec'd to 1 st.

CO Sts at End of Row

In Row 9 of Edging chart, use the knitted method (see Glossary) to CO 4 sts loosely at end of row. On Row 10, knit across the new CO sts as shown.

Notes

- ❖ The scarf begins by working the lower border first. Stitches are picked up along the straight selvedge of the lower border, and then the center panel and left border are worked upward at the same time.
- ❖ After completing the center panel and left border, the top border is joined to the live stitches of the center section as it is worked across the top of the scarf.
- ❖ The right border is worked along the remaining long side of the scarf from the top down, joining to loops picked up along the plain selvedge of the center section. The end of the right border is grafted to the cast-on edge of the lower border. This construction allows the edging pattern to run continuously around all four sides of the scarf.
- ❖ The center panel contains 504 rows, and the left and right borders contain 510 rows each. In the left border, 3 pairs of extra rows are worked on the border stitches only to compensate for the 6-row difference. The right border compensates in a similar way by working some edging rows without joining to stitches picked up from the center panel.
- ❖ You may need to experiment to find the best way of picking up stitches for the right border. If picking up a single loop from one half of each edge stitch produces holes along the join, try picking up both halves (two loops) of each edge stitch. If you decide to pick up two loops from each edge stitch, remember to count both loops as a single picked-up stitch when joining them to the right border.
- ❖ Charts begin on page 126. A key to chart symbols is located on the back flap.

LOWER BORDER

CO 13 stitches very loosely. **Note:** A provisional cast-on is not recommended. Work Rows 1–10 of Edging chart (page 126) 7 times, then work Rows 1–9 once more, ending with a RS row.

Next row: (WS) Work Row 10 of Edging chart, place marker (pm), then with WS of lower border still facing, pick up and knit 61 sts (about 3 sts for every 4 rows) along straight selvedge of lower border—80 lower border rows completed; 74 sts total; 61 center section sts; 13 lower border sts.

CENTER PANEL AND LEFT BORDER

The lower border sts now become the left border sts. The center panel is worked across the picked-up sts while the Edging pattern continues on the sts of the left border.

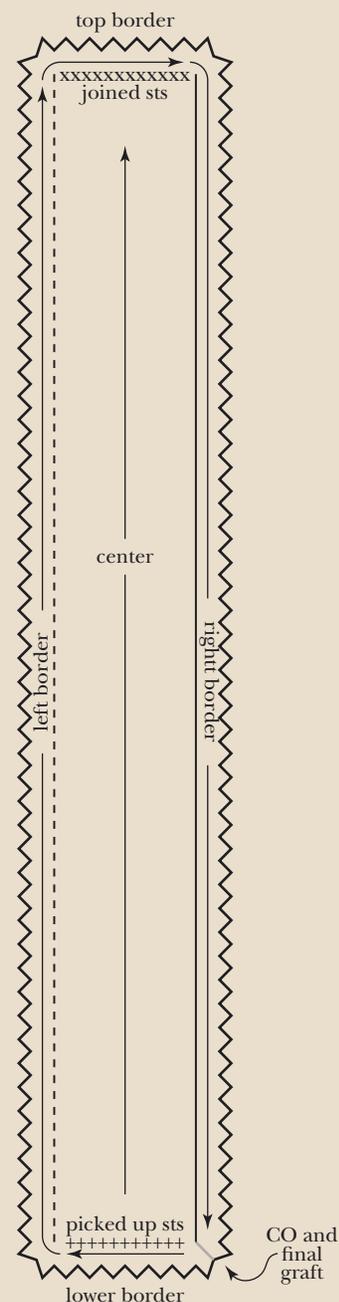
Row 1: (RS) K1 (garter st selvedge; knit every row), work 15 sts from Row 1 of Fern chart 4 times, slip marker (sl m), work Row 1 of Edging chart over 13 left border sts.

First extra edging rows: (worked over left border sts only; see Notes) Work Row 2 of Edging chart, turn, work Row 3 of Edging chart, turn—2 extra rows worked on left border sts only.

Row 2: (WS) Work Row 4 of Edging chart, sl m, work Row 2 of Fern chart to last st, k1.

Rows 3–24: Cont in patts as established across all sts, ending with Row 24 of Fern chart and Row 6 of Edging chart.

Row 25: (RS) K1, work Row 1 of Fern chart over 15 sts, pm, work Row 1 of Center chart (page 126) over 30 sts, pm, work Row 1 of Fern chart over 15 sts, sl m, work Row 7 of Edging chart over left border sts.



Arrows show direction of knitting.

Row 26: (WS) Work Row 8 of Edging chart, sl m, work Row 2 of Fern chart, sl m, work Row 2 of Center chart, sl m, work Row 2 of Fern chart, k1.

Rows 27–42: Cont border and fern patts as established and for Center chart, work Rows 3–6 four times.

Rows 43–240: Cont border and fern patts as established and for Center chart, work Rows 7–34 once, work Rows 35–58 two times, work Rows 59–110 (page 127) once, work Rows 111–134 two times, then work Rows 135–156 (page 127) once—last row

completed is Row 24 of Fern chart and Row 2 of Edging chart.

Rows 241–251: Cont border and fern patts as established and for Center chart, work Rows 1–4 two times, then work Rows 1–3 once more, ending with Row 11 of Fern chart and Row 3 of Edging chart.

Second extra edging rows: Work Row 4 of Edging chart, turn, work Row 5 of Edging chart, turn—2 extra rows worked on left border sts only.

Row 252: (WS) Work Row 6 of Edging chart, sl m, work Row 12 of Fern chart, sl m, work Row 4 of Center chart, sl m, work Row 12 of Fern chart, k1.

Rows 253–262: Cont border and fern patts as established and for Center chart, work Rows 1–4 two times, then work Rows 5 and 6 once.

Rows 263–460: Cont border and fern patts as established and for Center chart, work Rows 7–34 once, work Rows 35–58 two times, work Rows 59–110 once, work Rows 111–134 two times, work Rows 135–156 once—last row completed is Row 4 for both Fern and Edging charts.

Rows 461–480: Cont border and fern patts as established and for Center chart, work Rows 1–4 five times—last row completed is Row 24 of Fern chart and Row 4 of Edging chart.

Row 481: (RS) K1, work 15 sts from Row 1 of Fern chart 4 times, removing m at each end of Center chart section as you come to them, sl m, work Row 5 of Edging chart over left border sts.

Rows 482–503: Cont in patts as established, ending with Row 23 of Fern chart and Row 7 of Edging chart.

Third extra edging rows: Work Row 8 of Edging chart, turn, work Row 9 of Edging chart, turn—2 extra rows worked on left border sts only.

Row 504: Work Row 10 of Edging chart, sl m, work Row 24 of Fern chart to last st, k1.



TOP BORDER

The left border sts now become the top border sts. The top border is worked in patt from the Edging chart and is joined to the center section at the end of each WS row.

Row 1: (RS) K2tog, *k2tog, k1; rep from * to 2 sts before m, k2tog, remove m, work Row 1 of Edging chart to end—53 sts total; 61 center panel sts dec'd to 40 sts; 13 border sts.

Row 2: (WS) Work next row of Edging chart to last top border st, k2tog (last border st tog with 1 center st), turn—1 st joined from center panel.

Row 3: Work next RS row of Edging chart to end.

Rows 4–80: Rep Rows 2 and 3 thirty-eight more times, then work Row 2 once more, ending with Row 10 of Edging chart—all 40 center panel sts have been joined; 13 top border sts rem.

RIGHT BORDER

The top border sts now become the right border sts. The right border is worked from the top of the scarf downward in patt from the Edging chart, and is joined at the end of each WS row to sts picked up along the plain selvedge of the center panel.

With RS facing and beg at first row of center panel, slip tip of empty needle into 252 loops (1 loop for every 2 rows) along straight selvedge of center panel, ending at last row of center panel; these sts are just picked up and placed on the needle, not picked up and knit (see Notes)—13 Edging sts on one needle; 252 picked-up side loops on second needle.

Row 1: (RS) Using yarn still attached to top border, work Row 1 of Edging chart across 13 right border sts—265 sts on one needle.

Rows 2 and 3: (worked over right border sts only) Work next WS row of Edging chart, turn, work next RS row of Edging chart, turn—2 rows worked on right border sts without joining.



Row 4: Work next WS row of Edging chart to last right border st, k2tog (last border st tog with 1 picked-up st), turn—1 st joined from side.

Row 5: Work next RS row of Edging chart to end.

Rows 6–505: Rep Rows 4 and 5 for border 250 more times, ending with Row 5 of Edging chart—1 picked-up st rem unjoined.

Rows 506 and 507: Rep Rows 2 and 3—2 rows worked without joining.

Rows 508–510: Rep Rows 4 and 5 once more to end with Row 9 of Edging chart, then work Row 10 of Edging chart without joining—all 252 picked-up sts have been joined; 13 right border sts rem.

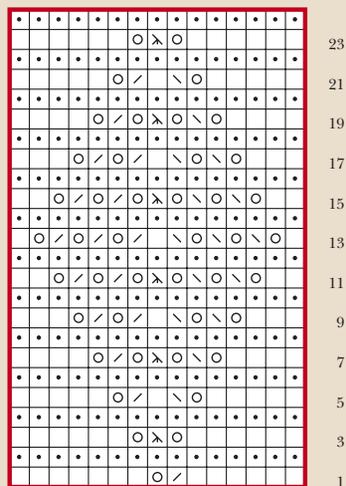
Break yarn, leaving a long tail for grafting.

With RS of shawl facing, slip tip of empty needle into 13 loops along CO edge of lower border, working from from outer edge of border to inner corner—13 sts each on 2 needles. Hold needles tog with WS of fabric touching and RS facing outward. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 13 sts from each needle tog.

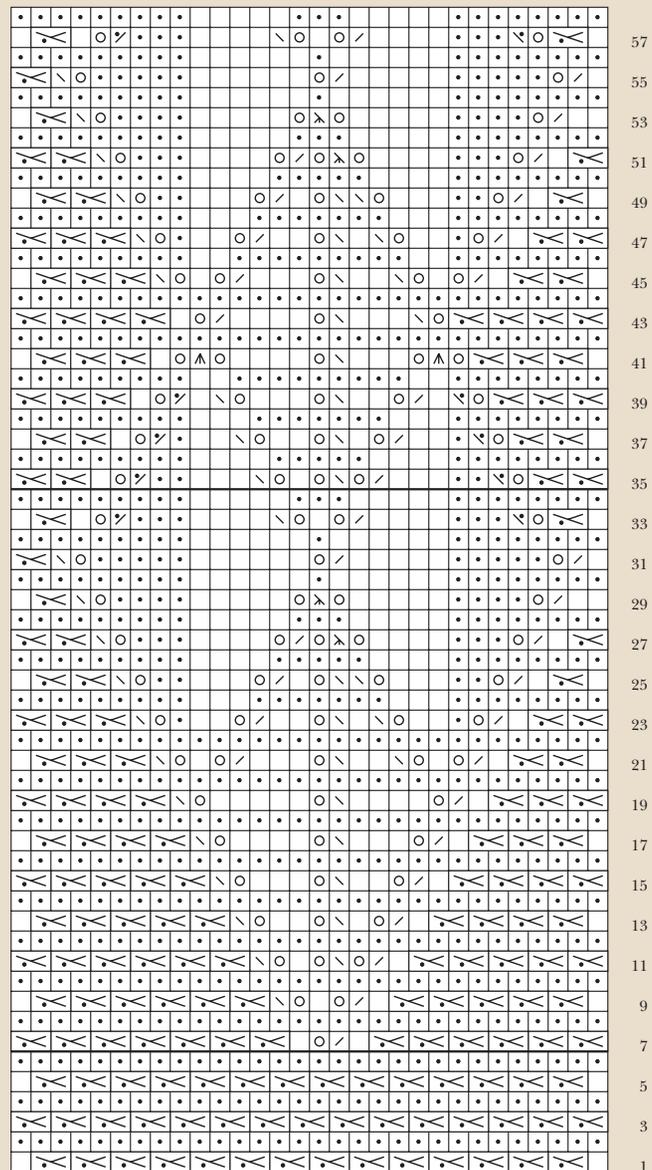
FINISHING

Wash and block to measurements according to instructions on page 148. Weave in ends.

Fern



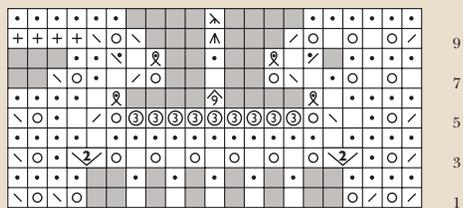
Center Rows 1-58



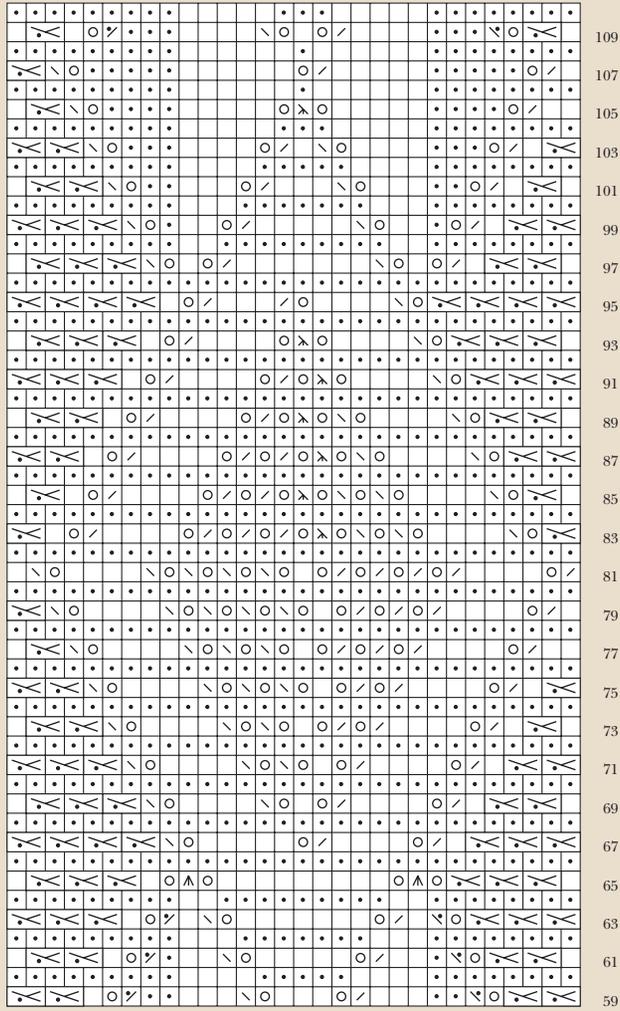
work
2 times

work
according to
instructions

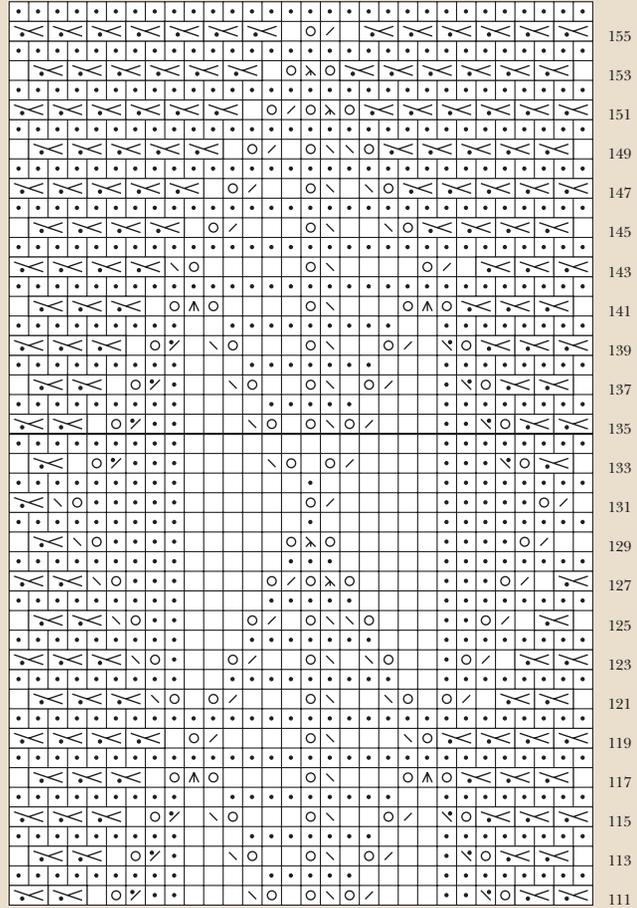
Edging



Center Rows 59–110



Center Rows 111–156



work
2 times



Knupps and Crosses

SCARF

The Knupps and Crosses Scarf echoes the lattice pattern from an Uzbek shawl in my collection and pairs it with the motifs characteristic of Estonia by using knupps and a Lily of the Valley edging. Knitting the side edges at the same time as the center is a typical Russian technique.

materials

FINISHED SIZE

About 56" (142 cm) long and 11" (28 cm) wide, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 2 skeins.

NEEDLES

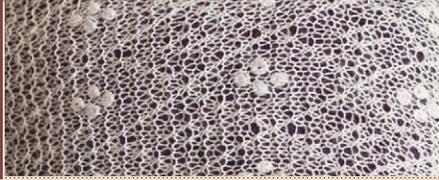
U.S. size 2 (2.75 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Waste yarn for provisional CO; stitch markers; tapestry needle.

GAUGE

28 sts and 32 rows = 4" (10 cm) in patt from Center chart, washed and blocked (see Note in Finishing section).



Knupp (also known as nupp)

Work [k1, yo, k1, yo, k1] very loosely all in same st—5 knupp sts made from 1 st. On the foll row, purl the 5 knupp sts tog as shown on chart—5 knupp sts dec'd to 1 st.

Left Cross

With yarn in back, skip the first st on left-hand needle, knit into the back of the second st on left-hand needle, then knit the first st, and slip both sts from needle together.

3-Stitch Cross

With yarn in back, skip the next 2 sts on left-hand needle and knit into the back of the third st on left-hand needle without removing any sts from the needle. Slip the first 2 sts as if to k2tog, and return the 2 slipped sts to the left-hand needle in their new order. Knit the first slipped st through the back loop (tbl) to untwist it, knit the second slipped st tbl, then drop the third st off the needle.

Notes

- ❖ This scarf combines Estonian stitch patterns with an Orenburg-style construction.
- ❖ The lower border is worked first, then stitches are picked up along the straight selvedge of the lower border for the center section. The center and side borders are worked upward at the same time. The top border is joined to the live stitches of the center section as it is worked across the top of the scarf.
- ❖ It is important to work the knupp stitches very loosely so that it is easier to purl them together on the following row, and also because it creates full, rounded knupps.
- ❖ For a longer scarf, repeat the 20 rows from Row 13 to Row 32 of the Center chart more times in multiples of 3, i.e., work 60, 120, or 180 extra rows. This is necessary to maintain the patterns because 60 rows is the smallest number of rows that can accommodate both the 20-row repeat of the Center chart and the 12-row repeats of the Border charts. Plan on purchasing extra yarn if making a longer scarf.
- ❖ Charts are shown on page 133. A key to chart symbols is located on the back flap.

LOWER BORDER

Using a provisional method (see Glossary), CO 3 sts. Work Rows 1–12 of Chart A (page 133) 6 times, then work Rows 1–11 once more, ending with a RS row—83 rows completed; 9 sts.

Next row: (WS) Work Row 12 of chart over 9 sts (reducing them to 3 sts), place marker (pm), pick up and knit 61 sts along straight selvedge of lower border (about 3 sts for every 4 border rows)—64 sts.

With WS still facing, carefully remove the waste yarn from the provisional CO, place 3 live sts on empty needle, pm on right-hand needle, and work sts from provisional CO as k3—67 sts total; 61 center sts; 3 border sts outside markers (m) at each side.

LOWER DIAGONAL LACE PANEL

Establish side borders and Diagonal Lace patt as foll: (RS) Work Row 1 of Chart B (page 133) over 3 sts for right border (inc them to 4 sts as shown), slip marker (sl m), work Row 1 of Diagonal Lace chart (page 133) over center 61 sts, sl m, work Row 1 of Chart A over 3 sts for left border (inc them to 4 sts as shown)—69 sts total; 61 center sts; 4 border sts each side.

Note: For Chart B, Row 1 is worked only once as a set-up row; hereafter, repeat Rows 2–13 for Chart B.

Work 23 more rows in patt as foll, ending with a WS row: For right border, work Chart B Rows 2–13 once, then Rows 2–12 once; for center, work Diagonal Lace Rows 2–8 once, then Rows 1–8 two times; and for left border, work Chart A Rows 2–12 once, then Rows 1–12 once—73 sts total; 61 center sts; 9 right border sts; 3 left border sts.

Next 4 rows: Working center sts between markers in garter st, cont side border patts as established, ending with WS Row 4 of both border patts—71 sts total; 61 center sts; 5 border sts each side.



CENTER

Establish center patt as foll: Work Row 5 of Chart B over right border sts, sl m, work Row 1 of Center (page 133) chart over 61 sts, sl m, work Row 5 of Chart A over left border sts.

Cont side border patts as established, for Center chart work Rows 2–12 once, work Rows 13–32 sixteen times (or desired number; see Notes), then work Rows 33–42 once, ending with Row 10 of both border patts—342 rows completed from Center chart; 77 sts total; 61 center sts; 8 border sts each side.

Next 2 rows: Working center sts between markers in garter st, cont side border patts as established, ending with WS Row 12 of both border patts—73 sts total; 61 center sts; 9 right border sts; 3 left border sts.



UPPER DIAGONAL LACE PANEL

Next 24 rows: Cont side border patts as established, work Rows 1–8 of Diagonal Lace chart 3 times over center sts, ending with Row 12 of both border patts—73 sts total; 61 center sts; 9 right border sts; 3 left border sts.

TOP BORDER

Next row: (RS, dec row) Work Row 13 of Chart B over right border sts (reducing them to 4 sts as shown), sl m, [k2, k2tog] 2 times, [k1, k2tog] 15 times, [k2, k2tog] 2 times, sl m, work Row 1 of Chart A over left border sts (inc them to 4 sts as shown)—50 sts total; 42 center sts; 4 border sts each side.

The left border sts now become the top border sts. The top border continues in patt from Chart A and is joined to the center section at the end of each WS row.

Next row: (WS) Work Row 2 of Chart A over 3 sts, sl last top border st temporarily to right-hand needle, remove m between border and center section, return slipped st to left-hand needle, k2tog (last border st tog with 1 center st), turn—1 st joined from center section.

Next row: (RS) Work Row 3 of Chart A to end.

Next row: (WS) Work Row 4 of Chart A to last top border st, k2tog (last border st tog with 1 center st), turn—1 st joined from center section.

Cont in patt in this manner, joining last top border st to 1 center st at the end of every WS row, until Rows 1–12 of Chart A have been worked a total of 7 times for top border—3 top border sts and 4 right border sts rem; all 42 center sts have been joined. Work Row 1 of Chart A over top border sts—8 sts rem; 4 sts each from top and right borders; last row completed for each border is a RS row. Break yarn, leaving a long tail for grafting.

Arrange sts on two needles, 4 sts on each needle, and hold needles tog with RS of fabric touching and WS facing outward. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 4 sts from each needle tog. Because each border ended with a RS row, working the grafting with WS facing out allows the graft to supply the missing garter row between the two sets of stitches.

FINISHING

Wash and block to measurements according to instructions on page 148. **Note:** Although the fabric is predominantly garter stitch, it should be stretched vertically to the indicated gauge during blocking to open up the garter-stitch background. Weave in ends.

Chart A

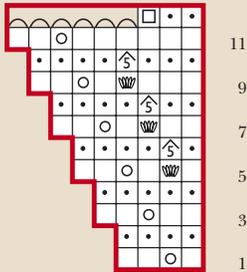
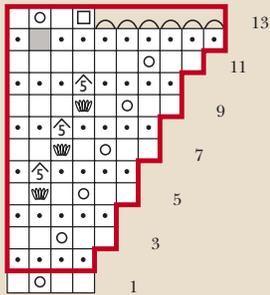
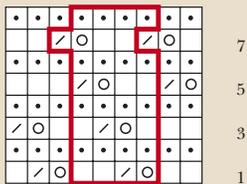


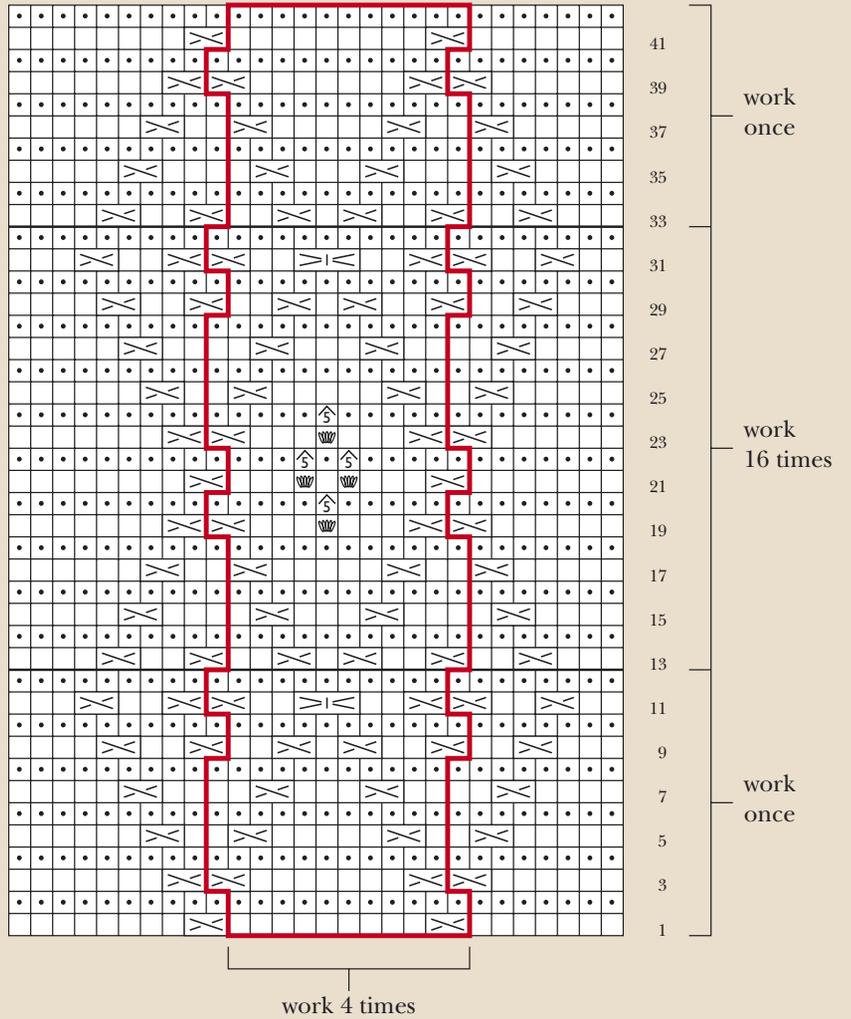
Chart B



Diagonal Lace



Center





Ribbonwood

AND FERN SCARF

This scarf features one of our prettiest mountain flowers, the New Zealand houhere (mountain ribbonwood), used in the plain diamond spaces formed by the ferns. The lower edges of this pattern have a double layer celebrating the layers of fern along so many of our bush walks.

materials

FINISHED SIZE

About 10" (25.5 cm) wide and 49" (124.5 cm) long, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Lace (100% New Zealand Merino wool; 328 yd [300 m]/20 g): undyed natural, 2 skeins.

NEEDLES

U.S. size 2 (2.75 mm): straight or 16" (40 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS

Stitch markers (m); spare 16" (40 cm) cir same size as main needle or smaller for joining layers and grafting; tapestry needle.

GAUGE

33 sts and 42 rows = 4" (10 cm) in patt from Center chart, washed and blocked.

Notes

- ❖ The scarf is worked in two identical halves, each worked from the end of the scarf toward the center, where the two pieces are grafted together.
- ❖ The lower edge points are worked by casting on enough stitches for the entire zigzag edge, then each individual point is worked separately, back and forth in short-rows, to gradually fill in the V of the point before proceeding to the next point.
- ❖ Each end of the scarf has two layers of points. The lower layer is worked longer so it will extend slightly beyond the upper layer.
- ❖ To lengthen the scarf, work additional repeats of the Center chart in each half before grafting. Plan on purchasing extra yarn if making a longer scarf.
- ❖ Charts are shown on page 137. A key to chart symbols is located on the back flap.

FIRST HALF

Edging

With cir needle, CO 91 sts very loosely. Knit 2 rows.
Note: The 5 points are worked over groups of 17 sts each, leaving a 3-st garter border at each side. Do not wrap any sts for the short-rows; the holes created by turning at the end of each short-row become part of the lace patt. Beg first point as foll:

Next row: (RS) K3 for side border, work Row 1 of Point chart (page 137) over next 11 sts, turn.

Next row: (WS) Work Row 2 of chart over center 5 point sts (dec to 3 sts as shown), turn.

Next row: Work Row 3 of chart over next 4 sts, turn.

Cont in this manner until Row 15 of chart has been completed, but do not turn at end of last row—3 border sts at beg of row; 15 sts in first point; 71 sts rem unworked at end of row.

Work Rows 1–15 of Point chart over the next group of 17 sts for the second point (dec to 15 sts in Row 2 as for first point). Work the third, fourth, and fifth points in the same manner. After completing Row 15 of fifth point, knit the last 3 sts of row for side border—81 sts rem; 15 sts each in 5 points; 3 border sts each side. Break yarn and place sts on spare cir needle for upper layer of edging.

With main cir needle, CO 91 sts very loosely and work a second piece the same as the first but do not break yarn—81 sts. Knit 1 WS row. Work 7 more rows to increase length of lower layer as foll, beg and ending with a RS row:

Row 1: (RS) K3 (border sts), *k2, [yo, ssk] 2 times, yo, sl 2 sts as if to k2tog, k1, pass 2 slipped sts over, yo, [k2tog, yo] 2 times, k2; rep from * to last 3 sts, k3 (border sts).

Rows 2, 4, and 6: (WS) Knit.

Row 3: K3, *k1, [yo, ssk] 3 times, k1, [k2tog, yo] 3 times, k1; rep from * to last 3 sts, k3.

Row 5: Rep Row 1.

Row 7: Rep Row 3. Do not break yarn.

JOIN LAYERS

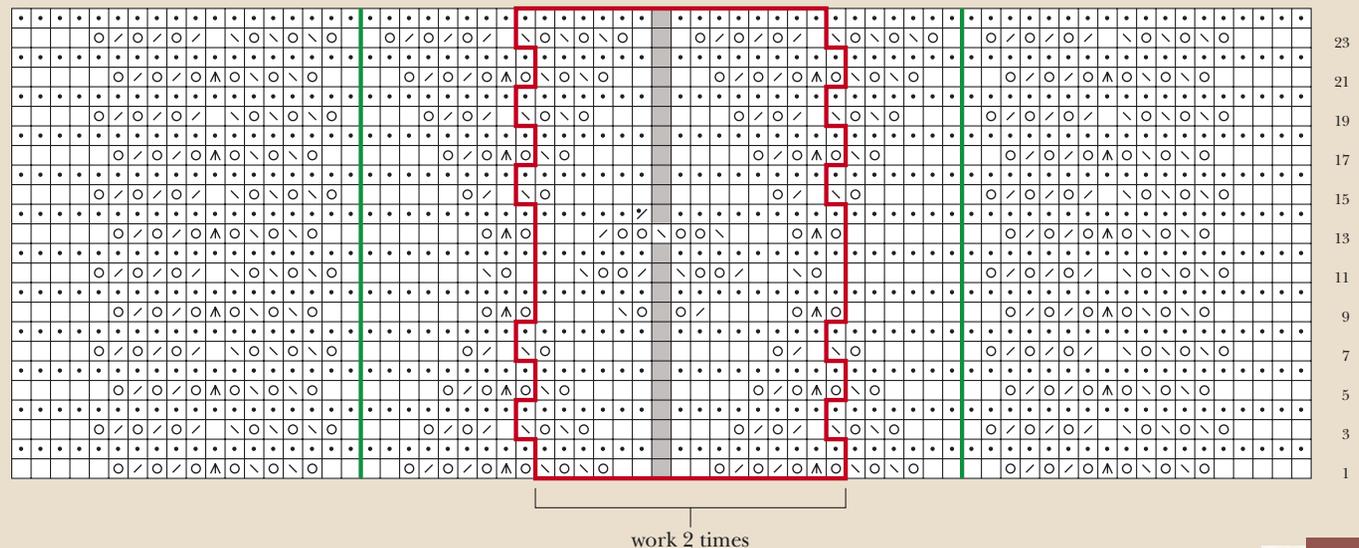
Place upper layer on top of lower layer with RS of both pieces facing you. Hold both needles tog and turn the work so the WS is facing, in position to work a WS row. Using tip of main cir needle and yarn attached to the last lower layer row, *insert needle tip into first st on both needles and k2tog (1 st from each layer); rep from * to end—81 sts total.

Center Panel

Establish patt from Row 1 of Center chart (below) as foll: (RS) Work 18 border sts, place marker (pm), work first 6 sts of center section, work 15-st patt rep 2 times, work last 9 sts of center section, pm, work 18 border sts. Slipping markers every row as you come to them, cont in patt until Rows 1–24 of Center chart have been worked 10 times—240 total Center chart rows. **Note:** The pattern repeat temporarily increases to a 16-st repeat in Row 13, and then decreases back to a 15-st repeat in Row 14. Break yarn, leaving a long tail for grafting, and place sts on spare needle.

SECOND HALF

Work same as first half, leaving sts on main needle at end of center panel.

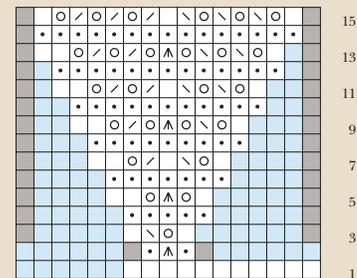


FINISHING

Hold scarf halves tog with WS touching and RS facing out, making sure that the upper edging layer will be on the same face of the scarf at both ends after grafting. With yarn tail threaded on a tapestry needle, graft pieces tog at center back. (See directions on page 151 for grafting lace.) Wash and block to measurements according to instructions on page 148. Weave in ends.

CHARTS

Point



Center

Abbreviations

| | | | |
|------------------|---|--------------|---|
| beg(s) | begin(s); beginning | ssk | slip 2 stitches knitwise, one at a time, from the left needle to right needle, insert left needle tip through both front loops and knit together from this position (1 stitch decrease) |
| BO | bind off | st(s) | stitch(es) |
| CC | contrasting color | St st | stockinette stitch |
| cm | centimeter(s) | tbl | through back loop |
| cn | cable needle | tog | together |
| CO | cast on | WS | wrong side |
| cont | continue(s); continuing | wyb | with yarn in back |
| dec(s) | decrease(s); decreasing | wyf | with yarn in front |
| dpn | double-pointed needles | yd | yard(s) |
| folll | follow(s); following | yo | yarnover |
| g | gram(s) | * | repeat starting point |
| inc(s) | increase(s); increasing | * * | repeat all instructions between asterisks |
| k | knit | () | alternate measurements and/or instructions |
| k1f&b | knit into the front and back of same stitch | [] | work instructions as a group a specified number of times |
| kwise | knitwise, as if to knit | | |
| m | marker(s) | | |
| MC | main color | | |
| mm | millimeter(s) | | |
| M1 | make one (increase) | | |
| p | purl | | |
| p1f&b | purl into front and back of same stitch | | |
| patt(s) | pattern(s) | | |
| pssso | pass slipped stitch over | | |
| pwise | purlwise, as if to purl | | |
| rem | remain(s); remaining | | |
| rep | repeat(s); repeating | | |
| rev St st | reverse stockinette stitch | | |
| rnd(s) | round(s) | | |
| RS | right side | | |
| sl | slip | | |
| sl st | slip st (slip 1 stitch purlwise unless otherwise indicated) | | |

Cast-ons

Because lace tends to be a wide, elastic fabric, an elastic cast-on method is recommended.

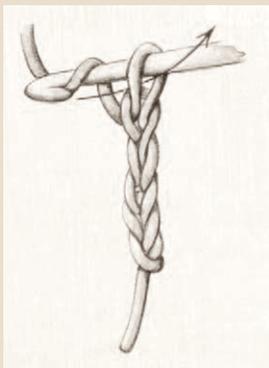
CROCHET PROVISIONAL CAST-ON

A provisional cast-on allows the beginning thread to be removed and the live stitches retrieved either for grafting or knitting in the opposite direction. Both ends of a scarf knitted in one piece can be made to match in appearance and elasticity by using a provisional cast-on. The cast-on stitches can be retrieved and bound off with the same method as used for the end of the scarf. It may be helpful to put in a life line (see page 149) before removing the cast-on to ensure the stitches are safe.

On a pattern row that includes decreases and other patterning, the chain does not always ravel easily. It may need to be removed stitch by stitch in those sections.

Crochet chain

Make a slipknot and place it on crochet hook if there isn't a loop already on the hook. *Yarn over hook and draw through loop on hook. Repeat from * for the desired number of stitches. To fasten off, cut yarn and draw end through last loop formed.



Crochet-chain method

With waste yarn and crochet hook, make a loose crochet chain (see above) about 4 stitches more than you need to cast on. With knitting needle, working yarn, and beginning 2 stitches from end of chain, pick

up and knit 1 stitch through the back loop of each crochet chain (*Figure 1*) for desired number of stitches. When you're ready to work in the opposite direction, pull out the crochet chain to expose live stitches (*Figure 2*).

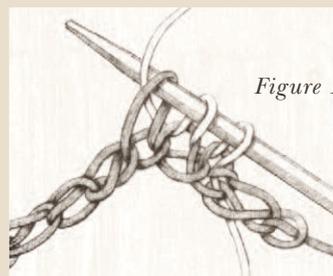


Figure 1

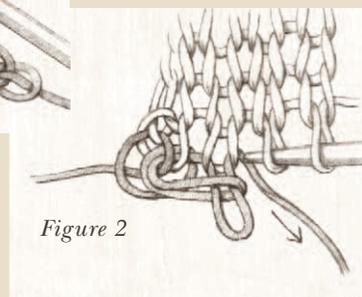


Figure 2

Crochet-hook method

With waste yarn and crochet hook, make a slipknot and place it on the crochet hook. Hold the knitting needle and yarn in the left hand and the crochet hook in the right hand. *Draw a loop over the needle from back to front, then pull it through the loop on the crochet hook to cast on 1 stitch (*Figure 1*). Place the yarn behind the knitting needle (*Figure 2*) in position to cast on the next stitch. Repeat from * for the desired number of stitches. With the last loop still on the crochet hook, cut the waste yarn and draw the tail through the loop. Pull to snug lightly. When you're ready to work in the opposite direction, pull out the crochet chain to expose live stitches as for the crochet chain method.

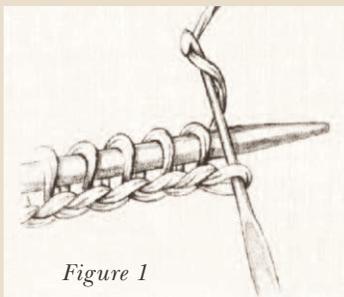


Figure 1

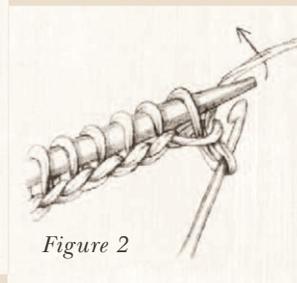


Figure 2

KNITTED CAST-ON

Also called “knitting on,” this is effectively a loose chain of knit stitches. It is one of the most popular methods and is easy to pick up and knit from the other direction if required.

Make a slipknot of working yarn and place it on the left needle if there are no stitches already there. *Use the right needle to knit the first stitch (or slipknot) on left needle (*Figure 1*) and place new loop onto left needle to form a new stitch (*Figure 2*). Repeat from * for the desired number of stitches, always working into the last stitch made.

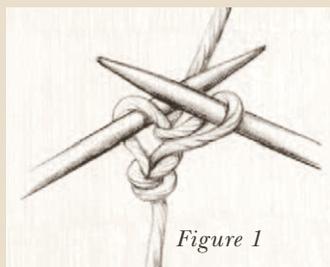


Figure 1

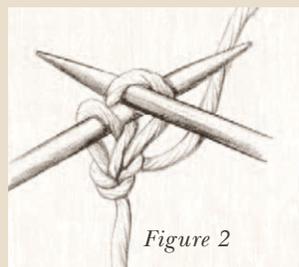


Figure 2



The knitted cast-on allows loops to be picked up along the edge (above) and worked in the opposite direction (right).



Bind-offs

As for cast-ons, an elastic bind-off is required for knitting lace.

ELASTIC BIND-OFF

(also known as the k2tog bind-off)

A Shetland immigrant to New Zealand taught me this method many years ago; it is the same one used by the Estonian knitters. It gives a very elastic edge without needing to change needle size or tension.

Knit the first 2 stitches. *Slip 2 stitches back onto the left needle and knit them together—1 stitch bound off (*Figure 1*). Knit 1 stitch. Repeat from * until 1 stitch remains. Break yarn and draw through remaining stitch.

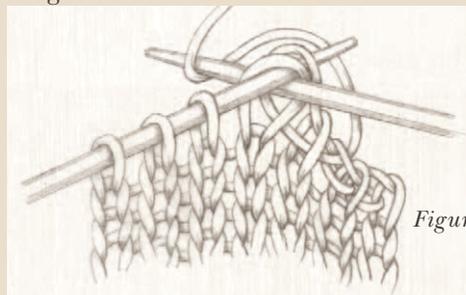


Figure 1

Placing the needle into the front of the stitches creates a “blind” edge. If the needle is placed through the back of the stitches when knitting them together, then the usual “chain” effect occurs along the edge.



On the top left side, the needle was placed through the front of the stitches, producing a “blind” edge. On the top right side, the needle was placed through the back of the stitches, creating a chain edge.

Decreases

Decreases are more important for lace with a stockinette-stitch base, because the decreases help define the pattern. Double decreases in particular can guide the eye in a particular direction. For example, the double decrease that has the central stitch dominating (slip 2 sts as if to k2tog, k1, pass 2 slipped sts over) is a useful device for central stems of leaves and to keep the vertical movement of stockinette stitch.



SLIP, SLIP, KNIT (SSK)

Slip 2 stitches individually knitwise (*Figure 1*), insert left needle tip into the front of these 2 slipped stitches, and use the right needle to knit them together through their back loops (*Figure 2*).

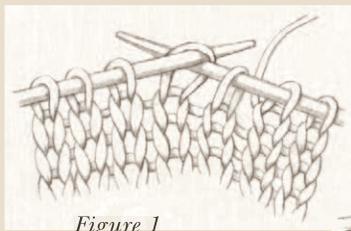


Figure 1

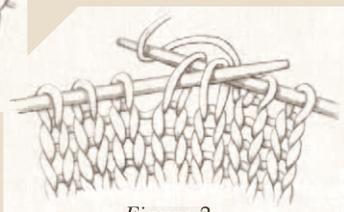


Figure 2

Increases

KNIT 1 FRONT & BACK (K1F&B)

Knit into a stitch but leave it on the left needle (*Figure 1*), then knit through the back loop of the same stitch (*Figure 2*) and slip the original stitch off the needle (*Figure 3*).

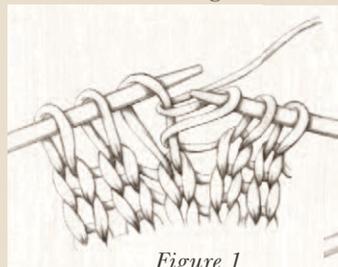


Figure 1

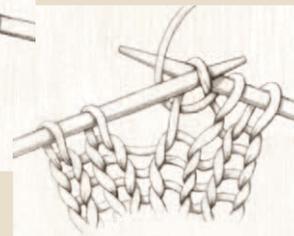


Figure 2

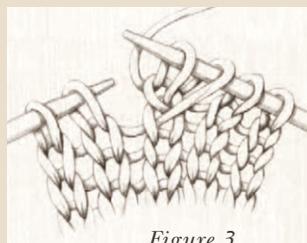
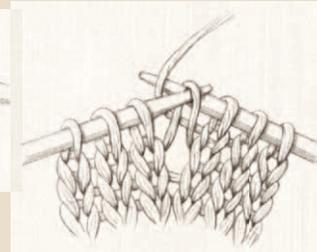
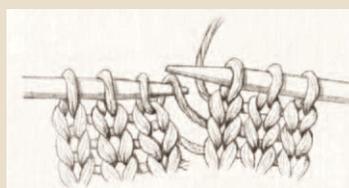


Figure 3

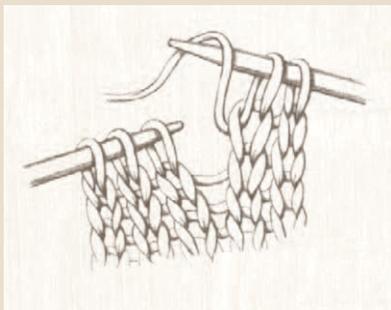
MAKE ONE (M1)

With left needle tip, lift the strand between the last knitted stitch and the first stitch on the left needle from front to back (*Figure 1*), then knit the lifted loop through the back (*Figure 2*).



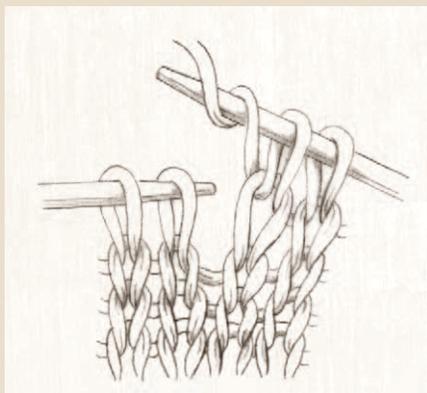
YARNOVER

Wrap the working yarn around the needle from front to back and in position to knit the next stitch.



DOUBLE YARNOVER

Wrap the working yarn around the needle from front to back two times, ending in position to work the next stitch.



Pick Up and Knit

PICK UP AND KNIT ALONG CO OR BO EDGE

With right side facing and working from right to left, insert the tip of the needle into the center of the stitch below the bind-off or cast-on edge (*Figure 1*), wrap yarn around needle, and pull through a loop (*Figure 2*). Pick up 1 stitch for every existing stitch.

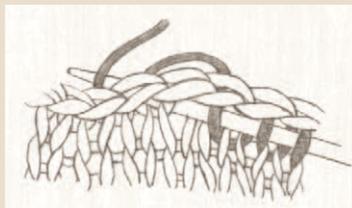


Figure 1

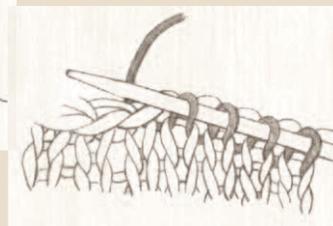


Figure 2

PICK UP AND KNIT ALONG EDGE

With right side facing and working from right to left, insert tip of needle into the front half of the edge stitch (*Figure 1*) or into the entire edge stitch (*Figure 2*) as given in pattern. Wrap yarn around needle and pull it through. The number of stitches to be picked up per number of rows is specified in the pattern. To pick up the correct number of stitches, it can be helpful to divide the edge evenly using markers, divide the total number of stitches to be picked up by the number of sections, and pick up the specified number of stitches in each section. (See Special Lace Techniques on page 148 for more on picking up along edges.)

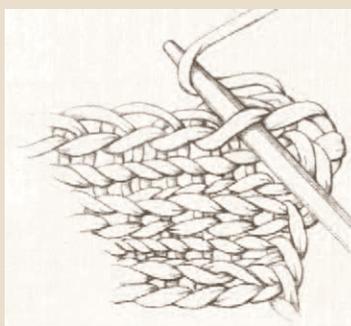


Figure 1

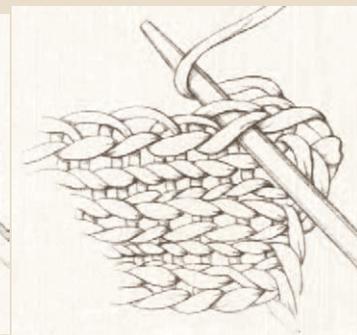


Figure 2

Short-rows

SHORT-ROWS KNIT SIDE

Work to turning point, slip next stitch purlwise (*Figure 1*), bring the yarn to the front, then slip the same stitch back to the left needle (*Figure 2*), turn the work around, and bring the yarn in position for the next stitch—1 stitch has been wrapped and the yarn is correctly positioned to work the next stitch. When you come to a wrapped stitch on a subsequent row, hide the wrap by working it together with the wrapped stitch as follows: Insert right needle tip under the wrap (from the front if wrapped stitch is a knit stitch; from the back if wrapped stitch is a purl stitch; *Figure 3*), then into the stitch on the needle, and work the stitch and its wrap together as a single stitch.

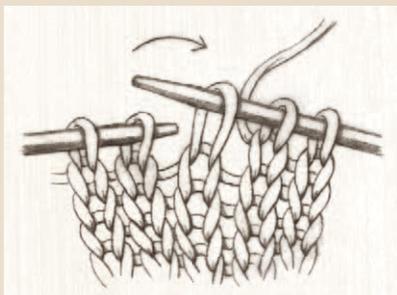


Figure 1

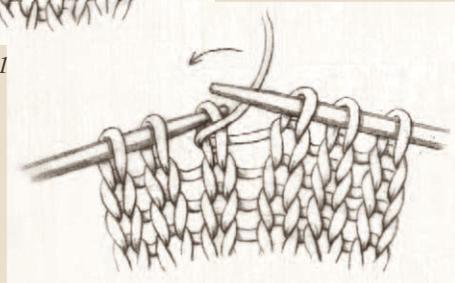


Figure 2

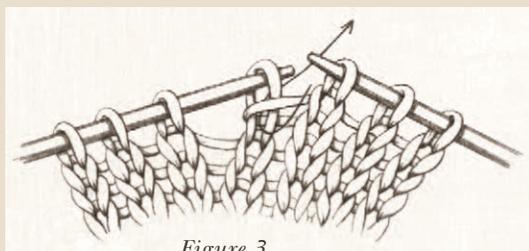


Figure 3

SHORT-ROWS PURL SIDE

Work to the turning point, slip the next stitch purlwise to the right needle, bring the yarn to the back of the work (*Figure 1*), return the slipped stitch to the left needle, bring the yarn to the front between the needles (*Figure 2*), and turn the work so that the knit side is facing—1 stitch has been wrapped and the yarn is correctly positioned to knit the next stitch. To hide the wrap on a subsequent purl row, work to the wrapped stitch, use the tip of the right needle to pick up the wrap from the back, place it on the left needle (*Figure 3*), then purl it together with the wrapped stitch.

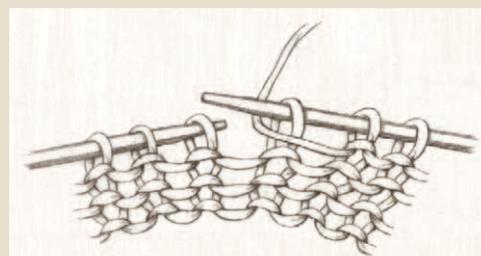


Figure 1

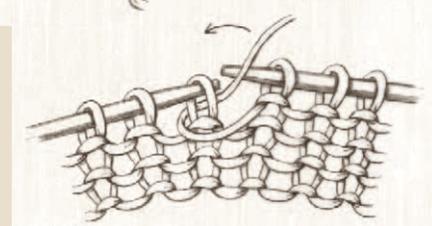


Figure 2

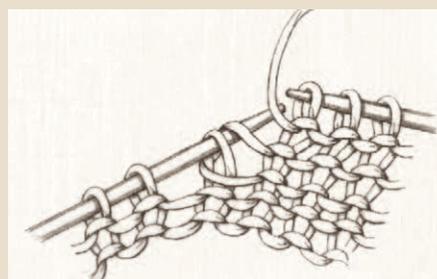


Figure 3

Grafting

For information on grafting lace rows together, see page 151.

KITCHENER STITCH

Arrange stitches on two needles so that there is the same number of stitches on each needle. Hold the needles parallel to each other with wrong sides of the knitting together. Allowing about $\frac{1}{2}$ " (1.3 cm) per stitch to be grafted, thread matching yarn on a tapestry needle. Work from right to left as follows:

Step 1. Bring tapestry needle through the first stitch on the front needle as if to purl and leave the stitch on the needle (*Figure 1*).

Step 2. Bring tapestry needle through the first stitch on the back needle as if to knit and leave that stitch on the needle (*Figure 2*).

Step 3. Bring tapestry needle through the first front stitch as if to knit and slip this stitch off the needle, then bring tapestry needle through the next front stitch as if to purl and leave this stitch on the needle (*Figure 3*).

Step 4. Bring tapestry needle through the first stitch on the back needle as if to purl and slip this stitch off the needle, then bring tapestry needle through the next back stitch as if to knit and leave this stitch on the needle (*Figure 4*).

Repeat Steps 3 and 4 until 1 stitch remains on each needle, adjusting the tension to match the rest of the knitting as you go. To finish, bring tapestry needle through the front stitch as if to knit and slip this stitch off the needle, then bring tapestry needle through the back stitch as if to purl and slip this stitch off the needle.

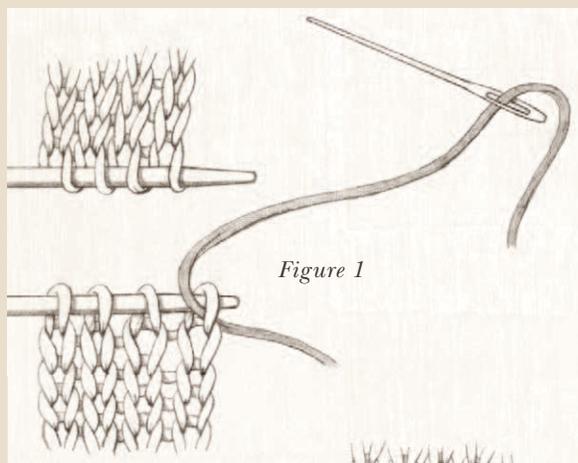


Figure 1

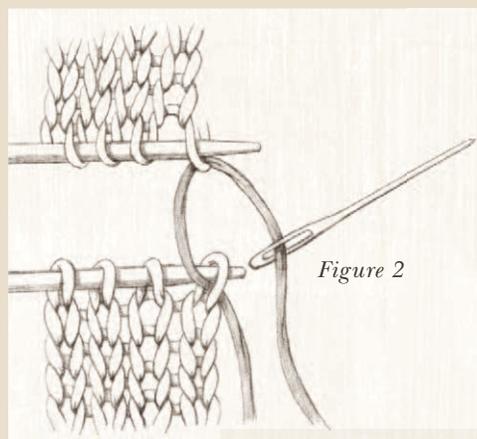


Figure 2

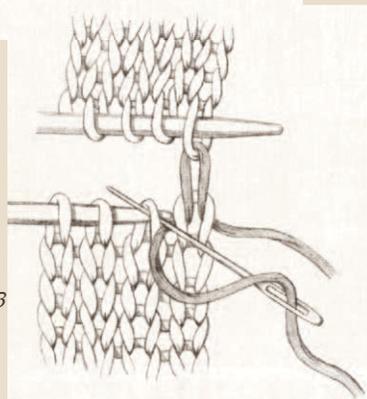


Figure 3

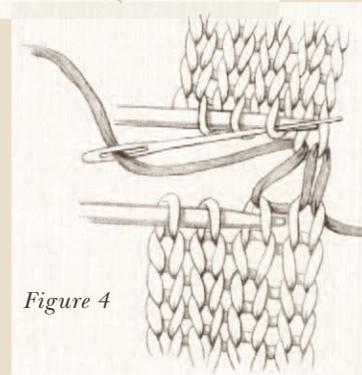


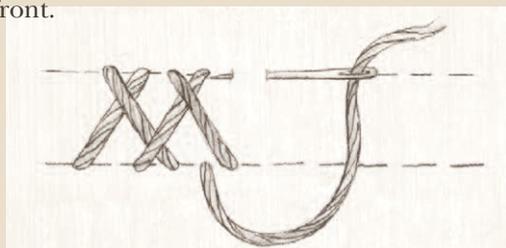
Figure 4

Seams

HERRINGBONE STITCH

Place the pieces to be joined one above the other with right sides facing up and the edges nearly touching. The stitches will crisscross diagonally back and forth from one edge to the other. Bring the needle up to the front through the edge of the lower piece.

Step 1. Insert the needle down through the edge of the upper piece a few stitches or rows to the right, making a diagonal line. With the needle pointing from right to left, take a small stitch to the left on the upper edge and bring the needle up to the front.



Step 2. Insert the needle down into the lower edge a few stitches or rows to the right, making a diagonal line. With the needle pointing from right to left, take a small stitch to the left on the lower edge and bring the needle up to the front.

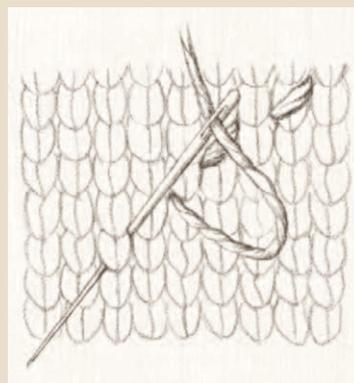
Repeat Steps 1 and 2 until the edges are joined. The seam can be eased as needed by skipping an extra stitch or row on one edge. Pull the herringbone stitches just tight enough to draw the edges together, leaving the seam loose enough to match the elasticity of the surrounding fabric. Break yarn, fasten off, and weave in ends.



A herringbone stitch can be elastic and nearly invisible. 1) Herringbone stitch joins edges that begin with yo, k2tog. 2) Herringbone stitch joins edges that begin with k1.

RUNNING STITCH

Holding the pieces to be joined together, pass a threaded needle from WS to RS and back, creating stitches that look like a small dashed line of equal lengths on both sides. Break yarn, fasten off, and weave in ends.



SPECIAL LACE *Techniques*

Blocking

Wash shawl in warm water with mild soap or wool wash. Rinse as necessary and squeeze out excess water; do not wring. Roll in towel to remove more water, then unroll. Pin out on a flat surface with enough tension to open out the lace but not so much that the surface texture is lost. Set stitches by steaming lightly as foll: Place a fine cotton cloth over the surface of the shawl. Hold iron above work; do not allow iron to touch the surface. Allow to dry completely before unpinning.

End or Selvedge Stitches

Because most of my lace is knitted with very fine yarns, I knit all end stitches and tension them carefully in order not to stress the stitch more than is necessary. When picking up stitches along these edges, I generally pick up both loops of the stitch (see Glossary) to provide strength and stability. However, this is still subject to yarn type, needle size, and the structure of the pattern used. You can decide whether to pick up the straight threads (“valleys”) or turned stitches (“hills”).

There are occasions when a traditional method (such as that used by Estonian knitters, who slip the first stitch of the row) is the appropriate method for the style of knitting. This is one occasion when knitters

need to try out various methods and choose that which suits their project best. Once again you have the option to pick up in the “valleys” (bottom left) or “hills” (bottom right).

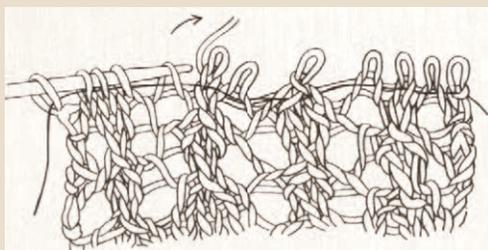
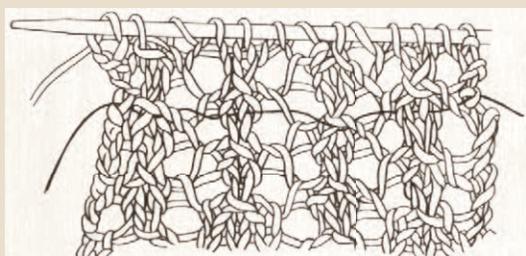
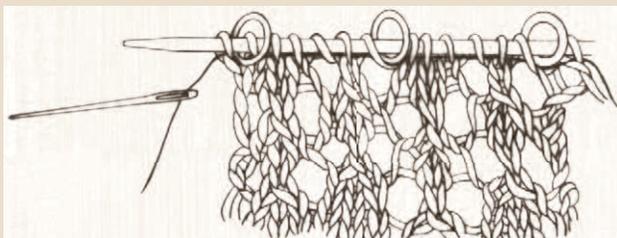
When working shaped pieces that require an increase at the beginning of every row and later a decrease at the beginning of every row, as in the Thistle and Fern Shawl, it can sometimes help to keep an even amount of elasticity along each side if the decrease rows begin by knitting the first of the decrease stitches, replacing it on the left needle, and then working the decrease as shown so it doesn’t get too tight.



1) A selvedge with two loops picked up in “hills.” 2) A selvedge with one loop picked up in “hills.” 3) A selvedge with two loops picked up in “valleys.” 4) A selvedge with one loop picked up in “valleys.”

Life Line

This is a useful tool for lace knitters. Thread a smooth, thin contrasting thread on a tapestry needle and thread it through each stitch on the needle, leaving a long tail at both ends. Remove the tapestry needle and leave the lifeline thread in place. Used at intervals throughout the knitting, it can save losing stitches beyond this point if it becomes necessary to rip back.



Stitch Presentation

When working yarnovers or slipping stitches, the resulting presentation should be the same as the rest of the stitches in the row unless otherwise directed. (There is often confusion as to whether this should be done “knitwise” or “purlwise,” but I find the above to be reliable.)

Double Yarnovers

For instructions on working a double yarnover, see Glossary, page 142.

On the row following double yarnovers, the usual method is to knit into the *front* of the first loop and into the *back* of the second loop to make a neat hole. This can be a problem when making a correction or recovering dropped stitches, because it creates a twist in the yarn that requires a compromise in the way it is retrieved.

When I finally tried the Orenburg method of dividing the double yarnover into two yarnovers worked on successive rows, this problem was eliminated. Another advantage of using the Orenburg method is that it uses four rows (two yarnover rows followed by two plain rows), which makes it compatible with lace motifs that have patterning on alternate rows.

One variation of the traditional Peas pattern method produces a more open hole working the pattern over three rows: a yarnover row, a plain row, and a yarnover row.



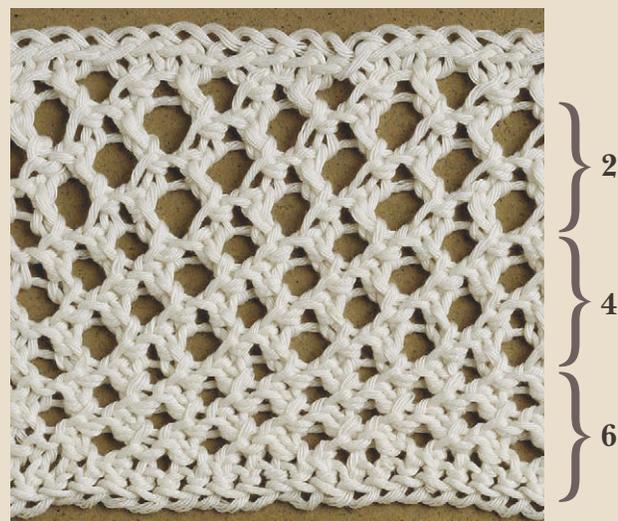
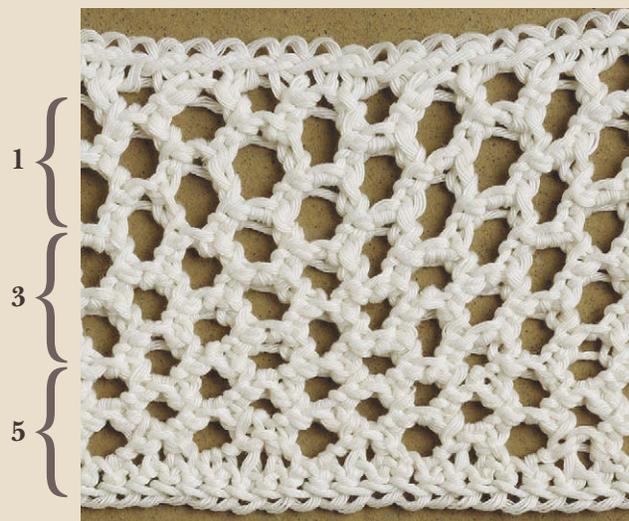
1) The top portion of this swatch shows the three-row variation of the “Russian Peas” method of working double yarnovers. 2) The bottom portion shows the classic method, which is worked over four rows.

Many of Herbert Niebling's patterns (see pages 52 and 53) use the eyelet pattern formed with double yarnovers as an openwork background to his beautiful free-form designs. This eyelet pattern alternates plain and patterned rows. It used a double yarnover with a decrease at each side, which is offset on the following pattern row so that the double yarnover occurs over the decreased space of the preceding pattern row. This makes a very stable background with no bias, a symmetrical shape, and a very open pattern, because the holes are so large. However, many knitters are dissatisfied with the distortions that sometimes occur in these designs, where areas seem in places too loose and in others too tight. It is daunting to contemplate trying to correct this problem in such complex designs, but they can be modified in most instances by using different methods of working the eyelets that will not change the stitch numbers or integrity of the pattern.

MODIFICATIONS OF THE DOUBLE YARNOVER

Although these variations look slightly different in appearance, they provide a range of hole sizes that will fit seamlessly into the pattern without altering the stitch count.

- 1 To obtain the biggest holes, work a double yarnover on one row. On the return row, knit the first loop and purl the second loop.
- 2 To obtain the next smallest size, work a double yarnover on one row. On the return row, knit into the front of the first loop and the back of the second.
- 3 For a yet smaller version, work only one yarnover. On the return row, knit and then purl into that loop.
- 4 For an even smaller hole, work one yarnover and on the return row knit into the front, then the back of the loop.
- 5 To obtain an even smaller hole, which will gather in considerable slack, omit the yarnover altogether. On the return row, where the yarnover would have occurred, pick up the running thread (as if to work a make-one increase) and knit, then purl, into it.
- 6 The smallest hole of all is obtained by omitting the yarnover on the first row, then working a make-one increase by knitting into the front and the back of the made stitch on the next row.



Grafting Lace

Most traditional patterns present easy grafting situations, in that they are generally grafted as either stockinette or garter stitch. For example, in traditional Shetland shawls there is at least one graft where the live stitches of the fourth side and the center are joined. These do not involve pattern rows but are garter-stitch based. Most of the British traditional shawls are sewn instead of grafted, and European shawls are often knitted in one piece with only a small graft to join the edges. (For directions on grafting stockinette stitch, see Glossary.)

There are two main categories when grafting lace: lace that is continuing in the same direction (as for completing the edge of a shawl or making a repair of a hole), or joining two rows where the knitting is worked in opposite directions (such as the center back of a scarf where both halves are knitted from the lower edge).

In addition to these categories, the structure of the lace needs to be identified, because it is necessary to know if a row of plain knitting occurs between the pattern rows (lace knitting) or if there is pattern on every row (knitted lace). Some laces have both structures in their design. (See page 146 for expanded definitions and examples.) The first thing to do is to make a model of the grafting row to copy when grafting the actual project.

With a little practice, successful grafting in all these situations can be achieved. The secrets are to take the steps in order to make the procedure as easy as possible, and to work for short periods by taking regular breaks. The latter is very important because grafting takes concentration, which is very tiring, and tiredness causes mistakes. It is much better to stop while all is going well and continue later in a positive frame of mind.

Some experimentation will be necessary, because yarn size and type can play a role in the results obtained. The aim is for the eye to see what it wants to see!

You will need:

- Smooth, light colored yarn to make swatches of the lace
- Contrasting thread that is easy to see in relation to the yarn chosen for the swatches
- Double-pointed needles for the lace to be grafted
- Tapestry needle
- Crochet hook
- Strong thread suitable to make a life line
- Foam board or firm cushion onto which work can be pinned
- An adequate supply of long-shafted pins
- Second cushion in a color that contrasts with the color of the lace to be grafted
- Good lighting
- Magnification (optional)

Note: The yarn and needle sizes should be much larger than the lace to be grafted so that it is really easy to see what is happening in the knitting.

Throughout the instructions, “grafting row” refers to the row being made by the needle and thread creating the join.

LACE KNITTING IN THE SAME DIRECTION

Step 1. If possible, decide which plain row of the pattern will be best for the graft. It should be the one with the fewest challenging constructions on either side.

Step 2. Using the larger needles and yarn, knit a swatch of four pattern rows or at least one repeat of the main pattern across all the stitches, with the rows beginning and ending in the same way as the pattern. Break yarn.

Step 3. Work the next (plain) row in contrast thread. (An even bigger size needle can be used to make this really easy to see.) Break contrast thread.

Step 4. Rejoin the first yarn and continue with the pattern for four more rows. Bind off.

Step 5. Pin out the swatch under tension on the foam board or cushion.



To graft lace knitting, work a swatch of at least four rows before the intended graft, work the graft row in a contrasting color, and continue for at least four rows after the graft row.

- Step 6.** Transfer the knitting to be grafted onto double-pointed needles if desired; grafts can be worked from either end, depending on which presentation seems easier.
- Step 7.** Make sure the pattern rows that you are grafting together match those in the swatch!
- Step 8.** Run a life line through each row of the knitting to be grafted. This will ensure no stitches can ravel in case stitches are accidentally lost before they have been included in the graft. (Sometimes it can be easier to manipulate the grafting thread with the stitches off the needle.)
- Step 9.** Place the knitting to be grafted onto the second cushion. (This makes it portable should you have interruptions.)
- Step 10.** Thread a tapestry needle with sufficient yarn from the last row of the knitting to complete the graft row (about three and a half times the width of the knitting).
- Step 11.** With the yarn and tapestry needle, graft the pieces of the knitting together, imitating the path of the contrast thread in the swatch. Adjust the tension after every third or fourth stitch. You will find it more difficult to ease the thread through stitches where there has been a double decrease; the crochet hook can be helpful in this situation.

When making a swatch for really complex patterns, it may be a good idea to knit the complete number of stitches in the row of the pattern to be grafted instead of a sample section as described above. This allows the contrast thread in the swatch to be raveled as the graft progresses in the real knitted piece, which shows exactly the path that needs to be copied and helps keep track of where the graft is in the knitting. A life line can hold “live” swatch stitches.

KNITTED LACE IN THE SAME DIRECTION

The technique is similar to the one used for lace knitting. However, knitted lace does not have the advantage of plain rows in between pattern rows, and consequently the first step is of particular importance to ensure there are not too many complicated techniques to be replicated in the grafting row.



To graft knitted lace worked in the same direction, work a swatch as for lace knitting, paying particular attention to choose a simple row.

LACE KNITTING IN OPPOSITE DIRECTIONS

Step 1. Choose a row where the graft will be the least intrusive. Where possible, avoid interrupting a shape; allow it to flow into its mirror image. It may be necessary to repeat one of the pattern rows or even omit one. In some motifs there is a “hinge” row where the pattern is reflected or changes direction, which can be ideal for a graft row.

Step 2. This time, two separate swatches need to be knitted to provide a model for each side of the graft. As for Step 2 of Lace Knitting in the Same Direction, work at least four rows before the row chosen for the graft. Break yarn, knit the next row in the contrast thread, and leave on the needle. Knit the second swatch, finishing with the graft row knitted in the contrast thread, and leave it on the needle (*Figure 1*).

Step 3. Pin out the two swatches on the foam board with the contrast threads at the center.

Step 4. Repeat Steps 6–11 for Lace Knitting in the Same Direction (opposite), following the path of each contrasting thread by alternating between the swatches. The contrast grafting threads show the paths for each side being grafted (*Figure 2*). The path of the contrast thread on the lower swatch matches the lower needle of the knitting, and the path of the contrast thread on the upper swatch matches the upper needle. Check the tension after every three or four stitches (*Figure 3*).

Not all patterns are suited to being grafted, as when there is a wavy edge formed by the movement of the motifs in the lace. This can be overcome by modifying two or three rows before the graft, adapting any “clusters” of decreases or increases by repositioning them to keep the integrity of the overall pattern. Examples of patterns with this challenge include some leaf patterns and the classic Feather and Fan. The first can be modified by placing the decreases for the holes next to the holes. For Feather and Fan, use the plain rows between pattern rows to disguise the graft after working a pattern row, redistributing the decreases to occur between some of the holes.

To graft lace worked in opposite directions, work a swatch of at least four rows, work the last row with contrasting yarn, and leave the stitches on a needle. Repeat for the other part to be grafted.



Figure 1



Figure 2



Figure 3

Repairs

Dropped stitches in lace can often be successfully retrieved even if they have raveled some distance. Remember to take a break at regular intervals so you keep coming back to each stage relaxed and refreshed.

You will need:

- Contrasting-colored cloth
- Double-pointed needle
- Crochet hook
- Tapestry needle
- Blocking pins or long dressmakers pins with colored tops
- A small firmly stuffed pad on which to pin the area being repaired
- Contrasting thread that is easy to see

Note: Both the double-pointed needle and the crochet hook should be in a smaller size from the needles used for the knitting you are repairing.

DROPPED STITCHES WITH NO BROKEN THREADS

Step 1. Stabilize the damaged area by placing over a contrasting-colored cloth. Put a pin into each stitch that is free to ravel. Gradually ease out the surrounding knitting, at the same time adjusting the pinned area, until there is sufficient tension to make the definition of the stitches visible.

Step 2. Assess the damage. Use the crochet hook to “reknit” any easy or plain areas one stitch at a time, then repin. (Do not be too concerned about tension at this stage.)

Step 3. Make a chart (if you are not already working from one) of any patterned area that is affected. If it is a pattern with a “moving” motif, it is recommended to knit a swatch using a different color for alternate rows. This will make it easier to identify the path of the working thread in each row.

Step 4. Using a double-pointed needle, pick up the bottom “row” of the stitches that have come undone.

Step 5. Select the thread to “knit” that row. Take a contrast thread and loop it around any of the loose yarn strands not required to “knit” that particular row and fasten it with a pin to keep the strands out of the way of the work area.

Step 6. Choose the direction that is most comfortable for you and “knit” the “row” with the crochet hook. When the row is complete, transfer the stitches from the hook back onto the double-pointed needle, adding any extra stitches pinned on either side as required for the new “row.” If it is possible, make any tension adjustments, but this is not essential at this stage.

Step 7. Select the correct thread from those being held out of the way to work the next “row,” leaving any others in the contrast loop as before. Repeat Step 6.

Step 8. Continue until all the stitches that were originally dropped can be returned to the working needle.

DROPPED STITCHES WITH BROKEN THREADS

Step 1. Repeat Steps 1–4 for fixing dropped stitches without broken threads.

Step 2. When the first “row” of stitches is ready to “knit,” it will be necessary to ravel further stitches on each side of the needle. These will also be placed on the needle until there is at least 1½”–2” (4–5 cm) of broken thread at each end of the row. Anchor these broken threads away from the work area.

Step 3. Measure a length of new thread to work the “row” as for Step 6 above. Include each end of new thread with the raveled threads already pinned.

Note: If you wish to knot the threads at this stage, it will be necessary to adjust the tension of the newly knitted stitches. If it makes each new row easier, then it may be useful to loosely knot the threads at the beginning of each “row” only. However, it is advisable to “knit” the “row” before any knotting is done.

Step 4. Continue as above, using a new length of thread for each “row.”

Step 5. The final row will most likely need to be grafted onto the undamaged knitting above. Instead of “knitting” this “row,” use a new thread and a tapestry needle and, following the pattern of the stitches, graft into place. If it is the edge that needed repair, then it can be helpful to use duplicate stitch to connect the places where the original and new places meet.

Step 6. To complete the repair, unpin the lace. With the crochet hook, carefully pull each loose end through to the wrong side one at a time. Tie off the ends and work each one separately into the knitting. Where possible, split the yarn to eliminate bulk, and follow shapes in the lace that will disguise the extra threads. A fine crochet hook works better than a needle for this, because it causes less disturbance to the fabric. For very fine delicate work where only the right side will be seen, it is often better to leave the secured threads loose on the back of the work.

Step 7. If it has been difficult to get newly tensioned stitches to stay in place, pin the completed work back onto the pad. Use rustproof metal double-pointed needles (which won’t melt) through each row or pins to hold the stitches where you want them, then steam lightly. Leave until thoroughly dry before unpinning.

Tip

I have recently discovered another useful tool for lace repairs: water-soluble interfacing. This can be stitched with a tapestry needle to replace missing patches in torn knitting, because it holds everything nicely in place. The tension can even be adjusted correctly.

SOURCES FOR *Yarns*

Artisan NZ Merino Lace Artisan Gossamer Lace

Knitsch Yarns
PO Box 45091
Lower Hutt 5042, New Zealand
artisanlace.co.nz

DISTRIBUTORS:

Australia

Virginia Farm Woolworks
virginiafarmwoolworks.com.au

Australia

Ashford, Australia Pty. Ltd.
ashfordaustralia.com

Denmark

Fancy Knits
roenneburg@mail.dk

United Kingdom

KCG Trading Ltd.
kcgtrading.com

United States of America

Fantail Fibres
fantailfibres.com

Moco Yarns Qiviut

Qiviut Merino Silk Lace
Caryll Designs
carylldesigns.com/MOCO_qiviut.htm

pattern references

My christening shawl: Shawls and Pram Covers No. 1. (Matches format of “The New Idea” series published by Fitchett Brothers Pty. Ltd. 230–236 Stanley Street, West Melbourne, Australia.)

A shawl for my family: Paton & Baldwin’s Leaflet No. 1085 “Two 2-ply Shetland Shawls” (Feather and Fan).

First handspun shawl (Corriedale 2-ply): “Bubbles,” *Patons Knitting Book* No. 450.

First full-size handspun shawl (Corriedale 2-ply): “Rock-a-bye,” *Patons Knitting Book* No. R23.

Vice-regal commission, gift for cousin of HM Queen Elizabeth II (handspun 2-ply Merino ring shawl): “Shetland Lace Baby Shawl,” *Golden Hands Book* Volume 19.

First use of doily pattern (handspun 2-ply Merino ring shawl): “Catherine Wheel Design Cheval Set,” *Stitch* (published by Paragon), issue November 1955, page 4.

Triangular shawl featuring my modified version of the traditional Lace Medallion pattern: Soft as a Whisper, commissioned by *The People’s Friend* magazine, edition No. 6879, published by D. C. Thompson & Co. Ltd., Dundee, Glasgow, United Kingdom.

additional photo credits

Pages 10, 11, 39, 66, 67, 78, 79, 81, 94, 95, 96, 103, 105: Photographs courtesy of Margaret Stove.

Page 38: Photograph of twig pattern by Joe Coca. Reprinted from *Knitted Lace of Estonia* by Nancy Bush, Interweave, 2008.

Page 39: Photograph of rata flower courtesy of Phil Brown for Maungatautari Ecological Island Trust.

Page 39: Photograph of the Rata Blossom Shawl by Stan Jellie.

Page 40: Photograph of Margaret Stove and Bush Bouquet Shawl courtesy of *The Christchurch Star*.

Page 52: Photograph of Marianne Kinzel shawl by Pauline Warrington, knitted by Pauline Warrington.

Page 53: Photograph of Herbert Niebling shawl by Joe Coca, knitted by Mary Frances Wogec, courtesy of *PieceWork* magazine.

Page 53: Photograph of “doodle strip” by Edward Field.

Page 54: Photograph of Pi Shawl by Meg Swansen, courtesy of Schoolhouse Press, schoolhousepress.com.

Page 67: Photograph of Faroese shawl by Joe Coca, knitted by Marilyn van Keppel, designed by Elsa Bærantsen, courtesy of *PieceWork* magazine.

Page 80: Photograph of restored shawl by Leeann Morton.

Page 81: Print from “Picturesque Life in Shetland” drawn by Frank Barnard, published 1890, courtesy of Shetland Museum and Archives.

Page 95: Photograph of antique Russian shawl courtesy of Textile Collection, Division of Home and Community Life, National Museum of American History, Smithsonian Institution.

Page 96: Photograph of Margaret Stove and Linda Elgas courtesy of Arvo Tarmula.

Further reading and lace resources

- Bush, Nancy. *Knitted Lace of Estonia: Techniques, Patterns, and Traditions*. Loveland, Colorado: Interweave, 2008.
- Bushukhina, Irina. *Orenburgskii Pukhovyi Platok* (Orenburg Down Shawl). Orenburg: House of Dimur, 2005.
- Carter, Hazel. *Shetland Lace Knitting from Charts*. Madison, Wisconsin: Madison Knitters Guild, 1987.
- Don, Sarah. *The Art of Shetland Lace*. London: Mills and Boon, 1980 (original edition). Berkeley, California: Lacin Publications, 1991 (reissue).
- Golden Hands*. Vol 12. London: Hamlyn House Pty. Ltd./Marshall Cavendish, 1972.
- Khmeleva, Galina, and Carol R. Noble. *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls*. Loveland, Colorado: Interweave, 1998.
- Khmeleva, Galina. *The Gossamer Webs Design Collection: Three Orenburg Shawls to Knit*. Loveland, Colorado: Interweave, 2003.
- Kinzel, Marianne. *First Book of Modern Lace Knitting*. New York: Dover Publications, 1972 (reprint edition).
- . *Second Book of Modern Lace Knitting*. New York: Dover Publications, 1972 (reprint edition).
- Leszner, Eva Maria. *Knitted Lace Designs of Herbert Niebling: Translation of Gestrickte Spitzendecken*. Berkeley, California: Lacin Publications, 2009.
- Lewis, Susanna. *Knitting Lace*. Newtown, CT: Taunton Press, 1992 (original edition). Pittsville, Wisconsin: Schoolhouse Press, 2009 (reissue).
- Miller, Sharon. *Heirloom Knitting: A Shetland Lace Knitter's Pattern and Workbook*. Lerwick, Shetland: The Shetland Times Limited, 2002.
- Niebling, Herbert. *Kunststrick-Decken*. Leipzig, Germany: Buch Verlag für die Frau, 2009 (reprint edition).
- Nicholson, Heather. *The Loving Stitch: A History of Knitting and Spinning in New Zealand*. Auckland: Auckland University Press, 1998.
- Phillips, Mary Walker. *Creative Knitting: An Art Form*. New York: Van Nostrand Reinhold Company, 1980.
- Rutt, Richard. *A History of Hand Knitting*. Loveland, Colorado: Interweave, 1987.
- Stahman, Myrna A. I. *Stahman's Shawls and Scarves: Lace Faroese-Shaped Shawls from the Neck Down & Seamen's Scarves*. Boise, Idaho: Rocking Chair Press, 2000.
- Stove, Margaret. *Creating Original Hand-knitted Lace*. Berkeley, California: Lacin Publications, 2007. Original edition copyright 1995.
- . *Handspinning, Dyeing and Working with Merino and Superfine Wools*. Loveland, Colorado: Interweave, 1991.
- Thomas, Mary. *Mary Thomas's Book of Knitting Patterns*. London: Hodder and Stoughton, 1948 (fifth edition). New York: Dover Publications, 1972 (reissue).
- . *Mary Thomas's Knitting Book*. New York: Dover Publications, 1972 (reprint edition).
- Walker, Barbara. *Charted Knitting Designs: A Third Treasury of Knitting Patterns*. Pittsville, Wisconsin: Schoolhouse Press, 1998 (reissue).
- . *The Craft of Lace Knitting*. New York: Scribner, 1971.

- abbreviations, 138
 American shawl patterns, 66
- bind-offs, 140
 blocking lace, 148
 borders and edgings
 British shawls, 26
 circular shawls, 41
 fern edging, 44, 45
 garter-stitch shawls, 12, 13
 planning and attaching, 13, 24, 27
 pointed edging, 73, 105
 selvedge stitches, 148
 Shetland shawls, 81
 British shawls
 characteristics of, 26–27
 Faroese shawls, 67, 69
 Shetland shawls, 78–79, 81
 terminology and techniques, 66
Burda magazine, 53
 Bush, Nancy, 96
 Bush Bouquet Shawl, 40
- Carter, Hazel, 54
 cast-ons, 139–140
 center squares, see squares
 charts/charting, 52–54
 Cheyne shawl, 78–79, 80
Christening Shawl (1939)
 background, 9–10, 102–104
 charts, 21–23
 deciphering the pattern, 10–11,
 102–104
 design considerations, 12–13
 instructions, 14–20
 variation, 20
 circular shawls
 design considerations, 41, 55
 Filmy Fern Shawl, 106–117
 Kowhai and Fern Shawl, 42–51
 Lace Medallion Shawl, 56–59
 Lacy Diamond Circular Shawl, 60–65
 commissions for lace, 39–40, 66
 conservation, 78–80. *See also* repairs.
Creating Original Hand-knitted Lace
 (Stove), 53
Creative Knitting (Phillips), 54
 creative lace, 147
 crochet chain cast-on method, 139
 crochet hook cast-on method, 139
- decreases, 141
 diamond patterns
 center square construction, 26, 27
 Christening Shawl, 21, 103
 Lacy Diamond Circular Shawl, 60–65
 Rosebud Faroese-Style Shawl, 70–77
 in triangular shawls, 67
 "doodle strips," 53
 double decreases, 141
 double yarnovers, 142, 149–150
 dropped stitches, 154–155
- edgings, *see* borders and edgings
 elastic bind-off, 140
 Estonian lace, 38, 96–97, 99
 European knitting traditions, 38. *See*
 also British shawls
 eyelet lace
 Christening shawl, 104
 definition and pattern, 147
 double yarnovers, 41, 149–150
 Shetland shawl, 79
- Faroese shawls
 characteristics of, 67, 69
 Rosebud Faroese-Style Shawl, 70–77
 Faro Shawl, 66–67
 Feather and Fan pattern, 24, 25
 Fedorova, Olga, 96
 fern patterns
 edging, 44, 45
 Filmy Fern Shawl, 106–117
 Granny Cheyne's Shetland Shawl, 88,
 90–93
 Kowhai and Fern Shawl, 42–51
 motifs, 37, 79, 126
 Ribbonwood and Fern Scarf,
 134–137
 Thistle and Fern Shawl, 28–37
Filmy Fern Shawl
 charts, 112–117
 design considerations, 105
 instructions, 106–111
- garter stitch
 compared to stockinette, 11, 13
 designing with, 12
 in Orenburg shawls, 96
 stretching of, 69
 garter-stitch shawls, 12
- Gossamer Webs* (Khmeleva and Noble),
 98
 grafting, 144–145, 151–153
Granny Cheyne's Shetland Shawl
 background, 78–79, 81
 charts, 89–93
 instructions, 82–87
- Haapsalu lace, 96–97
Handspinning, Dyeing, and Working with
Merino and Superfine Wools (Stove), 54
 herringbone stitch, 145
 High Country Sheep breeders, 40
- increase stitches
 double yarnover, 142
 2-into-4 increase, 30
 2-into-6 increase, 44
 knit 1 front & back, 141
 make 1, 141
 yarnovers, 30, 142
 interfacing for repairs, 155
- joins, *see* grafting
- Khmeleva, Galina, 94, 98
 Kinzel, Marianne, 52–53
 Kitchener stitch, 144
 knitted cast-on, 140
 knitted lace, 103, 146
Knitted Lace of Estonia (Bush), 96, 99
Knitter's Magazine, 67
Knitting Treasuries (Walker), 54, 96
 knupps, 97, 99, 130
Knupps and Crosses Scarf, 128–133
Kowhai and Fern Shawl
 charts, 49–51
 design considerations, 39, 41
 instructions, 42–47
 variation, 48
 kowhai flower motif, 39, 50, 51
 Kowhaiwhai Shawl, 67
- lace commissions, 39–40, 66
 lace knitting, 103, 146
Lace Medallion Shawl, 56–59
Lacy Diamond Circular Shawl, 60–65
 life line technique, 149
 Lily of the Valley motif, 96, 99
The Loving Stitch (Nicholson), 11

make one (M1) stitch, 141
 mitered corners, 17, 18, 19, 23
 mitered squares, 27
 motifs, design considerations, 52–55
 Museum of New Zealand, 78

New Zealand designs
 fern, 37, 44, 45, 106–117, 126
 kowhai flower, 39, 50, 51
 mountain ribbonwood, 137
 rata flower, 39, 126–127

New Zealand Tribute to Orenburg Shawl, 100–101
 Niebling, Herbert, 52–53, 150
 1939 Christening Shawl, *see* Christening Shawl

Orenburg Down Shawl, 96
 Orenburg Museum of Fine Arts, 95–96
 Orenburg shawls, 94–96, 98, 149

Peas pattern, 149
 “Peggy squares,” 11
The People's Friend (magazine), 66
 Phillips, Mary Walker, 54, 147
 pick up and knit technique, 142, 148
 Pie Shawl, 55
 Pi Shawl, 54, 55
 Print o' the Wave pattern, 38
 provisional cast-on, 139

Queen Elizabeth II Arts Council of New Zealand, 54

Rata Blossom Shawl, 39, 52
 rata flower motif, 39
Rata Scarf, 120–127
 Rata Vine Shawl, 39, 41
 record keeping, 80
 repairs, 154–155
 restoration, 78–80. *See also* repairs.
Ribbonwood and Fern Scarf, 134–137
 right side, marking, 16
Rosebud Faroese-Style Shawl, 70–77
 round shawls, *see* circular shawls
 running stitch, 145
 Russian Peas pattern, 149
 Russian shawls, 94–96, 98, 149

scarves
 Knupps and Crosses Scarf, 128–133

Rata Scarf, 120–127
 Ribbonwood and Fern Scarf, 134–137
 seams, 144–145, 151–153
 selvedge stitches, 148
 Shetland shawls
 characteristics of, 81
 Granny Cheyne's Shetland Shawl, 82–93
 motifs, 24, 25
 restoration, 79–80

short rows
 closing gaps, 58, 62
 instructions, 143

side panel decrease row, 72
 Soft as A Whisper Shawl, 66
 spinning, 25

squares
 diamond construction, 26, 27
 “Peggy squares,” 11
 shaping, 13, 27

square shawls
 Christening Shawl, 14–23
 Granny Cheyne's Shetland Shawl, 82–93
 Thistle and Fern Shawl, 28–37

Stahman, Myrna, 67

stitches
 back & front yarnover increase, 30
 cast-on sts at end of row, 122
 closing short-row gaps, 58, 62
 decreases, 141
 double yarnovers, 142, 149–150
 garter stitch, 11–13, 69
 2-into-4 increase, 30
 2-into-6 increase, 44
 k9 elongated sts tog, 122
 Kitchener stitch, 144
 knit 1 front & back, 141
 knupp, 130
 k2tog front & back, 72
 k2tog with inc, 72
 k1 wrapping yarn 3 times, 122
 left cross, 130
 make 1, 141
 p2tog, k2tog in same 2 sts, 122
 running stitch, 145
 sl 1, k2, pss2, 30
 sl 1, k3, pss3, 72
 sl 1, k2tog, pss2, 84, 108, 122
 sl 1, ssp, pss2, 58

sl 2, k1, pss2, 44, 72, 122
 sl 2, kpk, pss2, 72
 slip, slip, knit (ssk), 141
 3-stitch cross, 130
 stockinette stitch, 11, 13
 yarnovers, 30, 142, 149–150
 stitch presentation, 149
 stockinette stitch, compared to garter stitch, 11, 13
 Swansen, Meg, 54

Thistle and Fern Shawl
 charts, 35–37
 design considerations, 26–27
 instructions, 28–33
 variation, 34
 thistle motif, 36
 triangular shawls
 design considerations, 68–69
 Rosebud Faroese-Style Shawl, 70–77
 trends, 66–67
 Twig pattern, 38

Uzbek shawl, 97

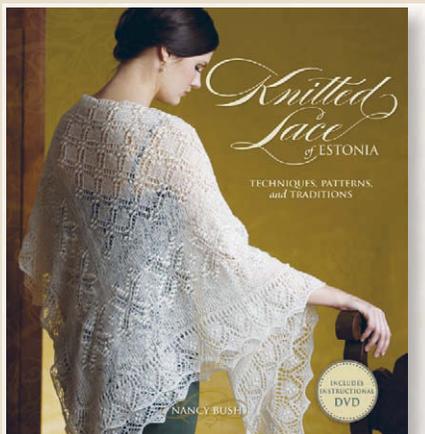
Walker, Barbara, 54, 96
 water-soluble interfacing, 155
 wedding ring, pulling through, 25
 William, Prince, 40

yarnovers
 back & front yarnover increase, 30
 double, 142, 149–150
 instructions, 142
 reducing distortion of, 41

Zimmermann, Elizabeth, 54, 55

Discover the beauty of lace

WITH THESE INSPIRING RESOURCES FROM INTERWEAVE

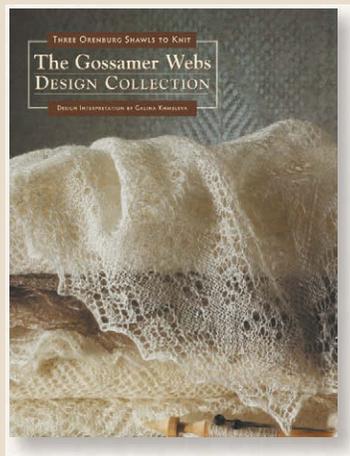


KNITTED LACE OF ESTONIA

Techniques, Patterns,
and Traditions

Nancy Bush

ISBN 978-1-59668-315-0
\$26.95

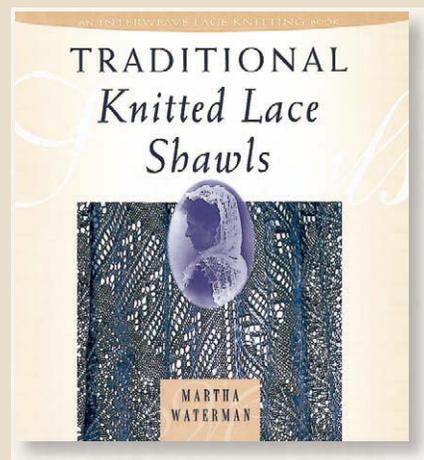


THE GOSSAMER WEBS DESIGN COLLECTION

Three Orenburg
Shawls to Knit

Galina Khmeleva

ISBN 978-1-883010-87-4
\$14.95



TRADITIONAL KNITTED LACE SHAWLS

Martha Waterman

ISBN 978-1-883010-48-5
\$21.95



Join KnittingDaily.com, an online community that shares your passion for knitting. You'll get a free e-newsletter, free patterns, a projects store, a daily blog, updates, galleries, tips and techniques, and more. Sign up for *Knitting Daily* at knittingdaily.com.

INTERWEAVE
KNITS

From cover to cover, *Interweave Knits* magazine presents great projects for the beginner to the advanced knitter. Every issue is packed full of captivating smart designs, step-by-step instructions, easy-to-understand illustrations, plus well-written, lively articles sure to inspire. interweaveknits.com

 **INTERWEAVE**
interweave.com

New Zealand

TRIBUTE TO ORENBURG



This shawl combines traditional Orenburg motifs such as peas, fish eyes, and diamonds, along with New Zealand ferns and other elements.

FINISHED SIZE

About 24" (61 cm) wide and 50" (127 cm) long, after blocking.

YARN

Laceweight (Lace #0).

Shown here: Margaret Stove Artisan Gossamer

Lace (100% New Zealand Merino wool; 547 yd [500 m]/18 g): undyed natural, 4 skeins.

NEEDLES

U.S. size 0 (2 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

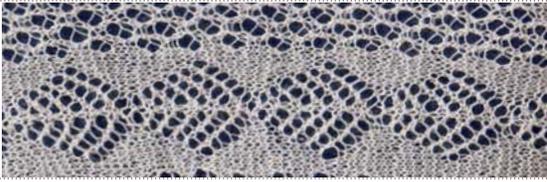
NOTIONS

Thin, colorfast scrap yarn; stitch holders; stitch markers (m); tapestry needle.

GAUGE

43 sts and 55 rows = 4" (10 cm) in Fern patt from chart; 30 sts of Diamond Border patt from chart meas about 3" (7.5 cm) wide; 45 sts of Center patt from chart measures about 4½" (11.5 cm) wide; all gauges are after washing and blocking.

materials



Sl 1, K2tog, Pss0

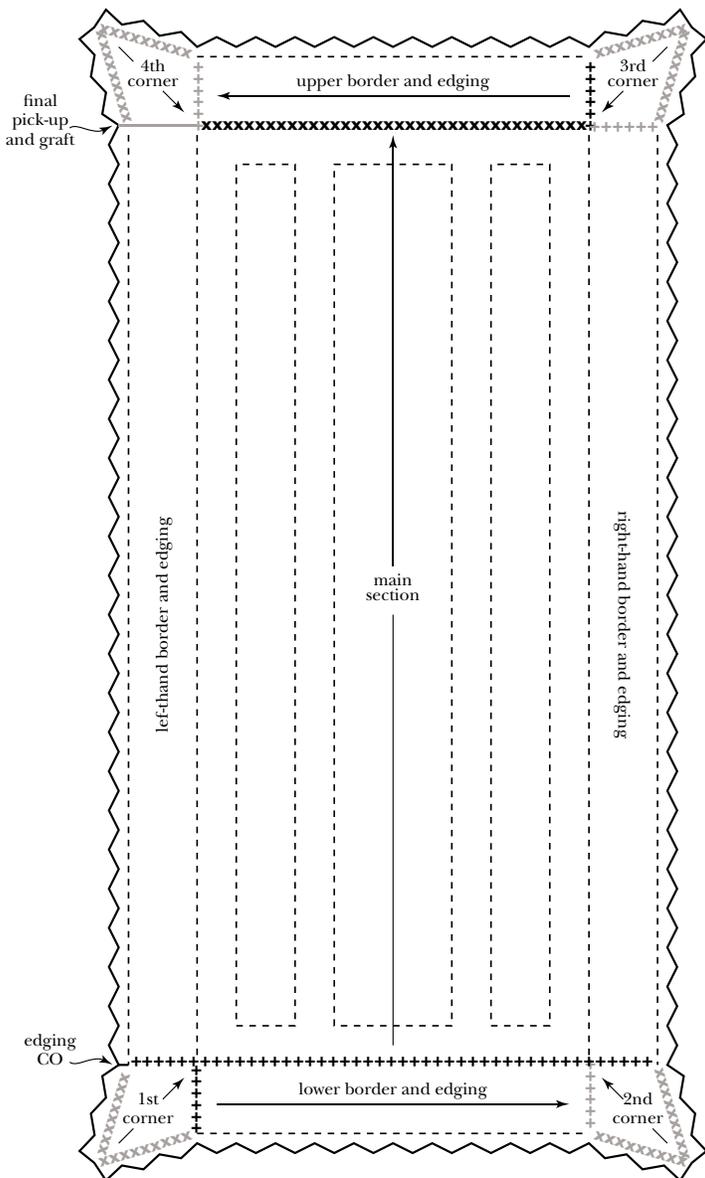
Sl 1 st as if to knit, k2tog, pass slipped st over—2 sts dec'd.

Sl 2, K1, P2sso

Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over—2 sts dec'd.

P2tog, K2tog in Same 2 Sts

Purl 2 sts tog but do not slip sts from left-hand needle, then knit the same 2 sts tog and slip both sts from left-hand needle—2 sts made from 2 sts.



Notes

- The shawl begins by working four separate corner pieces first. After working the edging along two sides of the first corner, stitches for the lower diamond border are picked up along the third side of the same corner. The lower diamond border and edging are worked in one piece across the lower edge of the shawl, then the live stitches at the end of the diamond border are grafted to one side of the second corner. The edging continues around two sides of the second corner to complete the bottom section of the shawl.
- For the main section, stitches are picked up along the upper edges of the first two corners and lower border. This section consists of a diamond border and edging at each side and a center section worked in a combination of fern, Russian peas, and center patterns. All stitches of the main section are worked upward at the same time.
- When the main section has been completed, the third corner is grafted to the live stitches at the top of the right-hand diamond border, then an edging is worked around the two outer sides of the third corner. The top diamond border begins by picking up stitches from the remaining side of the third corner and is worked with its edging across the top of the shawl, joining to the live stitches of the center section at the end of each RS row.
- The stitches of the completed top border are grafted to one side of the fourth corner, then an edging is worked around the two outer sides of the fourth corner. The held live stitches of the left-hand border and edging are grafted to stitches picked up along the remaining side of the fourth border.
- You may need to experiment to find the best way of picking up stitches along the sides of the corner pieces. If picking up a single yarnover loop from the edge does not produce pleasing results, try picking up in both the yarnover loop and the adjacent stitch.

Arrows show direction of knitting.

- ++++ = sts picked up and worked
- +++ = sts picked up and grafted
- xxx = live sts joined
- xxxx = sts picked up and joined

CORNERS (Make 4)

CO 3 sts loosely.

Row 1: (WS) K3.

Row 2: (RS) [Yo, k1] 3 times—6 sts.

Row 3: Yo, k6—7 sts.

Row 4: Yo, k1, yo, ssk, k1, k2tog, yo, k1—8 sts.

Row 5: Yo, k8—9 sts.

Row 6: Yo, k1, yo, ssk, yo, [sl 1, k2tog, pss0] (see *Stitch Guide*), yo, k2tog, yo, k1—10 sts.

Mark the double dec just worked in this row by placing a strand of scrap yarn in the st itself; move this marker up as you work so you can easily identify this as the center st for shaping purposes.

Rows 7 and 9: Yo, knit to end—1 st inc'd each row.

Row 8: Yo, k1, *yo, ssk; rep from * to marked st, k1 (center st), **k2tog, yo; rep from ** to last st, k1—1 st inc'd.

Row 10: Yo, k1, *yo, ssk; rep from * to 1 st before marked st, yo, [sl 1, k2tog, pss0], yo, **k2tog, yo; rep from ** to last st, k1—1 st inc'd.

Rows 11–50: Rep Rows 7–10 ten more times—54 sts.

Mark each end of last row completed with scrap yarn to indicate where to start picking up sts later.

Rows 51 and 53: Yo, k1, k2tog, knit to last 3 sts, ssk, k1—1 st dec'd.

Row 52: Yo, k1, ssk, k1, *yo, ssk; rep from * to marked st, k1 (center st), **k2tog, yo; rep from ** to last 4 sts, k1, k2tog, k1—1 st dec'd.

Row 54: Yo, k1, ssk, k1, *yo, ssk; rep from * to 1 st before marked st, yo, [sl 1, k2tog, pss0], yo, **k2tog, yo; rep from ** to last 4 sts, k1, k2tog, k1—1 st dec'd.

Rows 55–90: Rep Rows 51–54 nine more times—14 sts rem.

Rows 91, 93, 95, and 97: Rep Row 51—1 st dec'd each row.

Row 92: Yo, k1, ssk, k1, yo, ssk, k1, k2tog, yo, k1, k2tog, k1—1 st dec'd.

Row 94: Yo, k1, ssk, k1, yo, [sl 1, k2tog, pss0], yo, k1, k2tog, k1—1 st dec'd.

Row 96: Yo, k1, ssk, k1, yo, k2tog twice, k1—1 st dec'd.

Row 98: Yo, k1, ssk, yo, [sl 1, k2tog, pss0], k1—6 sts rem.

Row 99: Yo, k1, k2tog, ssk, k1—5 sts rem.

Row 100: Yo, k1, [sl 1, k2tog, pss0], k1—4 sts rem.

Row 101: Yo, [sl 1, k2tog, pss0], k1—3 sts rem.

Row 102: [Sl 1, k2tog, pss0]—1 st rem.

Break yarn and draw through rem st to fasten off. Make 3 more corner pieces in the same manner.

First Corner Edging

With RS of corner piece facing, beg at scrap yarn marker at Row 50, pick up and knit 1 st from each of 25 yo loops along one side of corner, ending at the corner CO (see *Notes*). Pick up and knit 1 more st from side of CO—26 sts. Knit 1 WS row, inc 10 sts evenly—36 sts. Turn work so RS is facing, and use the knitted method (see *Glossary*) to CO 6 sts at beg of left-hand needle—42 sts.

The edging is worked in patt from Chart A and is joined to the sts picked up from the corner at the end of each RS row as foll:

Row 1: (RS) Work Row 1 of Chart A to last st, k2tog (last edging st tog with 1 corner st), turn—1 corner st joined.

Row 2: (WS) Work Row 2 of Chart A to end.

Row 3: Work next RS row of chart to last st, k2tog, turn—1 corner st joined.

Row 4: Work next WS row of chart to end.

Rows 5–24: Rep Rows 3 and 4 ten more times, ending with Row 24 of chart—30 sts rem; 24 corner sts; 6 edging sts.

Rows 25–71: Cont to join in this manner, work Rows 1–24 of chart once more, then work Rows 1–23 of chart to end with a RS row—6 edging sts rem; all picked-up corner sts have been joined. Do not break yarn.

With RS still facing, pick up and knit 1 st from corner CO, then pick up and knit 1 st from each of 25 yo loops along next side of corner, ending at scrap yarn marker—32 sts.

Next row: (WS) Knit, inc 10 sts evenly across 26 picked-up sts, then work Row 24 of chart over rem 6 edging sts—42 sts.

Joining 1 picked-up corner st at end of each RS row as before, work Rows 1–24 of Chart A 2 times, then work Rows 1–23 once, ending with a RS row—6 edging sts rem; all picked-up corner sts have been joined. This completes the edging for the outer two sides of the first corner. Do not break yarn.



LOWER DIAMOND BORDER AND EDGING

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from each of 26 yo loops along next side of corner from scrap yarn marker to top of corner, then pick up and knit 1 st from point at top of corner—33 sts.

Next row: (WS) Knit, inc 6 sts evenly across first 26 picked-up sts, then work last picked-up st and 6 edging sts as yo, k2tog, k5—39 sts.

The edging sts cont in patt according to Chart B, and the 32 picked-up sts are worked as a 30-st diamond border with 2 fagoting sts.

Row 1: (RS) Work Row 1 of Chart B over first 7 sts (inc them to 8 sts), place marker (pm); work Row 1 of Diamond Border chart over 30 sts, yo, ssk (fagoting sts).

Row 2: K2 (fagoting sts), work Row 2 of Diamond Border chart over 30 sts, slip marker (sl m), work Row 2 of Chart B over last 8 sts. Slip markers on foll rows as you come to them.

Rows 3–10: Cont edging and fagoting patts as established and for Diamond Border chart, work Rows 3–6 twice.

Rows 11–208: Cont edging and fagoting patts as established and for Diamond Border chart, work Rows 7–34 once, work Rows 35–58 twice, work Rows 59–110 once, work Rows 111–134 twice, work Rows 135–156 once—last edging row completed is Row 16 of Chart B.

Rows 209–219: Cont edging and fagoting patts as established and for Diamond Border chart, work Rows 1–4 twice, then work Rows 1–3 once, ending with Row 3 of Chart B.

Row 220: K2, work Row 4 of Diamond Border chart over 30 sts and place 32 sts just worked on a holder, then place rem 9 edging sts on a separate holder without working them. Break yarn.

Join Lower Diamond Border and Second Corner

Hold one of the unattached corner pieces with RS facing and join new yarn to point at top. With RS facing, pick up and knit 1 st from point, then pick up and knit 1 st from each of 26 yo loops along side of corner to end at scrap yarn marker—27 sts. Knit 1 WS row, inc 5 sts evenly—32 sts. Break yarn, leaving a long tail for grafting. Transfer 30 sts of diamond border and 2 fagoting sts from holder to empty needle. Hold needles with picked-up sts and sts of diamond border and fagoting tog with WS of fabric touching and RS facing outward. Using tail threaded on a tapestry needle and Kitchener st (see Glossary), graft 32 sts from each needle tog. Each set of sts ended with a WS row, so the working



the grafting with RS facing out allows the graft to supply the missing garter row between the two pieces.

Second Corner Edging

With RS of second corner facing, join yarn to side of corner at scrap yarn marker adjacent to diamond border graft. Pick up and knit 1 st from each of 25 yo loops along one side of corner, then pick up and knit 1 more st from side of corner CO—26 sts.

Next row: (WS) Knit, inc 20 sts evenly across 26 picked-up sts, then work 9 held edging sts as yo, k3tog, k6 (dec them to 8 sts)—54 sts total.

Change to working the edging patt according to Chart A and join the sts picked-up from the corner at the end of each RS row as foll:

Row 1: (RS) Work Row 5 of Chart A to last st, k2tog (last edging st tog with 1 corner st), turn—1 corner st joined.

Row 2: (WS) Work Row 6 of Chart A to end.

Row 3: Work next RS row of chart to last st, k2tog, turn—1 corner st joined.

Row 4: Work next WS row of chart to end.

Rows 5–20: Rep Rows 3 and 4 eight more times, ending with Row 24 of chart—42 sts rem; 36 corner sts; 6 edging sts.

Rows 21–91: Cont to join in this manner, work Rows 1–24 of chart 2 times, then work Rows 1–23 of chart to end with a RS row—6 edging sts rem; all picked-up corner sts have been joined. Do not break yarn.

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from corner CO, then pick up and knit 1 st from each of 25 yo loops along next side of corner, ending at scrap yarn marker—32 sts.

Next row: (WS) Knit, inc 10 sts evenly across 26 picked-up sts, then work Row 24 of chart over rem 6 edging sts—42 sts.

Joining 1 picked-up corner st at end of each RS row as before, work Rows 1–24 of Chart A 2 times, then work Rows 1–23 once, ending with a RS row—6 edging sts rem; all picked-up corner sts have been joined. This completes the edging for the outer two sides of the second corner. Do not break yarn.

MAIN SECTION

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from each of 26 yo loops along rem side of second corner, 1 st from corner point, 169 sts along fagoted edge of lower diamond border (about 3 sts for every 4 rows), 1 st in point of first corner, 1 st each from 26 yo loops along rem side of first corner, and 6 sts from base of sts CO at beg of first corner edging—235 sts.

Note: The edging and diamond border at each side are worked at the same time as the central patterns. The right-hand edging and border are worked with the RS corresponding to the RS of the central patterns. The left-hand edging and border are worked with the WS corresponding to the rest of the piece. This means you will work the edging and diamond border at the beginning of every row as RS pattern rows, regardless of which side of the work is actually facing you, and the edging and diamond border at the end of every row will be worked as WS pattern rows.

Set-up row: (WS) Work Row 1 of Chart B over 7 sts (inc them to 8 sts), pm, knit the next 28 sts inc them evenly to 32 sts, pm, k165, pm, knit the next 28 sts (inc them evenly to 32 sts), pm, work last 7 sts as yo, k2tog, k5—244 sts.

Row 1: (RS) Work Row 1 of Chart B over first 7 sts (inc them to 8 sts), work Row 1 of Diamond Border chart over 30 sts, work first set of fagoting sts as [yo, ssk], work 15-st patt from Row 1 of Fern chart 11 times, work second set of fagoting sts as [k2tog, yo], work Row 2 of Diamond Border chart over 30 sts reading the chart from left to right as a WS diamond row, work Row 2 of Chart B over 8 sts.

Row 2: (WS) Work Row 3 of Chart B over 8 sts (inc them to 9 sts), work Row 3 of Diamond Border chart over 30 sts, k2 fagoting sts, work Row 2 of Fern chart 11 times, k2 fagoting sts, work Row 2 of Diamond Border chart over 30 sts, work Row 2 of Chart B over 8 sts.

Note: For the rest of the main section, on RS rows work the first set of fagoting sts as yo, ssk, and work the second set as k2tog, yo. On WS rows, work both sets of fagoting sts as k2.

Rows 3–10: Cont edging, fagoting, and fern patts as established; for right-hand diamond border at beg of RS rows, work Rows 3–6 twice; for left-hand diamond border at end of RS rows, work Rows 4–6 once, then 3–6 once, then work Row 7.

Rows 11–24: Cont edging, fagoting, and fern patts as established; for right-hand diamond border work Rows 7–20; and for left-hand diamond border work Rows 8–21—last row completed is Row 24 of Fern chart, Row 24 of right-hand edging, and Row 1 of left-hand edging.

Row 25: (RS) Work Row 1 of Chart B over 7 sts (inc them to 8 sts), work Row 21 of Diamond Border over 30 sts, [yo, ssk], work Row 1 of Fern chart over 15 sts, pm, work Row 1 of Right Russian Peas chart over 30 sts, pm, work Row 1 of Fern chart over 15 sts, pm, work Row 1 of Center chart over 45 sts, pm, work Row 1 of Fern chart over 15 sts, pm, work Row 1 of Left Russian Peas chart over 30 sts, pm, work Row 1 of Fern chart over 15 sts, [k2tog, yo], work Row 22 of Diamond Border over 30 sts, work Row 2 of Chart B over 8 sts.

Note: The next part of the main section requires keeping track of a large number of patterns at once. If you think it will be helpful, photocopy the charts and reassemble the different parts into a large overall chart for reference.

Rows 26–552: Cont both sets of fagoting sts as established, work the next 527 rows as foll for each patt:

Right-hand edging: Work Rows 2–24 of Chart B once, then Rows 1–24 twenty-one times.

Right-hand diamond border: Work Rows 22–34 of Diamond Border once, then Rows 35 to 58 twice, Rows 59–110 once, Rows 111–134 twice, and Rows 135–156 once—183 rows for first large diamond motif. Work Rows 1–6 once, then Rows 3–6 six times—30 dividing rows between motifs. Change to Diamond Medallion chart and work Rows 1–102 once—102 medallion rows. Change back to Diamond Border chart, and work Rows 1–6 once, then Rows 3–6 six times—30 dividing rows between motifs. Work Rows 7–34, Rows 35–58 twice, Rows 59–110 once, Rows 111–134 once, then Rows 111–140 once—182 rows for second large diamond motif.

All fern patts: Work Rows 2–24 once, then Rows 1–24 twenty-one times.

Right and left Russian peas patts: Work Rows 2–8 once, work Rows 1–8 ten times, work Rows 9–72 once, work Rows 73–80 nine times, work Rows 81–160 once, work Rows 73–80 nine times, work Rows 9–72 once, and work Rows 1–8 eleven times.

Center patt: Work Rows 2–58 once, work Rows 59–66 ten times, work Rows 67–170 once, work Rows 59–66 five times, work Rows 67–170 once, work Rows 59–66 ten times, and work Rows 171–232 once.

Left-hand diamond border: Work Rows 23–34 of Diamond Border once, then Rows 35 to 58 twice, Rows 59–110 once, Rows 111–134 twice, and Rows 135–156 once—182 rows for first large diamond motif. Work Rows 1–6 once, then Rows 3–6 six times—30 dividing rows between motifs. Change to Diamond Medallion chart and work Rows 1–102 once—102 medallion rows. Change back to Diamond Border chart, and work Rows 1–6 once, then Rows 3–6 six times—30 dividing rows between motifs. Work Rows 7–34, Rows 35–58 twice, Rows 59–110 once, Rows 111–134 once, then Rows 111–141 once—183 rows for second large diamond motif.

Left-hand edging: Work Rows 3–24 of Chart B once, Rows 1–24 twenty-one times, then Row 1 once.

Row 553: (RS) Work Row 1 of Chart B over first 7 sts (inc them to 8 sts), work Row 141 of Diamond Border chart over 30 sts, [yo, ssk], work 15-st patt from Row 1 of Fern chart 11 times over next 165 sts removing markers that set off previous patts as you come to them, [k2tog, yo], work Row 142 of Diamond Border chart over 30 sts, work Row 2 of Chart B over 8 sts.

Rows 554–575: Cont edging, fagoting, and fern patts as established; for right-hand diamond border work Rows 142–156 once, Rows 1–6 once, then Row 3 once; and for left-hand diamond border work Rows 143–156 once, Rows 1–6 once, then Rows 3 and 4 once—last row completed is Row 23 of Fern chart, Row 23 of Chart B for right-hand edging, and Row 24 of Chart B for left-hand edging. Break yarn.

Row 576: With WS facing, place 7 sts of left-hand edging, 30 sts of left-hand diamond border, and 2 fagoting sts on holder without working them—39 sts on holder. Rejoin yarn to rem sts with WS facing, work across 165 fern sts as [k1, k2tog] 55 times (dec them to 110 sts), k2, work Row 4 of Diamond Border chart over 30 right-hand diamond border sts, break yarn, and slip rem 7 right-hand edging sts without working them—149 sts. Place sts on separate holder.

Join Right-hand Diamond Border and Third Corner

Hold one of the rem unattached corner pieces with RS facing and join new yarn to point at top. With RS facing, pick up and knit 1 st from point, then pick up and knit 1 st from each of 26 yo loops along side of corner to end at scrap yarn marker—27 sts. Knit 1 WS row, inc 5 sts evenly—32 sts. Break yarn, leaving a long tail for grafting. Transfer 30 sts of right-hand diamond border and 2 fagoting sts from holder to empty needle. Hold needles with picked-up sts and sts of diamond border and fagoting tog with WS of fabric touching and RS facing outward. Using tail threaded on a tapestry needle and Kitchener st, graft 32 sts from each needle tog; because each set of sts ended with a WS row, the graft supplies the missing garter row between the two pieces.

THIRD CORNER EDGING

With RS of third corner facing, join yarn to side of corner at scrap yarn marker adjacent to diamond border graft. Pick up and knit 1 st from each of 25 yo loops along one side of corner, then pick up and knit 1 more st from side of corner CO—26 sts.

Next row: (WS) Knit, inc 10 sts evenly across 26 picked-up sts, transfer 7 held sts of right-hand edging to empty needle with WS facing, and work across the edging sts as yo, k3tog, k4 (dec them to 6 sts)—42 sts on needle.

Change to working the edging patt according to Chart A and join the sts picked-up from the corner at the end of each RS row as foll:

Row 1: (RS) Work Row 1 of Chart A to last st, k2tog (last edging st tog with 1 corner st), turn—1 corner st joined.

Row 2: (WS) Work Row 2 of Chart A to end.

Row 3: Work next RS row of chart to last st, k2tog, turn—1 corner st joined.

Row 4: Work next WS row of chart to end.

Rows 5–71: Rep Rows 3 and 4 thirty-three more times, then work Row 4 once more, ending with Row 23 of chart—6 edging sts rem; all picked-up corner sts have been joined. Do not break yarn.

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from corner CO, then pick up and knit 1 st from each of 25 yo loops along next side of corner, ending at scrap yarn marker—32 sts.

Next row: (WS) Knit, inc 10 sts evenly across 26 picked-up sts, then work Row 24 of chart over rem 6 edging sts—42 sts.

Joining 1 picked-up corner st at end of each RS row as before, work Rows 1–24 of Chart A 2 times, then work Rows 1–23 once, ending with a RS row—6 edging sts rem; all picked-up corner sts have been joined. This completes the edging for the outer two sides of the third corner. Do not break yarn.

UPPER DIAMOND BORDER AND EDGING

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from each of 26 yo loops along next side of corner from scrap yarn marker to top of corner, then pick up and knit 1 st from point at top of corner—33 sts.

Next row: (WS) Knit, inc 6 sts evenly across first 26 picked-up sts, then work last picked-up st and 6 edging sts as yo, k2tog, k5—39 sts.

The edging sts are worked in patt according to Chart B, and the 32 picked-up sts are worked as a 30-st diamond border with 2 fagoting sts, joining to the live sts of the main section at the end of every RS row.

Row 1: (RS) Work Row 1 of Chart B over first 7 sts (inc them to 8 sts), work Row 1 of Diamond Border chart over 30 sts, sl 2 fagoting sts temporarily to right-hand needle, transfer 110 held sts from center of main section to empty needle with RS facing, return slipped sts

to left-hand needle and work them as yo, [sl 1, k2tog, pss0] (2 fagoting sts tog with 1 from main section), turn.

Row 2: K2 (fagoting sts), work Row 2 of Diamond Border chart over 30 sts, work Row 2 of Chart B over last 8 sts.

Rows 3–10: Cont edging and fagoting patts as established, joining last 2 fagoting sts tog with 1 st of main section at end of every RS row, and for Diamond Border chart work Rows 3–6 twice.

Rows 11–208: Cont edging, fagoting, and joins as established and for Diamond Border chart, work Rows 7–34 once, work Rows 35–58 twice, work Rows 59–110 once, work Rows 111–134 twice, work Rows 135–156 once—last edging row completed is Row 16 of Chart B.

Rows 209–219: Cont edging, fagoting, and joins as established and for Diamond Border chart, work Rows 1–4 twice, then work Rows 1–3 once, ending with Row 3 of Chart B—all 110 sts from center of main section have been joined.

Row 220: K2, work Row 4 of Diamond Border chart over 30 sts, and place 32 sts just worked on a holder, then place rem 9 edging sts on a separate holder without working them. Break yarn.

Join Upper Diamond Border and Fourth Corner

.....

Hold rem corner piece with RS facing and join new yarn to point at top. With RS facing, pick up and knit 1 st from point, then pick up and knit 1 st from each of 26 yo loops along side of corner to end at scrap yarn marker—27 sts. Knit 1 WS row, inc 5 sts evenly—32 sts. Break yarn, leaving a long tail for grafting. Transfer 30 sts of diamond border and 2 fagoting sts from holder to empty needle—9 top edging sts rem on holder. Hold needles with picked-up sts and sts of diamond border and fagoting tog with WS of fabric touching and RS facing outward. Using tail threaded on a tapestry needle and Kitchener St, graft 32 sts from each needle tog; because each set of sts ended with a WS row, the graft supplies the missing garter row between the two pieces.

Fourth Corner Edging

.....

With RS of fourth corner facing, join yarn to side of corner at scrap yarn marker adjacent to diamond border graft. Pick up and knit 1 st from each of 25 yo loops along one side of corner, then pick up and knit 1 more st from side of corner CO—26 sts.

Next row: (WS) Knit, inc 20 sts evenly across 26 picked-up sts, then work 9 held edging sts as yo, k3tog, k6 (dec them to 8 sts)—54 sts total.

Change to working the edging patt according to Chart A, and join the sts picked-up from the corner at the end of each RS row as foll:

Row 1: (RS) Work Row 5 of Chart A to last st, k2tog (last edging st tog with 1 corner st), turn—1 corner st joined.

Row 2: (WS) Work Row 6 of Chart A to end.

Row 3: Work next RS row of chart to last st, k2tog, turn—1 corner st joined.

Row 4: Work next WS row of chart to end.

Rows 5–20: Rep Rows 3 and 4 eight more times, ending with Row 24 of chart—42 sts rem; 36 corner sts; 6 edging sts.

Rows 21–91: Cont to join in this manner, work Rows 1–24 of chart 2 times, then work Rows 1–23 of chart to end with a RS row—6 edging sts rem; all picked-up corner sts have been joined. Do not break yarn.

With RS still facing and using needle holding 6 edging sts, pick up and knit 1 st from corner CO, then pick up and knit 1 st from each of 25 yo loops along next side of corner, ending at scrap yarn marker—32 sts.

Next row: (WS) Knit, inc 10 sts evenly across 26 picked-up sts, then work Row 24 of chart over rem 6 edging sts—42 sts.

Joining 1 picked-up corner st at end of each RS row as before, work Rows 1–24 of Chart A 3 times—6 edging sts rem; all picked-up corner sts have been joined. This completes the edging for the outer two sides of the fourth corner.

Join Fourth Corner and Left-hand Border

.....

With RS facing, k6 edging sts, then pick up and knit 1 st from each of 26 yo loops along rem side of fourth corner from scrap yarn marker to top of corner, then pick up and knit 1 st from point at top of corner—33 sts. Knit 1 WS row, inc 6 sts evenly across first 26 picked-up sts—39 sts. Break yarn, leaving a long tail for grafting. Place 39 held sts of left-hand border and edging on empty needle. Hold needles tog with RS of fourth corner and WS of left-hand border facing outward. Using tail threaded on a tapestry needle and Kitchener St, graft 39 sts from each needle tog.

FINISHING

.....

Remove scrap yarn markers. Wash shawl in warm water with mild soap or wool wash. Rinse if necessary and squeeze out excess water; do not wring. Roll in towel to remove more water, then unroll. Pin out on a flat surface with enough tension to open out the lace but not so much that the surface texture is lost. Set stitches by steaming lightly as foll: Place a fine cotton cloth over the surface of the shawl. Hold iron above work; do not allow iron to touch the surface. Allow to dry completely before unpinning. Weave in ends.

- k on RS; p on WS
- p on RS; k on WS
- yo
- / k2tog
- \ ssk
- / k2tog on WS
- \ ssk on WS
- λ sl 1, k2tog, pss0 (see Stitch Guide)
- Λ sl 2, k1, p2sso (see Stitch Guide)
- / knit last edging st tog with 1 shawl st
- / \ p2tog, k2tog in same 2 sts (see Stitch Guide)

Chart A

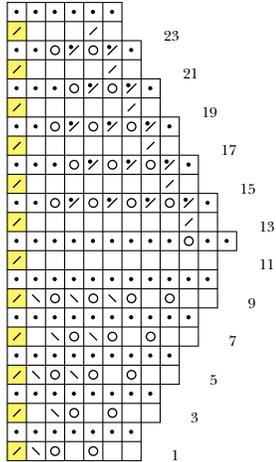
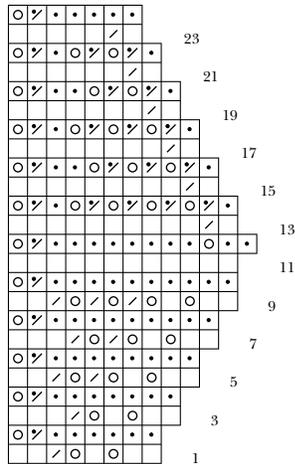
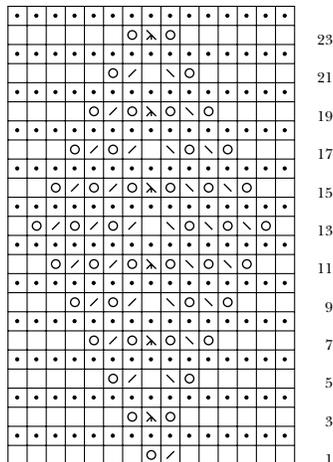


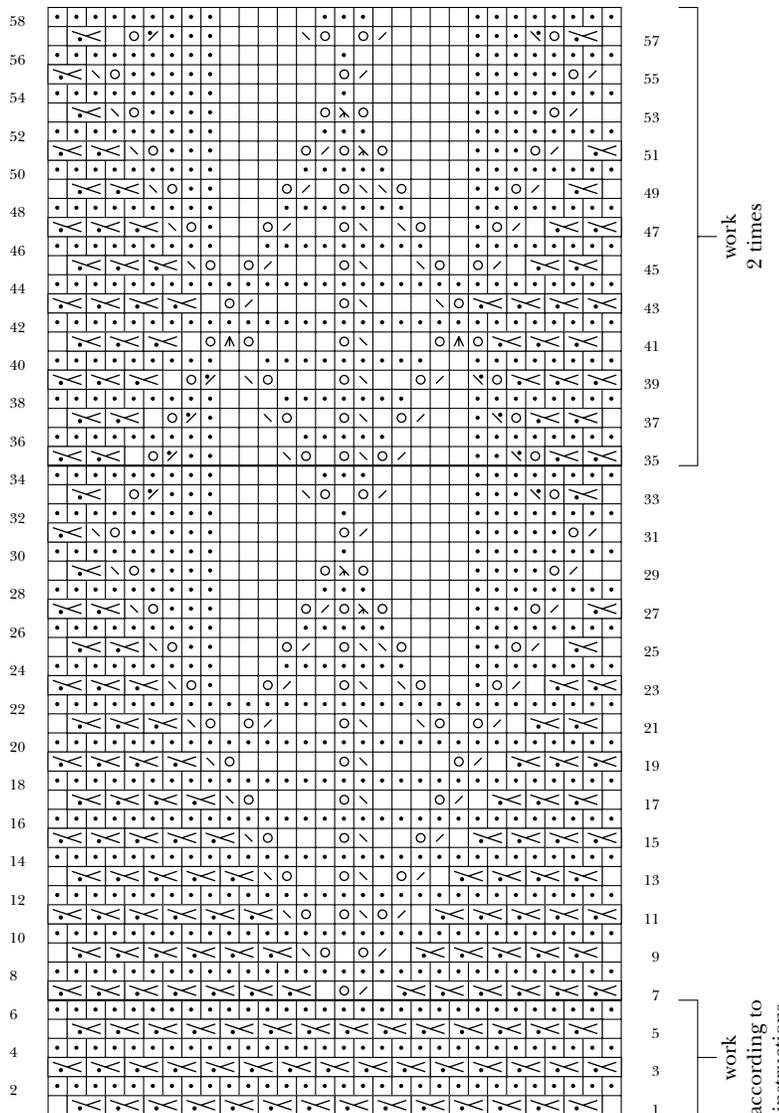
Chart B



Fern



Diamond Border Rows 1–58

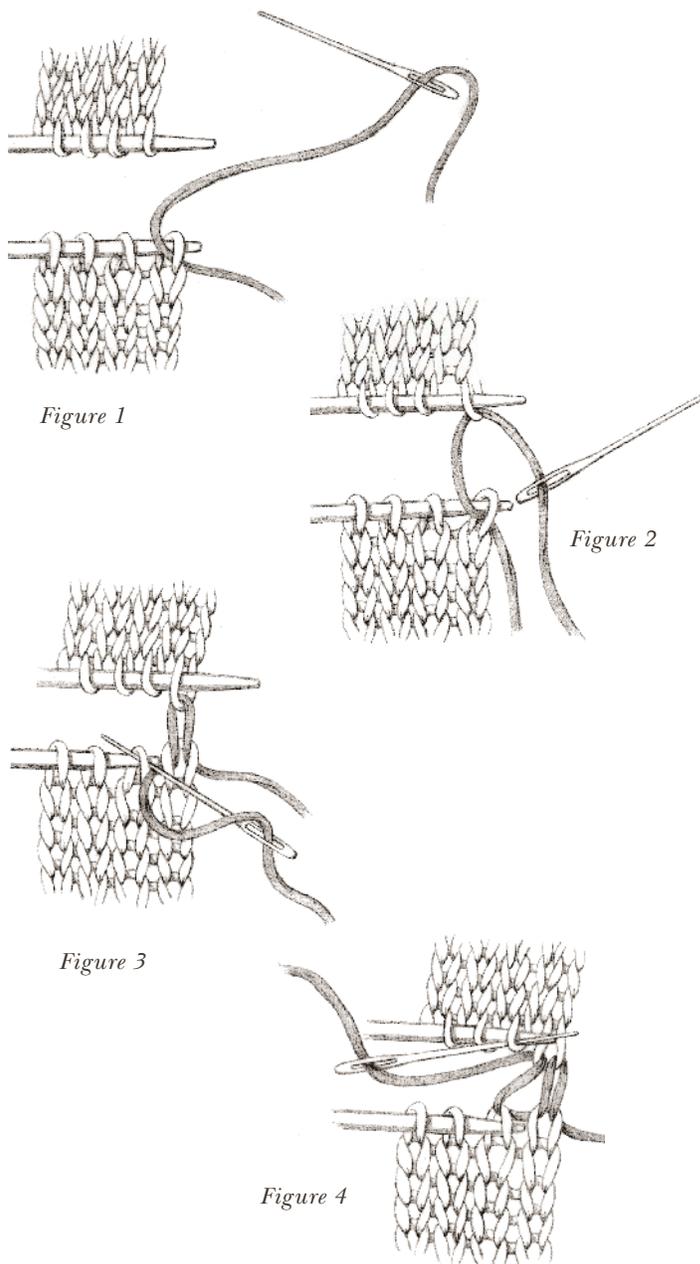


KITCHENER STITCH

Arrange stitches on two needles so that there is the same number of stitches on each needle. Hold the needles parallel to each other with wrong sides of the knitting together. Allowing about ½" (1.3 cm) per stitch to be grafted, thread matching yarn on a tapestry needle. Work from right to left as follows:

- Step 1.** Bring tapestry needle through the first stitch on the front needle as if to purl and leave the stitch on the needle (*Figure 1*).
- Step 2.** Bring tapestry needle through the first stitch on the back needle as if to knit and leave that stitch on the needle (*Figure 2*).
- Step 3.** Bring tapestry needle through the first front stitch as if to knit and slip this stitch off the needle, then bring tapestry needle through the next front stitch as if to purl and leave this stitch on the needle (*Figure 3*).
- Step 4.** Bring tapestry needle through the first stitch on the back needle as if to purl and slip this stitch off the needle, then bring tapestry needle through the next back stitch as if to knit and leave this stitch on the needle (*Figure 4*).

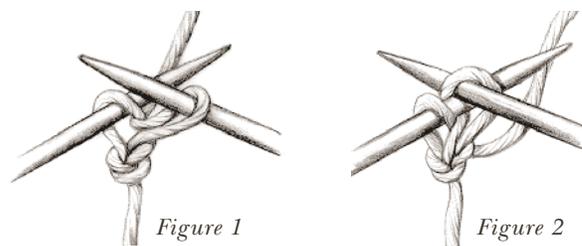
Repeat Steps 3 and 4 until one stitch remains on each needle, adjusting the tension to match the rest of the knitting as you go. To finish, bring tapestry needle through the front stitch as if to knit and slip this stitch off the needle, then bring tapestry needle through the back stitch as if to purl and slip this stitch off the needle.



KNITTED CAST-ON

Also called “knitting on,” this is effectively a loose chain of knit stitches. It is one of the most popular methods and is easy to pick up and knit from the other direction if required.

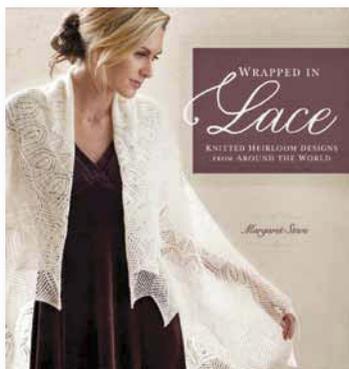
Make a slipknot of working yarn and place it on the left needle if there are no stitches already there. *Use the right needle to knit the first stitch (or slipknot) on left needle (*Figure 1*) and place new loop onto left needle to form a new stitch (*Figure 2*). Repeat from * for the desired number of stitches, always working into the last stitch made.



Abbreviations

| | | | |
|----------------|--------------------------|--------------|---|
| beg(s) | begin (s); beginning | RS | right side |
| BO | bind off | sl | slip |
| cm | centimeter(s) | sl st | slip st (slip 1 stitch purlwise unless otherwise indicated) |
| CO | cast on | ssk | slip 2 stitches knitwise, one at a time, from the left needle to right needle, insert left needle tip through both front loops and knit together from this position (1 stitch decrease) |
| cont | continue(s); continuing | st(s) | stitch(es) |
| dec(s) | decrease(s); decreasing | tog | together |
| folll | follow(s); following | WS | wrong side |
| g | gram(s) | yd | yard(s) |
| inc(s) | increase(s); increasing | yo | yarnover |
| k | knit | * | repeat starting point |
| m | marker(s) | * * | repeat all instructions between asterisks |
| mm | millimeter(s) | () | alternate measurements and/or instructions |
| p | purl | [] | work instructions as a group a specified number of times |
| patt(s) | pattern(s) | | |
| pssso | pass slipped stitch over | | |
| rem | remain(s); remaining | | |
| rep | repeat(s); repeating | | |

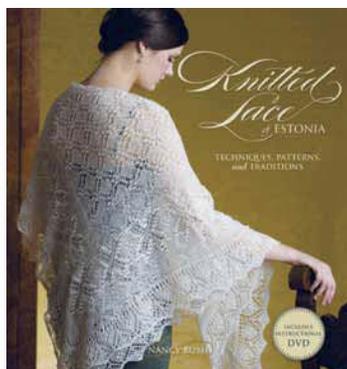
GET MORE BEAUTIFUL KNITTED LACE PATTERNS in these stunning resources from Interweave



Wrapped in Lace: Knitted Heirloom Designs from Around the World by Margaret Stove

A lifelong student of knitted lace, designer and spinner Margaret Stove shares her personal knitting journey of learning to create lace from scratch in *Wrapped in Lace*. Accompanying Margaret's story are 12 gorgeous patterns for lace shawls, stoles, and scarves, as well as in-depth descriptions of lace techniques and knitting traditions

Paperback, 160 pages, 8½ × 9, \$26.95
ISBN 978-1-59668227-6, available November 2010



Knitted Lace of Estonia: Techniques, Patterns, and Traditions by Nancy Bush

Deepen your knowledge of lace knitting with 14 Estonian heirloom-quality lace patterns from Nancy Bush in a new edition of her best-selling book *Knitted Lace of Estonia*, now with a bonus 1-hour DVD.

Paperback with DVD, 150 pages, 8½ × 9, \$26.95
ISBN 978-1-59668-315-0, available November 2010