

HOW-TO:
FELTING
CROCHET

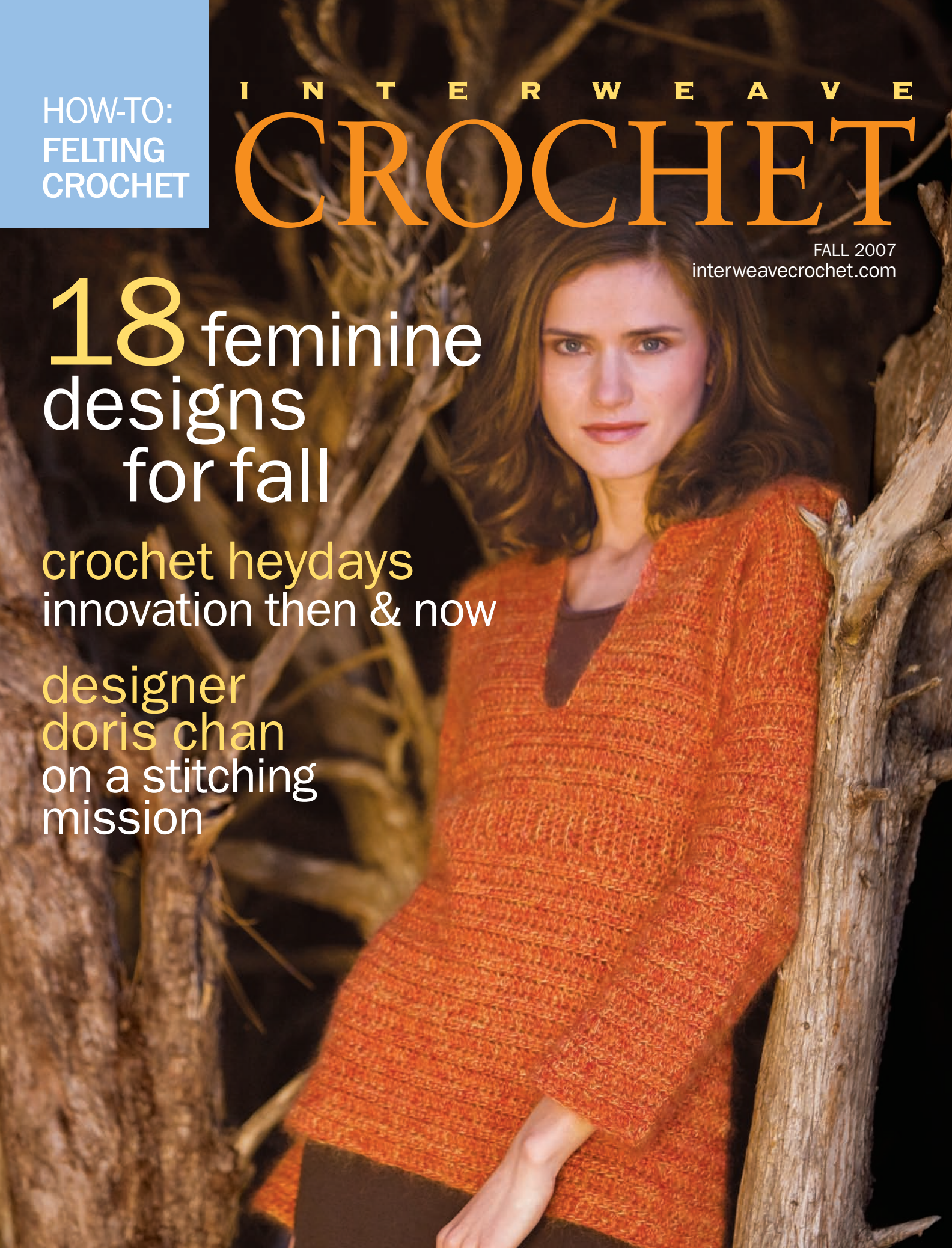
I N T E R W E A V E
CROCHET

FALL 2007
interweavecrochet.com

18 feminine
designs
for fall

crochet heydays
innovation then & now

designer
doris chan
on a stitching
mission





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On the cover: Rosemary Sweater, page 40.

Fall has always been my favorite season. Despite the growing chill and increasingly barren trees, I find it fresh and inviting—a new beginning, even more than spring. In many ways, it seems as if crochet itself is experiencing a rebirth. But as a look into crochet's past reveals (see Amy O'Neill Houck and Vashti Braha's "Crochet Heydays," page 68), the passion for innovation that today's crocheters express isn't entirely novel, even though its scope has broadened dramatically in the last few decades.

Looking ahead, I'm giddy to see where crochet will go in the near future, and I'm excited to travel around North America this fall, teaching about crochet, visiting local yarn stores, and meeting crocheters from all walks of life. I had a great time attending the Crochet Guild of America national Chain Link conference in July, as you'll probably intuit from this photo of me with Mary Beth Temple and Doris Chan (see the profile of Doris that begins on page 14).

Speaking further of change, on many pages of this issue you'll notice a new icon that indicates bonus content we've put on our website. Crochet patterns are very long, and as we hammer out ways to condense instructions while keeping them clear and accurate, we'll be using our website to offer you content we can't fit in these pages. A great way to keep the pattern length under control is to use as many stitch symbol diagrams as possible. Challenge yourself to follow a diagram by making Gwen Blakley Kinsler's cuff on page 76 without the text instructions. I'll be discussing this matter of pattern length in more detail on my new blog at interweavecrochet.com. I hope you'll stop by to let me know what you think.

Another medium we're branching into is television. You won't want to miss *Interweave Crochet* on two needle arts shows airing on public television this fall. I'll be a guest on *Needle Arts Studio*, demonstrating how to achieve drape in crocheted garments. (Here I am with Shay Pendray, wearing Doris Chan's Sera Lace Top from page 16.) In another segment that will air this winter, I'll be talking about a Tunisian crochet project from *Crochet Me*. For more information, see knittingdailytv.com. You can also catch me as a guest on *Knit and Crochet Today*, a new show debuting this fall on public television. For more information, see www.knitandcrochettoday.com. Check your local PBS station for listings in your area.



Above: Me with Mary Beth Temple (center) and Doris Chan (right) at the Crochet Guild of America Chain Link conference in Manchester, New Hampshire. Mary Beth profiled Doris on page 14. Right: Here I am wearing the Sera Lace Top from this issue (page 16) with Shay Pendray on the set of *Needle Arts Studio*.

Special thanks to Carol and Shawn Thornton, Jane and Paul Danbold, and the entire Westman family for their hospitality and the use of their beautiful homes; to Yarn Paper Scissors, Rabat, and Tribeca in Burlingame, California, for the use of their stores; to Morning Glory Boutique, also in Burlingame, for supplying some of the outfits for our photoshoot; and to Sarah Hernandez and Kira Lee for hair and makeup styling.

Cheers,



Kim Werker

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Interweave Crochet (ISSN 1937-0008) is published quarterly by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672. USPS #017-249. Application to mail at Periodicals Postage rate is pending at Loveland, CO 80538, and additional mailing offices. All contents of this issue of *Interweave Crochet* are copyrighted by Interweave Press LLC, 2007. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$26.95/one year in the U.S., \$30.95/one year in Canada, and \$33.95/one year in international countries (surface delivery) U.S. funds only.

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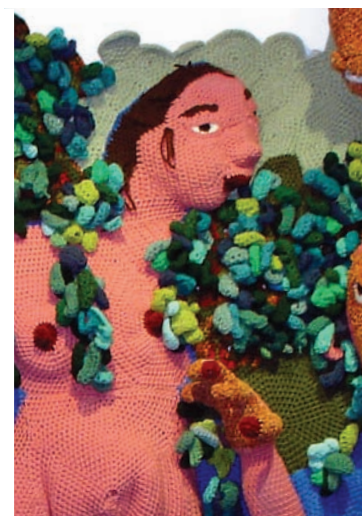
Ming Yi Zaleski recently married—you may recognize her name as Ming Yi Sung, the artist who attracted international attention over her crochet installation of nude, androgynous figures. Her exhibit, part of the 2005 Not the Knitting You Know exhibition at the Eleven Eleven Sculpture Space in Washington, D.C., drew the ire of a law firm that demanded the exhibit be censored. Ming whipped up a few synthetic-fiber fig leaves, and the din died down (save for a few “not your granny’s crochet” jokes the mainstream press can’t seem to resist). What escaped mention is how multifariously talented Ming is, all the more impressive given that crochet is but a recent accomplishment for her, following on the heels of charcoal, oil painting, and clay sculpture.

Ming has attended art schools since the age of thirteen, when she lived in Taipei, Taiwan. At sixteen, she moved with her parents to a suburb of Chicago and continued to paint and draw, focusing primarily on the human form. It was at this time that she began to incorporate quasi-biblical elements into her work. “I was more interested in symbolism,” she says. “At the time, it was the apple, representing forbidden knowledge and desire.”

Crochet entered the scene when Ming attended the Maryland Institute, College of Art. A basic fiber course gave her the techniques, while a history course on women in art opened the door to female artists using traditionally domestic crafts— weaving, knitting, beading—in fine art. Ming’s primary influences were rooted firmly in sculpture, but she started playing with crochet, shaping contours of the female body. Poetically, an experiment with a fiber breast and nipple provided the crucial spark. “I was driving from Baltimore to New York with my cousin,” she recalls, “and I placed the crochet nipple on the dashboard to tease her. She kept looking at it and pinching it, and I began to realize what a simple and interesting



The controversial Settlement with Monkeys installation (with detail).



Photos by Ming Yi Zaleski

form it was. And since it’s ‘soft art’ and very inviting for viewers to touch, it became something I wanted to pursue.” She left painting to focus on creating life-size figures and creatures. Once her mother—an avid knitter, sewer, and crocheter—taught her how to hold her hook pencil-style, Ming could crochet tirelessly, up to an entire body a week.

Ming’s first solo exhibit in 1999 at Baltimore’s Halcyon Gallery is exemplary of her best-known work. The installation, titled *the Androgynous Eden*, used the entire room. It incorporated both biblical elements and aspects of a personal mythology Ming started piecing together during her senior year of college. “While everyone else was fixated on competition for ‘who has the most shocking quality in their artwork,’ I was most obsessed with the idea of holding both male and female qualities. Androgyny represents the ideology of the ‘perfect being’ and the perfect moment when the male and female are joined as one. I see it as a quest of finding the perfect ‘other half’ for myself.”

Her background in clay sculpture is evident in the richness of her crochet fabric layers as they mold and blend together. The colors are vibrant and inviting, a nod to her background in oils. Ming admits that

when she started using crochet as a medium, she went first to the “fine art” materials, such as wire and twine, before discovering the vast palette of colors available in everyday, run-of-the-mill, acrylic yarn. Human figures stand around the room, their facial features at once exaggerated and elegant, peacefully contemplating the world about them. In one, a small figure stands reaching for fruit on a tree. The tree has a human face growing from its trunk; this may be the Tree of Life. Some fruits have eyes while others, only mouths with vivid white teeth. One may take a bite of the apple and gain knowledge, but that knowledge just might bite back.

As Ming’s androgyny myth developed, she brought together old and new pieces, re-creating relationships and narratives. Most recently, she’s been at work on a triptych celebrating her marriage. This celebration may involve interpretative dancing, for which she will crochet the costumes. She also designs and sells wearable sculpture called Cuddly Creatures, playful animal shapes one can wear as scarves. ∞

MICHELLE WIENER is an editor and writer living in Brooklyn, New York. She is currently dreaming of crocheting a tablecloth.

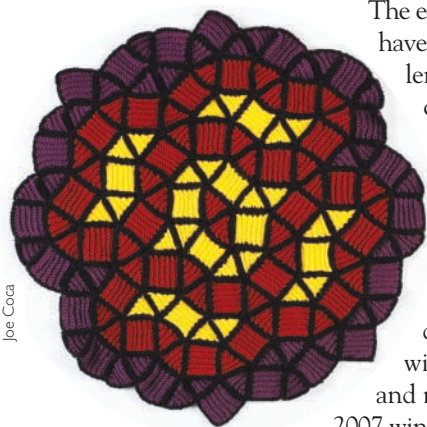


National Crochet Gathering

The Crochet Guild of America (CGOA) held its annual Chain Link National Conference in Manchester, New Hampshire, in July. The conference kicked off with Professional Development Day, including a panel discussion, instructional workshops, and a luncheon. Cari Clement, director of fashion at Caron International, delivered the conference keynote address about welcoming new crocheters while continuing to serve more experienced stitchers. Four full days of classes with nationally known crocheters rounded out the event, in addition to the Knit & Crochet Show, a market featuring dozens of vendors. The Saturday evening Chic Street Dinner Fashion Show, emceed by Lily Chin, brought everyone together. A silent auction of crocheted and knitted handbags made by well-known designers raised more than \$2,300 to benefit the Helping Hands Foundation, and a large carton of 7-by-9 inch squares was collected for Warm Up America! For more information about the CGOA and future events, see www.crochet.org.



Excellence in Needle Arts Awards



Joe Coca

The editors of *PieceWork* magazine have announced the 2008 Excellence in Needle Arts Awards call for entries, with a theme of pincushions. Pincushion entries must incorporate at least one of the following techniques: cross-stitch, needlepoint, crochet, knitting, lace making, tatting, quilting or embroidery, and will be judged for originality and mastery of technique. The 2007 winner in the Knitting/Crochet category was fifteen-year-old Elena Ferrari, of Beverly, Massachusetts, for her crocheted lap blanket (pictured), made with Coats yarns. For more information and an entry form, see interweave.com/needle/NWOY.

Hook into the WEB



Joe Coca

Sandi Wiseheart, Editor, *Knitting Daily*

Crocheters have big hearts—and some crocheters have even bigger vision to match. The hearts of Australian-born twins Margaret and Christine Wertheim led them to begin work on a crocheted coral reef. Yes, a coral reef, complete with sea critters and plants made out of thousands of crochet stitches. Their project, called the Hyperbolic Crochet Reef, “pays woolly homage” to a spectacular endangered wonder, Australia’s Great Barrier Reef. One of their supporters likes to call the project “the AIDS quilt of global warming.”

Perhaps even more sobering is a new project by Helle Jorgensen called the Rubbish Vortex (see the article about Jorgensen in the Spring 2007 *Interweave Crochet*). The Vortex, a huge hanging artwork crocheted entirely out of plastic bags, is Jorgensen’s way of bringing attention to what Greenpeace calls the “Garbage Patches”—two enormous collections of floating plastic waste that have accumulated in the middle of the oceans, swept together by sea currents. Jorgensen received hundreds of plastic bags from people all over the world, which she is steadily crocheting into a stunning menagerie that will be part of her Rubbish Vortex display in Los Angeles next year.

These are crocheters with global-size hearts and visions. And then there’s Peg Baker. Baker is eighty-six years old, and, in just six years, she has crocheted about 1,000 afghans. That’s one afghan every two days, give or take. (Baker also works full-time at a dry cleaner’s.) She donates these bits of her crocheter’s heart to local hospitals and nursing homes, including a center that cares for 250 severely disabled children. The director of the children’s facility says that the kids love the handmade afghans. As for Baker herself, she told the *Pittsburgh Tribune-Review* that she has no plans to slow down because there will always be people who need the afghans. “I intend to keep doing it,” she said.

Crochet is powerful. Crocheters have big hearts. Sometimes we crochet for tiny babies new to our hearts and homes, sometimes we crochet to surround our families with beauty, and sometimes we feel compelled to crochet something of truly global proportions. Crochet is nothing short of love-on-a-hook. So look down at your hook. What is your heart crocheting today?



Links to photos and articles about these topics can be found on interweavetrochet.com.

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Yarn Spotlight: Shepherd Worsted by Lorna's Laces

Kim Werker



Swatch A



Swatch B



Swatch C

Photos by Kim Werker

Variegated yarns are often lovable and decorative in their own right, whether still in the hank or wound into a ball. Crocheting with them can be a thrilling mystery: Each row or round brings with it a new plot twist. Will the colors blend slowly into one another or pool in ways that drive you mad? Will the first skein end with the same color the next one starts with? Oh, right. Crocheting with variegated yarns can be a test of your strength to endure what the color changes impose upon your project. I recently heard someone proclaim that you simply should not crochet with variegated yarns. To that I reply: Hogwash! It isn't hard to find lovely patterns for variegated yarns. It just comes down to swatching.

When I swatch multicolored yarns, I explore both the hand of the fabric and the behavior of the colors. The swatches pictured here show a selection of stitch patterns I tested out in Lorna's Laces Shepherd Worsted (100% superwash wool; 225 yd [206 m]/4 oz [113 g]), all using an H/8 (5 mm) hook.

Swatch A

I started with the basics. This swatch is solid double crochet, and the relatively short color lengths behaved as I'd thought they would: This swatch looks splotchy. The height of each dc creates a dramatic burst of yellow that I would find distracting in anything larger than, oh, a 5" swatch. Time to move on and find another stitch pattern.

Swatch B

Granite stitch is always the next pattern I try in a new variegated yarn. The basic, woven-looking fabric often reveals magical pooling that never fails to delight. I love how the yellow in this yarn ends up forming a diamond pattern. Of course, the patterning depends on the gauge I've chosen and on the number of stitches I start out with; that's much of what makes the experimentation so much fun. Here's how I made this swatch:

Ch 19 (or any even number plus 1 for the turning chain).

Row 1: Sc in 2nd ch from hook, *ch 1, sk 1 ch, sc in next ch; rep from * across, turn.

Row 2: Ch 1, sc in first sc, sc in next ch-1 sp, *ch 1, sk 1 sc, sc in next ch-1 sp; rep from * across, turn.

Rep Row 2 for granite st patt.

Swatch C

Openwork patterns often make variegated yarns shine. To experiment with a mixture of dense and open stitchwork, I whipped up one of the French Square motifs from the Overlay Felted Tote pattern on page 84. I love how the open spaces balance the bursts of color and how, at the same time, the colors blend so beautifully.



I made more swatches that I don't have room for here; look for them on my new blog at interweavcrochet.com and share your thoughts on crocheting with variegated yarns. Look for more in our upcoming Winter issue, when Interweave staff members will explore variegation en masse.

Going Eco-Friendly

Sisters Jill and Susan Wolcott of Y2Knit have launched Y2Knit EConnection, a year-long subscription program promoting eco-friendly products in the yarn industry. Subscribers receive an initial gift package followed by monthly samples of various eco-friendly products, literature about the companies providing samples, and access to a private online discussion forum where they can connect to other crafters and share eco-friendly tips.

Participating companies include Eucalan, Claudia Hand Painted Yarns, and South West Trading Company. The program will run from September 2007 through August 2008; see www.y2knit.net/Econnection.htm.



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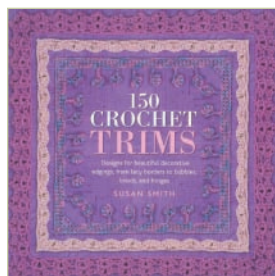


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150 Crochet Trims: Designs for Beautiful Decorative Edgings, from Lacy Borders to Bobbles, Braids, and Fringes Susan Smith (St. Martin's Griffin)

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an excellent resource for creating your own unique fashions. Each of the five chapters—"Edgings," "Fringes," "Braids," "Motifs," and "Accessories"—boasts samples crocheted in a color theme. For example, all the fringes are presented in blue and all the motifs in yellow. Each trim, ranging in difficulty from easy to challenging, includes basic instructions and a close-up color photograph of a sample. Crocheters of all experience levels will find the perfect embellishment to personalize their work. A refresher course covers skills—from how to hold the hook and yarn to how to make bullions and fringe. If you are not sure what to embellish first, five projects will walk you through trimming a skirt, a pillow, a cardigan, a bolero, and a beret. Softbound; 128 pages; \$21.95; ISBN 978-0-312-35982-9.



Mr. Funky's Super Crochet Wonderful Narumi Ogawa (North Light Books)

If you have ever wanted to crochet a "funky spunky monkey" or a "spring chicks and baby bunnies corsage," Narumi Ogawa's book will delight and intrigue you. Patterns for eleven *amigurumi* (crocheted stuffed dolls) include

elephants, panda bears, a hamster, a monkey, a hare, a snake, a kitty, a bear, a bunny, and Mr. Funky. Six scarves, eight hats, a bag, and earrings are among the funky but chic accessories you'll discover. Each simple pattern includes detailed diagrams and charts for construction and assembly. Delightful illustrations place each project in an atmosphere that reflects its carefree nature. Ogawa's patterns are great for new crocheters or for any crocheter who's looking for a fun, entertaining project. Softbound; 112 pages; \$16.99; ISBN 978-1-58180-966-4.



The Complete Book of Crochet Stitch Design: 500 Classic & Original Designs Linda P. Schapper (Lark Books)

A reference book that will appeal to beginning and experienced crochet enthusiasts, *The Complete Book of Crochet Stitch Designs* has been republished with 500 classic and original design patterns. The stitch designs are prefaced with illustrations for the basic

stitches used, including single crochet, double crochet, cluster, V-stitch, and X-stitch, and a chart of international crochet

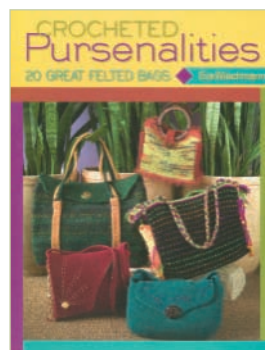
symbols. A seventeen-page pictorial index of the 500 designs helps you find that perfect stitch pattern. The designs range from simple patterns that use single crochet only to complex patterns that use more complicated stitches, such as shells, puffs, bobbles, and Y-stitches, and creating stripes and columns. Each stitch design includes a close-up color photograph, stitch diagram, and written instructions. This book is a valuable resource for any crochet artist or designer. Hardbound; 352 pages; \$29.95; ISBN 978-1-57990-915-4.



Everyday Crochet: Wearable Designs Just for You Doris Chan (Potter Craft)

Perfect for more experienced crocheters, *Everyday Crochet* offers twenty-four new projects from well-known designer Doris Chan. Chan begins her book by addressing the struggle to fit a pattern to your individual body size and type. To this end, each pattern includes sizing from small (bust size 32–34 inches) to extra

large (bust size up to 50 inches) and sometimes even larger. And she includes notes about making patterns for petite or tall sizes. You'll also find instructions for adding or altering bust short-rows, creating hip shaping, adjusting sleeve width and length, and changing overall garment length. She addresses yarn substitutions, showing you the necessary characteristics to look for in a yarn when substituting. After teaching you how to customize crochet patterns, Chan shares her designs for cami-tanks, pullovers, cardigans, vests, coats, and belts and closures. Each pattern includes multiple photographs of the finished garment, stitch symbol diagrams, and schematics. Almost all of the patterns are for intermediate crocheters; one pattern is specifically for advanced crocheters. Only the belts and closures are rated for beginners. Softbound; 144 pages; \$21.95; ISBN 978-0-307-35373-3.



Crocheted Purses: 20 Great Felted Bags Eva Wiechmann (Martingale and Company)

Bags of varying shapes and sizes fill Eva Wiechmann's latest book of purse designs. Stitched and stone embellishments, novelty yarn accents, and an array of closure choices give each purse a personality of its own. Whether you're looking for a bag to hold your next cro-

chet project, a basket to carry your groceries home in, or a fun purse for a day of shopping or relaxing with friends, you'll find a project to fit your personality. Each bag is crocheted and then felted. Thorough felting instructions and helpful tips preface the patterns. Softbound; 64 pages; \$19.95; ISBN 978-1-56477-750-8.



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Photos by Sarah Silver



Doris Chan's Second Act

Mary Beth Temple

Serendipity—Doris Chan is a firm believer in taking what inspiration comes and then making it her own. While she's crocheted most of her life (the essay in her book *Amazing Crochet Lace* is a wonderful look into her relationship to crochet and to her mother, who taught her the craft), it wasn't until a combination of empty-nest syndrome and unexpected job loss struck that she had enough time to show others how to do things her way. Doris Chan is a big believer in doing things her own way—and has inspired many of us to follow the path she's blazed.

From the time Chan learned to crochet by copying her mother's technique (neither of them read patterns when they started), her crochet style took a circuitous path, wending its way throughout the various stages of her life and times. Chan never really stopped crocheting, but there were times when she was frustrated by the lack of materials that spoke to her. "There were so many years where crochet was so unhip; I didn't have access to really nice yarns. I learned to crochet from my mother, who really only got her yarns from Woolworth's. The other side of that was thread—thread was thread. I am not at all a 'threadie,' which has nothing to do with what you can make with thread. . . . I just physically cannot handle working with thread."

As time progressed, Chan began to experiment. She read books and magazines, visited retail shows, analyzed knitting and crochet patterns to see how they were put together, and developed the framework for what she calls her MO (*modus*

operandi): a body of design work that relies heavily on seamless construction, lacy stitches, and a flexible foundation that she refers to as the base chain/single crochet (Ed. note: This is the same technique called *foundation stitches* [see Spring 2007]). Her design skills were evolving as well—not because she woke up one morning and decided to be a crochet designer, but because she was distilling all of this information into a way to make attractive clothing for herself. "All crocheters at some point become designers in many ways," she says. "As soon as you choose an alternate colorway or choose an alternate yarn, you are starting to design. As soon as you make more rows because you aren't getting the right row gauge, you are designing. It is more than altering; it is making the pattern happy for you."

Chan has always loved garment design. "I tried making clothes for myself. I am not a traditional fit, being 5' 2". I was

always trying to make things that draped nicely and looked good on me. I looked at many patterns and thought, I could do that better; I like that part, but not this part.” Her need for speed dictated her choice of technique, too. “I don’t knit fast enough to make something quick enough to make me happy,” she laughed. “I am into this immediate gratification in my projects, so I focused on crochet.” Then, of course, the marketplace caught up to Chan’s vision. The new millennium brought not only a wider array of available yarns, but the “big, giant tools” Chan favors: hook sizes of L/11 (8 mm) and up.

Chan’s transition to professional designer happened when she was fooling around online. “The Lion Brand website had a customer gallery where you could post your own photos, so I posted a photo of myself wearing a shawl I had designed. Lion Brand had so many requests for the pattern that they asked if I would sell them the design. I had no notes; I wasn’t even really sure what I had done. But I said, ‘Sure.’” That sale led to a long-time relationship between Chan and Lion Brand; she has designed hundreds of patterns for them over the last half-dozen years. Eventually, her work caught the attention of editor Rosy Ngo at Potter Craft, which resulted in Chan’s first book, *Amazing Crochet Lace* (2006).

One of the wonderful things about Chan’s books is that they aren’t just an array of patterns. There is a real sense of who she is, both as a designer and as a person, that comes through in her writing. “I really wanted to do more writing, but I had so little experience writing books, of writing anything except patterns. I wrote way, way too much for one book, and most of it was cut. But I did manage to save that one essay about my mom, which I thought was very important.” Also important to Chan was her desire to spread the word about the base ch/sc.

The base ch/sc is a new concept for many crocheters, but there hasn’t been much resistance to it. The benefits are simple: You wind up with a more elastic and natural-looking foundation than the one resulting from using a traditional foundation chain. Chan waxes poetic on the need for accepting this relatively new way of working; while she may not be the only designer encouraging crocheters to break their chains, she might be the most vocal. “My argument is that knitters know that there are many ways to cast on and that you pick the cast on that gives you the edge that you want. The base ch/sc isn’t appropriate for every single pattern, but every crocheter should have it in her bag of tricks.”



Chris Hartlove

The other parts of Chan’s design MO are less subtle. She creates not just lacy stitch patterns but has a seamless way of shaping garments. Chan eschews seams, not only because she hates to do them but because she feels that seams interrupt the flow of her designs. By working seamlessly, “you are making your own beautiful fabric and pattern, and you can just let it continue through the garment without interruption,” she says.

Shortly after she finished *Amazing Crochet Lace*, Chan went to work on her second book, *Everyday Crochet*, due out in September 2007. The link between *Amazing Crochet Lace* and *Everyday Crochet* doesn’t jump out at you on first glance, but the patterns in both books are spiritual cousins: The garments from *Everyday Crochet* are the ones you wear, well, every day,

but they make perfect companion pieces to their splashier relatives in *Amazing Crochet Lace*. And they come in a larger size range as well. Chan made a conscious effort to expand the size range, even though it wasn’t easy. “Writing patterns is my least favorite part of the design business. . . . To make garments using my MO of seamlessness and lace stitch patterns, it becomes really, really difficult to size them, to get all the proportions correct for all of the sizes.” Offering patterns in a wide range of sizes isn’t just a matter of making the basic pieces wider or narrower. Neck openings, armhole depth, and sleeve lengths all have to be graded appropriately, which takes up not only time but a fair amount of space on the page as well.

Chan’s design process is intuitive. Math is definitely what happens after; it’s not the basis of her work. Rather than sketching and multiplying, Chan takes her inspiration from the yarns she loves. “You can’t make the yarn do what it doesn’t want to do; that is more heartache than you can imagine! So you try to gently coax your yarn into something, and it will tell you if you are doing it right. You want the yarn to be happy; it is best when the marriage [between yarn and pattern] just sings.”

What’s next for Doris Chan? Well, she isn’t exactly sure; serendipity might kick in again. “I have said what I had to say to get the base ch/sc out there,” she says. “Producing these two books took two years out of my life. So now I am looking around, going now what?”

MARY BETH TEMPLE is the author of *The Secret Language of Knitters* and is an avid crocheter, knitter, writer, and designer. Stalking Doris Chan was the most fun she has had writing an article, ever. Catch Mary Beth’s fibery ramblings at www.alpacaaddict.blogspot.com.

SERA LACE TOP

design by DORIS CHAN

EVERY WOMAN CAN USE ONE FABULOUS LACY TOP in her wardrobe. When you wear lace over a solid color, the eye focuses on the lace, not on what's beneath, which is magically figure-flattering. This pullover is roomy and stretchy, with a wide neckline; long, flared sleeves; and picot trim. Flaring gently to mid-hip, it's perfect for an evening of elegance or a day of feeling pretty.

Finished Size 36 (40, 44, 48, 52, 56)" bust circumference. Sweater shown measures 36".

Yarn Filatura Di Crosa Sera (84% wool, 11% viscose, 5% polyamide; 147 yd [135 m]/1½ oz [50 g]; ): #40 silver grey, 5 (6, 6, 7, 7, 8) balls. Yarn distributed by Tahki Stacy Charles.

Hook Size G/7 (4.5 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Removable stitch markers (m).

Gauge 13 fsc = 4"; (shell, sc, ch 5, sc) 2 times in patt and 8 rows = 4".

Skill Level Intermediate.

Stitch Guide

Shell (sh): 5 dc in same st or sp.

Picot-sh: (3 dc, ch 3, sl st in top of dc just made, 2 dc) in same st.

Shell Trellis Patt (worked in joined rnds):

Rnd 1: (WS) Ch 1, sc in first ch-sp, *ch 5, sc in 3rd dc of next sh, ch 5, sc in next ch-5 sp; rep from * around, omitting last sc, and ending with sl st in first sc, turn.

Rnd 2: (RS) Ch 3, 2 dc in same sc, *sc in next ch-5 sp, ch 5, sk next sc, sc in next ch-5 sp, sh in next sc; rep from * around, omitting last sh on final rep, and ending with 2 dc in same sc as beg, sl st in top of beg ch, turn.

Rnd 3: Ch 1, sc in same dc, ch 5, sc in next ch-5 sp, *ch 5, sc in 3rd dc of next sh, ch 5, sc in next ch-5 sp; rep from * around, ending with ch 2, dc in first sc, turn.

Rnd 4: Ch 1, sc in first ch-sp, sh in next sc, sc in next ch-5 sp, *ch 5, sk next sc, sc in next ch-5 sp, sh in next sc, sc in next ch-5 sp; rep from * around, ending with ch 2, sk next sc, dc in first sc, turn.

Rep Rows 3–4 for patt.

Notes

This fabric grows when worn, particularly the sleeves. Keep this in mind before deciding to lengthen.

Top is made from the neck down in joined rounds worked back and forth. Incs in patt are made at each of four “corners” and shape the raglan-style shoulders of the yoke. Mark the ch-sp or st at each corner and move markers (m) up as you go.

Upper Body

Fsc (see Glossary) 72 (72, 72, 80, 80, 80), sl st in beg fsc to form ring, being careful not to twist sts. Set up 12 (12, 12, 14, 14, 16) reps with incs as foll. (Sizes 48 (52, 56)" have “cheat” sts at center-front and -back neck.)

Sizes 36 (40, 44)" only:

Rnd 1: (RS) Ch 3, 4 dc in same fsc, *[sk next fsc, sc in next fsc, ch 5, sk next fsc, sc in next fsc, sk next fsc, sh in next fsc]** 4 times, (ch 2, sh) in same fsc for corner, rep from * to ** 2 times*, (ch 2, sh) in same fsc for corner; rep from * to *, placing last sh in same fsc as beg, ch 1, sc in top of beg ch, turn—16 sh.

Sizes 48 (52)" only:

Rnd 1: (RS) Ch 3, 4 dc in same fsc, *[sk next fsc, sc in next fsc, ch 5, sk next fsc, sc in next fsc, sk next fsc, sh in next fsc]** 2 times, sc in next fsc, ch 5, sk next fsc, sc in next fsc, sh in next fsc; rep from * to ** 2 times, (ch 2, sh) in same fsc for corner; rep from * to ** 2 times*, (ch 2, sh) in same fsc for corner; rep from * to *, placing last sh in same fsc as beg, ch 1, sc in top of beg ch, turn—18 sh.

Size 56" only:

Rnd 1: (RS) Ch 3, 4 dc in same fsc, *sk next fsc, sc in next fsc, ch 5, sk next fsc, sc in next fsc, sk next fsc, sh in next fsc**, [sc in next fsc, ch 5, sk next fsc, sc in next fsc, sh in next fsc] 4 times, rep from * to **, (ch 2, sh) in same fsc for corner, rep from * to ** 2 times*, (ch 2, sh) in same fsc for corner; rep from * to *, placing last sh in same fsc as beg, ch 1, sc in top of beg ch, turn—20 sh.

Place corner marker at each ch-2 sp. Move m up each rnd.

All sizes:

Rnd 2: (WS) Ch 1, sc in first ch-sp, ch 5, sc in 3rd dc of next sh, *[ch 5, sc in next ch-5 sp, ch 5, sc in 3rd dc of next sh]**; rep from * to ** to next corner ch-2 sp, ch 5, sc in corner ch-2 sp, ch 5, sc in 3rd dc of next sh*; rep from * to * 2 times; rep from * to ** to end, ch 5, sl st in beg sc, turn.

Rnd 3 (inc rnd): Ch 3, 4 dc in first sc, *[sc in next ch-5 sp, ch 5, sk next sc, sc in next ch-5 sp, sh in next sc] to next corner, placing last sh in next corner sc**, (ch 2, sh) in same corner sc*; rep from * to * 2 times; rep from * to ** once, place last sh in same corner sc as beg, ch 1, sc in top of beg ch, turn—20 (20, 20, 22, 22, 24) sh.

Size 36" only:

Rnds 4–8: Rep Rnds 2–3 two times, then Rnd 2 once more—28 sh.

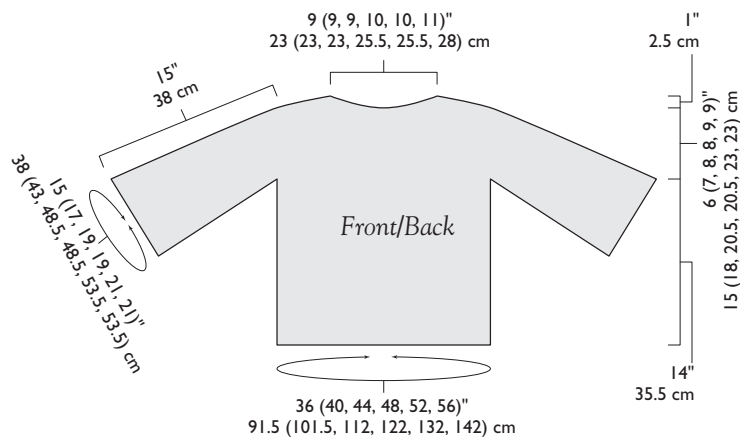
Size 40" only:

Rnds 4–10: Rep Rnds 2–3 three times, then Rnd 2 once more—32 sh.

Sizes 44 (48)" only:

Rnds 4–12: Rep Rnds 2–3 four times, then Rnd 2 once more—36 (38) sh.





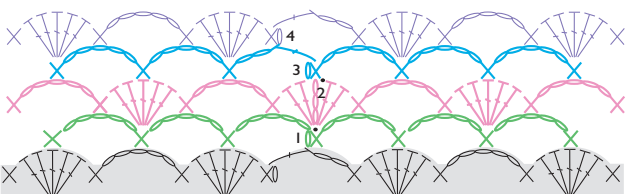
Key

- Chain (ch)
- Slip st (sl st)
- × Single crochet (sc)
- ⌋ Double crochet (dc)
- 5-dc shell
- Ch-3 picot

Picot-Shell Trim



Lower-Body Shell Trellis



Sizes 52 (56)" only:

Rnds 4–14: Rep Rnds 2–3 five times, then Rnd 2 once more—42 (44) sh.

All sizes:

Work Rnds 2–4 of est patt once more. Moving toward armhole, join front and back at underarms as foll: *Joining Rnd*: (WS) Ch 1, sc in first ch-sp, *ch 1, fsc 7 for underarm, sk 6 (7, 8, 8, 9, 9) sh of armhole, sc in next corner ch-5 sp, [ch 5, sc in 3rd dc of next sh, ch 5, sc in next ch-5 sp] across*, placing last sc in next corner ch-5 sp; rep from * to *, omitting last sc on final rep, sl st in beg sc.

Lower Body

Fill in patt over underarms, work even on 18 (20, 22, 24, 26, 28) sh as foll:

Rnd 1: (RS) Ch 3, 2 dc in same sc, *[sc in next ch-5 sp, ch 5, sk next sc, sc in next ch-5 sp, sh in next sc] to next underarm, placing sh in sc before fsc at underarm, sk next fsc, sc in next fsc, ch 5, sk next 3 fsc, sc in next fsc, sk rem fsc, sh in next sc; rep from *, omitting last sh, 2 dc in same sc as beg, sl st in top of beg ch, turn—18 (20, 22, 24, 26, 28) sh.

Rnds 2–24: [Work sh trellis patt (see Stitch Guide) Rnds 3–4, then Patt Rnds 1–4] 5 times, then work Rnd 1 once more.

Note: For shorter top, omit 2 rnds (1") or work to desired length, end by working sh trellis patt Rnd 1 or 3. For longer top, add 2 rnds (1") or work to desired length, end by working patt Rnd 1 or 3.

Beg lower-edge trim: (RS) Work same as sh trellis patt Rnd 2 except replace each sh with a picot-sh (see Stitch Guide), end with 2 dc in same sc as beg, sl st in top of beg ch, ch 3, sl st in top of same beg ch. Fasten off. If you altered the length and ended by working a Patt Rnd 3, then work trim same as patt Rnd 4, substituting picot sh for each sh, end with ch 5, sl st in beg sc. Fasten off.

Sleeves

With WS facing, join yarn with sl st in 4th base ch of fsc at center of underarm.

Rnd 1: Ch 1, sc in same base ch, ch 5, sk rem 3 base ch, sc in next corner ch-5 sp (same as joined at underarm), [ch 5, sc in 2nd dc of next sh, ch 5, sc in next ch-5 sp] 6 (7, 8, 8, 9, 9) times, placing sc in next corner ch-5 sp at join, ch 2, dc in beg sc, turn.

Rnds 2–27: Work sh trellis patt Rnd 4, then patt Rnds 1–4 six times, then patt Rnd 1 once more.

Next Rnd: Work picot trim around, sl st in beg sc. Fasten off.

Finishing

If your neck base ch has stretched, or if you prefer a slightly closer neckline, crochet the edging more firmly. Otherwise, work to gauge. With RS facing, join yarn with sl st in any fsc of neck, ch 1, sc in same fsc, sc in each fsc around, sl st in beg sc—72 (72, 72, 80, 80, 80) sc. Fasten off. Weave in loose ends; block to measurements. ∞

DORIS CHAN is the author of *Amazing Crochet Lace* (2006) and *Everyday Crochet* (2007), both from Potter Craft. (If she ever recovers from the sleep deprivation encountered during the production of her first two books, she says she might consider writing a third!)

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LOOPY SCARF

design by MARTY MILLER

WORKED IN A SOFT MOHAIR BY HOLDING TWO STRANDS TOGETHER in an easy loop stitch pattern, this scarf is fun to make and even more fun to wear. Make it as long as you want, then wrap it around your neck or let it hang loose. It's both functional (it will keep you toasty warm) and fashionable.

Finished Size 4" wide and 72" long.

Yarn Naturally Mist (80% super fine kid mohair, 20% nylon; 181 yd [166 m]/ $\frac{1}{10}$ oz [25 g]; **(1)**): #600 white, 4 skeins. Yarn distributed by Fiber Trends.

Hook Size K/10½ (6.5 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle.

Gauge 12 sts and 16 rows = about 4" in lp st patt with 2 strands of yarn held together.

Skill Level Easy.

Stitch Guide

Loop Stitch (lp st)

The lps will form on the WS of the st. Your forefinger controls the length of the lp. Lp the working end of the yarn around forefinger from front to back.

Work lp st as folls:

Insert hook in the next st as usual. Wrap yarn around forefinger from front to back. With the hook, catch both strands of the loop below finger and pull through st, drop lp from finger, yo and pull through all lps on hook—one lp st made.

Loop Stitch Pattern: (multiple of 2 sts)

Working on 12 sts,

Row 1: Ch 1, lp st in first st, sc in next st, *lp st in next st, sc in next st; rep from * to end, turn—12 sts (alternating 6 lp sts, 6 sc).

Row 2: Ch 1, lp st in first sc, sc in next lp st, *lp st in next sc, sc in next lp st; rep from * to end, turn—12 sts (alternating 6 lp sts, 6 sc).

Rep Row 2 for patt.

Notes

The scarf is worked with two strands held together throughout.

The loops in the loop stitch may be worked long or short—your forefinger controls the length. For this scarf, the loops are worked short—about $\frac{1}{2}$ " to $\frac{3}{4}$ ". If the loop stitch and the foundation single crochet are new to you, practice working them with worsted-weight yarn and an H/8 (5 mm) hook.

The scarf is made in two halves. The last rows of each half are crocheted together in the center of the scarf.

First Half of Scarf

Note: Two foundation methods are suggested to start this scarf: one using the fsc, one using the traditional ch st.



Method 1 (using the fsc; see Glossary):

With 2 strands of yarn held tog, ch 2. **Set-up row:** Work 12 fsc, turn.

Method 2 (using the traditional ch st):

With 2 strands of yarn held tog, ch 13. **Set-up row:** Sc in 2nd ch from hook and in each ch across, turn—12 sc.

Cont as foll for main patt:

Row 1: Work Row 1 of lp st patt (see Stitch Guide) —12 sts.

Row 2: Work Row 2 of lp st patt.

Rep Row 2 for 36" or until the 2 skeins are finished. Fasten off.

Second Half of Scarf

Work as for first half leaving enough yarn to crochet the 2 halves tog.

Finishing

Place the 2 halves RS tog, with the last rows worked at the top. Working through sts on both halves of scarf and matching sts on last rows, sc halves tog across short end. Fasten off and weave in all loose ends. ∞

MARTY MILLER has been crocheting since she was five years old. A crochet teacher, designer, and tech editor, she is currently the Professional Development Chairperson for the Crochet Guild of America (CGOA) and a member of the board of directors. Her designs have appeared in numerous books, magazines, and yarn-company collections.



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Kim Werker

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Pam Allen and Ann Budd

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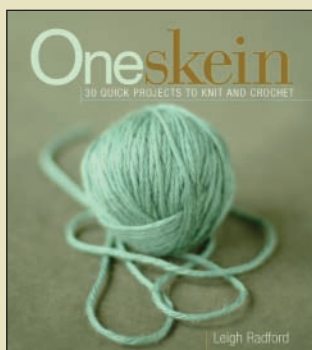
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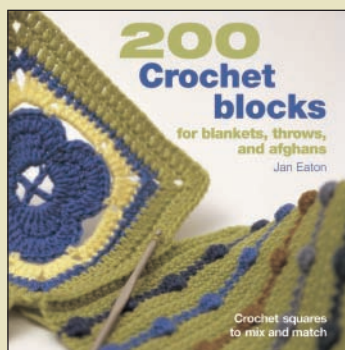
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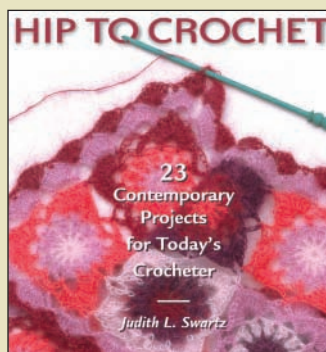


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HOO & WEAVE SHRUG

design by JENNIFER ORR

THIS SIMPLE PATTERN ENABLES EVEN A FIRST-TIME CROCHETER to create a cozy shrug. Crocheted with three basic stitches, the shrug is a rectangle with seams that create the sleeves. Weave in a contrasting color to add a little stylish detail.

Finished Size One size fits most. Shrug measures 7" wide at cuff, 73" long.

Yarn Alpaca With A Twist Highlander (45% baby alpaca, 45% super fine merino, 10% viscose; 145 yards [133 m]/3½ oz [100 g]; **(4)**): #2012 dark thistle (MC), 5 skeins; #2010 wild pansy (CC), 1 skein.

Hook Size J/10 (6 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle.

Gauge 12 sts and 8 rows = 4" in patt.

Skill Level Beginner.

Notes

One size fits most. To alter the sizing for yourself, make sure your beginning chain is at least as long as your span from wrist to wrist with arms outstretched (the fabric will be slightly wider than the foundation chain). Before you seam, wrap the fabric around your upper arm to make sure you have a comfortable fit. The foundation chain becomes the neckline of the shrug. The inflexibility of the foundation chain helps the shrug hug the shoulders. The sleeve length is adjusted simply by rolling the sleeve cuffs. The shrug is worked from the top to the bottom.

Shrug

With MC, ch 201, turn.

Row 1: Sc in 2nd ch from hook and in each ch across, turn—200 sc.

Row 2: Ch 1, sc in first st and in each st across, turn.

Row 3: Ch 2 (does not count as dc), dc in first st and in each st across, turn.

Row 4: Ch 3 (does not count as tr), tr in first st and in each st across, turn.

Rows 5–25: Rep Rows 2–4 seven more times or until shrug wraps comfortably around your upper arm.

Row 26: Ch 1, sc in first st and in each st across, turn.

Row 27: Ch 1, sc in first st and in each st across. Fasten off.

Beg weaving contrasting yarn:

With CC threaded on a yarn needle, weave a strand of yarn over the post of the first st of Row 4, then under the next st, repeating under and over across the row. Weave a 2nd strand across Row 4, beg by going under the first st, and a 3rd strand above the 2nd, beg by going over the first st. In the same manner, weave 2 strands in the last row of dc (Row 3) and 1 strand in Row 2.

Finishing

Weave in loose ends. Steam gently to block. Fold shrug in half lengthwise (foundation edge touching final row), RS tog. Beg at one short end and using MC, sc or whipstitch long edges tog to form a 20" sleeve. Rep for second sleeve. ∞



JENNIFER ORR and her husband, Sean, own Copper Ridge Alpacas in southern Indiana. In 2005, they started the Alpaca With A Twist yarn company.

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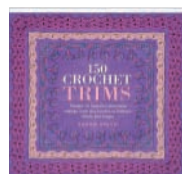


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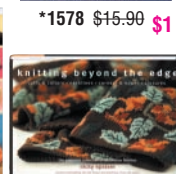
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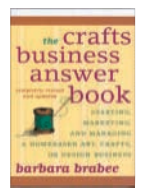
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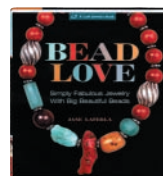
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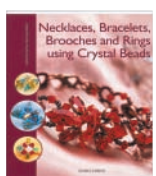
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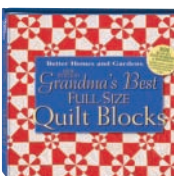
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TRELLIS PULLOVER

design by ELISSA SUGISHITA

THIS FLOWING SWEATER IS CROCHETED FROM SIDE TO SIDE, creating a vertical stripe pattern that's slimming and has excellent drape. The sweater is made in a 100 percent bamboo yarn that's lightweight enough for crocheters in warmer climates, where fall isn't biting and cold. With only basic shaping, this unusual construction creates a high-end look.

Finished Sizes 36 (39, 42, 45)" bust circumference, loose fitting. Garment shown measures 39".

Yarn Naturally Stella (100% bamboo; 191 yds [175 m]/1¼ oz [50 g]; **(2)**): #349 lavender, 9 (10, 11, 12) skeins. Yarn distributed by Fiber Trends.

Hook Size E/4 (3.5mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle.

Gauge 20 sts and 12 rows = 4" in dc patt.

Skill Level Easy.

Notes

This sweater is worked from side to side. Gauge is especially important for this garment since you cannot add to the length later.

Back

Ch 97 (99, 101, 103).

Row 1: Dc in 3rd ch from hook and each ch across, turn.

Rows 2–3: Ch 3 (counts as dc), dc in 2nd dc and in each dc across, turn—95 (97, 109, 111) dc.

Row 4: Ch 4 (counts as tr), *ch 1, sk next st, tr in next st; rep from * across, turn.

Rep Rows 1–4 until piece measures 18 (19½, 21, 22½)" from beg. Fasten off.

Front

Work as for back until piece measures 4 (4½, 5, 5½)". **Shape neck:** Dec 1 st at neck edge every row 8 times maintaining the patt. Work in patt for 4 (4½, 5, 5½)". Inc 1 st at neck edge every row 8 times maintaining the patt.

Cont in patt for 4 (4½, 5, 5½)" until piece measures 18 (19½, 21, 22½)" from beg. Fasten off.

Sleeves

Ch 79 (81, 83, 85).

Row 1: Dc in 3rd ch from hook and each ch across, turn—77 (79, 81, 83) dc.

Rows 2–3: Ch 3 (counts as dc), dc in 2nd dc and in each dc across, turn.

Row 4: Ch 4 (counts as tr), *ch 1, sk next st, tr in next st; rep from * across, turn.

Rep Rows 1–4 until piece measures 14 (14, 15½, 15½)", ending with Row 3. Fasten off. **Begin wrist cuffs:** With RS facing, join yarn with sl st to one short edge of sleeve, work 45 (45, 50, 50) sc evenly across, turn. Work 3 rows dc, then 1 row sc, then 1 row rev sc (see Glossary). Fasten off.

Waistband

Ch 25.

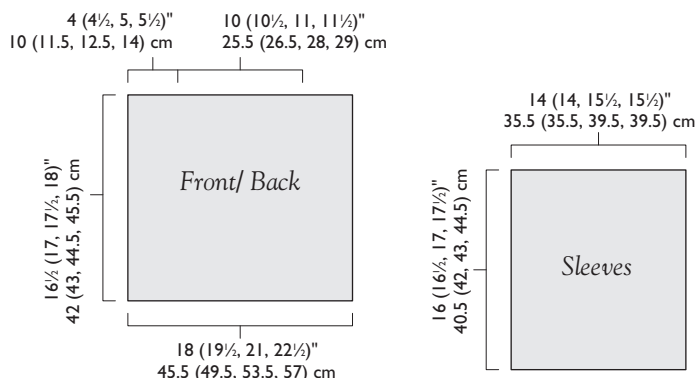
Row 1: Dc in 3rd ch from hook and each ch across, turn.

Row 2: Ch 3 (counts as dc), dc in 2nd dc and in each dc across, turn.

Rep Row 2 until sash measures 90" or desired length. Fasten off.

Finishing

Block each piece according to the yarn label. Using yarn needle, sew shoulder seams. Sew in sleeves aligning the center to shoulder seams. Sew the underarm and side seams. **Neckline:** Join yarn with sl st to neck at right shoulder seam, work 48 (50, 52, 54) sc along back neck and 54 (56, 58, 60) sc along front neck. **Next rnd:** Work rev sc around, sl st in first st to join. Fasten off. Sew sash to waistline aligning center of sash to right side seam. Weave in loose ends. ∞



ELISSA SUGISHITA is an avid crocheter and knitter with a background in the children's clothing industry and a love for clothing design. She currently works as a computer technician for a major New York publishing company.





GETTING INTO THE LOOP

Photos by Amy Swenson

A L L A B O U T Felted Crochet

Amy Swenson

Feltmaking is one of the oldest fiber arts, dating to ancient times, long before people even considered spinning yarn, much less weaving or stitching fabric. Though its exact origins are unknown, historians speculate that the first felt was created by accident: Layers of fluffy wool fiber, stuffed in shoes for cushioning, matted into a warm boot liner over time. Soon, felt was used in nomadic societies for clothing and housing; everything from boots and coats to insulation for portable yurts were made from felt. After the industrial revolution, woven fabrics were subjected to a machine-fulling process to create warm blankets and fabric for coats, upholstery, and even machinery parts.

In recent years, crocheters and knitters have been experimenting with felting their work. A piece of fabric or a finished object is washed in hot water with a little soap and emerges smaller, denser, and with the original stitches almost unrecognizable.

What most of us call “felting” is technically “fulling.” True felt is created when unstitched wool fibers are layered and sub-

jected to heat, friction, and moisture. When a woven, knit, or crocheted fabric is subjected to the same conditions, the process is called *fulling*. Throughout this article, we’ll be using the terms interchangeably, as you’re much more likely to read about felted crochet elsewhere. In either case, the final resulting fabric is quite similar. It’s strong, soft, sturdy, and water-resistant.

CROCHETING FOR FELTING

To select a yarn that’s suitable for felting, read the label carefully. Any yarn labeled as “superwash” or as “machine washable” will not felt significantly. Also avoid blends that include plant-based or synthetic fibers, such as cotton, linen,

Above: Traditional motifs, such as a double crochet granny square, can be modernized by felting. This bag, designed by Amy Swenson, was crocheted in Misti Merino Worsted on a J/10 (6 mm) hook.

nylon, or polyester. Any untreated animal fiber, such as wool, cashmere, alpaca, or mohair, will felt with good results, often enhancing the original properties of the fiber. For example, a hairy mohair yarn or blend of mohair and wool will felt into a rather furry and wild fabric. Smooth and slinky cashmere will retain some of its drape and lightness even after felting. The choices are so wide that it's usually best to use a yarn similar to the one recommended by your pattern in order to achieve similar results.

Aside from yarn choice, the other key to successful felting is to select the proper hook size. Felting works best when the original stitches are loose enough to allow for the most friction to occur during the washing process, resulting in a denser, more even felt that takes less time to shrink. In general, try to go up several hook sizes from what you would use when crocheting a standard project. For example, with a worsted-weight yarn, instead of using a H/8 (5 mm) hook, consider moving up to a K/10½ (6.5 mm) or an even larger hook. Remember, because your personal tension may normally compel you to increase or decrease your hook size to achieve the required gauge, when crocheting for felting, be sure that the initial fabric looks loose, floppy, and sloppy (see Figure 1, page 30).

INSTRUCTIONS FOR FELTING

Felting crochet requires supplies you likely already have in your home. Even without a washing machine, you can felt fabric in the sink using hot water and rubber gloves to protect your hands. It's as simple as placing the object in the sink with the hottest water and a little soap and agitating it by stirring, rubbing, or whipping the piece against the side of the sink. After enough agitation, the yarn will mat and grip together, shrinking the overall size of the piece, sometimes quite dramatically.

Felting is much easier using a washing machine. To felt by machine, place the object in a zippered pillowcase or lingerie bag to keep loosened fibers in the bag and out of your plumbing system, and toss the bag into the machine. Add a few old kitchen towels, old blue jeans, bed sheets, or T-shirts to maximize friction during agitation. Be sure to only add items you wouldn't mind staining or shrinking, as the water will be quite hot and colors may bleed. Avoid terry cloth to prevent bits of the cloth from becoming embedded in your felted item.

Set the machine to the lowest water level and the hottest wash cycle. Add a small amount of detergent or mild soap and start the cycle. If you have a top-loading machine, check the progress after ten minutes of agitation and then every few minutes after the fabric visibly begins to felt. On a front-loading machine, generally you can only open the door once the cycle has finished. While results differ from yarn to yarn and from

project to project, in general you can expect a top-loader to felt a crocheted item within 20 to 45 minutes of agitation. A front-loader may take two or three full cycles.

BLOCKING AND DRYING

Once the desired amount of felting has been obtained, remove the item from the machine and wrap it in a towel, squeezing to remove excess water. While it's still damp, you have the opportunity to block the felted item by pulling and stretching it into the desired size and shape. Wet felt is extremely malleable and can be stretched around any form: a book, a ball, your feet, or anything that's the right size and shape for your project. If possible, leave the felt around the object until dry.

THE SCIENCE BEHIND THE MAGIC

So, why does this dramatic shrinkage happen? Animal fibers, including the ones on your own body, have millions of tiny scales. When heated, these scales rise and open into a pinecone-like shape. With agitation, the scales catch on one another and begin to stick. (Qiviut fiber is an exception to this rule; its smooth scales resist tangling and felting.) Soap speeds up the felting process by opening the scales more quickly than hot water alone. When all the fibers are interconnected,

the natural space between them is compressed and the overall size of the object decreases.

Of course, it doesn't all happen at once. Fulling is a gradual process that begins with a "halo" of fuzz developing on the surface, then the fabric slowly mats and shrinks until it can shrink no more. When felting, think about the desired finished fabric. Do you want just a bit of density and fuzz to add warmth to a cozy shawl or blanket? Does the piece need to fit precisely, such as a slipper or hat? Or, should it just be as strong and durable as possible, such as a tote bag or rug? Be sure to consider these points when fulling, especially by machine. If you only need a light fulling, check the progress often and avoid using a front-loading machine so you can remove the object at any point in the cycle.

The good news is that if a piece is completely fullled, it won't easily shrink more during future washings. You'll still want to treat it like any other hand-crocheted item; a gentle wash in cool water will suffice. Be sure to reblock the item

to maintain the size and shape.

SHRINKAGE SPECIFICS

There's no accurate way to guess the amount of shrinkage before felting without actually testing each stitch and each yarn you plan to use. When working in the round, such as with a granny square, you can generally expect the piece to shrink equally in length and width.



Even a simple trellis made from double crochet and chain stitches looks dramatic and elegant when felted. This scarf was designed by Mandy Moore and featured in Amy Swenson's book, Not Your Mama's Crochet (Wiley, 2006).

Working in rows presents a different problem. For solid stitches, such as even rows of single, half double, double, or treble crochet, the amount and direction of shrinkage will vary from stitch to stitch.

Because crocheted stitches are tubular, with space in the center of the stitch as well as between stitches, they tend to shrink into slightly more compact versions of their original shape and size. When in doubt, try it out on a swatch before committing to a full project.

SWATCH, SWATCH, SWATCH

When playing with yarn substitutions or working on your own design, it's essential to swatch before jumping into the project. It may seem to take a lot of time and effort, but, because the felting cannot be reversed, if your felted item is too small, too skinny, too short, or too wide, your only option is to turn the work into something else with a pair of scissors and a sewing machine.

To properly swatch for felting, make two identical samples, using the same yarn, the same color, and the same hook. Felt one as you intend to felt the finished project. Because a smaller item will cause less friction on itself in the washer, be sure to add those dish towels, jeans, sheets, or T-shirts.

After the felted swatch has been blocked into shape and dried, you can measure both swatches and see the difference. Decide which measurement you will use for your project, the blocked or unblocked measurement, and use one or the other throughout. When in doubt, check the pattern's directions. Most crochet is intended to be measured unblocked, then blocked before finishing. The same goes for felted crochet. If a pattern instructs you to work in rows for twelve inches, this generally means twelve inches unblocked (and, of course, unfelted).

NEXT STEPS

Whether you plan on working from patterns or inventing your own designs, felted crochet is an ideal form of creative expression. Experiment with different stitch patterns, from circular motifs to Tunisian crochet. Experiment, too, with different fibers. Why not try a wool mixed with a small bit of silk? How will the silk feel after felting? Will a small amount of synthetic fiber lend an interesting texture to an otherwise plain fabric? Will holding two different yarns together create a unique effect?

The process of felting your crochet can expand your creativity and excitement about the craft. A yarn you may not love in the ball becomes something magical once felted. By felting a project, you can create a sturdy, unique, and artistic fabric that's well suited to many applications.

MORE FELTING FUN

Find more felting fun in *Interweave Felt* (on newsstands now), a special issue of felting and fulling projects, and *Felt Frenzy: 26 Projects for All Forms of Felting* by Heather Brack and Shannon Okey (Interweave Press, 2007), both available at your local yarn shop or book store or online at interweave.com.

Feltmaking: Fabulous Wearables, Jewelry & Home Accents by Chad Alice Hagen (Lark Books, 2002)

The Art of Feltmaking: Basic Techniques for Making Jewelry, Miniatures, Dolls, Buttons, Wearables, Puppets, Masks and Fine Art Pieces by Anne Vickrey (Watson-Guptill, 1997)

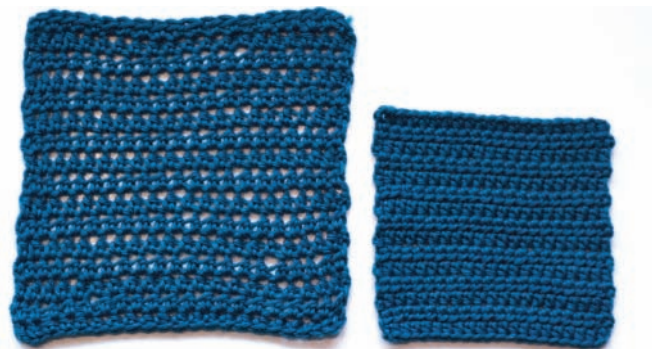


Figure 1. Two swatches, worked in even rows of half double crochet using DK weight yarn. The left swatch was crocheted loosely, using a size J/10 (6 mm) hook, the one on the right using a G/6 (4 mm) hook at a more standard tension. Both swatches have been lightly wet-blocked to emphasize the nature of each fabric.

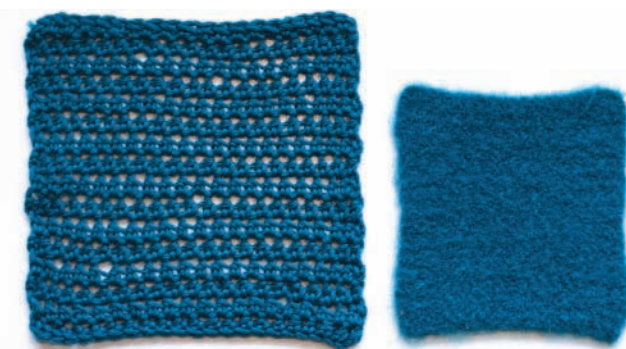


Figure 2. As compared with the pre-felting size of the swatch, the felted sample has shrunk considerably in both height and width.

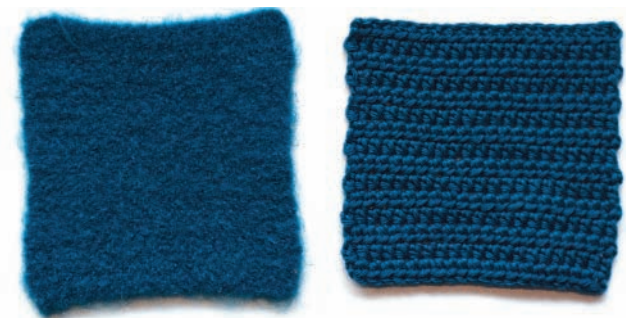


Figure 3. After felting, the more loosely crocheted swatch has shrunk to about the same size and shape as the swatch worked on the G/6 (4 mm) hook.

Want to learn more? Look into the many available resources on feltmaking and fulling. Even if a book or article discusses fulling knit or woven fabrics, many of the principles are equally applicable to crochet. Finally, the best way to learn is to just try everything yourself. It won't take long until you fall under the magic spell of felting. ∞

AMY SWENSON lives a yarn-filled life in Calgary, Alberta, where she co-owns Make One Yarn Studio. She has recently finished her second book, *Not Your Mama's Felting* (Wiley, 2007).



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SEASIDE COAT

design by EVEN HOWARD

EQUALLY AT HOME AS YOU WANDER COASTLINES OR STROLL CITY STREETS, this coat features simple single crochet with a twist. Worked from side to side and then lightly felted, the fabric retains a lovely drape while holding warmth and resisting breezes. The side-to-side construction allows for shaping through darts that open up new possibilities in short-row crochet. The curved sleeve hems and asymmetrical closure are inspired by the shaping featured in the silk coats of wealthy Chinese in the nineteenth century.

Finished Size 38 (40, 44)" bust circumference, buttoned. Coat is close fitting with 4" of ease. Garment shown measures 40".

Yarn Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [173 m]/4 oz [113 g]; **40**): spruce (MC), 12 (12, 13) skeins. Brown Sheep Cotton Fine (80% cotton, 20% merino wool; 222 yd [203 m]/1¼ oz [50 g]; **11**): CF-450 oriental jade (CC), 1 skein.

Hook Sizes J/10 (6 mm) and B/1 (2.25 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Rust/heat-proof pins; yarn needle; 1" buttons, 5; ½" buttons, 5; matching thread; sewing needle.

Gauge 13 rows and 10 sts = 4" in sc with larger hook and MC before felting; 14 rows and 13 sts = 4" in sc with larger hook and MC after felting.

Skill Level Intermediate.

Stitch Guide

Increase (inc): Work 2 sc in same stitch—1 st inc'd.

Decrease (dec): Sc2tog over next 2 sts (see Glossary)—1 st dec'd.

Notes

All pieces are worked separately. Pieces are lightly felted before seaming. Test for gauge before and after felting; take notes so same felting procedure can be repeated on finished pieces. Slip stitches through the front or back loop only are used for waist shaping.

Turning chain does not count as single crochet. Always work first single crochet in first stitch at beginning of row.

Back Bodice

With larger hook and MC, ch 27.

Row 1: (RS) Sc in 2nd ch from hook and in each ch across, turn—26 sc.

Row 2: Ch 1, sc across, turn.

Row 3: (RS) Ch 1, inc (see Stitch Guide), sc across, turn—27 sts.

Sizes 40 (44)" only:

Rep Rows 2–3 once more.

Size 44" only:

Rep Row 2 two more times.

All sizes:

Row 4: Ch 1, sl st flo in next 9 sc, sc across, turn—27 (28, 28) sts.

Row 5: Ch 1, inc, sc to last 9 sts, sc flo (see Notes) in 9 rem sts, turn—28 (29, 29) sts.

Row 6: Ch 1, sc across, turn.

Row 7: Ch 1, inc, sc across, turn—29 (30, 30) sts.

Row 8: Ch 1, sc across, turn.

Beg armhole shaping:

Row 9: Ch 20 (23, 23), sc in 2nd ch from hook and in each ch and sc to last 13 sts, sl st blo in next 13 sts, turn—48 (52, 52) sts.

Row 10: Ch 1, sc blo in each of next 13 sts from Row 9, sc across, turn.

Rows 11–12: Ch 1, sc across, turn.

Row 13: Rep Row 7—49 (53, 53) sts.

Row 14: Ch 1, sl st flo in next 19 sts, sc across, turn.

Row 15: Ch 1, sc to last 19 sts, sc flo in rem 19 sts, turn.

Row 16: Ch 1, sc across, turn.

Row 17: Rep Row 7—50 (54, 54) sts.

Row 18: Ch 1, sc across, turn.

Row 19: Ch 1, sc to last 13 sts, sl st blo in rem 13 sts, turn.

Beg neck shaping:

Row 20: Ch 1, sc blo in next 13 sts, sc to last 2 sts, dec, turn—49 (53, 53) sts.

Row 21: Ch 1, dec, sc across, turn—48 (52, 52) sts.

Rows 22–23: Ch 1, sc across, turn.

Row 24: Ch 1, sl st flo in next 9 sts, sc across, turn.

Row 25: Ch 1, sc to last 9 sts, sc flo in rem 9 sts, turn.

Rows 26–38: Ch 1, sc across, turn.

Sizes 40 (44)" only:

Rep Row 26 two (four) more times.

All sizes:

Row 39: Ch 1, sc to last 9 sts, sl st blo in rem 9 sts, turn.

Row 40: Ch 1, sc blo in next 9 sts, sc across, turn.

Row 41: Ch 1, sc across, turn.

Row 42: Ch 1, sc to last st, inc, turn—49 (53, 53) sts.

Row 43: Ch 1, inc, sc across, turn—50 (54, 54) sts.

Row 44: Ch 1, sl st flo in next 13 sts, sc across, turn.

Row 45: Ch 1, sc to last 13 sts, sc flo in rem 13 sts, turn.

Row 46: Ch 1, sc across, turn.

Row 47: Ch 1, dec, sc across, turn—49 (53, 53) sts.

Row 48: Ch 1, sc across, turn.

Row 49: Ch 1, sc to last 19 sts, sl st blo in rem 19 sts, turn.

Row 50: Ch 1, sc blo in next 19 sts, sc across, turn.

Row 51: Ch 1, dec, sc across, turn—48 (52, 52) sts.

Rows 52–53: Ch 1, sc across, turn.

Row 54: Ch 1, sl st flo in next 13 sts, sc across, turn.



Row 55: Ch 1, sc to last 13 sts, sc flo in rem 13 sts, turn.

Beg armhole shaping:

Row 56: Ch 1, sc in next 29 (30, 30) sts, leave rem sts unworked, turn—29 (30, 30) sts.

Row 57: Ch 1, dec, sc across, turn—28 (29, 29) sts.

Row 58: Ch 1, sc across, turn.

Row 59: Ch 1, dec, sc to last 9 sts, sl st blo in rem 9 sts, turn—27 (28, 28) sts.

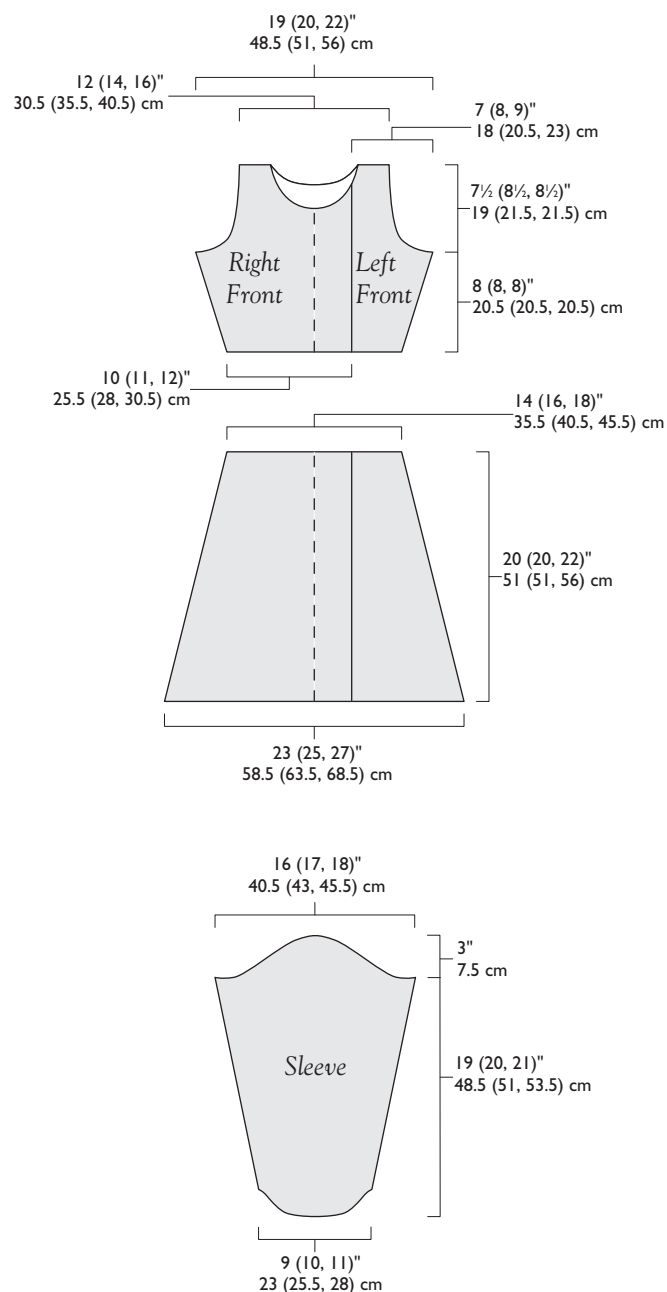
Row 60: Ch 1, sc blo in each of next 9 sts, sc across, turn.

Size 40" only:

Next row: Rep Row 57—27sts. Next row: Ch 1, sc across, turn.

Size 44" only:

Next 2 rows: Ch 1, sc across, turn. Next row: Rep Row 57—27 sts. Next row: Ch 1, sc across, turn.



All sizes:

Row 61: Rep Row 57—26 sts.

Row 62: Ch 1, sc across. Fasten off.

Left-Front Bodice

With larger hook and MC, ch 43 (46, 46).

Row 1: Sc in 2nd ch from hook and in each ch across, turn—42 (45, 45) sts.

Size 40" only:

Next row: Ch 1, sc across, turn. Next row: Ch 1, sc to last st, inc, turn—46 sts.

Size 44" only:

Next row: Ch 1, sc across, turn. Rep last row 2 more times. Next row: Ch 1, sc to last st, inc, turn—46 sts.

All sizes:

Row 2: (RS) Ch 1, inc, sc to last 9 sts, sl st blo in rem 9 sts, turn—43 (47, 47) sts.

Row 3: Ch 1, sc blo in next 9 sts, sc to last st, inc, turn—44 (48, 48) sts.

Row 4: Ch 3, sc in 2nd ch from hook and each st across, turn—46 (50, 50) sts.

Row 5: Ch 1, sc to last st, inc, turn—47 (51, 51) sts.

Row 6: Ch 4, sc in 2nd ch from hook and each st across, turn—50 (54, 54) sts.

Row 7: Sl st flo in next 13 sts, sc across, turn.

Row 8: Ch 1, sc to last 13 sts, sc flo in rem 13 sts, turn.

Rows 9–25: Work as for Rows 46–62 of back bodice.

Right-Front Bodice

With larger hook and MC, ch 27.

Rows 1–19: Work as for Rows 1–19 of back bodice—50 (54, 54) sts.

Beg neck shaping:

Row 20: Ch 1, sc blo in next 13 sts, sc across, turn—50 (54, 54) sts.

Row 21: Ch 1, sl st in next 4 sts, sc across, turn—46 (50, 50) sts.

Row 22: Ch 1, sc to last 2 sts, leave rem sts unworked, turn—44 (48, 48) sts.

Row 23: Ch 1, sl st in next 2 sts, sc across, turn—42 (46, 46) sts.

Row 24: Ch 1, sl st flo in next 9 sts, sc to last 2 sts, dec, turn—41 (45, 45) sts.

Row 25: Ch 1, sc to last 9 sts, sc flo in rem 9 sts, turn.

Rows 26–38: Ch 1, sc across, turn.

Row 39: Ch 1, inc, sc to last 9 sts, sl st blo in rem 9 sts, turn—42 (46, 46) sts.

Row 40: Ch 1, sc blo in next 9 sts, sc across, turn.

Row 41: Ch 3, sc in 2nd ch from hook and each st across, turn—44 (48, 48) sts.

Row 42: Ch 1, sc across. Fasten off.

Skirt Back

With larger hook and MC, ch 18 (14, 20).

Row 1: Sc in 2nd ch from hook and in each ch across, turn—17 (13, 19) sts.

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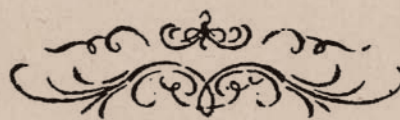
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Row 2: Ch 21 (11, 11), sc in 2nd ch from hook and in each st across, turn—37 (23, 29) sts.

Row 3: Ch 1, sc across, turn.

Row 4: Ch 23 (21, 21), sc in 2nd ch from hook and in each st across, turn—59 (43, 49) sts.

Row 5: Ch 1, sc across, turn.

Row 6: Ch 1 (23, 23), sc in 2nd ch from hook and in each st across, turn—59 (65, 71) sts.

Rows 7–9: Ch 1, sc across, turn.

Row 10: Ch 1, sl st flo in next 9 sts, sc across, turn.

Row 11: Ch 1, sc to last 9 sl sts, sc flo in rem 9 sts, turn.

Rows 12–14: Ch 1, sc across, turn.

Row 15: Ch 1, sc to last 13 sts, sl st blo in rem 13 sts, turn.

Row 16: Ch 1, sc blo in next 13 sts, sc across, turn.

Rows 17–19: Ch 1, sc across, turn.

Row 20: Ch 1, sl st flo in next 19 sts, sc across, turn.

Row 21: Ch 1, sc to last 19 sl sts, sc flo in rem 19 sts, turn.

Rows 22–24: Ch 1, sc across, turn.

Rows 25–26: Rep Rows 15–16.

Rows 27–29: Ch 1, sc across, turn.

Row 30: Ch 1, sl st flo in next 9 sts, sc across, turn.

Row 31: Ch 1, sc to last 9 sl sts, sc flo in rem 9 sts, turn.

Rows 32–46: Ch 1, sc across, turn.

Row 47: Ch 1, sc to last 9 sts, sl st blo in rem 9 sts, turn.

Row 48: Ch 1, sc blo in next 9 sts, sc across, turn.

Rows 49–51: Ch 1, sc across, turn.

Row 52: Ch 1, sl st flo in next 13 sts, sc across, turn.

Row 53: Ch 1, sc to last 13 sts, sc flo in rem 13 sts, turn.

Rows 54–56: Ch 1, sc across, turn.

Row 57: Ch 1, sc to last 19 sts, sl st blo in rem 19 sts, turn.

Row 58: Ch 1, sc blo in next 19 sts, sc across, turn.

Rows 59–61: Ch 1, sc across, turn.

Rows 62–63: Rep Rows 52–53.

Rows 64–66: Ch 1, sc across, turn.

Rows 67–68: Rep Rows 47–48.

Rows 69–71: Ch 1, sc across, turn.

Row 72: Ch 1, sc to last 22 sts, leave rem sts unworked, turn—37 (43, 49) sts.

Row 73: Ch 1, sc across, turn.

Row 74: Ch 1, sc to last 20 sts, leave rem sts unworked, turn—17 (23, 29) sts.

Sizes 40 (44)”:

Row 75: Ch 1, sc across, turn.

Row 76: Ch 1, sc to last 10 sts, leave rem sts unworked—13 (19) sts.

All Sizes: Fasten off.

Left-Front Skirt

Work Rows 1–32 (34, 36) as for skirt back. Fasten off.

Right-Front Skirt

With larger hook and MC, ch 60 (65, 72).

Row 1: Sc in 2nd ch from hook and in each ch across, turn—59 (64, 71) sts.

Rows 2–46 (48, 48): Work as for Rows 30–74 (76, 76) of skirt back. Fasten off.

Sleeves

With larger hook and MC, ch 15.

Row 1: Sc in 2nd ch from hook and in each ch across, turn—14 sc.

Row 2: Ch 1, sc to last st, inc, turn—15 sc.

Sizes 40 (44)” only:

Next row: Ch 6 (10), sc in 2nd ch from hook and in each st across, turn—20 (24) sts. Next row: Ch 1, inc, sc to last st, inc, turn—22 (26) sts.

All sizes:

Row 3: Ch 3 (6, 6), sc in 2nd ch from hook and in each st to last st, inc, turn—18 (28, 32) sts.

Row 4: Ch 1, inc, sc to last st, inc, turn—20 (30, 34) sts.

Row 5: Ch 9 (8, 8), sc in 2nd ch from hook and in each st across, turn—28 (37, 41) sts.

Size 44” only:

Next 2 rows: Ch 1, sc across, turn.

All sizes:

Row 6: Ch 1, inc, sc to last st, inc, turn—30 (39, 43) sts.

Row 7: Ch 22 (20, 20), sc in 2nd ch from hook and in each st to last st, inc, turn—52 (59, 63) sts.

Row 8: Ch 1, inc, sc across, turn—53 (60, 64) sts.

Row 9: Ch 11 (8, 8), sc in 2nd ch from hook and each st to last st, inc, turn—64 (68, 72) sts.

Size 44” only:

Next row: Ch 1, inc, sc across, turn—(73) sts. Next row: Ch 1, sc in each st across to last st, inc, turn—(74) sts.

All sizes:

Row 10: Ch 1, inc, sc across, turn—65 (69, 75) sts.

Row 11: Ch 1, sc to last st, inc, turn—66 (70, 76) sts.

Row 12: Ch 1, inc, sc to last st, inc, turn—68 (72, 78) sts.

Row 13: Rep Row 11—69 (73, 79) sts.

Row 14: Rep Row 12—71 (75, 81) sts.

Rows 15–16: Ch 1, sc across, turn.

Row 17: Ch 3, sc in 2nd ch from hook and in each st across, turn—73 (77, 83) sts.

Rows 18–19: Ch 1, sc across, turn.

Row 20: Rep Row 11—74 (78, 84) sts.

Row 21: Ch 1, sc across, turn.

Row 22: Rep Row 11—75 (79, 85) sts.

Row 23: Ch 1, sl st blo in next 9 sts, sc to last 6 sts, sl st blo in rem 6 sts, turn.

Row 24: Ch 1, sc blo in next 6 sts, sc to last 9 sts, sc blo in rem 9 sts, turn.

Rows 25–29: Ch 1, sc across, turn.

Row 30: Rep Row 23.

Row 31: Ch 1, sc blo in next 6 sts, sc to last 9 sts, sc blo in rem 9 sts, turn.

Row 32: Ch 1, dec, sc across, turn—74 (78, 84) sts.

Row 33: Ch 1, sc across, turn.

Row 34: Rep Row 32—73 (77, 83) sts.

Rows 35–36: Ch 1, sc across, turn.

Row 37: Ch 1, sc to last 2 sc, leave rem sc unworked, turn—71 (75, 81) sts.

Rows 38–39: Ch 1, sc across, turn.

Row 40: Ch 1, dec, sc to last 2 sts, dec, turn—69 (73, 79) sts.

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Row 41: Ch 1, dec, sc across, turn—68 (72, 78) sts.

Row 42: Rep Row 40—66 (70, 76) sts.

Row 43: Rep Row 41—65 (69, 75) sts.

Row 44: Ch 1, sc to last 2 sts, dec, turn—64 (68, 74) sts.

Size 44" only:

Next row: Rep Row 41—73 sts. Next row: Rep Row 44—72 sts.

All sizes:

Row 45: Ch 1, dec, sc across, turn—63 (67, 71) sts.

Row 46: Ch 1, sl st in next 10 (7, 5) sts, sc to last 2 sts, dec, turn—52 (59, 65) sts.

Row 47: Ch 1, dec, sc to last 2 sts, leave rem sts unworked, turn—49 (56, 62) sts.

Row 48: Ch 1, sl st in next 20 (17, 18) sts, dec, sc to last 2 sts, dec, turn—27 (37, 42) sts.

Size 44" only:

Next 2 rows: Ch 1, sc across, turn.

All sizes:

Row 49: Ch 1, sc to last 2 sts, leave rem sts unworked, turn—25 (35, 40) sts.

Row 50: Ch 1, sl st in next 7 (6, 6) sts, dec, sc to last 2 sts, dec, turn—16 (27, 32) sts.

Row 51: Ch 1, dec, sc across, turn—15 (26, 31) sts.

Sizes 40 (44)" only:

Next row: Ch 1, sl st in next 4 (5) sts, dec, sc to last 2 sts, dec, turn—20 (24) sts. Next row: Ch 1, sc across, turn.

All sizes:

Row 52: Ch 1, sl st in next 0 (3, 8) sts, dec, sc across, turn—14 (16, 15) sts.

Row 53: Ch 1, sc across. Fasten off.

Collar

With larger hook and MC, ch 51 (57, 63).

Row 1: Sc in 2nd ch from hook and in each st across, turn—50 (56, 62) sts.

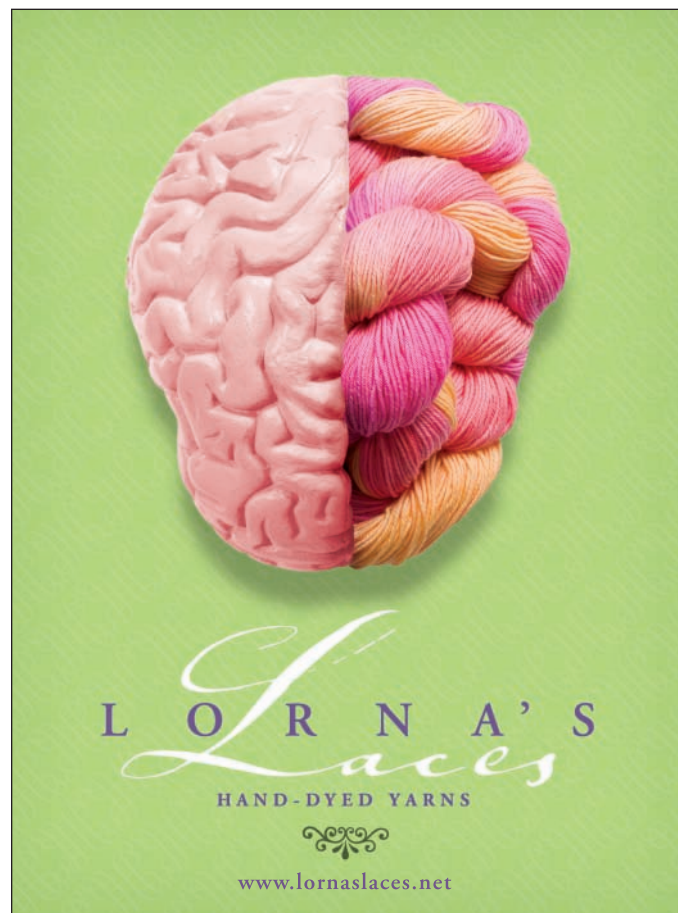
Rows 2 and 4: Ch 1, sc across, turn.

Rows 3, 5, 6, and 7: Ch 1, dec, sc to last 2 sts, dec, turn—42 (48, 54) sts. Fasten off.

Finishing

Felt all pieces the same way you felt your test swatch. Block to measurements. Sew shoulder, waist, and side seams. Sew sleeves into armholes. Sew collar to neckline. Mark button placement for 5 buttons evenly spaced 7 rows in along left edge. Mark button loops on right edge. **Edging:** With RS facing, smaller hook, and CC, join yarn with sl st to lower right-front corner, sc in each st up right-front edge. At button-loop mark, work (sc, ch 8, sc) in same st. Cont around entire edge working 3 sc in corners of collar and lower front. Fasten off. Sc in each st at cuff edges beg at seam line. Fasten off. Weave in loose ends. Sew on buttons, layering smaller buttons over larger. ∞

EVEN HOWARD is inspired by the mountain and ocean ecosystems between which she often travels. In her designs, her exploration of natural fibers, seasonal transitions, and crocheted textures meet.



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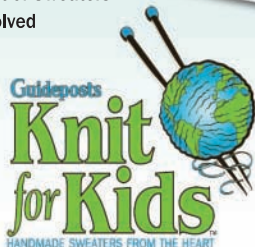
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ROSEMARY SWEATER

design by ROBYN CHACHULA

THERE IS NOTHING BETTER THAN THE FIRST TURN OF COOL, crisp fall air. Autumn is the season that makes you run for your big sweaters and your wool yarn. This pullover is the perfect mix for early fall days, when it's all you need to wear outside. With its subtle Empire waist and matching sleeve detail, this sweater lets you throw it on over any outfit and stay stylish.

Finished Sizes 31 (35, 39, 43, 47)" bust circumference. Garment shown measures 35".

Yarn Louet KidLin (53% kid mohair, 24% linen, 23% nylon; 120 yds [110 m]/1¼ oz [50 g]; ): #75 pumpkin patch, 8 (9, 10, 11, 12) skeins.

Hook Sizes I/9 (5.5 mm) and K/10½ (6.5 mm). Adjust hook sizes if necessary to obtain the correct gauge.

Notions Yarn needle.

Gauge 14 Ldc and 8 rows = 4" with smaller hook.

Skill Level Intermediate.

Stitch Guide

Linked Double Crochet (Ldc):

Set-up st: Insert hook in 2nd ch from hook, yo, draw up a lp, insert hook in 4th ch from hook or in next st, yo, draw up a lp (3 lps on hook), yo, draw through 2 lps, yo, draw through last 2 lps—2 Ldc made, tch counts as first Ldc.

Next stitch: Insert hook in middle horizontal bar of previous stitch, yo, draw up a lp, insert hook in next ch or st, yo, draw up a lp, (3 lps on hook), yo, draw through 2 lps, yo, draw through last 2 lps.

When working in the round, link last Ldc to beg tch as foll:
Work last Ldc until there are 2 lps left on hook, insert hook in 2nd ch of beg ch-3, yo, draw up a lp, yo, pull through all 3 lps on hook, sl st in top of tch to join.

Notes

The bodice is worked flat in one piece to the waist. It is then washed, blocked, folded in half, and seamed at the underarms.



Finally, the bottom half and sleeves are worked in rounds to the end.

Turning ch-3 counts as a linked double crochet. Begin working the next linked double crochet by inserting the hook through the second chain of the turning chain.

Back

With smaller hook, ch 59 (65, 73, 79, 87).

Row 1: (WS) Work Ldc set-up st (see Stitch Guide), Ldc in each ch across, turn—57 (63, 71, 77, 85) Ldc sts.

Row 2: Ch 3 (counts as first Ldc here and throughout), sk first Ldc, Ldc flo in each Ldc across, turn.

Rep Row 2 seven (seven, nine, nine, nine) more times. **Begin armhole shaping:**

Row 1: (RS) Ch 5 (counts as Ldc, ch 1), Ldc in 4th ch from hook, Ldc flo to last Ldc, 3 Ldc flo in last Ldc, turn—61 (67, 75, 81, 89) Ldc.

Rows 2–3: Rep Row 1—69 (75, 83, 89, 97) Ldc.

Row 4: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 4 ten (ten, twelve, twelve, fourteen) more times. **Right neck shaping:**

Row 1: (RS) Ch 3, sk first Ldc, Ldc flo in next 22 (25, 27, 30, 32) Ldc, hdc in next Ldc, sc in next Ldc, sl st in next Ldc, leave rem sts unworked, turn—23 (26, 28, 31, 33) Ldc.

Row 2: Sl st in first sc, sl st in next hdc, ch 3, sk first Ldc, Ldc flo across, turn.

Row 3: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 3 two (two, four, four, six) more times.

Next row: Ch 3, Ldc flo in first Ldc and in each Ldc across—24 (27, 29, 32, 34) Ldc. *Next row:* Lay down working yarn, but do not fasten off. Join new yarn with sl st to beg of previous row. Ch 9 (9, 11, 11, 13). Fasten off. Pick up working yarn, turn. Ch 3, sk first Ldc, Ldc flo across, Ldc in each ch, turn—33 (36, 40, 43, 47) Ldc. *Next row:* Ch 3, sk first Ldc, Ldc flo across, turn.

Rep last row 6 more times. **Right-arm and -front shaping:**

Row 1: Sl st in each of first 2 Ldc, ch 3, sk next Ldc, Ldc flo across, turn—31 (34, 38, 41, 45) Ldc.

Row 2: Ch 3, sk first Ldc, Ldc flo to last 2 Ldc, leave rem Ldc unworked, turn—29 (32, 36, 39, 43) Ldc.

Row 3: Rep Row 1—27 (30, 34, 37, 41) Ldc.

Row 4: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 4 zero (zero, two, two, two) more times. Lay down working yarn. Do not fasten off. **Left neck shaping:** With RS facing and smaller hook, join new yarn in 17th (17th, 21st, 21st, 25th) Ldc from sl st on Row 1 of neck.



Row 1: Sl st in next Ldc, sc in next Ldc, hdc in next Ldc, dc in next Ldc, Ldc in each rem Ldc across, turn—22 (25, 27, 30, 32) Ldc.

Row 2: Ch 3, sk first Ldc, Ldc flo in each Ldc across, Ldc flo in next dc, leave rem sts unworked, turn—23 (26, 28, 31, 33) Ldc.

Row 3: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 3 two (two, four, four, six) more times. *Next row:* Ch 3, sk first Ldc, Ldc flo to last Ldc, 2 Ldc flo in last Ldc, turn—24 (27, 29, 32, 34) Ldc. *Next row:* Ch 10 (10, 12, 12, 14), work Ldc set-up st, Ldc in each ch across, 2 Ldc flo in first Ldc, Ldc flo in each Ldc across, turn—33 (36, 40, 43, 47) Ldc. *Next row:* Ch 3, sk first Ldc, Ldc flo across, turn.

Rep last row 6 times. **Left-arm and -front shaping:**

Row 1: Ch 3, sk first Ldc, Ldc flo to last 2 Ldc, leave rem Ldc unworked, turn—31 (34, 38, 41, 45) Ldc.

Row 2: Sl st in each of first 2 Ldc, ch 3, sk next Ldc, Ldc flo in each Ldc across, turn—29 (32, 36, 39, 43) Ldc.

Row 3: Rep Row 1—27 (30, 34, 37, 41) Ldc.

Row 4: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 4 zero (zero, two, two, two) more times. Fasten off and weave in loose ends. **Joining front:** With RS facing, pick up working yarn from right-front shaping.

Row 1: Ch 3, sk first Ldc, Ldc flo across, ch 3, dc in first st on left front to join, Ldc flo in each Ldc across left front side, turn—54 (60, 68, 74, 82) Ldc.

Row 2: Ch 3, sk first Ldc, Ldc flo in each Ldc to ch-3, Ldc in each ch, Ldc flo in each Ldc across, turn—57 (63, 71, 77, 85) Ldc.

Row 3: Ch 3, sk first Ldc, Ldc flo across, turn.

Rep Row 3 four more times. Fasten off and weave in loose ends.

Seaming Top Half

With RS facing and smaller hook, join yarn with sl st at left fold of back neck opening. Sc evenly around neck opening. Fasten off and weave in loose ends. Handwash top in cold water with mild soap, let soak at least 15 minutes. Roll top gently in towel to remove excess water, lay out on a blocking surface, pin to schematics, and let dry. It is important to wash top now so that it will be flexible enough in the next step to gather at the waist. Fold top in half with RS together. Using matching yarn, whipstitch side seams together. Weave in loose ends. Turn top RS out.

Waist

Working along bottom edge of bodice, with smaller hook and RS facing, join yarn with sl st at side seam, ch 6.

Row 1: Sc in 2nd ch from hook and each ch across, sl st in row end of body twice (first sl st joins waist band to body, 2nd counts as tch), turn—5 sc.

Row 2: Sk both sl sts, sc blo in each sc across, turn.

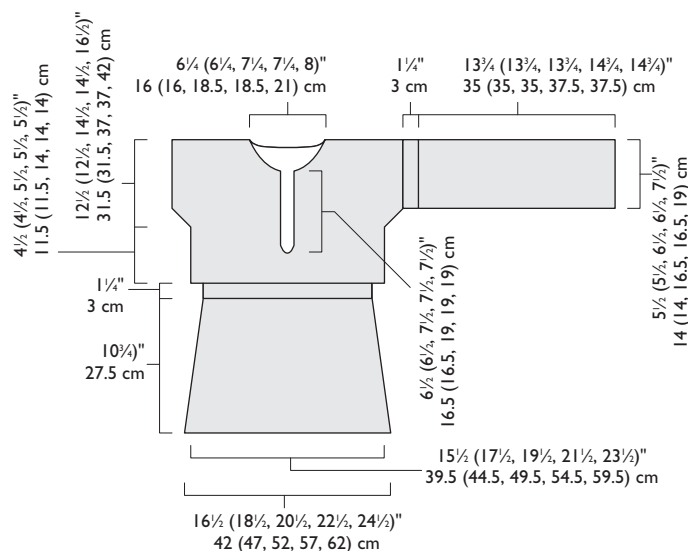
Row 3: Ch 1, sc blo across, sl st twice in row end of body, turn.

Rep Rows 2–3 evenly around body opening for a total of 104 (119, 134, 150, 165) rows. Fasten off. Sew waistband ends together with whipstitch.

Lower Body

With smaller hook, join yarn with sl st to WS of waist at seam.

Rnd 1 (WS): Ch 3, work 92 (106, 120, 134, 148) Ldc evenly around waist, link last Ldc to beg tch (see Stitch Guide), turn—93 (107, 121, 135, 149) Ldc.



Rnd 2: With larger hook, ch 3, Ldc in first Ldc and in each Ldc to last Ldc, link last Ldc to beg tch, turn—94 (108, 122, 136, 150) Ldc.

Rnd 3: Ch 3, sk first Ldc, 2 Ldc flo in next Ldc, Ldc flo in each of next 46 (53, 60, 67, 74) Ldc, 2 Ldc flo in next Ldc, Ldc flo in each rem Ldc linking last Ldc to beg tch, turn—96 (110, 124, 138, 152) Ldc.

Rnd 4: Ch 3, Ldc flo across, sl st in top of tch, turn.

Rep Rnds 3–4 eight more times, then Rnd 3 once more—114 (128, 142, 156, 170) Ldc. *Optional:* For tunic-length sweater, Rep Rnd 4 ten more times or to desired length, ending with WS row. *Last rnd:* Ch 1, sc in each Ldc around, sl st in first sc to join. Fasten off. **Armhole Ribbing:** Working along armhole edge of bodice, with smaller hook and RS facing, join yarn with sl st at top of side seam, ch 6.

Row 1: Sc in 2nd ch from hook and each ch across, sl st in row end of body twice, turn—5 sc.

Row 2: Sk both sl sts, sc blo in each sc across, turn.

Row 3: Ch 1, sc blo across, sl st twice in row end of body, turn.

Rep Rows 2–3 evenly around armhole for 48 (48, 56, 56, 65) rows. Fasten off. Sew ends together with whipstitch. **Begin sleeves:** With smaller hook, join yarn with sl st to WS of armhole seam.

Rnd 1 (WS): Ch 3, Ldc evenly around arm for 40 (40, 47, 47, 55) Ldc, link last Ldc to beg tch, turn—41 (41, 48, 48, 56) Ldc.

Rnd 2: With larger hook, ch 3, Ldc in first Ldc and each Ldc to last Ldc, link last Ldc to beg tch, turn—42 (42, 49, 49, 57) Ldc.

Rnd 3: Ch 3, Ldc flo in each Ldc linking last Ldc to beg tch, sl st to tch, turn.

Rep Rnd 3 twenty-four (twenty-four, twenty-four, twenty-six, twenty-six) more times. *Last rnd:* Ch 1, sc in each Ldc, sl st in first sc. Fasten off.

Finishing

Weave in loose ends. Follow washing and blocking instructions from Seaming Top Half, blocking full sweater according to schematic. ∞

ROBYN CHACHULA can be found dreaming of new crochet designs in Cincinnati, Ohio. Visit www.crochetbyfaye.com to check up on what has inspired her lately.

HIGHLANDER



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BROOMSTICK LACE CAPELET

design by KATE PULLEN

THIS CLASSIC CAPELET DESIGN COMBINES TRADITIONAL TECHNIQUES with contemporary yarn in a timeless mix of old and new. Stylish enough for an evening out and cozy enough for a stroll by the water, the capelet makes a surprisingly warm addition to many outfits.

Finished Sizes 32–34 (36–38, 40–42)" around neck edge. Garment shown measures 36–38"

Yarn Rowan Kidsilk Haze (70% super kid mohair, 30% silk; 229 yd [210 m]/1 oz [25 g]; : #577 elegance, 4 balls.

Hook Sizes J/4 (2 mm) and E/9 (3.5 mm). Adjust hook sizes if necessary to obtain the correct gauge.

Needle Size 19 (15 mm) knitting needle.

Gauge 4½ eyes and 4½ rows = 4".

Skill Level Intermediate.

Stitch Guide:

Broomstick crochet: See sidebar.

Broomstick Dec: At beg of second pass, insert hook through 10 lps on broomstick, yo, draw through all 10 lps, ch 1, sl group off broomstick, work 5 sc in center of group (1 eye dec'd).

Notes

Be careful not to pull the yarn too tightly at the beginning of a row, to avoid distortion.

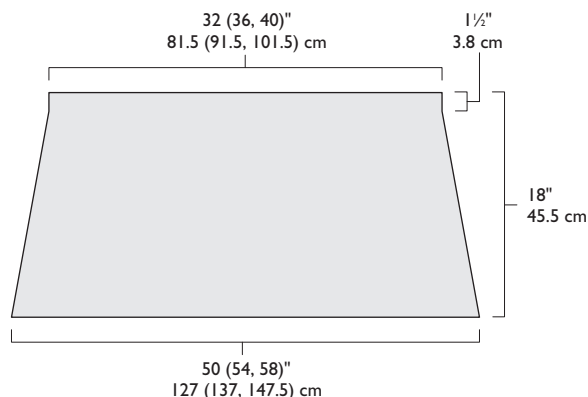
The "broomstick" needle needs to be held firmly. Try keeping it firm by putting it under your arm or clamping it between your knees. Use a smaller crochet hook to work the loops

onto the needle. A smaller hook makes picking up the stitches much easier.

To tighten the neckline to fit on small shoulders, thread thin ribbon through the stitches at the top to gather slightly or stitch elastic to the back.

To increase or decrease the length of the capelet, work more or fewer rows prior to shaping.

The capelet is worked flat then seamed.



BROOMSTICK LACE IS MADE BY PICKING UP LOOPS and placing them on a large stick or knitting needle to keep the loops of uniform size. Each row is worked in two steps without turning; the RS is always facing.

Start with a foundation equal to the number of sts required (in this example, we use a multiple of 5 sts). Do not turn work.

Row 1, First Pass: Enlarge lp on hook and place it on the "broomstick," *insert hook in next st or ch to the right if right-handed (in next st or ch to the left if left-handed), pull up a long lp and

place it on the broomstick; rep from * to end of row. There is one lp on broomstick for every st or ch. Do not turn work.

Row 1, Second Pass: Insert hook through 5 lps on broomstick, yo, draw through all 5 lps, ch 1 (see Figure 1), sl group off broomstick, work 5 sc in center of group, *insert hook through next 5 lps on broomstick (see Figure 2), yo, draw through all 5 lps, yo, draw through both lps on hook (first sc made), work 4 sc in center of group; rep from * to end of row. Do not turn work.

Rep steps 2 and 3 for broomstick lace patt (see Figure 3).

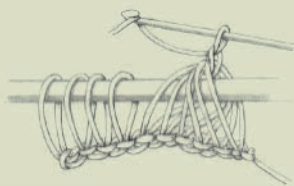


Figure 1

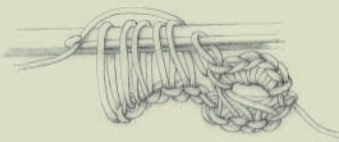


Figure 2

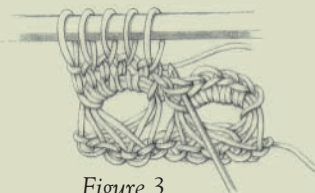


Figure 3



Capelet

With larger hook, ch 280 (300, 320).

Row 1 first pass: Enlarge lp on hook and place it on the “broomstick” (see sidebar), *insert hook in next st or ch to the right if right-handed (in next st or ch to the left if left-handed), pull up a long lp and place it on the broomstick; rep from * to end of row. There is one lp on broomstick for every st or ch. Do not turn.

Row 1 second pass: Insert hook through 5 lps on broomstick, yo, draw through all 5 lps, ch 1, sl group off broomstick, work 5 sc in center of group, *insert hook through next 5 lps on

broomstick, yo, draw through all 5 lps, yo, draw through both lps on hook (first sc made), work 4 sc in center of group; rep from * to end of row. Do not turn—56 (60, 64) eyes.

Rep first and 2nd pass of Row 1 a total of 16 times.

Dec Row 1: Pick up lps in the normal manner, *work 10 (11, 12) eyes, [broomstick dec (see Stitch Guide) over next 10 lps] twice; rep from *.

Dec Row 2: Pick up lps in the normal manner, *work 10 (11, 12) eyes, broomstick dec over next 10 lps; rep from * to end.

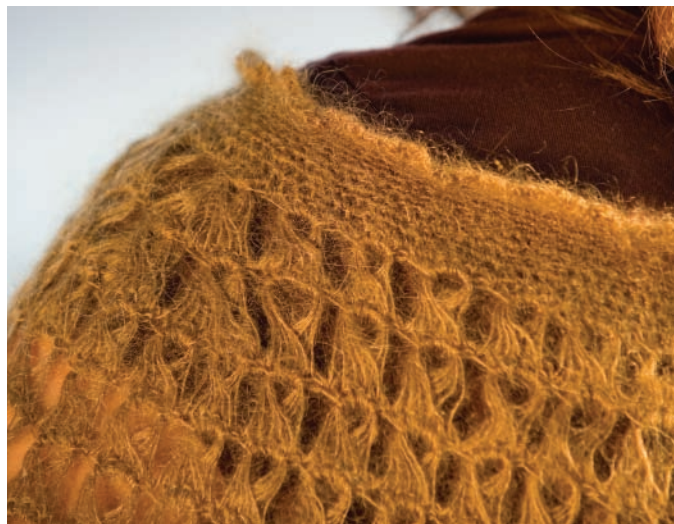
Note: This dec works the 2 eyes that were dec'd in the previous row tog and forms a dart—44 (48, 52) eyes.

Top band: With larger hook, work 5 rows of sc. Change to smaller hook, work 6 rows of sc. Change to larger hook, work (sc, ch 1, sc) in each st of previous row. Fasten off.

Finishing

Invisible joining: With WS facing and darning needle, seam the work on the sc row of the Broomstick crochet, then thread the yarn through the next eye to bring it to the next st. Weave in loose ends by threading through sts at the back of the garment. Block gently. ∞

KATE PULLEN lives in Extremadura, Spain, with her long-suffering husband, six dogs, and five cats. Kate is the editor of the BellaOnline.com crochet site. She makes jewelry from knitted and crocheted wire combined with gemstone and glass beads and recently launched www.10000greatideas.com. You can see examples of her work at www.katepullen.com.



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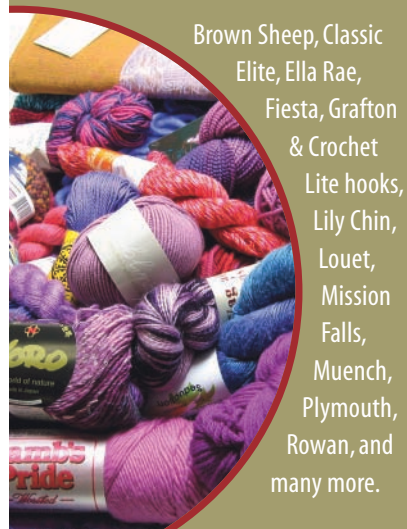


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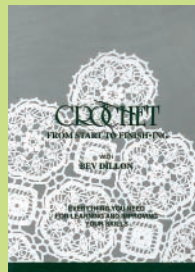
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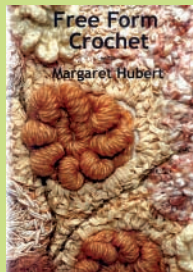
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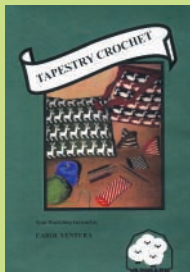
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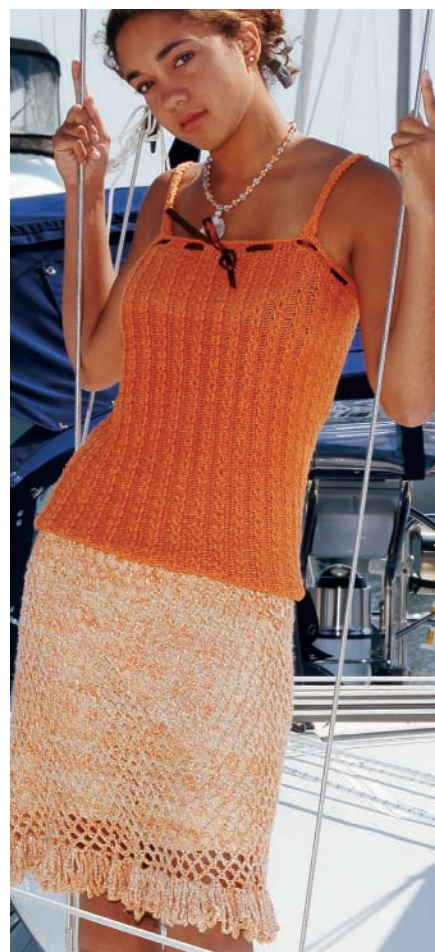


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BOATNECK TUNIC

design by DORA OHRENSTEIN

SPIKE STITCHES CREATE THE INTRICATE PATTERNING OF THIS DESIGN. Move farther from or closer to this fabric and you'll see geometric forms dance before your eyes. The main body is single crochet, with spike stitches worked into the stitch two rows below. The striking cuffs and optional collar consist of alternating rounds of V-stitches and bobbles. Body-hugging shaping and a wide boatneck add to this tunic's fashion appeal.

Finished Sizes 33 (39, 45, 51)" bust circumference. Garment shown measures 39".

Yarn GGH Maxima (100% merino; 120 yd [110 m]/1¼ oz [50 g]; **(B)**): #11 teal (A), 5 (5, 6, 6) balls; #13 aqua (B), #29 black (C), and #14 seafoam (D), 3 (4, 4, 5) balls each. Yarn distributed by Muench Yarns.

Hook Sizes H/8 (5 mm), G/6 (4 mm), and F/5 (3.75 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle; 4 stitch markers (m).

Gauge 8 sts = 3" in main body patt; 16 rows = 4" in main body patt.

Skill Level Intermediate.

Stitch Guide

Spike Single Crochet (ssc): Insert hook in top of next st 2 rows below, yo, draw up a lp to the height of working row, yo, complete sc as usual.

V-Stitch (V-st): (Dc, ch 1, dc) in same st.

Bobble: Work designated number of dc in same st, leaving the last 2 lps of each dc on hook, yo and draw through all lps on hook.

Main Body Pattern st: (multiple of 8 sts + 2)

Change color at the end of each row. Color sequence is A, *B, C, D, A, C, B, A, D; rep from * throughout, unless otherwise noted. Carry unused yarns at the side on left (with RS facing), cut and work over ends on RS.

Row 1: Ch 1, sc in first st and in each st across, turn.

Row 2: (RS) Ch 1, sc in first sc, *ssc (see Stitch Guide) in each of next 4 sc, sc in each of next 4 sc; rep from * across, ending with sc in last sc, turn.

Rows 3–8: Rep Rows 1–2 three times.

Row 9: Rep Row 1.

Row 10: Ch 1, sc in first sc, *sc in each of next 4 sc, ssc in each of next 4 sc, rep from * across, ending with sc in last sc, turn.

Rows 11–16: Rep Rows 9–10 three times.

Rep Rows 1–16 for patt.

Decreasing and Increasing

Dec 1 st at each end: All dec are made with sc2tog (see Glossary) in rows of regular sc. When dec'ing, cont in est patt but always use sc at the beg and end of a row. When a ssc falls at the beg or end of a row, substitute sc instead.

Inc 1 st at each end: All inc are made in rows of sc.

Inc: 2 sc in same st.

Border Pattern (for cuffs and optional collar):

Rnd 1: Ch 3, counting ch-3 as first dc, make 6-dc bobble (see Stitch Guide) in same ch-1 sp, ch 2 *sk next ch-1 sp, 6-dc bobble in ch-1 sp of next V-st, ch 2, rep from * around, change to designated color, sl st in top of first bobble to join, turn.

Rnd 2: Ch 4, dc in same bobble (counts as first V-st), ch 1, *V-st (see Stitch Guide) in next bobble, ch 1, rep from * around, change to designated color, sl st in beg ch-4 to join, turn.

Rep Rnds 1–2 for patt.

Notes

Make a substantial swatch to gain control of the tension of your spike stitches; if the tension is too tight, the fabric may be lumpy; if the tension is too loose the sts are harder to make even.

When working a normal single crochet in a spike stitch, the latter will be quite large at the top. Don't try to match the sizes of your spike stitch and single crochet.

Tops of rows may be slightly lower where there are spike stitches, but they will even out after blocking and adding borders.

Body (make 2)

With largest hook and A, ch 61 (69, 77, 85).

Note: To ensure first row is not too tight, a row of hdc with 2 extra sts is worked before beg main patt. The extra sts are eliminated in Row 2.

Set-up row: Hdc in 3rd ch from hook (counts as first hdc) and in each ch across, change to B, turn—60 (68, 76, 84) sts.

Row 1: Ch 1, work Row 1 of main body patt (see Stitch Guide), change to C, turn.

Row 2: Ch 1, sc2tog (see Glossary), work Row 2 of main body patt to last 2 sts, sc2tog, change to D, turn—58 (66, 74, 82) sts.

Begin waist shaping:

Rows 3–6 (8, 12, 16): Work even in main body patt foll color sequence (see Stitch Guide).

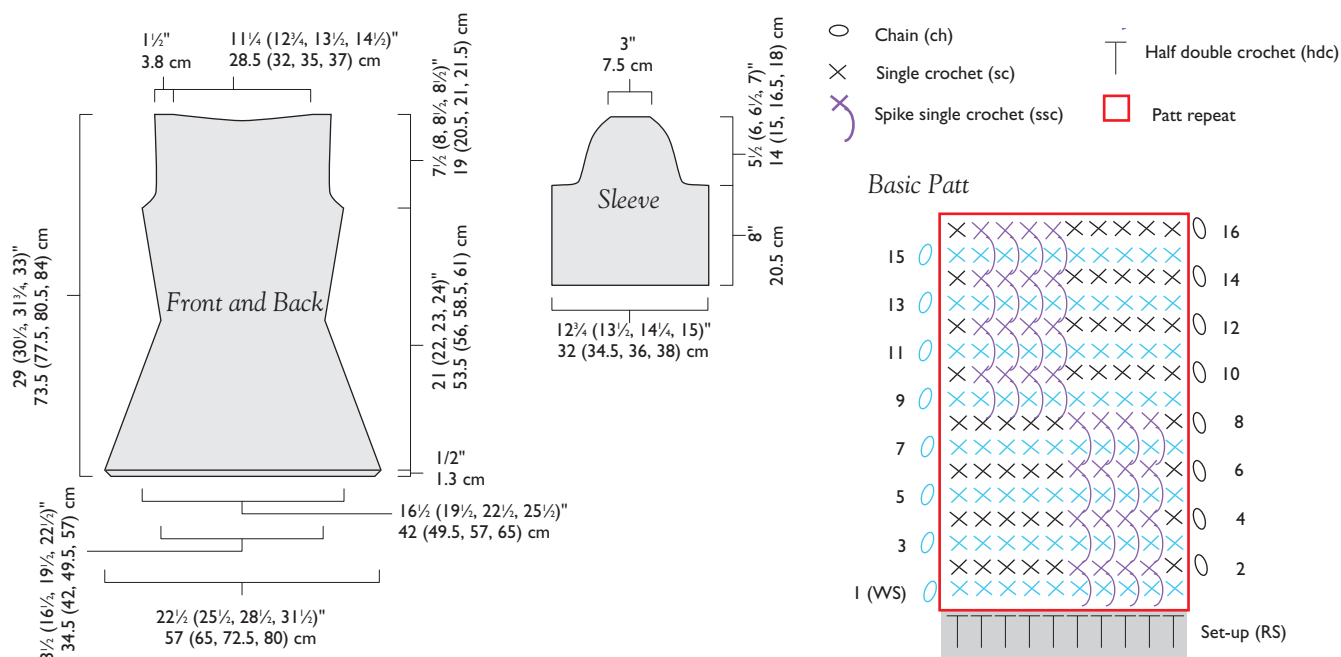
Rows 7–47 (9–49, 13–53, 17–57): Dec 1 st at each end every 4th row—36 (44, 52, 60) sts.

Rows 48–52 (50–56, 54–60, 58–64): Work even in main body patt.

Rows 53–77 (57–83, 61–85, 65–89): Inc 1 st at each end of every 8th row—44 (52, 60, 68) sts.

Rows 78–84 (84–88, 86–92, 90–96): Work even in main body patt.





Armhole shaping:

Row 1: Sl st in first 2 (3, 3, 4) sc, ch 1, work in main body patt to last 2 (3, 3, 4) sc, leave rem sts unworked, turn—40 (46, 54, 60) sts.

Row 2: Work even in main body patt.

Row 3: Cont in patt, dec 1 st at each end of row—38 (44, 52, 58) st.

Row 4: Work even in main body patt.

Sizes 39 (45, 51)" only: Rep Rows 3–4 one (four, six) time(s)—(42, 44, 46) sts.

All sizes:

Cont in main body patt for 24 (24, 19, 16) more rows, change to A. **Next row:** Change to smallest hook, ch 1, *2 sc in next st, sc in next st; rep from * across, do not change color, turn—57 (63, 66, 69) sts. **Next row:** Ch 1, sc in first sc and in each sc across. Fasten off.

Sleeves

With largest hook and B, ch 36 (38, 40, 42).

Set-up row: Hdc in 3rd ch from hook and in each ch across, change to C, turn—34 (36, 38, 40) sts.

Row 1 and all WS rows through Row 29: Ch 1, sc in first st and in each st across, turn.

Row 2: (RS) Ch 1, sc in first sc and in each of next 2 (3, 5, 5) sc, *4 ssc in next 4 sts, 4 sc in next 4 sc; rep from * to last 3 (4, 5, 6) hdc, sc in each rem st, turn.

Rows 4, 6, 8: Ch 1, sc in next 3 (4, 5, 6) sts, *4 ssc in next 4 sc, 4 sc in next 4 sc; rep from * to last 3 (4, 5, 6) sc, sc in each rem st, turn.

Rows 10, 12, 14, 16: Ch 1, sc in first sc and in next 0 (0, 0, 1) sc, *ssc in next 4 sts, sc in next 4 sts; rep from * to last 3 (4, 5, 6) sts, 2 (3, 4, 4) ssc, 1 (1, 1, 2) sc, turn.

Rows 17–30: Rep Rows 1–14.

Shape Sleeve Cap:

Row 1: (WS) Sl st in first 2 (3, 3, 4) sc, ch 1, sc to last 2 (3, 3, 4) sc, leave rem sts unworked, turn—30 (30, 32, 32) sts

Row 2: Work even in patt.



Row 3: Cont in est patt, dec 1 st at each end, turn—28 (28, 30, 30) sts.
 Row 4: Work even in patt.
 Rep Rows 3–4 one (one, two, two) more time(s)—26 (26, 26, 26) sts.
 Rows 7–13 (7–15, 9–17, 9–19): Work even in patt.
 Rows 14–22 (16–24, 18–26, 20–28): Cont in patt, dec 1 st at each end every row for 9 rows—8 sts. Fasten off.

Finishing

Weave in loose ends. Avoid thickening of fabric by weaving in loose ends in one direction without turning back. Steam and block to width measurements. Gently stretch thicker (right) edges to reduce thickness. Weight of garment will add length at armholes and total length over time, so do not stretch to add length when blocking. With RS facing, count 7 (7, 9, 9) sts from shoulder edge, mark the st on left and right edge of front and back. Sew shoulders tog over these sts, including marked st. Sew side seams. Sew in sleeves, centering top of sleeve cap to shoulder seam.

Sleeve Border

Set-up rnd: With medium hook and WS facing, join C with sl st to foundation ch at sleeve seam, ch 4, dc in same st (counts as first V-st), ch 1, *sk next 2 st, V-st in next st, ch 1; rep from * 10 (11, 12, 12) more times, sk 1 (2, 1, 2) st(s), V-st in next st, ch 1, change to B, sl st in beg ch-4 to join—11 (12, 13, 13) V-sts plus ch 1.
 Rnd 1: Work Rnd 1 of border patt (see Stitch Guide), change to C—11 (12, 13, 13) bobbles plus ch 1.
 Rnd 2: Work Rnd 2 of border patt, change to B.

Rnd 3: Rep Rnd 1, change to C.

Rnd 4: Rep Rnd 2, change to A.

Rnd 5: Ch 3, counting ch-3 as first dc, make 4-dc bobble in next ch-1 sp, ch 1, *4-dc bobble in next ch-1 sp, ch 1, 4-dc bobble in next V-st, ch 1; rep from * to end of round, leaving last ch-1 unworked, sl st in top of first bobble—21 (23, 25, 25) bobbles. Fasten off.

Collar (optional)

Finish garment as above but do not remove m on right back, remove all other m. *Note:* Bobbles are worked from WS to pop out on RS. With medium hook and RS facing, join C with sl st in marked st of shoulder seam.

Set-up rnd: (RS) Ch 4, dc in same st (counts as first V-st) *sk next sc, V-st in next sc; rep from * around neck edge, making 21 (24, 26, 27) V-sts on front and the same number on back, change to A, sl st in beg ch-4, turn—42 (48, 52, 54) V-sts plus ch 1.

Rnds 1 and 5: Work Rnd 1 of border patt, change to C.

Rnd 2: (RS) Work Rnd 2 of border patt, change to B.

Rnd 3: Rep Rnd 1, change to C.

Rnd 4: Rep Rnd 2, change to D.

Rnd 6: Rep Rnd 2, change to A.

Rnd 7: Rep Rnd 5 of sleeve border including the last ch-1—84 (96, 104, 108) bobbles plus ch-1. Fasten off. ∞

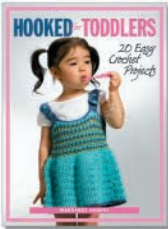
DORA OHRENSTEIN is a professional singer and voice teacher who has been designing crochet for publication since 2004. She is the founder and editor of the webzine *Crochet Insider* (www.crochetinsider.com).



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COME-AND-PLAY CARDIGAN

design by ANNETTE PETAVY

YOU CAN COME AND PLAY WITH COLORS as you crochet this granite stitch children's cardigan. Three bright and cheerful hues are perfect for boys and girls alike. For a different look, you can replace these colors with three soft pastels, three neutrals, or three earth tones.

Finished Size 25½ (27½, 29½, 30½)" chest circumference, to fit 2 (4, 6, 8) years old. Garment shown measures 27½".

Yarn Plymouth Yarn Encore Worsted (75% acrylic, 25% wool; 200 yds [183 m]/3½ oz [100 g]; ): #4045 blue (A), 1 (2, 2, 2) skeins; #0174 red (B), 1 (1, 2, 2) skeins; #0054 green (C), 1 (1, 2, 2) skeins.

Hook Sizes H/8 (5 mm) and J/10 (6 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Separating zipper, 12 (14, 16, 16)"; yarn needle; sewing needle; matching sewing thread.

Gauge 16 sts and 16 rows = 4" in granite st with larger hook.

Skill Level Easy.

Stitch Guide

Granite st (worked over an even number of sts)

Always start and end each row with a sc.

Row 1: Sc in 2nd ch from hook, *ch 1, sk next ch, sc in next ch; rep from * to last ch, sc in last ch.

Row 2: Ch 1 (does not count as st), sc in first sc, *ch 1, sk next sc, sc in ch-sp*; rep from * ending with sc in last st.

Rep Row 2 for patt.

Color pattern:

1 row with A, 1 row with B, 1 row with C. Rep these 3 rows for patt.

Double increase (dbl inc):

Inc 2 by working (sc, ch 1, sc) in st indicated.

Decrease (dec):

Edge dec: Work sl sts at beg of row and sk sts at end of row (sl sts and skipped sts are not worked in next row).

Double dec (dbl dec): Dec 2 sts by working sc3tog (see Glossary) over (ch-sp, sc, ch-sp).

Notes

Stitch totals given at the end of a row include each chain-one and single crochet.

Back

With larger hook and A, ch 51 (55, 59, 61).

Row 1: Work Row 1 of granite st patt (see Stitch Guide), turn.

Row 2: Join B. Work Row 2 of granite st patt, turn.

Cont in st patt and color patt until piece measures 7¼ (9¼, 10½, 10½)". **Shape armhole:**

Row 1: (RS) Sl st in first 3 (3, 4, 4) sts, ch 1, cont in est patt to

last 3 (3, 4, 4) sts, leave rem sts unworked, turn—44 (48, 50, 52) sts.

Sizes 27½" (29½") only: On next row, sl st in first st, ch 1, cont in est patt to last st, turn, leaving rem st unworked—46 (48) sts.

All sizes:

Work 1 edge dec (see Stitch Guide) at each side every 2nd row, 2 times, then every 4th row 1 (1, 1, 2) time(s)—38 (40, 42, 44) sts. Cont in patt until piece measures 13½ (15¼, 17, 17½)".

Shape back neck:

Row 1: (RS) Work 12 (13, 14, 15) sts in est patt, sl st in next 14 sts, work rem 12 (13, 14, 15) sts in patt, turn.

Cont working each side of neck separately. **Left neck and shoulder:**

Row 1: Work 9 (10, 11, 12) sts in est patt, dbl dec (see Stitch Guide) over rem 3 sts, turn—10 (11, 12, 13) sts.

Work even in patt for 1 (1, 2, 1) rows. Fasten off. **Right neck and shoulder:**

Row 1: Join yarn in first st of Row 1 of back neck, dbl dec over first 3 sts, cont in est patt across, turn—10 (11, 12, 13) sts. Work even in patt for 1 (1, 2, 1) rows. Fasten off.

Left Front

With larger hook and A, ch 25 (27, 29, 31). Work granite st in color patt until work measures 7¼ (9¼, 10½, 10½)". **Shape armhole:**

Row 1: (RS) Sl st in each of first 3 (3, 4, 4) sts, ch 1, cont in granite st patt across, turn—21 (23, 24, 26) sts.

Row 2: Work even in patt, turn. Work 1 edge dec (see Stitch Guide) at armhole edge every RS row 2 (3, 3, 2) times—19 (20, 21, 24) sts.

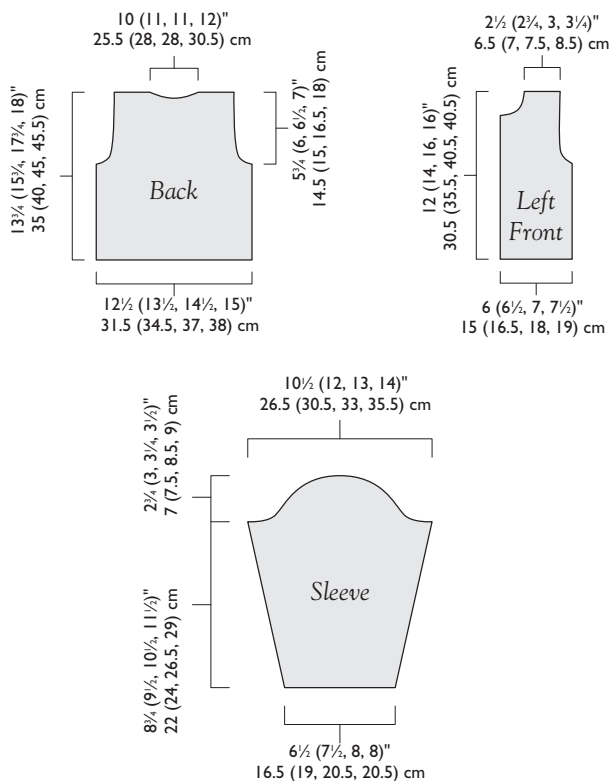
Work 1 edge dec at armhole edge every 4th row 1 (1, 1, 2) time(s)—18 (19, 20, 22) sts. Work even in patt until work measures 12 (14, 16, 16)", ending with WS row. **Shape front neck:** **Next row:** (RS) Work in patt, using edge dec, dec 2 (2, 2, 3) sts for neck—16 (17, 18, 19) sts. On foll row, work granite st patt to last 4 sts, dbl dec, sc in last st—14 (15, 16, 17) sts.

Work in granite st patt to last 4 sts, dbl dec, sc in last st every 2nd row 2 times—10 (11, 12, 13) sts. Cont in granite st patt until piece measures same length as back. Fasten off.

Right Front

With larger hook and A, ch 25 (27, 29, 31). Work in granite st and color patt until piece measures 7¼ (9¼, 10½, 10½)". **Shape armhole:**





Row 1: (RS) Work in patt to last 3 (3, 4, 4) sts, turn, leaving rem sts unworked—21 (22, 24, 26) sts.

Work 1 edge dec at armhole edge 2 (3, 3, 2) times—19 (20, 21, 24) sts. Then work 1 edge dec st every 4th row at armhole edge 1 (1, 1, 2) time(s)—18 (19, 20, 22) sts. Work even in patt until work measures 12 (14, 16, 16)". **Shape front neck:** Using edge dec, dec 2 (2, 2, 3) sts at beg of row for neck—16 (17, 18, 19) sts. On foll row, dbl dec at neck—14 (15, 16, 17) sts. Dbl dec at neck edge every 2nd row 2 times—10 (11, 12, 13) sts. Cont until piece measures same length as back. Fasten off.

Sleeves

With larger hook and A, ch 27 (31, 33, 33). Foll the color patt.

Size 27 1/2" only:

Work 3 rows in patt st. **Next row:** Work 14 sts in patt, [2 sc in next st] twice, work in patt across—32 sts.

All sizes:

Work 7 (7, 7, 5) rows even in patt. **Next row:** Dbl inc in first st (see Stitch Guide), work in patt to last st, dbl inc—30 (36, 36, 36). Cont in patt, double inc at each end every 8th (8th, 8th, 6th) row 3 (3, 4, 5) times—42 (48, 52, 56) sts. Work even in patt until work measures 8 1/4 (9 1/2, 10 1/2, 11 1/2)". **Shape sleeve cap:** Row 1: Sl st in first 3 (5, 5, 5) sts, work in patt to last 3 (5, 5, 5) sts, turn, leaving rem sts unworked—36 (38, 42, 46) sts.

Using edge dec, dec 2 sts at each edge every 2nd row 3 times—24 (26, 30, 34) sts. Work 2 (2, 2, 1) row(s) even in patt. Using edge dec, dec 2 sts at each side every 2nd row 3 (1, 1, 1) time(s)—12 (22, 26, 30) sts. **Size 25 1/2" only:** Fasten off.

Sizes 27 1/2 (29 1/2, 30 3/4)" only:

Work 1 (1, 2) row(s) even in patt. Using edge dec, dec 2 sts at each side every 2nd row 2 (3, 4) times—14 (14, 14) sts.

Size 29 1/2" only:

Work 1 row even in patt.

Sizes 27 1/2 (29 1/2, 30 3/4)" only:

Fasten off.

Finishing

With smaller hook, A, and WS facing, join yarn with sl st to right-front neck edge.

Row 1: Ch 1, sc in each st to hem edge, turn.

Row 2: Ch 1, sc in first st, sc in each st to neck edge. Fasten off.

Rep Rows 1–2 for left front, beg with hem edge. Block pieces lightly, if needed. With yarn needle and A, sew shoulder seams and side seams. **Collar:**

Row 1: With smaller hook, A, and WS facing, join yarn with sl st to left-front neck edge, ch 1, sc in same st, sc in each st across to right-front neck edge, turn.

Row 2: Ch 1, sc in each sc across, turn.

Rep Row 2 until collar measures 2 1/4 (2 3/4, 2 3/4, 3 1/4)". Fasten off and weave in loose ends. Block collar. With sewing needle and matching sewing thread, sew in zipper. With yarn needle and A, sew sleeve seams. Sew sleeves in armholes. ∞

ANNETTE PETAVY is a Swedish crochet designer living in France. To learn more about her and her work, visit www.annettepetavy.com.

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WOOL BAM BOO CARDIGAN

design by KRISTEN TENDYKE

TUNISIAN KNIT STITCH CREATES A FABRIC that's denser and less stretchy than fabric knitted with stockinette stitch. This simple technique combined with full-fashion shaping creates a warm, form-flattering cardigan. Lace trim at the cuffs and hem add a feminine touch.

Finished Size 30 (34, 38, 42, 46)" bust circumference, buttoned. Cardigan shown measures 34".

Yarn Classic Elite Wool Bam Boo (50% wool, 50% bamboo; 118 yards [108 m]/1¼ oz [50 g]; ): #1648, denim blue, 14 (15, 17, 19, 21) balls.

Hook Size G/6 (4 mm) 22" long flexible Afghan (Tunisian) hook and size E/4 (3.5 mm). Adjust hook sizes if necessary to obtain the correct gauge.

Notions Yarn needle; ½" buttons, 7; removable marker (m).

Gauge 23 sts and 22 rows = 4" in Tunisian knit stitch on larger hook. The row gauge consists of forward pass and return pass counted as 1 row. Be sure to wash your swatch.

Skill Level Intermediate.

Stitch Guide

Tunisian knit (Tks)

Foundation Forward Pass (FwdP): Insert hook through the ridge lp on the backside of the 2nd ch, yo, pull up a lp, leave lp on hook, pull up a lp through ridge lp in each ch across (first lp counts as first st).

Foundation Return Pass (RetP): Yo and pull through first lp on hook (1 ch made), *yo, draw through 2 lps on hook; rep from * until 1 lp rem; do not turn.

Row 1 Forward Pass (FwdP): Pull up a lp in each stitch across as foll: Beg with 2nd st (existing lp counts as first st) *insert bet next vertical bars under horizontal strands, yo, draw up a lp, leave lp on hook; rep from * in each st across.

Row 1 Return Pass (RetP): Work as for Foundation RetP. Rep Row 1 FwdP and RetP for patt (counts as 1 row).

Right-Slant Dec (RSdec): Sk next st, insert hook in next st, pull forward the back lp, insert hook in skipped st, yo and draw through lp.

Left-Slant Dec (LSdec): Insert hook in next st, pull forward front lp, insert hook in next st, yo and draw through lp.

Make 1 Inc (M1): Insert hook between next 2 sts, draw up a lp.

Picot Edge: (multiple of 3 sts)

*Sl st in the next st, ch 2, sl st in same st, sl st in next st; rep from * across.

Notes

When working Tunisian knit stitch, do not turn the work; all work is done on the RS.

Back

With larger hook, ch 86 (98, 109, 121, 132).

Work Foundation FwdP and RetP (see Stitch Guide) across ch—86 (98, 109, 121, 132) sts. Work Row 1 FwdP and RetP (see Stitch Guide) even for 2 rows, end with RetP completed. **Shape waist:** Row 1 FwdP: (dec row) *Tks (see Stitch Guide) in next st (2 lps on hook), RSdec (see Stitch Guide), Tks to last 4 sts, LSdec (see Stitch Guide), Tks rem 2 sts; RetP work even—84 (96, 107, 119, 130) sts. Work even in Tks for 2 (3, 4, 5, 5) more rows, end with RetP completed; rep from * 3 more times—78 (90, 101, 113, 124) sts.

Next row: (inc row) Tks in next st (2 lps on hook), M1 (see Stitch Guide), Tks to last 2 sts, M1, Tks in rem 2 sts; RetP work even—80 (92, 103, 115, 126) sts. Work 9 rows even, end with RetP completed; rep from * 3 more times—86 (98, 109, 121, 132) sts. Tks even until piece measures 10½ (11, 11½, 12, 12½)" from beg, end with RetP completed. Fasten off. **Shape armholes:**

Row 1 FwdP: Join yarn with sl st to 6th st from beg of row, work first Tks in 6th st, Tks to last 5 sts; RetP work even—76 (88, 99, 111, 122) sts.

Row 2 FwdP: (dec row) Tks in next st (2 lps on hook), RSdec, Tks to last 4 sts, LSdec, Tks in rem 2 sts; RetP work even—74 (86, 97, 109, 120) sts.

Row 3: Tks across.

Rep Rows 2–3 zero (three, five, five, five) more times—74 (82, 89, 101, 110) sts, then work Row 2 zero (one, two, four, seven) more times—74 (78, 83, 91, 96) sts. Work even until armhole measures 7¼ (7¾, 8¾, 8¾, 9¼)" from beg of shaping, end with RetP completed. **Shape neck and right shoulder:** Note: Unworked sts will remain on hook until last row.

Row 1 FwdP: 1 lp on hook (counts as st here and throughout), Tks in next 28 (30, 31, 33, 35) sts; work RetP for 26 (28, 29, 30, 32) sts.

Row 2 FwdP: Tks in next 20 (22, 23, 24, 26) sts; RetP 18 (20, 21, 21, 23) sts.

Row 3 FwdP: Tks in next 14 (16, 17, 17, 19) sts; RetP 12 (14, 15, 15, 16) sts.

Row 4 FwdP: Tks in next 9 (11, 12, 12, 13) sts; RetP 8 (9, 10, 10, 10) sts.

Row 5 FwdP: Tks in next 5 (6, 7, 7, 7) sts; RetP 4 (4, 5, 5, 5) sts.

Beg Left Shoulder:

Row 6 FwdP: Work across row to last 3 (3, 3, 4, 4) sts; RetP 21 (23, 24, 25, 27) sts.

Row 7 FwdP: Tks in next 17 (19, 20, 20, 22) sts; RetP 15 (17, 18, 18, 20) sts.



Row 8 FwdP: Tks in next 11 (13, 14, 14, 15) sts; RetP 10 (12, 13, 13, 14) sts.
 Row 9 FwdP: Tks in next 7 (8, 9, 9, 9) sts; RetP 6 (7, 8, 8, 8) sts.
 Row 10 FwdP: Tks in next 3 (3, 4, 4, 4) sts; RetP 2 (2, 3, 3, 3) sts.
 Row 11 FwdP: Tks to end of row; work RetP even on all sts. Fasten off.

Left Front

With larger hook, ch 43 (49, 55, 60, 66). Work Tks Foundation FwdP and RetP across ch—43 (49, 55, 60, 66) sts. Work even in Tks for two rows, ending with RetP completed. **Shape Waist:**

Row 1 FwdP: (dec row) Tks in next st (2 lps on hook) work RSdec, Tks to end; RetP work even—42 (48, 54, 59, 65) sts.

Work even in Tks for 2 (3, 4, 5, 5) rows; rep from * 3 more times—39 (45, 51, 56, 62) sts. Next Row FwdP: (inc row) Tks in next st (2 lps on hook), M1, Tks to end of row; work RetP even—40 (46, 52, 57, 63) sts. Work 9 rows even; rep from * 3 more times—43 (49, 55, 60, 66) sts. Work even until piece measures 10½ (11, 11½, 12, 12½)" from beg, end with RetP completed. Fasten off. **Shape**

Armholes:

Row 1 FwdP: Join yarn with sl st to 6th st from beg of row, work first Tks in 6th st, Tks across row; work RetP even—38 (44, 50, 55, 61) sts.

Row 2 FwdP: (dec row) Tks in next st (2 lps on hook), RSdec, Tks to end; RetP work even—37 (43, 49, 54, 60) sts.

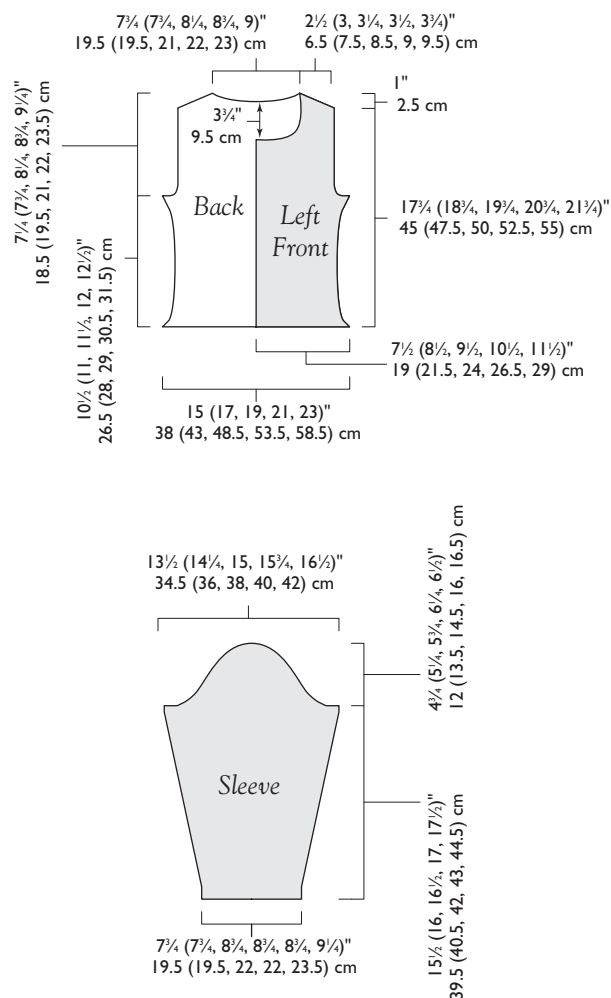
Row 3: Work even in Tks.

Rep Rows 2–3 zero (three, five, five, five) more times—37 (40, 44, 49, 55) sts, then work Row 2 zero (one, two, four, seven) time(s)—37 (39, 42, 45, 48) sts. Work even until armhole measures 4½ (5, 5½, 6, 6½)" from beg of shaping, end with RetP completed. **Shape**

Neck:

Row 1 FwdP: Tks to last 8 (8, 7, 7, 7) sts; work RetP even—29 (31, 35, 38, 41) sts.

Row 2 FwdP: Tks 27 (29, 32, 35, 38) sts (includes beg lp here and throughout this section); work RetP even.



TUNISIAN KNIT STITCH (Tks) is a variation of Tunisian crochet that mimics the look of knitted stockinette stitch. Tunisian crochet is made using a very long crochet hook. Each row is worked in two steps—a forward pass and a return pass—without turning; the RS is always facing.

Start with a foundation ch equal to the number of sts required, turn.

Foundation Forward Pass: Insert hook in 2nd ch from hook, yo, pull up a lp, leaving lp on hook, *insert hook in next ch, yo,

pull up a lp, leaving lp on hook; rep from * to end of row.

There is one lp on hook for every ch. Do not turn work.

Foundation Return Pass: Ch 1, *yo, draw through first 2 lps on hook (Figure 1); rep from * to end of row, 1 lp rem on hook.

This lp counts as first st of next row.

Row 1, Forward Pass: Sk first vertical bars, *insert hook between next vertical bars under horizontal strands (Figure 2), yo, pull up a lp, leaving lp on hook; rep from * to end of row. There is one lp on hook for every st. Do not turn work.

Row 1, Return Pass: Rep as for Foundation Return Pass (Figure 3).

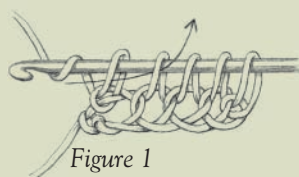


Figure 1



Figure 2

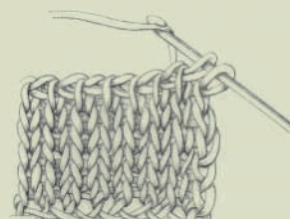


Figure 3

Row 3 FwdP: Tks 25 (27, 29, 32, 35) sts; work RetP even.
 Row 4 FwdP: Tks 23 (25, 26, 29, 32) sts; work RetP even.
 Row 5 FwdP: (Dec) Tks to last 4 sts, work LSdec, Tks to end; work RetP even—22 (24, 25, 28, 31) sts.
 Rep Row 5 four (four, four, six, three) more times—18 (20, 21, 22, 28) sts. *Next row:* Work even in Tks. *Next row FwdP:* (dec row) Tks to last 4 sts, work LSdec, Tks to end; work RetP even.
Next row: Work even in Tks. Work last two rows 3 (3, 3, 2, 6) more times. Work even until armhole measures same as back to shoulder shaping. **Shape Shoulder:** Note: Unworked sts will rem on hook until last row.
 Row 1 FwdP: Tks 14 (16, 17, 19, 21) sts (includes lp at beg of row here and throughout); RetP work 12 (14, 15, 16, 18) sts.
 Row 2 FwdP: Tks 12 (14, 15, 16, 18) sts; RetP work 9 (11, 12, 12, 14) sts.
 Row 3 FwdP: Tks 9 (11, 12, 12, 14) sts; RetP work 6 (8, 9, 9, 10) sts.
 Row 4 FwdP: Tks 6 (8, 9, 9, 10); RetP work 4 (5, 6, 6, 6) sts.
 Row 5 FwdP: Tks 4 (5, 6, 6, 6) sts; RetP work 2 (2, 3, 3, 3) sts.
 Row 6 FwdP: Tks 2 (2, 3, 3, 3) sts; RetP work even across all sts on hook. Fasten off.

Right Front

With larger hook, ch 43 (49, 55, 60, 66).
 Work Tks Foundation FwdP and RetP across ch—43 (49, 55, 60, 66) sts. Work even for 2 rows, end with RetP completed. **Shape Waist:**

Row 1 FwdP: (dec row) Tks to last 4 sts, work LSdec, Tks to end; RetP work even—42 (48, 54, 59, 65) sts.
 Work even for 2 (3, 4, 5, 5) rows; work last 3 (4, 5, 6, 6) rows 3 more times—39 (45, 51, 56, 62) sts. *Next Row:* (inc row) Tks to last 2 sts, M1, Tks to end; work RetP even. Work 9 rows even. Work last 10 rows 3 more times—43 (49, 55, 60, 66) sts. Work even until piece measures 10½ (11, 11½, 12, 12½)" end with RetP completed. **Shape Armholes:**

Row 1 FwdP: Tks to last 5 sts; work RetP even—38 (44, 50, 55, 61) sts.

Row 2 FwdP: (dec row) Tks to last 4 sts, LSdec, Tks to end; RetP work even—37 (43, 49, 54, 60) sts.

Row 3: Work even in Tks.

Rep Rows 2–3 zero (three, five, five, five) more times—37 (40, 44, 49, 55) sts, then work Row 2 zero (one, two, four, seven) time(s)—37 (39, 42, 45, 48) sts. Work even until armhole measures 4½ (5, 5½, 6, 6½)" from beg of shaping, end with RetP completed. **Shape Neck:**

Row 1 FwdP: Join yarn with sl st to the 9th (9th, 8th, 8th, 8th) st, work first Tks st in same st, Tks to end; RetP work even—29 (31, 35, 38, 41). Fasten off.

Row 2 FwdP: Join yarn with sl st to 3rd (3rd, 4th, 4th, 4th) st, work first st in same st, Tks to end; RetP work even—27 (29, 32, 35, 38) sts. Fasten off.

Rows 3–4: Rep Row 2—23 (25, 26, 29, 32) sts.

Row 5 FwdP: (dec row) Tks next st (2 lps on hook), work RSdec, Tks to end; RetP work even—22 (24, 25, 28, 31) sts.

Rep Row 5 four (four, four, six, three) more times—18 (20, 21, 22, 28) sts. *Next row:* Work even in Tks. *Next row:* (dec row) Tks next st (2 lps on hook), work RSdec, Tks to end; RetP work even. *Next row:* Work even in Tks. Rep last 2 rows 3 (3, 3, 2, 6) more



times—14 (16, 17, 19, 21) sts. Work even until armhole measures same as back to shoulder shaping. **Shape Shoulder:**

Row 1 FwdP: Tks in next 12 (14, 15, 16, 18) sts (includes first lp on hook here and throughout); RetP work even.

Row 2 FwdP: Tks in next 9 (11, 12, 12, 14) sts; work RetP even.

Row 3 FwdP: Tks in next 6 (8, 9, 9, 10) sts; work RetP even.

Row 4 FwdP: Tks in next 4 (5, 6, 6, 6) sts; work RetP even.

Row 5 FwdP: Tks in next 2 (2, 3, 3, 3) sts; work RetP even.

Row 6 FwdP and RetP: Work even. Fasten off.

Sleeves

With larger hook, ch 44 (44, 50, 50, 54). Work Tks Foundation FwdP and RetP across ch—44 (44, 50, 50, 54) sts. Work even for 2 rows, end with RetP completed. **Shape Sleeve:**

Row 1 FwdP: (inc row) Tks in next st (2 lps on hook), M1, Tks across row to last 2 sts, M1, Tks to end; RetP work even—46 (46, 52, 52, 56) sts.

Rows 2 and 3: Work even.

Rep Rows 1–3 four (eleven, four, eleven, five) more times—54 (60, 68, 74, 66) sts. Cont in Tks across all sts working Row 1 every 5th row 12 (7, 13, 8, 14) times—78 (82, 86, 90, 94) sts. Work even until piece measures 15½ (16, 16½, 17, 17½)" from beg, end with RetP completed. Fasten off. **Shape Cap:**

Row 1 FwdP: Join yarn with sl st to 6th st from beg of row, work

first Tks st in same st, Tks across to last 5 sts; RetP work even—68 (72, 76, 80, 84) sts rem.

Row 2 FwdP: (dec row) Tks next st (2 lps on hook), work RSdec, Tks to last 4 sts, work LSdec, Tks to end; RetP work even—66 (70, 74, 78, 82) sts.

Row 3: Work even.

Rep Rows 2–3 two (two, four, four, four) more times—62 (66, 66, 70, 74) sts, then work Row 2 only 20 (22, 22, 24, 26) times, end with RetP completed—22 sts rem. Fasten off. **Next row FwdP:** Join yarn with sl st to 5th st from beg of row, work first Tks in same st, Tks in next 13 sts; RetP work even—14 sts. Fasten off.

Finishing

Block pieces to measurements. Sew shoulder seams and side seams.

Sleeve Trim: With smaller hook and RS facing, join yarn with sl st to right edge of sleeve lower edge.

Row 1: Ch 1 (counts as first sc) work 42 (42, 50, 50, 58) sc across, turn—43 (43, 51, 51, 59) sc.

Row 2: Ch 1, sc in first sc, ch 3 (counts as dc, ch 1), sk next sc, dc in next sc, *ch 1, sk next sc, dc in next sc; rep from * across, turn.

Row 3: Ch 1, sc in first ch-1 sp, *ch 5, sk next ch-1 sp, sc in next ch-1 sp; rep from * across, turn.

Row 4: Ch 1, *7 sc in next ch-5 sp; rep from * across, turn.

Row 5: Ch 5, sk 3 sc, sc in next sc, *ch 5, sk next 6 sc, sc in next sc; rep from * to last 3 sc, ch 3, dc in last sc, turn.

Row 6: Ch 1, sc in ch-3 sp, *ch 5, sc in next ch-5 sp; rep from * across. Fasten off.

Body Trim: With smaller hook and RS facing, join yarn with sl st to bottom corner of left front.

Row 1: Ch 1 (counts as first sc), sc 45 (47, 49, 51, 52) across left front to seam; sc 87 (91, 95, 99, 105) across back to seam; sc 45 (47, 49, 51, 52) across right front—177 (185, 193, 201, 209) sts, turn.

Rows 2–6: Work as for sleeve trim. Fasten off.

Buttonbands and neck trim: Place markers for buttonholes on right front, the first at the beg of trim, the last at the top neck corners, space rem 5 evenly bet. With smaller hook and RS facing, attach yarn to bottom corner of right-front trim. Ch 1 (counts as first sc), sc up right front to corner, 3 sc in corner st, sc around neck edge to left-front corner, 3 sc in corner st, sc down left front, turn. **Next row:** Work 4 rep of Picot Edge (see Stitch Guide), sc up left front to 3 corner sts, Picot Edge around neck sts to 3 right-front corner sts, turn. **Buttonhole:** Ch 4, skip next 2 sc, work Picot Edge st to next m; rep buttonhole at each marker, ending with Picot Edge st to end. Fasten off. Sew sleeve seams; sew sleeves into armholes. Weave in loose ends and wet-block. ∞

KRISTEN TENDYKE lives in Wakefield, Massachusetts, with her boyfriend, James; her kitty, Jelly; and her two birds, Tweak and Omar. She works for Classic Elite Yarns as a graphic designer and tech editor. Her designs have appeared in books, magazines, and yarn-company collections.



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FLOWER AND VINES BAG

design by MELISSA MITCHELL

INSPIRED BY FLOWER VINES GROWING UP A CHAIN-LINK FENCE in late summer, this pretty and sturdy bag holds all you need for a day out or an evening of fun. For those who haven't yet made crochet cables, this bag is a good project to learn on.

Finished Size 16" wide across base, 9½" wide across top opening, and 15" tall.

Yarn Reynolds Soft Sea Worsted (100% wool; 77 yd [70 m]/1¼ oz [50 g]; **4**): #9213 light grey (MC), 6 skeins; #9321 plum (A), 2 skeins; #9652 olive green (B), 1 skein. Yarn distributed by JCA.

Hooks Sizes H/8 (5 mm) and I/9 (5.5 mm). Adjust hook sizes if necessary to obtain the correct gauge.

Notions Yarn needle; purse handles, 8"; ½ yd fabric for lining (optional); magnetic snap closure (optional); sharp sewing needle and matching thread (optional).

Gauge 13 sc and 15 rows = 4" with smaller hook.

Skill Level Intermediate.

Stitch Guide

Front Post Double Crochet (FPdc): Yo, insert hook from front to back to front around the post of the corresponding st 2 rows below, yo, draw up a lp, [yo, draw through 2 lps on hook] twice.

Cable Pattern:

Row 1: Sc in 2nd ch from hook and in each ch across, turn.

Row 2 and all even rows: Ch 1, sc in each sc across, turn.

Row 3: Ch 1, sc in next 14 sc, *FPdc (see Stitch Guide) around next sc 2 rows below, sk sc behind FPdc, sc in next sc, FPdc around next sc 2 rows below, sk sc behind FPdc, place marker (pm), sc in next 14 sc; rep from * to end, turn.

Row 5: Ch 1, sc in next 14 sc, *FPdc around next FPdc 2 rows below, sk sc behind FPdc, sc in next sc, FPdc around next FPdc 2 rows below, sk sc behind FPdc, sc in next 14 sc; rep from * to end, turn.

Row 7 (cable row): Ch 1, sc in next 14 sc, *FPdc around FPdc 2 sts forward and 2 rows below, sk sc behind FPdc, sc in next st, FPdc around FPdc 2 sts back and 2 rows below, sk sc behind FPdc (cable cross made), sc in next 14 sc; rep from * to end, turn.

Row 9: Rep Row 5.

Rep Rows 4–9 for patt.

Bag Side (make 2)

With smaller hook and MC, ch 49. Beg with Row 1 work cable patt (see Stitch Guide)—48 sts. Work Rows 1–9 of cable patt, then rep Rows 4–9 six times, then rep Rows 4–8 once.

Row 51 (dec row): Ch 1, sc2tog (see Glossary) 7 times, *FPdc around next FPdc 2 rows below, sk sc behind FPdc, sc in next stitch, FPdc around next FPdc 2 rows below, sk sc behind FPdc, sc2tog 7 times; rep from * to end, turn—27 sts.

Row 52: Ch 1, sc in each st across. Fasten off.

Flowers (make 26)

With larger hook and A, ch 4, join with sl st to form ring. *Ch 3, 2 dc in ring keeping last 2 lps of each dc on hook, yo and draw through all 3 lps on hook; ch 3, sl st in ring; rep from * 4 more times—5 petals. Do not join. Fasten off and weave in loose ends.

Middle Panel Vines (make 2)

With larger hook and B, ch 16, *remove hook from st, insert hook in 10th ch from last ch made and sl st in last ch made (left facing leaf lp made), ch 20, sl st in 10th ch from hook (right facing leaf lp made), ch 20; rep from * once, then remove hook from st, insert hook in 10th ch from last ch made and sl st in last ch made, ch 6—5 leaf lps. Fasten off. With yarn needle and B, sew 1 vine centered between the 2 cables on each bag side.

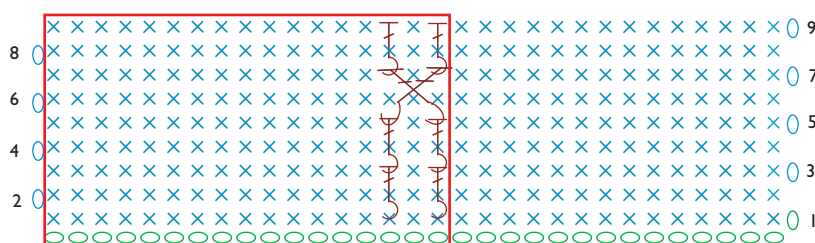
Outside Panel Vines (make 4)

With larger hook and B, *ch 20, sl st in 10th ch from hook (right facing leaf lp made), ch 20, remove hook from last ch made, insert hook in 10th ch from last ch made and sl st in last ch made (left facing leaf lp made); rep from * once, ch 10—4 leaf lps. Fasten off. With yarn needle and B, sew 1 vine centered bet the left cable and the left side edge; place 2nd vine centered bet the right cable and the right side edge; rep on opposite bag side (2 on each bag side).

Key

- chain (ch)
- × single crochet (sc)
- ⌢ front post double crochet (FPdc)
- patt repeat

Cable Chart



Handle Loops (make 4)

With smaller hook and B, ch 8, sl st in 2nd ch from hook and in the next 6 ch. Fasten off.

Finishing

With yarn needle and MC, sew flowers to the outside of bag on top of vines next to leaf lps. The center vine has 5 flowers and each side panel has 4 flowers. Rep flower placement on other bag side. With MC, embroider 3 French knots (see Glossary) in the center of each flower. Hold sides of bag with RS tog and pin in place around 3 edges. With MC and larger hook, sc both bag sides tog around 3 edges, working 3 sc in corner sts and leaving the top

edge open. Remove pins, turn bag RS out. With MC and larger hook, sc 1 row around top of bag. Join with sl st in first sc, ch 1, work 1 row of rev sc (see Glossary) around top edge. Fasten off. With yarn needle and B, sew handle lps through bottom of handles to top of bag, matching lps to top of vines. Bag can be lined with fabric. Magnetic snap closure can be inserted in center top of lining bet handles. ∞

MELISSA MITCHELL lives in Royal Oak, Michigan, with her three kitty companions. She fell in love with yarn when she received a box of pale pink mohair for Christmas when she was eleven.



SIMPLE GODET SKIRT

design by KATHY MERRICK

THE FIESTA SOCORRO YARN USED FOR THIS SKIRT is wool wrapped with a thin strand of nylon. The nylon not only helps the yarn keep its shape, it also takes the dye in a slightly different fashion, creating a subtle color variation. To achieve a fairly simple shape that sits just below the waist but has a little swing, designer Kathy Merrick chose this slowly increasing flare with contrasting godets.

Finished Sizes 30 (32½, 34½, 36½, 38½, 41)" at hip. Garment shown measures 32½".

Yarn Fiesta Yarns Socorro (82% wool, 18% nylon; 210 yd [190 m]/4 oz [113 g]; ): #27103 African violet (MC), 5 (5, 6, 6, 7, 8) skeins; #24104 Alaska (CC) 1 (1, 2, 2, 2, 3) skeins.

Hook Size F/5 (3.75 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle; ⅝" buttons, 3.

Gauge 17 sts and 14 rows = 4" in hdc.

Skill Level Intermediate.

Stitch Guide

Crumpled Stitch: (multiple of 2 sts + 1)

Row 1: Sc in 2nd ch from hook, dc in next ch, *sc in next ch, dc in next ch; rep from * across, turn.

Row 2: Ch 3, dc in next sc, *sc in next dc, dc in next sc; rep from * across, turn.

Row 3: Ch 1, sc in first dc, *dc in next sc, sc in next dc; rep from * across, turn.

Rep Rows 2–3 for patt.

Notes

Skirt is worked from the top down, in two pieces—back and front. Godets are worked separately, then sewn into front and back.

When working godets, it is easier to tell right side from wrong by marking right side with a stitch marker.

Turning chain does not count as a stitch throughout pattern.

Work all front and back increases in the third stitch from the edge, except when working the button placket on the back.

Work button placket increases in the seventh stitch from left side edge by working two half double crochet in one space and working increases on right edge in third stitch from side edge.

Godets (make 4)

With CC, ch 4.

Row 1: (RS) Dc in 4th ch from hook, turn.

Row 2: (WS) Ch 1, sc in dc, turn.

Row 3: Ch 1, (sc, dc, sc) turn—3 sts.

Row 4: Ch 3, dc in next sc, sc in next dc, dc in next sc, turn.

Row 5: Ch 1, 2 sc in first dc, dc in next sc, 2 sc in next dc, turn—5 sts.

Row 6: Ch 1, sc in first sc, [dc in next st, sc in next st] twice, turn.

Row 7: Ch 3, 2 dc in first sc, sc in next dc, dc in next sc, sc in next dc, 2 dc in next sc, turn—7 sts.

Row 8: Ch 3, dc in first dc, [sc in next dc, dc in next st] 3 times, turn.

Row 9: Ch 1, 2 sc in first dc, [dc in next sc, sc in next dc] twice, dc in next sc, 2 sc in last dc, turn—9 sts.

Row 10: Ch 1, sc in first sc, [dc in next sc, sc in next dc] 3 times, dc in next sc, sc in last sc, turn.

Row 11: Ch 3, 2 dc in first sc, [sc in next dc, dc in next sc] 3 times, sc in next dc, 2 dc in last sc, turn—11 sts.

Row 12: Ch 3, dc in first dc, [sc in next dc, dc in next sc] 4 times, sc in next dc, dc in last dc, turn.

Cont as est in crumpled st patt, alternating inc sts as shown in Rows 5, 7, 9, and 11, by working 2 sc in dc at each end of one RS row, then 2 dc in next sc at each end on the next RS row. Work even in patt on WS rows. Work inc every RS row until there are 27 (29, 31, 33, 35, 37) sts and 28 (30, 32, 34, 36, 38) rows have been worked. Fasten off.

Back

With MC, ch 64 (68, 72, 76, 80, 84).

Row 1: (RS) Hdc in 3rd ch from hook, hdc in each ch across, turn—62 (66, 70, 74, 78, 82) sts.

Row 2: Ch 2, hdc in first hdc and in each hdc across, turn.

Row 3: Rep Row 2.

Beg inc:

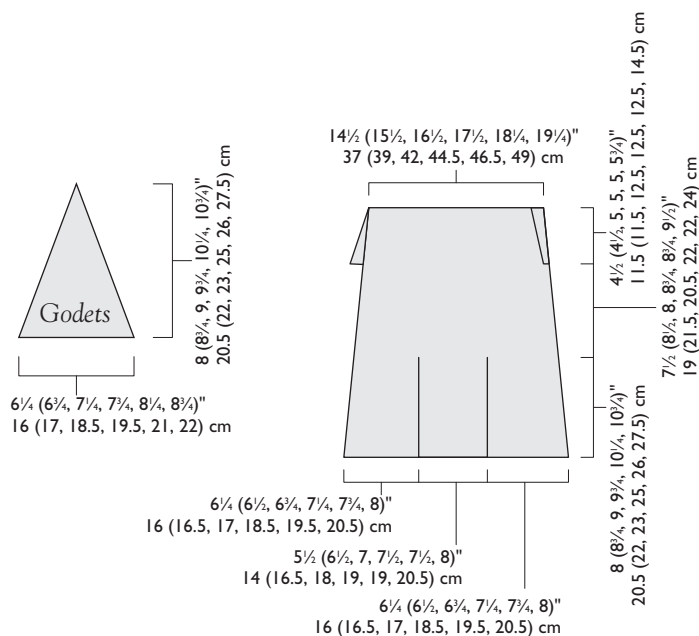
Row 4: (WS) Ch 2, hdc in first hdc and in each st, working inc at each side edge (see Notes for placement in button placket) on this and every 4th row 3 (4, 4, 5, 5, 5) times, then every 6th row 4 times, then every 8th row 4 times. **At the same time**, on Row 16 (16, 18, 18, 18, 20), sl st across 4 sts at left edge, ch 2, hdc in each st to end. This completes the button placket. From this point, all incs are worked in the 3rd hdc from edges.

Cont as est, working incs as est until 41 (45, 45, 48, 48, 52) rows have been completed—70 (76, 80, 86, 90, 96) hdc. Beg slashes for godets on next row. The center and side sections are worked separately. **First side panel:**

Row 42 (46, 46, 49, 49, 53): Ch 2, work 23 (24, 25, 27, 29, 31) hdc, leave rem sts unworked, turn.

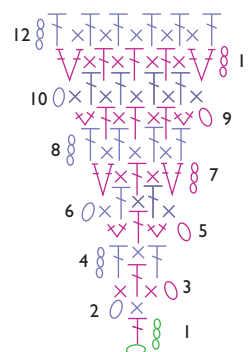
Work a total of 28 (30, 32, 34, 36, 38) rows even on these sts, cont inc as est along side edge—27 (28, 29, 31, 33, 34) sts. Fasten off. **Center panel:** Sk 1 st, join yarn with sl st to back center panel at Row 42 (46, 46, 49, 49, 53), ch 2, work 24 (28, 30, 32, 32, 34) hdc, turn. Work a total of 28 (30, 32, 34, 36, 38) rows even on these sts. Fasten off. **Second side:** Sk 1 st, join yarn with sl st to right back at Row 42 (46, 46, 49, 49, 53), ch 2, work



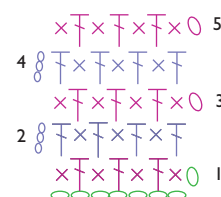


○ Chain (ch) T Double crochet (dc)
× Single crochet (sc) V 2 dc in same st
x x 2 sc in same st

Godet Incs



Crumpled St



23 (24, 25, 27, 29, 31) hdc, turn. Work a total of 28 (30, 32, 34, 36, 38) rows even on these sts, cont inc as est along edge—27 (28, 29, 31, 33, 34) sts. Fasten off.

Front

Ch 60 (64, 68, 72, 76, 80).

Row 1: (RS) Hdc in 3rd ch from hook and in each ch across, turn—58 (62, 66, 70, 74, 78) sts.

Rows 2–3: Work as for Rows 2–3 of back.

Row 4: (WS) Ch 2, hdc in each st, working inc in 3rd hdc from each edge on this and every 4th row 3 (4, 4, 5, 5, 5) times, then every 6th row 4 times, then every 8th row 4 times.

Work as est up to and including Row 16 (16, 18, 18, 18, 20), at the end of Row 16 (16, 18, 18, 18, 20), at left side of front, ch 6, turn. Next row: Skip 2 ch, hdc in each of next 4 ch and in each hdc across, turn—68 (74, 78, 82, 86, 92) sts. Cont as for back (including rem inc and godet openings), until front length measures same as back. Fasten off.

Finishing

Buttonhole Band: (WS) Work 20 (20, 22, 22, 22, 24) hdc along the indentation of left-front opening (as worn), ch 2, turn. Work 1 row even, turn. **Buttonhole Row:** Ch 2, 2 hdc, ch 1, sk next hdc, hdc in each of next 5 (5, 6, 6, 6, 6) hdc, ch 1, sk next hdc, hdc in each of next 5 (5, 6, 6, 6, 6) hdc, ch 1, sk next hdc, hdc in each of next 5 (5, 5, 5, 5, 7) hdc, ch 2, turn. Work 2 rows even. Fasten off. With iron and pressing cloth, steam godets, front, and back. Sew godets to openings of front and back panels. Sew lower edge of buttonhole placket to skirt front. Sew lower edge of button placket behind buttonhole placket. Sew front to back along right and left sides. Sew buttons opposite buttonholes. Weave in loose ends; block to measurements. ∞



KATHY MERRICK, of New Hope, Pennsylvania, taught herself to crochet after her beloved grandmother refused to deal with Kathy's extreme left-handedness.



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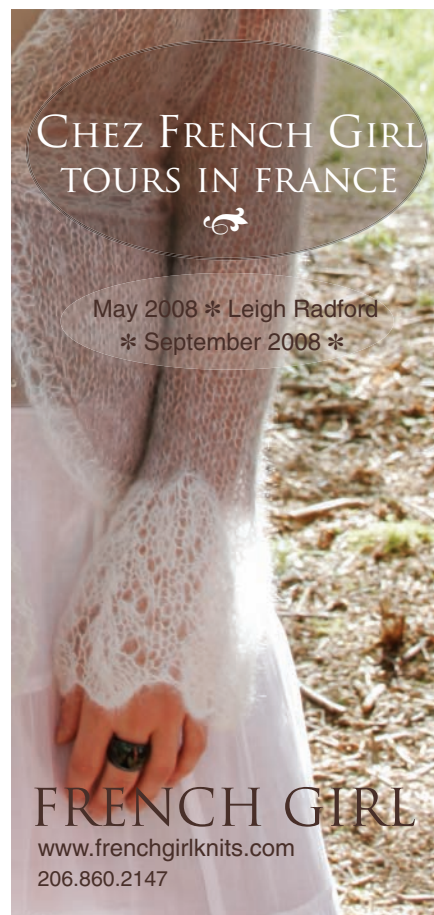
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Crochet Heydays

Amy O'Neill Houck and Vashti Braha

It was 1967. Designer Candi Jensen arrived, age eighteen, just in time for the Summer of Love. “I had been a knitter and I hadn’t known how, but I moved to San Francisco . . . and was sitting somewhere and somebody taught me how to crochet.” Jensen’s experience of expression through a new craft was one being shared across the country. Crochet was play, but in the late sixties it was also political as a highly visible communication of a generation’s radically different values. Crochet was one way to express the young generation’s need to craft its own image and identity and to move beyond conformity and the status quo.

Jensen draws a stark distinction between what was being crocheted on “Hippie Hill” in the Haight neighborhood and what people were doing elsewhere: “San Francisco was an interesting place; you still had the ladies who went downtown for lunch with the white gloves, and then you had the hippies. . . . Knitting, if you look at the magazines of that era, was much more staid and old-fashioned looking, and the crochet was wild. I remember seeing Janis Joplin, and she would wear these incredible crocheted capes and other things. On Haight Street, all these little hippie shops had opened up, and they had incredible crochet.”

In fashion the same year, colors became boldly geometric and, with high-contrast stripes and belts, accented the hips. Tops were trimmed with bright pom-poms, fringe, or jumbo paillettes. Designs began to be pointedly geared toward youth. The year 1968 took a big leap toward the seventies crochet stereotype when the first jumbo plastic crochet hooks were advertised

by Hero and the first “jiffy crochet” patterns were offered (up to six strands of yarn were crocheted together). It was also the year that “gypsy” fashions were first mentioned, as stated in one ad: “Gypsy stripes—you won’t find it on the rack!”

Crochet could express the psychedelic, mind-expanding experiences of the sixties just as well as it could convey the bold, optimistic, liberating spirit of the race- and gender-equality movements. The spirit of seventies crochet corresponded to the empowered individual creating change, breaking free, moving forward. Free-form crochet broke boundaries; new crocheters made up their own patterns; projects were carried everywhere. Knowing just a few stitches, you could make anything your way. And with the new widespread availability of acrylic yarns and machine-washable wools, new moms could create an easy-care toy for their babies in one naptime.

Jensen explains that although acrylics were all she and her friends used, it wasn’t about the fiber. “I didn’t think about fiber at all; it’s funny, especially because we were all hippies and there was the ‘back-to-the-earth movement.’ I always tell people . . . it was about creativity in poetry and music and writing and fashion. There was this huge wearable-art movement going on in San Francisco that was just phenomenal: some knitting, but mostly wild crocheted things because it’s so much more sculptural.”

From left to right: “Gypsy” his and her tank tops (Jack Frost, 1970); Fur stitch vest and pants (Good Housekeeping Needlecraft, Fall/Winter 1972–1973); “The Gypsy Crochet Thing” pantsuit (Jack Frost, 1970); Back to the earth fashions (Good Housekeeping Needlecraft, Spring/Summer 1972)

During the next two years, fashion became wilder and more dynamic. In 1970, Bernat published a gypsy-hippie crochet pattern book called *Moods in Fashion: The Open Look*, and in the same year the *Jack Frost* pattern booklets explored “the gypsy thing” like no one else. The word “diversity” popped up everywhere, at first in reference to the fashions that a “with-it chick” needed to have to be very *now*, and soon the magazines had culturally diverse styles modeled by racially diverse women and men. Suddenly anything could be crocheted: Besides ponchos there were spats, long vests, belts, “fake fur,” straw accessories, tabards, culottes, gauchos, hot pants, and metallic jewelry. Designer Ken Jones, who blogs as That Crochet Guy, learned to crochet in college in the late sixties and recalls, “The big granny-square vests, hot pants, and floppy hats were the thing of the day.”

An appreciation for bright colors may have led to the era’s love for the granny square. Its concentric explosion of color—so much an icon of sixties and seventies crochet—bears strong resemblance to rainbow tie-dye, which helped to symbolize the hippie movement.

Designer Marty Miller still loves granny squares and was drawn to color first and foremost. Miller remembers that, in the 1970s, crochet’s speed was emphasized in patterns and magazines, and granny squares were promoted as being portable for the “woman on the go.” Surprisingly, by the early seventies, the granny square was already a throwback. Though they were to become a symbol of seventies crochet itself, a 1973 *Woman’s Day* *Granny Squares* special issue declared, “With our nostalgia for the past, grannies are big news!”

The young hippies of the late sixties had become professionals and parents by the 1970s, but women kept crocheting because it was fast and you could take it with you. Since color was Miller’s focus, some of her projects fell victim to the challenges of the yarn available to her at the time. “In the seventies, we were working with acrylic yarns and small hooks. I have skirts and sweaters that I made then that would stand up on their own. That’s why I never wore them—I just enjoyed crocheting them.”

Things got crazy by 1972—for knitting, too. There was the curious campaign to get everyone crocheting or knitting Bornean *kutus*: Ads promoted them, and *Good Housekeeping Needlecraft* offered an “exclusive” article on the kutu, “a revolutionary idea on the knitwear scene.” Designer and former yarn shop owner Margaret Hubert remembers, “When I had my shop from 1963 to 1975, there was a huge interest in crochet wearables. The openwork vests, hats, skirts, and later string bikinis were the rage.” A Reynolds ad offered: “That kooky look” to “delight even the most turned-on boutique chick” because “it’s the greatest, feeling wildly beautiful as you flaunt the way-out costume that was such fun to make.” (It’s knitted.) A Balmain Boutique classified ad for a crochet kit says you can “look like a Las Vegas showgirl in a rainbow-colored maxi over hot pants.”

Designers who crocheted then and now appreciate the importance of the era, but wouldn’t necessarily want to revive it. Hubert, who was designing and publishing in the seventies, thinks today’s crochet may have been influenced by the seventies look but adds, “I think the crochet today is much more fashionable.” Jones says, “Now and then I’ll see an updated version of something from the seventies, but the instructions are more



Above: Crocheted hotpants (McCalls Needlework & Crafts, Spring–Summer 1972)

detailed, the fit is better, and the use of different-type yarns greatly changes the pattern.” Miller now is well-known for her high-fashion wearable designs and is often surprised when people equate today’s crochet with that of the 1970s. “The way we work is different, the materials are different, and there is so much more happening now because of the yarns, the designers, and the fashions.”

Jensen sees clear parallels between crafters of today and those of the late sixties and early seventies. “The young generation that’s embracing crafts now really reminds me of myself and the people I knew at the beginning of the hippie era. I think that young people are open to all kinds of things. With us, everybody shared, and there is this incredible openness going on now with the Internet, with people sharing and people wanting to be creative . . . and wanting to learn everything.” Perhaps instead of expressing a generation’s radically different values, today’s crochet is a thread connecting a global population. ∞

AMY O’NEILL HOUCK’s love of sixties and seventies crochet stems from her grandmother’s acrylic creations; read about Amy’s adventures with hooks at www.hookandi.blogspot.com.

VASHTI BRAHA serves on the board of the Crochet Guild of America. When she’s not designing or traveling to yarn conferences, she reviews 1970s crochet books at designingvashti.blogspot.com

AUTUMN ROMANCE PULLOVER

design by ANNETTE PETAVY

PANELS OF OPEN V-STITCHES ALTERNATE with rippling panels of twin stitches in this romantic, feminine take on the classic pullover. The soft stretch of alpaca and silk yarn contributes to an elongated, drapery style. The puffed bottom of the sleeves adds an extra touch of romance.

Finished Size 36 (38, 40½, 43)" bust circumference. Garment shown measures 36".

Yarn Blue Sky Alpacas Alpaca Silk (50% alpaca, 50% silk; 146 yds [133 m]/1¼ oz [50 g]; ): #136 champagne, 10 (10, 11, 12) skeins.

Hook Size G/7 (4.5 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle.

Gauge 10 sts = 6" and 10 rows = 4" in open V-st patt.

Skill Level Intermediate.

Stitch Guide

Open V-st: (multiple of 2 sts + 1)

Row 1: *Sk next st, (dc, ch 1, dc) in next st; rep from *, sk next st, turn.

Row 2: Ch 3 *sk next dc, (dc, ch 1, dc) in next ch-1 sp, sk next dc; rep from * to last st, dc in last st, turn.

Rep Rows 1–2 for open V-st.

Edge dec:

At beg of row: Sl st in selvedge st (see Notes), *sl st in next dc, sl st in ch-1 sp, sl st in next dc; rep from * as directed to dec more than 1 V-st, ch 3 (new selvedge st), cont in est patt.

At end of row: Work in est patt until the number of V-sts to be dec'd rem, dc (new selvedge st) in first dc of next V-st, turn.

Progressive V-st dec (prog V-st dec): (worked over 2 rows)

Step 1: Work in est patt to the V-st to be dec'd, sk next dc, dc in ch-1 sp, sk next dc, cont working in est patt.

Step 2: Work in est patt to the V-st to be dec'd, dc2tog (see Glossary) over next dc from previous row and ch-1 sp in foll V-st, (ch 1, dc) in same ch-1 sp. (The rem single dc is now dec'd, and the foll V-st is formed). Cont working in est patt.

Progressive V-st inc (prog V-st inc): (worked over 2 rows)

Step 1: Work in est patt to the V-st to be inc'd, dc in sp before next V-st, cont in est patt.

Step 2: Work in est patt to the dc worked on the previous row, (dc, ch 1, dc) in dc, cont in est patt.

Edging:

*4 dc, ch 1; rep from *. Treat the 4 dc as a group, placing them as indicated in the patt.

Twin Stitch (twin st):

2 dc in next st.

Twin-Stitch Group:

[2 dc in next st] twice.

Notes

Work foundation chain very loosely. If necessary, use a hook one or two sizes larger to work the foundation chain.

Every row starts with three chains and finishes with one double crochet. These are selvedge stitches and should be maintained throughout the work; they are not included in the stitch count.

Slip stitches at the beginning of a row and skipped stitches at the end of a row are decreases and should not count on the following row.

The measurements indicated in the schematic are the crocheted measurements. This garment will stretch in length when worn. If you want your final garment to have the measurements indicated in the schematics, work it a couple of inches shorter.

Back

Ch 74 (78, 82, 86) very loosely.

Row 1: Work V-st in 5th ch from hook (counts as selvedge st, 1 ch) [sk 1 ch, work V-st in next ch] 2 (3, 4, 5) times, sk 1 ch, *sk next ch, work [2 dc in next ch] twice (twin-st group), sk 1 ch, [sk 1 ch, V-st in next ch] 4 times, sk 1 ch *; rep from * 3 more times, sk 1 ch, work twin sts in next 2 chs, sk 1 ch, [sk 1 ch, V-st] 3 (4, 5, 6) times, sk 1 ch, 1 dc in last ch (counts as selvedge st), turn—22 (24, 26, 28) V-sts and 5 twin-st groups.

Row 2: Ch 3 (selvedge st), sk first dc, [sk next dc, work V-st in next ch-1 sp, sk 1 dc] 3 (4, 5, 6) times, sk next dc, 2 dc flo in each of next 2 dc, sk next dc, *[sk next dc, work V-st in next ch-1 sp, sk next dc] 4 times, sk next dc, 2 dc flo in each of next 2 dc, sk next dc; rep from * 4 times, [sk next dc, work V-st in next ch-1 sp, sk next dc] 3 (4, 5, 6) times, dc in top of tch, turn.

Row 3: Ch 3, [sk next 2 dc, work V-st in next ch-1 sp, sk next dc] 3 (4, 5, 6) times, *sk next dc, 2 dc flo in each of next 2 dc, sk next dc, [sk next dc, work V-st in next ch-1 sp, sk next dc] 4 times; rep from * 4 times, sk next dc, 2 dc flo in next 2 dc, sk next dc, [sk next dc, work V-st in next ch-1 sp, sk next dc] 3 (4, 5, 6) times, dc in tch, turn.

Rep Rows 2–3 until piece measures 4¾". **Waist shaping:** Using the prog V-st dec (see Stitch Guide), dec the 2nd and next to last V-st of the row over next 2 rows—20 (22, 24, 26) V-sts and



5 twin-st groups. Work even until piece measures 8¼". Using the prog V-st inc (see Stitch Guide), inc one V-st at each edge after the first and before the last V-st of next 2 rows—22 (24, 26, 28) V-sts and 5 twin-st groups. Work even in est patt until piece measures 14½ (14½, 14½, 13¾)". **Shape armhole:** Using the edge dec (see Stitch Guide), dec 1 (1, 1, 2) V-st(s) at each edge of next 1 (2, 3, 1) row(s)—20 (20, 20, 24) V-sts and 5 twin-st groups.

Size 36" only: Using the prog V-st dec, dec 4 V-sts 2 at each edge as foll:

Row 1: Ch 3, sk first dc, dc in ch-1 sp, sk next dc, work in est patt across, turn.

Row 2: Ch 3, sk first dc, dc in ch-1 sp, sk next dc, work in est patt across, turn.

Row 3: Ch 3, dc2tog over first dc and ch-1 sp, (ch 1, dc) in same sp, work in patt across, turn (1 V-st dec completed).

Row 4: Ch 3, dc2tog over first dc and ch-1 sp, (ch 1, dc) in same sp, work in patt across, turn (1 V-st dec completed).

Rows 5–8: Rep Rows 1–4 once more (2 V-sts dec at each edge)—16 V-sts and 5 twin-st groups.

Size 38" only: Cont in patt, work 1 row even. *Next row:* Using the edge dec, dec 1 V-st at each edge—18 V-sts and 5 twin groups. Work 1 row even. Using the prog V-st dec, dec 2 V-sts (1 at each edge) as foll: Work Rows 1–4 of armhole shaping for size 36" (1 V-st dec at each edge)—16 V-sts and 5 twin-st groups.

Note: In sizes 40½" and 43" there will be 1 dc at each side after armhole shaping (the dc is the rem st of the last ½ V-st dec'd), plus selvedge st.

Size 40½" only:

Using the prog V-st dec, dec 1½ V-sts at each edge over next 6 rows as foll: Work Rows 1–4 of armhole shaping for size 36" (1 V-st dec'd each edge).

Row 5: Ch 3, sk 2 dc, dc in ch-1 sp, sk next dc, work in patt to end of row, turn (½ V-st dec completed at edge).

Row 6: Ch 3, sk 2 dc, dc in ch-1 sp, sk next dc, work in patt to end of row, turn (½ V-st dec completed at edge)—16 V-sts, 5 twin-st groups, 2 dc (plus selvedge sts).

Size 43" only:

Cont in patt, work 1 row even. *Next Row:* Using the edge dec, dec 1 V-st at each edge—22 V-sts, 5 twin-st groups. Using the prog V-st dec, dec 2½ V-sts at each edge over 10 rows as foll: Work Rows 1–8 of armhole shaping for size 36" (2 V-sts dec each side), then work Rows 5–6 of armhole shaping for size 40½" (½ V-st dec each side)—16 V-sts, 5 twin-st groups, 1 dc each side (plus selvedge sts).

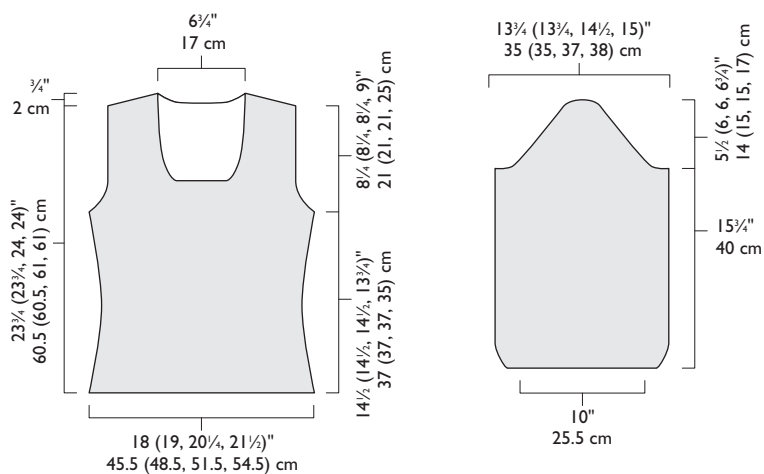
All sizes:

Work even until piece measures 22¾ (22¾, 23¼, 23¼)" from beg.

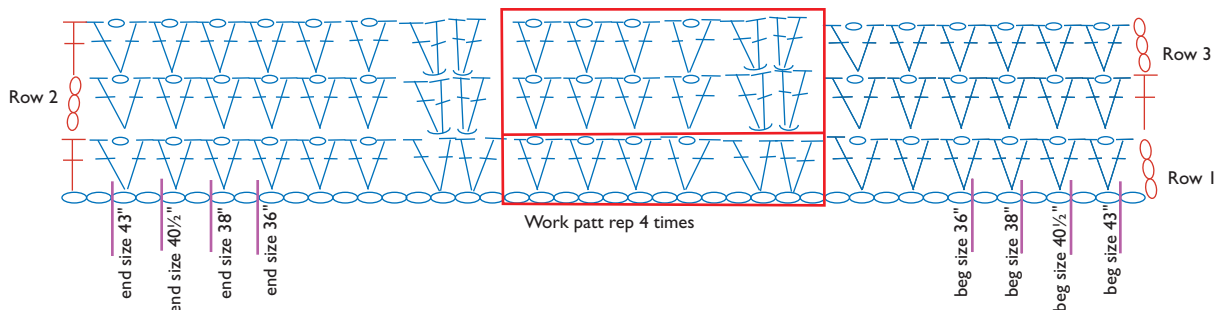
Shoulder shaping: *Note:* Back-neck shaping begins at the same time as shoulder shaping.

Sizes 36 (38)" only:

Row 1: (right shoulder) Sl st in first dc and in next 2 sts, sc in next



- Chain st (ch st)
- ⊢ Double crochet (dc; selvedge st)
- ⋈ Twin st (2 dc in next ch or st) 2 times
- ⋈ Twin st flo (2 dc in flo next st working in) 2 times
- ⋈ V-st (dc, ch 1, dc) in same st
- Patt repeat



st, hdc in next st, cont in est patt to second twin-st panel. Work right neck edge shaping as foll: Sk first 2 dc (twin-st), dc2tog over next twin-st, drop yarn. Cont left neck edge: With same side of work facing, sk next (4 V-sts, twin-st group, 4 V-sts), join 2nd ball of yarn with dc2tog over next twin-st, work 1 twin st, 4 V-sts, hdc in next st, sc in next st, turn—1 hdc, 1 sc at each shoulder edge.

Row 2: (left shoulder) Sl st in first 2 sts and in each st of first 2 V-sts, sc in next st, hdc in ch-1 sp, dc in next st, 1 V-st in est patt, drop yarn, pick up first yarn, sl st in each of next 3 dc, ch 3, 1 V-st in est patt, dc in next st, hdc in ch-1 sp, sc in next st. Fasten off both yarns.

Sizes 40½ (43)" only:

Row 1: (right shoulder) Sl st in first st, sc in next st, hdc in each of next 2 sts, dc in each of next 2 sts, work 4 V-sts, 1 twin-st, work right neck shaping as foll: dc2tog over next 2 dc, drop yarn. Cont left neck edge: Sk (4 V-sts, twin-st group, 4 V-sts), join 2nd ball of yarn with dc2tog in first 2 sts of next twin-st group, work 1 twin-st, 4 V-sts, 2 dc in next 2 sts, 2 hdc in next 2 sts, 1 sc in next st, turn.

Row 2: (left shoulder) Sl st in each st of first V-st, ch 3, work 3 V-sts, dc in next st, dc2tog over next 2 sts, drop yarn, pick up first yarn, ch 2, dc2tog over next 2 dc, dc in next st, 3 V-sts, turn.

Row 3: (right shoulder) Sl st in each st of first 2 V-sts, ch 3, 1 V-st, dc in next dc, drop yarn, pick up 2nd yarn, work rem dc at neck edge, 1 V-st in est patt. Fasten off both yarns.

Front

Work as for back until piece measures 17" from beg. **Shape front neck:** Note: Maintain the selvedge st at the front neck edge.

Row 1: Work in est patt to the end of the 2nd twin-st group from edge, work 2 V-sts, dc in first st of next V-st (this will be the selvedge st at left neck edge), drop yarn, sk (ch-1, dc, V-st, twin-st group, V-st, dc, ch-1), join 2nd ball of yarn with dc in last st of 2nd V-st, work across in est patt, turn.

Row 2: Using the prog V-st dec, dec 2 V-sts at each edge over 4 rows (working a dec step on every row) as foll: Work in est patt to end of the 2nd twin-st group, V-st, sk next dc, dc in next ch-1 sp, sk next dc, (work selvedge dc), drop yarn, pick up first yarn (work selvedge ch), sk next dc, dc in next ch-1 sp, sk next dc, work in est patt across, turn.

Row 3: Work in patt to end of 2nd twin-st group, dc, ch 1, dc2tog over next 2 sts (work selvedge st), drop yarn, pick up 2nd yarn (work selvedge ch), dc2tog over next 2 sts, ch 1, dc, work in est patt across, turn.

Row 4: Work in est patt to end of 2nd twin-st group, sk next dc, dc in next ch-1 sp, sk next dc, (work selvedge st), drop yarn, pick up first yarn (work selvedge ch), sk next dc, dc in next ch-1 sp, sk next dc, work in est patt across, turn.

Row 5: Work in est patt to beg of 2nd twin-st group, twin-st, dc, dc2tog over next 2 dc, (work selvedge st), drop yarn, pick up 2nd yarn (work selvedge ch) dc2tog over next 2 dc, dc in next st, work in est patt across, turn.

Row 6: Work in est patt to 2nd twin-st group, twin-st, dc2tog over next 2 dc, (work selvedge st), drop yarn, pick up first yarn (work selvedge ch), dc2tog over first 2 dc, work in est patt across, turn.

Row 7: Work in est patt to beg of 2nd twin-st group, dc, dc2tog over next 2 sts, (work selvedge st), drop yarn, pick up 2nd yarn (work selvedge ch), dc2tog over next 2 sts, dc, work in est patt across, turn—1 dc at each neck edge.

Work even in est patt until front measures same as back to beg of shoulder shaping. Work shoulder shaping as for back. Fasten off.

Sleeve

Ch 44 very loosely. Work V-st in 5th ch from hook (counts as selvedge, ch 1, V-st), sk next ch, [V-st in next ch, sk next ch] 2 times, *sk next ch, work twin-st group in next 2 chs, sk 2 chs, [V-st in next ch, sk 1 ch] 3 times; rep from * 2 more times, dc in last ch, turn. Using the prog V-st inc over the next 2 rows and distributing the incs evenly inside every stitch panel, inc 2 (2, 3, 3) V-sts in the first V-st panel, 1 V-st in the second V-st panel, 1 V-st in the third V-st panel, and 2 (2, 3, 3) V-sts in the last V-st panel (working an inc step on every row)—18 (18, 20, 20) V-sts, 3 twin-st groups. Work even in est patt until piece measures 15¼". **Shape sleeve cap:**

Row 1: Using edge dec, dec 1 (1, 2, 1) V-st(s) at each edge—4 (4, 4, 5), V-sts at each edge.

Row 2: Using edge dec, dec 1 V-st at each edge—3 (3, 3, 4) V-sts at each edge.

Using the prog V-st dec, dec 3 (3, 3, 4) V-sts at each edge over next 6 (6, 6, 8) rows (working a dec step every row)—1 twin-st at each edge. Dec the twin-st panel by dc2tog at each edge on next 4 rows—4 V-sts at each edge.

Sizes 36 (38)" only:

Using the prog V-st dec, dec 1 (2) V-st(s) at each edge over next 2 (4) rows (working a dec step every row)—3 (2) V-sts at each edge. Fasten off for size 38" only.

Size 36" only:

Work 1 row even. Fasten off.

Sizes 40½ (43)" only:

Work 1 row even. Dec 1 V-st at each edge over next 2 rows (working a dec step every row)—3 V-sts at each edge. Work 1 row even. Fasten off.

Finishing

Weave in loose ends. Block pieces to measurements. With yarn needle and matching yarn, sew shoulder seams using mattress stitch. Join yarn to neck edge with sl st. Work edging (see *Stitch Guide*) around the neck, placing the 4-dc groups in every V-st and in every 2nd st in the twin sts or in every row. Sew side seams. Join yarn with sl st to hem, work edging placing the 4-dc groups between every V-st and in the center of the twin sts. Sew sleeve seams. Work edging at sleeve hem as for body hem. Sew sleeves into armhole using backstitch (see *Glossary*), taking care to hide all jags resulting from the shaping in the seam.

Cords (make 2)

Ch 176. Sl st in 2nd ch from hook and in each ch across. Fasten off and weave in loose ends. Weave the cord through sts on first row of each sleeve. Adjust and knot. ∞

ANNETTE PETAVY lives and crochets just outside Lyon, France. For monthly updates about her work, subscribe to her newsletter at www.annettepetavy.com.

WAFFLE LATTICE SHAWL

design by ELIN NYBØ

COMPOSED OF NOTHING BUT CROCHET CHAINS attached in a lattice pattern with slip stitches, this striking shawl can be completed in an afternoon. Felt it lightly for a fuzzy texture and experiment with creative ways to wear it.

Finished Size Before felting: About 68" wide and 96" long. After felting: About 48" wide and 68" long.

Yarn Dale of Norway Heilo (100% new wool; 116 yd [100 m]/1¼ oz [50 g]); (#4): #4137 barn red (MC), 2 balls; #8972 dark olive (CC1); #9335 moss green (CC2); #9834 bronze (CC3), #9331 celery (CC4), 1 ball each.

Hook Size G/6 (4 mm). Adjust hook size if necessary to obtain the correct gauge.

Gauge 19½ ch = 4" before felting.

Skill Level Beginner.

Stitch Guide

Chain color order: All base chains are made in MC. Make the crossing chains as follows: the first 4 chains in dark olive (CC1), 2 chains in moss green (CC2), 4 chains in bronze (CC3), 2 chains in celery (CC4). Rep color sequence 3 times, then make 4 more chains in dark olive.

Notes

The shawl is made in two steps. First, in MC make a base of 40 chains of different lengths, from 23 to 335 stitches. Next, using the contrasting colors, make crossing chains and connections with slip stitches.

Avoid weaving in your ends using the following simple techniques:

Securing a tail while beginning a chain: Make a slipknot. Hold both the tail and the working yarn from the ball, chain 2. Drop the tail and continue with the working yarn. Snip the tail close to the chain after felting.



Securing the tail in the end of a chain: Cut the yarn and draw the tail through the loop. Insert the hook in the last chain and use the tail to make a loop. Slip-stitch two stitches up the chain. Cut yarn, draw it through loop, pull tail to tighten.

Base

As you create each chain, fasten off and set aside on a flat surface, arranging the chains in order with the shortest chain on the right.

Chain 1: With MC, ch 23.

Chain 2: With MC, ch 31.

Chain 3: With MC, ch 39.

Continue making chains, each one 8 sts longer than the previous chain, for a total of 40 chains (335 ch in the longest).

Making the Mesh

Work perpendicularly over MC chains from right to left.

Chain 1: With CC1, ch 8, sl st in 8th ch of the shortest MC chain, ch 8, *sl st in 8th ch of next MC chain, ch 8; rep from * across all MC chains. Fasten off.

Chain 2: With CC1, ch 8, sl st in 8th ch after sl st of previous chain on the shortest MC chain, ch 8, *sl st in 8th ch of next MC chain, ch 8; rep from * over all MC chains. Fasten off.

Chain 3: Beg with the next shortest MC chain. With CC1, ch 8, sl st in 8th ch after sl st of previous chain, ch 8, *sl st in 8th ch of next MC chain, ch 8; rep from * over all MC chains. Fasten off.

Continue as for Chain 3, adding chains and creating the mesh, moving to the next shortest MC chain with each new contrasting chain. The contrasting chains will get progressively shorter. The last chain will cross only 2 MC chains. Follow the color order (see Stitch Guide).

Finishing

Cut the fastened tails to 1". Place shawl in zippered pillowcase or other bag and felt in washing machine in cool water. Rep if necessary. Cut tails close to the fabric. Block to measurements and lay flat to dry. ∞

ELIN NYBØ has been crocheting since she was six or seven, when she watched her grandmother make clothes for her doll and decided to duplicate her grandmother's work. Much later, at school, her handicraft teacher taught her the stitch names and, of course, some stitches she hadn't reinvented yet. In 2006, she established her own company, Tråden (the thread).



TRIANGLE MOTIF CUFF: A CHALLENGE

design by GWEN BLAKLEY KINSLER

THIS UNIQUE CUFF IS CONSTRUCTED BY ALTERNATING THE BASES and points of four equilateral triangle motifs. A sparkle of metallic thread running through the yarn adds excitement to the popcorn stitches that embellish the seams. The challenge comes when you follow the stitch symbol diagram to crochet the motifs—without text instructions to fall back on! If you find yourself stumped, however, you can find the full text instructions at interweavcrochet.com.

Finished Size About 3" high and 6" in circumference.

Yarn Muench Verikeri (84% nylon, 16% polyester; 113 yd [103 m]/1¼ oz [50 g]; ): #4103 (A), #4107 (B), #4108 (C), #4111 (D), 1 ball each. Yarn distributed by Muench Yarns.

Hook Size D/3 (3.25 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions Yarn needle; matching thread.

Gauge Equilateral triangle = 3" across base; 5 dc = 1".

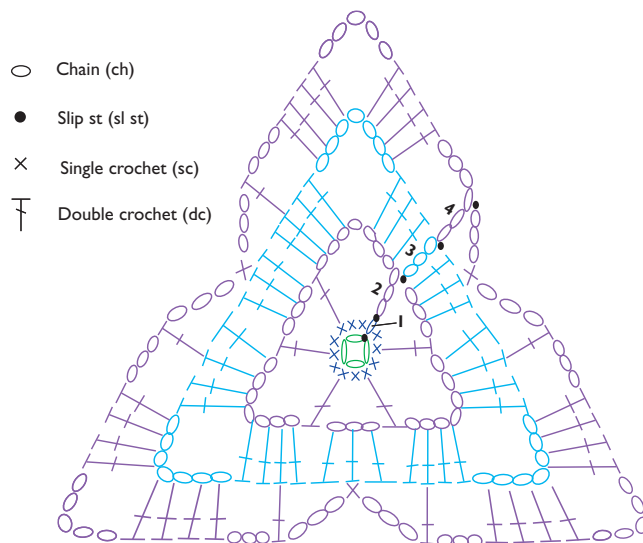
Skill Level Intermediate.

Stitch Guide

5 Double Crochet Popcorn (5-dcpc): Work 5 dc in st, drop lp from hook, insert hook in first dc of group then through the dropped lp, pull lp through first dc of group.

Triangle

 Challenge yourself! Working from the center out, follow the st symbol diagram to make 4 triangle motifs, 1 each in colors A, B, C, and D. If you need a hand, find the text instructions at interweavcrochet.com.



Finishing

Using invisible weaving (see below), join triangle A to B with color A, B to C with color B, C to D with color C, and D to A with color D. Fasten off each seam. **Invisible weaving:** a non-bulky method of joining done from the front of the work. Lay pieces to be joined, RS facing with edges tog. Thread yarn needle with matching yarn (or thread) and join to bottom of one piece. Run needle vertically through first st or part of a st of the other piece. Alternating sts from each piece, run needle vertically up the next st. Continue this process until seam is joined securely.

Seam edging: Seam edging is worked over both sts of seam. With color A, *join yarn with sl st on RS at first seam, 5-dcpc (see Stitch Guide) in seam, **sl st in next 3 sts, 5-dcpc in next st; rep from ** 3 more times, sl st in last st. Fasten off. Rep from * on each seam, using color B on 2nd seam, color C on 3rd seam, and color D on 4th seam. Weave in loose ends. **Cuff edges:** Using matching colors, sc evenly along the base of both triangles on each edge of cuff. When changing to 2nd color, do not fasten off first color. Join in first sc with sl st and do not fasten off, ch 1, rev sc (see Glossary) in each sc, changing colors to match. Work 2nd edge as for first. Fasten off. Weave in loose ends. ∞

Overdressed and proud of it, GWEN BLAKLEY KINSLER believes that one can never have too many accessories. She loves it when an ensemble comes together unexpectedly just by adding a dash of crochet color!

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PLAID RUG

design by CHRISTINA MARIE POTTER

OF THE VARIED WAYS TO ACHIEVE A PLAID EFFECT IN CROCHET, this technique is designer Christina Marie Potter's favorite: Contrasting yarn is crocheted into chains and attached to the main rug body stitch by stitch. Resilient wool yarn makes the rug substantial and durable; the generous size and simple plaid make it perfect for any room in the house.

Finished Size 46" wide and 27" long.

Yarn Halcyon Yarn Rug Wool (100% wool; 65 yds [59 m]/4 oz [113 g]; ): #188 brown (A), 9 skeins; #130 ivory (B) and #123 blue (C), 4 skeins each.

Hook Size K/10½ (6.5 mm). Adjust hook size if necessary to obtain the correct gauge.

Gauge 10 sts and 11 rows = 4" in sc.

Skill Level Easy.

Stitch Guide

Overlaid Chain: Measure out 240" of yarn (about 9 times the length of the rug), fold the yarn in half and make a slipknot at the fold. Do not cut from skein until you have completed creating the overlaid chain; if you have incorrectly measured the length, you can always unravel and try again. With WS of rug facing and the yarn at the back of work, insert hook in slipknot and anchor yarn with a sc to the top of the rug, in the first strip of ch-1 sps. Insert hook in next ch-1 sp, catch both yarns at back of rug and pull them through lp on hook, rep in each ch-1 sp across, keeping your tension loose to prevent bunching.



For a stitch symbol diagram of this pattern, go to interweavecrochet.com.

Rug

With A, ch 110.

Row 1: Dc in 3rd ch from hook (counts as dc), dc in each of next 2 ch, *[ch 1, sk next ch, dc in each of next 2 ch] 3 times,

dc in each of next 7 ch, ch 1, sk next ch, dc in each of next 4 ch; rep from * to end, turn—109 sts.

Row 2: Ch 3 (counts as first dc here and throughout), dc in each of next 3 dc, *ch 1, sk next ch, dc in each of next 9 dc, [ch 1, sk next ch, dc in each of next 2 dc] 3 times, dc in each of next 2 dc; rep from * to end, turn.

Row 3: Ch 3, dc in each of next 3 dc *[ch 1, sk next ch, dc in each of next 2 dc] 3 times, dc in each of next 7 dc, ch 1, sk next ch, dc in each of next 4 dc; rep from * to end, turn.

Row 4: Rep Row 2.

Row 5: Rep Row 3. Fasten off.

Row 6: Join C with sl st in first dc, rep Row 2. Fasten off.

Row 7: Join A with sl st in first dc, rep Row 3. Fasten off.

Row 8: Join C with sl st in first dc, rep Row 2. Fasten off.

Row 9: Join A with sl st in first dc, rep Row 3. Fasten off.

Row 10: Join C with sl st in first dc, rep Row 2. Fasten off.

Rows 11–13: Join A with sl st in first dc, rep Row 3, then Row 2, then Row 3. Fasten off.

Row 14: Join B with sl st in first dc, rep Row 2. Fasten off.

Rows 15–17: Join C with sl st in first dc, rep Row 3, then Row 2, then Row 3. Fasten off.

Rows 18–26: Rep Rows 6–14.

Rows 27–29: Rep Rows 15–17.

Rows 30–34: Rep Rows 6–10.

Rows 35–39: Join A with sl st in first dc, work [Row 3, then Row 2] twice, then Row 3 once more. Fasten off.

Work overlaid ch stripes (see Stitch Guide) in ch sps according to photograph in the foll color patt: *3 stripes with C, 1 with B; rep from * 4 more times.

Finishing

With RS facing, join B with sl st to one corner of long edge, work 104 sc across long edge, 3 sc in corner, 52 sc evenly spaced along short edge, 3 sc in corner; rep from * 1 more time, sl st in beg sc to join. Fasten off and weave in loose ends. ∞

CHRISTINA MARIE POTTER learned to crochet when she was ten. She has a bachelor's degree in Fashion from Stephens College. In addition to designing patterns, she teaches classes in St. Louis, Missouri, where she lives with her husband and daughter. See more of her work at www.christinamariepotter.com.





MESH PEPLUM CARDI-BLOUSE

design by LILY M. CHIN

AS YOU WORK THIS CARDIGAN SEAMLESSLY FROM THE TOP DOWN, you can try it on every step of the way for a perfect fit. Interior darts nip in the waist and a flirty peplum adds flair. Feminine yet not frilly, sections of solid stitching mix with sections of mesh for contrast, structural support, modesty, and style.

Finished Size 36 (38, 40, 42, 44)" bust circumference, buttoned. Garment shown measures 38".

Yarn Lily Chin Signature Collection Gramercy (100% superwash merino; 127 yd [116 m]/1¼ oz [50g]; ): # 6155 deep rose red, 8 (9, 10, 11, 12) skeins. Yarn distributed by CNS Yarns.

Hook Sizes G/6 (4 mm), H/8 (5 mm), and I/9 (5.5 mm). Adjust hook size if necessary to obtain the correct gauge.

Notions ⅝" buttons, 11; removable st markers (m); yarn needle.

Gauge 16 sc and 18 rows = 4", 16 dc and 10 rows = 4" using smallest hook, after steam-blocking.

Skill Level Experienced.

Stitch Guide:

Mesh st: *Dc in next dc, ch 1, sk next ch-1 sp; rep from * across.

2-ch Mesh st: *Dc in next dc, ch 2, sk next ch-2 sp; rep from * across.

3-ch Mesh st: *Dc in next dc, ch 3, sk next ch-3 sp; rep from * across.

Note

Collar is worked first, from side to side. Yoke stitches are then worked along bottom edge of collar.

Collar

With smallest hook, ch 3.

Row 1: (WS) Sc in 2nd ch from hook and in rem ch, turn—2 sc.

Rows 2–4: Ch 1, sc across; turn—2 sc.

Cont to work in sc and beg inc by working 2 sc in last st at end of next row and every other row 3 more times, then every 4th row 4 times—10 sc. Work even until Row 71 (75, 75, 79, 79) has been completed. Dec by working sc2tog (see Glossary) over first 2 sts at beg of next row and every 4th row 4 more times, then every other row 3 times—2 sc. Work even on 2 sc until 97 (101, 101, 105, 105) rows total have been completed. Do not turn work. **Begin Yoke:** Ch 1 and rotate piece 90 degrees so that shaped side edge is facing. Sc in each row across, inc 26 sts evenly spaced, turn—123 (127, 127, 131, 131) sc.

Row 1: (RS) Ch 4 (counts as dc, ch 1), sk first 2 sc, *dc in next sc, ch 1, sk next sc; rep from * across, end with dc in last sc, turn—61 (63, 63, 65, 65) ch-1 sps.

Row 2: (WS) Ch 5 (counts as dc, ch 2), sk first dc and ch-1 sp, *dc in next dc, ch 2, sk next ch-1 sp; rep from * across, end with dc in 3rd ch of beg ch-4, turn.

Rows 3–4: Work in established 2-ch mesh st patt (see Stitch Guide) across, turn.

Row 5: (RS) Ch 6 (counts as dc, ch 3), sk first dc and ch-2 sp, *dc in next dc, ch 3, sk next ch-2 sp; rep from * across, end with dc in 3rd ch of beg ch-5, turn.

Rows 6–8: Work in est 3-ch mesh st patt (See Stitch Guide), turn.

Row 9: (RS) Ch 3 (counts as dc), sk first dc, *3 dc in next ch-3 space, sk next dc; rep from * across, end with dc in 3rd ch of beg ch-6; turn—185 (191, 191, 197, 197) dc.

Establish Fronts, Sleeves, and Back:

Row 10: (WS) Ch 3 (counts as dc), 0 (0, 0, 1, 1) dc in first dc, dc2tog 1 (0, 0, 0, 0) time, dc in each of next 23 (25, 25, 25, 25) dc (see Inc chart), 2 dc in next dc, place marker (pm) to separate front from sleeve, [ch 1, dc in next dc, sk next dc] 18 (19, 19, 20, 20) times, ch 1, dc in next dc, ch 1, pm to separate sleeve from back, 2 dc in next dc, dc in each of next 55 (57, 57, 59, 59) dc, 2 dc in next dc, pm to separate back from sleeve, [ch 1, dc in next dc, sk next dc] 18 (19, 19, 20, 20) times, ch 1, dc in next dc, ch 1, pm to separate sleeve from front, 2 dc in next dc, dc in each of next 23 (25, 25, 25, 25) dc, dc2tog 1 (0, 0, 0, 0) time, 1 (1, 1, 2, 2) dc in top of tch, turn—191 (199, 199, 207, 207) sts total.

Row 11: Work in est patt to 1 st before first m, 3 dc in next dc, sl m, ch 1, dc in next ch, *ch 1, dc in next dc; rep from * to last ch before m, ch 1, dc in ch, 3 dc in next dc, work in est patt across—207 (215, 215, 223, 223).

Cont working Rows 12–13 foll Inc chart.

Row 12: 215 (223, 223, 231, 231) sts.

Row 13: 231 (239, 239, 247, 247) sts.

Row 14: Rep inc's of Row 10—239 (247, 247, 255, 255) sts.

Sizes 40 (42, 44)" only:

Row 15: (RS) Rep inc's of Row 11—263 (271, 271) sts.

Size 44" only:

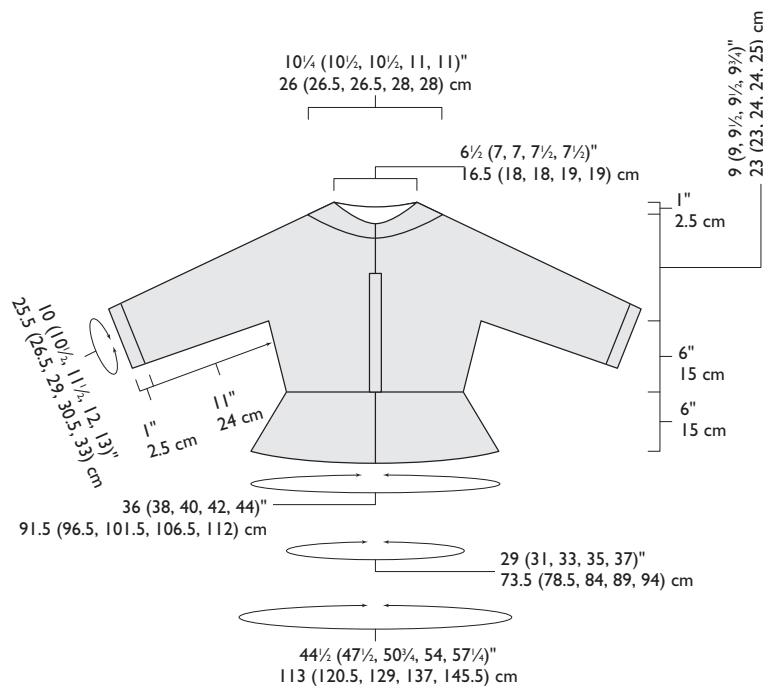
Row 16: (WS) Rep inc's of Row 12—279 sts.

Sts of fronts, sleeves, and back are as follows: 33, 51, 71 (34, 53, 73; 36, 57, 77; 37, 59, 79; 38, 61, 81). **Begin lower body:**

Row 1: Ch 3 (counts as dc), sk first dc, dc in next 32 (33, 35, 36, 37) dc, *work 1 (3, 3, 5, 7) fdc (see Glossary), sk 51 (53, 57, 59, 61) sleeve sts, sl st to st foll next m*, dc in next 71 (73, 77, 79, 81) dc of back; rep from * to *, dc to end, turn—139 (147, 155, 163, 171) sts.

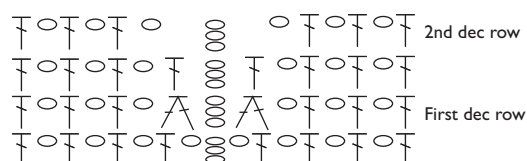
Row 2: Ch 3, dc in first 33 (35, 37, 39, 41) sts for front, place marker (pm) in next st for "side seam," dc in next 71 (75,





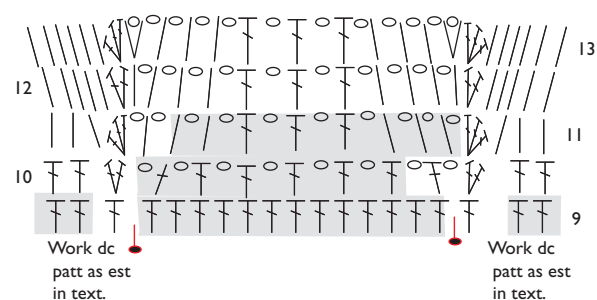
- Chain (ch)
- ⌈ Double crochet (dc)
- ⌋ dc2tog (dec)
- ⊖ Ch 3 at beg of rnd
- | Double crochet (dc) inc
- ⌋ 2 dc in single st (inc)
- ⌋ 3 dc in single st (double inc)
- Stitch marker
- work in stitch patt as est

Dec Sequence



Note: Sl sts not shown on chart due to RS/WS variances.
Join the end of each rnd with sl st to top of ch-3.

Inc Sequence





79, 83, 87) sts for back, mark next st for side seam, dc in rem 33 (35, 37, 39, 41) sts for half-front, turn.

Row 3: Ch 3, *dc in next dc, dc to 2 sts before m, dc2tog, sl m, dc2tog; rep from * once, dc in each dc across, turn—135 (143, 151, 159, 167) sts.

Row 4: Ch 3, dc in first 13 (14, 15, 16, 17) sts, pm for front dart, dc in next 19 (20, 21, 22, 23) dc, work side seam dc, dc in next 24 (25, 27, 28, 30) dc, pm for back dart, dc in next 21 (23, 23, 25, 25) dc, pm for back dart, dc in next 24 (25, 27, 28, 30) dc, work side seam dc, dc in next 19 (20, 21, 22, 23) dc, pm for front dart, dc in rem 13 (14, 15, 16, 17) dc, turn.

Row 5: Work even, turn.

Row 6: Working in dc, dec before and after each side seam, before first front dart and after last front dart marked st, and before first back dart and after last back dart, turn—127 (135, 143, 151, 159) sts.

Rows 7–8: Work even, turn.

Row 9: Rep Row 6—119 (127, 135, 143, 151) sts.

Rows 10–11: Work even.

Row 12: Rep Row 6—111 (119, 127, 135, 143) sts.

Rows 13–14: Work even, removing m, turn.

Row 15: Ch 4 (counts as dc, ch 1), sk first 2 dc, *dc in next dc, ch 1, sk next dc; rep from * across, end with dc in top of tch; turn—55 (59, 63, 67, 71) ch.

Row 16: Ch 4 (counts as dc, ch 1), sk first dc, *dc in next ch-1 sp, ch 1, dc in next dc, ch 1; rep from * across, end with dc in first ch-1 sp, dc in top of tch—110 (118, 126, 134, 142) ch.

Work 4 rows in est mesh st patt. Change to medium hook and work another 4 rows in est mesh st. Change to largest hook and work another 3 rows in est mesh st patt. Fasten off.

Sleeves

Row 1: With smallest hook and RS (RS, WS, WS, RS) facing, join with sl st to first (2nd, 2nd, 3rd, 4th) underarm fdc, ch 3 (counts as dc); **Size 36" only:** work in mesh st across 51 sts of Row 14 of yoke; **Sizes 38 (40)" only:** dc in bottom of next underarm fdc, work in est mesh st patt across 53 (57) sts of Row 14 (15) of yoke, dc in bottom of next underarm fdc; **Size 42" only:** ch 1, sk next fdc in bottom of underarm fdc, dc in next

fdc in underside of underarm fdc, work in est mesh st patt across 59 sts of Row 15 of Yoke, dc in underside of next underarm fdc, ch 1, sk next fdc in underside of underarm fdc; **Size 44" only:** ch 1, sk next fdc in bottom of underarm fdc, dc in next fdc in bottom of underarm fdc, ch 1, sk next fdc in underside of underarm fdc, work in est mesh st patt across 61 sts of Row 16 of yoke, ch 1, sk next fdc in bottom of underarm fdc, dc in next fdc in bottom of underarm fdc, ch 1, sk next fdc in bottom of underarm fdc; **All sizes:** join with sl st to top of tch—52 (56, 60, 64, 68) sts.

Working in est mesh st patt in rnds, dec on next rnd and every 4th (3rd, 3rd, 3rd, 3rd) row 6 (7, 7, 8, 8) times beg with first (2nd, 2nd, first, first) dec rnd according to Dec Sequence chart. Work even in patt on 40 (42, 46, 48, 52) sts until 24 sleeve rnds have been completed. Next Row: Ch 1, sc in each dc around, sl st in top of first sc. Rep last row a total of 5 times. Fasten off.

Buttonband

With RS facing and smallest hook, join yarn with sl st to Row 9 at left-front edge of yoke, sc evenly spaced to first mesh st row of lower-body Row 15, turn. Work 4 more rows of sc. Fasten off. Mark placement of 8 buttons: Place 1 button $\frac{1}{2}$ " from lower edge, 1 button $\frac{1}{2}$ " from neckline edge, and rem buttons evenly spaced in between. Sew buttons in place.

Buttonhole Band

With RS facing and smallest hook, join yarn with sl st to first mesh st at Row 15 of right-front lower body, sc evenly spaced to Row 9 of yoke, turn. Work another row of sc. On next row of sc, at each corresponding button of buttonband, work buttonhole as foll: Very tightly ch 2, sk next sc. On next sc row work sc over tight ch-2 sp of buttonhole. Work another row of sc. Fasten off.

Finishing

Sew button to hem of each sleeve. **Trim:** With RS facing and largest hook, join yarn with sl st to any st near left side seam. Sc in each st across last row, work extra sc in corner, rotate piece and sc evenly along rows of mesh st worked in largest hook, change to medium hook and cont to sc evenly along rows of mesh st worked in medium hook. Change to smallest hook and cont to sc evenly along rows of mesh st worked in smallest hook, sl st evenly along buttonhole band, sc evenly along rows of yoke. At collar, ch 3 tightly for button lp, sc along top edge of collar and dec 33 sts evenly spaced for 64 (68, 68, 72, 72) sc total, sc in underside of each beg ch-2 of collar, sc evenly along rows of yoke. Sl st evenly along buttonhole band. Sc evenly along rows of mesh st worked in smallest hook, change to medium hook and cont to sc evenly along rows of mesh st worked in medium hook, change to largest hook and sc evenly along rows of mesh st worked in largest hook, work extra sc in corner, sc in rem sts across last row, join with sl st to beg sc. Fasten off. Sew buttons opposite buttonholes. Weave in loose ends. Steam-block to measurements. ∞

LILY M. CHIN's crochet books include *Mosaic Magic: Afghans Made Easy* (Oxmoor House, 1999), *Knit and Crochet with Beads* (Interweave Press, 2004), and, the most recent, *Couture Crochet Workshop: Mastering Fit, Fashion, and Finesse* (Interweave Press, 2007). Lily's own line of yarn and patterns can be found at www.lilychinyarns.com.

OVERLAY FELTED TOTE

design by JENNIFER HAGAN

THIS UNIQUE TOTE IS A STUDY IN MIXING TEXTURES created by using different techniques and fibers. The felted Soysilk/wool blend produces a simple backdrop for the lacy Soysilk outer layer. The tote is worked in one piece in double crochet and features a double-layered bottom for added strength. French squares are then worked in one continuous panel and sewn onto the tote after it's felted.

Finished Size 13" wide, 12¾" tall, and 4½" deep before felting; 13" wide, 11" tall, and 3½" deep after felting. The overlay panel measures 12" × 32" after blocking.

Yarn South West Trading Company Karaoke (50% Soysilk, 50% wool; 109 yd [100 m]/1¼ oz [50 g]; ): #292 tobacco (MC), 6 skeins. South West Trading Company Pure (100% Soysilk; 164 yd [150 m]/1¼ oz [50 g]; ): #078 saxony blue (CC), 2 skeins.

Hook Sizes H/8 (5 mm) and G/6 (4 mm). Adjust hook sizes if necessary to obtain the correct gauge.

Notions Yarn needle; removable stitch marker (m); blocking pins; matching embroidery floss; embroidery needle; 1 yd coordinating fabric for lining; magnet closure.

Gauge 15 sts and 9 rows = 4" in dc with MC using larger hook before felting; French Square = 3¾" × 3¾" with CC using smaller hook before blocking; 4" × 4" after blocking.

Skill Level Intermediate.

Stitch Guide

3-Dc Cluster (3-dc cl): *Yo, insert hook in ch-1 sp indicated, yo, draw up a lp, yo, draw through first 2 lps (2 lps on hook); working in same ch-1 sp, rep from * 2 more times, (4 lps on hook), yo, draw through all 4 lps on hook.

4-Dc Cluster (4-dc cl): *Yo, insert hook in ch-1 sp indicated, yo, draw up a lp, yo, draw through first 2 lps (2 lps on hook); working in same ch-1 sp, rep from * 3 more times (5 lps on hook) yo, draw through all 5 lps on hook.

5-Ch Picot: Ch 5, sl st in 5th ch from hook.

3-Ch Picot: Ch 3, sl st in 3rd ch from hook.

French Square (see stitch diagram on page 86):

Ch 6, sl st in first ch to form ring.

Rnd 1: Ch 4 (counts as dc, ch 1), [dc, ch 1] 11 times in ring, sl st in 3rd ch of ch-4 to join—12 dc.

Rnd 2: Sl st in first ch-1 sp, ch 2, 3-dc cl (see Stitch Guide) in same ch-1 sp (counts as 4-dc cl), ch 2, 4-dc cl (see Stitch Guide) in next ch-1 sp, ch 3, *tr in next dc, ch 3, (4-dc cl in next ch-1 sp, ch 2) twice, 4-dc cl in next ch-1 sp, ch 3; rep from * 2 more times, tr in next dc, ch 3, 4-dc cl in next ch-1 sp, ch 2, sl st in top of beg 3-dc cl to join.

Rnd 3: Sc in top of same 3-dc cl, *5-ch picot (see Stitch Guide), ch 2, sk (ch 2, 4-dc cl), 5 dc in ch-3 sp, ch 1, tr in tr, 3-ch picot (see Stitch Guide), ch 1, 5 dc in ch-3 sp, ch 2, sk (4-dc cl, ch 2), sc in next 4-dc cl; rep from * 3 more times omitting final sc, sl st in beg sc to join.

Notes

Because it is a blend of fibers, Karaoke shrinks differently than 100% wool.

Tote

Bottom (make 2): With larger hook and MC, ch 51.

Row 1: Dc in 3rd ch from hook and in each ch across, turn—49 dc.

Row 2: Ch 2 (counts as first dc here and throughout), sk first dc, dc in each dc across, turn.

Rep Row 2 nine more times. Fasten off first bottom piece.

Work 2nd bottom as for first but don't fasten off. Rotate piece 90° and pick up sts for sides as foll:

Rnd 1: Ch 2, work 16 dc evenly across first short side, 49 dc along foundation ch, 17 dc across 2nd short side, and 49 dc across rem long side, sl st in top of ch 2 to join; place marker (pm) in sl st to mark end of rnd, move m up after each rnd—132 dc.

Rnd 2: Ch 2, sk first dc, dc in each dc around, sl st in top of ch-2.

Rnds 3–28: Rep Rnd 2 ending at m (the next st is the beg of a short side).

Make tab:

Row 1: Ch 1 (counts as first sc), sc in next 16 dc, turn.

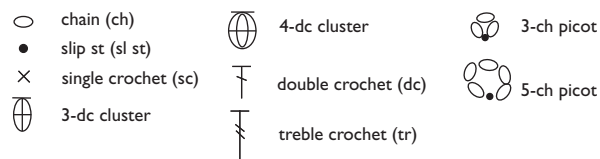
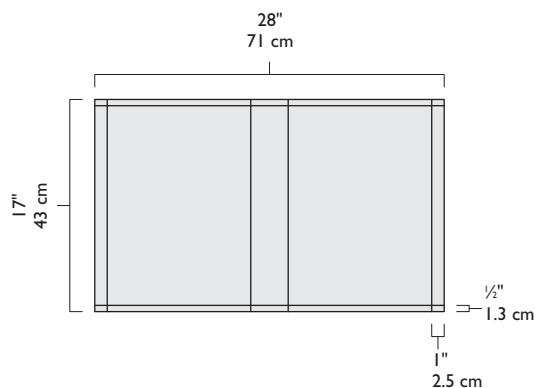
Rep Row 1 eleven more times. Fold tab to inside, lining up sts evenly, and sl st whole st of each 17 sc tog with back lp of each st on dc row below first sc tab row. This should place you back to the left of the tab, RS facing. Ch 1, sc in each of side 49 dc. Work 2nd tab same as first tab. Ch 1, sc across long side. Fasten off. **Work cord:**

Rnd 1: With larger hook and MC, ch 5, join with sl st to form ring being careful not to twist ch.

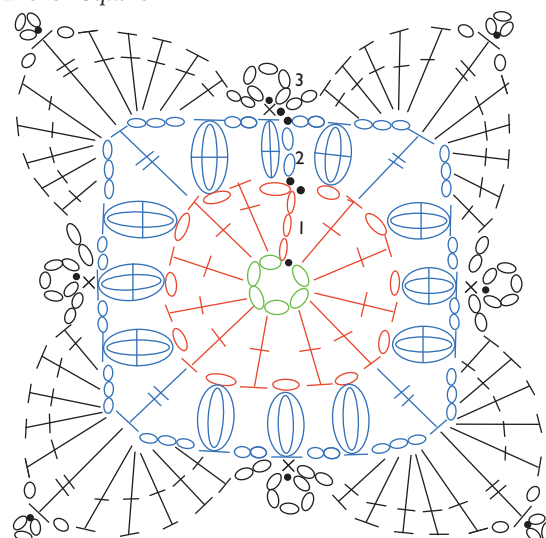
Rnd 2: Ch 1, sc in each ch—5 sc.

Sc in first sc and cont to sc in each sc, working in spiral rnds without sl st joins, until cord measures 60". Sl st in next sc. Fasten off. Thread cord through tabs, straighten (cord will twist as it's worked), and sew cord ends tog. Affix 2nd bottom piece as foll: Turn tote inside out, pin first bottom piece to inside bottom, and whipstitch in place. Weave in loose ends. Turn tote RS out. To felt, place the tote in a zippered pillowcase and place in a top-loading washer with old jeans or towels. Set the washer for the smallest load and the hottest water. Add 1 teaspoon of delicate wash detergent. Run the entire cycle. Check the progress after the first cycle. It may take as many as three cycles to felt the tote so that the sts have almost disappeared, resulting in a solid, sturdy fabric. When the desired felt has been achieved, block, stretching as necessary to shape.





French Square



Overlay

With smaller hook and CC, make 24 French Squares (see Stitch Guide), joining them as they are worked. Work the joins at the middle sts of the 5-ch and 3-ch picots by inserting the hook from the back of the corresponding ch (2nd ch of 3-ch picot and 3rd ch of 5-ch picot) and working both ch tog. Connect the squares to make a panel of 3 across and 8 long. Fasten off and weave in loose ends. Block to size.

Finishing

Pin overlay to tote. The short ends should meet at one corner. Join them as you sew them to the tote. Tack overlay in several places with matching embroidery thread. *Note:* The height of panel will dec and length will inc about 1" as it is sewn to the tote—thus the discrepancy of the panel finishing at 12" tall × 32" wide and the tote at 11" tall × 33" wide. **Make lining:** Cut a 17" × 28" rectangle from lining fabric and fold in half into a 17" × 14" rectangle. With RS tog, sew the two 14" edges with 1/2" side seams. Making sure to position the side seam in line with the bottom fold, press a diagonal on each side and sew 1 1/4" across the triangle. Press side seams flat and press top edge down 1/4" to WS. Press top edge down another 1" to WS and sew tog at the bottom edge of hem fold. **Attach magnet closures:** Find the middle point between side seams on front and back and attach magnets. Backs of magnets will be hidden when lining is sewn into tote. Pin lining into tote, WS tog, and sew into inside of bag along the top edge. Tack lining to felted bag at each bottom corner.



JENNIFER HAGAN learned to crochet as a teen from her hardworking grandmother. She has been a Girl Scout leader, voice instructor, professional vocalist, and educator. In 2002 she started Figheadh Yarnworks, designing items to crochet and knit.

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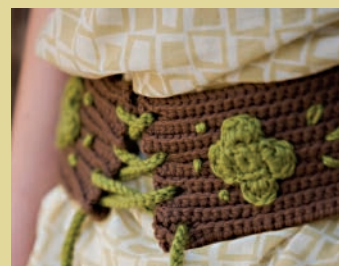
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■ glossary

ABBREVIATIONS

beg	begin(s); beginning
bet	between
blo	back loop only
CC	contrasting color
ch	chain
cm	centimeter(s)
cont	continue(s); continuing
dc	double crochet
dec(s)('d)	decrease(s); decreasing; decreased
est	established
flo	front loop only
foll	follows; following
fsc	foundation single crochet
g	gram(s)
hdc	half double crochet
inc(s)('d)	increase(s); increasing; increased
lp(s)	loop(s)
MC	main color
m	marker
mm	millimeter(s)
patt(s)	pattern(s)
pm	place marker
rem	remain(s); remaining
rep	repeat; repeating
rev sc	reverse single crochet
rnd(s)	round(s)
RS	right side
sc	single crochet
sk	skip
sl	slip
sl st	slip(ped) stitch
sp(s)	space(es)
st(s)	stitch(es)
tch	turning chain
tog	together
tr	treble crochet
WS	wrong side
yd	yard
yo	yarn over hook
*	repeat starting point
* *	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	work bracketed instructions a specified number of times

Crochet Gauge

To check gauge, chain 30 to 40 stitches using recommended hook size. Work in pattern stitch until piece measures at least 4" (10 cm) from foundation chain. Lay swatch on flat surface. Place a ruler over swatch and count number of stitches across and number of rows down (including fractions of stitches and rows) in 4" (10 cm). Repeat two or three times on different areas of swatch to confirm measurements. If you have more stitches and rows than called for in instructions, use a larger hook; if you have fewer, use a smaller hook. Repeat until gauge is correct.

Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 91). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.



Chain (ch)

Make a slipknot on hook. Yarn over hook and draw it through loop of slipknot. Repeat, drawing yarn through the last loop formed.



Slip Stitch (sl st)

*Insert hook into stitch, yarn over hook and draw loop through stitch and loop on hook. Repeat from *.

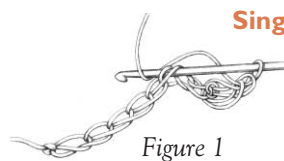


Figure 1

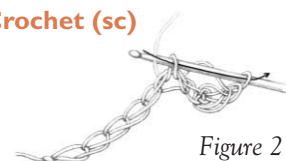


Figure 2

Insert hook into a stitch, yarn over hook and draw a loop through stitch (Figure 1), yarn over hook and draw it through both loops on hook (Figure 2).

Half Double Crochet (hdc)

*Yarn over hook, insert hook into a stitch, yarn over hook and draw a loop through stitch (three loops on hook), yarn over hook (Figure 1) and draw it through all the loops on the hook (Figure 2). Repeat from *.



Figure 1



Figure 2

Double Crochet (dc)

*Yarn over hook, insert hook into a stitch, yarn over hook and draw a loop through stitch (three loops on hook; Figure 1), yarn over hook and draw it through two loops (Figure 2), yarn over hook and draw it through the remaining two loops (Figure 3). Repeat from *.

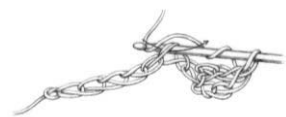


Figure 1



Figure 2

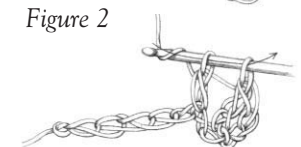


Figure 3

Double Crochet Two Together (dc2tog)

[Yarn over, insert hook in next stitch, yarn over, draw up a loop, yarn over, draw through two loops] two times, yarn over, draw through all loops on hook—one stitch decreased.

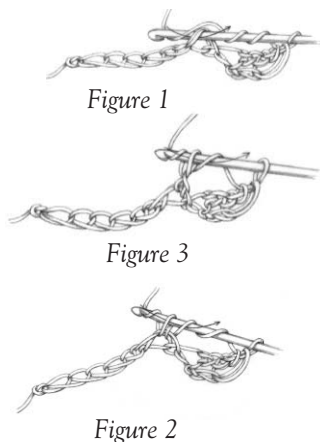


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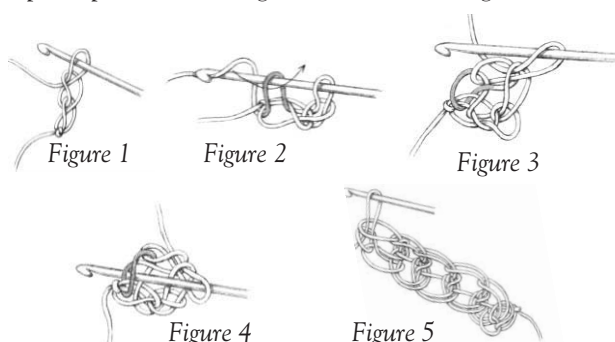
Treble Crochet (tr)

*Wrap yarn around hook two times, insert hook into a stitch, yarn over hook and draw a loop through (four loops on hook; Figure 1), yarn over hook and draw it through two loops (Figure 2), yarn over hook and draw it through the next two loops, yarn over hook and draw it through the remaining two loops (Figure 3). Repeat from *.



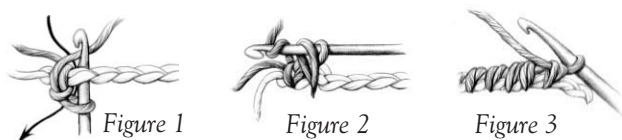
Foundation Single Crochet (fsc)

Start with a slipknot, ch two (Figure 1). Insert hook in second ch from hook, draw up a loop. Yarn over hook, draw through one loop (the “chain,” Figure 2). Yarn over hook, draw through two loops (the “sc”). One sc with its own ch st (shaded) at the bottom (Figure 3). *Insert hook under the two loops of the “ch” st (shaded) of the previous st, draw up a loop, yarn over hook and draw through one loop, yarn over hook and draw through two loops. Rep from * for length of foundation (Figure 5).



Reverse Single Crochet (rev sc)

Working from left to right, insert crochet hook into an edge stitch, draw up a loop, yarn over hook, and draw this loop through the first one. *Insert hook into next stitch to right (Figure 1), draw up a loop, yarn over hook again (Figure 2), and draw this loop through both loops on hook (Figure 3). Repeat from *.



OOPS!

Visit interweavecrochet.com/corrections for corrections to all issues of Interweave Crochet. We have posted corrections to the following recent patterns.

SPRING 2007:

Boteh Scarf

SKILL LEVELS FOR CROCHET

BEGINNER	Projects for first-time crocheters using basic stitches and minimal shaping.
EASY	Projects using basic stitches, repetitive stitch patterns, simple color changes, and simple shaping and finishing.
INTERMEDIATE	Projects using a variety of techniques, such as basic lace patterns or color patterns, and mid-level shaping and finishing.
EXPERIENCED	Projects with intricate stitch patterns, techniques and dimension, such as non-repeating patterns, multicolor techniques, fine threads, small hooks, detailed shaping, and refined finishing.

The Craft Yarn Council of America has set up guidelines to bring uniformity to yarn labels and published patterns.

Skill Level: Each project indicates whether it is rated as Beginner, Easy, Intermediate, or Experienced, as shown at left. These ratings are guidelines to help you choose the appropriate difficulty.

Yarn Weight: The yarn weight symbols that appear in “sources for supplies” are based on the system outlined below. We have consulted the yarn label, the manufacturer’s website, and other resources, to classify these yarns as accurately as possible. We continue to offer photos of each yarn and wraps-per-inch information to help you visualize the yarns used.



STANDARD YARN WEIGHT SYSTEM

YARN WEIGHT SYMBOL AND CATEGORY NAMES	 1 SUPER FINE	 2 FINE	 3 LIGHT	 4 MEDIUM	 5 BULKY	 6 SUPER BULKY
TYPE OF YARNS IN CATEGORY	Sock, Fingering, Baby	Sport, Baby	DK, Light Worsted	Worsted, Afghan, Aran	Chunky, Craft, Rug	Bulky, Roving
CROCHET GAUGE* RANGES IN SINGLE CROCHET TO 4 INCHES	21–32 sts	16–20 sts	12–17 sts	11–14 sts	8–11 sts	5–9 sts
RECOMMENDED HOOK IN METRIC SIZE RANGE	2.25–3.5mm	3.5–4.5mm	4.5–5.5mm	5.5–6.5mm	6.5–9mm	9mm and larger
RECOMMENDED HOOK IN U.S. SIZE RANGE	B-1 to E-4	E-4 to 7	7 to I-9	I-9 to K-10½	K-10½ to M-13	M-13 and larger

* GUIDELINES ONLY: The above reflect the most commonly used gauges and needle or hook sizes for specific yarn categories.

Single Crochet 2 Together (sc2tog)

Insert hook in next stitch, yarn over, draw loop through stitch (two loops on hook, Figure 1). Insert hook in next stitch, yarn over, draw loop through stitch (three loops on hook). Yarn over and draw yarn through all three loops on hook (Figure 2). Completed sc2tog—one stitch decreased (Figure 3).



Figure 1



Figure 2



Figure 3

Single Crochet 3 Together (sc3tog)

[Insert hook in next stitch, yarn over, draw loop through stitch,] three times (four loops on hook). Yarn over and draw yarn through all four loops on hook. Completed sc3tog—two stitches decreased.

French Knot



Bring needle out of background from back to front, wrap yarn around needle one to three times, and use thumb to hold in place while pulling needle through wraps into background a short distance from where it came out.

Backstitch



Figure 1



Figure 2



Figure 3

Bring threaded needle up between the first two stitches on each piece, then back down through both layers, one stitch to the right (Figure 1). *Bring needle up through both layers one stitch to the left of the previous stitch (Figure 2), then back down through the same hole used before (Figure 3). Repeat from *.

Mattress Stitch

With RS facing, use threaded needle to *bring the needle through the center of the first stitch or post on one piece, then through the center of the corresponding stitch or post of the other piece. Repeat from * to end of seam.



Figure 1

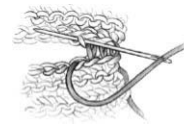
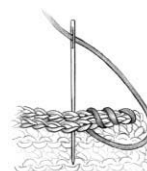


Figure 2

Whipstitch

With right side of work facing and working through edge stitch, bring threaded needle out from back to front along edge of piece.



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Alpaca With A Twist Highlander; 3 ply; 10 wpi (4) (page 24)

Blue Sky Alpacas Alpaca Silk; 3 ply; 17 wpi (3) (page 70)

Brown Sheep Cotton Fine; three 4-ply strands; 21 wpi (1) (page 32)

Brown Sheep Lamb's Pride Worsted; singles; 11 wpi (4) (page 32)

Classic Elite Wool Bam Boo; six 2-ply strands; 13 wpi (3) (page 56)

Dale of Norway Heilo; 4 ply; 13 wpi (4) (page 74)

GGH Maxima (Muench); six 2-ply strands; 15 wpi (3) (page 48)

Fiesta Yarns Socorro; two strands of 2-ply with binder; 13 wpi (4) (page 64)

Filatura Di Crosa Sera (Tahki Stacy Charles); four 2-ply strands with binder; 18 wpi (2) (page 16)

Halcyon Yarn Rug Wool; three 2-ply strands; 6 wpi (5) (page 78)

Lily Chin Signature Collection Gramercy (CNS); 6 ply; 14 wpi (3) (page 80)

Louet KidLin; 4 ply; 14 wpi (3) (page 40)

Muench Verikeri; Tube; 13 wpi (2) (page 76)

Naturally Mist (Fiber Trends); 2 ply; 23 wpi (1) (page 20)

Naturally Stella (Fiber Trends); Tube; 17 wpi (2) (page 26)

Plymouth Yarn Encore Worsted; 3 ply; 12 wpi (4) (page 52)

Reynolds Soft Sea Worsted (JCA); 2 ply; 10 wpi (4) (page 62)

Rowan Kidsilk Haze (Westminster); 2 ply; 28 wpi (3) (page 44)

South West Trading Company Karaoke; 2 ply; 10 wpi (4) (page 84)

South West Trading Company Pure; 4 ply; 14 wpi (3) (page 84)

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*For an explanation of wraps per inch, see page 88.



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Working Hands

Kristin Omdahl

In the autumn of 2001, I was newly pregnant and living on the coast of the Mediterranean Sea in Israel. In the center of town was a tiny yarn shop no bigger than a modest American walk-in closet. Its bright palette of worsted-weight yarns and small assortment of crochet hooks brought back vague memories of an hour-long crochet lesson with my grandmother twenty years earlier. I asked the shopkeeper for pointers. My Hebrew was very weak at the time and her English wasn't any better, but I managed to leave the store with a notion of how to get started.

At home I played around with the hook and yarn and came up with a chain and slip-stitch circular motif. I made several motifs and joined them together for a baby blanket, but I wasn't very impressed. I longed to make booties and layette sets. I asked my mom, back in the United States, to find a pattern for me. She found a pamphlet of four layette sets and shipped it right away. Post 9/11, the mail was incredibly slow. I anxiously waited five weeks for a package that normally would have taken only six days to arrive.

When I finally received the package, my heart sank. Every layette set used an intricate stitch pattern. It was a foreign language. Ch, dc, sc . . . what? I looked at the instructions for hours and had no clue what to do. Then, finally, something clicked: I understood the instructions.

I decided to make a bootie first. I struggled a lot with that little bootie. I would work a couple of rows, rip back, and then start over, trying to get the right stitch count.

The yarn requirements, hook size, and gauge were different from the materials I had, but I didn't care. I just wanted to

make a reasonable likeness of a bootie. And after six hours I did have a bootie. It was uneven and five times larger than it was supposed to be, but it looked like a bootie: In my mind I had succeeded. I knew then that I could make anything.

As I explored crochet—the French word *crochet* is also used throughout the Middle East—I spoke about it with people in both Hebrew and Arabic. I went back to the local yarn shop and figured out the hook sizes I needed for the patterns. During

my pregnancy, I made all the projects in the pamphlet; then I made up my own variations. By the time my son was born, I had a dozen layette sets. But, he was born at the end of May. In Israel. It was very, very hot. He wore one outfit—one time—for photos only.

Soon I began itching for my crochet hook again. Realizing that baby projects were out of the question, I decided to make a poncho. I bought some fancy wool/acrylic/mohair yarn and went home to figure out how to make it. With my calculator, paper, and pencil, I worked out the triangles. I really liked the idea of applying math to crochet. I made the poncho to my calculations, and it turned out beautiful. Unfortunately, it was still too hot to wear it, and I discovered I was allergic to the mohair anyway. So, I shipped it home to my mom. She wore it to a party, and her friend loved it. She bought it from my mom that night.

As the weather cooled off, I started making sweaters for my son again. This time, I made a sailor sweater and embroidered an anchor on a kangaroo pocket on

the front. My neighbors started to ask me to make layette sets for them to give as gifts. The idea of starting a business was beginning to intrigue me.

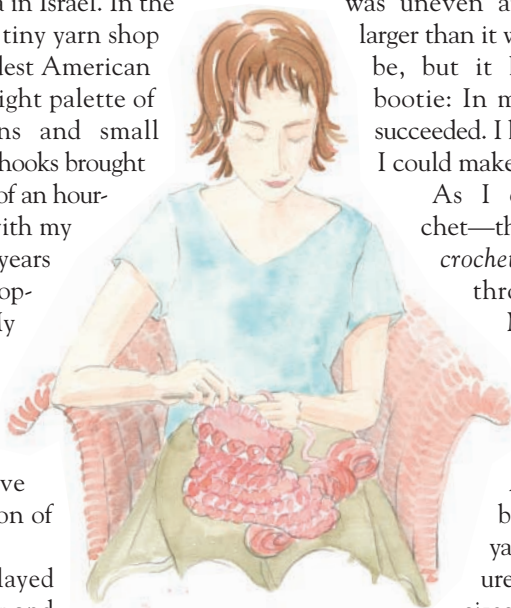
At the same time, the political turmoil in Israel was really getting to me. During a walk through town one day, we felt the ground shake as a suicide bomber blew up a bus two blocks away. Shortly after that, we began preparation for the Iraq War. I had to get my infant son fitted for a gas mask. It looked like a clear, plastic body bag with a battery-operated fan on the back. It came with a bottle for feeding through a hole in the front. It was terrifying and sad. To this day I can't tell the story without crying.

My marriage was just as tumultuous as the region, and, in the midst of it all, I decided to leave and start a new life back in the United States. My dream was to come home, find a place to live, and support us with crochet. I crocheted through the night, and I taught myself to knit in between crocheting and raising my son.

Within a short period of time, I was selling my designs in boutiques. However, I wasn't able to keep up with the demand due to the long hours required to make each piece. So I decided to document my designs. If I could sell the patterns after making only one sample, then I could sell each one indefinitely.

I started a website, submitted designs to yarn companies and magazines, and, in a few short years, established a business doing what I love.

I am so grateful to my son for inspiring me to seek out and follow my dreams. He starts kindergarten this fall, and in a way I'm sad to see my baby grow up. But at the same time, I'm giddy at the idea of playing with yarn all day without interruptions. ∞



Ann Swanson

KRISTIN OMDAHL writes, knits, crochets, and designs for publishers and for her pattern collection, found at www.styledbykristin.com.



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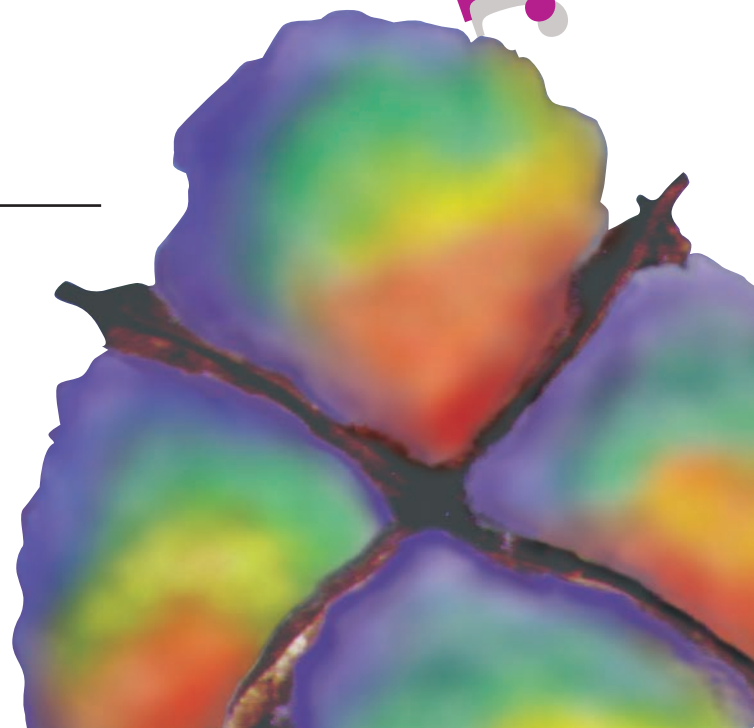
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