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13

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Welcome

to issue 28 of **INSIDE Crochet** magazine!

Our April edition brings you a collection that balances structure and drape. The lace Lampshade will give you the chance to work crochet around firm frames, whereas the cute and snuggly Egg Cosies will take their shape while sitting atop your breakfast and keeping it warm. The gift basket is a lovely adventure in crochet construction, with a seasonal twist. Felting gives the Shibori Bag its strength and the silk bobbles brighten it up for Spring. If you're looking for the perfect accessory to your handmade cards or want to add a touch of Spring to your wardrobe, check out the cute butterflies on page 26. Gwen Blakley Kinsler brings us an in-depth review of drape and how crochet can be airy and light and soften the silhouette of a garment. Several designs which bring her advice to fruition are the Middleton Shawl, the Starflower Stole and the Nancy Top. We hope you enjoy our interview with crochet artist Olek and feel ready to embrace the designer within, with our tips on getting published (page 64). Rounding out the collection are the Wide Belt, Berries Cowl and the Spin-O-Rama Hat, which uses the same stacked spiral stitches we learned about in March's issue. This Spring promises to be full of gorgeous crochet!



BUTTERFLY DECORATIONS



MINI 'STRAW' BASKET

Charles Voth *Interim Editor*

Subscribe
TODAY
See page
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This month **Crochet** will be:

Crocheting...

With a 50-50 cotton-wool blend to make a lovely summer top.

Cooking...

Carrot turnip soufflé.

Reading...

Ukrainian and Japanese stitch diagram collections.



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22 Making the most of drape
Gwen Blakley Kinsler shows how to achieve drape in your design.

54 Focus on Crochet History
Frances Rainforth compares and contrasts knitting and crochet.

66 Nancy Slipover
A fabulous slipover shawl for the warmer weather.

Photography: Ross Brown Photography



ALL CRAFT MEDIA LTD AND THE PLANET

All Craft Media Ltd are committed to helping preserve our environment for generations to come. That's why your copy of **Crochet** is printed on recycled paper and paper from managed forests, and will never be sold on the newsstand in a polythene bag. Also, to compensate for the new paper that we do use, we'll make a donation to a tree-planting scheme for each 12-issue print subscription that's taken out.

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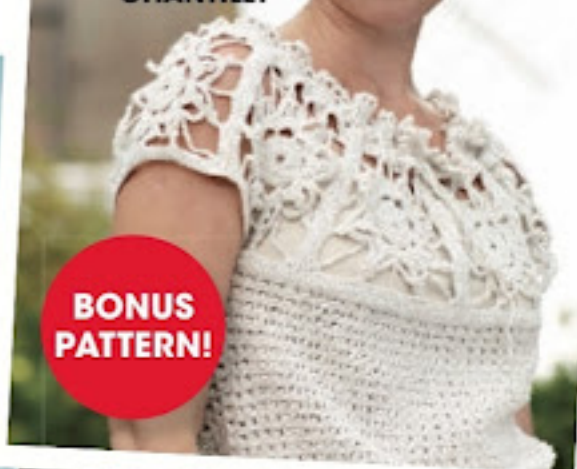


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Crochet is artist Olek's chosen medium – and she uses it to sensational effect!

54 Crochet or Knitting?
Frances Rainforth explores the popularity of knitting and asks where this leaves crochet in the 21st century?

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Each issue, we feature the patterns of talented crochet designers. Have you ever thought you could design something similar yourself? Here's your chance to find out!



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2

Difficulty: Intermediate

Skills Used

- Increasing & decreasing
- Back loop only
- Front loop only
- Working in rounds

Finished Measurements

Approx. 6.5cm each

Yarns Used

Knit Picks Cotton DK • 70% Cotton, 30% Linen • 50g/112m/123yd • 11 WPI

MC1: Canary

MC2: Whisker

Knit Picks Comfy Fingering • 75% Cotton, 25% Acrylic • 50g/199m/218yd • 14 WPI

CC1: Peapod

CC2: Semolina

CC3: Lilac Mist

Nazi Gelin Garden 10 • 100% mercerized cotton • 50g/282m/308yd

CC4: Red

CC5: Black

Yarn Review

Justyna says: A beautiful variety of yarns that were fun to work with and great to use.

Notions

- 3mm hook
- 1mm hook
- Stuffing
- 4 black seed beads
- Tapestry needle
- Black sewing thread

Designer Biography

Justyna is a crochet pattern designer from Poland. She has been designing for a number of years but only recently decided to start showing off and publishing her patterns. You can see more of her creations at: www.handmade-by-justin.blogspot.com. Justyna specialises as a toy designer but she also crochets accessories and children's clothes.



Justyna Kacprzak Egg Cosies

'These fun egg cosies will make a great gift for the kids this Easter or have them on your table for an eggstra-special breakfast!'

Pattern notes:

Chick and rabbit are made in rounds. The eggs are made in joined rounds. The chicken's head is worked together with the egg, whereas the bunny's head is made separately from the egg and sewn to the egg later. All parts except for the beak are made with 3mm hook. For the beak, use 1mm hook.

Chick

Head, Body and Egg

- Rnd 1:** Using MC1, ch1, 6dc in first ch. (6sts)
- Rnd 2:** 2dc in each st around. (12sts)
- Rnd 3:** *2dc in next st, 1dc; rep from * 6 times (18sts)
- Rnds 4 - 6:** dc in each st around (18sts)
- Rnd 7:** *1dc, dc2tog; rep from * 6 times (12sts)
- Rnd 8:** dc2tog 6 times (6sts)
- Rnd 9:** In front loops only: 2dc in each st

6 times (12sts)

Rnd 10: *2dc in next st, 1dc; rep from * 6 times (18sts)

Rnd 11: *5dc, 2dc in next st; rep from * 3 times (21sts)

Fasten off. Stuff the head and sew the opening closed by pulling the thread through back loops of round 9. Now you will work in joined rounds.

Join CC1, ch1.

Rnd 12: *6dc, 2dc in next st; rep from * 3 times, join with sl st, ch1 (24sts)

Rnd 13: In back loops only: *3dc, 2dc in next st; rep 6 times, join (30sts)
Change to CC2, ch1.

Rnd 14: *9dc, 2dc in next st; rep from * 3 times, join (33sts)

Change to CC3, ch1.

Rnd 15: *10dc, 2dc in next st; rep from * 3 times, join, ch1 (36sts)

Rnd 16: *11dc, 2dc in next st; rep from * 3

START

Top tip

STITCH MARKERS ARE
KEY TO TRACKING
BEGINNINGS OF
ROUNDS & ST
COUNTS





"MAKE THESE GREAT EGG COSIES AS SPECIAL GIFTS THIS EASTER. TRY STUFFING AND SEWING UP THE UNDERSIDES TO MAKE CUTE EASTER TOYS!"



times, join (39sts)

Change to CC1, ch1.

Rnd 17: *12dc, 2dc in next st; rep from * 3 times, join, ch1 (42sts)

Rnd 18: *13dc, 2dc in next st; rep from * 3 times, join (45sts)

Change to CC2, ch1

Rnd 19: 1dc in each st around, join (45sts)

Change to CC3, ch1.

Rnd 20: *14dc, 2dc in next st; rep from * 3 times, join, ch1 (48sts)

Rnd 21: 1dc in each st around, join (48sts)

Change to CC1, ch1.

Rnd 22: 1dc in each st around, join, ch1 (48sts)

Rnd 23: 1dc in each st around, join (48sts)

Fasten off.

Join CC1 to one of the back loops between rows 12 and 13.

Rnd 1: *3dc in next st, sl st in next 3 sts; rep from * 6 times, join, ch1 (36sts)

Rnd 2: *1dc in next st, (2dc, ch1, 2dc) in next st, 1dc in next st, dc3tog; rep from * 6 times (42sts plus 6 ch-1 spaces)

Wing (make 2)

Rnd 1: Using MC1 ch6, 1sl st in the 2nd ch from the hook, 1dc, 1htr, 1dc, 1sl st in first ch, 1dc in each of the next ch on the other side, 1sl st. (6sts)

Fasten off. Sew the wings to the chicken's body.

Beak

Rnd 1: Using CC4, ch2, 4dc in first ch. (4sts)

Rnd 2: 2dc in next st, 4dc (5sts)

Finishing

Fasten off. Sew the beak onto the chicken's head. Sew seed beads as eyes.

Rabbit

Body and egg

Rnd 1: Using MC2, ch1, 6dc in first ch. (6sts)

Rnd 2: 2dc in each st around. (12sts)

Rnd 3: *2dc in next st, 1dc; rep from * 6 times (18sts)

Rnd 4: *5dc, 2dc in next st; rep from * 3 times (21sts)

Fasten off. Now you will work in joined rounds.

Join CC1, ch1.

Rnd 5: *6dc, 2dc in next st; rep from * 3 times, join, ch1 (24sts)

Rnd 6: In back loops only: *3dc, 2dc in next st; rep from * 6 times, join (30sts)
Change to CC2, ch1.

Rnd 7: *9dc, 2dc in next st; rep from * 3 times, join (33sts)

Change to CC3, ch1.

Rnd 8: *10dc, 2dc in next st; rep from * 3 times, join, ch1 (36sts)

Rnd 9: *11dc, 2dc in next st; rep from * 3 times, join (39sts)
Change to CC1, ch1.

Rnd 10: *12dc, 2dc in next st; rep from * 3 times, join, ch1 (42sts)

Rnd 11: *13dc, 2dc in next st; rep from * 3 times, join (45sts)

Change to CC2, ch1.

Rnd 12: 1dc in each st around, join (45sts)
Change to CC3, ch1.

Rnd 13: *14dc, 2dc in next st; rep from * 3 times, join, ch1 (48sts)

Rnd 14: 1dc in each st around, join (48sts)
Change to CC1, ch1.

Rnd 15: 1dc in each st around, join, ch1 (48sts)

Rnd 16: 1dc in each st around, join (48sts)
Fasten off.

Head

Rnd 1: Using MC2, ch2, 6dc in first ch. (6sts)

Rnd 2: *1dc, 2dc in next st; rep from * 3 times (9sts)

Rnd 3: *2dc, 2dc in next st; rep from * 3 times (12sts)

Rnd 4: *3dc, 2dc in next st; rep from * 3 times (15sts)

Rnd 5: 1dc in each st around (15sts)

Rnd 6: 2dc in each of next 3 sts, 1dc in next 12sts (18sts)

Rnds 7-8: 1dc in each st around (18sts)
Start stuffing.

Rnd 9: *dc2tog, 1dc, rep from * 6 times (12sts)

Rnd 10: dc2tog 6 times (6sts)

Finish stuffing, fasten off and sew the opening closed.

Ear (make 2)

Rnd 1: Using MC2, ch8, 1st st in the 2nd ch from the hook, 1dc in each of next 5ch, 4dc in first ch, 1dc in each of next 5ch on the other side, 1st st in the last ch (14sts)
Fasten off, leaving a piece of thread for sewing. Sew the ears onto the bunny's head.

Using CC5 embroider the bunny's nose and mouth. Sew the seed bead as eyes.

Arm (make 2)

Rnd 1: Using MC2, ch2, 6dc in first ch. (6sts)

Rnds 2-3: 1dc in each st around. (6sts)

Rnd 3: dc2tog, 1 dc in each of next 4sts (5sts)

Rnd 4: 1dc in each st around (5sts)

END

Finishing

Fasten off, leaving a piece of thread for sewing. Sew the arms to the bunny's body.



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Reader projects

Is your project featured here?



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Things we love

Things to keep you interested this spring.

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Yarns we love

Some of the best yarns you'll ever see!

INSIDE Crochet Loves...



We've an 'eggcellent' Easter in store for you!

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Books we love

Two must-have reads!



p12

News we love

What's on the horizon?

news we love



Spring News
BY ADRIAN LITO

Moss Stitch

On the up!

Moss Stitch, owned by Kirsty Collins, are a loyal customer of Artesano and Manos and stock the complete range of yarns. As of January 16th, Moss Stitch is moving from Princes Risborough Market to a dedicated space within Creative Craft Industries (CCI) at 16 Duke Street Princes Risborough HP27 0AT. Kirsty will be in the shop on Mondays, Thursdays and most Saturdays to offer help, but customers will be able to buy her range of Artesano, Manos and local Alpaca yarns six days a week. The move will allow Kirsty to expand her range even further and CCI will be running a programme of knitting courses aimed at all levels, alongside their quilting and other craft workshops. These will all be on Kirsty's website (www.mossstitch.com) as they become available. The courses will cover everything from learning to knit, lace knitting, fair-isle and finishing techniques.

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www.mossstitch.com



Warner Textile Archive



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and our expanding range of products.

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www.warner-textile-archive.co.uk

Warner Textile Fair 2012

A follow-up to a fantastic success.

Following the success of the first Textile Fair held at the Archive, the event will be returning for a second year in March 2012.

The Fair is a colourful celebration of vintage textiles, beads, patchwork, quilting and more. See top craftspeople demonstrating spinning, smocking, tassle and cord-making, quilting and bead work, or attend a specialist lecture or talk – there will be one from the well-known textile artist, *Kaffe Fassett*.

Celebrating Braintree's textile heritage, the event will be held at two sites: the Warner Textile Archive and Braintree Town Hall. Stalls and demonstrations will be at both venues, with specialist talks at either building. Refreshments will be at the Town Hall.

Advance ticket £4.50 (admittance to the Warner Textile Archive, Town Hall Centre and all free events)

Ticket on the day £6.00

Kaffe Fassett talk £10 (available in advance)



COMPETITION

Each entry costs £2, with the proceeds going to Beaker Button's local *Riding for the Disabled* group, whom the Fairground are supporting this year. The winners will be chosen by Beaker Button, as well as by a representative from the RDA.

1st prize: £100 voucher for Beaker Button

2nd prize: £50 voucher for Beaker Button • 3rd Prize: £25 voucher for Beaker Button

The competition runs from April 1st to July 31st. The finished piece will be displayed for photographs in August and then turned into throws, to be auctioned off in September. For competition rules, please email info@beakerbutton.co.uk

Creative Stitches and Hobbycrafts

Venues this year

Always wanted to take up a creative craft but never knew where to start? Visit the Creative Stitches and Hobbycrafts shows this year and make 2012 the year you learn a new craft and embrace 'handmade and personalised'. The Creative Stitches and Hobbycrafts shows will be coming to three venues in Spring 2012: SECC, Glasgow from 8-11 March, Aintree Racecourse, Liverpool from 26-28 April and Brighton Centre from 10-12 May. On show will be some of the sumptuous costumes from the hit ITV series, *Downton Abbey*. Written by award-winning writer Julian Fellowes, *Downton Abbey* has captured the hearts of the nation with some of the finest examples of Edwardian costume. It's a chance to see up-close the exquisite needlework and craftsmanship that went into the design of each iconic outfit. The collection includes dresses worn by Dame Maggie Smith (Dowager Countess of Grantham), Elizabeth McGovern (Countess of Grantham), Penelope Wilton (Isobel Crawley) and the three daughters, Lady Mary, Lady Edith and Lady Sybil Crawley.



COMPETITION

We have five pairs of tickets to give away to each show. To win a pair, email your answer to the question.

Who designed the cover item of Inside Crochet, Issue 25?

Mail your entry to: crochet@karmedia.co.uk or send it on a postcard to Inside Crochet, All Craft Media, The Chestnuts, Tolkeley, Herts CM22 6QU.



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things we love



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Spectrum Square Tealight Holder

Spectrum

Add a stylish touch to your home with this practical and decorative spectrum tealight holder. £5 from Marks and Spencer

Five goodies to keep you smiling through those April showers.

BY ADRIAN LITO



Fun for Easter

Berisfords

Brighten up Easter with these gorgeous ribbons from Berisfords. Choose from luxurious patterns and vibrant colours to add a dash of fun or a touch of class to that Easter project. For stockist information, contact Berisfords – email: Berisfords@stockistenquiries.co.uk or telephone: 01453 883581



Leaves and Twigs

Donna Wilson

A nature-themed furnishing to complement your fabulous home furniture. £38 from www.donnawilson.com



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books we

love

We've some lively literature this month.



The Cool Girl's Guide to Crochet

Nikki Trench

Parragon • £7.99

www.parragon.com

This original take on crochet makes a refreshing change from run-of-the-mill publications which can sometimes take themselves a mite too seriously. Crochet is meant to be fun and that's what comes across in this entertaining yet helpful book containing – the tag line reads – 'everything the novice crocheter needs to know.' Sue Lee's amusing 'Crochet Through the Ages' illustrations pop up between easy-to-read snippets of essential information for the newcomer to crocheting. There's a young and hip feel to this book, reflecting crochet's move from the being the pastime of maiden aunts to the must-have hobby of the young. As well as step-by-step instructions, you'll find 20 attractive patterns and among these are a flowered, beaded belt, a daisy-square cashmere scarf and a brimmed hat that'll be perfect for the warmer months. A nice extra touch here is the inclusion of a crochet quiz and a 'Love Questionnaire.' All in all, *Laughing Hen* website founder Nikki Trench has delivered the most delightful introduction to crochet we've seen so far this year.



Custom Crochet Sweaters

Dora Ohrenstein

Lark • £14.99

www.larkcrafts.com

Last month's feature on fine-fit jumpers piqued our interest, so we were over the moon when Dora Ohrenstein's new page-turner arrived. Dora's past efforts have been synonymous with quality and detail, which seems appropriate, given Dora's 40 years of crochet expertise.

Featuring an in-depth explanation of custom-fit construction, *Custom Crocheted Sweaters* holds your hand through the entire process, never giving you a chance to flounder as you make up any of the ten exquisite sweaters featured within.

Before this book, fine-fit crocheted sweaters were something of a pipedream but with Dora's latest offering, there's simply no excuse for not having the finest-fitting crocheted sweaters around.

The detailed tutorials will have you tackling your own projects with confidence, as each of the book's sweater projects focus on different techniques, all working towards a comprehensive understanding of the art. This book is not for beginners, so a little understanding of crochet is advisable if you're going to make the most of the content.

However, with the right tools and a little skill, you'll be constructing your own custom-crocheted sweaters in no time at all.



yarns we love

Rich colours are the order
of the day

BY JEN KESSEL



Rowan Colourscape Chunky

100% lambwool, 100g/160m/175yds

Hand wash

While blessed with colours blended by Kaffe Fassett, this yarn is quite coarse and less silky than some of the others, but it produces a beautiful matte fabric with lovely, rich colours. The thickness of the yarn means that your projects will work up quickly and results will be seen immediately.

RRP £12.95 www.laughinghens.com



RYC - Classic Wool Tweed

90% Merino Wool, 10% Viscose, 50g/110m/120yds

Hand wash

Rowan Yarns' Classico Wool Tweed has beautiful flecks of highly contrasting wool in it, giving a classic tweed effect. Although it has a matte finish to it, the yarn is still extremely soft, has a very substantial wool content, can be lovely and warm and provides beautiful drape.

RRP £5.90 www.englishyarns.co.uk



Rowan Colourscape
Chunky
"Immediate results!"



RYC - Classic Wool
Tweed
"Extremely soft!"



SWTC - Bamboo
"Highly recommended."



South West Trading Company – Bamboo

100% bamboo, 100g/229m/250yds

Hand wash

South West Trading Company Bamboo is a gorgeous yarn to work with. The bamboo content provides the yarn with a nice cool feel. It was not only incredibly smooth but worked up well. The subtle changes of interwoven colour are extremely captivating and shiny. This is a highly recommended yarn.

RRP £11 www.knitwithattitude.com



Sirdar Snuggly – Smiley Stripes DK

80% Bamboo, 20% Wool, 50g/95m/104yd

Machine washable

A soft, self-striping yarn in gorgeous girlie colours. Again, this yarn was very smooth and silky to the touch, a pleasure to work with, and will brighten up any project, especially those intended for the little girl in your life. Brilliant for babies, or others who have sensitive skin.

RRP £2.75 www.knitandsew.co.uk



Blue Sky Alpaca – Worsted Hand Dyes

50% royal alpaca/50% merino ,

100g/91m/100yds

Hand Wash

Blue Sky Alpaca's Worsted Hand Dyes are lovely yarns to work with. The only solid colour featured here, it stands out and will show off fancy stitches well. Again, it is thicker, and will work up quickly, producing a chunky, warm fabric.

RRP £16.99 www.mrsmoon.co.uk



James C Brett – Marble Chunky

100% acrylic, 200g/312m/341yds

Hand wash

I love this yarn. It has deep blues and purples that mix together, with the odd flash of green. With a lot of yardage for your money, it is a economic yarn, but still manages to look expensive. This is one of my favourites and comes in a great range of colours.

RRP £5.05 www.modernknitting.co.uk



Blue Sky Alpaca - Worsted Hand Dyes

"Great for fancy stitch definition."



Sirdar Snuggly Smiley Stripes DK

"A brilliant yarn for those with sensitive skin."



James C Brett - Marble Chunky

"A lot of yardage for your money."

One of my favourites, and comes in a great range of colours

Bodkins

71 Hart Road, Thundersley, Brentford, Essex, SS7 3PB
tel: 01268 792630 email: chris1206@btopenworld.com
web: www.bodkins71.co.uk

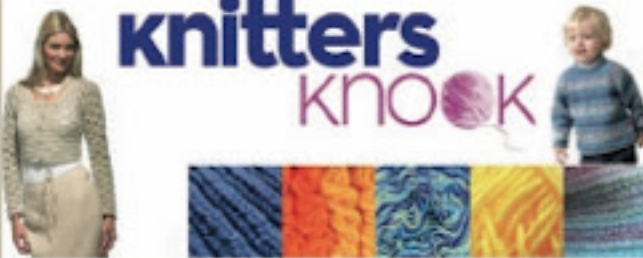
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reader projects we love

You saw the projects on these pages – and this is what you made of them! **BY ADRIAN LITO**

Here, to inspire you to pick up the hook, we showcase readers' finished projects from previous issues! You can still buy these issues of *Crochet*, or you can view our digital downloads on www.free.yudu.com. If you're particularly proud of an *Crochet* item you've made, then why not send us a picture? We love to see all your projects! Send them to crochet@kalmedia.co.uk



ABOVE: Jaye Elfin's exquisite interpretation of Heidi Panagary's rainbow shawl from issue 25 will dazzle this Spring.



ABOVE: Susan Connor's version of our festive subscriber freebie looks fabulous upon her Christmas tree.

RIGHT: Sheryl Watson's Marty the Turtle (Amigurumi Club) looks much more cuddly than the real thing!

FAR RIGHT: Jessie Barnard's camper-van doorstop came out a little large but would keep your door wedged open!



The **Christmas present** from you gave me great **pleasure** I dropped everything and made the **pudding decoration** straight away!



Are you shopping for new drapes?

Gwen Blakeley Kinsler
explores drape in Part Five
of our design feature.

Language can be confusing at best and words we use to describe crochet terms complicate matters even more!

"Drape" is an example of a confusing word for crocheters. In British English, the term "draper" describes a dealer in cloth and sometimes also in clothing and dry goods. In British terminology, "drapery" is a term for dry goods and also for a decorative piece of material usually hung in loose folds and arranged in a graceful design. This little word has quite a range of definitions. Lastly, it describes "to cover or adorn with folds of cloth and to arrange in flowing lines or folds, as in a cleverly draped suit."

In times past, crocheters have been accused of producing garments that are stiff, rigid and "armour-like." I personally have been guilty of calling treble crochet (US double crochet) "little tin soldiers" because of the stiff and straight look produced with these stitches. I joke that one should never fear if an infant is not yet walking. Just place him or her in a tightly-crocheted pair of pants done in double crochet (US single crochet) and the outfit will ensure that he stands alone! Thankfully, the times they are a'changin'.

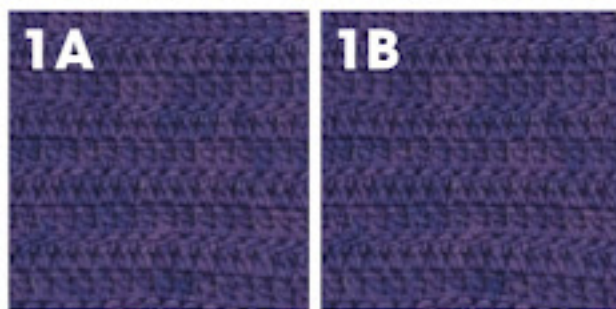
To review, the drape definition that includes, "material usually hung in loose folds and arranged in a graceful design", and "to arrange in flowing lines or folds" leads me to imagine the ethereal lines of an angel's robes, delicate and refined. So, do we have to crochet a project as big as the drapes in our living room to achieve "drape" in crochet? No, not at all! There are some tricks, though, to help you achieve those "graceful and flowing lines."

I feel a great sense of pride that yes, we crocheters have, over the decades, refined our skills and yes, we can create drape that is both flattering and fashionable with those same humble stitches that in centuries past had an entirely different look.

In taking a closer look at drape we can discover the secrets. How do we achieve lovely and graceful drape and turn a jacket that looks like a suit of armour into an elegant garment that flows with the lines of our body? First and foremost: swatch, swatch, swatch! Achieving drape in crochet is probably one of the most challenging aspects in a crocheter's education. A good understanding of the concept of yarn tension (US - tension) versus stitch tension (US - gauge) will ensure success.

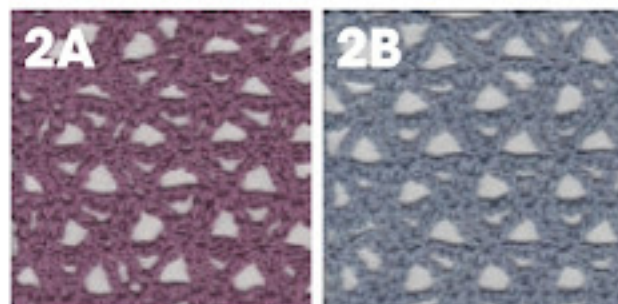
Yarn tension and stitch tension are so inextricably intertwined that they have become interchangeable. Yarn tension is the tightness or looseness of the stitches achieved by each individual crocheter. Stitch tension is a way of measuring that tightness by the centimeters/inch and it determines the finished size of the project. Designers will always list the stitch tension for their pattern, but there is no guarantee that each and every crocheter will achieve the exact stitch tension as indicated. Yarn tension is the way our yarn flows through our hands as we crochet and it is as individual as the number of freckles on our hands! "There is no correct or incorrect yarn tension; it is just a personal way of working. But you do need to work your stitches to the same size as those of the designer of a pattern so that your crochet ends up the right size." (1)

It is supremely important to understand, though, which category you fit into, tight or loose, and to know which hook is best-suited with the vast variety of yarns available to achieve the stitch tension required by a pattern you are following. One's individual yarn tension cannot be changed, but stitch tension can be achieved by changing the hook size. For example, if you crochet loosely with thick yarn and a big hook, you will have more stitches per cm/in than if you crochet tightly with thick yarn. The relationship between the hook and the fibre is of utmost importance and consistency of tension is only achieved through practice and lots of it.



1A: Malabrigo Pure Merino [4]-worsted weight) - single crochet (US double) crocheted with size 4.25mm/G hook: 15 st = 10cm/4 in.

1B: Malabrigo Pure Merino [4]-worsted weight) - single crochet (US double) crocheted with size 6mm/J hook: 13 st = 10 cm/4 in.



2A: Blue Sky Alpaca Alpaca Silk [2] (50/50) crocheted in Lattice Stitch (8-p. 71) with size 5.5mm/I hook. 4 pattern repeats = 13 cm/5 in.
2B: Lorna's Lace Shepherd Sport [2] 100% pure merino wool crocheted in Double Lattice Stitch (8-p. 71) with size 5.5mm/I hook. 3 1/2 pattern repeats = 13 cm/5 in.

"Denser or lacier effects can be achieved by varying the hook size and heavier weight yarns will grow more quickly on bigger hooks. There are no rules about which hook size to use with which yarn. It all depends on the type of fabric you want to create. Experiment with the same yarn using different hook sizes to see the difference it makes to the texture of the crochet." (1)

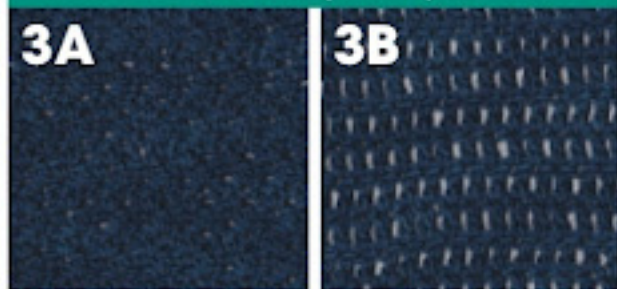
Maggie Righetti, author of *Crocheting in Plain English*, always had a way with words and I love what she wrote about choosing the correct hook for each project: "What works for you may not work for someone else. Each one of us has a different set of hands. Every set of hands moves in a slightly different way and may require a different kind of hook. Also, what may be great for 'Bloopers' 'Stiff Stuff' yarn, may not work at all for their 'Goody-Goody' [yarn]. If your fingers aren't flying along, it doesn't mean that there is something wrong with you. It can mean that you are trying to use an inappropriate hook." (2)

Please do not think of swatch-making as a waste of time or a hindrance to that surge of adrenaline you get, like the shot of the starting gun, when embarking on a new project. Think of swatches as an investment in your crochet journey, as a way to test the yarn and the feel of the crocheted fabric. Be sure to be consistent in the size of your swatch (usually 13 cm/5 in) and label the swatches with yarn name/type, hook size and stitch used for future reference. "If you tend to work loosely, use a smaller hook. If you have a habit of working tightly, use a larger hook. Use any size hook that will get the correct gauge. Other things besides hook size will affect your [stitch tension]. Whether the yarn slides quickly and easily through your fingers will make your stitches tighter or looser. The humidity and heat of summer making your hands damp with perspiration can change your [stitch tension]. If it does, and you're in the middle of a long project, use a different size hook until the weather cools off. And our state of mind affects our fingers. Your emotional mood will affect your stitches and that will affect your gauge.

[Stitch tension] is usually stated in terms of centimeters/inches as in 35 sc = 10cm, but it can also be stated in terms of patterns: 6 popcorns = 4 cm; also in terms of completed motifs: square = 4 1/2". All crochet instructions are made by multiplying the number of stitches in one inch by the total number of inches of desired width. There is no magic to it; it is simple arithmetic – [stitch tension] times (X) desired width. If you do not get the correct [stitch tension], you cannot expect to have the finished piece be the correct size." (2)



**BOYFRIEND HOODIE BY SHANNON MULLEN
 BOWLSBY (ISSUE 11)**



3A: Malabrigo 100% Organic Cotton crocheted in Griddle Stitch (8-p. 22) with size 5.5/I hook. A lovely overall fabric with drapability is created.

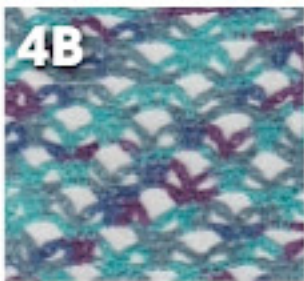
3B: Malabrigo 100% Organic Cotton crocheted in triple crochet (U.S. double crochet) with size 5.5/I hook. A much stiffer and less interesting fabric is created.

My dear friend, James Walters, is my go-to guy whenever I need to reference crochet technique. He has an amazing mind and has spelled out crochet in the finest detail in his books. He recommends gathering about you a varied collection of yarn types and that shouldn't be a problem for avid crocheters! "What practical considerations are there? Are fibre content and durability as important as appearance and feel? Here are some things to think about...fibres: alpaca, angora, cashmere, cotton, flax, llama, mohair, silk, sisal, wool, acrylic, nylon. You may have already realized that there could be a great deal to learn about yarns if you want to become really familiar with their qualities and characteristic and be able to match them with the requirements of your projects. Take one step at a time, because this is a long-term voyage of discovery. Here are some guidelines:

- 1) Go for what interests you first and concentrate on those things; let other aspects make themselves known to you in their own time.
- 2) To begin with, stick to one general thickness of yarn in a given fabric (this includes using two or more thinner yarns together to make up the same general thickness).



ABOVE: TRELLIS TANK BY LESLEY ARNOLD HOPKINS (ISSUE 6)
BELOW: VINTAGE BOLERO BY ZOÉ CLEMENTS (ISSUE 10)



4A: Lorna's Laces Helen's Lace [1] (50% silk, 50% wool) crocheted in double crochet (US single crochet) with size 2.75mm/C hook. A very dense and strong fabric is created which would be perfect for socks.

4B: Lorna's Laces Helen's Lace [1] (50% silk, 50% wool) crocheted with Arched Lace Stitch (8-p. 78) and size 3.75mm/F hook. A very elastic fabric with good drape is created which would work well for a scarf or shawl.

What yarns look and feel like in the hand or in the ball is one thing; what they can become when you crochet with them may well be another. Experiment with different yarns: try solid and openwork; smooth and textured stitch patterns and different hook sizes.

Notice particularly how things like weight, density, elasticity and drape change: crochet can be made as frail and wispy as gossamer or solid and rigid enough to stand on its own without further stiffening." (3)

If it bends, it can be crocheted; but just because it bends doesn't mean it can be turned into something that drapes and flows or will look elegant when worn. Today, unlike our foremothers, we have a vast array of fibres to choose from and although it is a good thing, it can also be confusing. Once upon a time, thread was cotton and yarn was wool. Today, the blends and combinations that are available are mind-boggling and have changed crocheting from doily-making to a high-fashion craft. The thread or yarn we choose will most surely determine the kind of crocheted fabric we get and may determine the type of project we can make of it. It is still true that we can't make a silk purse out of a sow's ear and we need to understand what it is that we are pulling loop-through-loop so that we will not be disappointed. (2)

Darla Sims, in her article, "A Fit like Knit," has an interesting take on achieving drape, or "ease of motion," as she calls it. Have you crocheted a sweater or jacket that doesn't have as much stretch as you'd like? "Crochet garments can be stylish and flattering to your figure, and feel good too. The easiest way to achieve the desired ease is to crochet from side to side, rather than from bottom to top, as is usual.

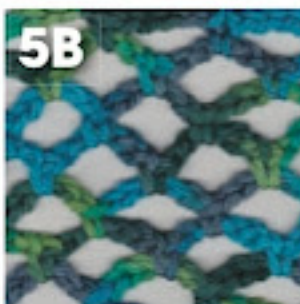
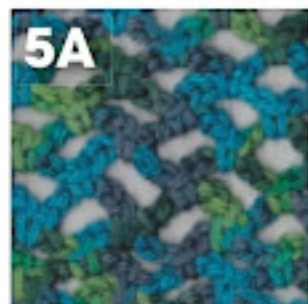
The end result is a garment that has more ease and feels ever-so-good when worn. There are no armhole seams and you don't have any shoulder seams either, because the entire garment is crocheted in one piece from sleeve, across the body, to the other sleeve. The only seams are continuous along the edges of each sleeve and side.

A side benefit of the side-to-side garment is its slimming look; because the rows are vertical, they create subtle stripes! And we all know vertical lines are flattering to any body type.

If you crochet a 4 x 4 inch square in half triple crochet (US half double) using a 5mm/H or 5.5mm/I hook, you will see and feel the difference for yourself. When you tug on the square, there is more elasticity lengthwise than width-wise.



LEFT: CAPRICIOUS CARDIGAN BY MARLAINE BIRD (ISSUE 5)
RIGHT: SUMMER CARDI BY ANNETTE PETAVY (ISSUE 8)



5A: Lorna's Laces Shepherd Bulky [5] 100% superwash merino wool crocheted in Plain Trellis Stitch (8-p. 88) with size 9mm/N hook and left unblocked.

5B: Lorna's Laces Shepherd Bulky [5] 100% superwash merino wool crocheted in Plain Trellis Stitch (8-p. 88) with size 9mm/N hook and blocked.

If you turn the swatch so the rows are vertical, the ease is now the greatest from side to side. If you crochet an entire garment, working side to side, [you will achieve] ease and elasticity." (6)

As you begin your journey of discovery, try at first to use the fibres recommended in your instructions. Let the designers educate you. As you gain confidence and find it necessary to substitute yarns, follow these general guidelines:

"Wool and wool blends have a crispness that enables them to hold their shape and show stitch definition. Super wash wools are treated, so they are much easier to care for than pure wool. Use this yarn when trying a new stitch for the first time.

Cotton yarns are comfortable to wear and a breeze to wash, but on the downside, cotton stretches out of shape more easily than wool. Silky yarns are slippery and do not hold their shape well. Their ends have a tendency to come peeking out unless they are well-secured. Hairy yarns hide the stitch structure and are difficult to pull out when a mistake is made because the hairs lock upon themselves. These yarns are not recommended when learning a new technique. Textured yarns, such as slubbed, bouclé, chenille, mohair and brushed acrylics create irregular stitch tension in the fabric. Until you are familiar with an array of crochet fabrics, leave the instructions to the designer.

Nylon and other synthetic fibre yarns tend to stretch. Until your yarn flows freely through your fingers, you may find that your gauge is inaccurate. The yarn stretches then relaxes, causing the stitches to be shorter than you expect. Pilling can occur as well with synthetics, although manufacturers have come a long way in improving quality [that helps] to avoid this. (4 & 5)

Blocking means the infusion of heat or steam into the fibres of a fabric to smooth or shape it. More often than not, blocking can ruin a garment. Here is a list of don'ts for blocking which is provided for us by Maggie Righetti:

"Mohair and angora and many man-made fibres should never get anywhere near heat or steam; they will turn into felt.

- Do not apply steam or heat to an item that will have to be moved before it is dry and cool.
- Do not use an ironing board to block anything that is larger than the board. As you move the item, the weight of the already-hot wet fibres will pull [it] out of shape.
- Do not use pins that will rust to fasten an item down.

• Do not apply heat or steam to an article that is not absolutely clean. The heat or steam will permanently seal in the soil." (2)

I personally, have found that the easiest and most effective way to block or shape an item is to pin it securely to a board and simply place a damp cloth over it for 24 hours or until the cloth is dry. It is important to pin diagonally opposite corners first and then use a generous amount of pins to fasten down all four sides of the square while applying a gentle tug as you place the pins.

Designer Vashit Braha, in her Crochet Pattern Companion blog, points out that some crocheters pull their loop up higher than other crocheters when beginning a single crochet. She explains that this causes the final stitch height to vary, which means that the row tension will vary also. Vashit goes on to explain the advantage of a taller single crochet: "increases fashionable drape in crocheted clothing; the single crochet stitches look less chunky more limber, longer legged and elegant." For further exploration of this concept, go to Vashit's blog: www.crochetpatterncompanion.blogspot.com

Designer Dora Ohrenstein in her book, *Creating Crochet Fabric*, also offers some valuable pointers when it comes to obtaining good results when luxurious drape is the preferred outcome of your crochet project.

A chart in her chapter on drape is a quick guide to all you need to know to achieve drape and an excellent summary of the points included in this article: "To add drape to your fabric, you can use: soft yarn, thin yarn, larger hooks, less dense stitch patterns, more spaces between stitches, taller stitches." (8) ●

Further Reading and references:

- 1-Emma Seddon & Sharon Brant - Rowan Crochet Workshop.
- 2-Maggie Righetti - Crocheting in Plain English.
- 3-Sylvia Cosh & James Walters - The Crochet Workbook.
- 4-Pauline Turner - How to Crochet.
- 5-Gail Diven & Cindy Kitchel - The Complete Idiot's Guide to Knitting and Crocheting.
- 6-Daria Sims - "A Fit Like Knit." Crochet Magazine
- 7-Debra Mouniford - The Harmony Guide to Crocheting.
- 8-Dora Ohrenstein - Creating Crochet Fabric.

1

Difficulty:

Beginner

Finished Measurements

5.5cm/2¼ in x 4cm/1½ in

Yarns Used

Jamieson and Smith 2ply Jumper Weight • 100% wool • 25g/115m/125yds

Colours: FC22, Pink and FC34 Blue

Yarn Review

Mandy says: While I'm allergic to wool, this 2 ply Jumper Weight yarn is incomparable in terms of quality and I couldn't help but get my hands on it, its rich range of colours make it a must-use yarn for any small projects.

Tension

Exact tension is not important for this project.

Notions

4mm hook

Designer Biography

Multi-craftual Mandy Pidgeon has only just started crocheting but picked it up within minutes and has been putting the rest of the office to shame with her newly-acquired talent. Mandy is our office manager and has worked behind the scenes at Inside Crochet and our sister magazines from day one.

Use these for
clothes,
accessories,
brooches
or to **decorate**
handmade
cards!



Mandy Pidgeon Butterfly Decorations

'I wanted to make something that could be used to spruce up almost anything and settled upon decorative butterflies. They're simple, sweet and seasonal. Use them for clothes, accessories, brooches or to decorate handmade cards!'

Pattern starts

Ch 8 and join with sl st to close ring.

Next step: Ch 4, 2dtr into ring, 4ch into ring, 3ch, 1tr into ring, 3ch, 1dc into ring.

Next step: Ch 3, 1tr into ring, 3ch, 1dc into ring, 4ch, 2dtr into ring, 4ch, 1dc into ring.
Fasten off.

START

Finishing

Wrap loose ends alternate ways ensuring that there are butterfly wings on each side of the wrap consisting of 4ch-2dtr-3ch-1tr groups.
Tie on reverse consisting of 4ch-2dtr-3ch-1tr groups.
Tie on reverse.

END





Top tip

WHY NOT USE TO
DECORATE THE GIFT
BASKET ON PAGE 46?

2

Difficulty: Intermediate

Skills Used

- Chain
- Slip Stitch
- Double Crochet
- Treble
- Decreasing
- Increasing
- Rows

Finished Measurements

See measurements table

Yarns Used

Sirdar Firt • 80% Bamboo, 20% Wool • 50g/95m/104yd • 16 WPI

Colours: Midnight, 216, and Creme, 227

Yarn Review

Vicki says: this yarn is an absolute dream to work with. As it's bamboo, the finished work is quite heavy but soft and cool, too.

Yarn Alternatives

Save • Sirdar Snuggly Baby Bamboo DK
Spend • Twilleys Freedom Gorgeous DK
Splurge • King Cole Bamboo Cotton

Tension

Work 19 sts (10 dc and 9 ch) and 18 rows in waffle stitch (as described in special stitch patterns) to measure 10x10cm or 4x4in using 5mm hook, or size required to obtain tension.

Notions

1 1.5cm button

Designer Biography

Vicki is a 29 year old self-employed crafter, who has been knitting and crocheting for over 10 years. You can find out more about her at www.iknitsches.blogspot.com

A loose-fitting top worked in two pieces, with a feminine collar and keyhole opening



Vicki Brown Sleeveless Lace-Collared Top

'A sleeveless loose-fitting top worked in two pieces with a lace collar and button-fastening keyhole opening at the front.'

Special stitch patterns

Waffle Stitch (wst):

Row 1: Work an odd # of sts, 2ch, dc in 2nd st, *1ch, miss one stitch, 1dc: rep from * to end of row.

Row 2: 2ch, 1dc in next ch-1 sp, *1ch, 1dc in next ch-1 sp: rep from * across.

Repeat row 2 for each row thereafter.

Decrease row in Waffle St: At the beg of a row, 2ch, miss the first ch-1 sp and work 1dc into the next one along instead. At the end of a row, work to the last 2 ch-1 sp, miss the first, and work 1dc in to the last instead, turn.

Increase row in Waffle St: Work 2dc into first and last ch-sp of row.

Front

Ch 84 (94: 104: 114: 124: 134)

START

Row 1: 1dc into 2nd ch from bk, 1dc in each ch across, turn. (83 [93: 103: 113: 123: 133] dc)

Rows 2-4: 1ch, dc across, turn.

Row 5: Work row 1 of Waffle St.

Rep row 2 of Waffle St until work measures 20/7in from bottom.

Waist shaping

Rows 1-3: Work Waffle St decrease row. (77 [87: 97: 107: 117: 127] sts)

Rows 4 & 5: Work Waffle St straight.

Row 6: Work Waffle St increase row. (79 [89: 99: 109: 119: 129] sts)



Tables and charts

Measurements Table

FINISHED BUST	86	96	106	116	126	136	cm
	34	38	42	46	50	54	in
TO FIT BUST	76	86	96	106	116	126	cm
	30	34	38	42	46	50	in
LENGTH	62	62	62	62	62	62	cm
	25	25	25	25	25	25	in
SIDAR FURIT MIDNIGHT	11	12	14	15	16	17	balls
TOTAL METRES	1045	1140	1330	1425	1520	1615	
TOTAL YARDS	1144	1248	1456	1560	1664	1768	-
SIDAR FURIT CRÈME	1	1	1	1	1	1	balls

Row 7: Work Waffle St straight.

Rows 8 & 9: Rep rows 6 & 7. (81 [91: 101: 111: 121: 131] sts)

Continue to work in Waffle St straight until piece measured 46cm / 18in

Armholes

Rows 1-6(1-6: 1-7: 1-7: 1-7: 1-8): Work decrease Waffle St rows. (30 [35: 38: 43: 39: 51] dc)

Work straight in Waffle St till armholes measure 11 (11: 11: 12: 12: 13)cm/4½ (4½: 4½: 4½: 4½: 5)in.

Neck - Right Side

Row 1: Working in Waffle st as established. 14 (17: 19: 21: 24: 25)dc, leaving rem sts unworked, turn.

Row 2: Decrease 1 st at start of row, work straight to end. (13 [16: 18: 20: 23: 24] dc)

Row 3: Work straight.

Rows 4 & 5: Rep rows 2 & 3. (12 [15: 17: 19: 22: 23] dc)

Row 6: Waffle st increase at start of row only, work straight to end (13 [16: 18: 20: 23: 24] dc)

Row 7: Work straight.

Row 8: 8ch, 1dc in first ch sp, continue in Waffle st as established across.

Row 9: Work to last 2 ch sp, work Waffle st decrease.

Row 10: Waffle st decrease at start of row only, work straight to end.

Rows 11-15: Alternating, rep rows 9 & 10.

Rows 16 & 17: Work straight in Waffle st, fasten off.

Neck - Left Side

Row 1: Returning to last armhole row worked before dividing for right side, miss 1 (1: 0: 1: 0: 1) ch sp beside right side edge, sl st to join, 1ch, dc in same ch sp, work in Waffle st across as established. (14 [17: 19: 21: 24: 25] dc)

Row 2: Work straight to last 2 ch sp, Waffle st decrease. (13 [16: 18: 20: 23: 24] dc)

Row 3: Work straight

Rows 4 & 5: Rep rows 2 & 3. (12 [15: 17: 19: 22: 23] dc)

Row 6: Waffle st increase at end of row only. (13 [16: 18: 20: 23: 24] dc)

Rows 7 & 8: Work straight.

Rows 9-15: Waffle st decrease at neck edge every row, keeping arm edge straight.

Rows 16 & 17: Work straight, fasten off.

Back

Work as for Front until armhole measures

"FOR A LOOSER OR TIGHTER COLLAR, ADD OR SUBTRACT 9DC FROM COLLAR ROW 1."



19 (19: 19: 20: 20: 21)cm/7½ (7½: 7½: 7 : 7 : 8½)in.

Neck - Left side

Row 1: Work 9 (12: 15: 17: 20: 22) dc in Waffle st, leaving rem sts unworked, turn. Working in Waffle st on these sts, work 1 Waffle st decrease on neck edge every row until only 6 (9: 11: 13: 16: 17)dc sts rem. Work 2 rows straight, fasten off.

Neck - Right side

Row 1: From arm edge, count back 9 (12: 15: 17: 20: 22) ch sps in prev row and sl st to join, 1, dc in same ch sp, 1ch, continue in Waffle st across row.

Working in Waffle st on these sts only, work 1 Waffle st decrease on neck edge every row until only 6 (9: 11: 13: 16: 17)dc sts rem. Work 2 rows straight, fasten off.

Assembly

Seam together at sides and across shoulders. Sew button 2cm/ 1in in from side edge opposite ch-8 loop on left side of front.

Armholes

Row 1: Sl st to join at underarm seam, 1ch, evenly around armhole, dc 64 (70: 76: 80: 86: 90)dc, ensuring half the sts are

Pattern

worked on the front and back sides, sl st to join in first ch.

Row 2: 1ch, dc around, sl st to join.

Rows 3 & 4: Rep row 2. Fasten off and weave in all ends.

Lace Collar

Row 1: With Crème and RS facing, sl st to join on right neckline just above button loop, 40 (40: 40: 49: 49: 49)dc evenly

around neck opening finishing at button edge.

Row 2: 1ch, 1dc in first st, 2ch, miss 2 dc, 1dc, *miss 2dc, 6tr in next dc, miss 2 dc, 1dc, 2ch, miss 2 dc, 1dc; rep from * around.

Row 3: 1ch, 1dc in first dc, 2ch, *1tr in next tr, (1ch, 1tr into next tr) 5 times*, 1dc in ch-2 sp; rep from * around ending at **, 2ch, 1dc into last dc.

Row 4: 3ch, (1tr into next tr, 2ch) 5 times, tr2tog in next 2 tr, *2ch, (1tr into next tr, 2ch) 4 times, tr2tog; rep from * to end, working the last tr2tog into last tr and final dc.

Row 5: 1ch, *dc in next st, 2dc in ch-2 sp; rep from * across, ending with dc in last st, fasten off. Weave in ends.

Collar may need gentle steaming or pressing to help it sit flat.

END



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2

Difficulty: Intermediate

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Half Treble
- Double Treble
- Picot
- Using markers
- Rounds
- Rows

Finished Measurements

50cm by 150 cm // 19.5 in by 59in

Yarns Used

Rowan: Lenzur Linen • 75% V Lenzur,
25% Linen • 50 g / 115m / 126yd
11 WPI
Shade – 568 Incense – 6 balls

Yarn Review

Elizabeth says: this is a wonderfully soft yarn made from natural plant fibres. It comes in 14 beautiful shades, blocks very well and has the drape perfect for this stole.

Yarn Alternatives

Save • Patons 100% Cotton DK Yarn
Spend • Araucania Ranco Solid
Splurge • Manos Del Uruguay Silk Blend

Tension

1 motif 10 x 10 cm using 4.5mm hook.

Notions

4.5mm hook
Removable stitch markers
Tapestry needle

Designer Biography

A Spain-based crochet designer who's never far from my hooks. I love combining colour and natural yarns to create unique designs that tempt even non-crocheters to pick up a hook! <http://elizabeth-d-designs.blogspot.com/>



Elizabeth Davis de Herraiz

Starflower Stole

'My design is inspired by the beautiful Starflower. A motif edging of flowers, the amazing star stitch and a natural plant fibre yarn combine to reflect the beauty of the flower.'

Special stitch patterns

Beginning 4 double treble cluster

(beg 4-dtr cl) = 4ch *Yoh 2 times, insert hook in same st, yoh and pull up loop, (yoh and draw through 2 loops on hook) 2 times; repeat from * 2 times, yoh and draw through 4 loops on hook.

4 double treble cluster (4-dtr cl) =

*Yoh 2 times, insert hook into indicated st, yoh and pull up loop, (yoh and draw through 2 loops on hook) 2 times; repeat from * 3 times in same st/sp, yoh and draw through all 5 loops on hook.

Picot = in indicated stitch: dc, 6ch, sl st in first ch, dc.

Star Motif Strips

Make 4

START

First motif

6 ch and join with sl st to form a ring.

Rnd 1: Ch1, 8dc into ring, join with sl st to first ch.

Rnd 2 (RS): Work beg 4-dtr cl, 7ch, (4-dtr cl in next dc, 7 ch) around; join with sl st to first ch of first 7ch, place marker in beg 4-dtr cluster to mark right side.

Rnd 3: Sl st in first ch-7 sp, 1 ch, (dc, 7ch, dc) in same space (corner made), 3 ch, (dc, ch5, dc) in next ch-7 sp, 3 ch, *(dc, 7ch, dc) in next ch-7 sp (corner

Top tip

TRY USING "CARRY-ALONG" METALLIC THREAD IN THE STAR STITCH BODY OF THE STOLE.





made), 3 ch, (dc, 5 ch, dc) in next ch-7 sp, 3 ch; rep from * two more times, join with sl st to first dc, fasten off.

Second (Third) motif:

6 ch and join with sl st to form a ring. Rep Rnds 1 & 2 of First motif.

Round 3: Sl st in first[2nd] ch-7 sp, 1 ch, (1dc, 3ch, with wrong side of first[2nd] motif facing, dc in any corner sp of first[2nd] motif, 3 ch, 1dc) in same sp on second[3rd] motif, 3ch, 1dc in next ch-7 sp on second[3rd] motif, 3ch, miss next 3ch sp on first[2nd] motif, 1dc in next ch-5 sp on first[2nd] motif, 2ch, 1dc in same sp on second[3rd] motif,

3ch, (1dc, 4ch, miss next ch-3 sp on first[2nd] motif, 1dc in next corner sp of first[2nd] motif, 3ch, 1dc) in next ch-7 sp on second[3rd] motif, 3ch, (dc, 5 ch, dc) in next ch-7 sp of second[3rd] motif, 3ch, *(dc, 7ch, dc) in next ch-7 sp (corner made), 3ch, (dc, 5ch, dc) in next ch-7 sp, 3ch; rep from * once, join with sl st to first dc. Finish off. Do NOT remove markers.

Edging

Worked on 2 of the 4 Flower Motif Strips

With right side facing, attach yarn in bottom 7 ch corner of first motif with sl st. (See diagram) Evenly space 81 dc along bottom edge. Mark 1st and 81st dc with removable stitch markers. Evenly space 25 dc up first side edge. Evenly space 80 dc across top edge of motif. Mark 1st and 80th dc with removable stitch markers. Evenly space 25 dc down second side edge. Join with sl to first dc. (211 dc)

Picot edging

Picot in first dc (the first stitch marked with stitch marker). *Dc in next 7 dc. Picot in next dc.* Repeat * to * 10 more times. Picot in last dc. Fasten off. (11 picots and 70 dc)

Centre Motif piece

Whip stitch the remaining two motif pieces together.

Star stitch body

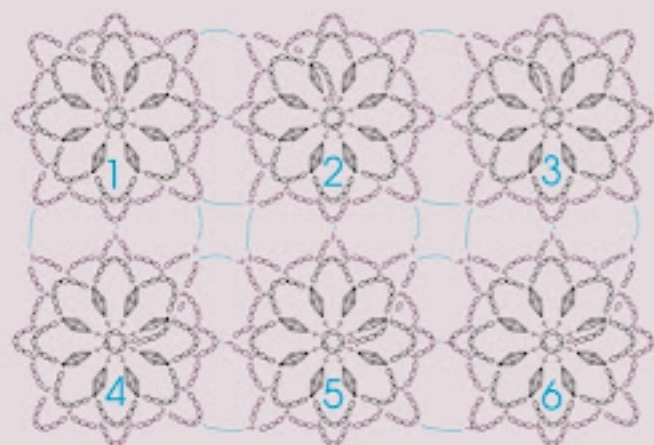
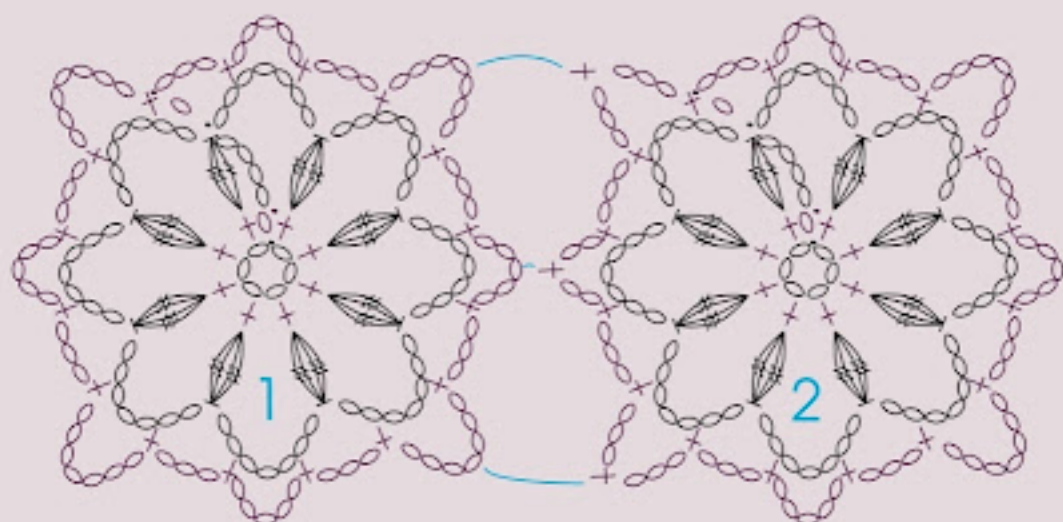
Make two.

Join Yarn to the top of the motif edging with a slip stitch in the first dc

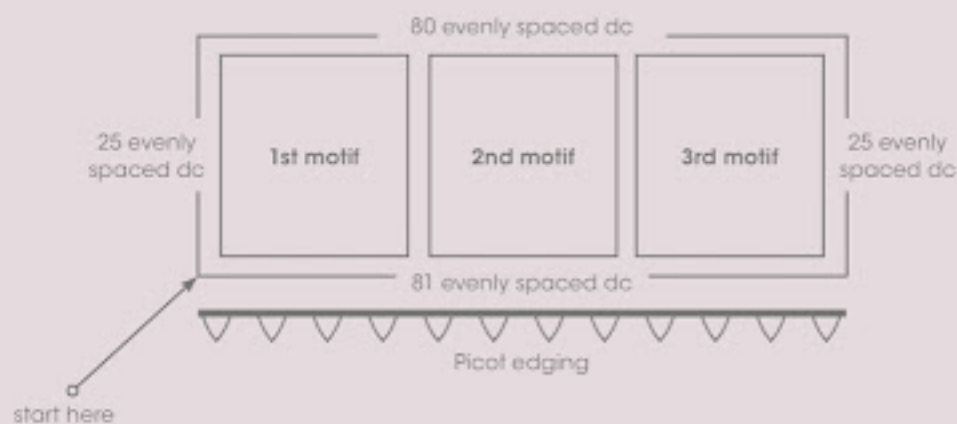
Row 1: Insert hook into same stitch, yoh, pull up loop (2 loops on hook). Pull up loops in the next 3 dc (5 loops on hook). Yoh and pull yarn through all 5 loop on the hook. 1 ch. (This 1 ch is the 'eye' of the star). *Insert hook into 'eye' just made, yoh, pull up loop. Insert hook into the same stitch where last loop was pulled up on the previous star and pull up loop (3 loops on hook). Pull up loops in next 2 stitches (5 loops on hook). Yoh and pull yarn through all 5 loops. 1 ch; rep this pattern across to end of row, work 1 htr in last dc (the same dc last half star was worked into). (39 half stars)



Tables and charts



Whip stitch the remaining two motif pieces together.





"INSPIRED BY THE BEAUTIFUL STARFLOWER."

Row 2: Turn. 2 ch. 2 htr in each 'eye' across the row, htr in top of turning ch. (39 completed stars)

Row 3: Turn. 3 ch, pull up loops through second and third chain from hook (3 loops on hook), miss the stitch at the base of the 3 ch and pull up loops in next 2 htr (5 loops on hook). Yoh and pull yarn through all 5 loops. ('Eye' made)

*(Insert hook into 'eye' just made, yoh, pull up loop. Insert hook into the same stitch where last loop was pulled up on the previous star yoh, pull up loop (3 loops on hook). Pull up loops in next 2 stitches (5 loops on hook). Yoh and pull yarn through all 5 loops. 1 ch; rep this pattern across to end of row, work 1 htr in turning chain. (38 half stars)

Row 4 - 30: Repeat rows 2 and 3 a further 13 more times each. Fasten off, leaving a 120cm tail.

Repeat on remaining Star Motif Strip.

END

Finishing

Pin the star stitch body piece to the flower motif centre. Whip stitch the two pieces together using the 120cm tail.

Weave in all ends and block to measurements.

Crochet's

Wild Side!

Interview



Crochet is **artist Olek's** chosen medium – and she uses it to **sensational effect!**

BY ROSS GILFILLAN



Have you ever wondered how far you can go with crochet? Sure, you can crochet wonderful garments, cute toys and whatever else takes your fancy. With a little luck and a lot of application, you can even make crochet your business, becoming a successful crochet designer or an author of crochet books. But have you ever thought that you might use crochet to change the world?

Meet Olek, who's been doing just that. Olek is a talented fibre artist whose work has been exhibited at prestigious galleries and museums in Europe and the United States, is listed in "The 25 most important artists of 2011" and has attracted the kind of acclaim usually reserved for artists who have been on the scene a lot longer than she has. Not that she seeks it – Olek's more interested in using her chosen medium, crochet, to make artistic statements about life, the world and a variety of other subjects. In essence, Olek is a serious artist, who might have worked in another medium, had not crochet chosen her.

And though she often uses the street as an extension to her gallery space – and though she is given to ornamenting bicycles and cars and sculptures in vividly-coloured yarn – she is most categorically not a yarn bomber. "I don't just decorate our environment," she says, "I want to create sculptural environments that raise the questions about current times, life in general."

So, yes, she changes the world, as all good artists do. She brings colour to city streets, smiles to faces and every so often, persuades someone viewing her work to look at life a little differently.

You'll get just an idea of the range of her imaginative art from the images on these pages and you can see



ABOVE: Olek by Karl Giant (Photography and makeup)

LEFT: Olek's crocheted windows

BELOW: Her crocheted man – with aeroplane



TOP: Olek's eye-popping
Morris Minor - 2010

MIDDLE: CROCHETED room
currently on display in London

BOTTOM: Olek's yarn-clad
mustang - 2010

Olek at work by entering her name on YouTube. Though based in New York, Olek is currently exhibiting at Tony's gallery in London's Shoreditch (until March 23), where you might come across a black cab encased in crochet and in the gallery itself is perhaps her most well-known exhibit, "I do not expect to be a mother but I do expect to die alone", a space which has been arranged to resemble an apartment in which the furniture, fittings and accessories have been clothed in vibrantly-coloured crochet.

For Olek, the viewer's reactions are all-important and she's not short of those when her art is performed. Imagine reactions of commuters on New York's subway when she ushered several crochet-clad figures aboard a crowded train! These figures, whose crochet costumes cover the entire body, look like woolly super-heroes and appear in a lot of her art – in fact, she's been known to ask members of the public or the media to become temporary parts of her installations by donning these crochet suits. You have been warned!

It's crochet – but not as we know it

To find out more, *Inside Crochet* decided to meet this decidedly intriguing artist. We begin by asking her about her roots and how she learned to crochet? "I was born Agata Oleksiak in the industrial city of Silesia, Poland, in 1978," she says, "I learned how to crochet when I was a little girl. There was an after-school programme on Saturdays, and my teacher, who was a crocheter, decided to pass this skill onto her students – who would have preferred to be outside, playing soccer.

Nobody got this, but I found it interesting and when I came home, I took the hook in my hands and I worked with it until I knew how to use it. The next time my hands touched a crochet hook, I was 16. I had shaved off my hair and got sick. While I was recovering, I rediscovered my crocheting abilities. I started making cute little crocheted hats. When my hair grew out, I dropped the crocheting habit."

But that wasn't to be the end of what began as an off-on love for crochet. Olek moved to New York in 2000. She had been set to become a costume designer, but one of her college professors thought otherwise and insisted she try her hand at sculpture. "When I heard this, I could only laugh. I was not going to become a sculptor! But he knew me better than I





ABOVE: Wool Street sculpture, crocheted covered by Olek

LEFT: ARTIST with attitude!

knew myself and asked me to make a sculpture before I took his class. He told me to use yarn, rope, twine and connect it in any way I wanted. On my way home, I went to a hardware store and purchased various lines and ropes."

But her first attempt was a nightmare, she says. "I had no idea how to connect these materials into a sculpture. I glued them, tied them, braided them, but nothing really worked. One morning, after many unsuccessful attempts, I rediscovered for the third time my ability to crochet. I knew, immediately, it was the right sculpting method for me."

For Olek, life, crochet, and art are inseparable. Though her work attracts interested crowds in streets and informed comment at exhibitions, she doesn't see crochet art as glamorous. "I spend thousands of hours with my hands in motion," she says. "Loop after loop, hour after hour, I crochet. I work six to seven days a week, about 12-18 hours a day, crocheting the elements that make up my art pieces. It is not sexy, fun, or exciting work."

It's expensive, too, and Olek is thankful to be



TOP LEFT: "Fairy tales are not real" by Olek

TOP RIGHT: Crochet reaches new heights!

LEFT: Iconic image rendered in crochet

GALLERY INFORMATION

Tony's is at:

68 Solfer Street,

London, E1 6AR

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info@tonysgallery.com

www.tonysgallery.com

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sponsored by Red Heart Yarns. Her working method itself may well be familiar to anyone who crochets in front of the television. Olek's way of getting through the miles of yarn she has to crochet is to watch movies, anything from sets of Woody Allen to whole series of *Last*. Ideally, though, her visual delights are accompanied by a bottle of spiced Polish vodka!

Olek is a conceptual artist, which means that many of her pieces are expressions of ideas. Take the words which appears on many of her crocheted pieces, which are often based on received text messages. (Hang on to your hats, this is where is crochet gets intellectual!)

"My text-based work immortalizes the intense, yet fleeting sentiments of modern relationships," she says. "By contrasting the convenience of 'text msgs' with the labour-intensiveness of crocheted sculpture, I transform a naturally guarded form of communication

into declarations of truth and lies. These homemade pieces challenge the established barriers of privacy and tradition and re-examine modern communication technology."

While some artists refuse to explain their work, Olek does her best to explain her intentions. But art is art and every viewer will take away something different. And if you all you take away from an Olek exhibition is a broad grin and a new appreciation of the possibilities of your favourite craft, then that's good too!

If you're within reach of London, do try and catch Olek's exhibition before she takes it back to the US, where a new exhibition will be appearing at Washington's world-famous Smithsonian Institution later in the year.

That's how far a hook and a copious supply of yarn can take you! ●

1

Difficulty:

Beginner
with experience

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Half treble htr
- Treble
- Rows
- Increases

A very easy pattern, simply increase 4 tr in every row. The grit stitch adds texture and depth. The ruffled border creates softness and drapes perfectly. It can be worn with casual wear and smart dress. This is a very adaptable pattern – you can work it larger or smaller or use thicker or thinner yarn.

Finished Measurements

75cm/29.5in long
7cm/2.75in wide

Yarns Used

Lang Yarns Jawoll Solid Superwash •
75% superwash wool/18% Nylon/7%
Acrylic • 50g/188m/206yd • 14 WPI

Colour: (Loden)
6 balls (1266 metres)

Yarn Review

Helda says: *This is a very soft yarn that crochets beautifully and comes in a wonderful array of colours. The yarn is superwash, which removes the burden of handwashing – a real bonus.*

Yarn Alternatives

Save • any 4ply sock yarn from your stash
Spend • Rowan cashsoft 4ply
Splurge • Sophia 4 ply by Posh yarn

Notions

3.75mm crochet hook
7mm hook

Special Stitch Patterns

Grit Stitch (GrSt): *1tr and 1dc in the same stitch, then miss the next stitch. 1tr and 1dc in next, miss next stitch; rep from *

Designer Biography

Helda believes the world would be a nicer place if everyone crocheted. Save money, make your own, she says. www.heldasland.blogspot.com



Helda Panagary
**Middleton
Shawl**

'When Kate Middleton wore a green shawl, everyone wanted to have one. A classic, timeless shawl pattern which every woman should have.'

Pattern notes

Ch 3 at start of row counts as tr throughout unless otherwise stated.

Shawl Triangle

Row 1: With smaller hook, ch 6, 1tr in 4th ch from hk, 1tr in each of last 2 ch, turn.

Row 2: 3ch, 1tr in base of ch-3, 2tr in each st across, turn. (8 tr)

Row 3: 3ch, 1tr in base of ch-3, 2tr in next st, **GrSt** across to last 2 sts, 2tr in each st, turn. (10tr, 2dc, 2 missed sts)

Row 4: 3ch, 1tr in base of ch-3, 2tr in next st, **GrSt** across to last 2 sts, 2tr in each st, turn.

Repeat row 4 until desired size (model shown uses 5 balls).

Border

Row 1: With large hook, sl st to join in corner of hypotenuse and one side of the triangle. Even stitch htr across the side the triangle, work 3htr in the

corner st, and evenly work htr across the other side of the triangle, turn.

Row 2: 3ch, 1tr in base of ch-3, 2tr in every st to end, turn.

Row 3: 3ch, 1tr in every st to end, turn.

Row 4: 3ch, 2tr in every st to end, turn.

Rows 5 & 6: Rep row 4

Block the belt.

Finishing

Weave in ends and gently steam block.

If you prefer a more pronounced ruffle, add another tr every other stitch eg 3 tr in one tr and 1 tr in next, 3tr in next tr, 1tr in w next to end. Remember you will need more yarn.

• Middleton shawl

Top tip

USING COTTON FOR
THIS DESIGN WILL
ENHANCE THE STITCH
DEFINITION



1

Difficulty:

Beginner

Skills Used

- Chain
- Slipstitch
- Double Crochet
- Treble
- Decreasing
- Back Loop Only
- Working in rows & rounds

Finished Measurements

Height of basket (without handle)
10cm/4in

Yarns Used

Vintage Swiss Straw (synthetic/artificial raffia)

100% Polypropylene

Approx. 30g/75m/82yd

Colour: Willow brown

Yarn Review

Christine says: *Swiss Straw or synthetic raffia is perfect to use as it's flexible enough to crochet but is sufficiently rigid to hold the basket upright. Modern synthetic or artificial raffia can be bought from craft shops and is used for gift wrapping and floristry.*

Tension

It is not necessary to work to any tension as it will simply result in a different sized basket.

Notions

Size 4mm hook

Tapestry needle (to weave in ends)

50-60cm length of ribbon to decorate.

Designer Biography

Christine set up Rose Cottage Crafts from her home in rural West Yorkshire. She sells unique crochet gifts, specialising in retro or vintage designs.

Website: www.rosecottagecrafts.net

Facebook: [rosecottagecrafts](https://www.facebook.com/rosecottagecrafts)

Twitter: @RoseCottCrafts



Christine Harvey
(Rose Cottage Crafts)

Mini 'Straw' Basket

'I wanted to create a mini-basket for my children to use in our Easter-egg hunt. You could also make this and fill it with gifts, perhaps for a Mother's Day present!'

Pattern notes:

The 2ch at the start of each of Rnds 3-12 counts as a treble and the end of each of these rows are joined with a sl st to the 2nd starting chain.

Oval Base

Foundation Row: 13ch

Rnd 1: dc in 2nd chain from hook, 10dc, 2dc in next chain, 1ch, 2dc in first original chain (along other side of chain), 10dc, 2dc in next, 1ch, 1dc in next and sl st to first dc (30 sts)

Rnd 2: 1ch (counts as first dc), 11dc, 2dc in next, 1ch, 1dc in next, 1ch, 2dc in next, 12dc, 2dc in next, 1ch, 1dc in next, 1ch, 2dc in next and sl st to 1st ch (38 sts). Do not fasten off!

Sides

Rnd 3: ch2, then working into back loops 13tr, 2tr in next, 3tr in each of next 3 back loops, 2tr in next, 14tr, 2tr in next, 3tr in each of next, 2tr in next, sl st close (42 sts)

Rnds 4-9: 2ch, 1tr in each tr space and sl st close (42 sts)

Rnd 10: 2ch, 18tr, tr2tog, 19tr, tr2tog, sl st to close (40 sts)

Rnd 11-12: 2ch, 1tr in each tr space and sl st to close (40 sts). Do not fasten off!

Handle

Foundation Row: 35ch, miss 18 spaces then sl st to basket rim. Take care not to twist the chain.

Row 1: Sl st into next space along the

Top tip

WHY NOT CROCHET
THREE SMALL FLOWERS
TO DECORATE
INSTEAD OF A
RIBBON?





basket rim, then 34dc back along the chain, 1dc to attach to basket rim (in last stitch of Row 12).

Row 2: Sl st into next space along the basket rim, then 34dc along handle and sl st to attach to rim of basket.

Row 3: (This row wraps yarn around the previous rows and gathers them slightly to form a "round" handle). Turn and sl st to the centre stitch of underside of handle where it meets the rim of the basket. Looking at the underside of the handle with the handle to the left and yarn always to top of work. Do 1dc but place hook down and around the back of the handle to hook yarn and drag down and back around to the centre of the underside of handle (2 loops on hook). To finish the dc, hook yarn from top of work to pull through the 2 loops on hook, this leaves the base chain of the dc on the underside of the basket. Do 34dc in this way wrapping yarn around the handle and then sl st to inside of rim of basket and fasten off.

END

To finish

Weave in ends and thread a ribbon of your choice through Row 11 of the basket.



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2

Difficulty: Intermediate

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Half Treble
- Double Treble
- Decreasing
- Raised Front Stitches
- Front Loop Only
- Rounds
- Rows
- Shell stitches, shibori-style felting, optional chainless foundation half-treble crochet, optional chainless foundation double crochet

Felting Yarn Used

Rowan Lima • 50g/100m/109yd

Colour: Pampas 881 - 8 skeins

Non-Felting Yarn Used

Alchemy Yarns of Transformation Silk Purl • 50g/149m/163yd

Colour: Forest Waltz 53c - 1 skein

Yarn Reviews

Kristen says: Lima is like crocheting with owl feathers! Its chainette construction and alpaca content make it softer, airier, and more lightweight than most comparable yarns. It retains its bunny-like softness even after felting and feels delicious on bare skin! To minimize bleeding of the lovely heathered dyes, choose contrast colours carefully or felt in warm water.

Alchemy's hand-painted colourways are simply glorious, like crocheting with spun jewels! This smooth, luminous silk is pure luxury and has fabulous stitch definition. Alchemy's founder, Gina Wilde, is also the talented designer who brought shibori to the attention of the knitting world and inspired Kristen to introduce shibori to crochet!

Yarn Alternatives

Save • Artesano DK Superfine Alpaca
Spend • Berroco Ultra Alpaca
Splurge • Alchemy Sanctuary

Designer Biography

Kristen dedicates this pattern to river restoration efforts worldwide. See more of Kristen's Wild Bird Song Designs and illustrated tutorials at www.wildbirdsongdesigns.wordpress.com and receive friendly pattern support at www.ravelry.com/groups/wild-bird-song-designs.



Kristen Hein Strohm

Riparia Shibori Bag

"This stunning bag was inspired by sunlit leaves falling gently into Kristen's favourite river. Help your local rivers with the British Trust for Conservation Volunteers www2.btcv.org.uk and learn more at the River Restoration Centre www.therrc.co.uk"

Tension

With the felting yarn (prior to felting), 14hr and 12 rows = 10cm/4in. However, pre-felting tension is not critical for this project.

Notions

5.5mm crochet hook for felting yarn, or size needed to obtain proper tension
3.0mm crochet hook for non-felting yarn
One button 3cm/1¼in diameter
Yarn needle for attaching button with felting yarn and weaving in ends
Large mesh lingerie bag to protect the project during the felting process.

Special Stitch Patterns

Csh (colourwork shell): over next 2 st Htr2tog with felting yarn (switching to non-felting yarn with last lp of st), switch to smaller hook, 6dtr in next st with non-

felting yarn (switching to felting yarn with last lp of last dtr), switch to larger hook, **htr2tog** with felting yarn over next 2st. **Htr2tog** (half-treble crochet 2 together) **Dc2tog** (double crochet 2 together) **Rslstf** (raised slip stitch front) **Rhtrf** (raised half-treble front) **Rhtr2togf** (half-treble crochet 2 together, raised in front): (yfh, insert hook around post of next indicated st from prev row from front, to back, to front, yfh, pull up loop.) twice, (5 loops on hk), yfh, draw through all loops on hk. **Fhtr** (chainless foundation half-treble crochet, may be replaced with 1 row of ch + 1 row of htr) **Fdc** (chainless foundation double crochet, may be replaced with 1 row of ch + 1 row of dc).

Top tip

WHEN YOU ARE READY TO FELT THE BAG, A TOP-LOADING WASHING MACHINE IS MORE EFFICIENT FOR FELTING.



Pattern Notes

This design's alluring and impressionistic effect of vivid, detailed stitches amidst a velvety background of felted fabric is created by a shibori interplay between a feltable yarn and a non-feltable yarn. Learn more about shibori in the "Sensational Shibori" feature from last month's issue of *Inside Crochet*!

All rounds and rows begin with the felting yarn and the larger of the two hooks.

Begin each row or round with 1ch + 1htr in the first st. This differs from most htr crochet patterns, which begin each row with (2ch, sk first st, 1htr in next st). This change from the status quo is helpful for felting, as the usual method leaves larger holes.

Colour changes are crocheted fair-isle style, by stranding the unused colour

across the back of the work (the inside of the bag). Toward the bottom of the bag, the strands are short enough not to interfere with your bag's contents when used, but the strands are longer toward the top of the bag. To prevent the longer strands from becoming troublesome, tack them down with the felting yarn before felting the bag.

The strap may stretch slightly when the bag is filled with heavy items, but this has already been accounted for in the length of the strap pattern."

Measurements

Pre-felting size: bag 47cm/18.5in wide, 47cm/18.5in deep; strap 9cm/3.5in wide, 173cm/68in long

Post-felting size: bag 28cm/11in wide, 33cm/13in long; strap 7cm/3in wide, 6m/48in long

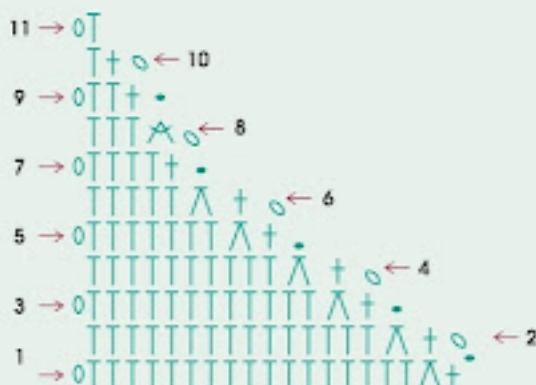
START

Tables and charts

Leaf Pattern



Curve at Base of Strap



Bag

Rnd 1 (WS): 126htr, sl st into first htr of rnd to join, turn.

Rnd 2 (RS): 1ch, htr in each st to end of rnd (total 126htr), sl st into first htr of rnd to join, turn.

Rnds 3-11: Rep Rnd 2.

Rnd 12: 1ch, htr in first 4st, *csh, htr in next 16st, rep from * 4 times, csh, htr in next 12st, sl st into first htr of rnd to join, turn.

Rnd 13: 1ch, htr in first 5st, (dc2tog over next 2dtr) 3 times, **htr in next 18st, rep from * 4 times, rep from * to **, htr in next 13st, sl st into first htr of rnd to join, turn.

Rnds 14-19: Rep Rnd 2.

Rnd 20: 1ch, htr in first 14st, *csh, htr in next 16st, rep from * 4 times, csh, htr in next 2st, sl st into first htr of rnd to join, turn.

Rnd 21: 1ch, htr in first 15st, (dc2tog across next 2dtr) 3 times, **htr in next 18st, rep from * 4 times, rep from * to **, htr in next 3st, sl st into first htr of rnd to join, turn.

Rnds 22-25: Rep Rnd 2.

Rnds 26-27: Rep Rnds 12-13.

Rnds 28-31: Rep Rnd 2.

Rnd 32: Turn, sl st in next st, turn back, 1ch, *csh, htr in next 6st, rep from * 10 times, csh, sl st into first htr2tog of rnd to join, turn.

Rnd 33: 1ch, htr in first st, *(dc2tog over next 2dtr) 3 times, **htr in next 7st, rep from * 10 times, rep from * to **, htr in next 6st, sl st into first htr of rnd to join, turn.

Rnds 34-37: Rep Rnd 2.

Rnd 38: 1ch, htr in first 4st, *csh, htr in next 6st, rep from * 10 times, csh, htr in next 2st, sl st into first htr of rnd to join, turn.

Rnd 39: 1ch, htr in first 5st, *(dc2tog over next 2dtr) 3 times, **htr in next 7st, rep from * 10 times, rep from * to **, htr in next 2st, sl st into first htr of rnd to join, turn.

Rnds 40-43: Rep Rnd 2.

Rnds 44-45: Rep Rnds 32-33.

Rnds 46-49: Rep Rnd 2.

Rnd 50: Turn, sl st in next st, turn back, 1ch, (csh, htr in next st) 24 times, sl st into first htr2tog of rnd to join, turn.

Rnd 51: 1ch, htr in first st, *(dc2tog over next 2dtr) 3 times, **htr in next 3st, rep from * 22 times, rep from * to **, htr in next 2st, sl st into first htr of rnd to join, turn.

Rnds 52-53: Rep Rnd 2.

Rnd 54: Turn, sl st in next 3st, turn back, 1ch, (csh, htr in next st) 24 times, sl st into first htr2tog of rnd to join, turn.

Rnd 55: Rep Rnd 51.

Rnds 56-57: Rep Rnd 2.

Rnds 58-64: Rep Rnds 50-56.

Rnd 65: This rnd uses raised sts to turn a

"corner" and create a small base for the bag. 1ch, (Rhr2togF over next 2st) twice, RhrF in next 55 st, (Rhr2togF over next 2st) 4 times, RhrF in next 55st, (Rhr2togF over next 2st) twice, sl st into first Rhr2togF of rnd to join, do not turn.

Rnd 66: Sl st into next st, turn, 1ch, *htr in next st, htr2tog over next 2st, htr in next 55 st, htr2tog over next 2st, rep from *, sl st into first htr of rnd to join, turn.

Rnd 67: 1ch, miss first st, htr in next 56 st, miss next st, htr in next 56 st, sl st into first htr of rnd to join, fasten off, leaving tail long enough to seam the two sides of this rnd closed for the base of the bag. Seam with a whip-stitch.

Strap

Row 1: 200htr, turn.

Row 2: 1ch, htr in each st to end of row, turn.

Rows 3-6: Rep Row 2.
Do not fasten off.

Curve at Base of Strap

Row 1: 1ch, htr in first 17st, htr2tog over next 2st, dc in next st, sl st in next st, turn.

Row 2: 1ch, sk first (sl st, dc), dc in next htr2tog, htr2tog over next 2 htr, htr in next 15htr, turn.

Row 3: 1ch, htr in first 12htr, htr2tog over next 2htr, dc in next htr, sl st in next htr2tog, turn.

Row 4: 1ch, sk first (sl st, dc), dc in next htr2tog, htr2tog over next 2 htr, htr in next 10htr, turn.

Row 5: 1ch, htr in first 7htr, htr2tog over next 2htr, dc in next htr, sl st in next htr2tog, turn.

Row 6: 1ch, sk first (sl st, dc), dc in next htr2tog, htr2tog over next 2 htr, htr in next 5htr, turn.

Row 7: 1ch, htr in first 4htr, dc in next htr, sl st in next htr2tog, turn.

Row 8: 1ch, sk first sl st, dc2tog over next (dc, htr), htr in next 3htr, turn.

Row 9: 1ch, htr in first 2htr, dc in next htr, sl st in next dc2tog, turn.

Row 10: 1ch, sk first (sl st, dc), dc in next htr, htr in next htr, turn.

Row 11: 1ch, htr in first htr, fasten off.

Attach new strand of felting yarn to the last st of Strap Row 1.

Rep Strap Rows 2-6 and Curve Rows 1-11.

Rep Curve Rows 1-11 on each of the remaining two strap corners.

Finishing

(with felting yarn and the larger of the two hooks, where applicable):

Seam strap to bag with whip-stitch.

RslstF in each st along the edge of the bag and strap. This will strengthen the edges for felting and help the bag keep its shape.

With felting yarn and yarn needle, attach button to centre front of bag, positioned so that the top of the button is three rows down from the top of the bag.

Crochet button loop on the back side of the bag as follows: sl st to join new yarn 1 st to the right of the centre of bag's top row, 27dc, sl st 1 st to the left of the centre of bag's top row, fasten off.

With felting yarn, tack down loose fair-isle strands of non-felting yarn on the inside of the bag.

Weave in ends.

Turn bag inside-out and place it inside a mesh lingerie bag.

Set your washing machine for a delicate cycle with hot water and low volume. Add a tiny amount of liquid detergent or wool

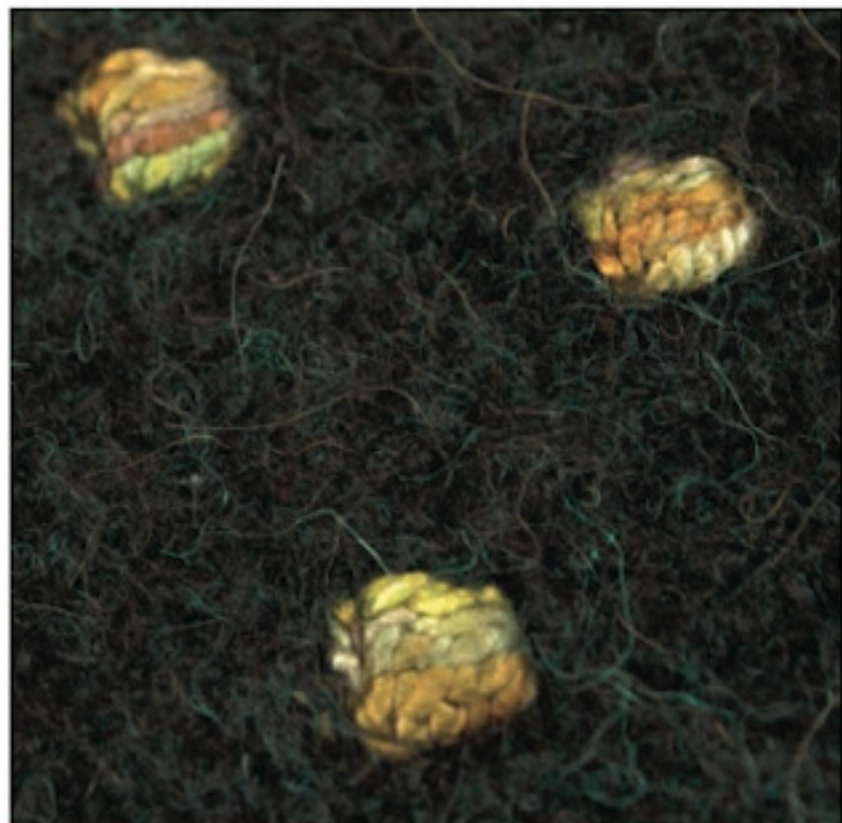
wash to help the fibres open and felt, and set your bag in the machine.

Do not add anything else to the machine, although that is commonly done with other types of felting.

Keep an eye or ear out to stop the washing machine after the agitation cycle is completed, before the spin cycle begins. Do not spin your bag, as this places extra stress on the silk fibres. Remove the bag at this time to check on its felting progress. For the strongest bag possible, the fibres should felt together completely (except the non-felting silk fibres, of course). If this has not yet occurred, reset the machine to begin another agitation cycle. Repeat this for as many agitation cycles as are needed for the bag to completely felt, always stopping the machine before the spin cycle begins.

Once the bag has felted completely, rinse it by hand in cool water and transfer it to a towel.

Lay flat to dry, and enjoy your fabulous creation!



"TO WEAT STRAP VERTICALLY INSTEAD OF ACROSS THE BODY, REDUCE THE NUMBER OF FHTR IN STRAP ROW 1 BY 18 ST TO SHORTEN THE STRAP BY 13CM/5IN."

END



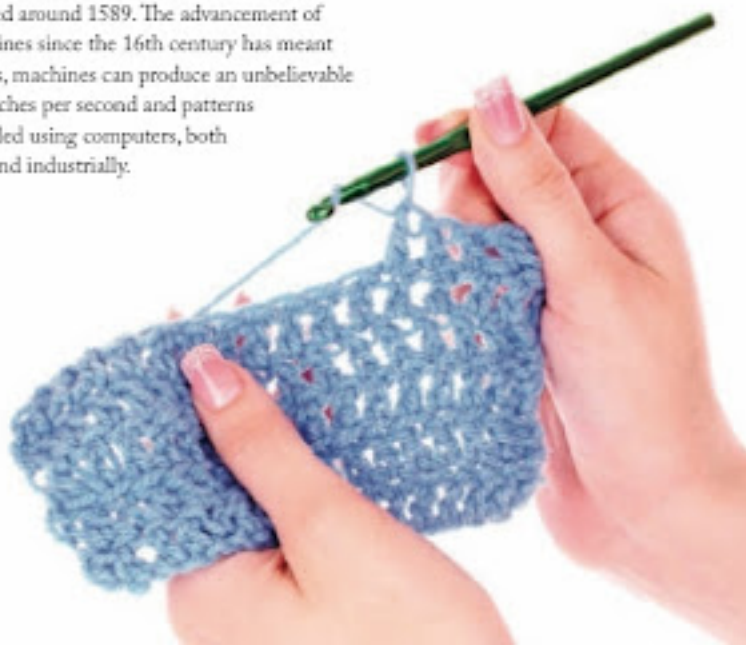
Frances Rainforth explores the popularity of knitting and asks where this leaves crochet in the 21st century?

To the layperson, the crafts of knit and crochet can easily be confused. Well, it's understandable – both have very similar qualities and use a similar selection of materials. So, dare we explore the notion that these two popular crafts are fundamentally the same?

As a keen crocheter myself, I am of course aware of the technical differences between knit and crochet – and before we assess similarities, let's look at these and other differences between the two. Although both crafts are, at bottom, ways of knotting or looping yarn to form fabric, it's the differences in their social and historical aspects that really interests me.

The most obvious difference between the two skills is that crochet is entirely a hand craft; to date, no

machine has been able to replicate the motions of crochet. On the flip side, the first knitting machine was constructed around 1589. The advancement of knitting machines since the 16th century has meant that these days, machines can produce an unbelievable number of stitches per second and patterns can be controlled using computers, both domestically and industrially.



So knitting clearly has the edge when it comes to mass production.

Despite – or maybe even *because* of – knitting's clear lead in the world of hi-tech, there are still people who (like me) much prefer the hand craft of crochet. And what's more, crochet is on the up, even to the extent of becoming a part of today's popular culture. Take, for instance, Channel 4's *Kirstie's Homemade Home* and *Kirstie's Handmade Britain*, in which Kirstie Allsop attempts to renovate a home using as many handmade crafts as possible. When it first aired, the show pulled an audience of 2.7 million, an amazing 12% share of the total ratings for the prime-time slot between 8 and 9 pm. What interests me is that when the second series was commissioned, the general public requested that crochet be included in the series.

Alongside knitting, crochet doesn't fare so well in the fashion stakes. Super-effective knitting machines have meant that these days everything from jersey and towelling to t-shirt fabric is made this way. It's also the case that knitting gives the fabrics more stretch. No wonder high street shops are so full of the stuff. Crochet, on the other hand, makes only odd appearances on the high street. Being a hand craft, it would be almost impossible for it to be mass-produced profitably. For this reason, crochet is often imitated using knit or laser-cutting.

But to really make a comparison between knit and crochet, we need to explore their history and the fundamental technical differences between the crafts. It's these differences which have shaped the way in which each craft has evolved.



It has been suggested that the very earliest form of knitting was the knotting used to make fishing nets (the word 'knit' probably derives from 'knot'). It's also thought that its use in Christianity – it was used to make the white shirts of penitents – spread the craft across the world, with even Spanish conquistadors playing a part in this.

Crochet can only be dated back as far as 1800, so knitting has had much more time to establish itself as the pre-eminent craft. But there are other reasons to explain this. In its early days, crochet was the pastime of the upper classes. Servants and lower orders were discouraged from wasting their labours on it. Surely they could have no possible need for such finely-worked and extravagant fabrics? ➤

Far Left: Servants and the lower classes were discouraged from wasting their time on finely-worked crochet.

Below: No machine can match the motions of the crochet stitch.





Above: A single loop fosters and cultivates creativity that knit can't hope to match.

The most obvious difference between the two skills is that crochet is **entirely a hand craft**; to date, no machine has been able to replicate the **motions of crochet**.

By the time crochet was becoming popular, knit had been around for many centuries and was a craft that spanned the classes: the rich wore it and the poor created it. During the reign of Elizabeth I, knitted stockings became the height of fashion amongst the upper classes and the craft itself became a respectable source of income for the poor. With knitting now being viewed as a vocational skill in line with carpentry or blacksmithing, it's easy to see just why the techniques were enthusiastically passed on to succeeding generations.

Knitting produces a fabric that can be stretched in any direction. Unlike weaving, there are no straight fibres in a knitted fabric. It's much better for making socks which will fit snugly onto variously-sized feet. Crochet, on the other hand, uses only one working loop at a time, making it very easy to manipulate and to create intricate patterns and a wide variety of stitches – which may not have knit's utilitarian attractions but, of course, looks wonderful!

And that's where crochet – in my opinion at least – will always beat knit hands down. By only manipulating one loop at a time, we can change our minds constantly, throwing in doubles or trebles as we see fit, to create a bountiful collection of unique pieces. With this opportunity for expression, it's understandable that crochet has clung onto a strong group of devotees and is presently attracting a new and enthusiastic following.

Crochet will always be a laborious hand craft, but perhaps this is why we love it.

Every jumper and every scarf is unique, imprinted with a timeline of hours of work and talent. What we make will never, and can never, be made by a machine. From intricate lace to thick, chunky scarves, each stitch has been moulded by us and as such, we feel a deep connection to our work. It's something no boffin operating a computer-controlled knitting machine will ever feel. ●



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Difficulty:

Beginner

Skills Used

- Chain
- Double
- Treble
- Working in rows and rounds
- Increasing and decreasing

Yarns Used

Rowan Panama • 55% Rayon, 33% Cotton, 12% Linen • 50g/135m/148yds • WPI 14

Colour: Daisy 301

Yarn Review

This is a beautiful yarn to work with. It's soft, strong and not particularly spitty. It is available in a large variety of shades and is very reasonably priced.

Tension

23sts and 20 rows to 10cm measured over patt using 3.0mm hook. Basic motif measures 15cm square.

Notions

3mm crochet hook
Tapestry Needle

Special Stitch Patterns

3 picot cluster = 4 ch, ss to 4th ch from hook, (3 ch, 1 ss into same place as last ss) twice.

dc2tog

(insert hook as indicated, yoh and draw loop through) twice, yoh and draw through all 3 loops on hook

tr2tog

(yoh and insert hook as indicated, yoh and draw loop through, yoh and draw through 2 loops) twice, yoh and draw through all 3 loops on hook

Designer Biography

Marie Wallin has a first class degree in Textile and Knitwear Technology from DeMontfort University. She worked for fashion giants such as Burton's, BHS, Debenhams and Next and now works for Rowan, designing knitting and crochet patterns as head designer. Find out more about her at: www.knitrowan.com

Marie Wallin Chantilly

'This beautiful excerpt is from *Holiday Crochet* by Rowan.'

Back and front

(both alike)

Using 3.00mm (US C2) crochet hook, make 91 [100: 113: 123: 139] ch.

Row 1 (RS): 1 dc into 2nd ch from hook, 1 dc into each ch to end, turn. 90 [99: 112: 122: 138] sts.

Row 2: 1 ch (does NOT count as st), 1 dc into each dc to end, turn.

Rows 3 to 13: As row 2.

Row 14: 1 ch (does NOT count as st), 1 dc into each of first 5 [2: 3: 3: 6] dc, (1 dc into each of next 2 dc, 2 dc into next dc, 1 dc into each of next 2 dc) 16 [19: 21: 23: 25] times, 1 dc into each of last 5 [2: 4: 4: 7] dc, turn. 106 [118: 133: 145: 163] sts.

Row 15: 1 ch (does NOT count as st), 1 dc into each of first 2 dc, *1 picot**, 1 dc into each of next 3 dc, rep from * to end, ending last rep at **, 1 dc into each of last 2 dc, turn. Now work in patt as falls:

Row 1 (WS): 5 ch (counts as 1 tr and 2 ch), miss first 3 dc, *1 tr into next dc**, 2 ch, miss 2 dc, rep from * to end, ending last rep at **, turn.

Row 2: 1 ch (does NOT count as st), 1 dc into first tr, *(1 dc, 1 picot and 1 dc) into next ch sp, 1 dc into next tr, rep from * to end, working dc at end of last rep into 3rd of 5 ch at beg of previous row, turn. These 2 rows form patt.

Cont in patt until work meas approx 22 [23: 24: 25: 26] cm, ending with

START

RS facing for next row.

Next row (RS): 1 ch (does NOT count as st), 1 dc into first tr, *2 dc into next ch sp, 1 dc into next tr, rep from * to end, working dc at end of last rep into 3rd of 5 ch at beg of previous row. Fasten off.

Yoke

Motifs (make 10 [11: 12: 13: 14])

Using 3.00mm (US C2) crochet hook, make 6 ch and join with a ss to form a ring.

Round 1: 1 ch (does NOT count as st), 12 dc into ring, ss to first dc.

Round 2: 3 ch (counts as 1 tr), 1 tr into st at base of 3 ch, 2 tr into each dc to end, ss to top of 3 ch at beg of round. 24 sts.

Round 3: 1 ch (does NOT count as st), 1 dc into each st to end, ss to first dc.

Round 4: 1 ch (does NOT count as st), 1 dc into st at base of 1 ch,

*5 ch, miss 2 dc, 1 dc into next dc, rep from * to end, replacing dc at end of last rep with ss to first dc. 8 ch sps.

Round 5: 1 ch (does NOT count as st), 1 dc into first dc, *(1 htr, 3 tr, 3 picot cluster, 3 tr and 1 htr) into next ch sp, 1 dc into next dc, rep from * to end, replacing dc at end of last rep with ss to first dc.

Round 6: 1 ch (does NOT count as st), 1 dc into first dc, *7 ch, miss



(1 htr and 3 tr). 1 dc into centre picot of 3 picot cluster, 7 ch, miss * (3 tr and 1 htr). 1 dc into next dc, rep from * to end, replacing dc at end of last rep with ss to first dc.

Round 7: 1 ch (does NOT count as st), miss dc at base of 1 ch, * 8 dc into next ch sp, 3 picot cluster, miss 1 dc, 8 dc into next ch sp, miss 1 dc, rep from * to end, ss to first dc. Fasten off.

Rejoin yarn to centre picot of one 3 picot cluster of round 7 and cont as folls:

Round 8: 1 ch (does NOT count as st), 1 dc into picot where yarn was rejoined, * 6 ch, miss 8 dc, 1 tr between dc just missed and next dc, 6 ch, miss 8 dc, 1 dc into centre picot of next 3 picot cluster, 7 ch, miss 8 dc, 1 octtr between dc just missed and next dc, 7 ch, miss 8 dc, 1 dc into centre picot of next 3 picot cluster, rep from * to end, replacing dc at end of last rep with ss to first dc.

Round 9: 1 ch (does NOT count as st), miss dc at base of 1 ch, * 7 dc into next ch sp, 1 dc into next tr, 7 dc into next ch sp, miss 1 dc, 8 dc into next ch sp, (1 tr, 1 ch and 1 tr) into next octtr, 8 dc into next ch sp, miss 1 dc, rep from * to end, ss to first dc.

Round 10: 1 ch (does NOT count as st), 1 dc into each of first 22 dc, * 1 dc into next tr, (2 dc, 1 ch and 2 dc) into next ch sp, 1 dc into next tr **, 1 dc into each of next 30 dc, rep from * to end, ending last rep at **, 1 dc into each of next 8 dc, ss to first dc.

Completed motif is a square - in each corner there is a 1-ch sp and along each side there are 34 dc. Now join all motifs to form a loop as follows:

Holding motifs RS facing, rejoin yarn to one corner ch sp, 1 ch (does NOT count as st), 1 dc into corner ch sp of both motifs, (1 dc into next dc of both motifs) 34 times, 1 dc into next corner ch sp. Fasten off.

Lower edging

With RS facing and using 3.00mm (US C2) hook, attach yarn to end of one joining row between motifs, 1 ch (does NOT count as st), (1 dc

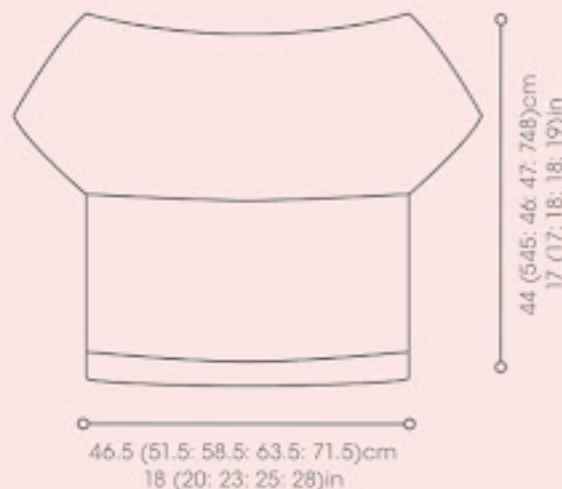


Tables and charts

Measurements Table

	S	M	L	XL	XXL	
FINISHED CHEST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	41-42	44-46	48-50	in
YARN x50g	7	8	8	9	9	balls

Schematic



Join upper edge of front to lower edge of yoke

into joining row, 1 dc into each of next 34 dc across base of motif) 10 [5: 12: 6: 14] times, (1 dc into joining row, 1 dc into each of next 16 dc across base of motif, dc2tog over next 2 dc, 1 dc into each of next 16 dc of same motif) 0 [1: 0: 1: 0] times, (1 dc into joining row, 1 dc into each of next 34 dc across base of motif) 0 [5: 0: 6: 0] times, ss to first dc, 350 [384: 420: 454: 490] sts. Fasten off.

Beg and end of last round is centre back point.***

Now mark points along this round to

match upper edge of back and front as follows: miss first 53 [59: 67: 73: 82] dc and place blue marker after last missed st, miss next 68 [73: 76: 81: 81] dc and place red marker after last missed st, miss next 107 [119: 134: 146: 164] dc and place 2nd red marker after last missed st, miss next 68 [73: 76: 81: 81] dc and place 2nd blue marker after last missed st. There should be 54 [60: 67: 73: 82] sts left at end of round after 2nd blue marker. Sts between red markers are joined to upper edge of front, and sts between blue markers are joined to upper edge of back. Sts between red

and blue markers are left free to form armhole openings.

Upper edging

Work as given for lower edging to ***.

Round 1: 4 ch (counts as 1 tr and 1 ch), miss first 2 dc, *1 tr into next dc, 1 ch, miss 1 dc, rep from * to end, ss to 3rd of 4 ch at beg of round.

Round 2: 1 ch (does NOT count as st), 1 dc into each tr and ch sp to end, inc 1 [3: 3: 5: 5] sts evenly all round (by working 2 dc instead of 1 dc) and ending with ss to first dc, 351 [387: 423: 459: 495] sts.

Round 3: 1 ch (does NOT count as st), 1



"THIS BEAUTIFUL TOP IS PERFECT FOR SPRING AND SUMMER HOLIDAYS."

dc into first dc, *miss 2 dc, 6 tr into next dc, miss 2 dc, 1 dc into next dc, 2 ch, miss 2 dc, 1 dc into next dc, rep from * to end, replacing dc at end of last rep with ss to first dc. 39 [43; 47; 51; 55] patt reps.

Round 4: Ss across and into first tr, 4 ch (counts as 1 tr and 1 ch), (1 tr into next tr, 1 ch) 4 times, *1 tr into next tr, miss 1 dc, 1 dc into next ch sp, miss 1 dc**, (1 tr into next tr, 1 ch) 5 times, rep from * to end, ending last rep at **, ss to 3rd of 4 ch at beg of round.

Round 5: 5 ch, miss st at base of 5 ch and next ch, *(1 tr into next tr, 2 ch, miss 1 ch) 4 times**, tr2tog over next 2 tr missing dc between tr, 2 ch, miss 1 ch, rep from * to end, ending last rep at **, ss to 3rd of 5 ch at beg of round.

Round 6: Ss into first ch sp, 1 ch (does NOT count as st), 3 dc into first ch sp, *7 ch, 3 dc into next ch sp, rep from * to end, 7 ch, ss to top of first dc. Fasten off.

END

Making up

Join upper edge of front to lower edge of yoke between red markers as follows: holding sections with RS together, attach yarn to first st of yoke after red marker, 1 ch (does NOT count as st), work 1 dc through st at base of 1 ch and end st of last row of front, *work 1 dc through next st of yoke and next st of front, rep from * to next red marker.

Fasten off.

Join upper edge of back to lower edge of yoke between blue markers in same way.

Tie

Using 3.00mm (US C2) crochet hook, make a length of ch 120 [130; 140; 150; 160] cm long. Fasten off.

Finishing

Beg and ending at centre front, thread tie through "holes" of round 1 of upper edging.

Join side seams below yoke.

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You, the Designer

Each issue, we feature the patterns of talented crochet designers. Have you ever thought you could design something similar yourself? Here's how you can do just that!

Leaf through the pages of any issue of *Inside Crochet* and you'll find a wide array of patterns which cater for everyone, from the crocheting novice to the seasoned expert.

There are stunning sweaters and gorgeous skirts but there are also patterns for smaller projects such as the beautiful Barefoot Sandals (issue 20) and the Festive Facecloths (issue 24).

If you have ever crocheted something without following a pattern, or have adapted a design to make it your own, you're halfway to becoming a designer yourself! Some people have a knack for garments, while others shine with accessories. Or maybe you're the next Irene Strange and your talents lie with amigurumi. Whatever your niche, there is a market for you. The first step, of course, is to get yourself published!

Where to start?

There are many ways to get yourself published, from books to magazines to self-publishing. Each way has pros and cons, depending on your needs and how you work best.

Self-publishing

Visit websites such as Etsy and Folksy and check out other patterns available to buy. What do they charge? How do they lay them out? Self-publishing offers the most control over how and where your patterns will be sold, but bear in mind that there are many other independent self-publishers and your patterns might very well be overlooked.

Things to keep in mind

- Are you charging the right amount?
- What differentiates your pattern from all the others?
- Is your pattern clear and easy to understand?
- Does your pattern work? Some designers will pay for tech-editing of their patterns, others trade with friends. However, you go about it, when you offer a pattern for sale, you need to ensure that it works and will turn out the same results for everyone following it correctly.

Magazines

All magazines have submission guidelines and regularly release call-outs for specific themes, seasons and occasions. Check out online craft communities for call-outs or the blogs and websites of the magazine you are interested in. Alternatively, you could contact the magazine directly – they're always looking to discover new talent and someone will usually be more than happy to help.

Usually magazines (both digital and print), will offer you a flat fee for your design. Some magazines will even allow you to self-publish the design and sell it on after they have used it (how long you have to wait before self-publishing should be specified in your contract).

Things to keep in mind

- Can you commit to a deadline? Although deadlines and contracts are negotiable, once you have a deadline, it's important you're able to keep to it. If you prefer to keep to your own schedule, or struggle with deadlines, you might find self-publishing the better option for you.
- Are you submitting to a UK or US publication? The terminology and abbreviations used varies from country to country – be sure to check this out in advance.
- Are your designs original? Many magazines will only accept submissions that are unpublished and original. This includes items that have previously been self-published by you.

What now?

Whichever publishing option you decide is for you, it's important to keep in mind that it can take many years to get yourself known as a designer and the journey to success can be filled with disappointment. Don't be put off if your first self-published design doesn't sell or you have a pattern rejected by your favourite magazine. Be sure to request feedback, conduct more research and keep on trying! ●



Above: Festive Facecloths (issue 24)
Below: Barefoot Sandals (issue 20)

If you're interested in submitting to *Inside Crochet* or want to see a copy of our submission guidelines or recent call outs, please get in touch by email: crochet@kalmedia.co.uk or telephone 01279 879038

2

Difficulty: Intermediate

Skills Used

- Chain
- Slipstitch
- Double Crochet
- Treble
- Decreasing
- Extended stitches
- Back Loop Only
- Front Loop Only
- Using markers
- Rounds
- Rows

Yarns Used

DMC Natura Just Cotton • 100% Cotton • 50g/155m/170yd • WPI 11
Colour: Passion

Yarn Review

Emma says: this is an excellent yarn for Spring garments – there is a broad range of colour and the crochet itself has a wonderful drape.

Yarn Alternatives

Save • Patons 100% Cotton 4ply
Spend • Rowan Fine Milk Cotton
Splurge • Blue Sky Alpaca Alpaca Silk yarn

Tension

Work 19st and 8 rows in treble st to measure 10x10cm/4x4in using 4mm hook, or size required to obtain tension.

Notions

Stitch Marker
Tapestry Needle
Two 2cm buttons
4.0mm hook

Special Stitch Patterns

Treble 2 together (tr2tog): (yoh and insert hook as indicated, yoh and draw loop through, yoh and draw through 2 loops) twice, yoh and draw through all 3 loops on hook.

Designer Biography

Emma has been designing knitting and crochet patterns for six years. She enjoys creating fun and modern designs. View her work plus some of her free patterns at www.emmavarnam.co.uk



Emma Varnam Nancy

'This season, the flapper styles of the 20's are all the rage. This casual slipover has the dropped waist so popular in this era.'

Pattern notes

Ch 3 at beg of row counts as one treble.

Back

Using 4.0mm hook, ch 89 (99: 111: 115: 123) sts.

Foundation Row: dc in 2nd ch from hook, dc to end, turn. (88 [98: 110: 114: 122] sts)

Row 1: 3ch, skip first st, 1 tr into each of next 10(9:9:11:9) sts, *skip 2 sts, 5tr into next st, 2ch, skip 3 sts, 1 tr into each of next 5sts, rep from * 4(5:6:6:7) more times, skip 2 sts, 5tr into next st, 2 ch, skip 3 sts, 1 tr into each of next 11(10:10:12:10) sts, turn. (83 [92: 103: 108: 115] tr).

Row 2: Pattern Row 3ch, skip first st, 1tr into each of next 10(9:9:11:9) sts, *skip 2ch, 5tr into next tr, 2ch, skip 4tr, 1tr into each of next 5sts; rep from * 4(5:6:6:7) additional times, skip 2ch, 5tr into next tr, 2ch, skip 4tr, 1 tr into each of next

11(10:10:12:10) sts, turn.

This row forms the pattern. Rep pattern until you have completed 41 (43: 45: 45: 46) rows.

Final Row: 1ch, 1dc in next 11(10:10:12:10) tr, *1dc in ch sp, 1dc in next 10 tr, rep from * 5(6:7:7:8) times, 1dc in ch sp, 1 dc in next 16(15:15:17:15) tr. Fasten off. (88 [98: 110: 114: 122] sts)

Place markers on either side of centre 25 (32: 35: 37: 39) sts to denote back neck.

Front

Make 2

Using 4mm hook ch 53 (63: 75: 79: 87) sts.
Foundation Row: dc in second ch from hook, dc to end, turn. (52 [62: 74: 78: 86] sts)

Row 1: 3ch, skip first st, 1tr into each of next 10(9:9:11:9) sts, *skip 2 sts, 5tr into next st, 2ch, skip 3 sts, 1tr into each of

Top tip

DECREASE CHARTS DON'T SHOW WHICH ROWS HAVE TURNING CHAINS, AS EACH SIZE STARTS ON DIFFERENT ROWS.



Pattern



next 5 sts; rep from * 1(2:3:3:4) times, skip 2 sts, 5tr into next st, 2ch, skip 3 sts, 1tr into each of next 11(10:10:12:10) sts, turn. (50 [59: 70: 74: 81] tr)

Row 2: Starting at neck edge: 3ch, skip first st, tr2tog, tr into each of next 8 (7: 7: 9: 7) sts, *skip 2 ch, 5tr into next tr, 2ch, skip 4 tr, 1 tr into each of next 5sts, rep from times * 4(5:6:6:7) times, skip 2 ch, 5tr into next tr, 2ch, skip 4 tr, 1tr into each of next 11(10:10:12:10) sts, turn.

Repeat Row 2, and at the same time dec 1 st at neck edge of every row for the first 5 (17: 33: 37: 46) rows, then every other row 18 (13: 6: 4: 0) times. See decrease charts. (41 [43: 45: 45: 46] rows, 29 [32: 35: 37: 39] shoulder sts)



"WHEN YOU HAVE COMPLETED THE MAIN SECTIONS OF THE SLIP-OVER AND ATTACHED THE SIDE SEAMS AND THE FRONT PANELS, TRY THE GARMENT ON. YOU MAY FIND THAT, DEPENDING ON YOUR HIP SIZE, YOU DON'T WANT TO DECREASE THE STITCHES IN THE HEM BAND."

Finishing:

Block your garment pieces using ball band instructions.
Join shoulder seam.

Front Band

Row 1: With RS facing and 4mm hook, attach yarn at base of right front opening edge, 1 ch (does not count as st) work dc sts evenly up right front opening (approx 2sts to every tr row), note # of stitches used; work along back neck, then work the same # of sts evenly down left front opening, turn.
Row 2: 1ch, (does not count as st), 1dc into every st to end.
Rep row 2 three times. Fasten off and weave in ends.

Arm Band

Work 2.
Mark points along all four side edges 24(25-26-27-28)cm/9½(9½-10½-10½-11)in from shoulder seams.
Row 1: With RS facing and 4mm hook, attach yarn to right marker, 1 ch (does not count as st) work dc sts evenly between 2 markers, turn.
Row 2: 1ch, (does not count as st), 1 dc into every st to end, turn.
Rep row 2 three times. Do not break yarn. Fold RS tog, join arm hold edge seams and then continue down joining side seams tog.

Waist Band

Place 17(26-37-36-48) sts from the main pattern of front edge of Right Front over the top of 17(26-37-36-48) sts at front edge of Left Front and pin the two edges together.

Hem Band

Rnd 1: With RS facing and 4mm hook, attach yarn to the left seam, 1ch (does not count as st) work 162 (180: 200: 208: 224)dc around the lower edge of the garment making sure you do the right front and left front edges tog where they overlap, sl st into ch.
Rnd 2: 1ch, *8dc, tr2tog; rep from * 16(18:20:20:22) times, dc 2(0:0:8:4) sts, sl st into ch, 146(162:180:188:206) sts. Now working in rows instead of rnds.
Row 3: 1ch, dc to end, turn.
Rep row 3 10 times ending with RS row. Do not break yarn.

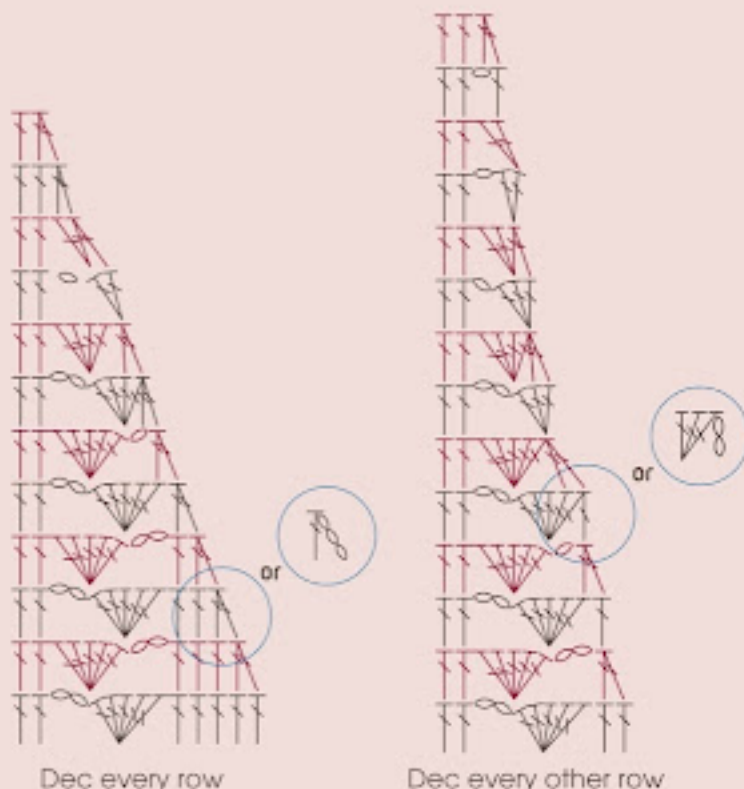
Button Holes

Work up the side of the hem edge.
1 sl st, dc in next row end, 7ch, dc in next row end, turn, 9dc in ch-7 sp, sl st to edge. Fasten off.
Attach yarn again on the 7th row from the hem edge, 7ch, dc in next row end, turn, 9dc in 7ch sp, sl st to edge. Fasten off. Weave in ends.
Attach buttons on corresponding hem edge to match button holes.

END



Tables and charts



Measurements Table

FINISHED BUST	90	100	110	118	128	cm
	35	39	43	46.5	50	in
TO FIT BUST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
LENGTH	60	62	64	65	66	cm
	24	24.5	25	25.5	26	in
	5	6	7	8	8	balls
TOTAL METRES	775	930	1085	1150	1240	
TOTAL YARDS	848	1017	1187	1258	1356	-



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with your query as quickly and efficiently as possible.



1

Difficulty: Beginner

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Half Treble
- Back Loop Only
- Rows

Finished Measurements

75cm/29.5in x 7cm/2.75in

Yarns Used

Habu Textiles Cotton Nerimaki Slub •
100% Cotton • 28g/96m/108yd •
12 WPI
Colour 1 - 1 skein

Yarn Review

Christy says: *The varied thickness of the Habu yarn makes for an interesting pattern, and the Stretch Magic elastic beading cord adds beautiful shine to the project.*

Yarn Alternatives

Save • Patons 100% Cotton 4 ply
Aran • Spind • Rowan Cotton Glace
Splurge • Pure Alchemy Cotton

Tension

Work 26st and 20rows in htr st to measure 10x10cm or 4x4in using 3.75mm hook, or size required to obtain tension. Please note, it is easier to crochet this project with a steel hook because of the nature of the Stretch Magic cord.

Notions

4 - 4.45cm / 1 1/2 inch buttons
Stretch Magic Elastic Beading Cord •
5m/5.5yd • 7mm diameter • clear
1 - 100m spool (98m required to make belt)

Designer Biography

Christy lives in Portland, OR, where she teaches crochet at Knit/Purl. This is Christy's sophomore effort for Inside Crochet. Her website, www.cannocrochet.com, highlights her crochet works.



Christy Lutz

Chunky Belt

'The back loop only (blo) pattern and the elastic beading cord gives the perfect stretch and solidity to the belt.'

Right-Side Button band

START

Row 1: Ch 16, 1dc in 2nd st from hk and in each st across, turn. (15st)

Row 2: 1ch, dc across, turn.

Rows 3&4: Rep row 2.

Row 5: 1ch, 2dc, 4ch, miss 4 sts, 3dc, 4ch, miss 4 sts, 2dc, turn.

Row 6: 1ch, 2dc, 4dc in ch sp, 3dc, 4dc in ch sp, 2dc, turn.

Row 7: 1ch, dc across, turn.

Rows 8-11: Rep row 7.

Rows 12 & 13: Rep rows 5 & 6.

Rows 14 & 15: Rep row 7.

Main Length of Belt

Row 1: 2ch, htr across, turn.

Row 2: 2ch, htr in blo across, turn.

Row 3: Rep row 2 until ends of belt touch but do not overlap when placed around waist.

Left Side button Band

Row 1: 1ch, dc across, turn.

Rows 2-15: Rep row 1, but do not turn at end of row 15.

Border

END

Working around all sides of belt, ch 2, 1htr in each row end and 2htr in each corner, sl st at end of round to join. Fasten off.

Finishing

Sew buttons on left-side button band. Block the belt.



Top tip

FOR A DELICATE LOOK,
ADD A ROUND OF
PICOT LACE AROUND
ALL EDGES



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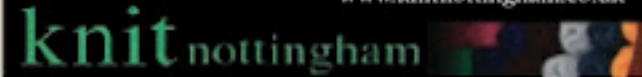
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2

Difficulty: Intermediate

Skills Used

- Slip Stitch
- Double Crochet
- Treble Crochet
- Increases
- Decreases

Finished Measurements

Once size fits most.

Yarns Used

Knitpicks Andes • 100% Peruvian Highland Wool • 50g/125m/137yd • 9 WPI

Colours (1 ball of each)

- A: Sage Brush
- B: Ash
- C: Avocado
- D: Marina

Yarn Review

Irina says: this yarn handles beautifully and isn't at all itchy. It holds its shape but flows. It's light, warm and available in a large variety of colours.

Yarn Alternatives

- Save • Sirdar Bonus Aran
- Spend • Artesano Aran
- Splurge • Scrumptious Aran

Tension

7 rows x 15tr = 10x10cm/4x4inches

Notions

- 3.75mm hook.
- Stitch markers, 4 unique from the others and each other.
- 1 button (19 to 22mm / ¾-1in)

Designer Biography

Irina learnt to crochet when she was five and while she can knit, sew and bead, her favourite craft has always been crochet. She uses crochet when travelling to keep her from giving her husband directions and says it keeps him happy too!



Irina Kireeva

Spin-O-Rama

'A colourful, spiral-patterned hat that is both fun and interesting to make. Irina has also designed a gorgeous cardigan using the same swirl style that you will find in last month's issue.'

Pattern notes

The Spin-o-rama pattern consists of 4 colours worked simultaneously, with each colour forming one branch of the spiral. The spiral is worked in stages, not rounds and stitch markers are used to keep stitches from unravelling by placing them in the live loop of stitches lying in wait.

From Stage 3 onward, repeat instructions of each stage for each colour unless otherwise stated.

Hat

Crown and body of hat

Foundation Ring: With

A, ch 5, sl st to first ch.

1ch (1dc, 1tr, 3tr) in ring.

place a stitch marker in last tr to hold

it, remove hook, *with next colour, sl

st to join in ring, 1ch, (1dc, 1tr, 3tr) in

ring place stitch marker in last tr to hold

it, remove hook; rep from * with other 2 colours. Place unique stitch marker in first sl st of colour A, to mark beg of stage.

Stage 1: Working in stitches of colour B, with A, rem marker, (2tr in next st, 1tr in next st) twice, 1tr in next st, ref marker to hold; working in stitches of colour C, with B, rem marker, (2tr in next st, 1tr in next st) twice, 1tr in next st, ref marker to hold; working in stitches of colour D, with C, rem marker, (2tr in next st, 1tr in next st) twice, 1tr in next st, ref marker to hold; working in stitches of colour A, with D, rem marker, (2tr in next st, 1tr in next st) twice, 1tr in next st, ref marker to hold.

Stage 2: In similar fashion as stage 1, working sections of each branch with each colour of yarn, beg with A, *(3tr, 2tr in next st); rep from * with each colour.

START



Stage 3: *3tr, 2tr in next st; rep from * with each colour.

Stage 4: 3tr, 2tr in next st; rep from * with each colour.

Stage 5: 3tr, 2tr in next st; rep from * with each colour.

Repeat Stage 5 until there are 23tr in each colour (92tr in total), or desired circumference.

Work colours B, C, and D so that live st of each is one st prior to previous colour's live (marked) stitch, and colours appear to be stacked at end of a "row"

Row 6: With colour A, tr around till marked st on colour D.

Row 7: With colour B, tr around till marked st on colour A.

Row 8: With colour C, tr around till marked st on colour B.

Row 9: With colour D, tr around till marked st on colour C.

Trying the hat on frequently, rep rows 6 to 9 until the corner (where the base of the bottom-most live st - in any colour - meets the body of the hat) is 1cm/1/3in from desired length of the crown.

Rem marker from live st of colour closest to body of hat and fasten off.

Brim and Beak

Fold the hat in half lining up the edges so the corner is at one end of the crease. Place a unique stitch marker at the opposite side of the fold.

Next Row: With next live colour, htr into fastened off stitch of prev colour, 1htr in next st, dc across to marker, 2htr in marked st, move marker to first htr, 2tr in next st, 1tr, 2tr in next st, (2tr, 2tr in next st) 4 times, (4tr, 2tr in next st) 3 times, tr to next live st, fasten off.

Eyelet Row: With next live colour, 2htr, dc across to marker, 2dc, move marker to first dc, 2htr into next st, 1htr, 2tr in next st, 2tr, 2tr in next st, 3tr, 2tr in next st, (5tr, 2tr in next st) 3 times, tr across to 6th st before end, 2tr in next st, miss 2 sts, 2tr in next st, (eyelet made), 2tr, fasten off.

Next Row: With final live colour, 2htr, dc across to marker, 5dc, 3htr, tr across to end, fasten off.

Finishing

With any two of the colours held together, make a chain 65cm/25½in long when lightly stretched. Weave the

chain in and out of every other treble st starting at the corner, in the eyelet, across the last row if tr sts at the back of the head and across the 5th row from the brim of the beak on the front of the hat, exiting at the eyelet. Try the hat on, tighten the chain to fit and tie a knot. Fold the outlet/free corner of the beak up hiding the knot. Sew the button on through both layers. Weave in all ends.



"IRINA HAS ALSO DESIGNED A GORGEOUS CARDIGAN USING THE SAME SWIRL STYLE THAT YOU WILL FIND IN LAST MONTH'S ISSUE (ISSUE 27)"

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2

Difficulty: Intermediate

Skills Used

- Chain
- Slip stitch
- Half Treble
- Treble
- Raised Treble Front
- Back Loop Only
- Front Loop Only
- Cluster
- Using markers
- Rows
- Foundation treble crochet
- Reverse double crochet (crab stitch)

Finished Measurements

Mobius Loop: 112cm/44in in circumference, 26 cm/10in wide

Yarns Used

Debbie Bliss Rialto Aran • 100% Merino • 50g/80m/88yd • 8 WPI

Colour: 21225, Camel x 7 balls

Yarn Review

Elizabeth says: *Rialto is gorgeously soft and squooshy, and has lovely stitch definition. The clear, solid colours also help to show off the textured stitches in this pattern.*

Yarn Alternatives

Save • Sirdar Bonus Aran
Spend • Artesano Aran
Splurge • Scrumptious Aran

Tension

Work 14 st and 10 rows in Waffle Stitch pattern to measure 8x8cm/3x3in using 5.0mm hook, or size required to obtain tension.

Notions

5.0mm hook
Stitch marker to mark beginning of round, if desired
Yarn needle to weave in ends

Designer Biography

Originally from Canada, Elizabeth Peat is a crochet-obsessed mum of two young children who spends her non-crocheting time running baby signing classes. See her work at www.displacedmoosepeat.me.uk.



Elizabeth Peat

Waffle and Berries Cowl

'I wanted a wrap that would leave my hands free to deal with my two small children and everything that goes with them. I love how Mobius cowl works up so quickly.'

Special Stitch Patterns

Foundation Treble Crochet (ftr):

Ch 3, yoh, insert hk in first ch, yoh, pull up loop, ch 1, mark ch, (yoh, draw through 2 loops on hook) twice, (2 sts made); *yoh, insert hk in marked ch, yoh, pull up loop, ch 1, mark ch, (yoh, draw through 2 loops on hook) twice, (ftr made); rep from *.

Cluster stitch (cl): *yoh and insert hook in indicated stitch/space, yoh and pull through, (3 loops on hook), yo and pull through 2 loops; repeat from * until 4 loops on hook, yoh and pull through all loops.

2-stitch cluster (dcl): *yoh and insert hook in indicated stitch/space, yoh

and pull through, (3 loops on hook), yoh and pull through 2 loops; repeat from * once, yoh and pull through all loops.

Waffle Stitch:

Row 1: * RtrF around next stitch, tr in next stitch *, repeat from * to end of row, sl st to top of turning chain, turn.

Row 2: * tr in RtrF of previous row, RtrF around tr of previous row *, repeat to end of row, sl st in top of turning chain, turn.

Row 3: * RtrF around tr of previous row, tr in RtrF of previous row *, repeat to end of row, sl st in top of turning chain, turn. Repeat rows 2 and 3 for required number of rows.



Pattern notes

A Mobius strip is a mathematical oddity in that it is an object with only one side and one edge. It's this principle that is used in making Mobius cowls and scarves – when you work on the single edge, your work grows outward from the middle. Even though this pattern only has 15 rows after the foundation trebles, it will look like it has 30 because each row is worked on both sides of the foundation row.

Top tip

EVEN THOUGH WORKED IN THE ROUND, IT'S IMPORTANT TO JOIN AND TURN AT THE BEGINNING OF EACH ROUND.

Pattern starts

160 ftr (see *Special Stitch Patterns*) to measure 112cm/44in slightly stretched.

START

Attach ends together with a twist like this: making sure the work is not twisted, bring ends together to make a loop. Flip one end over a half turn (180 degrees), and secure ends together with a sl st. Use yarn needle and free yarn end to close gap on other side of ftr loop. If done correctly, you will have one continuous edge to work on, and one row will work up on both sides of the foundation treble crochet row.

Rnd 1: 4ch, *miss 1 ftr, all in next ftr; rep to end, dc in base of turning ch, sl st to 3rd ch of turning ch, turn.

Rnd 2: 2ch, htr in each cluster and ch sp around, sl st to top of turning ch, turn.

Rnd 3: 2ch, *htr in blo in next stitch, htr in flo in next stitch; rep from * to end of round, sl st to top of turning chain, turn.

Rnd 4: 3ch, tr in each htr around, sl st to top of turning ch, turn.

Rnd 5: 3ch, work row 1 of **Waffle Stitch**.

Rnd 6: 3ch, work row 2 of **Waffle Stitch**.

Rnd 7: 3ch, work row 3 of **Waffle Stitch**.

Rnds 8-13: Repeat rounds 6 & 7

Rnd 14: 1ch, turn. Dc in each stitch, sl st to beginning ch.

Rnd 15: 1ch, turn. Reverse dc around, sl st to beginning chain. Fasten off and weave in ends. Block lightly to shape.

END



"EVEN THOUGH THIS PATTERN ONLY HAS 15 ROWS AFTER THE FOUNDATION TREBLES, IT WILL LOOK LIKE IT HAS 30 BECAUSE EACH ROW IS WORKED ON BOTH SIDES OF THE FOUNDATION ROW."



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2

Difficulty: Intermediate

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Treble
- Rounds
- Rows

Finished Measurements

20cm/8in in diameter, 18cm/7.5in long

Yarns Used

DMC Natura Just Cotton • 100% Cotton • 50g/155m/170yd • 14 WPI
Colour: Ibiza Nol (2 balls)

Yarn Review

Emma says: *this yarn has a wonderfully smooth, matt finish and comes in a range of beautiful colours.*

Yarn Alternatives

Save • Wendy Supreme Luxury 4ply
Spend • Patons 100% Cotton 4ply
Splurge • Rowan Fine Milk Cotton

Notions

Lampshade circular frames 13cm/5in and 20cm/8in.

Pattern notes

Work in rounds, do not turn. The cotton will naturally stretch to reach round the larger ring. When you crochet around the lampshade rings, treat them as if they are a row line of yarn and do under and round the wire. If you would like to make a larger lampshade, increase in multiples of eight around the top lampshade ring to create the pattern. If you are finding it difficult to incorporate the frame into your work, you could make the pattern off the frame and then stitch the lampshade to a frame.

Designer Biography

Emma has been designing knitting and crochet patterns for six years. She enjoys creating fun and modern designs. View her work plus some of her free patterns at www.emmavarnam.co.uk



Emma Varnam

Lace Lampshade

'I saw a beautiful lampshade made in lace and I wanted to create the same pretty effect for my landing light.'

START

Pattern starts

Using the smaller lampshade ring and 4mm hook dc 87 sts around the ring.

Foundation Row: Change to 3mm hook. 4ch (counts as 1tr and 1ch). *miss 2 dc, (1tr, 3ch, 1tr) into next dc, 1ch, miss 2dc, 1tr into each of next 3 dc, 1ch; rep from *, end with 1tr into each of last 2 dc, sl st into 3rd ch of beg ch.

Row 1: 4ch (counts as 1tr and 1ch), miss (ch sp, 1 tr), *7tr into next ch sp, 1ch, miss (1 tr, ch sp, 1tr), 1tr into next tr, 1ch, miss (1 tr, 1 ch sp, 1 tr); rep from *, end with 7tr into next ch sp, 1ch, sl st into 3rd ch of beg ch.

Row 2: 5ch, *miss (1 ch sp, 2 tr), 1tr into each of next 3tr, 1ch, miss (2 tr, 1 ch sp), (1tr, 3ch, 1tr) into next tr, 1ch; rep from *, end with 1tr into each of next 3tr, 1 ch, miss (2tr and 1ch), (1tr, 3ch) into base of beg ch, sl st into 3rd ch of beg ch.

Row 3: 3ch, 2tr into same ch sp at the base of beg ch, 1ch, miss 1 tr, 1tr into next tr, 1ch, miss (1 tr, 1 ch sp, 1tr), 7tr into ch-3 sp, *1ch, miss (1 tr, 1 ch sp, 1 tr), 1tr into next tr, 1ch, miss (1 tr, 1 ch sp, 1 tr), 7tr into next ch-3 sp; rep from *, end with 1ch, miss (1tr, 1ch, 1tr), 1tr into next tr, 1 ch, miss (1tr, 1ch, 1tr), 4tr into next ch-3 sp, sl st into

3rd ch of beg ch.

Row 4: 4ch (counts as 1tr and 1ch), * miss 2 dc, (1tr, 3ch, 1tr) into next dc, 1ch, miss 2 dc, 1tr into each of next 3 dc, 1ch; rep from *, end with 1tr into each of last 2 dc, sl st into 3rd ch of beg ch. Rep rows 1-4 three additional times.

Attach to larger ring

Catch the ring by holding the crochet below the ring and bring your hook forward and under the ring, go through the st on the crochet fabric and then bring the yarn and hook forward and up around the ring the make the dc on top of the ring. Work around the ring, dc into the top of each tr and work 3dc into each 3ch spaces.

END

Edging

Row 1: Sl st in any st on large ring to join. *5ch, miss 3dc, sl st into each of next 5 dc; rep from * to end.

Row 2: *Into 5ch sp work (5tr, 5ch, sl st into 4th ch from hook, 1 ch, 5tr) sl st into 3rd of next 5 sl st; rep from * to end. Fasten off and weave in ends. Spray block to tighten stitches. Hang in any room and admire.

Top tip

USE SPRAY STARCH AS
AN OPTIONAL WAY TO
STRENGTHEN YOUR
LAMP SHADE



How to **crochet:** The Basics

The team at **Crochet** guide you through the basic building blocks of our favourite craft through simple step-by-step techniques. Learn them, then try out our beginner patterns. **BY CLAIRE MONTGOMERIE**

PART 1

Holding your hook and yarn...

Gripping the hook

To crochet successfully, it's important that you hold the yarn and hook in a correct and comfortable manner. This will ensure that your tension is accurate throughout the project. There are two main ways of holding the hook and yarn in crochet – you can choose whichever of these, or variations, that are natural for you.

A

Option A: Pencil grip

Hold the hook in your dominant hand as you would a pencil, approx 5cm from the tip of the hook.

B

Option B: Knife grip

Hold the hook in your dominant hand as you would a knife, approx 5cm from the tip of the hook.

It's important to hold the **hook and yarn** in a correct and comfortable manner that's natural for you.

Holding the yarn



Option A: Forefinger hold

Wrap the ball end of the yarn around the little finger of your other hand, passing it up between your middle and ring fingers to the front of your hand and over the other two fingers. Hold the work steady with your thumb and forefinger, and use your middle finger to create tension.



Option B: Middle-finger hold

Wrap the ball end of the yarn around the little finger of your other hand, passing it up between your middle and ring fingers to the front of your hand and over the other two fingers. Hold the work steady with your thumb and middle finger, and use your forefinger to create tension.

Letting the yarn slide through your fingers, especially over your little finger, will help to maintain an even tension.

PART 2

Getting started...

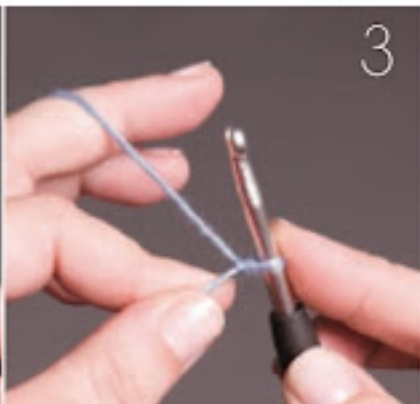
The slip knot



Step 1: Make a loop in the yarn.



Step 2: With your crochet hook, catch the ball working end of the yarn and draw through loop.



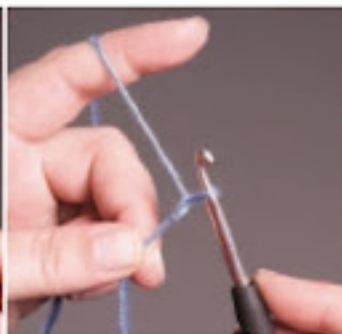
Step 3: Pull firmly on yarn and hook to tighten knot and create first loop.

Slip stitch (sl st) is used to **join** one stitch to another or to join a stitch to **another point**.

Making a chain



Step 1: To make a chain, hold the tail end of the yarn and bring the yarn over the hook by passing the hook in front of the yarn, under and around it.



Step 2: Keeping the yarn taut, draw the hook and yarn through the loop on the hook. Pull it through.



Step 3: Ensuring the stitches are fairly loose, repeat to make the number of chains required.

To count the stitches, use the right side of the chain, or the one that has more visible and less twisted 'V' shapes. Each 'V' is one chain. Do not count the slip knot as the first stitch, but remember to count the loop on the hook.

Slip stitch (sl st)

Slip stitch is used to join one stitch to another or to join a stitch to another point. It's usually made by picking up two strands of a stitch. Where sl st is used all over, you execute it in the same way, but only pick up the back loop.



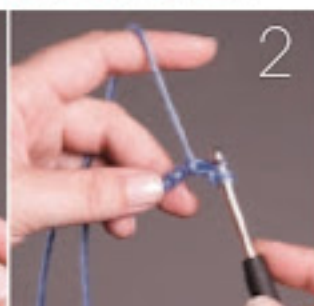
Insert the hook into the back loop of the next stitch and pass yarn over hook, as in chain stitch. Then draw yarn through both loops on stitch and repeat to end.

PART 3 Main crochet stitches...

Double crochet (dc): The most basic crochet stitch.



Step 1: Miss 2ch and insert hook, front to back into next stitch, under top loop of next ch. Yarn round hook (yreh).



Step 2: Draw loop through to front, two loops on hook.



Step 3: Yreh.



Step 4: Draw through both loops to complete the double crochet.



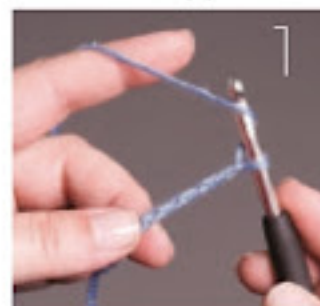
Step 5: Work one dc into every ch to end but do not work slip knot. For next row, turn your work and make 1ch, called a turning chain. Skip stitch at the base of the turning

chain, then work a dc under both top loops of next st. When working any stitch in crochet, you must work through both loops of each stitch, unless the pattern calls for just

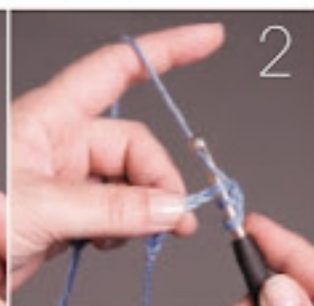
working through either the front or back loop of next stitch. Work one dc into each stitch to end of row. Repeat this row for dc fabric (shown left).

When working **any** stitch, you must work through **both** loops, unless the pattern calls for the front or back loop.

Treble crochet (tr): A taller crochet stitch.



Step 1: Yreh.



Step 2: Insert hook in next stitch, from front to back. Yreh and draw the loop through just the chain stitch.



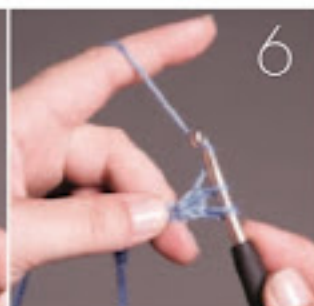
Step 3: Three loops on hook.



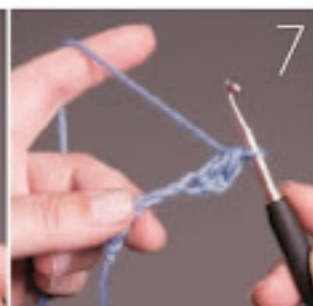
Step 4: Yreh and pull the loop through the first two loops only.



Step 5: Two loops on hook.



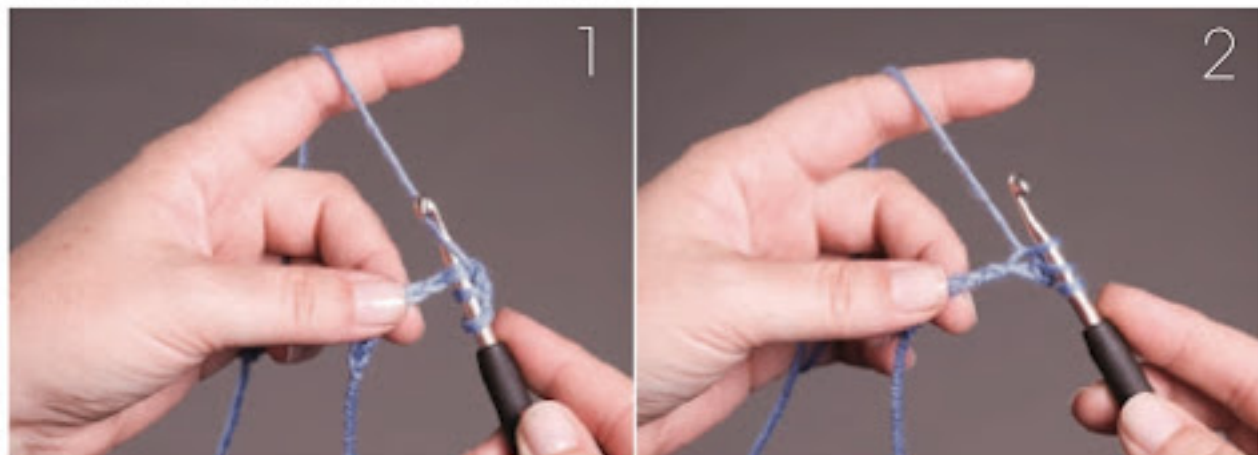
Step 6: Yreh.



Step 7: Pull remaining two loops through first loop to complete treble. Repeat this along the row for tr fabric (shown above).

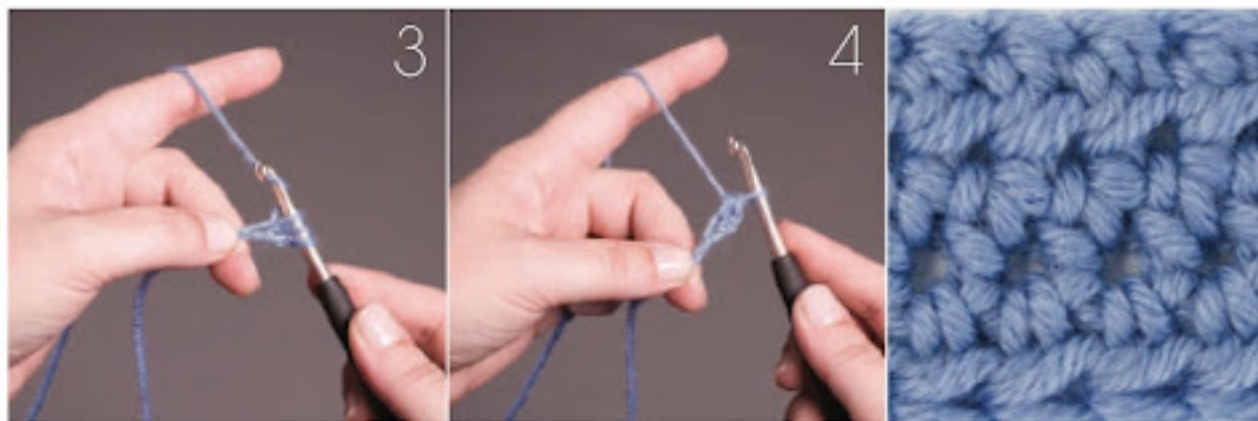


Half Treble crochet (htr): The third essential crochet stitch.



Step 1: Yrh, insert hook in next stitch, from front to back, and draw the loop through just the chain stitch.

Step 2: This creates three loops on the hook.



Steps 3 & 4: Yrh, as for tr, but draw yarn through three remaining loops on hook together to complete half treble.

Repeat the htr along the row for htr fabric (shown above).

PART 4

Working patterns...

Turn a row

At the end of a row, when you turn the work to begin the next row, you need to complete a turning chain (t-ch) to get to the right height of the stitch you're working, as demonstrated on the dc. This chain counts as the first stitch in the row and each technique, depending on its height, uses a different number of chains at the start of the row.

dc = 1 t-ch htr = 2 t-ch tr = 3 t-ch

Measuring gauge

Before starting on a project, it's advisable that you do a tension swatch to ensure that you're crocheting at the right tension. This enables you to correct any deviances from the working pattern before you begin, ensuring your project

**Before starting a project,
do a tension swatch.**

is the correct size. The swatch should be just over 10cm/4in square. If the tension is wrong, you must re-work the swatch with larger or smaller hooks until you obtain the correct tension. Measure out 10cm/4in along a row and place markers. Measure out 10cm/4in down the rows and place markers. Use these two sets of markers to count how many stitches and rows there are to 10cm/4in, and compare to the pattern's tension swatch. You may wish to take a few measurements in this way to create an average.

1

Difficulty: Beginner

Skills Used

- Chain
- Slip stitch
- Double Crochet
- Half Treble
- Treble
- Double Treble
- Working in rounds & rows
- Raised Double Treble
- Raised Treble

Finished Measurements

Each block is 19x19cm / 7½x7½ inches square.

Yarns Used

Rico Essentials Merino DK • 50g/120m/130yd • WPI 11

Main Colour (MC): 60 (white)

CC1: 15 (magenta)

CC2: 27 (blue)

CC3: 65 (yellow)

CC4: 71 (coral)

Yarn Review

Charles says: "This is a lovely, soft yarn with excellent stitch definition and bounce. The fabric is light, yet very warm."

Yarn Alternatives

Save • King Cole Merino Blend DK

Spend • Rowan Pure Wool DK

Spurge • Nima Sellar DK

Tension

Tension is not essential for these blocks, except that tension should be maintained from block to block.

Notions

5.0mm hook
Stitch markers
Tapestry Needle

Designer Biography

Charles Voth brings his Colombian and Canadian sensibilities to colour, structure, warmth and design. He enjoys spinning, weaving, knitting and crocheting and may soon begin quilting and working with bobbin lace.



Charles Voth

Motif of the Month Blocks Three & Four

"Japanese stitch pattern books are so diverse and inspiring. I love advanced cables, but I simplified these and converted a horizontal wheel row motif to this in-the-round version."

Special stitches

Short Spoke (ssp): In indicated st/sp work (3tr, 6ch, 1tr in back bump of 4th ch from hk, 1tr in each back bump of next 2 ch, 3tr).

Long Spoke (lsp): In indicated st/sp work (3tr, 7ch, 1tr in back bump of 4th ch from hk, 1tr in each back bump of next 3 ch, 3tr).

Wheel (wh): Yrh, insert hk in first tr, yrh, pull up lp, yrh, pull through 2 lps, (yrh, insert hk in next st, yrh, pull up lp, yrh, pull through 2 lps) 10 times, (yrh twice, insert hk in next st, yrh, pull up lp, [yrh, pull through 2 lps] twice), 2 times, (14 lps on hk), yrh, draw through all but last lp, yrh, draw through 2 lps.

Half-wheel Right (whr): Yrh, insert hk in first tr, yrh, pull up lp, yrh, pull through 2 lps, (yrh, insert hk in next st, yrh, pull up lp, yrh, pull through 2 lps) 4 times (5 times on edge of long spoke), (7 lps on hk), yrh, draw through all but last lp, yrh, draw through 2 lps.

Half-wheel Left (whl): (Yrh, insert hk in next st, yrh, pull up lp, yrh, pull through 2 lps) 4 times (5 times on edge of long spoke), (yrh twice, insert hk in next st, yrh, pull up lp, [yrh, pull through 2 lps] twice), 2 times, (8 lps on hk) yrh, draw through all but last lp, yrh, draw through 2 lps.

6 Post Cluster (6-cl): Working across next 6 sts, (yrh, insert hk in next st, yrh, pull up lp, yrh, pull through 2 lps) 6 times, (7 lps

A lovely, soft yarn
with excellent stitch
definition and bounce

Top tip

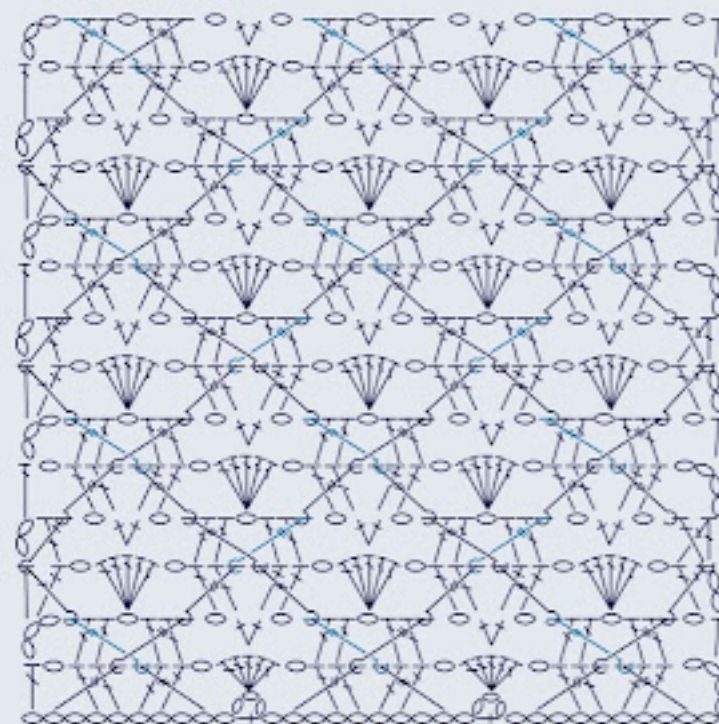
THE LAST 2 SPOKES (STITCHES) OF THE WHEELS OR LEFT HALF-WHEELS ARE DOUBLE TREBLES.

Tables and charts

Window Pane Block



Lattice & Lace Block



on hk), yrh, draw through all but last lp, yrh, draw through 2 lps.

Raised back double treble (rdtrb): Yrh twice, working from back to front to back, insert hook around indicated st, yrh, pull up yarn, (yrh, draw through 2 loops) rep until one loop on hook.

Raised front double treble (rdtrf): Yrh twice, working from front to back to front, insert hook around indicated st, yrh, pull up yarn, (yrh, draw through 2 loops)

Pattern notes

When asked to rotate work, turn clockwise 90 degrees, keeping right side of work facing you.

Charts show alternating dark and lighter shades of same colour to help distinguish rows, but only 3 colours are used in the Pinwheel block.

Take note when working along edges of long spokes that the wheels have an additional post. (see Half Wheels in Special Stitches)

In Lattice & Lace, both raised treble and raised double treble are used; please pay close attention.

In Lattice & Lace block, when referring to raised sts of previous rows, dtr or tr is used instead of rdtrf/rdtrb, or rtrf/rtrb, respectively.

Colour combinations can be worked to taste.

START

Pinwheel Block

Rnd 1: (Block and grey on chart). With CC3, wrap yarn around little finger 5 times and pinch wraps tog to form ring. 1ch, 16dc in ring, sl st to 1st ch. (16 dc)

Rnd 2: 2ch, *2dc in next st, 1dc in each of next 3 sts; rep from * around, sl st to 2nd ch. (20 dc)

Rnd 3: 3ch, miss 1 st, *3tr in next st, 1tr in each of next 4 sts; rep from * around, sl st to 3rd ch. (28 tr)

Rnd 4: Sl st in first tr, 1ch, *dc in next tr, 3ch, miss 3 tr, dc in sp between 3rd and 4th tr, 3ch, miss 3tr; rep from * around, sl st to ch to join. (8 dc, 8 ch sp)

Rnd 5: 1ch, *dc in dc, 1ch, miss 3 ch, ssp in next dc, 1ch, miss 3 ch; rep from * around, sl st to ch to join, fasten off. (4 ssp, 4dc)

Rnd 6: (Green on chart) With CC2, sl st to join in ch-3 sp on end of any short spoke. 1ch, *1dc in ch-3 sp, 4ch, 6-cl across next 6 sts, miss ch, 5dtr in next dc, miss ch, 6-cl

across next 6 sts, 3ch; rep from * around, sl st to first ch to join.

Rnd 7: 3ch, 2tr in first dc, 7ch, tr in back lp of 4th ch from hk, 1tr in back lp of each of next 3 ch, 3tr in same dc, *dc in ch-4 sp, ssp in top of 6-cl, miss 2 dtr, dc in next dtr, miss 2 dtr, ssp in top of 6-cl, dc in ch-3 sp*, 1sp in next dc; rep from * 4 times ending final rep at **, sl st to 3rd ch to join. (8 ssp, 4 lsp)

Rnd 8: (Blue on chart) With CC1, sl st to join in ch-3 sp on end of any long spoke, 1ch, *1dc in ch-3 sp, 3ch, whr across next 7 sts, tr in dc, hl across next 6 sts, 3ch, dc in next ch-3 sp, 3ch, wh across next 13 sts, 3ch, dc in next ch-3 sp, 3ch, whr across next 6 sts, tr in dc, whl across next 7 sts, 3ch; rep from * around, sl st to first ch to join. (16 half wheels, 4 wheels)

Rnd 9: 2ch, 2dc in first dc, *3dc in ch sp, miss whr, 5tr in tr, dc in top of whl, 2tr in ch sp, 1dc in next dc, 2dc in next ch sp, 5tr in top of whl, 2dc in next ch sp, 1dc in next dc, 2dc in next ch sp, 1dc in top of whr, 5tr in next tr, miss whl, 3dc in ch sp*, 3dc in next dc; rep from * around, on final rep end at **, sl st to 2nd ch to join, fasten off. (60 tr, 84 dc)

END

Lattice & Lace Block

START

Row 1: Using any colour throughout, *13ch, dc in 4th ch from hk; rep from * once, 14ch.

Row 2: 1tr in back loop of 8th ch from hk, *1tr in back loop of next ch, reaching in front and across 2 tr just made, 1dtr in 2 strands of ch just before 2 tr, miss 3 ch, 1dtr in 2 strands of ch, reaching behind and across dtr just made, 1tr in back loop of each of first 2 missed ch, 1ch*, 5tr in ch-3 sp, 1ch, miss 3 ch, 1tr in back loop of next ch; rep from * across ending at **, 1tr in last ch, turn. (6 crossed sts, 2 5-tr shells)

Row 3: 3ch, miss (ch, 2tr, 1dtr), *rdtrb around next dtr, reaching behind and across st just made, 1tr in each of 2 missed tr, 1ch, 1tr in each of next 2 tr, reaching in front and across 2tr AND rdtrb just made, 1rdtrb around missed dtr, 1ch, miss (ch, 2tr)*, 2dc in 3rd tr of shell, 1ch, miss (2tr, ch, 2tr); rep from * across until **, 1tr in last ch, turn. (6 crossed sts, 4 dc)

Row 4: 2ch, miss ch sp, rtrf around first dtr, reaching behind and across rtrf, 1tr in ch sp, *1ch, miss 2 tr, 5tr in ch sp, 1ch, miss (2tr, 1dtr)*, 1tr in ch sp, 1tr in next dc, reaching across and in front of 2tr

just made, rdtrf around missed dtr, miss 1dc, ch sp, 1trf around next dtr, reaching behind rtrf just made, 1tr in dc, 1tr in ch sp; rep from * across ending at **, 1tr in 1-ch, yrh, reaching across and in front of tr just made, insert hook from front to back to front around missed dtr, yrh, pull up loop, yrh, draw through 2 loops, yrh, insert in 1-ch, yrh, pull up loop, yrh, draw through all loops on hook. (6 crossed sts, 3 5-tr shells)

Row 5: 2ch, miss first st, tr in next st, reaching in front and across tr just made, rtrb around first st, *1ch, 2dc in centre st of 5tr shell, 1ch*, miss (2tr, ch sp, 2tr), 1rdtrb around next dtr, reaching behind st just made, 1tr in each missed tr, 1ch, 1tr in each of next 2 tr, reaching across and in front of 2 tr just made, BU/ behind rdtrb, 1rdtrb in dtr from prev row; rep from * across ending at **, miss (2tr, ch sp, 1tr), rtrb around last st, yrh, reaching behind rtrb just made, insert hook in missed tr, yrh, pull up loop, yrh, draw through 2 loops, yrh, insert hk in 1-ch, yrh, pull up, yrh, draw through 2 loops, yrh, draw through all loops on hk, turn. (6 crossed sts, 6dc)

Row 6: 4ch, miss 2 sts, *1tr in ch sp, 1tr in next dc, reaching across and in front of 2tr just made, rdtrf around missed raised st, miss (1dc, ch sp), 1rdtrf around next dtr, reaching across and behind raised st just made, 1tr in missed dc, 1tr in ch sp, 1ch*, miss 3sts, 5tr in next ch sp, 1ch, miss 3 sts; rep from * across, ending at **, 1tr in last 1-ch. (6 crossed sts, 2 5-tr shells)

Rows 7-15: Rep rows 3-6 ending with a row 3, turn, do not fasten off. Now working in rounds.

Rnd 16: 1ch, 3dc in last htr of prev row, 31dc evenly across, 3dc in 2nd ch of corner, 31dc evenly along side edge (approx 2 dc per row edge), 3dc in first starting ch, 31dc evenly across bottom, 3dc in corner, 31dc evenly along side edge, sl st to first ch, do not turn.

Rnd 17: 1ch, 1dc in first st, *3dc in next st, 33dc across, rotate 90 degrees; rep from * ending with sl st in first ch, do not turn.

Rnd 18: 2ch, 2htr, *3htr in corner st, 35htr across, rotate 90 degrees; rep from * ending with sl st in 2nd ch, turn.

Rnd 19: 1ch, *1dc in next lower front loop of prev row htr, 1ch, miss 1 htr; rep from * around working dc in corner sts, sl st to join, fasten off.

END

Finishing

Weave in all ends.



"TAKE NOTE WHEN WORKING ALONG EDGES OF LONG SPOKES THAT THE WHEELS HAVE AN ADDITIONAL POST, (SEE HALF WHEELS IN SPECIAL STITCHES)."

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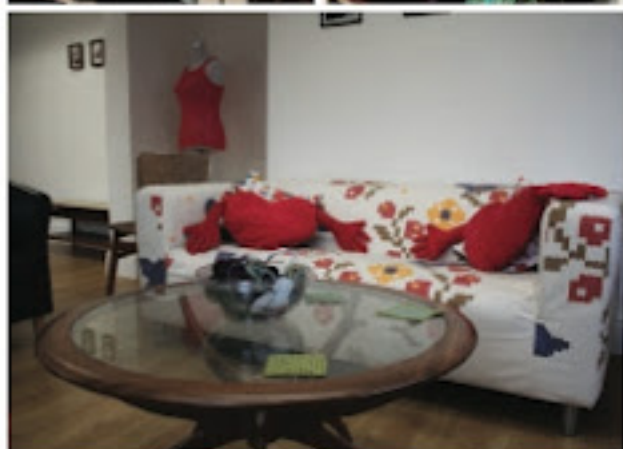
Purl City Yarns

Designer Emma Varnam explores Purl City Yarns

There are many reasons to visit Manchester – great shopping, brilliant museums and a couple of famous football clubs. If you are in the city centre, then a wander in the Northern Quarter is a must. This eclectic and charming part of the city is frequently used as a film double for historic New York and it is here that the aptly named *Purl in the City* yarn shop has made its home.

Under pressure from friends and fellow knitters, Charlotte Bacci opened the shop in October 2010. What she created is not just a place to buy yarn and notions, but a haven for knitting and crochet fans. The interior is light and bright and always welcoming. There is plenty of space to browse the yarns and the extensive range is well-organised by weight. Charlotte and her shop manager, Cara, are committed to stocking natural fibres. But they also are careful to make sure that there is a broad price range suitable for every pocket. Cleverly, the shop provides local knitters with somewhere to buy yarns which are not found in the department stores. Here you can fill your bags with the very reasonable Drops, the super soft Manos Del Uruguay or the delicious Zauberball.

It's great to find a shop which is also committed to stocking the best of British breeds, including Blacker Designs and Precious Possum



yarns. I found magazines and books that I had wanted to flick through and hadn't seen anywhere else. They are committed to supplying yarns and notions which they would use themselves. Like many modern yarn shops, they have a successful online store and have built up a great following through excellent use of their regular newsletters.

Right in the middle of the shop are a couple of comfy sofas which are often occupied by knitting regulars. Upstairs is the clean and bright Learning Space, which provides the shop with the opportunity to host popular trunk shows by yarn celebrities such as Ysolda Teague, Debbie Bliss and Susan Crawford. A wide range of workshops and tutorials is offered, which not only covers learning to crochet but also more adventurous tutorials such as dying and spinning.

The measure of a good yarn shop is if you feel able to ask advice from the assistants working there. *Purl City Yarns* goes out of its way to make you feel comfortable and free to browse. Frequently, staff will suggest ideas or patterns and encourage you to try new techniques. The super-friendly sales assistant, Yin Yin, is brilliant at understanding your own particular likes and dislikes and is able to intelligently point you to new yarns and projects that you might never have thought of. After my visit, I left buzzing with new ideas and itching to start the newly-purchased project in my carrier bag.

To find out more, visit www.purlicityyarns.com





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