

INSIDE Crochet

13

ORIGINAL
PATTERNS
INSIDE!

**Boho
Fashion**

PERFECT
PIECES FOR
SUMMER
FESTIVALS!

.....
**clones
lace**
EXPLORED
.....

**AMIGURUMI
COMPETITION
WINNER!**

plus

**GRADUATE FASHION
SHOWCASED**

**HOT SUMMER
ACCESSORIES**

**BEGINNERS' GUIDE
TO CROCHET**



SUMMER
SANDALS



LIME
SHAWL



Welcome

to issue 20 of ^{INSIDE} Crochet magazine!

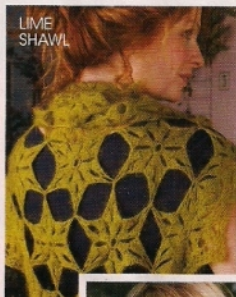
This issue is all about summer holidays and if you're anything like me, you'll be dreaming of jetting off somewhere hot and glamorous! If you have managed to book such a holiday, then Helen Free's fabulous foot adornments on page 94 are a great alternative to flip flops on the beach, ensuring you'll ooze elegance and style as you sunbathe. We also have a plethora of beach cover-ups that can double as evening wear – all importantly, meaning less weight in your suitcase!

For those of you sticking to less sunny shores, we also have some pieces perfect for a cool evening stroll along a beach and some elegant dinner attire, such as Aoihe Ní Shúilleabháin's stunning shawl on page 28.

In addition to all this, you can learn more about Irish Crochet with expert Maire Treanor's piece on Clones lace, then try out her beautiful and very modern necklace on page 36, using some of the lovely crochet threads reviewed on page 17.

Amongst all of these goodies, there should be a perfect project for taking out into the summer sun!

Claire x



Subscribe
TODAY
See page
64

This month ^{INSIDE} Crochet will be:

Crocheting

Salice from Kim Hargreaves' *Whisper* collection

Sewing

A patchwork quilt for a new arrival (or trying to!)



Baking

Lots of birthday and celebration cakes from Bake-a-Boo's Bakery cookbook by Zoe Athene Berkeley



What's on the Cover?

10 Amigurumi competition

The winner of the amigurumi competition is announced!

32 Clones Lace

A modern slant on a traditional Irish technique.

70 Graduate fashion designers

We look at the new wave of designers sweeping the awards.

Model: Flappy the Owl

Photography: Dan Medhurst



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.

INSIDE Crochet 20 Contents

06

FLAPPY
OWL



24

JANIS
WAISTCOAT



84

JASMINE
MAE
DRESS



56

PISTACHIO
CLUTCH



Patterns

- 06 Flappy Owl - *by Lucy Collin*
- 24 Janis Waistcoat - *by Claire Montgomerie*
- 28 Citrus Lime Shawl - *by Aoibhe Ni Shúilleabháin*
- 36 Shamrock Necklace - *by Máire Treanor*
- 42 Fritillary Scarf - *by Kristen Hein Stroh*
- 46 Tropical Fedora - *by Jennifer J. Cirka*
- 52 Sunshine Blanket - *by Marie Segares*
- 56 Pistachio Clutch - *by Lucy Robinson*
- 60 Feather in your cap - *by Kristen Hein Stroh*
- 66 Glass Covers - *by Pauline Fitzpatrick*
- 74 Boho-Chic Jersey - *by Jane Walters*
- 84 Jasmine Mae Dress - *by Jenny King*
- 94 Barefoot Sandals - *by Helen Free*

FEATHER
IN
YOUR CAP

60





46
TROPICAL
FEDORA



66
GLASS
COVERS



52
SUNSHINE
BLANKET



74
BOHO-CHIC
JERSEY



28
CITRUS
SHAWL



36 SHAMROCK
NECKLACE
94 BAREFOOT
SANDALS



42
FRITILLARY
SCARF

**Subscribe
TODAY!**
only £48
Turn to
page **64**

Features

10 Toy Competition
The winners of the Amigurumi Competition are announced.

32 Clones lace
Maire Treanor explores the traditional Irish pastime of clones lace.

48 Interview
We find out what makes multi-talented singer-songwriter and crocheter Stephanie Dosen tick.

69 New Generation
Claire Montgomerie gets up close and personal with the new generation of fashion designers, graduating this year.

88 How to crochet
Our step-by-step guide will have you crocheting with ease. This issue, we also show you how to master the clones knot.



32



48



69

Every issue

- 14 News we love
- 17 Things we love
- 19 Books we love
- 20 Yarn review
- 23 Gallery
- 39 Contacts/Errata
- 64 Subscriptions
- 73 Back issues
- 97 Next issue
- 98 Indy Yarn Shops



17



19

Difficulty:

Intermediate

Skills Used

- Shaping & decreasing
- Raised stitches
- Back Loop Only
- Front Loop Only
- Popcorn
- Using markers
- Working in rounds

Finished Measurements

Approximately 16cm/6 1/2 in tall

Yarns Used

Sirdar Bonus DK, 100% acrylic • 100g/280m/306yd • 8 WPI

MC: approx 50g, shade chocolate

Stylecraft Special DK, 100% acrylic • 100g/295m/322yd • 8 WPI

CC1: approx 50g, shade 1062, teal

Robin DK, 100% acrylic • 100g/300m/328yd • 8 WPI

CC2: approx 50g, shade 026, rust

CC3: approx 10g, shade 286, gold

Stylecraft Life DK, 75% acrylic, 25% wool • 100g/298m/326yd • 8 WPI

CC4: Small amounts, shade 2325, natural

CC5: Small amounts, shade 2326, chocolate

Yarn Review

Lucy says: 'I used acrylic/wool mix yarns. These are all sturdy yarns, practical for making toys.'

Yarn Alternatives

Save • Cygnet DK

Spend • Wendy Mode DK

Splurge • Sirdar Click DK

Notions

3.5mm hook

Stuffing

1 pair 16.5mm amber safety eyes

Tapestry needle

Designer biography

Lucy began making some crocheted animals for her sons' school bazaar and hasn't looked back since!



Lucy Collin

Flappy Owl

'I love owls and I think the shapes of their faces, with their large eyes and rings of feathers, really lend themselves to being made in crochet.'

Special Stitch Patterns

5tr popcorn (5tr pop): Work 5tr into one st, remove hook from working loop, push through both loops of first tr and pull working loop through.

Pattern Notes

This owl is made in rounds. *Do not join rounds* unless instructed.

Use a stitch marker to mark the start of a round.

To start a round, you can use the magic or adjustable ring method, but I prefer (ch2, work 6 dc into 1st ch). If you work the 6 dc over the tail of yarn as well you can use that to pull the hole tight.

START

Eye circles

(make 2)

Rnd 1: Using CC4, ch2 (does not count as a st), 9tr in first ch, join to first tr with a sl st. (9 sts)

Rnd 2: Ch2 (counts as 1tr), 1tr in same st as sl st, 2tr in each of next 8 sts, join to 2nd ch of 1st ch, changing to CC5. Fasten off CC4. (18 sts)

Rnd 3: 2dc in each st around. (36 sts)
Sl st into next st and fasten off, leaving a long tail.

Body

Rnd 1: Using MC, ch2, 6dc in first ch. 6

sts)

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

Rnd 3: 2dc in each st around. (24 sts)

Rnd 4: *2dc in next st, 2dc; rep from * 8 times. (32 sts)

Rnd 5: *2dc in next st, 3dc; rep from * 8 times. (40 sts)

Rnd 6: *2dc in next st, 4dc; rep from * 8 times. (48 sts)

Rnd 7: *2dc in next st, 7dc; rep from * 6 times. (54 sts)

Rnd 8: *2dc in next st, 8dc; rep from * 6 times. (60 sts)

Rnd 9: *2dc in next st, 9dc; rep from * 6 times. (66 sts)

Rnds 10 - 20: Dc in each st around. (66 sts)

Fasten off.

Fit the eyes to the front of the body (with the start of the end of the current rnd at the back).

Push the safety eyes through each of the eye circles then push through the body between rnds 13 and 14, far enough apart to fit the beak between. Fit the washers on the eyes on the inside.

Pullover neck

Change to CC1.

Rnd N1: 3ch, tr(flo) in each st around, join to 3rd ch of 1st ch with a sl st. (66 sts)

Top tip

Turn to page 10 to find out the winners of the Amigurumi Competition!



Flappy Owl

Rnd N2: 3ch (counts as a tr), Rtrf, *Rtrb, Rtrf; rep from * around, join to 3rd ch of t-ch with a sl st. (66 sts)

Rnd N3: 1ch, dc in each st around, join with a sl st to 1ch. (66 sts)

Fasten off.

Weave in ends.

Pullover

Rejoin the CC1 to the first *back loop* of Rnd 20.

Rnd 21: Dc(blo) in each st around. (66 sts)

Rnds 22-25: Dc in each st around. (66 sts)

Change to CC3 for Rnd 26 - *do not* fasten off CC1, but alternate between CC1 and CC2 each rnd to Rnd 40.

Rnds 26-32: Dc in each st around. (66 sts)

Rnd 33: *2dc in next st, 10dc; rep from * 6 times. (72 sts)

Rnds 34-40: Dc in each st around, join to first dc with a sl st. (72 sts)

Using CC1, work the ribbed hem as follows:

Rnd H1: 2ch, htr(flo) in each st around, join to 2nd ch of t-ch with a sl st. (72 sts)

Rnd H2: 2ch, Rtrf, *Rtrb, Rtrf; rep from * to end, join to 2nd ch of t-ch with a sl st. (72 sts)

Rnd H3: 1ch, dc in each st around, join to 1ch with a sl st. (72 sts)

Fasten off.

Weave in ends.

Body (cont'd)

Rejoin MC to the first *back loop* of Rnd 40.

Rnd 41: Dc(blo) in each st around. (72 sts)

Rnd 42: *2dc in next st, 11dc; rep from * 6 times. (78 sts)

Rnds 43-47: Dc in each st around. (78 sts)

Stuff body firmly, as far as you can. Continue to stuff gradually as you work the next few rounds.

Rnd 48: *Dc2tog, 11dc; rep from * 6 times. (72 sts)

Rnd 49: *Dc2tog, 10dc; rep from * 6 times. (66 sts)

Rnd 50: *Dc2tog, 9dc; rep from * 6 times. (60 sts)

Rnd 51: *Dc2tog, 8dc; rep from * 6 times. (54 sts)



Rnd 52: *Dc2tog, 7dc; rep from * 6 times. (48 sts)

Rnd 53: *Dc2tog, 4dc; rep from * 8 times. (40 sts)

Rnd 54: *Dc2tog, 3dc; rep from * 8 times. (32 sts)

Rnd 55: *Dc2tog, 2dc; rep from * 8 times. (24 sts)

Rnd 56: Dc2tog 12 times. (12 sts)

Rnd 57: Dc2tog 6 times. (6 sts)

Fasten off, leaving a long tail.

Finish stuffing then sew up hole at bottom.

Feet

(make 2)

Rnd 1: Using CC3, ch2, work 6dc into first ch. (6 sts)

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

Rnd 3: 2dc in each st around. (24 sts)

Rnd 4: *2dc in next st, 3dc; rep from * 6 times. (30 sts)

Rnd 5: *2dc in next st, 4dc; rep from * 6 times. (36 sts)

Rnd 6: 10dc, (5tr pop in next st, 5dc) twice, 5tr pop in next st, 11dc, 5tr pop in next st, 1dc. (36 sts)

Change to MC, fastening off CC3.

Rnd 7: Dc in each st around. (36 sts)

Rnd 8: *Dc2tog, 4dc; rep from * 6 times. (30 sts)

Rnd 9: *Dc2tog, 8dc; rep from * 3 times. (27 sts)

Sl st into next st.

Fasten off, leaving a long tail.

Stuff the feet a little - your owl will stand up more easily if the feet have a bit of give), then sew them to the bottom of the body.

Beak

Rnd 1: Using CC3, ch2, 6dc into first ch. (6 sts)

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

Rnd 3: (2dc in next st) 3 times, (2tr in next st) twice, make these 4 tr into a popcorn st by removing the hook from working loop, push through both loops of first tr and pull working loop through, 1dc, (2dc in next st) 3 times, 3dc. (17 sts)

Sl st into next st.

Fasten off, leaving a long tail.

Fold in half, with the popcorn stitch in the middle of one side, and sew along the edge.

Sew the edges of the eye circles onto the head then sew beak onto the face between the eye circles.

Wings

(make 2)

To make wingtips:

Rnd 1: Using MC, ch2, work 6dc into first ch. (6 sts)

Rnd 2: *2dc in next st, 2dc; rep from * twice. (8 sts)

Rnd 3: *2dc in next st, 3dc; rep from * twice. (10 sts)

Rnd 4: *2dc in next st, 4dc; rep from * twice. (12 sts)

Rnds 5-6: Dc in each st around. (12 sts)
Fasten off, leaving a long tail.

Make a third wingtip, but do not fasten off. Join all three wingtips together as follows:

Rnd 7: 6dc, dc into the 7th st of W1, 5dc, dc into the 7th st of W2, 11dc, dc into the first st of W1, 5dc, dc into the first st of W3, 5dc. (36 sts)

Rnds 8-9: Dc in each st around. (36 sts)

Use the lengths of yarn from the two wingtips to sew up the small holes between the wingtips.

Rnd 10: *Dc2tog, 4dc; rep from * 6 times. (30 sts)

Rnds 11-12: Dc in each st around. (30 sts)

Rnd 13: *Dc2tog, 8dc; rep from * 3 times. (27 sts)

Rnds 14-15: Dc in each st around. (27 sts)

Rnd 16: *Dc2tog, 7dc; rep from * 3 times. (24 sts)

Rnds 17-18: Dc in each st around. (24 sts)

Rnd 19: *Dc2tog, 6dc; rep from * 3 times. (21 sts)

Rnd 20-23: Dc in each st around. (21 sts)

Sl st into next st.

Fasten off, leaving a long tail.

Stuff each wing lightly.

Sew the top of each wing shut then sew the wings to the body just underneath the ribbed neck so the ribbing covers the top of the wing.

Finishing

Weave in any ends.

END



"I HAVE BEEN CROCHETING TOYS LIKE THIS FOR A FEW YEARS NOW BUT THERE HAS BEEN SO LITTLE COVERAGE OF CROCHET IN BRITAIN."



Toy Design

Back in our April issue we announced our first-ever design competition and ever since, the entries have been pouring in! Since then, we've been champing at the bit to reveal the winners but, at last, the waiting's over – read on to discover the names of our well-deserved prizewinners and to see the work that brought them glory!



Winner

As the first entries appeared in our inboxes, Crochet began to realise that not only do we have some very passionate readers but some exceptionally talented ones to boot. The quality and creativity on show managed to surpass anything we had anticipated!

The competition was fierce and the judging fiercer – disagreements were rife and often heated but, despite the high calibre of all entries, the editorial team tasked with the unenviable responsibility of judging the contest were able finally to decide upon a clear winner.

According to the Rules, entry subjects were permitted to be anything from traditional doll to modern monster, realistic animal to flight of fantasy. Monkeys, monsters and even mermaids battled

it out for the grand prize – a year's subscription to *Crochet* and a fabulous selection of Meadow Yarns' skeins and accessories.

Flappy Owl • Lucy Colin

Standing at 6 ½ inches tall, the winner's size and stature does little to separate him from the pack (or is it parliament?) but what he might lack in height he makes up for in personality, with a pair of strikingly large eyes that complement a teal and orange vest he wears to keep warm on his nocturnal or crepuscular jaunts.

Flappy Owl, as he's affectionately known, has been stitched together with incredible care and precision and this, together with a highly endearing design, translates into a competition winner. Turn to page 51, gather up your DK yarn and make your own version of *Flappy Owl* today!

Competition



Runner Up

Billy & Belinda Buttons • Lesley Bousbaine

The original plan had been to pick only a winner and a single runner up but when presented with a choice between Billy & Belinda Buttons and Pepper the Puppy for a berth, it became apparent that we had exhausted our decision-making abilities simply picking a winner – we loved them both in equal measure.

Billy & Belinda are practically inseparable, especially when you unbutton their detachable limbs and swap them around – a marvellous touch and one that these bears don't appear to particularly mind!

Keep an eye out for both Billy & Belinda Buttons in an upcoming issue.

Runner Up

Pepper the Puppy • Claire Sibley

This happy little hound has come a long way since he was but two lonely balls of *Stylecraft Pure Luxury Merino DK*.

Whilst he's not the most colourful of creations, being made from Ivory and Truffle shades, he's certainly one of the cutest critters we've had come our way and he definitely deserves his place as a runner up.

Pepper's one of those crocheted puppies that your children would love to snuggle up with at bedtime, so you'll be delighted to know that you'll be able to make your own Pepper the Puppy when we release his pattern in an upcoming issue.



Beth Hopkins' Monster
Amigurumi only just missed
out on a runner up spot!



Claire Vickers' Mally
the Munster is one of
the more friendly fiends
we've found.

Honourable Mention Gallery

**Catherine
Graham-Evans'**
mobile gets a
big thumbs up
for creativity!



Ann Bowl's
hedgehog
He'len was
definitely
one of our
favourites.

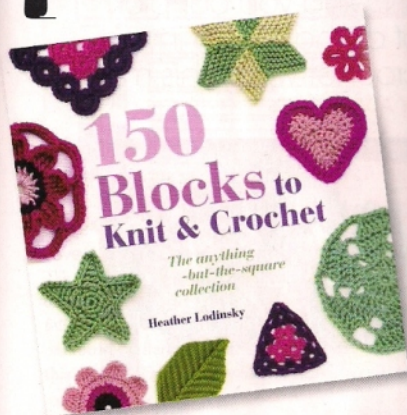


**Julieta
Azarcoya
Alemán's**
Ramon is
definitely one
fantastic fox

p19

Best books

This month's selection includes this useful read!



p20

Yarns we love

There are some great crochet collars around right now – and we've got 'em all!

p17

Things we love

Our favourite item this month is Lola the Ladybird!



INSIDE Crochet loves...

Essentials and accessories and things which are just plain fun!



p14

Latest news

If you need to know it, you'll find it here!

p23

Reader projects

How did other readers fare with our recent projects? See them here!

news we love

Bringing you our pick of all that's new in the crochet world this month.

BY ADRIAN LITO



Festival of Quilts

The leading quilt show in Europe 11 August – 14 August

Last year 34,000 people travelled from 54 countries just to visit the Festival of Quilts. Over the past eight years, it has earned its reputation as the largest, most inspiring event of its kind in Europe, with quilters flocking to catch a glimpse of some of the finest quilt art on the planet. Headlining this year's show at Birmingham's NEC will be a gallery curated by the internationally renowned writer John Gillow, as well as a souq especially constructed to replicate the Khan Khayamiya and showcase the work of two of the remaining Cairo Tentmakers.

For more information, please make your way to www.twistedbread.com



ABOVE LEFT: There's a huge patchwork of exhibits to see!

ABOVE RIGHT: Plenty of craft workshops will be available for the eager student.



ABOVE: DK Banyan is available in a fascinating array of shades.

On Trend For Summer

A cool, colourful yarn that's just right for the summer months.

In search of a classy, chic yarn that's great for summer? We've looked at a number, but very much like the look and the feel of Colinette's DK Banyan. This soft but firm yarn has a subtle sheen and we could tell you that it's a combination of 49% cotton and 51% Viscose fibres and that when crocheted to the same tension, it's interchangeable with Colinette's 100% cotton Cadenza. We could mention too that it combines beautifully with Colinette's fluffy, light Parisienne yarn, but it's the colours which have grabbed our attention. The pinks and neutrals, earthy and seaside shades come in a range bearing evocative names such as Gauguin, Fresco, Fruit Coulis, Pebbles, Sahara and Neptune. Priced at £4.60 per 50gm hank, it's the perfect choice for cool, summer crochet. For more information, drop by www.colinette.com



The Crochet Chain

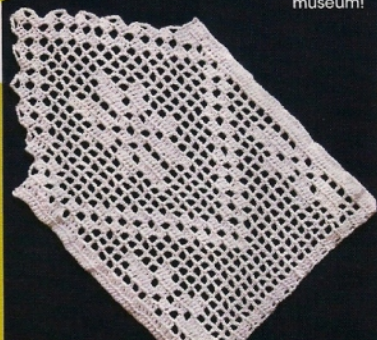
Lovely website finally launched!

The Crochet Chain website is finally up and running and promises to process orders as early as the next day, if you order overnight! So, if you're looking for a full range of yarns, from economy to luxurious, or even a great range of crochet or knitting patterns, then The Crochet Chain should be on your shopping list this summer. *For more information, please swing by www.tbcrochetchain.co.uk*

Visit

www.nwm.org.uk/ellesmere

BELOW: A desire to learn traditional craft has benefited the boat museum!



National Waterways Crochet Project

Boat Museum Society's project to bring wider attention to traditional crafts. Established by two members of the Boat Museum Society, the Coffee and Crochet group is helping to complete the internal restoration and decoration of historic canal boats. The group, which now has over 50 active members, meets weekly on Tuesday mornings in the Museum's cafe, which is located in the open-plan entrance. The initiative has attracted a wide range of people to the museum who, through the desire to learn about the making of traditional items, now have a greater understanding of the wider heritage of the waterways. *For more information look at www.nwm.org.uk/ellesmere*



ABOVE: There's 34 vibrant or subtle colours ready for you at DMC.

NATURA Just Cotton

New cotton thread range great for sweltering summer projects.

NATURA Just Cotton is a stunning range of 100% cotton threads with a matt finish. The long, high-quality regular fibres give it softness and strength that's a pleasure to work with. Available in 50g balls, NATURA Just Cotton is a versatile thread, suitable for knitting and crochet. Its soft touch, high absorption and durability when washed frequently make it especially suitable for clothing. It's also perfect for creating decorative accessories. The range offers a mix of 34 vibrant or subtle colours, which work together to allow multiple, fashionable combinations (RRP £3.50 per ball). DMC Crochet threads are available from DMC stockists throughout the country visit www.dmccreative.co.uk to find your nearest one or telephone DMC on 0116 275 4000



things we love

Be ensnared by our *Stay Summery Selection*

BY ADRIAN LITO

Amaze with Aztec

Fashion Conscience

If you're in the mood to allure this summer, pick up the Manumit Fair Trade Neon Aztec Bangle for £15 from www.fashion-conscience.com



Dotty Teatowels

Dottie Angel

Why not grab a pair of these lovely tea towels for your perfectly peachy kitchen? You can pick up two of these for £17.43 from www.etsy.com/shop/dottieangel

Lovely Ladybird

Irene Strange

Need a coin purse or a button bag? Then Lola the Ladybird might be the perfect pal for you! You can find the pattern online for £2.50 at www.folksy.com/shops/irenestrangle

Button up!

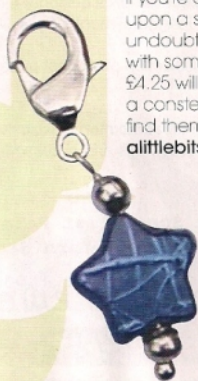
karoart

Some buttons can't help but stand out from the crowd and these are no different – sculpted in ceramic and glazed in navy blue – they're well worth £12 for 6 at www.etsy.com/shop/karoart

Starry Stitch

A little bit sheepish

If you're one to wish upon a star, then you undoubtedly could do with some of these! £4.25 will pick you up a constellation. You'll find them at www.alittlebitssheepish.co.uk



books we love

100% cotton, 50g 200m/200yds

Machine washable 90 degrees

75 Birds, Butterflies & Beautiful Beasts to Knit and Crochet

Lesley Stanfield

Search Press • £10.99

www.searchpress.com ISBN

9781844486168

This is a fantastic little book, crammed with 75 bite-sized makes. Projects range from simple, twenty-minute projects such as the Easter eggs, to far more intricate items like the blue tit. We were particularly impressed with the range of materials used throughout the books – metallic yarns, straw and feathers, sequins and beads – ensuring the book didn't get too 'samey' and making each project that little bit more off the wall! It was also refreshing to see a wide range of specific leaf-shapes on offer – we can't wait to knit some festive mistletoe to scatter around the office at Christmas!

Don't be put off if you only crochet or knit – despite the easy to follow 'how to' section at the front of the book, projects don't generally include a combination of knit and crochet but stick to one or the other. That said, every item is so enchanting that we're sure you'll be out buying your first pair of knitting needles in no time!

150 Blocks to Knit & Crochet

Heather Lodinsky

Search Press • £10.99

www.searchpress.com ISBN

9781844486182

The book is split into sections by shape – hearts, squares, triangles for example – and each section includes a range of blocks either to knit or crochet. At the rear of the book is a chapter helpfully detailing joining methods and tessellation techniques, enabling you to knit or crochet a blanket in no time!

The best
of the
books,
chosen by
Catherine
Waterfield



Whisper: Twenty-One Designs

Kim Hargreaves

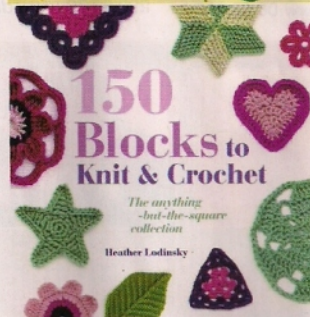
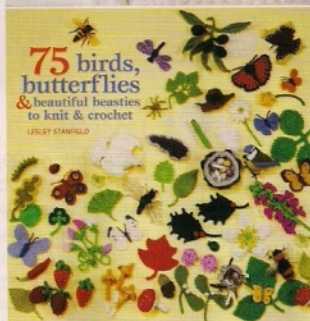
Kim Hargreaves • £16.95

www.kimhargreaves.co.uk ISBN

9781906487102

This book is striking and slick in its design, layout and styling and yet, as the name suggests, it's very subtle in its impact, showcasing classic and pretty designs in a totally monochrome colour palette. Projects vary in shade from crisp white to cloudy grey and jet black, ensuring each is versatile, modern and wearable.

We're great fans of Kim Hargreaves' designs here at *Inside Crochet* and the stunning knit designs in the latest of her collections live up to her very high standard of design and technique, but are also added to with a few timeless crochet pieces, such as the wonderful *Salice* jacket, which we suspect was created with more than a whiff of inspiration from Chanel. The inclusion of such accomplished crochet pieces was very cheering and we are looking forward to seeing much more of the same in I Hargreaves' future books!



yarns we love

Some captivating crochet cottons
are on our menu this month

BY CATHERINE WATERFIELD



Knitshop Mercerised Cotton 4ply

100% cotton, 50g, 125m/137yds
Handwash Only

This 4ply cotton doesn't come in as many colourways as some of the others we've reviewed, but it's such good value it shouldn't be overlooked – especially as this sunny yellow put us straight into a good mood as soon as we used it! Wound into a nifty centre-pull ball – it's easy to use and provides great stitch definition.

RRP £2.35 www.knitshop.co.uk



DMC Petra 3

100% cotton, 100g, 280m/306yds
Machine Washable 60 degrees

It may be 100% cotton, but Petra 3 is so sleek and glossy that it puts me in mind of an expensive silk yarn! It comes in a fabulous range of colours and would crochet up into something really special. Petra 3 would be an ideal choice for creating a great fashion accessory or babywear!

RRP £2.70 www.dmc-creative.co.uk



**Knitshop Mercerised
Cotton 4ply**
"A mood-enriching
sunny yellow shade!"



DMC Petra 3
"Sleek and glossy like an
expensive silk yarn, rather
than cotton!"



DMC Cebelia
"Very fine but surprisingly
crisp when worked up!"



DMC Cebelia Cotton Size 10

100% cotton, 50g, 260m/284yds

Machine washable 90 degrees

Cebelia from DMC is a very fine crochet yarn, but its tight ply gives it a surprising crispness when worked up. Cebelia is especially springy and holds its shape well and would be particularly ideal for the sort of project where you could perhaps do without your small, intricate detailing being lost. At £3.55 for 50g Cebelia's well worth picking up for heavy detail stitching.

RRP £3.55 www.dmc-creative.co.uk



Texere Yarns Good Fortune Cotton

100% cotton, 12g, 40m/44yds

Machine Washable 30 degrees

Available in both handy little 40m spools (pictured) or generous 250g cones, this 4ply yarn is particularly versatile. It's strong, but still relatively soft, and is as suitable for bags and accessories as for a cardigan or jumper.

At £1.40 a spool you could easily afford to mix and match to create something really funky!

RRP £1.40, www.texere-yarns.co.uk



DMC Natura

100% cotton, 50g, 155m/170yds

Machine washable 30 degrees

This pure cotton comes in a wide range of colours and is lovely and soft to work with. It has a gentle matt texture which would lend itself well to an understated cardigan and with its fabulous stitch definition and minimal 'haze' it would be perfect for crochet cablework projects.

RRP £3.50 www.dmc-creative.co.uk



Circulo Clea 125 Variegated Cotton

100% mercerised cotton, 25g, 125m

machine washable

A particularly fine laceweight yarn, you might find Circulo Clea Variegated Cotton a challenge to work with, but the results will be worth the effort. It's deliciously soft and has incredible drape and would lend itself well to a loosely-crocheted floaty top, skirt or summer dress.

RRP £1.80 www.yarnstick.co.uk



Texere Yarns
Good Fortune Cotton
"Soft, affordable, versatile
and very strong!"



DMC Natura
"Great for stitch definition
with minimal 'haze' for
cablework projects."



Penguin Crochet Cotton
"Challenging to work but
well worth the effort."

Cebelia is
especially
springy and
holds its
shape well

reader projects we love

We're here once again, taking a look at what projects you've been making from past *Inside Crochet* issues! **BY ADRIAN LITO**

Here, we showcase readers' finished projects from previous issues to inspire you to pick up the hook! You can still buy these issues of *Inside Crochet* if you're missing a copy – see our back issues on p41. If you're particularly proud of an item you've made from *Inside Crochet*, send us a picture – we love to see all your projects! Send them to letters@insidecrochet.co.uk

RIGHT: Marie Breaux's fantastic version of the Tangle-Twister Scarf featured in *Issue 14* is sure to astound!

BELOW: Wendy Pearce's gorgeous crocheted baby dress from *Issue 9* will make even the cutest baby substantially cuter!



I made this just for me
– I'm **in love** with **this**
pattern and it was **super-**
easy to make up.

LEFT: Carl Smith's Star Blanket from *Issue 16* will be gracing his floors for years to come, we hope!

RIGHT: Steph Kaye's version of the Rapunzel Scarf from *Issue 16* looks fantastically chic in one colour as opposed to the variegated yarn of the original.



Difficulty:

Beginner

Skills Used

- Chain
- Double Crochet
- Treble
- Shaping
- Working in Rows

Yarns Used

Blue Sky Alpaca Alpaca and Silk, 50% alpaca, 50% silk • 50g/133m/146yds • WPI 11 • Colour: Natural, shade 110

Yarn Reviews

Claire says: "This yarn is so quick and pretty to work with in crochet and has such a lovely flowing drape that is perfect for a casual design."

Yarn Alternatives

Save • Drops Baby Alpaca Silk

Spend • Knitting Goddess Alpaca and Silk

Splurge • Old Maiden Aunt Alpaca Silk Sport

Tension

4 pattern repeats = 10.5cm (4 1/4 in) and 7.5 rows = 10cm (4 in) using 4mm hook, or size required to obtain tension

Notions

4mm hook
Tapestry needle

Pattern Notes

Turning chain counts as tr unless otherwise stated.

Designer biography

Claire Montgomerie is a textiles designer who specialises in knitting and crochet, constructing fabrics, garments, creatures and accessories that are fun, quirky and modern. Her main aim is to reinvent the products of ancient and traditional needlecraft processes, while retaining all their intricacies and comforting charm! Find out more at www.clairemontgomerie.com



Claire Montgomerie

Janis Waistcoat

"The high street is full of very cute little crocheted waistcoats this summer and so I designed a very simple yet pretty decorative vest that is perfect to wear to outdoor music festivals."

Special stitch patterns

V st: (tr, 2ch, tr) into indicated stitch

Pattern repeat: (1V st into V st, 1 tr into tr) to end

V stitch decrease (worked over 2 rows)

VstdecR1: (if at start of row), 3ch, tr in 2ch-sp, tr in tr - (if at end of row, worked over last patt rep) 1 tr into ch sp of V st, 1 tr into last tr.

VstdecR2: (if at start of row), 3ch, miss 1 tr, 1 tr in next tr - (if at end of row, worked over last 3 tr) yrh, insert hk in 1st tr, yrh, draw yarn through, yrh, draw yarn through 2lps, miss one tr, yrh, insert hk in next tr, yrh, draw yarn through, yrh, draw yarn through 2lps, yrh, draw yarn through 3 lps on hook.

Row 2: 3ch, (1V st into V st, 1 tr into tr) to end.

Row 3: 3ch, 1 tr into base of chain, patt to end, ending with 2 tr in t-ch, turn - 27 (31: 35: 38: 42: 46 patt reps + 3 tr)

Row 4: 3ch, 1 V st into base of ch, tr into tr, patt to last 2 tr, 1 tr plus 1 V st into next tr, 1 tr into t-ch, turn - 29 (33: 37: 40: 44: 48 patt reps + 1 tr)

Rep last 2 increase rows until there are 33 (37: 41: 44: 48: 52) patt reps + 1 tr, then work straight in pattern until piece measures approx 16cm/6 1/4 in, (approx 12 rows from ch edge), or desired length to armhole.

With RSF counting from right to left, place a stitch marker in the 2ch sp of V st 10 (11: 12: 14: 15: 16)

Right front neck and armhole

Row 1 (RS): ** 3ch, work across 7 (8: 9: 9: 10: 11) patt reps. Turn leaving rem stitches unworked - 7 (8: 9: 9: 10: 11) patt reps + 1 tr

START

Body

Using 4mm hook, ch112 (128:144:156:172:188)

Row 1: Work 1 V st into 5th ch from hook, miss 1 ch, 1 tr into next ch, * miss 1 ch, 1 V st into next ch, miss 1 ch, 1 tr into next ch, rep from * to end, turn - 27 (31: 35: 38: 42: 46 patt reps + 1 tr)

Top tip

This pattern is easy to lengthen if the cropped shape is not for you.

Janis 'Waistcoat

Row 2: VstdecR1 (see special stitch patterns), patt across, turn.

Row 3: VstdecR1, patt across to last 3 tr, VstdecR2.

Row 4: Patt across to last 3 tr, VstdecR2, turn - 5 (6: 7: 7: 8: 9 patt reps + 1 tr)

Row 5: Patt across.

Row 6: Patt across to last V st, VstdecR1, turn.

Row 7: VstdecR2, patt across to end, turn - 4 (5: 6: 6: 7: 8) patt reps + 1 tr.

For 3 largest sizes

Row 8: Rep Row 2.

Row 9: Rep Row 3 - (5: 6: 7) patt reps + 1 tr.

For all other sizes

Row 8: Patt across.

Row 9: VstdecR1, patt across, turn.

For all sizes

Row 10: Patt across, VstdecR2 - 3 (4: 5: 4: 5: 6) patt reps + 1 tr

Row 11: Patt across.

Row 12: Rep row 6.

Row 13: Rep row 7 - 2 (3: 4: 3: 4: 5 patt reps + 1 tr)

Row 14: Patt across

Continue as established decreasing on neck edge over 2 rows with one plain row in between decreases until 2 (2: 2: 3: 3: 3) patt reps + 1 tr remain. Then work straight till row count from beginning of armhole divide is 19 (20: 21: 22: 23: 23) rows or desired length to shoulder.

Fasten off yarn. **

Left front neck and armhole

Rejoin yarn to opposite edge of body, with WSF and rep as right front neckline and armhole between **

and **.

Back

With RSF, and with sl st, join yarn in tr to the right of the marked 2ch-sp

Row 1(RS): 3ch and work in patt along 15 (17: 19: 18: 20: 22 patt reps), turn.

Row 2: VstdecR1 in first patt rep, patt across to last patt rep, VstdecR1, turn.

Row 3: VstdecR2, patt across to last 3tr, VstdecR2, turn - 13 (15: 17: 16: 18: 20 patt reps + 1 tr).

Rows 4 - 6: Work straight in patt.

Row 7: Rep Row 2.

Row 8: Rep Row 3 - 11 (13: 15: 14: 16: 18 patt reps + 1 tr).

Work straight till row count is one less than that of right and left sides and at the same time for 2 largest sizes, rep Rows 2 & 3 for Rows 12 & 13 - 11 (13: 15: 14: 14: 16 patt reps + 1 tr)

Shoulder shaping

Next row: 3ch, work across 2 (2: 2: 3: 3) patt reps, fasten off yarn.

Rejoin yarn to opposite edge of back and work as first shoulder.

Finishing

Block piece lightly to shape to open up stitch pattern.

Sew together shoulder seams.

Work one row of dc evenly around edge of each armhole.

Work one row of dc evenly around entire neck, front and bottom edging, being careful not to stretch or contract the fabric.

Weave in all ends and block lightly again to set the edgings.

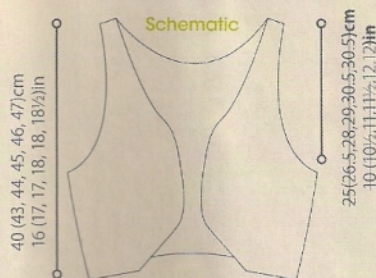
END



Tables and charts

Measurements Table (NB waistcoat does not close/meet at centre front)

FINISHED BUST	86	97	107	117	127	137	cm
	33	38	42	46	49½	53½	in
TO FIT BUST	76-81	86-91	96-101	106-111	116-121	126	cm
	30-32	34-36	38-40	42-44	46-48	50	in
LENGTH	40	43	44	45	46	47	cm
	16	17	17	18	18	18½	balls
YARN	3	3	3	4	4	5	balls
TOTAL METRES	300	355	400	450	500	550	-
TOTAL YARDS	328	385	440	490	540	600	-



3

Difficulty:

Advanced

Skills Used

- Increasing
- Picot
- Working in rounds
- Linked stitches
- Join-as-you-go

Finished Measurements

115cm/45¼in each side (after blocking)

Yarns Used

Rowan Kid Silk Haze • 70% mohair • 30% silk • 60g/210m/229yd

Colour: Jelly (507) – 3 balls

Yarn Review

Aoibhe says: "Kidsilk Haze takes a little getting used to, and thanks to the mohair content, is very difficult to rip back, but with that said, I still love it! It's exceptionally strong, thanks to the silk; lovely and light and surprisingly warm. It also comes in a wonderfully varied range of colours, so you're bound to find one to suit."

Yarn Alternatives

Save • Drops Kid-silk

Spend • Debbie Bliss Angel

Splurge • Artyarns Silk Mohair

Tension

1 Minor Motif (after blocking) to measure 30cm/1¼in/side

Notions

3mm hook (for motifs)

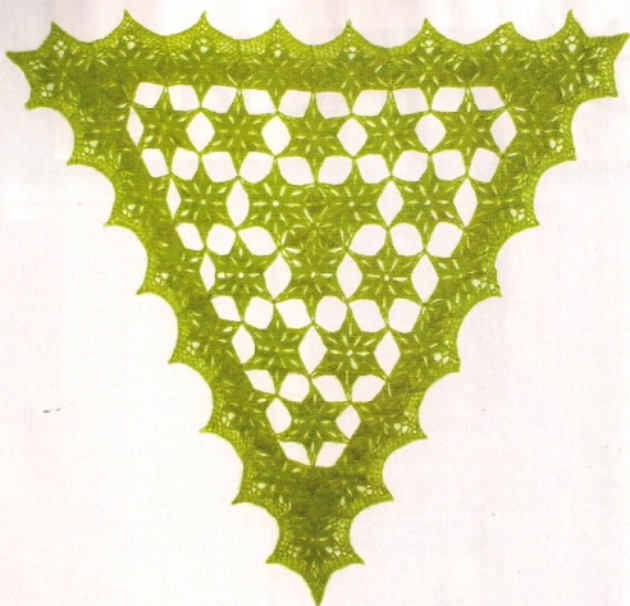
5mm hook (for openwork on border)

Tapestry needle

Designer biography

After discovering her grandmother's steel hooks, Aoibhe became addicted to yarn. She also bakes brownies and works full time as a graphic designer.

Work each motif
in stash yarn in
different colours for
a patchwork effect.



Aoibhe Ní Shúilleabháin
Citrus Lime Shawl

"Citrus Lime is a lacy shawl which uses linked stitches and a series of connected motifs to create an open, flowing fabric."

Special Abbreviations

LDTR (linked double treble): This is a combination st, which requires either a 3ch or a dtr to set up. It may help to work the stitch through using a dk wool/acrylic/cotton (a yarn without a mohair or alpaca halo) first to get a feel for the construction, as the stitches may be difficult to see initially in the Kidsilk Haze.

To work first Ldtr from 4ch:

Turn the 4ch so that the 'bumps' are facing you. Insert hook into the first bump, yrh and pull up a loop (2 lps on hook). Insert hook in the next bump, yrh, pull up a loop (3 lps on

hook). Insert hook in the next bump, yrh, pull up a loop (4 lps on hook). Miss the next bump, and insert the hook in the base of the same st as 3ch, yrh, pull up a loop (4 lps on hook). *Yrh, draw through 2 loops; rep from * 4 times – 1ldtr completed.

To work first Ldtr from 1dtr:

Turn work so the side of the 1dtr is facing you – you should see three 'bumps'. Insert hook into the first bump from hook, yrh, pull up a loop (2 lps on hook), insert hook into the second bump, yrh, pull up a loop (3 lps on hook), insert hook in 3rd bump, yrh, pull up a loop (4 lps on hook),

Top tip

Have a whirl at making in a silk lace yarn for a stunning evening shawl!

Citrus Lime Shawl

insert hook into *either* the same st as the 1dtr or the next st, as instructed. *Yrh, pull through 2 loops; rep from * 4 times - 1ldtr completed.

To work a Ldtr into a preceding Ldtr: Turn the ldr set up st worked so it is horizontal. You will see that it has a construction similar to double crochets, and has a line of 3 bumps running along it, with a 'v' chain at the bottom where it is worked into the st of the rnd below. (It may help to slightly 'stretch' the stitch to see the structure at this point)

Insert hook into the first bump from hook, yrh, pull up a loop (2 lps on hook), insert hook into the second bump, yrh, pull up a loop (3 lps on hook), insert hook in 3rd bump, yrh, pull up a loop (4 lps on hook), insert hook into *either* the same st as the 1dtr or the next st, as instructed. *Yrh, pull through 2 loops; rep from * 4 times - 1ldtr completed.

1dtr) in 3ch-sp, 1ch, 1tr, 1htr, 2dc, sl st in same space as sl st in 3ch-sp of Rnd 3; rep from * 5 more times, sl st into first dc to close. Fasten off.

Note: Once one Major motif has been created, it will be necessary to attach all subsequent motifs while working them. This can be done by working the pattern above until the last round, and substituting 1ch for (1ch, sl st into 3ch-sp on finished motif, 1ch) and continuing as per pattern.

Minor motif

(Make 27)

Note: Minor motifs can be affixed using the same method, but need not be worked alongside the major ones. They can be left until last and added after the main body has been finished.

Using 3mm hook, ch4, sl st to first ch to close, 1ch.

Rnd 1: 16dc into ring, sl st to first dc to close, 3ch.

Rnd 2: 1dtr in same st as 3ch, 2dtr in each of next 2 sts, *sl st to shawl at point indicated in the layout diagram, miss 1 dc, 2dtr in each of next 3 sts; rep from * 2 more times, sl st to

START Motifs

Major motif

(Make 36)

Using 3mm hook, ch6, sl st to first ch to close, 1ch.

Rnd 1: 18dc into ring, sl st to first dc to

Work a **motif** in **cotton** or **wool** yarn **first** to get the hang of the technique **before** using the trickier mohair.

close, 4ch.

Rnd 2: 1ldtr (using the 4ch to set up) in same dc as sl st, 2ldtr in each of next 2 sts, 3ch, *miss 1 dc, (1dtr, 1ldtr) in next st, 2ldtr in each of next 2 sts, 3ch; rep from * 4 more times, sl st into 3rd ch of t-ch, 4ch.

Rnd 3: 1ldtr (using the 4ch to set up) in the base of the 3ch, 1ldtr in each of the next 2 sts, 3ch, 1dtr, 1ldtr, 2ldtr in next st, *sl st into 3ch-sp on previous rnd, 1dtr in next st, 1ldtr in same st, 2ldtr, 3ch, 1dtr, 1ldtr, 2ldtr in next st; rep from * 4 more times, sl st to 3ch-sp, sl st to 3rd ch of t-ch, 1ch.

Rnd 4: *2dc, 1htr, 1tr, 1ch, (1dtr, 1ch,

shawl at point indicated in the layout diagram, then sl st to 3rd ch of t-ch to close.

Fasten off.

When attaching one motif to another, take care to ensure you know which side is the right side as there is a right side and a wrong side to all these motifs. The right side has delicate horizontal lines cutting through most of the surface.

Edging

Using 5mm hook, attach yarn to corner of shawl with a sl st.

Rnd 1: 3dc in 1ch-sp at corner, *1dc



into 1ch-sp between tr and dtr of motif, 1dc into next tr, 1dc into gap of motif, 1dc into tr, 1dc into 1ch-sp between tr and dtr, 3dc into 1ch-sp at tip; rep around complete edge of shawl, sl st to first dc of Rnd to close, ch1.

Rnd 2: 1dc, (3dc), 7tr, (3dc), *2dc, dc3tog, 2dc, (3dc); rep from * to end of rnd, sl st to first dc to close.

Rnd 3: 1dc, (3dc), 9dc, (3dc), *2dc, dc3tog, 2dc, (3dc); rep from * to end of rnd, sl st to first dc to close, 1ch.

Rnd 4: 1dc, (3dc), 11dc, (3dc), *2dc, dc3tog, 2dc, (3dc); rep from * to end of rnd, sl st to first dc to close, 1ch.

Rnd 5: 1dc, (3dc), 13dc, (3dc), *2dc, dc3tog, 2dc, (3dc); rep from * to end of rnd, sl st to first dc to close. Fasten off.

Finishing

Submerge (without agitating) in cold water for five minutes.

Remove and wrap up in a towel - press well to remove excess water. Do not wring.

Using non-rusting pins, stretch out to dry, using points of shawl.

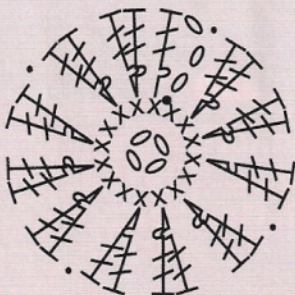
Once completely dry, remove pins, weave in ends and enjoy.

END

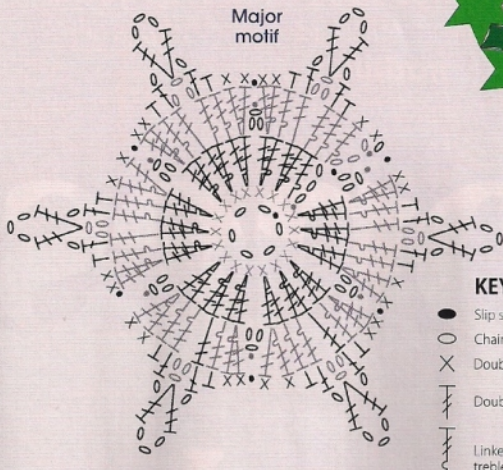


Charts

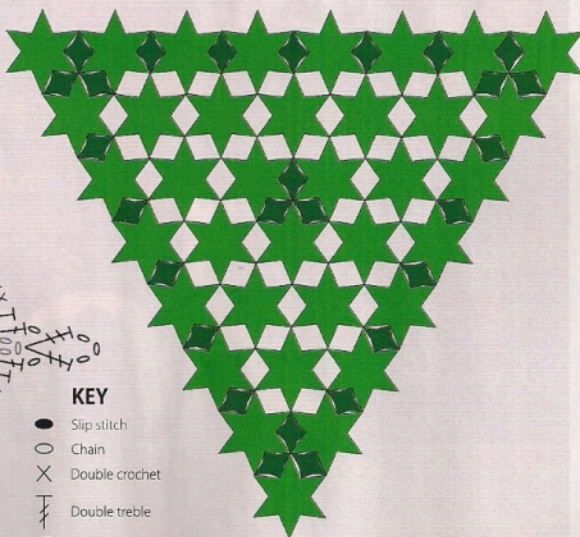
Minor motif



Major motif



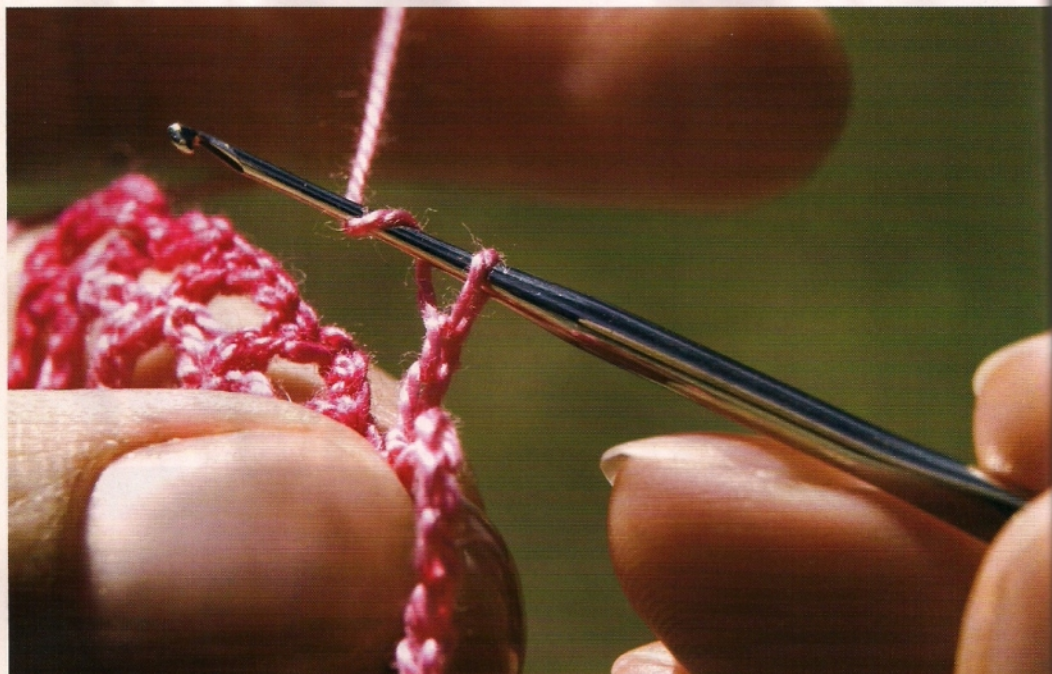
Block this shawl thoroughly after crocheting to allow the pattern to bloom beautifully.



Layout diagram

KEY

- Slip stitch
- Chain
- × Double crochet
- ⋈ Double treble
- ⋈ Linked Double treble



Máire Treanor is the author of **Clones Lace**, which tells the story of the **Irish Crochet** lace makers in Clones, Ireland. **Máire** has been researching and reviving the tradition of **Clones Lace** for over **20 years** and has transcribed many of the motifs **traditionally** used in this area. Here, she introduces some of them.



Clones lace

Clones Lace has been part of a way of life for people of the South Fermanagh and North Monaghan area ever since the Famine of the late 1840s. An Irish form of crochet, it was named after the town where it was marketed.

In 1846, Thomas and Cassandra Hand travelled from Surrey to Clones, County Monaghan, where Thomas was appointed as the local Church of Ireland minister. Here, the sight of people dying of starvation and disease during the potato famine horrified them both and Cassandra invited Irish Crochet teachers from Kildare to use their skills in the service of a famine relief project – crochet was a new and exciting craft in the early 19th century and by 1851, 1500 people within a 15 mile radius of Clones were involved in the crochet trade.

In the south of the country, the Ursuline Nuns in Blackrock, County Cork, had been teaching children to crochet prior to the potato famine, having brought crochet skills from France in the 1830s. In 1847, Susanna Meredith opened the Adelaide School for Crochet in Cork, employing some 12,000 people with crochet lace-making skills. Recently published crochet pattern books of Mrs Gaughan, Mademoiselle Riego de la Branchardiere and others must have been inspirations to the philanthropic ladies who introduced Irish Crochet during these stark times.

Lace crochet

Although there is evidence that slipstitch crochet techniques had been used for a much longer time in Asia, Irish Crochet seems to be the first European example of intricate thread crochet, imitating the appearance of needlepoint, in a fraction of the time. A collar might take an accomplished lace maker 600 hours to sew, whereas the Irish crocheters discovered that they could obtain the same appearance with crochet in 50-60 hours. Both needlepoint and Irish lace crochet was worked in groups.



Crochet became very popular in a short time in the Clones area. The crocheters walked to the fair in Clones, from the hills of South Fermanagh, Monaghan and Cavan, exchanging their crochet for crop seeds and material. The buyers also supplied them with linen thread for their next order. The skill of crochet gave them independence as the main earners in their families. Cassandra Hand saved the money that many of the crocheters earned, to buy a family ticket on the emigration ship to England, Scotland and then to America.

Although early examples of Clones Lace are very similar to Venetian needle lace, the Clones women soon began to imitate the wild rose, shamrock and other wild flowers that grew around them. Particular families made their own motif. When a neighbour visited, they would hide their work from view, >

Above: A stunning example of the intricate art of Clones lace. Patterns are often inspired by local flora such as the wild rose and shamrock. **(Below)**



Left: Máire Teator continues to pass on the secrets of this age-old craft to a new generation.

Right: Máire Teator's book *Clones Lace* is the go-to resource.

Far Right: The Cassandra Hand Summer School has been operating successfully for over 20 years.

Bottom Right: Try your hand at making a piece of Clones lace with this delightful Shamrock Necklace – see page 36 for full details.

protecting their livelihood.

Cassandra Hand was a very good businesswoman, with connections among the aristocracy. After her death in 1868, Clones Lace went into decline, but in the 1890s, Isabel Madden, who lived in Springrove Manor in nearby Roslea, revived Clones Lace. Skilled young crocheters travelled from the Clones area to Dublin to train as crochet teachers, before taking up posts in the west of Ireland, where they established vibrant crochet industries.

Dying skills

At the turn of the 20th century, machine-made lace from Nottingham and Switzerland flooded the market, substituting the more expensive needle and crochet lace garments. With the outbreak of the First World War, enjoints changed and the demand for lace declined. Young women preferred the glamour of working in munitions factories. Those who crocheted were nicknamed 'burnheel crocheters', due to their habit of sitting by the fire, crocheting. Nevertheless, crocheting continued until the 1960s, serving the tourism industry.

In 1987, Mamo MacDonald, a well-known Women's Rights Activist living in Clones, first introduced Máire to Clones Lace. They worked together, setting up a training project in Clones, where ten young people learned the dying skills of Clones Lace. This developed into a lace-makers' co-operative, with 15 outworkers. Then, in 1990, they had their first *Cassandra Hand Summer School of Clones Lace*. In 2010, they celebrated the 20th year of the summer school, which remains intimate and

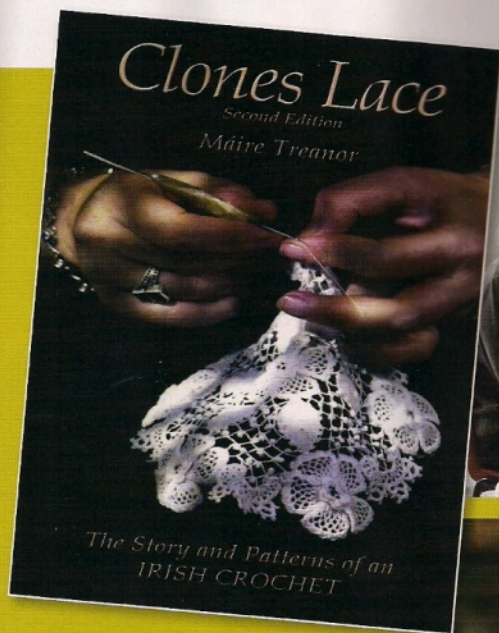
Tessie Leonard, now in her late 80s, still crochets by the light of the window in her small bungalow

relaxing, attracting students from the United States, the UK and various parts of Ireland.

Besides four to five day-long classes, the participants enjoy exploring various facets of the crochet tradition. The Sheelin Irish Lace Museum and shop in County Fermanagh is always a favourite destination for the group. Here, they spend time examining delicate antique lace, learning about other Irish Laces and buying antique pieces. Besides managing the museum and shop, Rosemary Cathcart enjoys designing wedding headpieces, using antique lace and pearl beads.

The Cruddens, whose family has been crocheting for generations in the hills of Fermanagh, always spend an afternoon with the group, passing on their expertise in crocheting and joining fine squares. Tessie Leonard, now in her late 80s, still crochets by the light of the window in her small bungalow, in nearby Newtownbutler in County Fermanagh.

Nan Caulfield taught a night class in 1988 and Máire was among her students. Nan taught her the Clones knot filling stitch, having learned it from Mary Beggan of Roslea, shortly before Mary died. Nan loved to entertain the class with stories of the crochet tradition in the Clones-Roslea area. She also demonstrated the shamrock Clones Knot at the summer school each year.



Thoroughly modern

Now turn to page 36 to make a beautiful piece that Máire has specially designed for **Crochet** – a pattern for a thoroughly modern necklace which utilises the traditional shamrock motif.

Máire has been teaching Clones Lace for over 20 years, not only in Clones, but also in various parts of the United States and Brittany. In August 2010, Antonina Kuznetsova and the staff of the needlework magazine, *Duplet*, invited Máire and Dora Ohreinstein, the New York crochet designer, to Kiev in the Ukraine, where modern Irish Crochet clothing is now very popular. Her book on Clones Lace was republished by Lacis in Berkeley, San Francisco in 2010. The 21st Cassandra Hand Summer School will take place on 15-19 June 2011. 'Clones Lace' is available from Roseground, Amazon, or on Cloneslaceblog. ●



Difficulty:

2

Intermediate

Skills Used

- Irish crochet
- Working in rounds
- Use of packing cord
- Clones knot

Finished Measurements

61cm/24in

Yarns Used

Coats Anchor Mercerised No 20 • 100% mercerised cotton • 50g/400m/436y

Yarn Review

Máire says: "Clones Lacemakers have been using Coats since it became available, after WW2. I find DMC is an easier thread to work with, but not as readily available."

Yarn Alternatives

Save • Coats Anchor Mercerised

Spend • DMC Cordonnet Mercerised

Spurge • Lizbeth mercerised

Tension

Tension is not important for this project.

Notions

1.5mm Steel hook

Pattern Notes

If you find it difficult to follow the instructions for the Clones knot, you can follow our step by step guide on page 92.

Designer biography

Máire Treanor has been teaching, making and researching the evocative and rich story of Clones Lace since 1988. To find out more, visit www.cloneslace.wordpress.com

Wear as a bracelet!
Wrap the chain
around your wrist
three times and
tie the shamrocks
around each other.



Máire Treanor Shamrock Necklace

"With Clones knot and an easy motif, this fun necklace is aimed at beginners to Irish Crochet. It's a fashionable and modern, yet traditional and simple practice project."

START

Necklace

Clones knots

Ch10.

Make a loop approx 1.25cm/1/2in from end of hook, at broader part of hook. *This is very important, as it will be easier to pull the thread through later on.*

Swivel the hook left, backwards, then right, catching the thread under the hook left and right, 8-10 times, depending on thickness of thread. Bring the hook under the thread and pull it easily through the knot just made.

Sl st over the top of the knot to secure. Ch2 and sl st to the left of the knot. Gently pull the thread tight. Rep from * until the chain measures approximately 61cm/24in.

Shamrocks

Prepare the packing cord as follows: Using No. 20 mercerized thread, measure lengths from hand to elbow

(twice) and cut.

Using your main thread (no 20 mercerized thread), sl st through the fold of the packing cord, then work a 2nd sl st over the fold.

Rnd 1: * (2dc, 16tr, 2dc, sl st) all along the packing cord and sl st to first dc to join. Pull cord, so the stitches worked form a circular (leaf) shape, holding leaf with thumb and index finger (Fig1).

Rnd 2: Keeping the tail of the packing

Top tip

Try out all the different yarn alternatives from our yarn review on pg 16!



Shamrock Necklace

cord free, work 1dc into each stitch of Rnd 1, working 2dc into every 3rd tr (approx. 27dc when this rnd is finished.)

Sl st in first dc and pull cord into shape (Fig 2). *

Make sure that leaf is flat. If it is curled up, you have pulled it too tight!

Repeat from * to * twice more to complete shamrock.

To attach leaves to each other, sl st first and second leaves approx 2-3 sts up, 5ch (to reach next leaf join - Fig 3) and repeat with second/third and third/first leaves (Fig 4).

Fasten off.

Optional: Work a Clones knot in the centre of the shamrock.

Join a shamrock to each end of the chain of Clones Knots.

Finishing

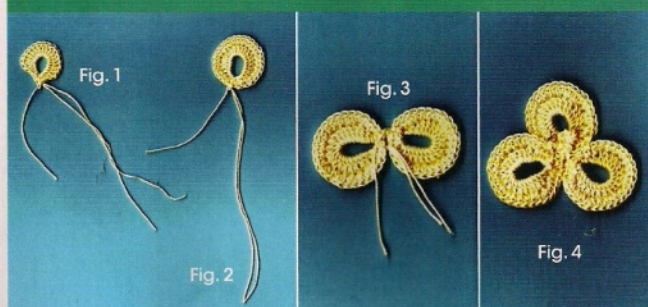
Weave in ends.

END

"MAKE THIS NECKLACE AS LONG OR SHORT AS YOU LIKE, OR ADD MORE SHAMROCK MOTIFS IN DIFFERING COLOURS TO THE ENDS FOR A MORE EXTRAVAGANT NECKPIECE!"



Shamrock Guide



Contact us

All Craft Media Ltd
Ground Floor, The Chestnuts,
Brewers End, Takeley, Herts, CM22 6QJ
01279 879038
www.insidecrochet.co.uk

THE TEAM

Editor • Claire Montgomerie
clairem@allcraftmedia.co.uk

Senior Editor • Kerrie Allman
kerrie@allcraftmedia.co.uk

Production Assistant • Adrian Lito
adrian@allcraftmedia.co.uk

Technical Editor • Zoe Clements
zoe@allcraftmedia.co.uk

Technical Editor • Charles Voth

Sub Editor • Ross Giffillan
ross@allcraftmedia.co.uk

Art Director • David Harvey
david@pepperstudio.co.uk

Deputy Art Editor • Rob Eyles
rob@pepperstudio.co.uk

Junior Designer • Nathaniel Brain
nat@pepperstudio.co.uk

Junior Designer • Steve O'Flaherty
steve@pepperstudio.co.uk

PHOTOGRAPHY

Darren Strange at St Range (07881 780685),
Don Medhurst, Pepper Studio Ltd

MODELS

Claire Doyle, Alicia Ryan, Abby Saunders, Dominika Van
Santer, Sarah Newman, Reid Allman, April Kenyon.

THANKS TO

Printed and bound by PCR
Crochet is printed in the UK.
Circulation Manager: Tim Harris
(telephone: 01202 586848).
Distributed by: Seymour Ltd, 2 East Poultry Avenue,
London, EC1A 9PT.
All rights reserved.
No part of this publication may be reproduced in
whole or in part in any way without prior written
permission of All Craft Media Ltd. Whilst every effort is
made to ensure accuracy, no liability can be accepted
for any errors or omissions.

Contact us

Send in your errata at
[www.ravelry.com/
groups/inside-
crochet-magazine](http://www.ravelry.com/groups/inside-crochet-magazine)



Contacts

Blue Sky Alpacos • www.blueskyalpacos.com

Clea • www.yarnstick.co.uk

Sublime • www.sirdar.co.uk

Manos • www.artesanoyarns.co.uk

DMC • www.dmccreative.co.uk

Rowan • www.knitrowan.com

Garn Studio • www.garnstudio.com

Coats Anchor • www.coatscrafts.co.uk

Fibre + Clay • www.fibreandclay.co.uk

Stephanie Dosen • [www.etsy.com/shop/
TinyOwlsMagicAttic](http://www.etsy.com/shop/TinyOwlsMagicAttic)

Maire Treanor • www.cloneslace.wordpress.com

Errata

Solomon's shrug Issue 18

The construction of this shrug
is side to side not top to bot-
tom as stated.

Yarn amount for this pattern
is 2 balls.

Fancy Pants Soakers Issue 10

The row numbers in the leghole section on pg 54 should
read as follows:

Rows 12-25 (28: 32: 35: 37: 40:

42): Ch1, dc2log, dc to end.

Turn. 15 (18: 20: 23: 25: 28: 30) sts
remain.

Rows 26 (29: 33: 36: 38: 41: 43)

to 40 (46: 52: 58: 62: 68: 72):

Ch 1, 2dc in next st, dc to end,
turn. 30 (35: 40: 45: 50: 55: 60)
sts remain. Fasten off, leaving
a long tail to seam to the un-
worked bottom edge of Rnd
10 from Main Body.



3

Difficulty:

Advanced

Skills Used

- Raised stitches
- Working in rows
- Broomstick Crochet
- Foundation dc

Finished Measurements

163x11cm/64x4in

Yarns Used

Manos del Uruguay Silk Blend • 70% merino • 30% silk • 50g/137m/150yd • WPI 11

Colour: Violets (3119) – 2 skeins

Yarn Review

Kristen says: “Manos’ exquisite kettle-dyed colourways make me swoon and the shimmering silk content feels delicious on bare skin! I also love that Manos is an empowered women’s co-operative.”

Yarn Alternatives

Save • Malabrigo Silky Merino

Spend • Old Maiden Aunt Alpaca Silk

Splurge • Alchemy Silk Purse

Tension

Work 17st and 14 rows in RdcB st to measure 10x10cm/4x4in using 6.5mm (US 10½) hook, or size required to obtain tension.

Notions

6.5mm hook

12.75mm Knitting needle, at least 35.5cm/14in long (for ‘broomstick’)

Designer biography

Each pattern sale from Kristen’s Wild Bird Song Designs raises funds for environmental and social causes. See more innovative designs and illustrated tutorials at www.wildbirdsongdesigns.wordpress.com

Semi-solid colours will highlight the dropped stitch design.



Kristen Hein Strohm

Fritillary Scarf

“This stylish scarf looks and feels like knit drop-stitches, but is made with all the fun of crochet!”

Special Stitch Patterns

Foundation dc: 2ch, insert hook into 2nd ch from hook, *yrh, draw up a loop, yrh, pull through first lp on hook, yrh, pull through both lps on hook, **insert hook under two strands of forward bottom edge of previous fdc; rep from * to last st in row; rep from * to **. Fasten off.

RdcB (Raised dc back): Insert hook from back to front to back around post of corresponding stitch below, yrh and pull up loop, yrh, pull up a loop and draw through two loops on hook.

MBR (modified broomstick loop):

*Raise current lp on hook onto broomstick, remove hook, tighten slack on broomstick lp if needed, insert hook into both lps of next st to the right (unlike most broomstick patterns which insert into the back lp only), yrh, pull new lp through st; rep from * to end of row. Do not fasten off.

Pattern Notes

All rows are crocheted with the right

Top tip

Work extra pattern repeat rows for a wider scarf or extra stitches for a longer one.

(front) side facing; do not turn to the wrong (back) side.

All RdcB and sl st rows begin at the first st of the previous row.

All broomstick loop and dc rows begin in the last st of the previous row. Each yarn tail should measure at least 13cm/5in, to match the length of the scarf’s fringe.

As with all hand-dyed yarns, we recommend alternating skeins after each row or two, to blend any differences that may be visible between skeins.



START

Scarf

Row 1: 220 fdc. Fasten off.

Row 2: Join yarn to beginning of row. 1 ch, RdcB in each st to end of row. Fasten off. (220 RdcB)

Row 3: Rep Row 2.

Row 4: Join yarn to beginning of row. 1 ch, RdcB in each st to end of row. *Do not fasten off.* (220 RdcB)

Row 5: Mbr in each st to end of row. *Do not fasten off.* (220 mbr)

Row 6: 1 ch, 1 dc in each lp to end of row. Fasten off. (220 dc)

Rows 7-9: Rep Row 2.

Row 10: Rep Row 4.

Row 11: Rep Row 5.

Row 12: Rep Row 6.

Rows 13-15: Rep Row 2.

Rows 16-21: Rep Rows 10-15

Row 22: 1 ch, sl st loosely in each st to end of row, taking care to keep your sl st tension equal to your RdcB tension. Fasten off.

Finishing

Cut lengths of yarn measuring 26cm/10in.

Tie these onto the scarf edges in groups of three to create a tasselled fringe, integrating each yarn tail into its nearest tassel – there are now no ends to weave in.

Block.

END

Top tip

See Issue 7 for a tutorial on broomstick crochet.



This will see you through **cool late summer evenings** to blustery **autumnal days** and is **perfect** for those who **hate finishing** – hide your loose ends in the fringing!

1

Difficulty:
Beginner

Skills Used

- Increasing
- Using markers
- Working in rounds

Finished Measurements

Circumference:

Medium: 51cm/20in

Large: 56cm/22in

X-Large: 59cm/23½in

Yarns Used

Hilos La Espiga No 18 • 100% Nylon • 200g/180m/197yd • WPI 14

Colour: Tan (44) • 1 ball

Yarn Reviews

Jennifer says: "The nylon takes a bit of getting used to, but is well worth the effort. It slides nicely on a metal hook, but can clamp your hands if you crochet tightly. Rest your hands as needed."

Yarn Alternatives

Save • Craft Raffia

Spend • Blue Sky Organic Cotton

Splurge • Rowan Lenpur Linen

Tension

Work 1st and 17 rows to measure 10x10cm/4x4in using 5.5mm hook or size required to obtain tension.

Notions

5.5mm hook

Four stitch markers

Fabric for bands – 7.5x71cm/3x28in (optional)

Sewing Thread or Iron-on Adhesive (optional)

Fabric Stiffener or spray starch (Optional)

Pattern Notes

Do not join rounds unless stated. Move marker at the beginning of each new round.

Designer biography

Jennifer loves vintage crochet thanks to some antique patterns from her in-laws. Visit www.jaybirdesigns.com



Jennifer J. Cirka

Tropical Fedora Hat

"The fedora style of hat has become very popular lately. Wear it with a loose, belted shirt for a chic look, or with shorts and strappy top for summery style."

START

Fedora

Rnd 1: 5ch, join with a sl st to form a ring, 1ch, 6dc in ring. Do not join. Place marker. (6 dc)

Rnd 2: 1dc, 3dc in next st, pm on second dc, (1dc, 3dc in next st, pm on second dc) twice. (12 dc)

Rnds 3-11 (13-14): (Dc to marked st, 3dc in marked st, replace marker on second dc) 3 times, dc in each st to end of round. (66: 78: 84 dc)

Rnd 12 (14: 15): Dc in each st around.

Be sure to move marker to same st on next rnd.

Rnd 13 (15: 16): Rep Rnd 3. (72: 84: 90 dc)

Rnds 14-32 (16-34: 17-36): Repeat Rnd 12 (14: 15).

Rnd 33 (35: 37): *1dc, 2dc in next dc; rep from * around. (108: 126: 135 dc)

Rnds 34-37 (36-39: 38-41): Rep Rnd 12 (14: 15).

Rnd 38 (40: 42): 25 (27: 29) dc, 18 (21: 23) dc2tog, dc around, join with a sl st to first dc. Fasten off.

Finishing

Weave in ends.

Use fabric stiffener to form hat to desired shape.

Fabric bands (optional)

Cut fabric into a 7.5x71cm/3x28in strip.

Fold each end under by 1cm/½in and iron.

Fold in half lengthways and iron to secure crease.

Sew or use fusible fabric to secure. Place around hat to measure and sew ends together to create removable band.

END





Tropical fedora

Top tip

Fedoras are great
for both sexes - work
up the XL for
gentlemen

A full-page photograph of Stephanie Dosen sitting in a field of green grass and small flowers. She has long, wavy blonde hair and is looking down and to her left. She is wearing a light blue lace-trimmed top and a voluminous, layered red skirt. She holds a small red flower in her right hand. The background is a dense field of green foliage.

Singer-songwriter
**Stephanie
Dosen** reveals
her passion for
crochet, music
and... **owls!**

BY ADRIAN LITO

Stephanie Dosen

INTERVIEW

Better known for her music featured on film and TV serial soundtracks, as well as her album *A Lily For The Spectre*, American singer-songwriter Stephanie Dosen has grown up surrounded by textiles and her love for crochet and all things crafty has inspired her to start her own business, *Tiny Owl Knits*. Stephanie squeezes her crochet into the hours between performances and touring.

IC: Hello Stephanie, tell us about yourself and what you do!

SD: I'm equal parts dreamer and perfectionist. I believe really strongly in the power of positive thinking and positive energy. My idea for *Tiny Owl Knits* stems from a desire to inspire magic and a bit of fantasy in everyday knits. The idea of making garments out of "sticks & string" totally fascinates me! In a way, it's like creating out of nothing, so anything is possible. My wish is to give people who see my knitting the same childlike joy and excitement they get from thinking of faeries and enchanted places. And to top off the fairy cake, they can make it too!

IC: How were you first introduced to crochet? Who taught you?

SD: I first learned to knit from my grandmother. My mother taught me to crochet when I was three. She refused to teach me any more than a chain stitch until my chain had reached around the house! Needless to say, it was a while before I moved on to other stitches, but I eventually did. Crochet was my first love.

IC: How did you get into textiles?

SD: I learned at the school of hard knocks, a knitting shop! I worked at my local yarn store for several years full time. They hired me as a crochet teacher. It had been a long time since I had picked up any knitting. On my first day, a customer came in with a half-knit cable sweater in a mess, a crinkled pattern, and a poor face nearly in tears from total frustration. I had to learn fast, almost instantly! I sat down and plugged into learning how to help and I never stopped! I still teach a bit, but only to friends and family now.

IC: With such a busy schedule, how do you find the time to design, knit and crochet?

SD: When I first got signed to a record label, I had to quit the knit shop and move to London. There is a lot of down time as a musician, so knitting naturally fills in the spaces. While I am on tour, I am constantly getting inspired and pick up wool in different countries. I knit before shows and lots on the tour bus. When I am not on tour or recording, I focus on designing patterns. It's the thing that gets me up in the morning. I can't wait for the day to start



I have a **book of inspirations**. I fill it with **drawings, watercolours, buttons and ideas**.

so I can get my needles going and start making new creations. It was natural to open up a little shop on Ravelry and then on Etsy, though I never would have dreamt I would be approached by magazines and publishers! It's a dream come true.

IC: What inspires your work and how does initial inspiration influence your design?

SD: Fairy tales, thoughts of the woods and animals inspire me. I love wandering antique fairs and junk shops to get ideas too. Old vintage fabric can start an idea very easily. Other than that, I just make what I can't find to buy!

I have a book of inspirations. It is covered in moss and little felted mushrooms. I fill it with drawings of all things, watercolours, bits of fabric, buttons, leaves, twigs, and ideas constantly. Once I thought I lost

LEFT: Stephanie Dosen, a craftswoman, designer and musician – we're not jealous!

ABOVE: A desire to inspire magic and fantasy in everyday knits sparked the creation of *Tiny Owl Knits*.

BELOW: Stephanie's mittens have enjoyed amazing popularity amongst readers.





the book and I was distraught! It takes forever for the drawings to actually emerge into reality, sometimes years. As I finish something, I go back and put a little star by it. Once I have decided to go ahead with an idea, I grab whatever I have on hand and go to work. As I go along, I write the pattern. More often than not, I end up knitting each thing several times to get it perfect. I took the hood off the "Woodland hoodlet" and redid it at least four times before I was satisfied. Also, I think I sewed the eyes on my meow mitts something like 20 times before I found a way I really liked. Once it's right, though, I know I'll be happy with it forever. That's the best I can do.

IC: Out of all of your designs, which is your favourite?

SD: I love the "deer with little antlers hat". My favourite thing about it is when I look on Ravelry and see the pictures of people wearing it, they have huge smiles and you can tell it made them really happy. Then I get all teary and mushy and stuff!

IC: Why "Tiny Owl Knits"?

SD: I have a big white owl sitting on top of my bookshelves. His name is Dr. Hoo. Once when I was trying to come up with a "user name" I saw the owl and just put "tiny owl". That was 2003 and the name stuck, so in 2004 when I started my first knitting blog, "tiny owl knits" was obvious. I'm not even sure I was totally crazy about owls at the time! But I do think the name has an enchanted feeling about it, so I'm still happy with it.

IC: If someone wanted to start up a similar business, what advice would you give them?

SD: I think you get out exactly what you put in. So go for it! Work hard and love it. If you don't love it, don't do it, because it's a lot of work to push through.



Be afraid of
bears, be afraid
of jumping out of
aeroplanes but
don't be afraid
of yarn!

IC: What's your favourite and least favourite part of running the business?

SD: I love creating. I don't love paperwork.

IC: Do you have time to crochet for yourself, friends, family?

SD: It's a sad thing really; I don't take too much time to crochet for myself. I tend to feel guilty when I do, like I should be designing patterns for everyone else. But I am working on that. Trying to have guilt-free crochet moments!

IC: What are your favourite things to crochet?

SD: I love how crochet is almost like painting. You can go anywhere with that hook and really make shapes exciting. I love working up flowers and lace and I love covering pebbles with lace. I also have a soft spot for amigurumi.

IC: A little bird told us that you're quite musical – care to elaborate?

SD: I was signed to Bella Union records in 2006 and put out a record called, *A Lily for the Spectre*. Then I began working with *Massive Attack* and did some touring with them. Now I've started a new band called *Snorubird* with my partner Simon Raymonde. He used to be in a band called *Cocteau Twins*. We have a lot of guest musicians on the record such as

ABOVE: Stephanie lives a double life as a busy crocheter...
RIGHT: ...and as a successful singer and songwriter





members of *Radiohead* so I'm very excited. Also I just had my first song in a major motion picture. The film is called *Hannah*, with Cate Blanchett and Eric Bana, and I wrote the closing credits song with the *Chemical Brothers*. It's in theatres now but I still haven't seen it! Must get to the cinema!

BELOW: Stephanie's music inspires her to make on-stage outfits.

RIGHT: Her designs are ultra feminine, for princesses of any age!

IC: Do you feel your interest in music inspires you at all when working with yarn or other crafts?

SD: I think it inspires me to make outfits that I can wear on stage, which is fun!

IC: Many consider crochet to be "old fashioned", what's your opinion?

SD: I think some of the patterns and ideas I see coming out of Japan are taking the art to higher levels. The designers are not afraid to let crochet be what it wants. The pattern books I've seen don't hold back and it's so refreshing to see. I think we'll begin to see crochet imitate nature more. Crochet is the art of linking and interlocking, it's fibre spiral DNA and I can't wait to see what happens next.

The newest thing seems to be vintage obsession! So crochet, if it is "vintage", is new again! Long may it live!

IC: What advice would you give to people just starting out in textiles?

SD: Don't be afraid of your crochet or knitting. So many people are scared of doing it! They are scared they will make mistakes or it won't be good. I say you can always rip it out and you will still have gained something: Knowledge! So be afraid of bears, be afraid of jumping out of aeroplanes, but don't be afraid of yarn!

IC: What are your plans for the future?

SD: I'm trying to be patient enough not to release all of my patterns as soon as they come out! I want to have the willpower to hold some back for a book.

I can't wait to do my first book tour! Yeah, okay I need a book first, I know. Other than that, I really need some supper.

IC: If you could reach out to all crocheters, what would you tell them?

SD: Don't ever think that crochet isn't as cool as knitting – 'cause it is!

To find out more about Stephanie, visit www.StephanieDosen.com

or her shop www.etsy.com/shop/TinyOwlsMagicAttic



2

Difficulty: Intermediate

Skills Used

- Increasing
- Raised stitches
- Back Loop Only
- Working in rounds

Final Measurements

Blanket: 1m/39in
Pillow: 19cm/7½in

Yarns Used

Spud & Chloë Sweater Worsted
Superwash • 65% Wool • 45% Organic
Cotton • 100g/146m/160yd • WPI 14

CC1: Firefly (505) - 4 skeins

CC2: Pollen (7508) - 2 skeins

Yarn Reviews

Marie says: "I love the playful, childlike colours and it doesn't hurt that the yarn is also extremely soft and washable!"

Yarn Alternatives

Save • Debbie Bliss Eco Aran

Spend • Rowan Belle Organic Aran

Splurge • Babylonglegs Radiance Aran

Tension

Work 7 rounds of Blanket pattern using 5.5mm hook to measure 17cm/6¾in in diameter.

Notions

5.5mm hook

6.5mm hook

Fibre filling

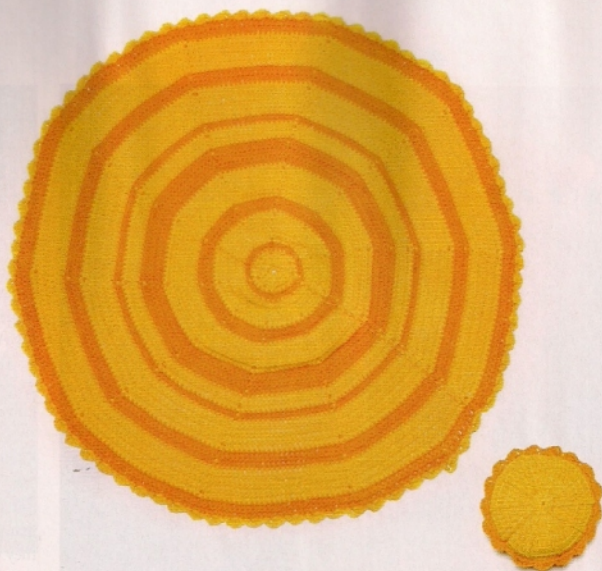
Tapestry needle

Designer biography

Marie is a crochet teacher and designer from New York City. She learnt to crochet from her grandmother at a young age and is now permanently hooked! You can visit her website at

www.undergroundcrafter.com

Make up as a wonderful comforter for your little darling.



Marie Segares Sunshine Blanket

"This set is inspired by a child's drawing of the sun. It's a fun alternative to all of the usual square and rectangle baby blankets."

START

Blanket

With 6.5mm hook and CC1, ch3.

Rnd 1 (RS): 9tr into 3rd ch from hook,

join with sl st to top of t-ch. (10 tr)

Rnd 2: 3ch (counts as tr here and

throughout), RtrF around t-ch from

Rnd 1, * 1tr(blo), RtrF around same tr;

rep from * to end, join with sl st to top

of t-ch. (20 sts)

Rnd 3: 3ch, 1tr(blo), RtrF around

same st as last tr(blo) worked,

* 2tr(blo), RtrF around same st as

last tr(blo) worked; rep from * to end.

Change to CC2 when joining with sl st

to top of t-ch. (30 sts)

Rnd 4: 3ch, 2tr(blo), RtrF around

same st as last tr(blo) worked,

* 3tr(blo), RtrF around same st as

last tr(blo) worked; rep from * to end.

Change to CC1 when joining with sl st

to top of t-ch. (40 sts)

Rnd 5: 3ch, 3tr(blo), RtrF around

same st as last tr(blo) worked,

* 4tr(blo), RtrF around same st as last

tr(blo) worked; rep from * to end, join

with sl st to top of t-ch. (50 sts)

Rnd 6: 3ch, 4tr(blo), RtrF around

same st as last tr(blo) worked,

* 5tr(blo), RtrF around same st as last

tr(blo) worked; rep from * to end, join

with sl st to top of t-ch. (60 sts)

Rnd 7: 3ch, 5tr(blo), RtrF around

same st as last tr(blo) worked,

* 6tr(blo), RtrF around same st as last

tr(blo) worked; rep from * to end, join

with sl st to top of t-ch. (70 sts)

Rnd 8: 3ch, 6tr(blo), RtrF around

same st as last tr(blo) worked,

* 7tr(blo), RtrF around same st as

last tr(blo) worked; rep from * to end,

change to CC2 when joining with sl st



Top tip

Be sure to make this up in washable yarn to make it practical for baby and mum!

to top of t-ch. (80 sts)

Rnd 9: 3ch, 7tr(blo), RdtrF around same st as last tr(blo) worked, *8tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (90 sts)

Rnd 10: 3ch, 8tr(blo), RdtrF around same st as last tr(blo) worked, *9tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, change to CC1 when joining with sl st to top of t-ch. (100 sts)

Rnd 11: 3ch, 9tr(blo), RdtrF around same st as last tr(blo) worked, *10tr(blo), RdtrF around same st as

last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (1100 sts)

Rnd 12: 3ch, 10tr(blo), RdtrF around same st as last tr(blo) worked, *11tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (120 sts)

Rnd 13: 3ch, 11tr(blo), RdtrF around same st as last tr(blo) worked, *12tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (130 sts)

Rnd 14: 3ch, 12tr(blo), RdtrF around same st as last tr(blo) worked, *13tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, change to CC2 when joining with sl st to top of t-ch. (140 sts)

Rnd 15: 3ch, 13tr(blo), RdtrF around same st as last tr(blo) worked, *14tr(blo), RdtrF around same st as

last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (150 sts)

Rnd 16: 3ch, 14tr(blo), RdtrF around same st as last tr(blo) worked, *15tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (160 sts)

Rnd 17: 3ch, 15tr(blo), RdtrF around same st as last tr(blo) worked, *16tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, change to CC1 when joining with sl st to top of t-ch. (170 sts)

Rnd 18: 3ch, 16tr(blo), RdtrF around same st as last tr(blo) worked, *17tr(blo), RdtrF around same st as last tr(blo) worked; rep from * to end, join with sl st to top of t-ch. (180 sts)

Rnd 19: 3ch, 17tr(blo), RdtrF around same st as last tr(blo) worked, *18tr(blo), RdtrF around same st as

2

Difficulty:

Intermediate

Skills Used

- Treble
- Cluster
- Working in Rows

Finished Measurements

23x14cm/9x5½in (excluding fringe)

Yarns Used

Sirdar Snuggly Bamboo DK • 80% bamboo sourced viscose, 20% wool • 50g/95m/104yd • Dk 11 • Willow shade 133 x 2 balls

Yarn Review

Lucy says: "This yarn is fabulous to crochet with – smooth and even, and has a very pretty sheen, perfect for a glam evening accessory."

Yarn Alternatives

Save • Debbie Bliss Prima
Spend • King Cole Bamboo Cotton
Splurge • Sublime Baby Silk and Bamboo

Tension

Work 17tr and 7 rows in tr to measure 10x10cm or 4x4in using 3.5mm hook, or size required to obtain tension.

Notions

3.5mm hook
Tapestry needle
Fabric for lining
23cm/14in wide purse frame

Designer biography

When Lucy was born, she started to create. That was that. She sung her first word and always had at least one homemade item of clothing on. Most of her family is involved in some kind of art, but it's safe to say that her grandma is the one who inspired Lucy to start to crochet. She hasn't stopped since.

Read more at www.lucylegusta.blogspot.com

Use a metallic yarn for a shimmering evening bag.



Lucy Robinson Pistachio Clutch

"This bag was inspired by elegant evening clutch bags seen everywhere on the high street this season"

Special Stitch Patterns

Bold 5tr cluster: *Yrh, insert hook into next tr, yrh and draw loop through st, yrh and draw through 2 lps; rep from * 4 more times (6 lps on hook), yrh and draw through all 6 lps.

START

Bag

Using 3.5mm hook, ch 51

Row 1: 1tr into 3rd ch from hook, 1tr into each ch to end, turn. (49 tr)

Row 2: 3ch, 2tr into base of ch, miss 1 tr, sl st into next tr, *miss 1 tr, 5tr into next tr, miss 1tr, sl st into next tr, rep from * 10 more times, miss 1 tr, 3tr into

last tr, turn

Row 3: 3ch, 2tr into base of ch, 1ch, *miss 4tr, 5tr into next tr, 1ch; rep from * 10 more times, miss 4tr, 3tr into tr at beg of prev row, turn.

Row 4: 2ch (counts as first tr in cluster), *yrh, insert hook into next tr, yrh and draw loop through st, yrh and draw through 2 lps; rep from * (3 lps on hook), yrh and draw through all 3 lps, 2ch, miss 1 ch, (5tr cluster, 2ch) 9 times. * *yrh and insert into next tr, yrh and draw loop through st, yrh and draw through 2 lps; rep from * * , yrh and draw through all 3 lps on hook, turn.

Rows 5-14: Rep Rows 3-4.

Top tip

Why not use different coloured ribbons to match the complementary outfit?



"DITCH THE FRINGING FOR A GREAT COMPACT CLUTCH THAT'LL COMPLEMENT CHIC EVENING WEAR"



Top tip

Add a ribbon, metal chain strap, or crocheted handles for an alternative to a clutch.

Row 15: 1ch, work dc's evenly across the tr clusters and ch sps (approximately 45 sts, working 1dc in each ch sp and 3 dc into the top of each cluster), turn.

Row 16: 1ch, 1dc(blo) into each st to end, turn.

Row 17: 1ch, dc into each dc to end, turn.

Rows 18-30: 3ch, tr across, turn. Fasten off.

Finishing

Lay out the crochet fabric on the lining fabric, and cut lining to size (taking into account any seam allowance).

Seam and press lining fabric.

Measure the depth of the purse frame (in our sample it is 7.5cm/3in).

Deduct the depth of the purse frame from half the total length of the crochet fabric – in our sample, this is 6.5cm/2½in.

Fold the crochet fabric in half (lengthways, RS together) and seam from the fold towards the top and bottom edges for the measurement above (6.5cm/2½in) on either side. Repeat with the lining fabric.

With WS of crochet and lining fabric together, insert the purse frame between the two and stitch together.

Fringing

Cut 90 pieces of yarn, each 10cm/4in long. Working with two lengths of yarn at a time, fold them in half, insert hook through unused loop from Row 16. Pull the folded end of the yarn lengths through, thread the tail of the yarns through the loop created and pull tight to close.

Repeat in each dc across.

Weave in ends.

END

2

Difficulty:

Intermediate

Skills Used

- Increasing & decreasing
- Raised stitches
- Chainless Foundation Double Crochet
- Quadruple Treble
- Quintuple Treble
- Sextuple Treble
- Septuple Treble
- Working from charts (optional)

Yarns Used

Lyre

Drops Baby Alpaca Silk • 70% Alpaca, 30% Silk • 50g/167m/183yd • WPI 14
1 ball of shade 7402

Sharp

Handmaiden Sea Silk • 70% Silk, 30% Seacell • 100g/400m/437yd • WPI 14
1 skein of shade Topaz

Yarn Review

Kristen says: "These silks are luxurious. Subtle sheen paired with a light halo of the alpaca silk especially lends itself to the downy feathers perfectly."

Yarn Alternatives

- Save** • Misti Alpaca 2-ply Lace
Spend • BC Garn Silkbloom Extra Fino
Splurge • Juno Alice Lace

Tension

Tension is not important for this project – it will depend on the yarn used.

Notions

- 2.25mm hook
- Tapestry needle

Pattern Notes

These crocheted feathers are designed to be biologically accurate in shape. To discover how you can help the Black Grouse and other British birds, visit the Royal Society for the Protection of Birds at www.rspb.org.uk

Designer biography

Kristen Hein Strohm has more stylish designs and tutorials at www.wildbirdsongdesigns.wordpress.com



BELOW: LYRE FEATHER
RIGHT: SHARP FEATHER

Kristen Hein Strohm Feather in Your Cap

"Add fabulous flair to fedoras, cloches, berets and more – these extravagant feathers pay homage to the Black Grouse, a declining species in the UK."

Special Abbreviations

QRTR (Quadruple treble): Similar to double treble, yo 4 times, insert hook into next st, yo and draw lp through st, yo and draw through first 2 loops on hook, *yo and draw through next 2 loops on hook, rep from * 3 times.

QNTN (Quintuple treble): Similar to double treble, yo 5 times, insert hook into next st, yo and draw lp through st, yo and draw through first 2 loops on hook, *yo and draw through next 2 loops on hook, rep from * 4 times.

SXTR (Sextuple treble): Similar to double treble, yo 6 times, insert hook into next st, yo and draw lp through st, yo and draw through first 2 loops on hook, *yo and draw through next 2 loops on hook, rep from * 5 times.

RhtrB in next st, RtrB2tog across next 2 sts, 3RtrB, 4RdtrB, 23RtrtrB, 4RdtrB, 3ch, RslstB in next st. Miss remaining 10 fdc, which will represent the calamus, the bare portion of the feather's shaft.

Row 3: Rotate the feather so that Row 2 is below Row 1 but the front side is still facing and the "calamus" is on the right. 5ch (count as 1trtr into same fdc as last RslstB of Row 2), RlrtrB in next st, 11RqrtrB, 11RqnttrB, 6RqrtrB, 3RtrtrB, 2RdtrB, RtrB in next st, RhtrB3tog across next 3 st, Rdcb in last st, sl st into side edge of same st. Fasten off.

Finishing

Weave in ends.
Steam-block lightly and attach to your favorite hat with a decorative pin or badge.

START

Sharp feather

Row 1: 50fdc, do not turn. Hold the fdc row vertically so that the last st made is on the top. R2 will be crocheted into the left side of the fdc row, and R3 will be crocheted into the right side of the fdc row. All st in Rows 2-3 will be raised in the back, causing Row 1 to rise above Rows 2 and 3 like a feather's shaft.

Row 2: 1ch, RhtrB2tog across first 2 sts,

START

Lyre feather

Row 1: 80fdc, do not turn. Hold the fdc row vertically so that the last st made is on the top. Row 2 will be crocheted into the left side of the fdc row, and Row 3 will be crocheted into the right side of the fdc row. All st in Rows 2-3 will be raised in the back, causing Row 1 to rise above Rows 2 and 3 like a feather's shaft.

END



Top tip

These feathers use very small amounts of yarn – use scraps of 4ply from your stash!

Feather in your cap

Row 2: 4ch (count as 1 dtr in first st), RqnrB2tog across first 2 sts, * (RsxtB2tog across next 2 st) twice, RsxtB in next st; rep from *, (RqnrB2tog across next 2 sts) twice, RqnrB3tog across next 3 sts, RtrtrB3tog across next 3 sts, (RtrtrB2tog across next 2 sts) twice, RtrtrB in next st, RtrtrB2tog across next 2 sts, 2RtrtrB, (RtrtrB2tog across next 2 sts) twice, 3RtrtrB, 4RqnrB, (2 RqnrB in next st) twice, 2RqnrB, RqnrB in next st, (2RqnrB in next st) twice, 6RqnrB, 2RqnrB in next st, RqnrB in next st, 4RsxtB, 2RqnrB, 2RqnrB, RtrtrB in next st, miss next 3 sts, RslstB in next st. Miss remaining 10 fdc, which will represent the calamus, the bare portion of the feather's shaft.

Row 3: Rotate the feather so that Row 2 is below Row 1 but the front side is

still facing and the "calamus" is on the right. 1 ch, RslstB into the same fdc as the last RslstB of R2, 3ch (count as 1 tr in same st), RdtrB in next st, RtrtrB in next st, RqnrB2tog across next 2 sts, RqnrB in next st, (RqnrB2tog across next 2 sts, RqnrB in next st) twice, (RqnrB2tog across next 2 st) 9 times, 7RsxtB, 2RsxtB in next st, 2RsxtB, * (2RsxtB in next st) twice, RsxtB in next st, rep from * 6 times, (2RqnrB in next st) twice, 2RqnrB in next st, RqnrB in next st, 5RqnrB, 7RqnrB in next st, sl st into top of 4-ch from beg of Row 2. Fasten off.

Finishing

Weave in ends.

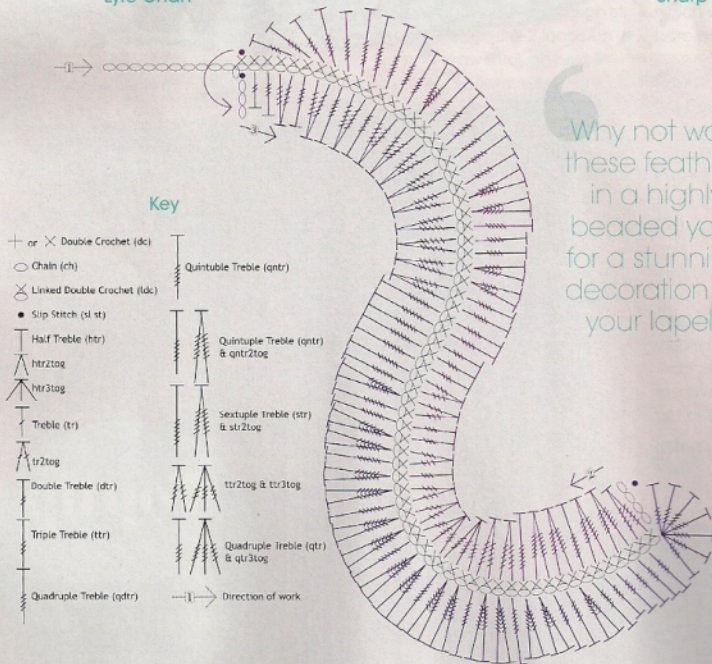
Steam-block lightly and attach to your favorite hat with a decorative pin or badge.

END

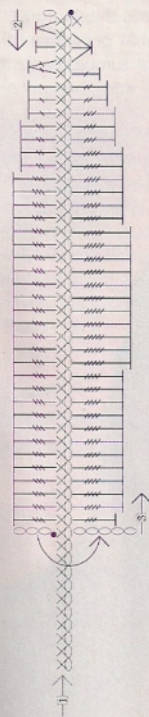


Tables and charts

Lyre Chart



Sharp Chart



Why not work these feathers in a highly beaded yarn for a stunning decoration for your lapel?

2

Difficulty:

Intermediate

Skills Used

- Increasing & decreasing
- Back & front loops only
- Clusters
- Using markers
- Working in rounds
- Beading

Finished Measurements

Diameter, excluding edging

Cover 1: 10cm/4in

Cover 2: 13.5cm/5¼in

Cover 3: 17cm/6¾in

Cover 4: 21cm/8¼in

Yarns Used

DMC Petra No 3 • 100% cotton • 100g/280m/305y • WP: 20

CC1: 5772 CC2: 5818 CC3: 5211,

CC4: 53904 • 1 ball of each

Yarn Reviews

Pauline says: "This is the first time I've used Petra 3 and it was a joy, the covers flew off the hook!"

Yarn Alternatives

Save • Patons Cotton

Spend • Araucania Lanco Multy

Spurge • Rowan Purelife Organic Cotton

Tension

Tension isn't important for this project.

Notions

3.5mm hook

12 (16; 20; 24) Pony beads –

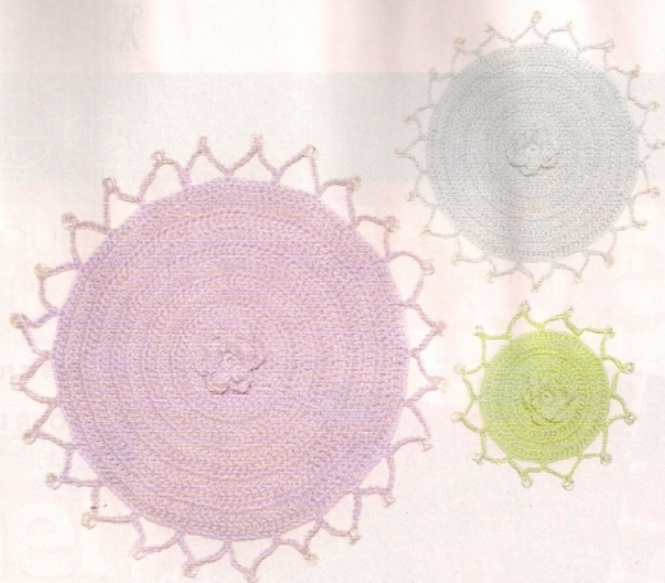
approximately 0.75cm/¼in diameter

Four stitch markers or safety pins

Designer biography

Pauline lives in Derbyshire and enjoys all types of crochet, especially freeform and Tunisian. You can see more of her work at www.paulinefitzpatrick.co.uk

These could also be used as **tablemats** or **decorations**.



Pauline Fitzpatrick

Glass and Jug Covers

"These pretty glass and jug covers are ideal for keeping insects away from your drinks on picnics or in the garden."

Special Abbreviations

Tr3tog: (yrh, insert into stitch, yrh and pull loop through, yrh and pull through 2 loops) 3 times into same place, yrh and pull through all loops on hook.

Dtr3tog: (yrh twice, insert into stitch, yrh and pull loop through, yrh and pull through 2 loops twice) 3 times into same place, yrh and pull through all loops on hook.

BCH (beaded chain): Slide bead up to hook, yrh and pull loop through. To add beads as the edging is worked: place bead on hook, yrh and pull loop through bead and loop on hook.

Pattern Notes

The beads can be threaded on before starting or added as the edging is made.

It may help to mark the back and lower back loops of the first and second htrs before joining the first round.

Use a stitch marker to indicate the beginning of each round, remembering to move it up as you work.

3ch counts as a stitch on every round except the first.

Top tip

Play around with the amount of rows you work for bespoke covers that fit your picnic crockery.



START

Cover one

Thread beads on thread if working beaded chs on edging.
Start with an adjustable ring – or ch3, sl st to first ch to form a circle.
Rnd 1: 3ch, 12htr into magic loop or circle, place markers, sl st to front loop of first htr, missing the 3ch.

Flower

First round of petals: (3ch, tr3tog in front loop of next st, 3ch, sl st into front loop of next st) 6 times, working last sl st into sl st which closed Rnd 1. (6 front petals)
Second round of petals: 1ch, sl st into back loop of second htr, (3ch, dtr3tog in back loop of next st, 3ch, sl st into back loop of next st) 6 times, working last sl st into sl st at end of first rnd of petals. (6 back petals)

Body of cover

Rnd 2: 1ch, sl st into lower back loop of 2nd htr, 3ch, 1tr in same place as sl st, 2tr next and every htr to end, sl st to 3rd ch of t-ch, turn. (24tr)
Rnd 3: 3ch, 2tr into next tr, 1tr into next tr, *2tr into next tr, 1tr into next tr. Rep from * to end, sl st to 3rd ch of t-ch, turn. (36tr)
Rnd 4: 3ch, 1tr into next tr, 2tr into next tr, *2tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, turn. (48tr)
Rnd 5: 3ch, 2tr, 2tr into next tr, *3tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, *do not turn*. (60tr)

Edging

1dc into same place as sl st, *5ch, 1bch (or add bead), 5ch, miss 5 tr, 1dc; rep from * to end, working a sl st into first dc at end of last rep instead of 1dc.
Fasten off.

Cover Two

Work Rnds 1-5 of Cover One, turn.
Rnd 6: 3ch, 3tr, 2tr into next tr, *4tr, 2tr

Top tip

Attach larger beads, using the 'as you go' technique to help weigh down the covers.

into next tr; rep from * to end, sl st to 3rd ch of t-ch, turn. (72tr)

Rnd 7: 3ch, 4tr, 2tr into next tr, *5tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, *do not turn*. (84tr)

Work Edging as for Cover One.
Fasten off.

Cover Three

Work Rnds 1-7 of Cover Two, turn.
Rnd 8: 3ch, 5tr, 2tr into next tr, *6tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, turn. (96tr)
Rnd 9: 3ch, 6tr, 2tr into next tr, *7tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, *do not turn*. (108tr)

Work Edging as for Cover One.
Fasten off.

Cover Four

Work Rnds 1-9 of Cover Three, turn.
Rnd 10: 3ch, 7tr, 2tr into next tr, *8tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, turn. (120tr)
Rnd 11: 3ch, 8tr, 2tr into next tr, *9tr, 2tr into next tr; rep from * to end, sl st to 3rd ch of t-ch, *do not turn*. (122tr)

Work Edging as for Cover One.
Fasten off.

Finishing

Darn in ends.
Pin points of edging into place and block to shape.

END

"THIS IS A PERFECT, SIMPLE PROJECT TO PRACTICE THE BEADING TECHNIQUES FROM ISSUES 17 AND 18!"

Left: A Katie Jones original which is sure to get her noticed!

Katie Jones - www.katiejonesknit.co.uk

NEW Generation

A new wave of graduating fashion designers is upon us but what can we anticipate from them? **BY CLAIRE MONTGOMERIE**

Left: Designer - Ruth Green
Bottom far right: Designer - Rory Longdon
Bottom centre right: Designer - Ruth Green

For any graduating student, searching for that elusive first job is a scary task, but in the current climate it can be all the more worrying. However, looking at the new generation of young

knitwear and textiles designers graduating from British arts universities this year, the future looks very bright indeed - quite literally, in most cases! The originality, quirkiness and vibrant hues in evidence are very encouraging and echo some of the themes in fashion this year, proving that these young designers are optimistic and exuberant about both their discipline and the direction of fashion in general.

The shows began in spectacular fashion with the Royal College of Art show in Kensington. Although we were generally somewhat underwhelmed by the straight fashion design courses, both the women and men's knitwear collections were fabulously creative, entertaining and energetic. It was a joy to watch the boldly-striped, Swarovski crystal-studded, textural pieces sashay down the catwalk after the very wearable, yet reserved, fashion collections.

Ruth Green was first out and set the tone with fabulously bold, block colours and intarsia shapes within felted and fine knits. Hannah Buswell continued the bright trend with fine, draping knits in acid colours that should really have clashed, adorned with sparkly crystals and paired with matching knitted socks!



Above: Designer - Helen Turner
Left: Designer - Hannah Buswell



Above: Designer – Dominique Kral

Above left: Designer – Rory Longdon

Above right: Designer – Katie Jones

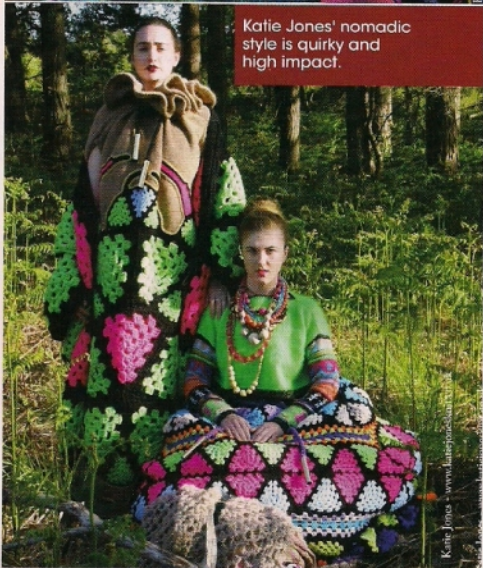
Right: Designer – Katie Jones
Below: Designer – Ruth Jones

Fashion extravagance

Finally, an **Crochet** favourite was Helen Turner's mad, pom-pom-like pieces. The voluminous silhouettes created by huge pile and fringed fabrics should have been extremely unflattering, but looked simply stunning. The body of fabric moved beautifully, shimmering like ostrich feathers, especially in the relatively subtle and sophisticated colour palette, making the models look like beautifully-preened, exotic birds.

The menswear also deserves a mention here, especially for Cherie Newing's chunky, oversized bright knitwear and fun colours, along with more fur and pile detailing. However, disappointingly for any crochet enthusiast, the crochet technique was overlooked at the RCA.

We had to wait until the always-spectacular *Central St Martins* show, the last one before the school moves



Katie Jones' nomadic style is quirky and high impact.



to new premises and therefore a quite momentous occasion, for our first glimpse of crochet. The show really was, if possible, more off-the-wall than usual and we got very excited when we saw a crocheted wigwam opening Katie Jones' show. The triangle was a continuing theme in her collection, paired with multicoloured granny techniques in many different gauges and oversized crochet jumpsuits, knotting and fringing techniques, all piled onto the models in layers – less was definitely not more here!

Continuing the eccentric handcrafted trend, Momo Wang sent models down the catwalk covered in quilted and patchwork fabrics, pompoms and fringing, in outfits that looked quite nomadic and even perhaps traditional, yet the models were joyous and fun, holding balloons and blowing bubbles – all very bizarre, but what a spectacle!

Shengwei Wang sent out a beautifully textured knitwear collection of oversized, chunky dresses in the subtler monochrome colour palette. Despite this reserved palette, the pieces were no less striking, with looped and boucle yarns and heavy embellishment.

Meanwhile, over at graduate fashion week, it was fabulous to see a young knitwear designer, Rory Longdon from Nottingham Trent university, win the Gold award for his collection of futuristic pieces utilising metallic yarns – a big trend in fibre for next season. The strong silhouettes were reminiscent of armour or robots, highlighted by some clever travelling rib details and would not have looked out of place on the set of *The Matrix*. Longdon is set to

do an MA course at the RCA next year, so we shall be excitedly anticipating his next graduate show in two years.

Fashion awards

The Zandra Rhodes textiles award went to Dominique Kral from Northbrook college, whose very feminine and wearable collection was based around stunning prints inspired by insects and reminiscent of Basso and Brooke or Alexander

McQueen. The intricate prints were teamed with chunky cabled cardigans, sweaters and skirts, which do look uncannily like the exoskeletons of repulsive insects and yet were a delightfully unexpected

and modern juxtaposition that had the Crochet team turning as green with envy as Kral's gorgeous prints.

To sum up a fabulous graduate season, there was a disappointing lack of crochet, especially after last year's bumper load, but there was evidence of handcrafting in many forms, which is encouraging, especially with the severe lack of good textiles courses around the country these days. There was an abundance of cable knits – students tend to love a cable! – and fringing was a huge trend, while the single most encouraging fact for a self-confessed textiles-aholic was seeing a knitwear student win the overall award at graduate fashion week. Long may textiles reign! ●

It was fabulous to see a young knitwear designer win the Gold Award

Far left: Designer – Dominique Kral
Left: An original design by Ruth Green, Royal College of Art.



2

Difficulty:

Intermediate

Skills Used

- Double Crochet
- Treble
- Double Treble
- Cluster
- Picot
- Working in rows and rounds
- Shaping

Yarns Used

CLEA 1.25 by Circolo • 100% cotton • 20g/125m/136yds • 32 WPI

MC: 6670 Antique Lilac

CC1: 3794 Dark Red

CC2: 2625 Dark Wedgewood Blue

CC3: 5800 Green

CC4: 3418 Blush Pink

CC5: 6313 Brown

Yarn Reviews

Jane says: "This yarn is soft mercerized cotton, which is available in an astonishing 78 different colours, perfect for projects such as this top"

Yarn Alternatives

Save • DMC Petra #8

Spend • Anchor Aida #10

Spurge • Colourmart Cashmere/Cotton 2/33NM Lace weight

Tension

7 loops and nine rows to 10cm/4in over Trellis Stitch using 2.00mm hook.
6 loops and 7 rows to 10cm/4in over Trellis Stitch using 2.50mm hook.

Notions

2mm or 2.5mm hook

Pattern Notes

Medium size uses 2.5mm hook, other sizes use 2mm hook.

Designer biography

Jane is a trained creative therapist and has taught a variety of arts and crafts in a centre for people with disadvantages. Jane began a company 20 years ago designing knitwear, called Jaquarania, selling her own knitwear designs.



Jane Walters

Boho-chic Jersey

"I like lots of colour and shapes which all come together in this cool crochet top made in lovely soft natural cotton."

START

Special Stitches

Trellis Stitch: 5ch, 1dc in 5ch loop from previous row or round.

Trellis Stitch Increase (tsi): (5ch, 1dc, 4ch, 1dc) into indicated loop.

3tr cl (3tr cluster): yrh, insert into next st, yrh and draw through, yrh and draw through two lps, *yrh, insert into same st, yrh and draw through, yrh and draw through two lps; rep from * once more, 4 lps on hook, yrh and draw through all 4 lps

2tr cl (2tr cluster): yrh, insert into next st, yrh and draw through, yrh and draw through two lps, yrh, insert into same st, yrh and draw through, yrh and draw through two lps, 3 lps on hook, yrh and draw through all 3 lps on hook

Lower Body

Triangle motif

Make 8 (8: 10: 11)

With CC1 and correct size hook for size, ch 6, sl st into first ch to form ring.

Rnd 1: 3ch, 21 tr in ring. Join rnd with sl

st to top of 3ch

Rnd 2: 6ch, miss 2 sts, 1tr in next st, *3ch, miss 2 sts, 1tr in next st, 3ch, miss 2 sts, (1tr, 1ch, 1tr) in next st; rep from * around ending with 1tr, 1ch. Join rnd with sl st to 3rd of 6ch.

Rnd 3: Sl st in blo in each of first 2 ch of 3ch lp, ch5, miss 1tr, *1dc in 3ch sp, 5ch, miss 1tr, 1dc in 3ch sp, ch5, miss 1tr, (1dtr, 1ch, 1dtr) in 1ch sp, 5ch, miss 1tr; rep from * around, sl st in 2nd sl st from prev rnd.

Rnd 4: Sl st in blo in each of first 3 ch of 5ch lp, 5ch, *1dc in next 5ch sp, 5ch, 5tr in next 5ch sp, miss 1dtr, (2tr, 1ch, 2tr) in next 1ch sp, 5tr in next 5ch sp, 5ch; rep from * around, sl st in 3rd sl st from prev rnd.

Rnd 5: Sl st in blo in each of first 3 ch of 5ch lp, 5ch, *1dc in next 5ch sp, 5ch, 1dc in first tr, 5ch, miss 3 tr, 1dc in next tr, 5ch, miss 2 tr, (1dtr, 1ch, 1dtr) in 1ch sp, 5ch, miss 2 tr, 1dc in next tr, 5ch, miss 3tr, 1dc next next tr, 5ch, 1dc in next 5ch sp, 5ch; rep from * around, sl st in 3rd sl st from prev rnd.

Top tip

Work up in one colour for a sophisticated jersey, perfect for evening wear!



Boho-chic Jersey

Rnd 6: Sl st in blo in each of first 3 ch of 5ch lp, 5ch, *(1dc in next 5ch sp, 5ch) 3 times, miss 1tr, (1tr, 4ch, 1tr) in next 1ch sp, 5ch, (1dc in next 5ch sp, 5ch) 4 times; rep from * around, sl st in 3rd sl st from prev rnd, fasten off.

Row 7: Lay triangle with long side on the bottom and right side up. With CC2, join with sl st in bottom right corner 2ch sp, 3ch, 2tr in same 2ch sp, 5tr in each of next 5 ch sps, (2tr, 1ch, 2tr) in 2ch sp at peak of triangle, 5tr in each of next 5 ch sps, 3tr in next 4ch sp, turn, (90 tr)
Row 8: 3ch, 1tr in each tr from prev row to triangle peak, (2tr, 1ch, 2tr) in ch sp, 1tr in each tr from prev row to bottom right corner. Fasten off. (94 tr).

When completing subsequent 5(5: 7: 8) triangles, work Row 8 as follows: ch3, sl st to right corner of other triangle, and continue as above. When completing Row 8 of triangle 6(6: 8: 9), sl st to left corner of first triangle after last tr, fasten off.

Leave 2 triangles separate for sleeve cuffs.

Circle motif

Make 8 (10 for size 44)(11 for size 50)

With CC3 ch 6, sl st into first ch to form ring.

Rnd 1: 3ch, 19 tr in ring, (20 tr)

Rnd 2: 8ch, miss 1 tr, 1dc in next tr, *ch7, miss 1 tr, 1dc in next tr; rep from * around ending with sl st into 1st ch, (10 lps).

Rnd 3: Sl st in blo in first 4 ch, 3ch, 2tr cl, 6ch, *3tr cl in next 7ch sp, 6ch; rep from * to end of rnd, sl st to top of 3ch, fasten off.

Rnd 4: With CC2, sl st to join around first ch of last 6ch lp of prev rnd, ch1, *(2dc, 2htr, 3tr, 2htr, 2dc) in 6ch sp; rep from * around, sl st in 1ch.

Rnd 5: Sl st in blo in first 3 sts, 1ch, *dc in 2nd htr, ch5, miss 3 dc, dc in htr, 5ch, miss 6 sts; rep from * ending with sl st in 1ch, fasten off.

Rnd 6: With CC3, sl st to join in 3rd ch of last 5ch sp of prev rnd, 6ch, *dc in next 5ch sp, 5ch; rep from * ending with sl st in first ch.

Rnd 7: Sl st in blo in first ch of lp, 3ch, 4tr in same 5ch sp, *5tr in next 5ch sp; rep from * ending with sl st in top of 3ch, fasten off. (100 tr).

Rnd 8: With CC4, sl st to join in space between 1st and 2nd tr of last 5tr grp of

prev rnd, 1ch, *dc into space between next 2 tr; rep from * around, sl st to join. (100 dc).

Rnd 9: 6ch, *miss 3 dc, dc in next dc, 5ch; rep from * around sl st to join in 1st ch, (25 loops).

During Rnd 10, for first circle, join to peak of triangle motif as follows (2ch, sl st to motif, 2ch) instead of 5ch sp. For subsequent circles, join sides together with 4 similar joins per side as shown in the stitch diagram, as well as the single join to the corresponding triangle motif.

Rnd 10: Sl st in blo in first 3 sts, 6ch, *miss 3 dc, dc in next dc, 5ch; rep from * around, sl st to join in first ch. Fasten off. (25 loops).

Leave 2 circles aside for sleeves.

Insert

Make 6 (8 for size 44)(9 for size 50)

With MC, ch 10, sl st into first ch to form ring.

Row 1: 6ch, miss 2ch, 1dc in next ch, 3ch, miss 2ch, 1tr in next st, turn (2 loops).

Row 2: 6ch, 1dc in 1st loop, 5ch, 1dc in next loop, 3ch, 1tr in 3rd ch of prev row, turn, (3 loops).

Row 3: 5ch, 1dc in centre loop, 5ch, 1dc in 3rd ch of previous row, turn, (2 loops).

Row 4: 6ch, 1dc in 1st loop, 5ch, 1dc in 2nd loop, 3ch, 1tr in first ch of prev row, turn, (3 loops).

Row 5: 6ch, 1dc in 1st loop, (5ch, 1dc in next loop) 2 times, 3ch, 1tr in 3rd ch of previous row, turn, (4 loops).

Row 6: 5ch, 1dc in 2nd loop, 5ch, 1dc in next loop, 5ch, 1dc in 3rd ch of prev row (3 loops). Turn.

Row 7: 6ch, 1dc in first loop, *5ch, 1dc in next loop; rep from * to and including last loop, 3ch, 1 tr in first ch of previous row, turn, (4 loops).

Row 8: 6ch, 1dc in first loop, *5ch, 1dc in next loop; rep from * to and including last loop, 3ch 1tr in 3rd ch of previous row, turn, (5 loops).

Row 9: 5ch, miss first loop, 1dc in 2nd loop, *5ch, 1dc in next loop; rep from * across, turn, (4 loops).

Rows 10, 13, 16, 19: Rep Row 7. (5, 6, 7, 8 loops respectively).

Rows 11, 14, 17: Rep Row 8. (6, 7, 8 loops respectively).

Rows 12, 15, 18: Rep Row 9. (5, 6, 7 loops respectively).

Row 20: Sl st in first ch, *5ch, dc in next



"TEAM THIS WITH SHORTS AND A LIGHT TOP FOR THE ULTIMATE FESTIVAL ENSEMBLE."



loop; rep from * across, turn, (7 loops).
Rows 21 to 26: Rep Row 20, loop count will decrease by one till one remains. With MC, from the WS of the fabric pieces, neatly attach the insets by sewing, with the long point between the triangle motifs and the short point between the circle motifs.

Upper Body

With CC6, sl st to join yarn in the top join between two circle motifs. Mark this as a side edge and mark opposite side as the other side. For the largest size mark the middle of the motif for the side edge. Work in rounds.

Rnd 1: 5ch, 1dc in every loop from the circles and in the joining sl sts when you encounter them, 49 (49: 65: 73) trellis loops, sl st to join.

Rnd 2: Sl st in blo of each of first 3 ch in first loop, 6ch, dc in next loop, *5ch, dc in next loop; rep from * around, sl st in first ch to join.

Repeat Rnd two 6 (6: 8: 10) more times, fasten off and hide end.

Front

Divide for armhole shaping as follows.

Row 1: With CC3, sl st to join in top of 3rd loop from side edge marker, work in Trellis Stitch across and make 20 (20: 28: 32) loops, turn.

Row 2: Sl st in blo in each of first 3 ch, continue in trellis stitch across and make 19 (19: 27: 31) loops, turn.

Row 3: As in Row 2, making 18 (18: 26: 30) loops.

Next instruction is on Row 12 for Sizes S and M.

For Sizes L (XL)

Row 4: As in Row 2, making 25 (29) loops.

Row 5: 1ch, dc in last dc from prev row, 5ch, dc in first lp, *5ch, dc in next lp; rep from * across, 2ch, tr in last dc, turn.

Row 6: 1ch, dc in tr, *5ch, dc in next lp; rep from * across ending with dc in 3rd ch from end, turn.

Row 7: Rep Row 5.

Next instruction is on Row 12 for Size L. For Size XL Rows 8 to 11: Work even rows as Row 6 and odd rows as Row 5. For all Sizes

Row 12: Sl st in blo in first 3 sts, (5ch, dc in next loop) 3 (3: 3: 5) times, 2ch, dc in next loop, (5ch, dc in next loop) 4 (4: 8: 8) times, 5 (5: 2: 2)ch, dc in next loop,

(5ch dc in next loop) 4 (4: 7: 7) times, 2ch, dc in next loop, (5ch, dc in next loop) 3 (3: 3: 5) times.

Row 13: Sl st along first 2 ch, 3ch, 4tr in first loop, 5 tr in every loop missing the 2ch loops, turn, (75: 75: 105: 125 tr).

Row 14: 8ch, 1tr in space between 5tr groups, *5ch, 1tr in space between 5tr groups; rep from * across ending with tr in 3ch of prev row, fasten off. (15: 15: 21: 25 5ch loops).

Row 15: With RS facing and with CC2, sl st to join on right edge of work. (3ch, 4tr) in first loop, *5tr in next loop; rep from * across.

Row 16: Rep Row 14 except do not fasten off

Row 17: Without joining new yarn, rep Row 15, fasten off and hide end.

Row 18: With RS facing and with MC, sl st to join in first st on right edge. 2ch, miss 1tr, 1dc in next st, *3ch, miss 2 sts, 1dc in space between 5tr groups, 3ch, miss 2 sts, 1dc in 3rd tr; rep from * across ending with dc in 3ch, fasten off. (30: 30: 42: 50 3ch loops)

Row 19: With RS facing and with CC4, sl st to join in 2nd ch on right edge, ch3, 3tr-cl in first loop, *4ch, miss next loop, one 3tr-cl in next loop; rep from * across ending with 2ch, 3tr-cl in the last loop, tr in last st, fasten off and hide end. (16: 16: 22: 26 cl)

Row 20: With RS facing and with CC2, sl st to join in 3rd ch on right edge, ch3, *5 tr in next 4ch sp; rep from * across to last cluster, 3tr in 2ch sp, 2tr in cl, 1 tr in last st, fasten off. (82: 82: 112: 132 tr)

Row 21: With RS facing and CC1, sl st to join in first st, sl st in next 2 sts, *7ch, make ring by sl st into first ch, 3ch, turn to WS and work back, miss 1 st, sl st in next st, turn again, 15tr in ring, sl st to top of 3ch, at this point, work will be upside down, turn so RS is facing and work is upright, 3ch, sl st into next tr of prev row, sl st into 6 more tr along row; rep from * to end of row, fasten off. (12: 12: 17: 20 medallions).

Row 22: With RS facing and CC2, join with sl st to first sl st of prev row, 6ch, *starting at bottom of medallion edge, miss 5 tr, 1dc in 6th tr, (1ch, miss 1tr, 1dc in next tr) twice, 2ch 1 dtr in 3rd sl st between medallions, 2ch; rep from * across ending with dtr in last st.

Row 23: Ch3, *1dc in 2ch sp, 2dc in each of next two 1ch sp, 1dc in 2ch sp, miss dtr; rep from * to end, fasten off.



Back

Divide for armhole shaping as follows.

Row 1: With CC3, sl st to join in top of 3rd loop away from last front dc st in CC3, work in Trellis Stitch across and make 22(22: 30: 34) loops, turn. The distance from front edge to back edge should be the same under both arms.

Row 2: Sl st in blo in each of first 3 ch, continue in Trellis Stitch across and make 21 (21: 29: 33) loops, turn.

Row 3: As in Row 2, making 20 (20: 27: 31) loops.

Next instruction is on Row 12 for Sizes S and M.

For Sizes L (XL)

Row 4: As in Row 2, making 26 (30) loops.

Row 5: 1ch, dc in last dc from prev row, 5ch, dc in 1st lp, *5ch, dc in next lp; rep from * across, 2ch, tr in last dc, turn.

Row 6: 1ch, dc in tr, *5ch, dc in next lp; rep from * across ending with dc in 3rd ch from end, turn.

Row 7: Rep Row 5.

Next instruction is on Row 12 for Size L. For Size XL Rows 8 to 11: Work even rows as Row 6 and odd rows as Row 5.

For all Sizes

Row 12: Sl st in blo in each of first 3 ch, continue in Trellis Stitch across and make 19 (19: 25: 29) loops.

Row 13: Sl st around first 2 ch, 3ch, 4tr in first loop, 5 tr in every loop missing the 2ch loops, turn. (95: 95: 125: 145 tr).

Row 14: 8ch, 1tr in space between 5tr groups, *5ch, 1tr in space between 5tr groups; rep from * across ending with tr in 3ch of prev row, fasten off and hide end. (19, 19, 25, 29 5ch loops).

Row 15: With RS facing and with CC2, sl st to join on right edge of work. (3ch, 4tr) in first loop, *5tr in next loop; rep from * across.

Row 16: Rep Row 14 except do not fasten off.

Row 17: Without joining new yarn, rep **Row 15**, fasten off.

Row 18: With RS facing and with MC, sl st to join in first st on right edge, 2ch, miss 1tr, 1dc in next st, *3ch, miss 2 sts, 1dc in space between 5tr groups, 3ch, miss 2 sts, 1dc in 3rd tr; rep from * across ending with dc in 3ch, fasten off. (38: 38: 50: 58 3ch loops)

Row 19: With RS facing and with CC4, sl st to join in 2nd ch on right edge, ch3,

3tr cl in first loop, *4ch, miss next loop, one 3tr cl in next loop; rep from * across ending with 2ch, 3tr cl in the last loop, tr in last st, fasten off. 20 (20: 26: 30 cl)

Row 20: With RS facing and with CC2, sl st to join in 3rd ch on right edge, ch3, *5 tr in next 4ch sp; rep from * across to last cluster, 3tr in 2ch sp, 2tr in cluster, 1 tr in last st, fasten off. (102: 102: 132: 152 tr)

Row 21: With RS facing and CC1, sl st to join in first st, sl st in next 2 sts, *7ch, make ring by sl st into first ch, 3ch, turn to WS and work back, miss 1 st, sl st in next st, turn again, 15tr in ring, st st to top of 3ch, at this point, work will be upside down, turn so RS is facing and work is upright, 3ch, sl st into next tr of prev row, sl st into 6 more tr along row; rep from * to end of row, fasten off. (14: 14: 19: 25 medallions).

Row 22: With RS facing and CC2, join with sl st to first sl st of prev row, 6ch, *starting at bottom of medallion edge, miss 5 tr, 1dc in 6th tr, (1ch, miss 1tr, 1dc in next tr) 2 times, 2ch 1 dtr in 3rd sl st between medallions, 2ch; rep from * across ending with dtr in last st.

Row 23: 3ch, *1dc in 2ch sp, 2dc in each of next two 1ch sp, 1dc in 2ch sp, miss dtr; rep from * to end, fasten off.

Upper Back

With MC and with RS facing, sl st to join to first st of top of back.

Row 1: Work 19 (19: 25: 29) Trellis Stitch loops evenly across, turn.

Row 2: 6ch, 1dc in first loop, Trellis Stitch across, 3ch, 1tr in first ch of row, turn.

Row 3: 6ch, 1dc in 2nd loop, Trellis Stitch across, 3ch, 1tr in 3rd ch of last loop, turn.

Row 4: Rep Row 2.

Keeping side edge the same, divide for neck as follows:

Row 5: Work in Trellis Stitch for 7 (7: 8: 9) loops, place stitch marker in last dc, turn.

Row 6: Sl st in first 3 ch (blo), work in Trellis Stitch till end, turn.

Row 7: Work in Trellis Stitch till loop before stitch marker, move marker to last dc, turn.

Repeat Rows 6 & 7 until there are 2 lps left after an even row, turn.

Final Row: From side edge, 6ch, 1dc in first loop, fasten off.

Sl st to join with MC 7 (7: 8: 9) lps in from other edge and place stitch marker in

join, work in trellis st to edge.
Repeat Rows 7 & 6 to match other side,
and end with Final Row.

Sleeves

Make Two.

With RS facing and with MC, sl st to join to last tr on bottom corner of triangle motif and work 20 (20: 30: 30)ch, with sl st, join to other bottom corner of triangle to form the cuff edge of the sleeve.

Rnd 1: (5ch, miss 4ch, 1dc in 5th st) 4 (4: 6: 6) times, turn.

Work upwards towards the point of the triangle as follows.

Rnd 2: Work in Trellis Stitch across, 5ch, miss 2 tr along triangle edge, sl st in next 4tr along triangle edge, turn.

Rnd 3: 3ch, 1dc in first loop, work in Trellis Stitch across, ch3, miss 2tr along triangle edge, sl st in 3rd tr along triangle edge.

Rnd 4: Sl st in next 3tr along triangle edge, turn, 5ch, 1dc in first loop, work in Trellis Stitch across, ch3, miss 2tr along triangle edge, sl st in 3rd tr.

Repeat Rnd 4 until the top of the motif has been reached, (18: 18: 20: 20 loops).

Plain Row: Sl st in blo along 3 ch, work around sleeve in trellis st, join with sl st in first ch.

Increase Rnd: Sl st in blo along 3ch, work around half of the loops in rnd minus one, 1si (see Special Stitches) in each of next 2 lps, continue in established pattern to end of round.

*Rep Plain Row 5 (5: 3: 3) times.
Rep Increase Rnd.*

Rep between * and * until there are 22 (22: 26: 26) loops around sleeve.

Rep Plain Rnd until there are 24 rnds from triangle peak, fasten off.

Decorative Sleeve Band

With CC2, sl st to join in the loop directly centred and above the ch20 (20: 30: 30) from the sleeve cuff.

Rnd 1: 3ch, 3tr in first loop, 4tr in each following loop to end, sl st to ch3, fasten off. (88: 88: 104: 104 tr).

Rnd 2: With CC4, sl st to join in last tr of Row 1, 3tr cl between 4tr groups, *4ch, 3tr cl between each 4tr group, rep around, sl st to 3rd ch, fasten off.

Rnd 3: With CC2, sl st to join in first 4ch sp of Rnd 2, ch3, 3tr in same sp, *4tr in next 4ch sp; rep from * around.



"USING A SOLID COLOUR BENEATH THE JERSEY CAN COMPLEMENT OR CONTRAST AND PROVIDE A FANTASTIC FINISH"

Rnd 4: With CC1, sl st to join in last tr from Rnd 3, work Medallion pattern from Row 21 of Front all around, fasten off.

Rnd 5: With CC2, sl st between first and last medallions, 6ch, work across tops of medallions as in Row22 of Front all around, fasten off.

Rnd 6: Ch3, 2tr in every 1ch space and 1tr in every 2ch sp around, fasten off.

Rnd 7: With CC4, sl st to join in last tr of Row 6, (3tr cl, ch4)22 (22: 26: 26) times evenly around, fasten off.

Rnd 8: With CC2, sl st to join in first 4ch lp of Rnd 7, ch3, 3tr in same loop, *4tr in next 4ch sp; rep from * around, sl st to join in ch3, fasten off, 88 (88: 104: 104 tr).

Upper Sleeve

Rnd 1: With MC, sl st to join to one lp of round motif, 6ch, 1dc in next loop, *5ch, 1dc in next loop; rep from * around ending with sl st in first ch.

Rnd 2: Sl st in blo of each of next 3 ch, 6ch, 1dc in next loop, *5ch, 1dc in next loop; rep from * around ending with sl st in first ch.

Rnd 3: Rep Rnd 2.

Rnd 4: Sl st in blo of each of next 3 ch, *1si in next loop, 5ch, 1dc in next loop; rep from * 3 (3: 5: 7) times, work Trellis Stitch for remaining lps of rnd, ending with sl st in first ch, (28: 28: 30: 32) lps around).

Rnd 5: Work one more rnd of Trellis Stitch.

Sleeve is now worked in rows. Place stitch marker in 6th loop from hook to indicate top of shoulder, turn work.

Row 6: 6ch, 1dc in first loop, place stitch marker in this dc, work in Trellis Stitch until 6th loop away from top of shoulder marker and at the same time, tsi in loops 6, 8, 10, 12, 14 and 16, place stitch marker in last dc, turn. (22: 22: 24: 26 lps)

Row 7: 6ch, 1dc in first loop, work in Trellis Stitch across, ending with sl st in 3rd ch before end of row stitch marker, turn.

Row 8: Sl st in blo across first 3 ch, work in Trellis Stitch across, ending with a sl st in 3rd ch of last loop, turn.

Row 9: Rep Row 8.

Row 10: Work across in Trellis Stitch and



at the same time, tsi in lps 3-7-8-17-18-22(3-7-8-17-18-22: 3-7-8-19-20-24: 3-7-8-21-22-26), turn. (28: 28: 30: 32 lps)

Row 11: Work across in Trellis Stitch, place stitch marker in last loop, turn.

Row 12: Work across in Trellis Stitch, turn
Row 13: Sl st in blo across first 3ch, work 8 lps of Trellis Stitch, turn.

Row 14: Rep Row 13, but with 7 lps.

Row 15: Rep Row 13, but with 6 lps.

Row 16: Work across in Trellis Stitch to last loop, 3ch, 1tr in first ch of prev row, turn.

Row 17: 6ch, 1dc in 2nd loop, work to last loop, turn.

Row 18: 6ch, 1dc in first loop, work to last loop, 1tr in 3rd ch, fasten off, place stitch marker.

With sl st, join yarn to loop with stitch marker placed in Row 11, and repeat Rows 13 to 18 with same shaping.

Along the long bottom edge, mark the first and last of 22 (22: 26: 26) lps that are centred between the two Row 18 stitch markers.

Align the top of the Upper Body Back to the stitch marker on the Sleeve shoulder and sew the Sleeve to the armhole edge of the Body Back ending at the Armhole Divide.

Align the stitch marker that is 6 loops from the sleeve shoulder marker with the top of the Upper Body Front and sew the sleeve to the armhole edge of the Body Front ending at the Armhole Divide.

With MC, sl st to join at the armhole divide and work rounds of 22 (22: 26: 26) lps of Trellis Stitch for 5 rnds. Sleeve length can be adjusted here if necessary.

Sleeve Join

Align triangle motif peak on sleeve cuff with circle motif in upper sleeve.

With MC, sl st to join in Rnd 8 of Decorative Band, 2ch, miss 3 sts, 1dc in 4th st, *2ch, 1dc in Upper Sleeve loop, 2ch, miss 3 sts of Decorative Band, 1 dc in 4th st, rep around joining all Upper Sleeve loops to Decorative Band.

Neckband

Row 1: With left sleeve circle motif facing, and with CC2, sl st to join on left side where Sleeve and Top Front Band meet. 3ch, sl st to 3rd st of top edge of front, then 3tr into first 5ch sp from sleeve edge, *5tr in next loop; rep

from * across top of sleeve and along top back edge, and across top of right sleeve ending with 3tr in last 5ch loop, sl st in 3rd and 4th sts along front edge, turn.

Row 2: *3ch, miss 3tr group, 1dc in centre of 5tr group, 3ch, 1dc between 5tr group; rep from * across, ending with dc in centre of last 5tr group, ch3, miss 3tr group, sl st to 3rd st from prev sl st along front edge, turn.

Row 3: 1 3tr cl in 3ch loop along neck edge, *4ch, miss 1 loop, 1 3tr cl in next loop; rep from * to end, sl st to 3rd st from prev sl st along front edge, turn.

Row 4: Sl st into 3 sts along front edge, 1tr in between first cluster and front edge, 4tr in each 4ch sp to end, sl st to 3rd st from prev sl st along front edge, turn.

Work around complete neckline.

Rnd 5: 4ch, 1dc in space between posts of next 2 sts, *sl st across next 3sts, 4ch, miss 1 st, dc in space between posts of next 2 sts; rep from * around, end with a sl st to join, fasten off.

Finishing

Bottom border

With CC2, sl st to join at side marker along bottom edge. Work groups of 5tr in every 4ch sp (or treble post of triangle motif) and 3tr in ch4 sp in CC1 at triangle motif corners

Next rnd: 8ch, *1tr between groups of tr, 5 ch; rep from * around, sl st to join.

Next rnd: Ch3, 4tr in first loop, *5tr in next loop; rep from 8 around, fasten off.

Work the same border around sleeve bottoms.

Weave remaining ends into work. Steam block to shape.

END

Top tip

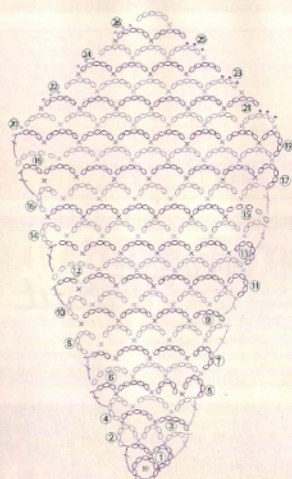
White, natural or cream are always good choices of shades for casual summer

Tables and charts

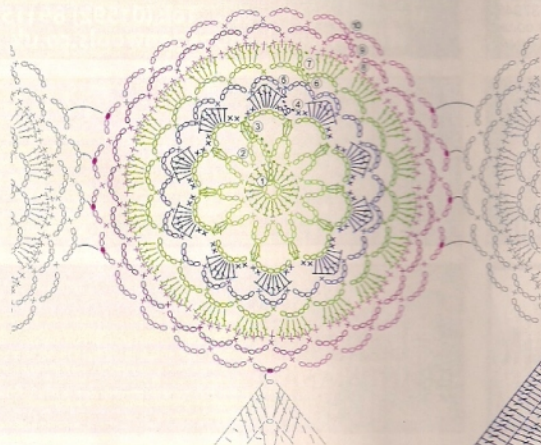
Measurements Table

	SMALL	MEDIUM	LARGE	X-LARGE	
TO FIT BUST	82-86	91-97	107-117	122-127	cm
	32-34	36-38	42-46	48-50	in
MC	2	2	3	4	balls
CC1	2	2	2	3	balls
CC2	3	3	4	5	balls
CC3	3	3	4	5	balls
CC4	2	2	3	4	balls
CC5	2	2	3	4	balls

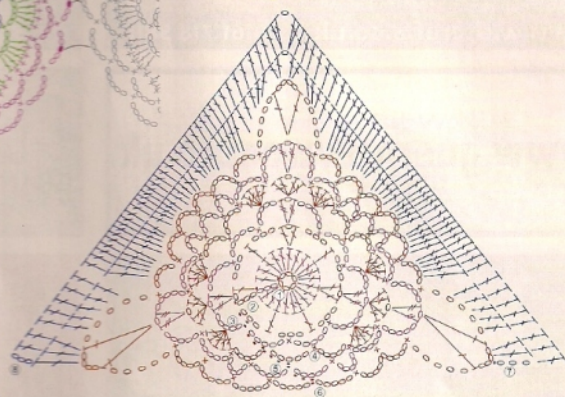
Inset Chart



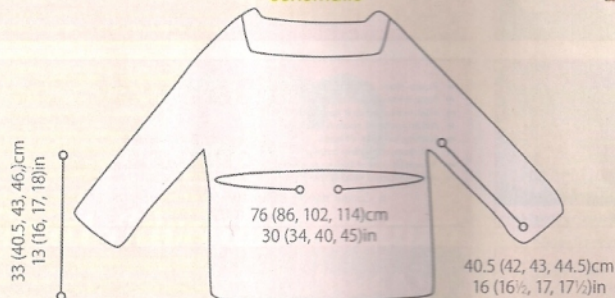
Circle Chart



Triangle Chart



Schematic



This yarn comes in so many beautiful shades you shouldn't find it hard to pick a colourway perfect for you.

NB: trellis pattern makes a very malleable fabric, therefore measurements are approximate and will stretch and adjust to the contours of the wearer's body.

2

Difficulty:

Intermediate

Skills Used

- Shaping
- Back Loop Only
- Working in rows
- Cross stitches

Yarn Used

Rowan Cotton Glace • 100% cotton • 50g/115m/125yd • WPI 12
Colour: Poppy (741)

Yarn Review

Jennifer says: "This yarn is so smooth to work with. It feels like it just flows over your hook and it had distinct stitch definition. There is a lovely semi sheen to this cotton which still manages to look wholesome."

Yarn Alternatives

Save • Drops Safran
Spend • Katia Bombay
Splurge • Ecobaby Fairtrade

Tension

Work 23 sts in Row 3 of Bib pattern (including chs) and 22 rows to measure 10x10cm/4x4in using 3mm hook, or size required to obtain tension.

Notions

3mm hook
Two buttons for decoration
Two snap fasteners

Pattern Notes

This garment is worked from the top of the Front Bib towards the waist, and the skirt is worked directly onto the bib band in one piece from the top down, enabling you to work it to your desired length.

Designer biography

Jenny King has made her obsession her profession. She lives in Queensland where the colours inspire her designs. She has 30 years teaching experience in Australia and America and owns a yarn store. She's also published 13 books. For more information visit www.jennykingdesigns.com



Jenny King

Jasmine Mae Dress

"This cute little dress would be ideal for summer days without an undershirt or with a blouse for when the wind whips up."

Special Stitch Patterns

X-st (cross stitch): *Miss 2 sts, (1tr in next st), 1ch, taking the hook in front of the last tr made, work 1tr in the first missed st; rep from * for pattern, counting stitches to miss from the first tr worked in the repeat (indicated in brackets) for the second x-st onwards.

1dc in 1ch-sp, *1ch, miss next dc, 1dc in ch-sp; rep from * across, turn.

First band

Turn the Bib 90 degrees to the right.
**Work into the sides of the dc's and

START

Bib front

Ch30 (32 : 40).

Row 1: 1dc in 2nd ch from hook, *1ch, miss 1 ch, 1dc in next ch; rep from * across. (15: 16: 20 dc)

Rows 2-34 (36: 44): 2ch, miss first dc,

Top tip

Swap the buttons for ones with a kiddie theme for a dash of personalisation?



Jasmine Mae Dress

ch-sps as follows:

Band row 1: 1ch, 1dc in each of the last 12 rows, turn. (12dc)

Band rows 2-32 (34: 34): 1ch, 1dc(blo) across, turn. (12dc)

First strap

Turn work 90 degrees to the right. Work along the side of the band, to make the strap, as follows:

Strap row 1: 2ch, (miss 1 row, 1 dc, 1ch) 4 times, miss 1 row, 1dc in the

side of the next row, turn.

Rows 2 – Row 60 (65: 70): 2ch, *miss first dc, 1dc in next ch-sp, *1ch, *miss next dc, 1dc in ch-sp; rep from * to end, turn.
Fasten off. **

Rejoin yarn at the opposite side of the Bib, 12 rows from the end, with the last row at the left. Repeat from ** to ** above.



"WHY NOT THREAD A RIBBON THROUGH THE FIRST ROW OF HOLES ON THE SKIRT FOR A PRETTY PIECE OF DECORATION?"

Top tip

Simply add or subtract rows to create the perfect length for your little princess.

Skirt

Rejoin yarn to the bottom of the band, opposite the first strap worked.

Row 1: Ch3 (counts as 1tr), work 106 (118: 130) tr evenly along the bottom edge.

Row 2: 3ch (counts as 1tr), *miss 2 sts, 1tr in next st, 1ch, taking hook behind tr just made, work 1tr in the first of the 2 missed trs (making a cross st); rep from * to last st, 1tr.
(35: 39: 43 x-sts)

Row 3: 3ch, 1tr in the next st (counting the ch-sps as a st), (2tr in the next tr, 2tr in the next ch sp, 2tr in the next tr, 1tr in the next 9 st, again counting the ch-sps as a st) 8 (9: 10) times, 1tr in last st. (131, 146, 161 tr)

Row 4: Rep Row 2. (43: 48: 53 x-sts)

Row 5: 3ch (counts as 1tr), 1tr in each tr and ch-sp to end.

Rows 6-20: (24: 32) Rep Rows 4-5.

Row 21 (25: 33): 2ch, *miss 1 tr, 1dc in next tr, *1ch, miss 1 tr, 1dc; rep from * to last st, 1dc in the last tr, turn.

Rows 22 (26: 34)-25 (29: 37): 2ch (counts as 1dc and 1ch), miss next dc, 1dc in ch-sp, *1ch, miss next dc, 1dc in ch-sp; rep from * to end, turn. Fasten off, leaving a 30cm/12in tail to sew up the back seam.

Finishing

Sew the back seam of skirt and bib band.

Weave in ends.

Block gently.

Work 1 row of dc along the top of the bib if desired.

Sew snap fasteners to desired point on straps and bib. The snaps can be moved to accommodate growth.

Attach buttons (optional) to the outside of the straps – these are purely decorative.

END

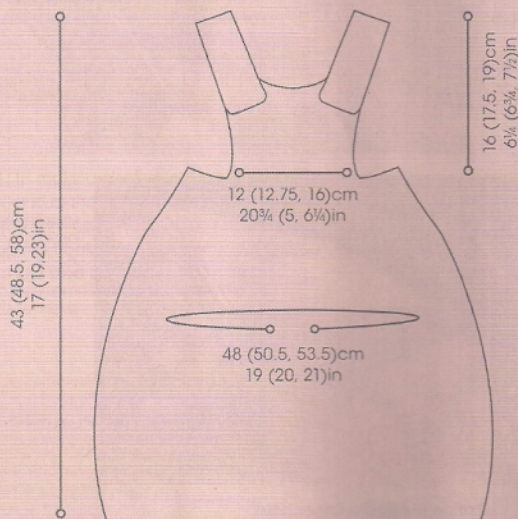
Tables and charts

Measurements Table

AGE	6	12	18-24	months
STRAP LENGTH	16	17.5	19	cm
	6½	7	7½	in
WAIST	48	50.5	53.5	cm
	19	20	21	in
LENGTH	43	48.5	58	cm
	17	19	23	in
YARN	4	4	6	balls
TOTAL METRES	200	200	300	-
TOTAL YARDS	218	218	327	-

Work this in a **washable** wool mix yarn and **layer over a sweater** to take your little one through to the **colder months!**

Schematic



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

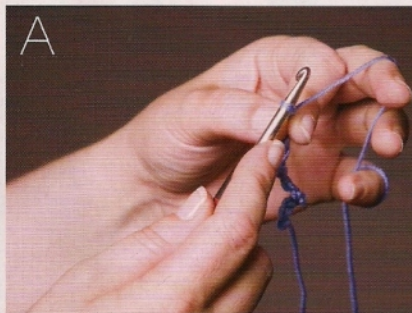
Option B: Knife grip

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

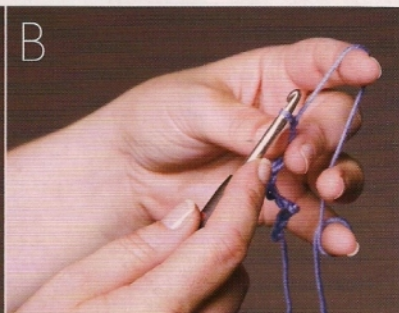
A



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.

B



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...

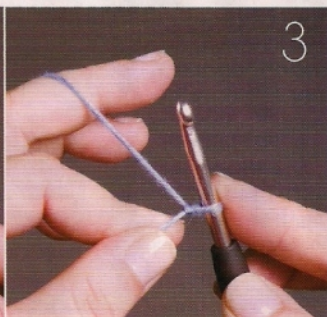
The slip knot



Step 1: Make a loop in the yarn.



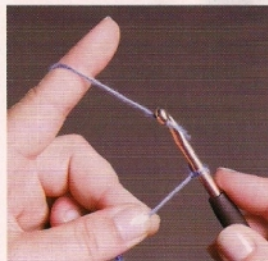
Step 2: With your crochet hook, catch the ball working end of the yarn and draw through loop.



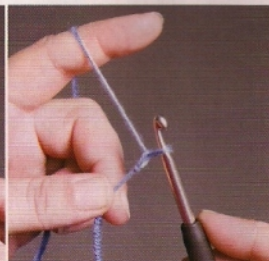
Step 3: Pull firmly on yarn and hook to tighten knot and create first loop.

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

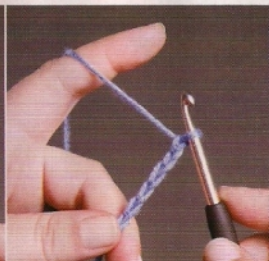
Making a chain



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.

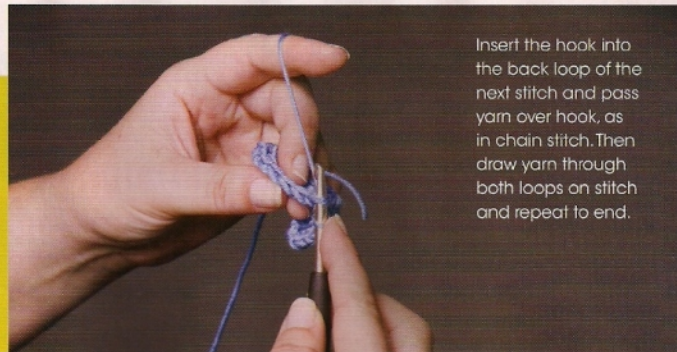


Step 3: Ensuring the stitches are fairly loose, repeat to make the number of chains required.

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.



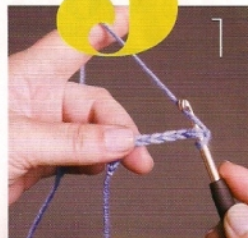
Insert the hook into the back loop of the next stitch and pass yarn over hook, as in chain stitch. Then draw yarn through both loops on stitch and repeat to end.

PART

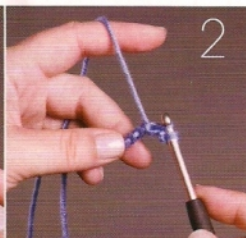
3

Main crochet stitches...

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



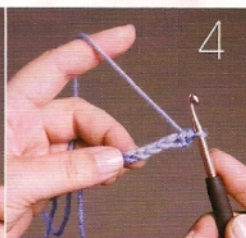
Step 1: Miss 2ch and insert hook, front to back into next stitch, under top loop of next ch. Yarn round hook (yrh).



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



Step 3: Yrh.



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



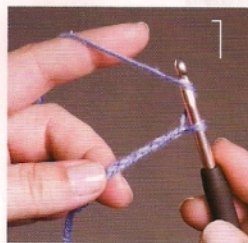
Step 5: Work one dc into every ch to end but do not work slip knot. For next row, turn your work and make 1ch, called a turning chain. Skip stitch at the base of the turning

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

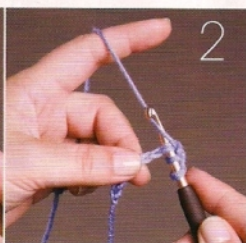
working through either the front or back loop of next stitch. Work one dc into each stitch to end of row. Repeat this row for dc fabric (shown left).

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.



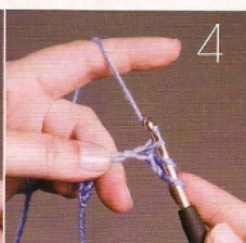
Step 1: Yrh.



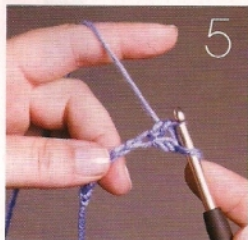
Step 2: Insert hook in next stitch, from front to back. Yrh and draw the loop through just the chain stitch.



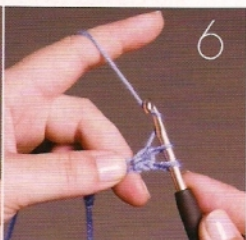
Step 3: Three loops on hook.



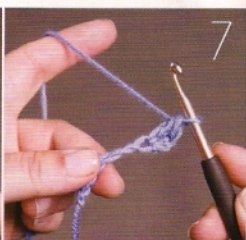
Step 4: Yrh and pull the loop through the first two loops only.



Step 5: Two loops on hook.



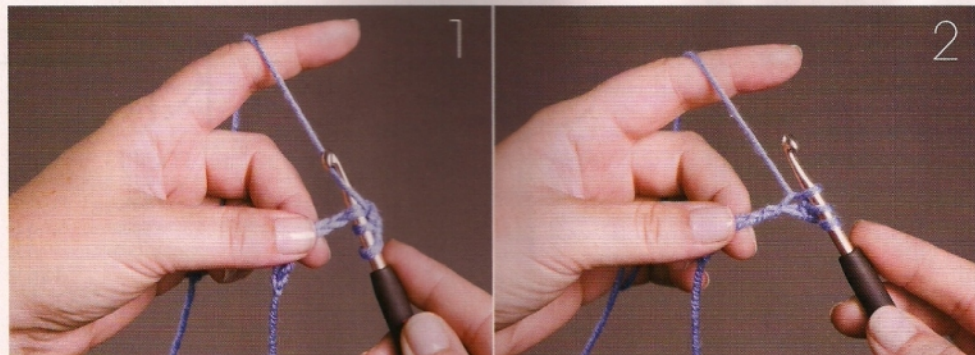
Step 6: Yrh.



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

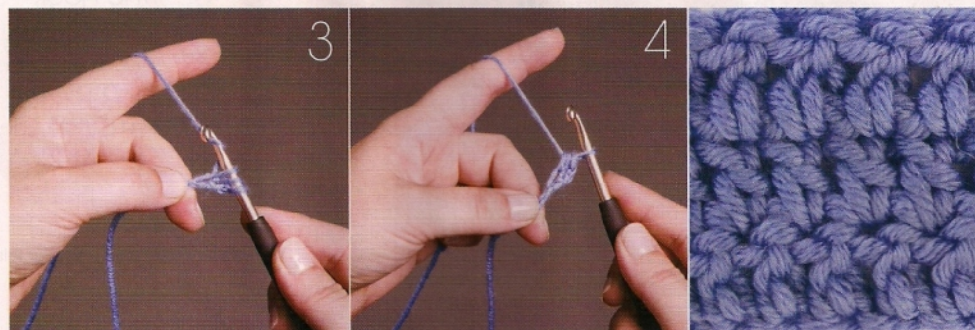


Half Treble crochet (htr): The third essential crochet stitch.



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.

How to **crochet:** Clones Knot

This traditional Irish stitch is perfect for joining crochet motifs, or just as a bit of extra decoration! By Catherine Waterfield

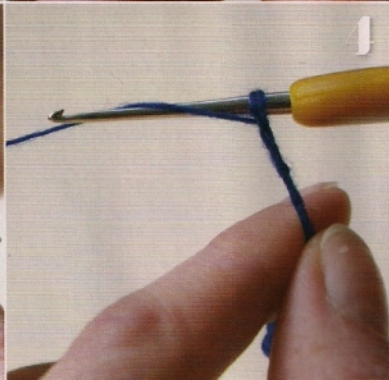
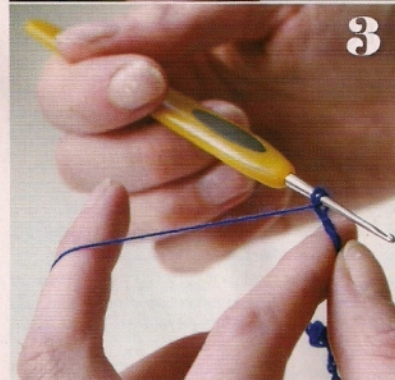
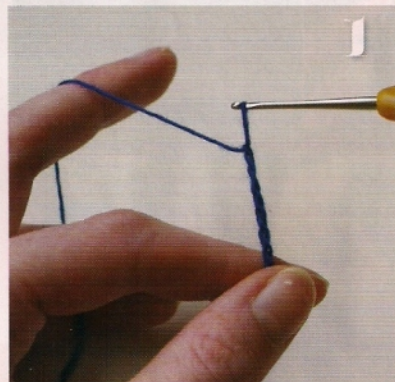
So-called after the Irish town of Clones where this stitch originated, the Clones Knot is a delicate combination of chains and rolled stitches. Traditionally, it's used in a mesh-arrangement for joining crocheted motifs together into one piece of fabric – it's commonly seen used in this manner on crocheted doilies, for example. However, the Clones Knot is particularly versatile and can also be used to add interest to a plain stretch of chain stitch, as in our Shamrock Necklace on page 36.

Tips:

- Due to the 'swivelling' action involved, Clones Knot is easiest performed if you hold your crochet hook like a pencil. If you usually hold the crochet hook like a knife, it can be fiddly to start with – but practise makes perfect!

- Try to keep the stitches of your Clones Knot nice and loose, as you will be pulling your yarn through up to 20 loops in the final step – this can be difficult if they're very tight!

Hold your hook like a **pencil**. If you usually hold the hook like a **knife** it can be fiddly but **practise makes perfect!**



Step 1

Make a chain the required length – in this example, ch10.

Step 2

Ch1, pulling the yarn through until the stitch is around 1/2in long. This nice, loose chain stitch will make drawing your yarn through easier in the final steps. Yrh.

Step 3

Holding the hook like a pencil, rotate the hook anti-clockwise 360 degrees, back to its starting position taking the hooked piece of yarn with you.

Step 4

When your hook has swivelled all the way around, back to the working yarn, slip the hook under the yarn and catch it in the hook the opposite way to regular yrh.

Step 5

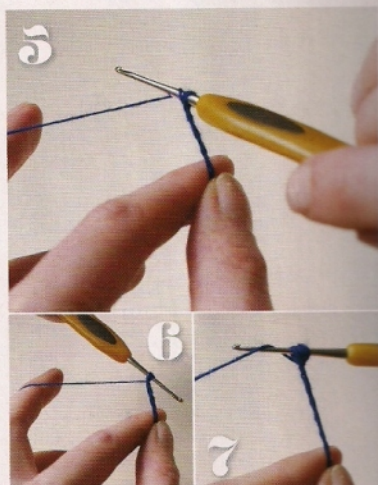
This time begin to rotate the hook clockwise, taking the hooked piece of yarn with you, swivelling yarn all way round 360 degrees back to starting position.

Step 6

Repeat these rotations, inserting hook under yarn after each rotation and rotating in the opposite direction until 6-10 rotations have been completed, depending on desired size of knot.

Step 7

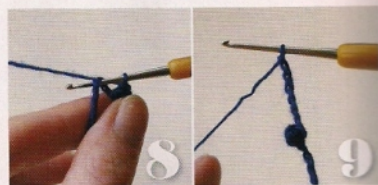
You will have a number of caught loops of yarn on hook. Yrh and pull gently through all these loops, try not to catch any of them. Sl st to hold the knot.

**Step 8**

Work 2ch, then work a sl st under the long chain at left side of knot as shown to finish knot. You may want to grip the knot to enable you to secure tightly.

Step 9

Ch 10 to take you back to step 1.



Abbreviations

(Note: Inside Crochet uses UK terminology throughout)

alt	• alternate	inc	• increase
beg	• beginning	in	• inch(es)
bet	• between	lp(s)	• loop(s)
bl/blo	• back loop (ie insert hook under back loop)	nc	• not closed
ch(s)	• chain stitch(es)	mm	• millimetre(s)
ch sp(s)	• chain space(s)	pat	• pattern
cl(s)	• clusters	prev	• previous
cm	• centimetre(s)	rem	• remaining
cont	• continue	rep	• repeat
dc	• double crochet (UK)	rnd	• round
dc2tog	• work 2dc together	Rtrf	• raised treble front
dec	• decrease	Rtrb	• raised treble back
dtr	• double treble crochet	RS	• right side
dtr2tog	• work 2dtr together	sk	• skip
ea	• each	sl st	• slip st
fl	• front loop (insert hook under front loop)	sp(s)	• space(s)
foil	• following	st(s)	• stitch(es)
gp(s) or gr(s)	• group(s)	t-ch(s)	• turning chain(s)
hk	• hook	tog	• together
htr	• half-treble	tr	• treble
htr2tog	• work two half-trebles together	tr2tog	• work two trebles together
		ws	• wrong side
		yrh	• yarn round hook
		yoh	• yarn over hook

UK to US terms

Breaking the language barrier! UK and US crochet terms have different meanings, which can create difficulty for the crocheter. Here's a handy reference guide to help overcome any misunderstanding.

UK TERM	US TERM
Chain	Chain
Slip Stitch	Slip Stitch
Double Crochet	Single Crochet
Half Treble Crochet	Half Double Crochet
Treble Crochet	Double Crochet
Double Treble Crochet	Treble Crochet
Triple Treble Crochet	Double Treble

Charts key

● Slip stitch	⏏ Treble crochet
○ Chain	⏏ Double treble
X Double crochet	⏏ Triple treble
T Half treble	

2

Difficulty: Intermediate

Skills Used

- Increasing
- Clusters
- Picots
- Using markers
- Working in rows & rounds

Yarns Used

DMC Perle 5 • 100% cotton • 10g/46m/49yd • WPI 23

CC1: 3844, CC2: 742, CC3: 3326 - 1 ball of each

Yarn Review

Helen says: "I love the soft but strong feel of this cotton. Often I use Petra rather than Perle as it's the same but the bigger balls work out cheaper."

Yarn Alternatives

- Save** • Puppets Eldorado
Spend • Potions Cotton
Splurge • Anchor Artist Baby Soft Cotton

Tension

Work 13st and 15 rows in dc to measure 5x5cm/2x2in using 2mm hook, or size required to obtain tension.

Notions

- 2mm hook
 Crewel (embroidery) needle

Pattern Notes

The chain at beginning of rows is for turning only and not counted as a stitch unless stated.

The sl st used to join rounds is not counted as a stitch and is not worked into when you turn.

Always work into the back loop of the starting chain unless stated. This gives a neater finish, making both the bottom and top of the work look the same.

When working into unused loops, pick up both loops as you would when working into the tops of other stitches.

Designer biography

Helen has been crocheting ever since she can remember and has always just made stuff up as she goes along. Visit her website for more information www.enfys.me.uk



Helen Free

Barefoot Sandals

"If you're one of those people who hate wearing shoes in the summer but sometimes just want something to make your feet look pretty, then these are ideal for you!"

Special Stitch Patterns

Shell (Turquoise sandals): 3tr, 2ch, sl st in 2nd ch from hook, 3tr.

Shell (Gold pineapple sandals): 3tr, 1ch, 3tr. (7 sts)

Starting shell (Gold pineapple sandals): 3ch, 2tr, 1ch, 3tr. (7 sts)

CI (cluster - Pink flower sandals): Yrh, insert hook into first ch, yrh, pull up a loop, yrh and draw through 2 loops on hook, (yrh, insert hook into next tr, yrh, pull up a loop, yrh and draw through 2 loops on hook) twice, yrh, insert hook into 3rd ch, yrh, pull up a loop, yrh and draw through 2 loops on hook, yrh and draw through all 5 loops on hook.

times, 15ch, sl st in 7th ch from hook, (3ch, miss next 3 ch, sl st in next ch) twice, sl st in next ch of 31 ch, (3ch, miss next 3 ch, sl st in next ch) twice, 3ch, sl st to first ch.

Rnd 2: Ch1, (shell in next ch-sp, sl st in same ch as sl st) twice, shell in next ch-sp, sl st between next 2 ch, (shell in next ch-sp, sl st in same ch as sl st) 3 times, (shell, 15ch, shell) in next ch-sp, (sl st in next sl st, shell in next ch-sp) 3 times, sl st between next 2 sl sts, (shell in next ch-sp, sl st in same ch as sl st) twice, (shell, 100ch, sl st in each ch, shell) in next ch-sp, (sl st in next sl st, shell in next ch-sp) twice, sl st between next 2 sl sts, (shell in next ch-sp, sl st in next sl st) twice, shell in next ch-sp, 100ch, sl st to 3rd ch.

START

Turquoise sandals

Rnd 1: Ch31, sl st in 7th ch from hook, (3ch, miss next 3 ch, sl st in next ch) 3

Finishing

Fasten off and sew in ends. END

Top tip

These adornments are the perfect alternative to flip flops on the beach!

Barefoot Sandals

START

Gold pineapple

Note: The 3ch worked at the beginning of the row (t-ch) counts as first tr throughout. Any other turning chains do not count as a stitch unless otherwise stated.

When working into the shell, always work into the ch-sp unless otherwise stated.

Row 1: Ch11, dc in 2nd ch from hook, 100ch, sl st in each ch (making a tie), 2dc in same ch, dc in next 8 ch, 2dc in next ch, make tie, dc in same ch. Working along other side of ch (in unused loops) 2dc in next ch, dc in next 8 ch, 2dc in next ch, sl st to 11th ch, turn. (26 dc & 2 ties)

Row 2: Ch3, 2tr in next dc, 1ch, 3tr in next dc (counts as shell), 2ch, miss next 2 dc, 2tr in each of next 4 dc, 2ch, miss next 2 dc, 3tr in next dc, 1ch, 3tr in next dc (counts as shell), turn. (26 sts)

Row 3: Sl st in ch-sp, starting shell in shell, 2ch, (1tr, 1ch) in each of next 7 tr, (1tr, 2ch) in next tr, shell in next shell, turn. (33 sts)

Row 4: Sl st in ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in each of next 6 ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 5: Sl st in ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in each of next 5 ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 6: Sl st in ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in each of next 4 ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 7: Sl st in to ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in each of next 3 ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 8: Sl st in ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in each of next 2 ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 9: Sl st in ch-sp, starting shell in shell, 2ch, miss next ch-sp, (1dc, 3ch) in next ch-sp, (1dc, 2ch) in next ch-sp, shell in shell, turn.

Row 10: Sl st in ch-sp, starting shell in shell, 1ch, miss next ch-sp, 1tr in next ch-sp, 1ch, shell in next shell, turn.

Row 11: Sl st in ch-sp, starting shell in shell, shell next in shell, turn.

Row 12: Sl st in ch-sp, 3ch, 2tr in shell, 1ch, 3tr in next shell, turn.

Row 13: Sl st in ch-sp, 3ch, (2tr, 15ch, 3tr) in ch-sp.

Finishing

Fasten off and sew in ends.

If the loop doesn't fit comfortably around your toe, you can adjust the amount of chains worked in Row 14.

END

START

Pink flower

Rnd 1: 2ch, 6dc in first ch, sl st to 2nd ch, mark as RS, turn. (6 sts)

Rnd 2: (3ch, 2tr, 3ch, sl st) in each of next 5 dc, 3ch, 3tr in next dc, turn.

Rnd 3: 2ch, (yrh, insert hook into next tr, yrh, pull up a loop, yrh and draw through 2 loops on hook) twice, yrh, insert hook into 3rd ch, yrh, pull up a loop, yrh and draw through 2 loops on hook, yrh and draw through all 4 loops on hook, 6ch, (cl, 6ch) 5 times, sl st to top of first cl, turn.

Rnd 4: 1ch, (2dc, htr, tr, 2dtr, 2ch, 2dtr, tr, htr, 2dc) in each of next 2 ch-sp, 8dc in next ch-sp, (3dc, htr, tr, 2dtr) in next ch-sp, 7ch, sl st in first ch, (2dtr, tr, htr, 3dc) in next ch-sp, 8dc in next ch-sp, sl st to first ch, turn.

Rnd 5: 1ch, 15dc, (2dc, htr, 2tr, 15ch, 2tr, htr, 2dc) in next ch-sp, 21dc, (htr, 2tr, 100ch, sl st in each ch, 2tr, htr) in next ch-sp, 12dc, (htr, 2tr, 100ch, sl st in each ch, 2tr, htr, 2dc) in next ch-sp, 6dc, sl st to first ch.

Finishing

Fasten off and sew in ends.

END



"ACCESSORISING YOUR FEET WAS NEVER QUITE SO EASY, NOR FABULOUSLY CREATIVE!"



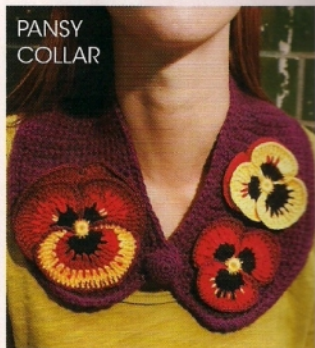
Top tip

Work up in ivory or a nude shade for a beautiful beach wedding.

Issue 21
on
Sale
9th August

INSIDE
Crochet
Next
month

PANSY
COLLAR



*Actual content of magazine may vary from that which is advertised.



WATERFALL
WAISTCOAT

FLORAL
SCARF



• **TURKISH CROCHET**

Use our guide to this interesting technique to make pretty beaded bracelets.

• **TRANSITIONAL FASHION**

To take you from summer sun to autumn breeze.

• **PLUS**

Much more, including another cute toy from our amigurumi competition winners, cute kids' accessories, fabulous patterns, tips, news, interviews and reviews.

Independent +

When is a yarn store not a yarn store? When it's a **craft gallery** and **knit studio**!

BY ADRIAN LITO

Red. You're struck by the bold use of this striking colour the moment you lay eyes upon the "contemporary craft gallery and knit studio" that is *Fibre + Clay*. Your attention captured, your eyes drift from the bold signage to the arced window frames and then to the panes of glass which hint at contemporary designs just waiting to be discovered beyond the front door.

Inside, you'll notice that you've not simply stepped into a yarn store but a craft showcase. *Fibre + Clay* exhibits a captivating range of ceramic and textile designs that will appeal to crafters of all persuasions.

However, despite the exquisite ceramic art gallery and the luxurious range of independently dyed yarns, you might find the eclectic blend of fasteners offered by this unique gallery-cum-studio just as interesting. You'd be hard pushed to find an inventory of buttons more diverse or better traveled than these, with wood, ceramic, shell, coconut, porcelain, leather, bone, nylon and polyester buttons all to be found here, in Knutsford, Cheshire. Yet artwork, yarns and delightful button bar aside, the reason *Fibre + Clay*



captures the imagination from the moment you enter the place, is the atmosphere.

+ Atmosphere

There's a distinctive feel about *Fibre + Clay*, an sense of passion and excitement. It's intensified by the noisy activity and bustling liveliness produced by the popular knit and crochet group gatherings and workshops that have become the studio's calling card. Like most things, these gatherings and workshops started small, but are now fit to bursting, with three well-attended gatherings every week. The shop buzzes with energy whenever the group meetings are happening upstairs – "It often happens that customers who come in without knowing anything about it just follow the sound of the laughing from upstairs and then decide to start knitting or crocheting because it looks like people are having so much fun," says Riana Martin.

Customers follow the sound of the laughing and then start crocheting because it looks like people are having so much fun!

The same thing happens during the Saturday knitting and crochet workshops which run most weeks. They're always in demand, always likely to draw people in. For the past 18 months, the workshops have been so sought-after that they've been permanently fully booked – despite doubling the number of workshops this year. These workshops are well worth the wait though, if only to witness the novice crocheters widening their eyes in delight when they realise that crochet is something that they can actually do.

So, if you're ever in Cheshire, why not stop by Knutsford and pay a visit to *Fibre + Clay*?

To find out more visit www.fibreandclay.co.uk



DMC Crochet



DMC Petra crochet yarn is 100% cotton and mercerized to give a wonderful sheen to designs. Available in 3 thicknesses and up to 58 colours.

Claire Montgomerie has designed 4 fashion led patterns for DMC and has said:

"Petra yarn is wonderful to work with; it has all the benefits of the more traditional crochet cottons, yet is a slightly heavier weight, has a stunning sheen and an extensive colour palette. The yarn has great stitch definition and flows smoothly on the crochet hook, without snagging mid-stitch. Finally, the yardage is fabulous"

Full pattern range shown below.



DMC Petra crochet yarn colour range - available in store now

85200	53903	53902	53607	53842	53107	54115	54160	5666	5745	5895	
53901	5772	5149	53803	53840	54220	54114	5353	5321	5727	5722	
ECRU	53900	5151	5211	53140	53796	53326	5352	5815	5907	53853	
5712	54045	53608	5209	58833	58623	54170	54120	5814	5905	53854	
5646	5310	53805	53837	53904	53799	5818	5608	53823			
5700	5742	5436	5434	5938							

For stockist information visit www.dmccreative.co.uk or tel: 0116 275 4000





MILLAMIA

SWEDEN

WONDER LAND

our new
pattern book
is now available



Visit www.millamia.com to buy on-line or to see a full list of
our national and international stockists

Tel: 08450 17 74 74, www.millamia.com, info@millamia.com