

CROCHET

FALL 2008
interweavecrochet.com

20 Cozy Projects
for Cool Days

FALL IN LOVE
with Alpaca

Create the
PERFECT
SEAM

Plus
MAKE PATTERNS
IN RELIEF
Use post stitches

CROCHET
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On the cover: Woodland Shawl, page 40.
Photography by Pamela Bethel

Working on this fall issue in the springtime was like being in a constant time warp. As the weather was warming up and the land was blooming, my mind was caught up in the chill of changing leaves and the coming smells of autumn. I'd go from planting our vegetable garden to planning our photo shoot, and now that the issue is safely in your hands I can enjoy it without seasonal confusion.

The themes of this issue came together as if by fate. All of the content was assigned before I attended the trade show of The National NeedleArts Association in June, where I found alpaca and alpaca-blend yarns in great abundance. Alpaca is my favorite fiber—soft, warm, the perfect balance between cozy and elegant. In her column on page 26, Michelle Wiener explores the production of alpaca and wool yarns, from animal raising to fiber processing to crocheting. Flip through these pages for several projects featuring alpaca yarns.

Another theme that introduced itself to me only as I saw the issue come together is a new, fresh take on techniques and styles that are rooted in tradition and history. From The Road to Bruges Scarf (page 18)—a contemporary take on lace rooted in Belgian history—to the Northern Dreams Pullover (page 28)—a snug crocheted version of the traditional Icelandic yoked sweater—to the Ridge Swing Cardigan (page 14) and Beaux Jests Socks (page 68)—both inspired by cozy afghans of decades past—keeping in touch with crochet's traditions results in satisfyingly contemporary designs.

I've heard from a lot of crocheters that crocheted cables have gotten a bad rap. In this issue we hope to take a step in the right direction. Cables are made with post stitches (read more about them in Back to Basics on page 11), which are featured in several projects throughout the issue.

Finally, one thing that always piques my design interest is a pattern that is easily adapted to create other projects. When Doris Chan mentioned her lace throw could be easily modified by working fewer or more repeats of the simple pattern, I had to dive in myself by making a scarf (shown here). We love reading about the modifications you've made to patterns we publish; visit interweavecrochet.com to find out how to submit to our Reader Gallery.

Now that the weather really is cooling down, I look forward to curling up with some cozy yarn and a hot cup of tea.



To make my scarf, I used Moda Dea Bamboo Wool in Ivory. I worked two repeats of the lace pattern found in the Sweet Lorraine Lace Throw on page 64.

Special thanks to Old Stuff Two General Store, La Luna Cafe, and Mihrab Gallery, all in Vancouver, British Columbia; to Lynn Smith for saving us from inclement weather; and to Greg Werker for feeding the whole photo-shoot crew and for animal wrangling.

Cheers,



Kim Werker

PLUS size

Many people request plus-size patterns. To make it easier to find projects to fit a bust size of 46" or more, we've labeled such patterns with a new icon.

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INTERWEAVE



Crochet Belts from the Hip:

Raw, Uncensored Designs Straight from Today's Designers

EIGHTEEN ORIGINAL BELT PATTERNS from well-known designers such as Robyn Chachula, Doris Chan, and Mary Beth Temple are now available in a new format. Because each pattern comes directly from the designer, there are no editors involved, and each pattern retains the original verbiage and style. A large variety of yarns is used—from cotton and wool to jelly yarn and wire—and you will also find a variety of crochet techniques, from Tunisian crochet to free-form crochet to motifs. Online download, 34 pages, \$15, available at www.SFTDOnline.com.

Crocheting on the Edge:

Ribs & Bobbles, Ruffles, Flora, Fringes, Points & Scallops

Nicky Epstein (*Sixth and Spring Books*)

LOOKING FOR THE PERFECT EDGING to make that project stunning? Nicky Epstein's new book showcases over 200 edgings, from 3-D flower ruffles to cotton ring fringes and includes an excellent selection of classics. Each pattern is accompanied by a color photograph of the edging



and a detailed stitch diagram. Also included is a section on textures with photographs of the same pattern worked in a variety of yarns and yarn weights to indicate the variety of looks you can achieve with the same pattern. Seven complete patterns, information on crocheting edgings on knitted fabric, and a

US to UK conversion chart for stitches round out the contents. This book is a must-have for crochet enthusiasts from beginner to experienced.

Hardbound, 184 pages, \$29.95, ISBN 978-1-933027-35-7.



Boomerang Crochet Hooks

WITH THEIR CHERRY-WOOD HANDLES, Boomerang crochet hooks are beautiful tools designed to ease the painful cramping that can sometimes accompany long periods of crocheting. Hooks are available in steel sizes 14–00 (.9–2.7 mm) and aluminum sizes D–J (3.25–6 mm). The ergonomic shape, larger diameter, and extra length of the handle ease hand strain. For more information, visit www.boomerangpro.com.

Crochet Designs for Kids:

20 Projects to Make for Girls and Boys

Lucinda Guy (Trafalgar Square Books)

IF YOU'RE LOOKING TO MAKE A GIFT for a child, explore Lucinda Guy's newest book, *Crochet Designs for Kids*. Beautiful projects for all seasons include a collection of vibrantly colored, playful crochet patterns. Garments, accessories, and toy animals are categorized by season. Clothing is sized for children aged two to five years. While the patterns do not include schematics, the full-page illustrations are charming, including a crab in the Best Beach Bag and Wilbur Whale swimming in a two-page ocean. Many projects are simple enough for a beginner or intermediate crocheter, though skill-level recommendations are not provided. Guy includes helpful information for beginners, such as tips about counting stitches and seaming.

Hardbound, 112 pages, \$22.95, ISBN 978-1-57076-387-8.



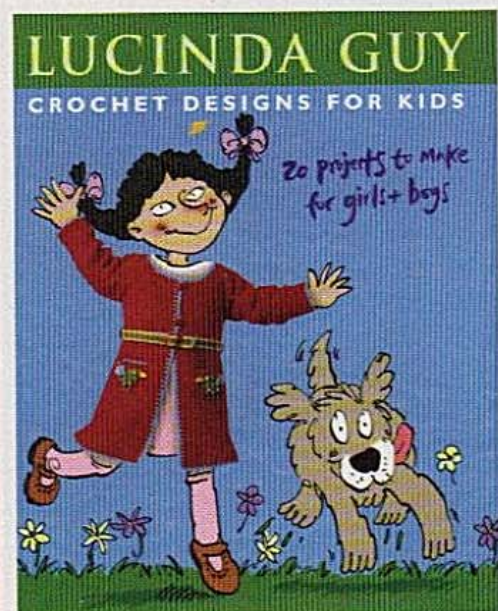
Pretty Cheep Project Bag

PERFECT FOR THAT LITTLE CROCHET PROJECT, this new bag from Blue Sky Alpacas provides beautiful and handy storage. Introduced by Fia, each project bag is twelve inches square and made from washable 100 percent cotton muslin. A bright silk screen of one of three bird designs graces the exterior, and a handy red tag is great for jotting down important project notes. See www.blueskyalpacas.com for availability.



Getting Loopy Podcast

JOIN MARY BETH TEMPLE on her new weekly crochet podcast, Mondays at 9:00 p.m. Eastern Time. Past shows, featuring personalities such as Carol Ventura, Doris Chan, and Julie Armstrong Holecz, can be found in the podcast archive. You can even find an interview with *Interweave Crochet* editor Kim Werker. During the live show, you can call in via telephone or join the live chat. To access a guest schedule and find more information on this entertaining and informative new podcast, visit www.gettingloopy.com.



Crochet San Francisco

There's no better way to begin a morning in San Francisco than with a visit to one of its many farmers' markets. On Tuesday or Saturday morning, take a stroll to the Ferry Plaza Farmers Market (www.ferrybuildingmarketplace.com), located in a historic building that sits on the glistening bay. You can taste the benefits of the Bay Area's clement weather in some of its best gourmet offerings here—from artisanal goat cheeses to rare mushrooms to more heirloom tomatoes and stone fruits than you can shake a stick at.

I like to get my yarn shopping started bright and early. If you do, too, head down **Market Street to ArtFibers** (www.artfibers.com), in the Financial District. Tucked away on the second floor, the atmosphere here is extremely friendly, and the staff loves helping you choose your perfect yarn. Offering the ultimate in try-before-you-buy, this place invented yarn tasting—you can crochet up a swatch to take in all the nuances of the material right in the cozy store.

If you're not experiencing sensory overload, head down to the **San Francisco Museum of Modern Art** (www.sfmoma.com) and perhaps also the **Yerba Buena Center for the Arts** (www.ybca.org) just across the street. The latter is particularly friendly to fiber art-related exhibits and programs—it was home to the sensational Counterfeit Crochet project in early 2008.

For lunch, venture to the Mission District for one of its world-famous taquerias. **Taqueria Cancun** has been consistently voted best burrito in the city, and it's my personal favorite for the fresh avocados, feisty salsa, and its permanent installation of hyperbright festive pennants and banners.

Traveling one block west from Mission Street will put you worlds apart on gentrifying Valencia Street, home to art galleries, vintage emporiums, and a fantastic array of artisan shops. Look for 826

Valencia (www.826valencia.org), a functional "pirate supply store" that was created to allow a local nonprofit writing center to occupy the commercial space. Also of note: **Little Otsu** (www.littleotsu.com) for independent designer stationery made with vegan printing processes, **The Curiosity Shoppe** (www.curiosityshoppeonline.com) for porcelain peanuts and your wooden-mustache-on-a-stick needs, and **Paxton Gate** (www.paxtongate.com) for a smorgasbord of natural-history specimens to add to your personal collection.

Continue west into the Castro to **ImagiKnit** (www.imagiknit.com), the kind of yarn store that turns people into crocheters and turns crocheters into proselytizers expounding on the wonders of the store. Huge, stocked to the nines, and outrageously well organized, I could spend days wandering ImagiKnit.

If you can wrest yourself away, head south on Sanchez to **Noe Knit** (www.noeknit.com) for a more personalized yarn-shopping experience in a boutique atmosphere. The store is located in the beautiful and upscale Noe Valley area, and the staff is very friendly.

If you're looking for an edgy, modern store curated with a unique taste in yarn, trek back toward Market Street: You need to visit **Urban Knitting Studio** (www.urbanknitting.com). Open, airy, and comfortable, it's a great place to park yourself for a while with your hook.



Jessica crochets with Blue Bottle Company's coffee-prep machinery in the background.

Since you're in the Hayes Valley neighborhood, don't miss the **Blue Bottle Coffee Company** (www.bluebottlecoffee.net), a very cozy place to continue working on your project. Serious caffeineophiles will want to make a pilgrimage to the Blue Bottle location on Mint Plaza, as well. Quite possibly the ultimate coffee shop, it boasts an ultrarare \$20,000 Japanese siphon machine.

If the evening is starting to creep in and it's baseball season, catch a San Francisco Giants game with **Stitch N' Pitch** (www.stitchnpitch.com). You can watch the action with hook and yarn in hand among a posse of fellow crocheters—and I guess the knitters, embroiderers, cross-stitchers, and needlepointers can come, too!

When it's time to turn in, make your way back in the direction of the Ferry Building to the **Galleria Park Hotel**, a beautiful reworking of a historic building into a sleek, modern, and intimate retreat. If you make it back in time for the complimentary evening wine reception in the lobby, you can relax with your yarn on the sumptuous upholstery in front of the fireplace—a tranquil end to a busy day exploring the flavor of the city! ☺

JESSICA POLKA is a graduate student and the crochet designer behind the microbrand Wunderkammer (www.jpalka.etsy.com).

Give a Girl a Hook

Chelsea Norquay

If you give a girl a crochet hook, she'll learn how to chain. Once she learns to chain, she'll want to make a hair scrunchie. After she's made hundreds of scrunchies, she'll want to sell them at craft shows. With money in her pocket, she'll venture to her favorite local yarn store, where she'll buy a new crochet pattern. Taking the pattern home, she'll notice some sheep in a nearby field. Looking at the sheep will remind her that her next project is going to be crocheted with wool. And chances are, when she gets that wool, she'll need a new hook to go with it. . . .

I remember counting off chains as I crocheted a "book worm" for my childhood books. At five years old, I was old enough to know the concept of chaining, but big stitches, like single crochet, were totally out of my league. Fortunately, ten years later, those big stitches are no longer a big deal. As a third-generation crocheter, I've always felt called to the craft. My dear grandma taught me to crochet. I would rush off into her mesmerizing sewing room, pick out a yarn from her stash, and start crocheting another book worm. Many of those chain strings I made could have been jump ropes!

My real crochet career started when I was eight years old. Mom sold homemade soaps at craft shows. Together, we decided I would sell hair scrunchies I had designed. My very first customer, a good friend of mine, still has the scrunchie she bought so



Chelsea is wearing a coat she crocheted from *Crochet Today* magazine for her state Make It With Wool contest.

many years ago. The hundreds of scrunchies I made paid off in the end, allowing me to run the business of my dreams—my very own crochet website and blog. My parents have always encouraged me to be an entrepreneur, and they helped

me search for a niche that appealed to me and that was in high demand. One day, my mom realized I could actually sell some of my crocheted goods and original crochet designs, and that is where my business, Crochet Collection, got its start.

I had no idea this business would become a stepping-stone to a much bigger crochet world—the scene of crochet magazines and editing. A new knitting and crocheting magazine for teens was created by a group on the website www.Ravelry.com. I immediately applied for the position of crochet column writer and editor. One of my personal goals is to teach more teens how to crochet and to make the craft more appealing to all generations. It is very exciting to see this goal become a reality.

And so the journey of my life is much like my favorite childhood book, *If You Give a Mouse a Cookie*. If you give a mouse a cookie, he'll want a glass of milk to go with it. If you give a girl a crochet hook, where will she go?

CHELSEA NORQUAY, a homeschooled fifteen-year-old lifelong crocheter, writes numerous helpful crocheting articles and easy patterns on her blog and website, www.crochetcollection.blogspot.com and www.crochetcollection.com. You can read her column in *Teen Knitter and Crocheter Magazine*, at www.tkacm.wordpress.com.

Warm Up America's New Ventures

AUTHOR DEBBIE MACOMBER has joined Warm Up America! to introduce the new Warm Up America! Friendship Shawl. A Friendship Shawl, made for someone you love, can be handknit or crocheted from one of the patterns offered on the Friendship Shawl website, from your own design, or from your favorite pattern. Debbie encourages giving the shawl to a friend, family member, or charity. Shawls can also be donated through Warm Up America! to hospitals, shelters, and nursing homes. Visit www.friendshipshawl.org for more patterns and for information about choosing the best color and stitch pattern to design the perfect gift for charity or for someone special in your life.

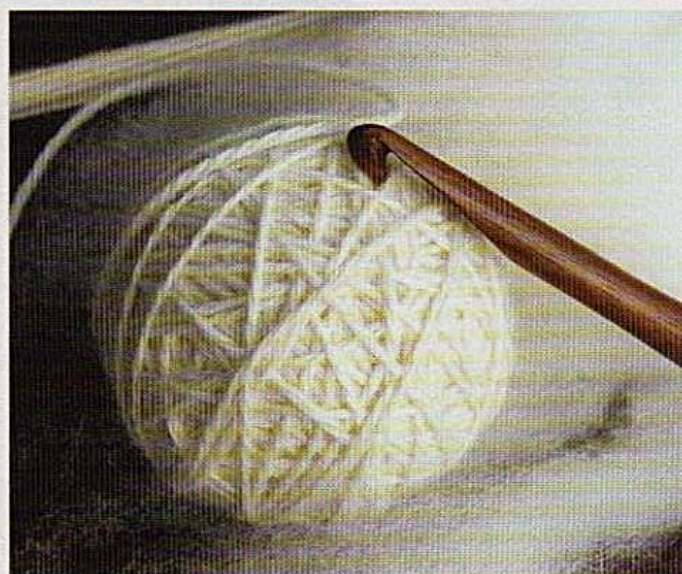
In a separate project, Warm Up America! recently partnered with Ronald McDonald House Charities (RMHC). RMHC provides housing for families with seriously ill children who are undergoing medical treatment. Warm Up America! has already donated afghans to RMHC houses across the United States. For more information on donating afghans or afghan squares and for free patterns, visit www.warmupamerica.org.

Alpaca Yarns

I remember the first time I touched an alpaca yarn. I was in one of my local yarn stores, looking for yarn to make myself a scarf. Having fairly sensitive skin, I am often quite uncomfortable wearing wool on my neck. The store owner handed me a ball of alpaca yarn and told me to hold it against my neck for a couple of minutes. In those few minutes, alpaca became my new favor-

ite fiber. Soft, warm, and available in a variety of qualities of luxury and in an ever-growing array of interesting blends, alpaca yarn has become all the rage.

Members of the camelid family, alpacas found in North America descend exclusively from those of western South America, and most commercial yarns are made from fiber from south of the equator. Alpaca yarns share some properties with wool, such as the ability to warm even when wet and their durability. However, alpaca yarns don't have as much memory as wools, so pay close attention when you're thinking of substituting one type of yarn for the other. Alpaca is also extremely warm due to the fibers' hollow core; a lace shawl will keep you warm, and a full garment will be downright toasty.



These companies specialize in alpaca and alpaca-blend yarns:

- Alpaca Direct
- Alpaca With a Twist
- The Alpaca Yarn Company
- Blue Sky Alpacas
- Misti Alpaca

Many larger yarn companies also produce alpaca yarns.

Alpaca yarns are available in a wide range of natural colors, from creamy white to black with many shades of brown and gray between, and the fibers take dye beautifully. You'll find projects made with alpaca yarns throughout this issue. Let us know what you think of this fiber online at knittingdaily.com/forums/50.aspx.

back to basics

Post Stitches

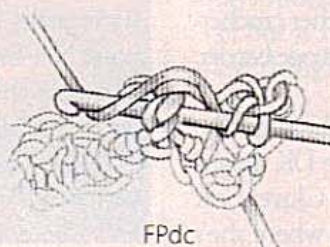
Post stitches are made exactly like basic stitches, with one exception. Instead of inserting your hook into one or both loops of a stitch in the previous row, insert your hook around the front or back of the stitch's post. Doing so pushes the post forward or backward, allowing you to make patterns out of the stitches in relief. Post stitches are used to create the effect of cables, ribs, piping, and any number of variations.

Double crochet is commonly used for post stitches, but any basic stitch may be substituted. You must complete at least one row or round of stitches before working post stitches.

Several patterns in this issue utilize post stitches, including the Spanish Moss Coat, page 32; Diamond Cabled Pullover, page 36; and the Driftwood Cap, page 59.

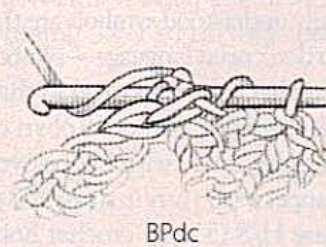
Front Post Double Crochet (FPdc)

1. Yo, insert hook from front to back to front around the post of the next st in the previous row or rnd.
 2. Yo and pull up lp.
You can see that the post of the stitch has already been pushed toward you.
 3. [Yo, draw through 2 lps on hook] 2 times to complete the dc.
- Rep Steps 1–3.



Back Post Double Crochet (BPdc)

1. Yo, insert hook from back to front to back around the post of the next st in the previous row or rnd.
 2. Yo and pull up lp.
You can see that the post of the stitch has already been pushed away from you.
 3. [Yo, draw through 2 lps on hook] 2 times to complete the dc.
- Rep Steps 1–3.





Mark Chachula

Inspired by Style, Engineered to Last: a Profile of Robyn Chachula

ANASTASIA POLAND

On a temperate day in the historic district in Cincinnati, Ohio, you're likely to find designer Robyn Chachula crocheting on her covered porch, hanging out with her dog, Fayette, and taking in the neighborhood. For Robyn, this is where the magic happens. Being outdoors triggers a good mood, an important backdrop for creation. "For me, everything is about emotion," she says of her creativity.

Not what you'd expect to hear from a designer who works as a structural engineer with a specialty in historic preservation. But perhaps because this job requires her to don khakis and a loose shirt daily, Robyn's inspired designs are rather romantic and always fresh. Robyn loves old movies, including period pieces, and often turns to them as her muse. Vintage magazines also offer a treasure trove of possibilities. "I look for clothes that are unusual, that you don't see on the street. I'll pull an amalgamation of eight different things, then nitpick it. I think, 'Hey, I can do this and this to make it totally modern.'"

That's when her engineering brain kicks in. Robyn begins to break down a potential design into pieces to be reconstructed into a new whole. She emphasizes that this element of her process—studying connections—is much like her engineering work. "Whether I'm designing a building or a sweater, my process is the same. Many friends who are designers look at me like I'm crazy because I design the whole piece before I crochet it," she says, smiling.

By the time she's ready to crochet a new pattern, she's done the hard work of sketching, drawing schematics, calculating stitches, choosing yarn, and swatching (her favorite part). "I write all my patterns in crochet symbols. I do that for myself because I'm dyslexic, so reading a pattern can really mess me up," she explains. The universally understood symbols are then a bonus for other crocheters. "You don't need language—symbols break the language barrier. I hope crochet continues to go in that direction."

Once the work is done, Robyn can start in on the fun. She heads outside, armed with her beloved swatches, some DK weight merino superwash yarn in a favored green hue, and a Clover Soft Touch size H/8 (5 mm) crochet hook. The porch is where she's fed creatively by what makes her happy—living in a long-

established community rich in history. "You live the way you want to live, and everything explodes for you," she explains.

Robyn learned to crochet just six years ago, on a whim while caring for her sister and newborn niece. On a trip to her hometown, Allentown, Pennsylvania, Robyn asked her mom to teach her the basic stitches. Half an hour later, she "got it," and by the next visit, she'd surpassed her mom's skills. "Mom was so surprised!" Robyn laughs.

Once bitten by the crochet bug, nothing could hold Robyn back. Driven by a need to create patterns that were different from the "too old or too boxy" designs she saw in shops, she began submitting designs for publication a couple years later. Her first published pattern was for a pink-and-white dog leash and storage bag made of sturdy nylon, which was accepted at CrochetMe.com. "Kim [Werker, editor] said that the picture I sent in cracked her up because she was expecting to see a puppy, and instead it was me and my huge German shepherd. From that first pattern, I had the confidence to submit elsewhere. And it only seemed fitting to name my blog [Crochet By Faye] after my dog."

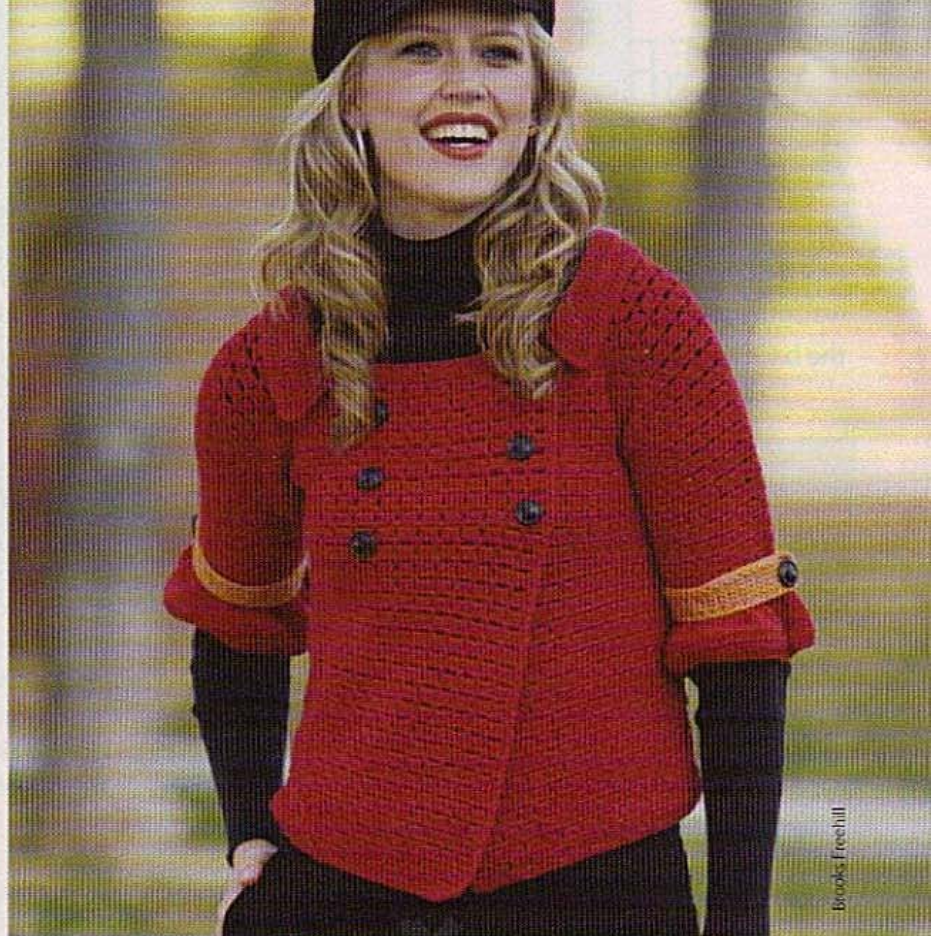
From the start, Robyn had a method to her submission process. She offered at least four designs with each proposal—and at least one design from each of her initial proposals was accepted. Just six months later, she received her first check, for designs in the book *Not Your Mama's Crochet* by Amy Swenson (Wiley, 2006). "I was so thrilled, I called my sister on the way to the bank to deposit it!" Robyn enthuses.

Yet it wasn't until her designs were accepted for more books, a yarn company, and *Crochet Today* magazine that Robyn began to feel like a designer. It also helped to be accepted into The National NeedleArts Association (TNNA), an international

trade association for the needle-arts industry. Since then, Robyn's designs have appeared in several books and various magazines (including this one). She has appeared on two public television craft shows, *Knit and Crochet Today* and *Knitting Daily TV*. Her mother is exceedingly proud.

Always supportive, Robyn's mom has also helped out with a few patterns and even pitched in on a purse design for Robyn's new book, *Blueprint Crochet: Modern Designs for the Visual Crocheter* (Interweave, 2008). Crafting is definitely a family affair, with many creative people in Robyn's extended family of eight siblings and seventeen nieces and nephews. Well-intentioned family members used to warn all the children to not touch Aunt Robyn's yarn at family gatherings. "What?" Robyn would respond to the reverence for her design work. "Have a ball with the yarn!" She adds, "It's wonderful for kids to experience anything creative that's out of the realm of normal—how could that be bad?"

Encouraging family to get involved with fiber taps into her love of teaching. Though Robyn rarely has time to teach formal classes, when she does have the opportunity, the rewards are great. Her excitement lies in watching her students' discovery process as they learn to do new things for themselves. "I get really emotional and want to hug everyone," she admits. "I have to say to them, 'If you're not a hugger, let me know!'"



Brooks Freshill

Rebecca Swing Coat from *Blueprint Crochet*

Of her own designs, her favorites tend to be her most recent. "I get obsessive with whatever I'm working on. Right now, my fave is the one I just turned in for this issue of *Interweave Crochet* magazine," she reveals (see Ridge Swing Cardigan on page 14). It's a rolled-collar cardigan with a chevron pattern, crocheted on the diagonal. The technique is unique for her, and she's excited because it's not complicated.

She also loves the top-down design of a coat that she created for *Blueprint Crochet* (above). It was her first top-down design, an approach she loves "because you can try it on as you go."

Her cheerful enthusiasm extends to other designers' work and innovations. Robyn supports anyone who does anything cool with any fiber but particularly crochet. She believes that a rising tide floats all boats. "I really get into new techniques. If cool crochet stuff is going on—whether it's designing, crocheting, or appreciating—it's good for everybody. I want to get everyone into it."

With her second book, *Mission Falls Goes Crochet* (Mission Falls, 2008), coming out this fall as well, Robyn certainly has contributed to turning folks on to the art. How would she like to see crochet evolve as time goes on? "I want to make sure it stays modern and fresh. I don't know what the next step will be, but it needs to keep evolving. I get so excited about every new thing!" ❖

ANASTASIA POLAND considers herself fortunate to live with an engineer-but-craft-inclined husband, a yarn-loving wee daughter, a lap-craving cat, and three loud hens. She teaches at her local yarn shop in Ventura, California, and can be found online at www.ravelry.com/people/ScrappyFiberArt.

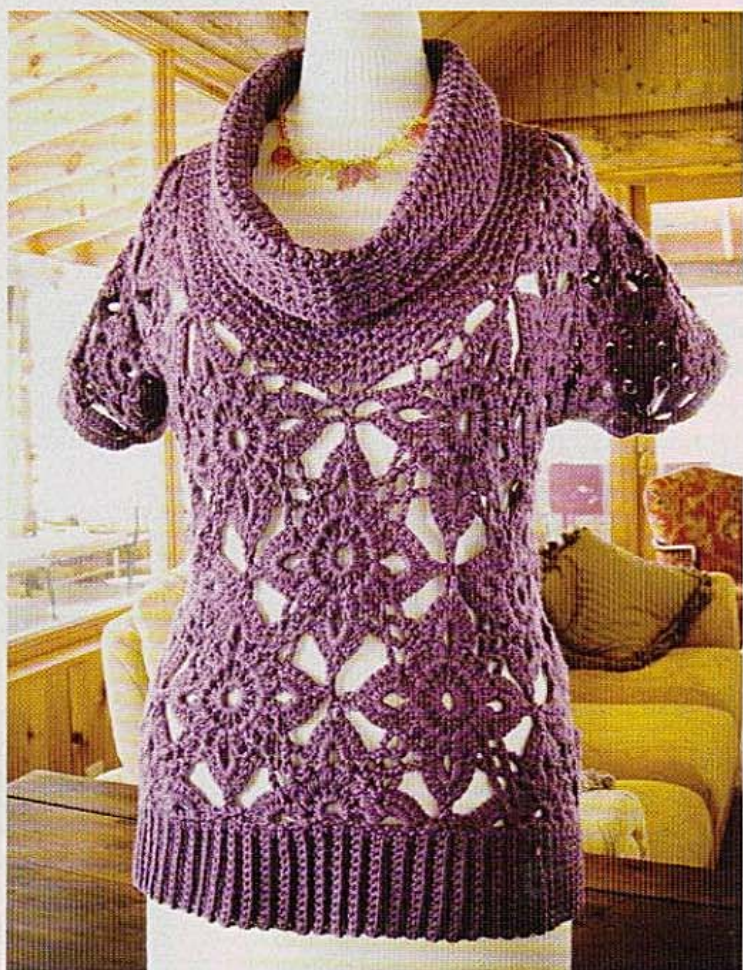


Photo courtesy CNS Yarns Inc.

Calla Lily Cowl from *Mission Falls Goes Crochet*

RIDGE SWING CARDIGAN PLUS size

● ● ● ○ ROBYN CHACHULA

INSPIRED BY THE COZINESS AND CLASSIC LINES OF A CHEVRON AFGHAN, Robyn Chachula designed this cardigan to wrap you in the warmth and love of your favorite throw while remaining stylish. The textured V pattern is created by working certain rows through the back loop only, beginning at the mitered corners.

GETTING STARTED

FINISHED SIZE 32½ (35½, 38½, 42, 48½, 51½)" bust circumference. Garment designed with about 3" opening at center front. Designed to fit bust size 31 (34, 37, 40, 46, 49)". Garment shown measures 32½" and is modeled with 1¼" negative ease.

YARN Tahki Yarns Savoy (52% silk, 48% merino wool; 100 yd [91 m]/1¼ oz [50 g]; ): #003 chocolate, 12 (13, 14, 16, 18, 20) balls. Yarn distributed by Tahki Stacy Charles.

HOOK Size 1/9 (5.5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Yarn needle; stitch marker (m); rust-proof pins; spray bottle.

GAUGE 15 sts and 13 rows = 4" in alternating rows of dc blo and sc.

Notes

Cardigan is crocheted on the diagonal from bottom-right corner up each panel. Ridges are created by working some rows through back lp only (blo); unless otherwise directed, work through both lps. When working double dec (sc3tog or dc3tog) over marked st, replace m in completed st. If no indication to the contrary is given at the end of a row, there is no change in total st count.

Stitch Guide

Hdc4tog: [Yo, insert hook in next st and pull up lp] 4 times, yo and draw through all lps on hook—3 sts dec'd.

Back

Bottom-right corner: Ch 4.

Row 1: 2 dc in 4th ch from hook (skipped ch count as dc), turn—3 dc.

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

Row 3: Ch 3 (counts as dc here and throughout), dc back lp only (blo; see Notes) in first sc, dc blo to last sc, 2 dc blo in last sc, turn—2 sts inc'd.

Row 4: Ch 1, 2 sc in first dc, sc to last dc, 2 sc in last dc, turn—9 sc.

Rep Rows 3–4 seven (eight, nine, ten, twelve, thirteen) times. **Last row:** Ch 3, dc blo in first sc, dc blo to last sc, 2 dc blo in last sc, ch 1—39 (43, 47, 51, 59, 63) dc. Fasten off. Place marker (pm) in ch-1 just made. **Bottom-left corner:** Work as for bottom-right corner but do not ch 1 or fasten off on last row, turn.

Join corners:

Row 1: Ch 1, 2 sc in first dc, sc to last dc, sc3tog (see Glossary) over (last dc of bottom-left corner, ch-1, and first dc of bottom-right corner), pm in sc3tog, sc across bottom-right corner to last dc, 2 sc in last dc, turn (corners now joined)—79 (87, 95, 103, 119, 127) sts. Cont with back, working across both halves as foll:

Row 1: Ch 3, dc blo in first sc, dc blo to sc before m, dc3tog blo (see Glossary) over (next sc, marked sc, and next sc), pm in dc3tog just made (see Notes), dc blo to last sc, 2 dc blo in last sc, turn.

Row 2: Ch 1, 2 sc in first dc, sc to dc before m, sc3tog, sc to last dc, 2 sc in last dc, turn.

Rep Rows 1–2 six (six, six, six, six, four) times. Rep Row 1. **Armhole shaping:** **Sizes 35½ (38½, 42, 48½, 51½) only:**

Row 1: Ch 1, sc2tog over first 2 sts, sc to dc before m, sc3tog, sc to last 2 dc, sc2tog, turn—83 (91, 99, 115, 123) sc.

Row 2: Ch 2, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to last 2 sc, dc2tog blo, turn—79 (87, 95, 111, 119) dc.

Sizes 48½ (51½) only: Rep Rows 1–2 one (two) times—103 (103) dc.

All sizes:

Row 1 (3, 3, 3, 5, 7): Ch 1, sc in first dc, sc to dc before m, sc3tog, sc to end, turn—2 sts dec'd.

Row 2 (4, 4, 4, 6, 8): Ch 3, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to end, turn—2 sts dec'd.

Rep last two rows—71 (71, 79, 87, 95, 95) dc. **Armhole shaping:**

Row 1: Ch 1, 2 sc in first dc, sc to dc before m, sc3tog, sc to last dc, 2 sc in last dc, turn.

Row 2: Ch 3, dc blo in first sc, dc blo to sc before m, dc3tog blo, dc blo to last sc, 2 dc blo in last sc, turn.

Rep Rows 1–2 seven (seven, eight, eight, nine, nine) times. **Shoulder:**

Row 1: Ch 1, sc in first dc, sc to dc before m, sc3tog, sc to end, turn—2 sts dec'd.

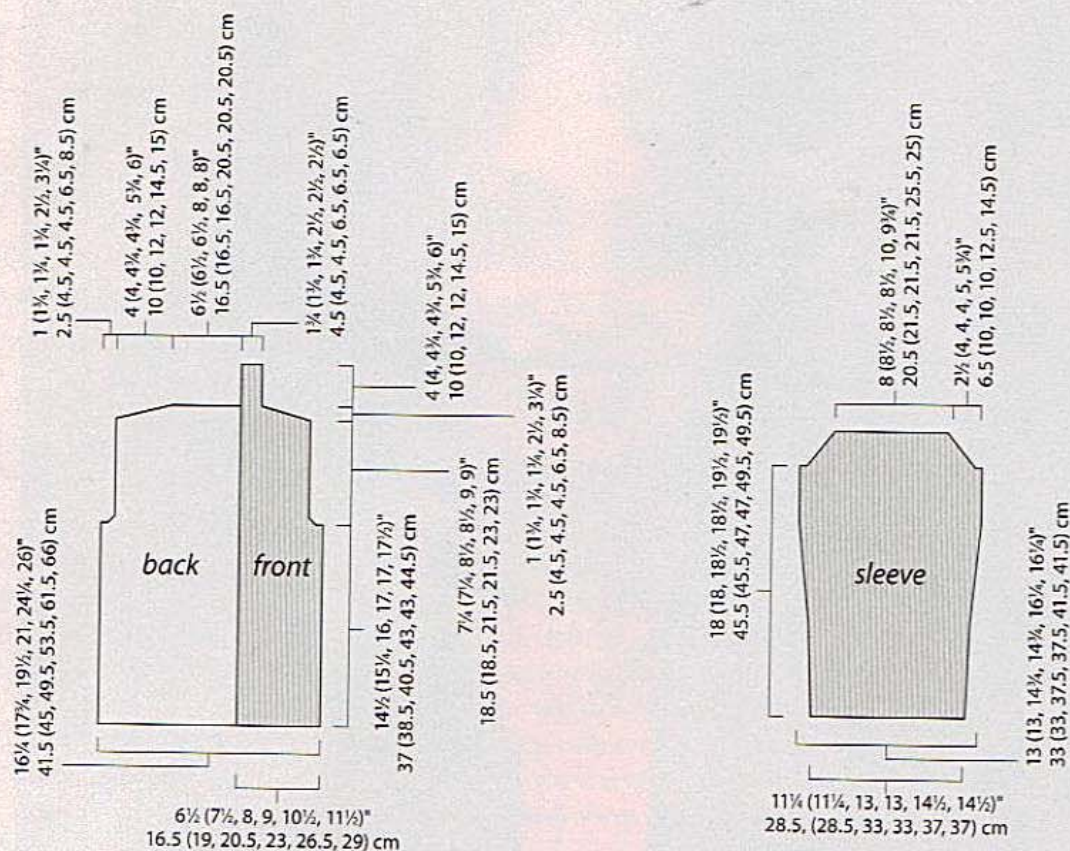
Row 2: Ch 2, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to last 2 sc, dc2tog blo, turn—4 sts dec'd.

Row 3: Ch 1, sc2tog over first 2 sts, sc to dc before m, sc3tog, sc to last 2 dc, sc2tog, turn—4 sts dec'd.

Row 4: Rep Row 2—57 (57, 65, 73, 81, 81) dc.







Rep Rows 1–2 two (two, one, one, one, one) times. Rep Rows 3–4 one (one, one, one, two, two) times. Rep Rows 1–2—31 (31, 45, 53, 53, 53) dc.

Sizes 38 3/4 (42, 48 1/2, 51 3/4) only: Rep Rows 3–4. Rep Rows 1–2—31 (39, 39, 39) dc.

All sizes: Neck:

Row 1: Ch 1, sc2tog over first 2 sts, sc to dc before m, sc3tog, sc to last 2 dc, sc2tog, turn—4 sts dec'd.

Row 2: Ch 2, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to last 2 sc, dc2tog blo, turn—4 sts dec'd.

Rep Rows 1–2 two (two, two, three, three, three) times—7 dc. **Next row:**

Ch 1, sc2tog over first 2 dc, sc3tog, sc2tog, turn—3 sc rem. **Last row:** Ch 2, sk first sc, dc2tog blo. Fasten off.

Right-Front Panel

Bottom corner: Ch 4. Work Rows 1–4 of bottom-right corner of back—9 sc. Rep Rows 3–4 of bottom-right corner of back six (seven, eight, nine, eleven, twelve) times—33 (37, 41, 45, 53, 57) sts. **Body:**

Row 1: Ch 3, dc blo in first sc, dc blo to last 2 sc, dc2tog blo, turn.

Row 2: Ch 1, sc2tog over first 2 sts, sc to last dc, 2 sc in last dc, turn.

Rep Rows 1–2 eight (eight, eight, eight, six, six) more times. Rep Row 1. **Armhole shaping:**

Sizes 35 1/2 (38 3/4, 42, 48 1/2, 51 3/4) only:

Row 1: Ch 1, sc2tog over first 2 sts, sc to last 2 dc, sc2tog, turn—2 sts dec'd.

Row 2: Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Sizes 48 1/2 (51 3/4) only: Rep Rows 1–2 one (two) times—8 sts dec'd.

All sizes:

Row 1 (3, 3, 3, 5, 7): Ch 1, sc2tog over first 2 sts, sc to end, turn—1 st dec'd.

Row 2 (4, 4, 4, 6, 8): Ch 3, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—1 st dec'd.

Rep last 2 rows—29 (29, 33, 37, 41, 41) dc.

Row 3 (5, 5, 5, 7, 9): Ch 1, sc2tog over first 2 sts, sc to last dc, 2 sc in last dc, turn.

Row 4 (6, 6, 6, 8, 10): Ch 3, dc blo in first sc, dc blo to last 2 sc, dc2tog blo, turn.

Rep Rows 1–2 seven (seven, eight, eight, nine, nine) times. **Shoulder:**

Row 1: Ch 1, sc2tog over first 2 sts, sc to end, turn—1 st dec'd.

Row 2: Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Row 3: Ch 1, sc2tog over first 2 sts, sc to last 2 dc, sc2tog, turn—2 sts dec'd.

Row 4: Rep Row 2—22 (22, 26, 30, 34, 34) dc.

Rep Rows 1–2 two (two, one, one, one, one) times. Rep Rows 3–4 one (one, one, one, two, two) times. Rep Rows 1–2—9 (9, 16, 20, 20, 20) dc.

Sizes 38 3/4 (42, 48 1/2, 51 3/4) only: Rep Rows 3–4. Rep Rows 1–2—9 (13, 13, 13) dc.

All sizes: Neck:

Row 1: Ch 1, sc2tog over first 2 sts, sc to last dc, 2 sc in last dc, turn.

Row 2: Ch 3, dc blo in first sc, dc blo to last 2 sc, dc2tog blo, turn.

Rep Rows 1–2 three (three, three, four, four, four) times.

Row 9 (9, 9, 11, 11, 11): Ch 1, sc2tog over first 2 sts, sc to last 2 dc, sc2tog, turn—2 sts dec'd.

Row 10 (10, 10, 12, 12, 12): Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Sizes 42 (48 1/2, 51 3/4) only: Rep Rows 11–12—5 sts rem.

All sizes: Next row: Ch 1, sc2tog over first 2 sts, sc in next dc, sc2tog, turn—3 sts rem.

Last row: Ch 2, sk first sc, dc2tog blo. Fasten off.

Left-Front Panel

Bottom corner: Work as for right panel bottom corner. **Body:**

Row 1: Ch 2, sk first sc, dc blo to last sc, 2 dc blo in last sc, turn—33 (37, 41, 45, 53, 57) dc.

Row 2: Ch 1, 2 sc in first dc, sc to last 2 dc, sc2tog, turn.

Rep Rows 1–2 eight (eight, eight, eight, six, six) times. Rep Row 1. **Armhole shaping:**

Sizes 35 1/2 (38 3/4, 42, 48 1/2, 51 3/4) only:

Row 1: Ch 1, sc2tog over first 2 sts, sc to last

2 dc, sc2tog, turn—2 sts dec'd.

Row 2: Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Sizes 48½ (51¼) only: Rep Rows 1–2 one (two) times—45 dc rem.

All sizes:

Row 1 (3, 3, 3, 5, 7): Ch 1, sc to last 2 dc, sc2tog, turn—1 st dec'd.

Row 2 (4, 4, 4, 6, 8): Ch 2, sk first sc, dc blo to last sc, turn—1 st dec'd.

Rep last 2 rows—29 (29, 33, 37, 41, 41) dc rem. **Armhole shaping:**

Row 1: Ch 1, 2 sc in first dc, sc to last 2 dc, sc2tog, turn.

Row 2: Ch 2, sk first sc, dc blo to last sc, 2 dc blo in last sc, turn.

Rep Rows 1–2 seven (seven, eight, eight, nine, nine) times. **Shoulder:**

Row 1: Ch 1, sc to last 2 dc, sc2tog, turn—1 st dec'd.

Row 2: Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Row 3: Ch 1, sc2tog over first 2 sts, sc to last 2 dc, sc2tog, turn—2 sts dec'd.

Row 4: Rep Row 2—22 (22, 26, 30, 34, 34) dc rem.

Rep Rows 1–2 two (two, one, one, one, one) times. Rep Rows 3–4 one (one, one, one, two, two) times. Rep Rows 1–2—9 (9, 16, 20, 20, 20) sts.

Sizes 38½ (42, 48½, 51¼) only: Rep Rows 3–4. Rep Rows 1–2—9 (13, 13, 13) sts.

All sizes: Neck:

Row 1: Ch 1, 2 sc in first dc, sc to last 2 dc, sc2tog, turn.

Row 2: Ch 2, sk first sc, dc blo to last sc, 2 dc blo in last sc, turn.

Rep Rows 1–2 three (three, three, four, four, four) times.

Row 9 (9, 9, 11, 11, 11): Ch 1, sc2tog over first 2 sts, sc to last 2 dc, sc2tog, turn—2 sts dec'd.

Row 10 (10, 10, 12, 12, 12): Ch 2, sk first sc, dc blo to last 2 sc, dc2tog blo, turn—2 sts dec'd.

Sizes 42 (48½, 51¼) only: Rep Rows 11–12.

All sizes: Next row: Ch 1, sc2tog over first 2 sts, sc in next dc, sc2tog, turn—3 sc rem. **Last row:** Ch 2, sk first sc, dc2tog blo. Fasten off.

Sleeves

Bottom-right corner: Work as for bottom-right corner of back for 12 (12, 14, 14, 16, 16) rows—25 (25, 29, 29, 33, 33) sc. **Next row:** Ch 3, dc blo in first

sc, dc blo to last sc, 2 dc blo in last sc, ch 1—27 (27, 31, 31, 35, 35) dc. Fasten off. Pm in ch-1 just made. **Bottom-left corner:** Work as for bottom-right corner of back but do not ch 1 or fasten off on last row. **Join corners:**

Row 1: Ch 1, 2 sc in first dc, sc to last dc, sc3tog over (last dc of bottom-left corner, ch-1, and first dc of bottom-right corner), pm in sc3tog just made, sc in each dc on bottom-right corner to last dc, 2 sc in last dc, turn (corners now joined)—55 (55, 63, 63, 71, 71) sts.

Body of sleeve:

Row 1: Ch 3, 2 dc blo in first sc, dc blo to sc before m, dc3tog blo, pm in dc3tog just made (see Notes), dc blo to last sc, 3 dc blo in last sc, turn—57 (57, 65, 65, 73, 73) sc.

Row 2: Ch 1, 2 sc in first dc, sc to dc before m, sc3tog, sc to last dc, 2 sc in last dc, turn.

Row 3: Ch 3, dc blo in first sc, dc blo to sc before m, dc3tog blo, dc blo to last sc, 2 dc blo in last sc, turn.

Rows 4–9: Rep Rows 2–3 three more times.

Row 10: Rep Row 2.

Rep Rows 1–10 two more times—61 (61, 69, 69, 77, 77) sc. **Shape sleeve cap:**

Row 1: Ch 2, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to last 2 sc, dc2tog blo, turn—4 sts dec'd.

Row 2: Ch 1, sc2tog over first 2 sts, sc to dc before m, sc3tog, sc to last 2 dc, sc2tog, turn—4 sts dec'd.

Sizes 32¼ (38¼, 42, 48½, 51¼) only: Rep Rows 1–2—45 (53, 53, 61, 61) dc rem.

All sizes:

Row 5 (3, 5, 5, 5, 5): Ch 3, dc blo in first sc, dc blo to sc before m, dc3tog blo, dc blo to last sc, 2 dc blo in last sc, turn.

Row 6 (4, 6, 6, 6, 6): Ch 1, sc in first dc, sc to dc before m, sc3tog, sc to end, turn—2 sts dec'd.

Rep last 2 rows 2 (4, 4, 4, 5, 6) times—39 (43, 43, 43, 49, 47) sts rem. **Cap ending:**

Row 1: Ch 2, sk first sc, dc blo to sc before m, dc3tog blo, dc blo to last 2 sc, dc2tog blo, turn—4 sts dec'd.

Row 2: Ch 1, sc2tog over first 2 sts, sc to dc before m, sc3tog, sc to last 2 dc, sc2tog, turn—4 sts dec'd.

Rep Rows 1–2 three (four, four, four, four, four) more times—7 (3, 3, 3, 9, 7) sc rem.

Sizes 32¼ (48½, 51¼) only: Rep Row 1—3 (5, 3) sts rem.

Sizes 32¼ (35½, 38¼, 42, 51¼) only:

Next row: Ch 1, sc3tog.

Size 48½ only: Next row: Ch 2, sk first sc, hdc4tog (see Stitch Guide).

All sizes: Fasten off. Rep for 2nd sleeve.

Finishing

Weave in loose ends. Block pieces according to schematic. With RS of front and back panels tog, join yarn to shoulder, sl st shoulder seams tog by working through both pieces at the same time. **Note:** Be sure to line up stripes when pinning pieces tog. With RS facing, pin short edge of front panel necks tog; with yarn needle, whipstitch seam (see page 44). With RS facing, pin long edge of front neck to back neck, whipstitch seam. With RS facing, pin sleeve to front and back, whipstitch arm seam, then sleeve seam, and finally side seam. Rep for 2nd sleeve.

Cuffs

With WS facing, join yarn to sleeve seam.

Rnd 1: Ch 1, sc evenly around cuff, sl st in first sc to join, turn.

Rnd 2: Ch 1, sc around, sl st in first sc to join. Fasten off and weave in loose ends.

Bottom Edging

With WS facing, join yarn to bottom edge of body.

Row 1: Ch 1, sc evenly around bottom of body, turn.

Row 2: Ch 1, sc across. Fasten off and weave in loose ends.

Collar

With WS facing, join yarn to bottom corner of left-front opening.

Row 1: Ch 1, sc evenly up left front, around neck edge, and down right front, turn.

Row 2: Ch 1, sc back around, turn. Rep Row 2 two times. Fasten off and weave in loose ends. ❖

ROBYN CHACHULA is thrilled to announce her first book, *Blueprint Crochet: Modern Designs for the Visual Crocheter* (Interweave, 2008). Feel free to stop by www.crochetbyfaye.com to check on what has inspired her lately.

THE ROAD TO BRUGES

● ● ○ ○ ANNETTE PETAVY

IN THE NINETEENTH CENTURY, CROCHET WAS LARGELY USED TO IMITATE TRADITIONAL LACE techniques, such as bobbin lace. One famous type of bobbin lace came from Bruges/Brügge, Belgium, and *crochet de Bruges* was developed to imitate it. The simple, ribbonlike technique is well worth exploring with materials other than thin, white cotton thread.

GETTING STARTED

FINISHED SIZE About 69" long and 10½" wide.
YARN Ornaghi Filati Merino Kind (100% wool; 137 yd [125 m]/1¼ oz [50 g]; **(4)**): #904, 4 balls. Yarn distributed by Aurora Yarns.
HOOK Size G/7 (4.5 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Yarn needle.
GAUGE 9 rows of Bruges ribbon = 4"; 4 dc = about 1".



TIP

Bruges lace is created by crocheting a narrow ribbon of dc stitches. The shorter heights of sc and hdc are used to curve the ribbon (as in the snaking shape formed in the body of this scarf and in the corners of the oval-shaped border).

Notes

A snaking, narrow ribbon of solid sts with ch-6 arches on both sides is connected to itself and to the ribbon border by joining ch-arch to ch-arch. Beg with the snaking ribbon and lace body of the scarf, connecting arches with sl sts as you go. Finish with the long oval border. A split tr is used to join ch-arches at the long edges of the scarf. The Bruges ribbon should always lie flat; it is very important not to twist the ribbon as you work.

Stitch Guide

Bruges ribbon

Ch 10.

Row 1: Dc in 7th ch from hook (6 ch count as ch-6 arch), dc in next 3 ch, turn—4 dc.

Row 2: Ch 6, dc in each dc across, turn.

Rep Row 2.

Join ch-arches: Ch 3, sl st in indicated ch-arch, ch 3.

Split treble crochet (split tr): Yo 2 times, insert hook in first ch-arch, yo and pull up lp (4 lps on hook), yo and draw through 2 lps on hook (3 lps on hook), yo, insert hook in 2nd ch-arch, yo and pull up lp (5 lps on hook), yo and draw through 2 lps on hook (4 lps on hook), yo and draw through 3 lps on hook, yo and draw through rem 2 lps on hook.

Scarf

Work Rows 1–2 of Bruges ribbon (see Stitch Guide). Rep Row 2 seven more times (9 rows total). **Curve:**

Row 1: Ch 6, dc in first 2 sts, hdc in next st, sc in last st, turn.

Row 2: Ch 1 (does not count as st), sc in first st, hdc in next st, dc in last 2 sts, turn.

Rep Rows 1–2 of curve 3 times. Rep Row 1—9 rows in curve.

*Cont in Bruges ribbon for 6 rows, joining ch-arches (see Stitch Guide) on Rows 1, 3, and 5 to the opposing

ch-arches in the straight line of ribbon previously made. Beg curve as described above, attaching ch-arch on Row 1 of curve to opposing ch-arch. Finish curve without attaching any more ch-arches. Rep from * until 32 curves are completed. Work 6 rows of Bruges ribbon, joining the ch-arches on Rows 1, 3, and 5, cont in Bruges ribbon for 3 more rows, attaching the ch-arch on Row 7 (but not the ch-arch on Row 9). Fasten off.

Edging: The edging is an oval-shaped Bruges ribbon worked around the perimeter of the scarf. Join yarn at first curve after beg of ribbon on long side of scarf.

Row 1: Ch 7 (counts as 4 base ch, 3 joining ch), sl st in center ch-arch of first curve, ch 3, dc in 7th st from hook, count (3 ch sts, 1 sl st and then 3 ch sts back to the closest base ch), dc in the closest base ch; dc in each of last 3 ch, turn.

Row 2: Ch 6, dc in each dc of edging ribbon, turn—4 dc.

Row 3: Ch 3, split tr (see Stitch Guide) over next 2 free ch-arches, ch 3, dc across, turn.

Row 4: Ch 6, dc across, turn.

Row 5: Ch 3, sl st in split tr from Row 3, ch 3, dc across ribbon, turn.

Row 6: Rep Row 4.

Row 7: Ch 3, sl st in next free ch-arch (center ch-arch of curve), ch 3, dc across ribbon, turn.

Row 8: Rep Row 4.

Rep Rows 3–8 until last free ch-arch on first long side is joined, ending with Row 8. **First edging corner:**

Row 1: Ch 3, dc bet 2nd and 3rd dc of short end of scarf ribbon, ch 3, dc in each dc of edging ribbon, turn.

Row 2: Ch 6, dc in first 2 sts, hdc in next st, sc in last st, turn.

Row 3: Ch 1 (does not count as st), sc in first st, hdc in next st, dc in last 2 sts, turn.

Row 4: Ch 6, dc across, turn.

Row 5: Ch 3, sl st in dc at outside corner of end of scarf ribbon, ch 3, dc in each



dc of edging ribbon.

Rep Rows 2–3. Cont edging ribbon, joining next 5 ch-arches of short end of scarf ribbon. **Second corner:** Work 2 rows of ribbon without joining ch-arches. You will have 1 free ch-arch on the inner side of edging ribbon. Rep Rows 2–3 of first edging corner. Work 1 row of ribbon. **Next row:** Ch 3, split tr over previous free ch-arch of edging ribbon and next free ch-arch of scarf ribbon, ch 3, dc in each dc of edging ribbon. Rep Rows 2–3 of first edging corner. Cont ribbon along 2nd long side of scarf, working edging the same way as for first long side; the first ch-arch to be attached is the center ch-arch of the first curve. At end of long side, rep as for first and 2nd corner. Work 1 row of Bruges ribbon. Fasten off.

Finishing

With yarn and yarn needle, sew short ends of edging ribbon tog. Weave in loose ends. Soak scarf for about 20 minutes in tepid water. Pin to desired measurements. Let dry. ♦

ANNETTE PETAVY lives and crochets near Lyon, France. Her website is www.annettepetavy.com.

TIPS FOR MAKING BRUGES LACE:

- Don't twist the ribbon. Your work should lie flat at all times.
- Do experiment with different types of ribbon. It can be made wider or narrower and include openwork. One simple variation is a ribbon of 5 dc, where every other row is worked as foll: Dc in first dc, ch 1, sk next dc, dc in next dc, ch 1, sk next dc, dc in last dc, turn.
- The number of ch in the arches can be modified.
- Do explore different ways to attach the ch-arches. Find examples in books, magazines, or online.
- Work Bruges crochet with a self-striping yarn. The result can be stunning.
- Try drawing a simple figure on a large piece of paper and make the ribbon follow it to create your own unique Bruges design.



OXFORD TOWN TOTE

● ● ● ○ LISA NASKRENT

A UNIQUE CABLING TECHNIQUE LENDS A STRONG STRUCTURE TO THIS BAG, perfect for a trip to the café with notebooks and novels. The texture emanates a harmony of striking corner ridges coupled with an intriguing blend of colors.

GETTING STARTED

FINISHED SIZE 11" × 16" × 4".

YARN Louet Euroflax (100% wet-spun linen; 270 yd [247 m]/3½ oz [100 g]; **(2)**): #53 caribou (A), 4 hanks; #43 pewter (B), 3 hanks. HOOK Size H/8 (5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Stitch markers (m); yarn needle.

GAUGE 14 sts and 15 rows = 4" in sc for base; 6 ch-2 sps and 11½ rows = 4" for body.



Notes

Hold 2 strands of yarn tog throughout. Colors are denoted as AA (2 strands of A), AB (1 strand of A and 1 of B), and BB (2 strands of B). To switch color(s) at end of rnd, insert hook in first st to join rnd as usual but complete sl st with new color(s) instead of previous color(s). Yarn can be fastened off at each color change or carried up by using 4 balls of yarn (2 of each color) at the same time. Beg with base of bag worked flat, then work up in the rnd to form sides of bag. When working 2nd FPtr in corners, take care that it is made around FPdc from last rnd and not around last FPdc of corner just made.

Stitch Guide

Front post treble (FPtr): Yo 2 times, insert hook from front to back to front around post of indicated st and pull up lp, [yo and draw through 2 lps on hook] 3 times.

Shell (sh): (Sc, ch 2, sc) in same ch-2 sp.

Base

With AA (see Notes), ch 41.

Row 1: Working through both lps of ch, sc in 2nd ch from hook and in each ch across, turn—40 sc.

Rows 2–11: Ch 1, sc across, turn.

Beg body: Set-up rnd: Ch 1, 3 sc in first sc, sc to last sc, 3 sc in last sc, *working in row edges along side of base, work 9 sc evenly spaced across*; 3 sc in first unused bottom ridge lp of ch, sc in bottom ridge lp of each ch to last ch, 3 sc in last ch; rep from * to *, sl st in top of first sc to join, mark as RS, do not turn—106 sc.

Rnd 1: (Sl st in next sc, ch 3 [counts as first dc], 2 dc) in same sc for corner, *sk next 2 sc, sh (see Stitch Guide) in next sc, sk next 2 sc, [sh in next sc, sk next sc, sh in next sc, sk next 2 sc] 7 times, 3 dc in next sc for corner, sk next sc, [sh in next sc, sk next 2 sc, sh in next sc,

sk next sc] 2 times*, 3 dc in next sc for corner, rep from * to *, sl st in top of beg ch-3 to join—38 ch-2 sps, 4 corners (3 dc each). Fasten off.

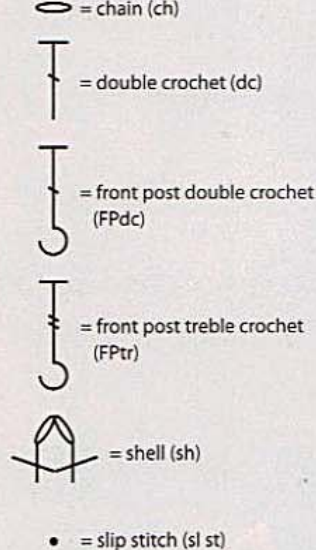
Rnd 2: With WS facing, join AA with sl st in 2nd ch-2 sp on either short side of body, *ch 1, sk next dc, sc in next dc, ch 1, sk next dc, sh in next ch-2 sp, sh in next 14 ch-2 sps, ch 1, sk next dc*, sc in next dc, ch 1, sk next dc, sh in next 3 ch-2 sps; rep from * to *, sh in last 2 ch-2 sps, sl st in first sc to join, turn—38 ch-2 sps, 4 corners (ch 1, sc, ch 1).

Rnd 3: (RS) Ch 1, sh in first ch-2 sp, *sk next ch-2 sp, FPtr (see Stitch Guide) around first dc of corner from Rnd 1, working behind FPtr just made sh in skipped ch-2 sp, 3 FPdc (see Glossary) around center dc of corner from Rnd 1 (corner made; leave all sc and ch-1 sps of corners from Rnd 2 unworked here and throughout), sh in next ch-2 sp, working over ch-2 sp just made FPtr around last dc of same corner from Rnd 1**, sh in each ch-2 sp to last ch-2 sp on same side; rep from * 3 times ending last rep at **, sh in last ch-2 sp, sl st in first sc to join, turn—38 ch-2 sps, 4 corners (FPtr, 3 FPdc, FPtr).

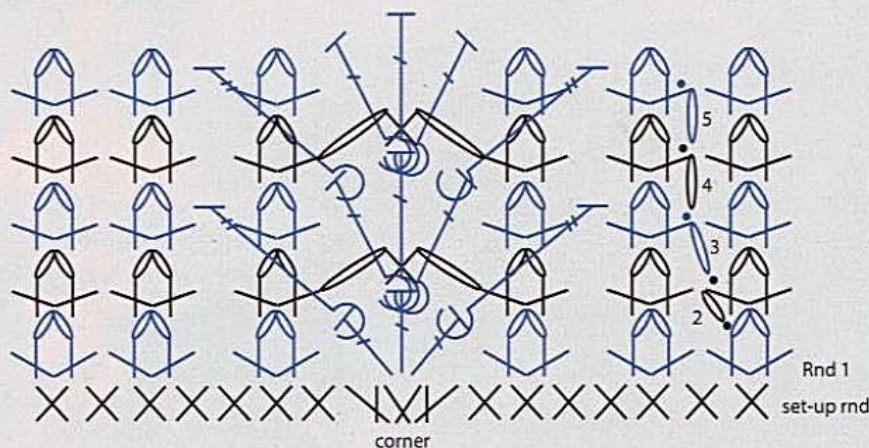
Rnd 4: (WS) Ch 1, sh in first ch-2 sp, sk next FPtr, sh in next ch-2 sp, *ch 1, sk next FPdc, sc in next FPdc, ch 1, sk next FPdc, sh in each ch-2 sp across same side leaving all FPtr unworked; rep from * 3 times, sl st in first sc to join, turn—38 ch-2 sps, 4 corners (ch 1, sc, ch 1).

Rnd 5: Ch 1, sh in first ch-2 sp, *sk next ch-2 sp, FPtr around first FPdc from Rnd 3, working behind FPtr just made sh in skipped ch-2 sp, 3 FPdc around next FPdc from Rnd 3 (corner made), sh in next ch-2 sp, working over ch-2 sp just made FPtr around last FPdc of same corner from Rnd 3**, sh in each ch-2 sp to last ch-2 sp on same side; rep from * 3 times ending last rep at **, sh





Cable Pattern



in last ch-2 sp, sl st in top of first sc to join, turn—38 ch-2 sps, 4 corners (FPtr, 3 FPdc, FPtr).

Rnd 6: Rep Rnd 4 switching to AB at end of rnd.

Rep [Rnd 5 then Rnd 4] 2 times in AB, then 2 times in BB, then 2 times in AB, then 1 time in AA. Cont to rep est color sequence until bag measures 15" from Rnd 1 of body, ending on Rnd 4 in any color, turn. **Next rnd:** With AA, ch 1, 3 sc in each of first 2 ch-2 sps, *working over ch-1 sp sc in top of FPdc 2 rnds below, sc in next sc, working over ch-1 sp sc in top of FPdc 2 rnds below, 3 sc in each ch-2 sp across; rep from * 3 times, sl st back lp only (blo) in first sc to join. Do not turn.

Last rnd: Sl st blo in each st around, sl st in both lps of first sl st to join. Fasten off.

Strap

Beg first half as foll: With AA, ch 14.

Row 1: Sh in 2nd ch from hook, sk 2 ch, sh in next ch, sk 2 ch, 3 dc in next ch, [sk 2 ch, sh in next ch] 2 times, turn—4 sh, 3 dc.

Row 2: (RS) Ch 1, sh in first ch-2 sp, sk next ch-2 sp, FPtr around next dc; working behind FPtr just made, sh in skipped ch-2 sp; 3 FPdc around next dc, sh in next ch-2 sp; working over sh just made, FPtr around next dc; sh in last ch-2 sp, turn.

Row 3: Ch 1, sh in each of first 2 ch-2 sps, ch 1, sk next FPdc, sc in next FPdc, ch 1, sk next FPdc, sh in each of last 2 ch-2 sps, turn.

Row 4: Ch 1, sh in first ch-2 sp, sk next ch-2 sp, FPtr around first FPdc from Rnd 2; working behind FPtr just made, sh in skipped ch-2 sp; 3 FPdc around next FPdc from Rnd 2, sh in next ch-2 sp, working

over sh just made, FPtr around next FPdc from Rnd 2, sh in last ch-2 sp, turn.

Rep Rows 3–4 until strap measures 11", ending on Row 3. Take note of how many reps you worked so you can match 2nd half of strap.

Last row: (RS) Ch 1, 3 sc in each of first 2 ch-2 sps; working over ch-1 sp, sc in top of first FPdc 2 rows below; sc in next sc; working around next ch-1 sp, sc in top of FPdc 2 rows below; 3 sc in each of last 2 ch-2 sps. Fasten off leaving long tail for finishing. **Second half of strap:**

Set-up row: With RS facing and AA, and working in ch-2 sps and around posts of dc from Row 1 of first half of strap (**note:** Row 1 sts will be upside down), insert hook in first ch-2 sp and join yarn with sl st around foundation ch, ch 1, *[sh in ch-2 sp from

Row 1] 2 times*, dc in of each next 3 dc, rep from * to *, turn.

Rep Row 2 of first half of strap. Rep Rows 3–4 of first half of strap until 2nd half measures 11". Rep Last row of first half of strap. Fasten off.

Finishing

Weave in loose ends. Whipstitch ends (see page 44) of straps to center of each short side of bag. ☺

LISA NASKRENT is enamored by the infinite possibilities of crochet and utilizes this passion to develop new techniques and implement them in her designs. She lives in the Western Illinois University college town of Macomb, Illinois. You can see more of her work at www.crochetgarden.com.



where Yarn comes from— and where it might lead

Tracking crochet yarn from its source and beyond

MICHELLE WIENER

Imagine crochet, if you will, as a gateway craft. Enjoy it enough and it could lure you into dyeing yarn, spinning your own yarn with a drop spindle, or—for the truly hard core—a wheel. From that point, it might be only a matter of time before you lose yourself completely in the world of fiber, disappearing from the grid and moving to the country to raise your own fiber-producing animals: sheep, alpaca, goat, rabbit.

Raising sheep is quite possibly the world's oldest profession. Sheep were among the first domesticated animals. Though initially they were kept for milk and meat, at some point during the Bronze Age wool became important in the marketplace, and producing fleece was an early industry.

Wool and Crochet: Background

In *Crochet: History & Technique* (Interweave, 1995), Lis Paludan discusses “shepherd’s knitting” or “shepherd’s stitch,” which counts among the earliest known forms of crochet. Worked with a single hook and a simple slip stitch in the round, shepherd’s knitting was used to make hats and mittens, and the technique created dense fabrics to keep shepherds warm in the chilly climates of Scotland, Scandinavia, and Germany. Though Paludan is not explicit about where the wool for these garments came from, it would be reasonable to assume that the sheep being herded also provided the materials.

On the North American continent, sheep raising in the American colonies was fraught with political tension. In 1699, the British Parliament passed the Woolen Act, which prohibited the transportation of wool or wool products to and from the colonies. Thereby, the British government severely reduced the income of American fleece producers. In theory, that is. In her book *No Idle Hands* (Ballantine Books, 1988), Anne L. MacDonald recounts that the colonies were so dependent on the wool industry that colonists simply circumvented the law—and exported half their crop to Europe’s continental markets instead.

In the United States, sheep raising not only continued but flourished, until it peaked in the 1940s and 1950s. Today, sheep raising appears to have drifted away from large ranches and toward small independent farms. Many of the small farms are run by women, some of whom have tapped into the symbiotic relationship between sheep farming and the fiber industry. They raise sheep and other wool-producing animals specifically for yarn, sometimes having mills process the fleece, sometimes selling yarn wholesale to yarn shops, and sometimes selling direct to discerning crocheters or knitters through online stores or fiber festivals.

Sheep and Alpaca: Two Small-Farm Stories

One such farmer is Josette McWilliams of the Enchanted Knoll Farm. For Josette, the farm came first, and fiber was a happy accident: A lamb literally followed her home one day. Josette and her husband had set up a small farm in “the wilds of Maine,” wanting to develop a self-sustaining existence. So they went shopping for a milk cow. As the cow ambled onto their trailer, a lamb jumped in as well. “The farmer waved her hand and said I could just ‘have’ the lamb,” recalls Josette.

She was soon drawn to the way his wool would “spring and squish in my fingers.” She had learned to crochet as a child but hadn’t picked up a hook in twenty-five years. Then, six years ago, Josette found herself craving an artistic outlet, something to inspire and motivate her through the daily grind of building a home. “Somehow, a hook ended up in my hand, and a ball of yarn broke free from its storage box,” she says. “I crocheted a dress for my daughter’s favorite doll. The next day, a tam. A few days later, a belt.”

The lamb changed everything, and she soon found herself learning to spin wool into yarn. Eventually, spinning, crochet-



Kinski's Mocha, one of the huacaya alpaca on Nancy Harrison's farm.

Mike Harrison, Ashton Creek Alpaca Co.

ing and knitting became the means by which the family supported itself. Now, Josette raises a small herd of Corriedale/merino sheep as well as Cotswold sheep, a rarer breed. She believes the Cotswolds wouldn't be as rare if more people knew how wonderful their yarn can be. "It's high in luster and silky like mohair," she enthuses. "The yarn can be spun very fine or into a squishy but also elegantly lustrous single—which I find absolutely perfect for crocheting."

On the other side of North America, in British Columbia, Nancy Harrison raises alpacas. Alpacas are native to South America and have only been imported into the United States and Canada since the early 1980s. Only two types of alpaca—suri and huacaya—are raised for fiber. The Harrisons raise the latter. "They're teddy bears!" Nancy exclaims in praise. "They leave a smaller footprint than other livestock, require little in the way of daily chores other than providing fresh water (and in the winter, hay), and are gentle, intelligent, gorgeous animals." Because alpaca are such low-maintenance creatures, she and her husband were able to start their farm while continuing to work day jobs. Then they both took early retirement and moved up to the North Okanagan region of British Columbia.

As Nancy explains, "Alpaca breeders are always striving to achieve the best fiber possible, by 'breeding up' and monitoring their herd carefully. There are six grades of fiber that can be processed." The top grade is used to make garments worn next to the skin, the lowest grade is used for rugs or batting. The fleece yield for one animal varies depending on age and fiber density and can reach up to five pounds. Five pounds of alpaca fleece will in turn yield about four pounds of yarn, enough to crochet two extra-large long-sleeved sweaters. Nancy sends her fiber to mills to be processed into yarn, but she plans to spin more of it herself. She currently makes sweaters, scarves and hats, and sells yarn at fiber festivals. The mills also produce sheets of felt, which she sews into handbags and embellishes with crochet straps, beads, and buttons.

From Fleece to Yarn

Turning a shorn sheep or alpaca fleece into crochetable yarn is an extensive process. After shearing, the fleece must be scoured in hot water with detergent. Sheep fleece contains a significant amount of lanolin, a yellowish greasy or waxy substance produced by the animal's skin glands. Though lanolin is used commercially in some cosmetics and face lotions, it makes yarn processing difficult. Josette rinses her fleeces in a bath with lemon and lavender to repel moths. Once the fleece is dried, it's treated to a picker—a device with two layers of spikes, like a industrial-strength comb. The picker teases the crimps out of the fleece and removes more of the hay and dirt that can accumulate. Picking results in a light and fluffy fiber that can be spun at this point, though it will yield a "bumpier" yarn than fiber that is also carded.

The last step, then, is carding. Handcards look like dog-grooming brushes. They have a surface covered in bristles that brush and smooth the fibers together. Drumcards are, well, drum shaped, and are powered either manually or electrically; they card large quantities of fiber more quickly than can be done by hand.



Maureen Dones spins alpaca fiber at Fibrefest International 2008 in Abbotsford, British Columbia.

Kim Walker

After carding, the fiber becomes either a batt, which is a wide and thin sheet of fiber, or roving, which is similar to a batt but has a little bit of twist added. Either can be spun on a spinning wheel or a drop spindle to make yarn.

If the story of your yarn intrigues you, your next adventure should include a fiber festival. Fall is often the time to find a festival near you. You'll not only get to hang out in a place with like-minded individuals and ooh and ahh over yarns and accessories and tools but also meet people who raise sheep and alpacas (and rabbits and llamas and goats) for their wool. They will enthusiastically tell you all about it. You might even take home a little roving and a drop spindle. Don't say I didn't warn you. ☺

MICHELLE WIENER often fantasizes about retiring to the country and running her own alpaca farm.

FALL SHEEP AND WOOL FESTIVALS

September 28–29: Oregon Flock & Fiber Festival
(www.flockandfiberfestival.com)

October 18–19: New York Sheep and Wool Festival
(www.sheepandwool.com)

October 25–26: Shenandoah Valley Fiber Festival
(www.shenandoahvalleyfiberfest.com)

October 25–26: FiberExpo, Ann Arbor, Michigan
(www.fiberexpo.com)

November 7–9: Kid 'n Ewe, Texas (www.kidnewe.com)

November 8–9: Southwest Fiber Arts Festival, New Mexico
(www.woolfestivalsw.meridian1.net)

December 5–7, 12–14: Countryside Artisans Farm tours, Maryland (www.countrysideartisans.com)

NORTHERN DREAMS PULLOVER

PLUS size

● ● ○ ○ JULIA VACONSIN

DESIGNER JULIA VACONSIN'S INSPIRATION FOR THIS CASUAL PULLOVER was traditional Icelandic sweaters. The lower body and sleeves are worked in the round to the armholes, then are joined together to form the yoke, just as a traditional knitted Loppi would be. Simple stitch patterns form the colorwork yoke, showing off a unique effect that only crochet can achieve. Worked in sportweight alpaca, this sweater is lightweight, close-fitting, and very warm.

GETTING STARTED

FINISHED SIZE 32 (36½, 40, 44½, 48, 52½)" bust circumference. Garment shown measures 32" and is modeled with 2" negative ease. Fit is snug, sweater will stretch when worn; choose size with 0–2" negative ease.

YARN Misti Alpaca Sport (100% baby alpaca; 146 yd [134 m]/1¼ oz [50 g]; **(2)**): #NT-505 natural grey (MC), 9 (11, 13, 15, 16, 18) skeins; #9402 grape (A), #NT100 natural white (B), #VL9100 lavender (C), #2302 petal pink (D), 1 skein each.

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

NOTIONS Yarn needle; removable markers (m) or waste yarn.

GAUGE 23 sts and 21 rows = 4" in sc blo.

Notes

Body and sleeves are worked separately in the rnd, then are joined tog at underarms before working yoke all in one piece.

Wash, block, and try on body to determine length needed and see how yarn behaves (100% alpaca will stretch) before continuing to yoke.

Apart from indicated rnds in yoke, sweater is worked in a spiral without joining rnds. When changing colors, work last st of previous color until 2 lps rem on hook, yo with new color and draw through both lps to complete st.

All sts are worked through the back lp only (blo) unless otherwise stated.

Stitch Guide

Shell (sh): 5 dc in same st.

Body

Foundation rnd: With MC, fsc (see Glossary) 184 (208, 230, 254, 276, 300), join with sl st in bottom of first fsc, being careful not to twist sts.

Rnd 1: Sc back lp only (blo) in each

st around—184 (208, 230, 254, 276, 300) sc.

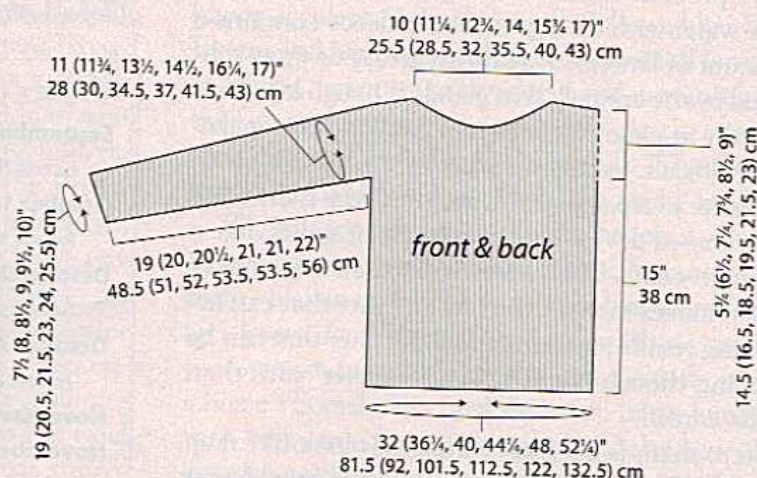
Rep Rnd 1, working in a spiral without joining at end of each rnd, until piece measures 15" or desired length to underarm. Lay body flat and, using tail from fsc edge as a guide, place marker (pm) in st to mark first st of rnd; cont rnd to last st before marker, work 92 (104, 115, 127, 138, 150) sts for front, pm in next st, work 88 (99, 110, 121, 131, 143) sts for back leaving rem 4 (5, 5, 6, 7, 7) sts of rnd unworked. Do not fasten off. Remove hook and set body aside (see Notes).

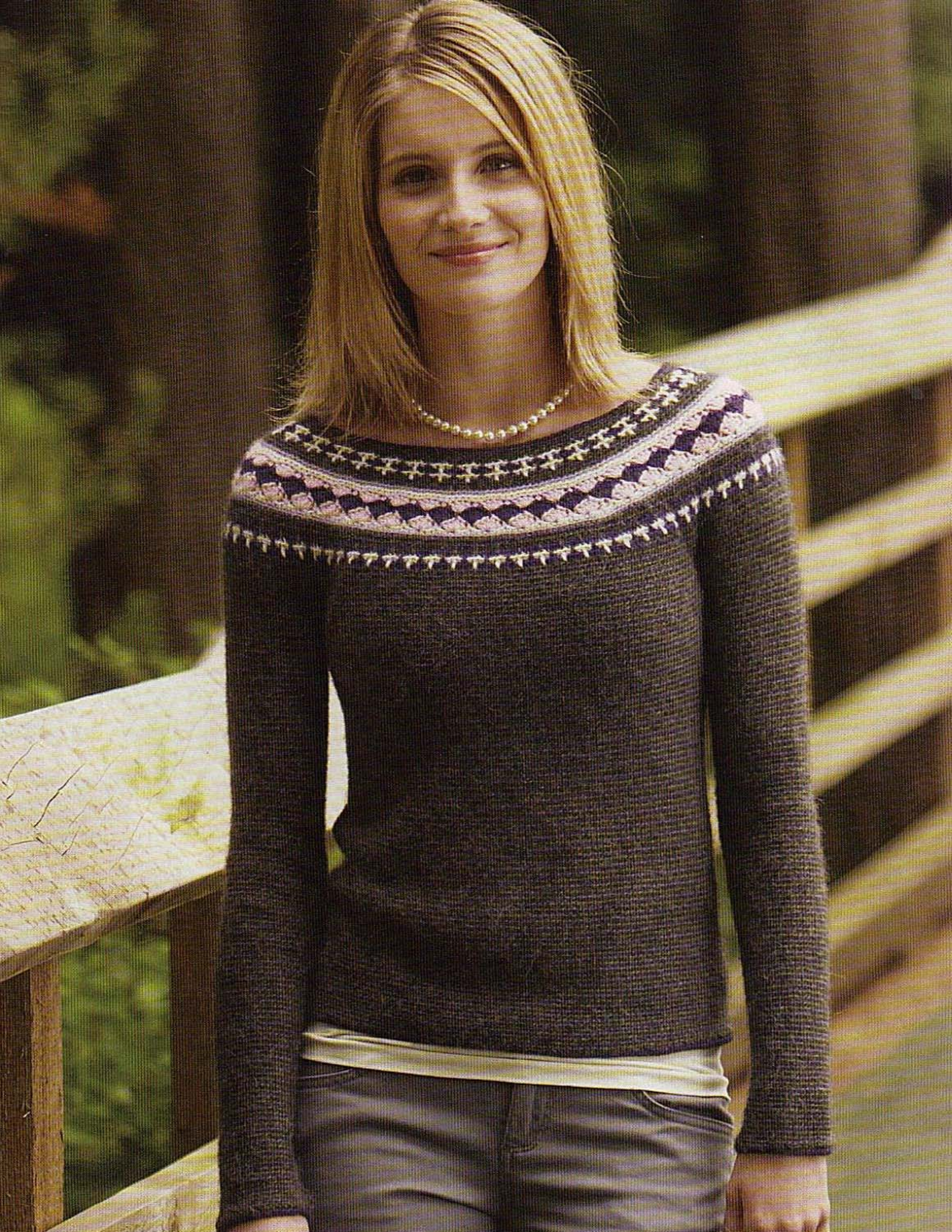
Sleeves

Foundation rnd: With MC, fsc 43 (46, 49, 52, 55, 58), join with sl st in bottom of first fsc, being careful not to twist sts.

Rnd 1: Sc blo in each st around—43 (46, 49, 52, 55, 58) sc.

Pm in first st to mark center of sleeve; move m up as you work. The first st won't stay exactly in the middle of sleeve—it will slant to the left. To keep





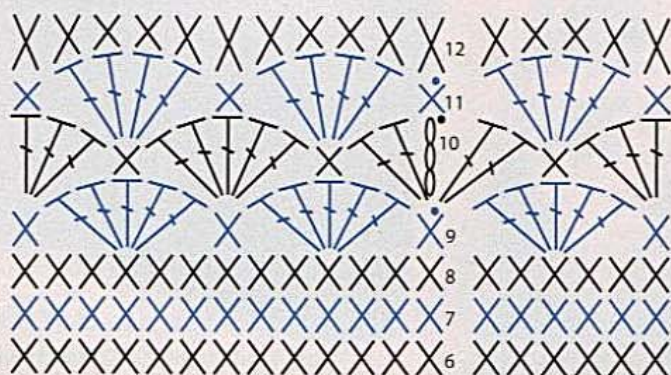
○ = chain (ch)
• = slip st (sl st)

X = single crochet (sc)

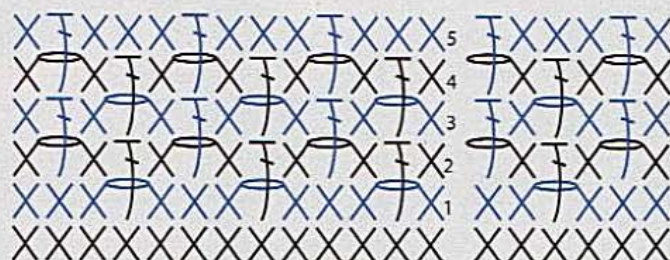
T = double crochet (dc)

⌋ = shell (sh)

Yoke Rnds 6–12



Yoke Rnds 1–5



first st in center of sleeve move m to the right 1 st every 12th rnd or use foundation tail as a guide as in body.

Rnds 2–5: Sc blo around.

Rnd 6: Sc blo to last st, 2 sc blo in last st—1 st inc'd.

Rnd 7: Sc blo in first st, 2 sc blo in next st, sc blo to end—1 st inc'd.

Work 8 (7, 6, 5, 4, 3) rnds even. Rep Rnds 6–7. Rep last 10 (9, 8, 7, 6, 5) rnds 9 (10, 13, 15, 18, 19) times—63 (68, 77, 84, 93, 98) sc. Work even until sleeve measures 19 (20, 20½, 21, 21½, 22)" or desired length to underarm. Sl st in marked st. Fasten off. Rep for 2nd sleeve.

Yoke

Join sleeves to body as foll: Reinsert hook in working lp of body. Place sleeve next to body, RS facing, so that marked center of sleeve lines up with marked side of body. Mark off 9 (10, 11, 13, 14, 15) sts over center of each sleeve (original m is in center st)—sk these sts for underarm.

Rnd 1: Beg with left sleeve, sc in rem 54 (58, 66, 71, 79, 83) sts of left sleeve, sk next 9 (10, 11, 13, 14, 15) sts of body, sc in next 83 (94, 104, 114, 124, 135) sts of front, sc in rem 54 (58, 66, 71, 79, 83) sts of right sleeve, sk next 9 (10, 11, 13, 14, 15) sts of body, sc in next 83 (94, 104, 114, 124, 135) sts of back—274 (304, 340, 370, 406, 436) sc.

Pm in next st to mark new beg of rnd at back-left shoulder. Work 4 (9, 12, 15, 18, 21) rnds even. **Next rnd:** Sc blo to last 4 (0, 0, 4, 4, 0) sts, sc2tog blo (see Glos-

sary) 2 (0, 0, 2, 2, 0) times—272 (304, 340, 368, 404, 436) sts. **Beg colorwork** (see *Notes on changing colors; work all sts through blo*):

Rnd 1: Sc in next st, *ch 1, sk next st, sc in next 3 sts; rep from * to last 3 sts, ch 1, sk next st, sc in next 2 sts.

Rnd 2: With A, *sc in next st, working in front of next ch-1 sp, dc in skipped sc 2 rows below, sc in next st of working row, ch 1, sk next st; rep from * around.

Rnd 3: With B, *sc in next st, ch 1, sk next st, sc in next st, working in front of next ch-1 sp dc in skipped sc 2 rows below; rep from * around.

Rnd 4: With A, Rep Rnd 2.

Rnd 5: With MC, *sc in next 3 sts, working in front of next ch-1 sp dc in skipped sc 2 rows below, rep from * around.

Rnd 6 (dec rnd): Sc in next 8 (28, 18, 16, 8, 22) sts, *sc2tog, sc in next 4 (4, 5, 6, 7, 7) sts; rep from * around—228 (258, 294, 324, 360, 390) sts.

Rnd 7: With C, sc blo around.

Rnd 8: With B, sc blo around.

Note: Work all sts through both lps for Rnds 9–12.

Rnd 9: With D, *sc in next st, sk 2 sts, sh in next st (see *Stitch Guide*), sk 2 sts; rep from * around, ending with sl st in first sc of rnd.

Rnd 10: With A, ch 3 (counts as 3rd dc of sh), 2 dc in same st as sl st, *sc in 3rd dc of next sh, sh in next sc; rep from * to last sh, sc in 3rd dc of sh, 2 dc in bottom ch of beg ch-3, sl st in top of beg ch-3 to join.

Rnd 11: With D, sc in same ch as join, *4 dc in next sc, sc in 3rd dc of next sh; rep from * around, ending with sl st in first sc to join—190 (215, 245, 270, 300, 325) sts.

Rnd 12: With B, sc around, do not join.

Note: Resume working all sts through blo.

Rnd 13: With C, sc blo around.

Rnd 14: With MC, sc blo around.

Rnd 15: *Sc blo in next 3 sts, sc2tog blo; rep from * around—152 (172, 196, 216, 240, 260) sts.

Rnd 16: Rep Rnd 1.

Rnd 17: With B, rep Rnd 2.

Rnd 18: With A, rep Rnd 3.

Rnd 19: With B, rep Rnd 2.

Rnd 20: With MC, rep Rnd 5.

Rnd 21: *Sc blo in next 2 sts, sc2tog blo; rep from * around—114 (129, 147, 162, 180, 195) sts.

Rnd 22: Sc blo around.

Rnd 23: With A, sc blo around, ending with sl st in last st. Fasten off.

Finishing

Join A in any st at bottom edge of body, ch 1, working through both lps, sc in each st around bottom edge of sweater. Rep edge for both sleeves at wrist. Handwash in cool water and block to measurements. ☺

Born in Germany, JULIA VACONSIN now lives, crochets, knits, and designs near Paris, France, where she lives with her French husband and two small children. Visit her blog at www.juliavaconsin.com.

SPANISH MOSS COAT PLUS size

● ● ● ○ TRACY ST. JOHN

DESIGNER TRACY ST. JOHN WAS INSPIRED BY A PHOTO IN A 1930'S FASHION MAGAZINE of a coat knitted in basketweave stitch. Crochet basketweave fabric is sturdy and versatile, and the light and airy kid mohair yarn allows the coat its elegant length without becoming too bulky or heavy.

GETTING STARTED

FINISHED SIZE 35½ (42, 48½)" bust circumference, buttoned. Garment shown measures 35½" and is modeled with 1½" positive ease.
YARN Naturally Mist (80% superfine kid mohair, 20% nylon; 181 yd [166 m]/1 oz [25 g]; **(1)**): #617 green, 16 (18, 21) balls. Yarn distributed by Fiber Trends.
HOOK Sizes G/6 (4 mm) and D/3 (3.25 mm) (optional). Adjust hook size if necessary to obtain correct gauge.
NEEDLE Size 6 (4 mm) 40" circular. Adjust needle size if necessary to obtain correct gauge.
NOTIONS Yarn needle; two 1¾" diameter buttons; stitch markers (m).
GAUGE 19 sts and 12 rows = 4" in basketweave patt using larger hook; 20 sts and 38 rows = 4" in garter st.



Notes

Tch counts as first st throughout patt; always sk first st of row.

Mark RS of fabric with removable marker (m) after completing Row 1 of st patt.

When working basketweave patt decs at beg of row, work tch then BPdc2tog or FPdc2tog over next 2 sts. When dec at end of row, work until 3 sts rem, BPdc2tog or FPdc2tog over next 2 sts, work last st.

See Glossary for BPdc and FPdc.

Collar and sleeve edgings are knitted in garter st.

Stitch Guide

Basketweave patt (multiple of 8 sts + 4)

Row 1: (RS) Ch 2 (counts as first st here and throughout), BPdc in next 3 sts, *FPdc in next 4 sts, BPdc in next 4 sts; rep from * across, turn.

Row 2: Ch 2, FPdc in next 3 sts, *BPdc in next 4 sts, FPdc in next 4 sts; rep from * across, turn.

Rows 3–4: Rep Row 1.

Row 5: Rep Row 2.

Row 6: Rep Row 1.

Rep Rows 1–6 for patt.

BPdc2tog: *Yo, insert hook from back to front to back around post of next st, yo and pull up lp, yo and draw through 2 lps on hook; rep from * around next st, yo and draw through all loops on hook—1 st dec'd.

FPdc2tog: *Yo, insert hook from front to back to front around post of next st, yarn over and pull up lp, yo and draw through 2 lps on hook; rep from * around next st, yo and draw through all lps on hook—1 st dec'd.

Inc: Work 2 sts in same st.

Garter st: Knit every row.

Back

With larger hook, ch 118 (134, 150).

Row 1: Dc in 4th ch from hook and in each ch across, turn—116 (132, 148) dc.

Rows 2–3: Work Rows 1–2 of basketweave patt (see Stitch Guide).

Beg shaping lower body as foll:

Row 4: Ch 2, BPdc2tog (see Stitch Guide, Notes), BPdc in next st, *FPdc in next 4 sts, BPdc in next 4 sts; rep from * until 3 sts rem, BPdc2tog, BPdc in last st, turn—114 (130, 146) dc.

Row 5: Ch 2, BPdc in next 2 sts, *FPdc in next 4 sts, BPdc in next 4 sts; rep from * ending with BPdc in last 3 sts, turn.

Row 6: Ch 2, FPdc in next 2 sts, *BPdc in next 4 sts, FPdc in next 4 sts; rep from * ending with FPdc in last 3 sts, turn.

Row 7: Rep Row 5.

Row 8: Ch 2, BPdc2tog, *FPdc in next 4 sts, BPdc in next 4 sts; rep from * until 3 sts rem, BPdc2tog, BPdc in last st, turn—112 (128, 144) dc.

Row 9: Ch 2, FPdc in next st, *BPdc in next 4 sts, FPdc in next 4 sts; rep from * ending with FPdc in last 2 sts, turn.

Rows 10–11: Ch 2, BPdc in next st, *FPdc in next 4 sts, BPdc in next 4 sts; rep from * ending with BPdc in last 2 sts, turn.

Row 12: Ch 2, BPdc2tog over next 2 sts, BPdc in next 3 sts, FPdc in next 4 sts, *BPdc in next 4 sts, FPdc in next 4 sts; rep from * to last 3 sts, BPdc2tog, FPdc in last st, turn—110 (126, 142) dc.

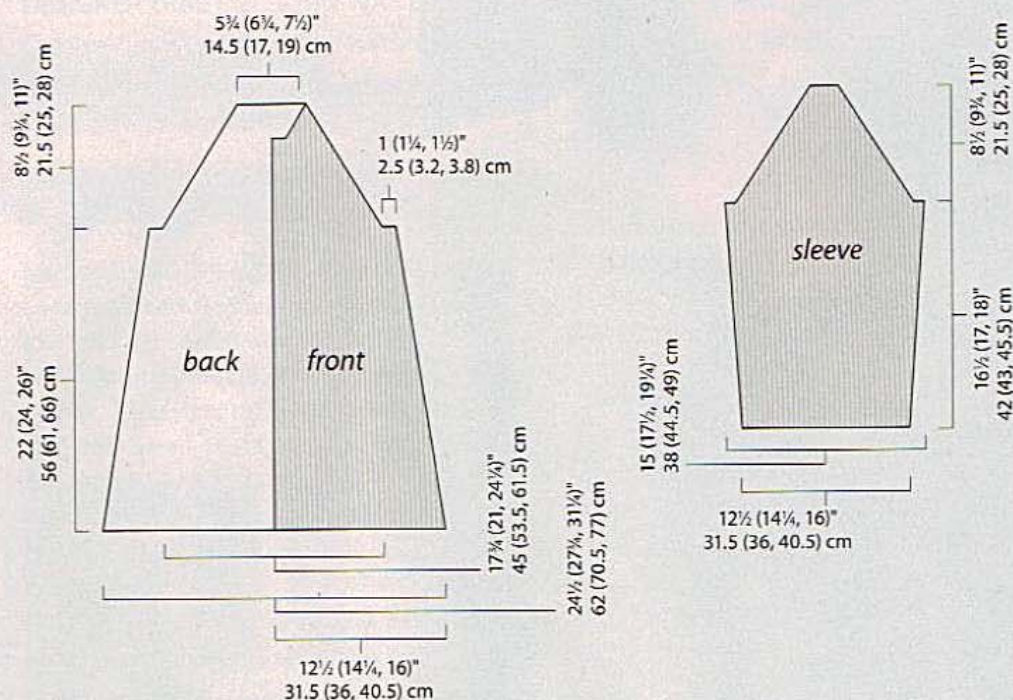
Cont in basketweave patt, dec 1 st at beg and end of every 4th row (see Notes) until piece measures 20" from beg and 84 (100, 116) sts rem. Work even in patt until back measures 22 (24, 26)" from beg, ending with WS row. **Beg raglan armhole shaping:** **Next row:** (RS) Ch 1, sl st in first 5 (7, 9) sts, ch 2, work in basketweave patt until 4 (6, 8) sts rem, turn leaving rem sts unworked—76 (88,



100) sts rem. Cont in basketweave patt, dec 1 st at each end of every row 24 (28, 32) times—28 (32, 36) sts rem for back neck. Fasten off.

Right Front

With larger hook, ch 62 (70, 78). Dc in 4th ch from hook and in each ch across, turn—60 (68, 76) dc. Work 2 rows even in basketweave patt. Dec 1 st



at end of next row (RS). Cont in patt, dec 1 st at end of every 4th row while maintaining patt until 44 (52, 60) sts rem. Work even on rem 44 (52, 60) sts until front measures same as back to armhole, ending on a WS row. **Beg raglan armhole shaping: Next row: (RS)** Work in basketweave patt until 4 (6, 8) sts rem, turn leaving rem sts unworked. Cont in patt, dec 1 st at armhole edge of every row 24 (28, 32) times and **at the same time** when 23 (26, 29) sts rem, beg front neck shaping as foll: (RS) Ch 1, sl st in next 9 (10, 11) sts, ch 2, dec over next 2 sts, cont in patt to end of row (remember to dec at armhole edge). Cont in patt, dec 1 st at neck edge every row 6 (7, 8) more times, maintaining est armhole decs. When all decs have been completed, fasten off.

Left Front

With larger hook, ch 62, (70, 78). Dc in 4th ch from hook and in each ch across, turn—60 (68, 76) dc. Work 2 rows even in basketweave patt. Dec 1 st at beg of next row (RS). Cont in patt, dec 1 st at beg of every 4th row while maintaining patt until 44 (52, 60) sts rem. Work even on rem 44 (52, 60) sts until front measures same as back to armhole, ending on a WS row. **Beg raglan armhole shaping: Next row: (RS)** Ch 1, sl st in next 5 (7, 9) sts, ch 2, work in patt to end of row, turn. Cont in patt, dec 1 st at armhole edge of every row 24 (28, 32) times and **at the same time** when 23 (26, 29) sts rem, beg front neck shaping as foll: (RS) Work armhole edge dec, cont in patt until 11 (12, 13) sts rem, dec over next 2 sts, work next st, turn leaving rem sts unworked. Cont in patt, dec 1 st at neck edge every row 6 (7, 8) more times, maintaining est armhole decs. When all decs have been completed, fasten off.

Sleeves

With larger hook, ch 62 (70, 78). Dc in 4th ch from hook and in each ch across, turn—60 (68, 76) dc. Work in basketweave patt, inc 1 st at beg and end of every 7 (6, 6)th row 6 (8, 8) times—72 (84, 92) sts. Work even until sleeve measures 16 1/2" (17, 18)" from beg, ending on a WS row. **Raglan shaping: Sizes 35 1/2" (42)" only: (RS)** Ch 1, sl st in next 5 (7) sts, ch 2, work in patt until 4



(6) sts rem, turn leaving rem sts unworked. Cont in patt, dec 1 st at beg and end of every row 24 (28) times—16 sts rem. Fasten off.

Size 48½ only: (RS) Ch 1, sl st in next 9 sts, ch 2, work in patt until 8 sts rem, turn. Cont in patt, dec 1 st at beg and end of next 28 rows, then dec 1 st at each end of every other row 2 times—16 sts rem. Fasten off.

All sizes: Sleeve edging: With WS of sleeve facing and using circular needle, pick up and knit 60 (68, 76) sts along wrist edge of sleeve. Work one row of garter st (see Stitch Guide). **Next row:** M1 (see Glossary) to inc 4 sts evenly spaced along row—64 (72, 80) sts. Work even in garter st for 3" or to desired cuff length. Bind off all sts loosely. Rep for 2nd sleeve.

Buttonband

With RS of left front facing, circular needle, and beg at neck edge, pick up and knit about 138 (150, 166) sts down left-front edge. Work in garter st for 12 rows, BO all sts loosely.

Buttonhole Band

With RS of right front facing, circular needle, and beg at bottom edge, pick up and knit about 138 (150, 166) sts up right-front edge. Work in garter st for 4 rows.

Next row: (WS) K4, BO 6 sts (buttonhole sp), k8, BO 6 sts, knit to end of row. **Next row:** Knit to first buttonhole, CO 6 sts, k8, CO 6 sts, k4. Knit 6 more rows, BO all sts loosely. **Note:** If a button other than 1¼" diameter is used, adjust number of sts BO and CO for buttonholes accordingly.

Assembly

With RS tog, sew raglan edges of sleeves to corresponding raglan edges of fronts and back. Sew side seams of body and underarm seams of sleeves. **Note:** For underarm seam, place RS tog on basketweave portion of fabric, switch to WS tog for garter st portion of fabric. **Collar:** With WS facing, circular needle, and beg at left neck edge, pick up and knit 6 sts along top of garter st buttonband, about 19 (21, 23) sts along left neck edge, 14 sts along top of sleeve, 26 (30, 34) sts along back neck, 14 sts along top of

sleeve, about 19 (21, 23) along right neck edge, and 6 sts along top of buttonhole band—about 104 (112, 120) sts. Work in garter st for 5" or desired collar width. BO all sts loosely. **Bottom edging:** With RS facing, holding coat upside down beg at left-front edge (of buttonband), and using circular needle, pick up and knit 8 sts along buttonband edge, 60 (68, 76) sts along left front, 116 (132, 148) sts along back, 60 (68, 76) sts along right front, and 8 sts along buttonhole band—252 (284, 316) sts. Work in garter st for 3" or desired edging length. BO all sts loosely.

Finishing

Weave in loose ends. If desired, use smaller hook to work rnd of sc around buttonholes to reinforce them. Sew on buttons opposite buttonholes. If desired, turn up and tack sleeve-cuff edgings into place. Block garment according to yarn-label instructions. ☺

TRACY ST. JOHN eats, breathes, and sleeps crochet in Montana. Check out her other designs at www.weeziewear.com.

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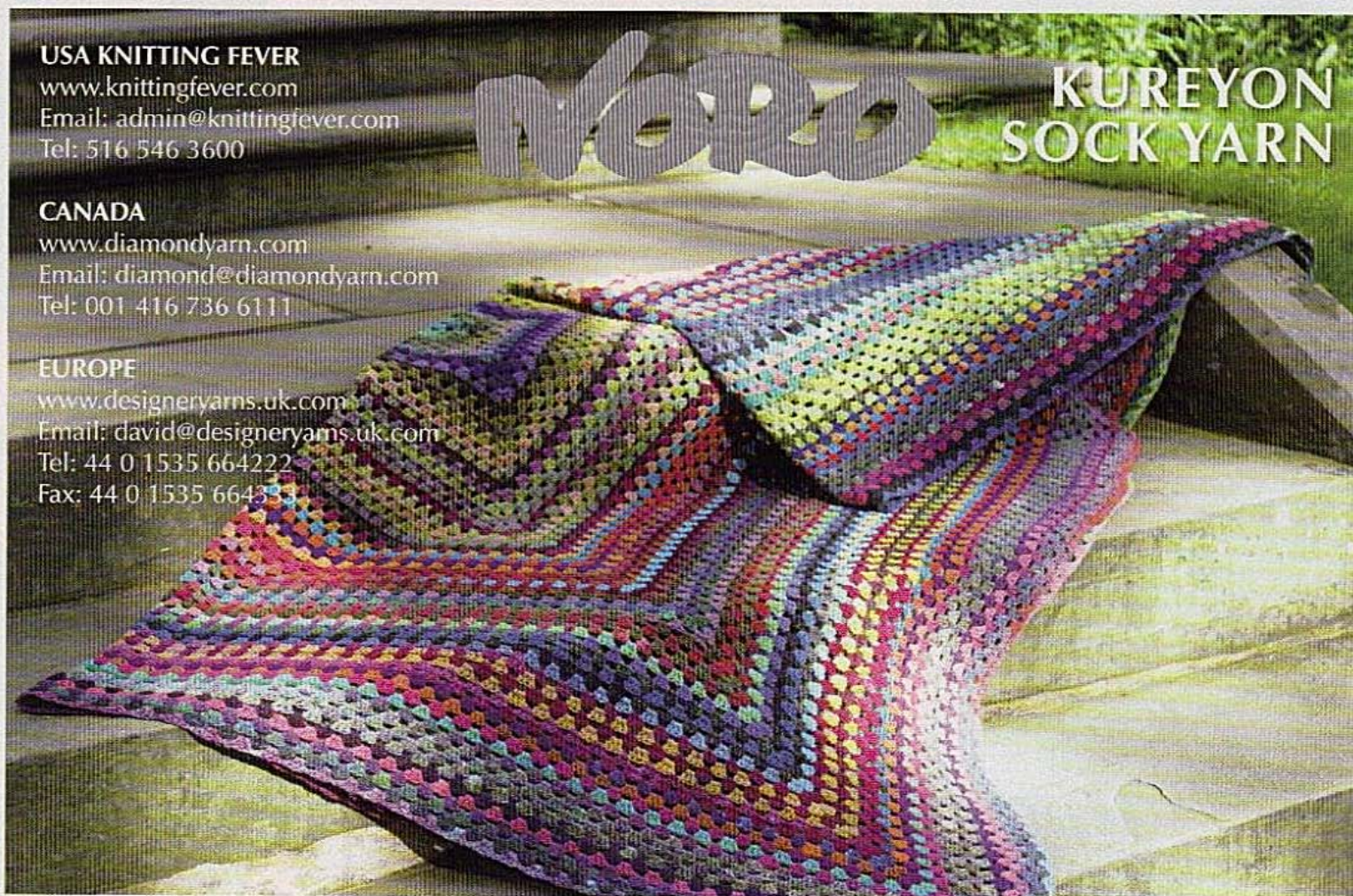
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MORO

KUREYON SOCK YARN



DIAMOND CABLED PULLOVER

● ● ● ○ DREW EMBORSKY

USING POST STITCHES TO CREATE RIBBING ALLOWED DESIGNER DREW EMBORSKY to design this fitted boatneck sweater with minimal shaping. The fingering-weight wool yarn results in a stretchy fabric, keeps the cables from getting too bulky, and is warm even in a cropped design.

GETTING STARTED

FINISHED SIZE 34 (36, 40, 42)" bust circumference. Garment shown measures 34" and is modeled with 0" ease.

YARN Rowan 4 ply Soft (100% merino wool; 191 yd [175 m]/1¼ oz [50 g]; : #376 nippy, 10 skeins. Yarn distributed by Westminster Fibers.

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

NOTIONS Yarn needle.

GAUGE 24 sts and 16 rows = 4" in cbl rib patt.

Notes

Sweater fabric has fair amount of stretch.

See Back to Basics on page 11 for more on making post sts.

Stitch Guide

(See stitch diagram on page 38.)

Cable-A (cbl-a): Sk 1 st, FPdc (see Glossary) around next st, FPdc around skipped st.

Cable-B (cbl-b): Sk 1 st, BPdc (see Glossary) around next st, FPdc around skipped st.

Cable-C (cbl-c): Sk 1 st, FPdc around next st, BPdc around skipped st.

2x2 Cabled Ribbing (cbl rib patt)

Row 1: Ch 2 (counts as first st here and throughout), *BPdc (see Glossary) around each of next 2 sts, FPdc (see Glossary) around each of next 2 sts; rep from * across ending with hdc in last st, turn.

Row 2: Ch 2, *cbl-a (see above), BPdc around each of next 2 sts; rep from * across ending with hdc in last st, turn.

Rep Rows 1–2 for cbl rib patt.

Diamond patt

Row 1: Ch 2, FPdc around next st, *cbl-b,

cbl-c (see above); rep from * to last 2 sts, FPdc around next st, hdc in last st, turn.

Row 2: Ch 2, FPdc around post of every front-raised st; BPdc around post of every back-raised st, hdc in last st, turn.

Row 3: Ch 2, FPdc around next st, BPdc around next st, [cbl-a (see above), BPdc around each of next 2 sts] to last 3 sts, BPdc around next st, FPdc around next st, hdc in last st, turn.

Row 4: Rep Row 2.

Row 5: Ch 2, FPdc around next st, *cbl-c, cbl-b; rep from * to last 2 sts, FPdc around next st, hdc in last st, turn.

Row 6: Rep Row 2.

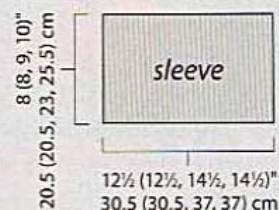
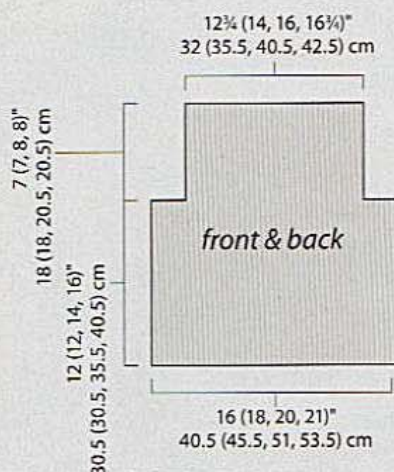
Row 7: Ch 2, *cbl-a, BPdc around each of next 2 sts; rep from * to last st, hdc in last st, turn.

Row 8: Rep Row 2.

Rep Rows 1–8 for diamond patt.

Front and Back

Ch 110 (118, 130, 134). **Set-up row:** (RS) Dc in 4th ch from hook and in each ch across, turn—108 (116, 128, 132) dc. Work cbl rib patt (see Stitch Guide) until piece measures 8 (8, 10,





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12)" from beg ending with Row 1. Work in diamond patt (see Stitch Guide) until piece measures 12 (12, 14, 16)" from beg ending with RS row. **Shape armholes:**
Row 1: Sl st in next 17 sts, ch 2, BPdc around next st, work in patt to last 17 sts, hdc in next st, turn leaving rem 16 sts unworked—76 (84, 96, 100) sts. Work even in diamond patt until piece measures 19 (19, 22, 24)" from beg, ending with WS row. Fasten off. Rep for back.

Sleeves

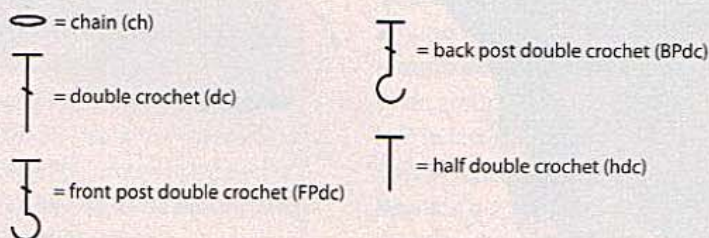
Ch 78 (78, 90, 90). **Set-up row:** (RS) Dc in 4th ch from hook and in each ch across, turn—76 (76, 88, 88) dc. Work in cbl rib patt until piece measures 3"

from beg ending with Row 1. Work in diamond patt until piece measures 8 (8, 9, 10)" from beg (or to desired length) ending with a RS row. Fasten off. Rep for 2nd sleeve.

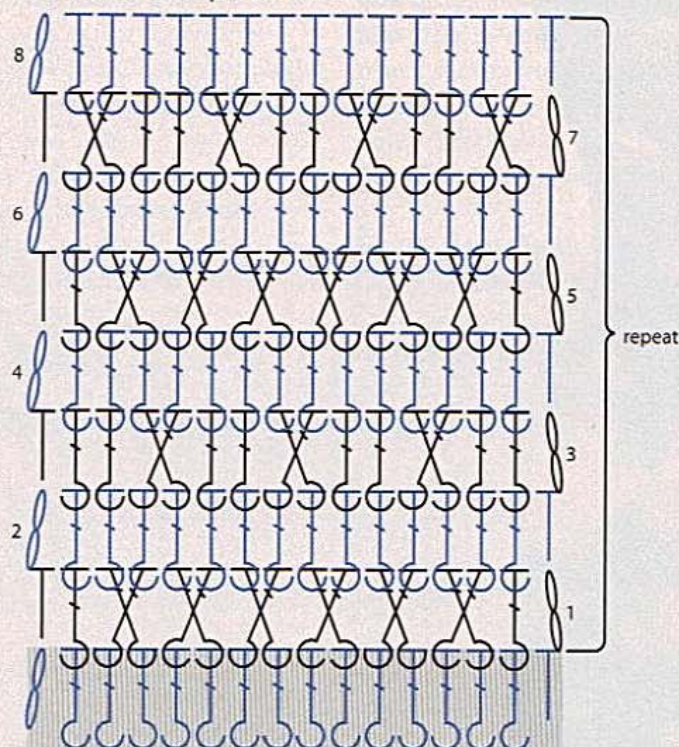
Finishing

With RS facing, sew 2 (2, 3, 3)" at each shoulder, sew sleeves into armholes, sew sleeve and side seams. Weave in loose ends. Spray-block garment to finished measurements. ☺

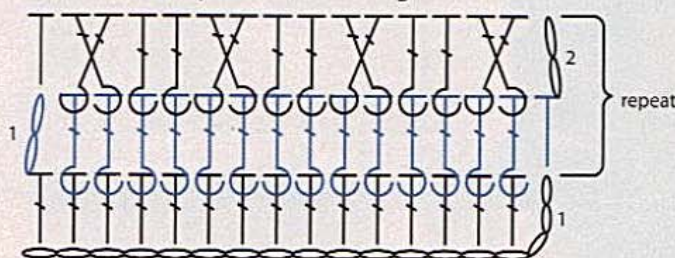
DREW EMBORSKY spends most of his time in his Houston studio, surrounded by yarn and his two cats. He blogs about his daily adventures at www.thecrochetdude.com.



Reduced Sample of Diamond Patt



Reduced Sample of 2x2 Ribbing Patt



WOODLAND SHAWL quick or simple

● ○ ○ ○ KATHY MERRICK

THIS SHAWL WAS INSPIRED BY THE BEAUTIFUL KETTLE-DYED WOOL-SILK YARN. Its subtle sheen and autumnal colors only require simple shaping and a pretty border to create a cozy, luscious shawl. The flower border is joined to the stepped edges of the shawl in finishing.

GETTING STARTED

FINISHED SIZE 53" wide at neck and 23½" long from neck to point, without border.
YARN Manos del Uruguay Silk Wool (70% merino wool, 30% silk; 150 yd [135 m]/1¼ oz [50 g]; **(B)**): #3109 woodland (A), 4 skeins; #3055 olive (B), 1 skein. Yarn distributed by Fairmount Fibers.

HOOK Size H/8 (5 mm). Adjust hook size if necessary to obtain the correct gauge.
GAUGE 14 sts and 13 rows = 4" in hdc.

Notes

Shawl body is worked in rows from bottom up, inc at beg of each row to create stair-step edge. Flower border is attached to point of each step while being worked. Border consists of 2 rows, each creating half of the flower.

Stitch Guide

Double crochet cluster (dc-cl): [Yo, insert hook and pull up lp, yo and draw through 2 lps on hook] 2 times in same st or sp (3 lps on hook), yo and draw through all lps on hook.

Shawl

With A, ch 5. **Set-up row:** Hdc in 3rd ch from hook, hdc in next 2 ch, turn—3 hdc.

Rows 1–2: Ch 4, hdc in 3rd ch from hook, hdc in next ch and in each hdc across, turn—2 sts inc'd each row.

Rows 3–4: Ch 5, hdc in 3rd ch from hook, hdc in each of next 2 ch and in each hdc across, turn—3 sts inc'd each row. Rep Rows 1–4 seventeen times. Rep Rows 1–2—187 sts. Fasten off.

Flower Border

With B, ch 4, sl st in first ch to form ring.

Row 1: Ch 5, dc-cl (see Stitch Guide) in ring, sl st in row-end at upper-right edge of shawl to join flower to shawl body, ch 5, sc in ring, ch 5, dc-cl in ring, sl st in row-end that forms next step, ch 5, sc in ring, *ch 9, sl st in 4th ch from hook to form ring, [ch 5, dc-cl in ring, sl st in row-end that forms next step, ch 5, sc in ring] 2 times; rep from * across edge, both corners of center point, and 2nd edge until all steps are used, ending at upper-left corner of shawl, turn.

Row 2: [Ch 5, dc-cl in same ring as last flower of Row 1, ch 5, sc in ring] 2 times, sl st in bottom ch of next ch-5, *ch 5, sl st in last sc of next flower, [ch 5, dc-cl in ring from Row 1, ch 5, sc in ring] 2 times, sl st in bottom ch of next ch-5; rep from * to last flower, ending with [ch 5, dc-cl in ring of last flower, ch 5, sc in ring] 2 times, sl st in first ch of initial ch-5 of Row 1. Fasten off.

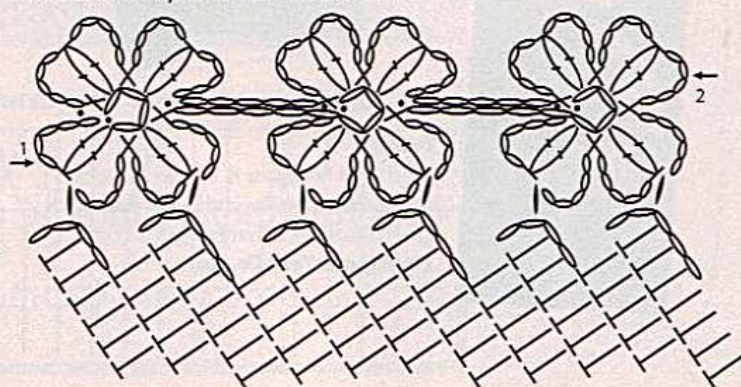
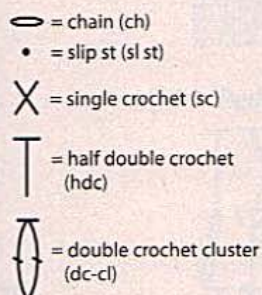
Finishing

Weave in loose ends. Gently steam shawl, making sure flowers lie flat. ☺

KATHY MERRICK lives in Elkins Park, Pennsylvania, in a tall, old, gray and orange house, where she frequently babysits her niece Kate.



Reduced Sample of Flower Border





Garment Construction

Part 1: Seaming

ANNETTE PETAVY

Seaming: many crocheters simply dread it. Some motifs can be crocheted together as you go, and some crocheted garments are specifically designed to keep seaming to a strict minimum. However, for most crochet patterns involving more than one piece, seaming is necessary. The right seaming technique, skillfully executed, can make all the difference in your project, taking it from amateurish to outstanding.



Sleeve and side seams of Pretty Little Dolman by Annette Petavy, page 46.

You can use one of several seaming techniques to assemble your crocheted pieces. As you'll see, the different techniques are appropriate for different projects. And personal preference definitely plays a role: Experiment with the various kinds of seams to see which one suits both your taste and your project.

A note about notions: Most seaming is done with a large-eye, blunt needle (e.g., a tapestry needle) and the same yarn used in the project. Whatever needle you use must have an eye large enough to accommodate the yarn.

A note about yarns: Seaming with the yarn you used in the project ensures that the seams blend in with the overall color and texture of your project. However, if the project yarn is thick or fuzzy, the seams may be too bulky. If the project yarn is too fragile (e.g., a single-spun yarn), it might not stand up to seaming without breaking. In either of these circumstances, you can use a thin smooth yarn in a matching color. Try to use a yarn with a similar fiber content. You'll want to be sure the seaming yarn is colorfast and can be washed in the same way as the yarn used in your project.

Preparing for Good Seams

You start preparing for seaming at the very moment you begin your project. The quality of your seams will depend on the quality of the edges of your fabric. Try to make your edges as neat and consistent as possible.

Be sure to block your crocheted pieces

before you start seaming. Blocking will help set the shape of your pieces and can even out edges and stitches, which can help with the seaming. You can also slightly adjust the finished pieces to make them more uniform so they fit together nicely for seaming.

When your pieces are finished, make sure the pieces you're going to seam together are the same size where they meet. Don't just measure them with a measuring tape; check the pieces against one another. The edges of pieces crocheted at very different gauges or of very different dimensions won't match well enough to be seamed together neatly. If you do find that your gauge is slightly inconsistent, however, it's more important to match numbers of rows or stitches than to have the exact same measurement within a fraction of an inch. You'll find seaming much easier if the size of the pieces and the gauge are consistent.

Study the edges of the finished pieces to determine where you will place the seam. Generally, you place a seam one stitch from the edge of each piece. One stitch, then, will be hidden in the seam. If you've turned your rows counting the turning chain as a stitch, then in every second row, the seam will run between the turning chain and the first real stitch of the row. If you've turned your rows without counting the turning chain as a stitch, the seam will always run inside the first real stitch of the row.

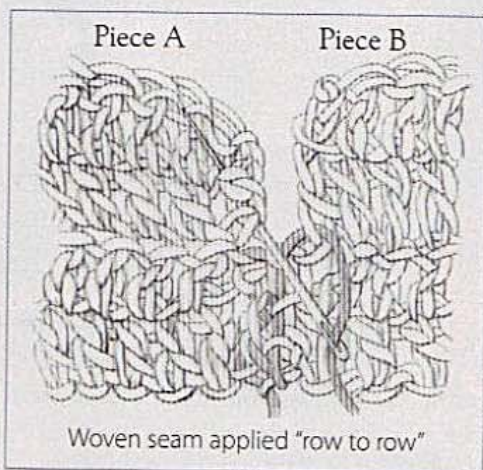
If your project is made in a very bulky yarn, you may want to work the seam in

the center of the first stitch of each row to avoid a seam that is too thick. Also, if the stitches are particularly tall, you may want to work through rather than between the stitches.

I generally recommend securing the end of the seaming yarn at the beginning of the seam, working two to three stitches in the same spot. If you prefer, you can leave a tail of yarn to be woven in after the seam is finished. The latter approach is especially useful if you are seaming with a yarn other than the one you used in the project because you can hide all the yarn tails in the finished seams.

Seaming Techniques

I describe five types of seams—woven, backstitch, whipstitch, single-crochet, and slip stitch—each of which will be right for certain projects. Woven seams are especially useful for matching crocheted elements, such as rows. Backstitch seams are sturdy and can withstand pulling. Whipstitch seams have the advantage of being simple, but they're bulky. Single-crochet seams are entirely crocheted, but they, too, are bulky. Slip-stitch seams, also crocheted, are sturdy, but you must closely control stitch tension.



Woven Seams

A woven seam is the crocheter's equivalent of the knitter's mattress stitch. The seam is worked with the right sides of the pieces facing you. This makes the woven seam particularly useful in situations where you want to match rows, stitches, or stripes.

Place the pieces you're assembling side by side on a flat surface in front of you,

right sides facing you. The edges to be seamed should line up row by row or stitch by stitch.

Step 1: Secure the seaming yarn on the wrong side of piece A at the start of the seam. Pass the needle through to the right side at the bottom of the first stitch.

Step 2: Put the needle through the bottom of the first stitch of piece B and pass it up to the right side again at the top of the stitch (or in the stitch above, if you're working in single crochet).

Step 3: Put the needle through the bottom of the first stitch of piece A, exactly where you previously passed the needle to the right side, and bring the needle to the right side at the top of the stitch.

Step 4: Put the needle through piece B where you previously passed the needle to the right side, and bring the needle to the right side at the top of the stitch.

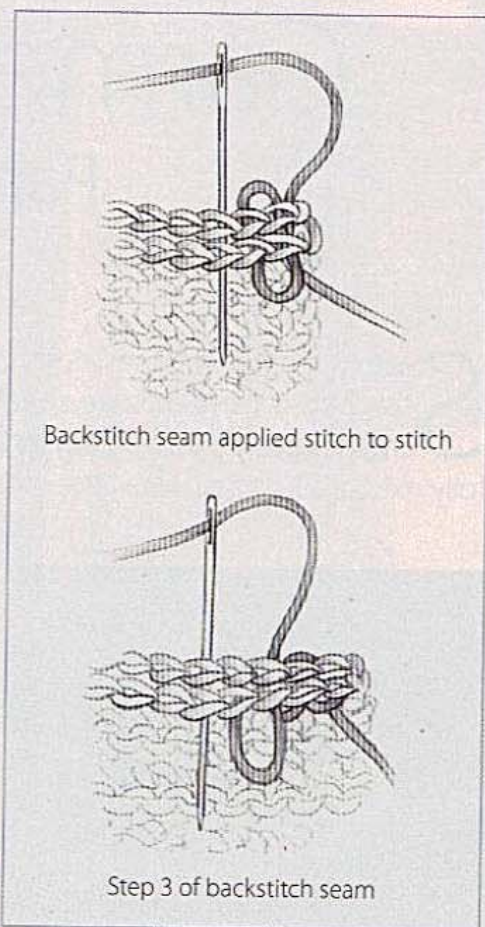
Step 5: Put the needle through piece A, where you previously passed the needle to the right side, and bring the needle through to the right side at the top of the stitch in the next row.

Repeat Steps 4 and 5, gently tightening the seam as you go, being careful not to distort the fabric. Allow the rows to line up but don't make the seam tighter than the edges themselves. The edges will roll to the wrong side of the work. Secure the end of the seaming yarn.

This technique can also be used for seaming stitch to stitch. To do so, pass your needle through to the right side at the first stitch of piece A (through both loops at the top of the stitch), put it through the first stitch of piece B and pass it up to the right side again at the second stitch of piece B. Continue seaming in the same weaving fashion as described above, catching a new stitch every time you pass your needle through the fabric.

Backstitch Seams

Backstitch seams are very sturdy and are especially suitable for seams that will be exposed to pulling and tugging, such as the shoulder seams of a garment or the seams of a crocheted bag. Backstitch seams are useful when you assemble pieces



“row to stitch.” They're also valuable for joining pieces of a different nature, such as one crocheted piece and one knitted piece. And backstitch seams work well if the pieces you're assembling have uneven edges, but the seam needs to be straight. However, backstitch seaming isn't suitable if you want the seam to be stretchy.

For this seam, bring the right sides of the pieces together. Hold the pieces in your hand with the two edges facing you and piece A closest to you. Work from right to left.

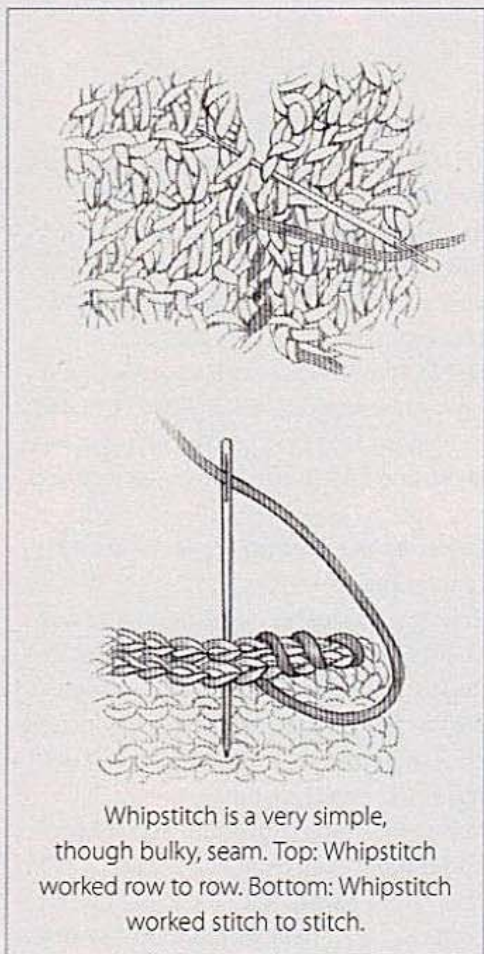
Step 1: Secure the seaming yarn on the wrong side of piece A at the start of the seam. Pass the needle through both pieces, from front to back in the first stitch. Then pass the needle through the first stitch to the left, back to front.

Step 2: Pass the needle through from front to back, at the same spot worked front to back in Step 1. Then pass the needle through from back to front in the second stitch to the left.

Step 3: Pass the needle through from front to back in the first stitch to the right at the same spot where the needle came through

back to front in the previous stitch. Then pass the needle through from back to front in the second stitch to the left.

Repeat Step 3 to complete the seam. Secure the end of the seaming yarn.



Whipstitch is a very simple, though bulky, seam. Top: Whipstitch worked row to row. Bottom: Whipstitch worked stitch to stitch.

Whipstitch Seams

A whipstitch seam, which is simple and almost intuitive to execute, is a good seam for beginners. However, whipstitch seams are relatively bulky. Be careful if your yarn is heavy or if you're assembling a close-fitting garment. In those cases, it might be worthwhile to use a woven or backstitch seam.

In the example (above), the whipstitch seam is worked from the wrong side of the pieces to create a seam that will be invisible from the right side.

Place the pieces with right sides together. Hold the pieces in your hand with the two edges facing you.

Step 1: Secure the seaming yarn on the wrong side of one piece, at the start of the seam. Pass the needle through the pieces from back to front at the start of the seam.

This creates a small stitch to begin the seam.

Step 2: A little farther to the left, pass the needle through the pieces, again from back to front.

Repeat Step 2 to complete the seam. Secure the end of the seaming yarn.

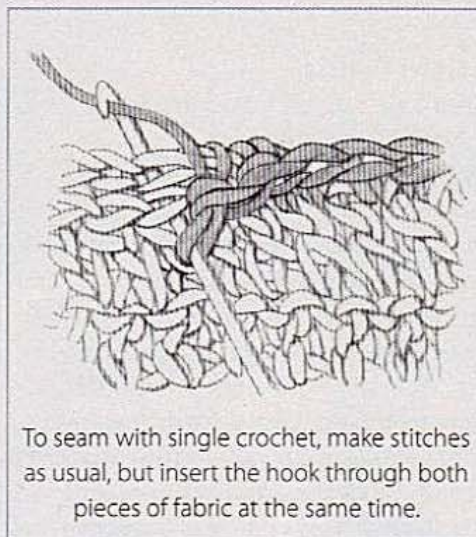
You can also work the whipstitch seam on the right side to create a visible seam that becomes part of the project's overall design.

Single-Crochet Seams

A single-crochet seam is entirely crocheted, which makes it easy to work and appealing to many crocheters. However, be sure to take into account that the seam will be bulky. You can use that quality to your advantage as a design element—perhaps by working single-crochet seams on the right side of your pieces in a contrasting color.

Place the pieces together with the wrong or right sides facing depending on whether you want your seam to be hidden on the wrong side or show on the right side of your work. Hold the pieces in your hand with the two edges facing you.

Insert the hook through both pieces at the beginning of the seam and pull up a loop, chain one. Work a row of single crochet by inserting your hook through both pieces at the same time. Complete the seam and secure the end of the seaming yarn.



To seam with single crochet, make stitches as usual, but insert the hook through both pieces of fabric at the same time.

Slip-Stitch Seams

The slip stitch creates a neat and sturdy crocheted seam. However, you must control the tension of your stitches. If they're



Sleeve seam from Diamond Cabled Pullover, page 36.

worked too tightly, the seam will pull in and be somewhat inflexible. As you might guess, this seam isn't well suited to lacy fabrics.

Begin by placing the pieces with right sides together. Hold the pieces in your hand with the two edges facing you.

Attach the yarn by inserting your hook through both pieces at the beginning of the seam, pulling up a loop, and chaining one. Work slip stitches, inserting your hook through both pieces at the same time, from front to back, and pulling up the yarn from behind. Complete the seam and secure the seaming yarn.

Seaming Without Dread

Now that you've reviewed the instructions for these five seaming techniques, I hope you'll feel able to choose an appropriate technique for each of your projects and execute that seam with confidence. Good seaming will give your crochet projects the well-made finish they deserve. ☺

ANNETTE PETAVY assembles her crochet designs in the countryside near Lyon, France. Find her online at www.annettepetavy.com.

In Part II of this series, we'll explore applying these seaming techniques to garment assembly.

PRETTY LITTLE DOLMAN PLUS size

● ● ● ○ ANNETTE PETAVY

AFTER YEARS OF TIGHT-FITTING CLOTHES, VOLUME IS BACK IN FASHION. Try it out with this Empire-waisted sweater where dolman sleeves grow out from a long, close-fitting cuff to join the body at the waist.

GETTING STARTED

FINISHED SIZE 31½ (35½, 39¼, 43¼, 47¼)" circumference at **Empire waist**. Garment shown measures 31½" at Empire waist.
YARN GGH Merino Soft (100% merino wool; 187 yd [170 m]/1¼ oz [50 g]; **(2)**): #89, 8 (9, 9, 10, 11) balls. Yarn distributed by Muench Yarns.
HOOKS Sizes G/6 (4 mm) and 7 (4.5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Yarn needle.

GAUGE 20 sts = 4" and 10 rows = 3¾" in upper-bodice patt using larger hook; 3 horizontal patt reps = 4" and 12 rows = 3½" in lower-bodice patt using smaller hook.



Notes

Sweater is meant to fit closely at Empire waist and to fall comfortably over hips. Due to oversized construction of upper part of sweater, finished bust circumference is less relevant for fit; use measurement at Empire waist (under bust) to determine size.

Indicative circumference at bust, measured 10¼ (10¼, 10¼, 11, 11)" down from shoulder is 37¼ (45¼, 48¼, 50½, 56¼)".

Upper bodice is worked in rows from cuff to cuff. Lower bodice is worked from Empire waist down. Since upper bodice is worked from cuff to cuff, the best way to ensure symmetry of right and left sleeves, independent of row gauge, is to use first half as reference when you work 2nd half: Place decs on rows corresponding to the previous incs. Center row of neck will be center row of garment.

If you do not wish to work in this manner, you can follow the measurements stated in the patt below for the 2nd half. These numbers do not take any row gauge variation into account and may not ensure perfect symmetry.

Stitch Guide

Shell (sh): (3 dc, ch 1, 3 dc) in same st.

Upper-bodice patt: (multiple of 2 + 3 [2 selvedge sts + 1])

Row 1: (RS) With larger hook, ch 2 (does not count as st here and throughout), dc in 3rd ch from hook (selvedge st), dc in next ch, *ch 1, sk next ch, dc in next ch; rep from * until 1 ch rem, dc in last ch (selvedge st), turn.

Row 2: Ch 2, dc in first 2 sts, dc2tog (see Glossary) placing first dc in same st as last st and 2nd dc in next dc, *ch 1, dc2tog placing first dc in same st as last st and 2nd dc in next dc; rep from * until 1 st rem, dc in same st as last st, dc in last st, turn.

Row 3: Ch 2, dc in first 2 sts, *ch 1, dc in

next ch-1 sp; rep from * until 3 sts rem, ch 1, sk next st, dc in each of last 2 sts, turn. Rep Rows 2–3 for patt.

Inc in upper-bodice patt: **Note:** Inc on RS rows only. Work dc before inc as usual in ch-1 sp, ch 1, dc in dc2tog from last row, ch 1, dc in next ch-1 sp—2 sts inc'd.

Dec in upper-bodice patt: **Note:** Dec on RS rows only. Work dc before dec as usual in ch-1 sp, ch 1, dc2tog placing first st in next ch-sp and 2nd st in foll ch-sp—2 sts dec'd.

Lower-bodice patt: (multiple of 8 sts + 3 [2 selvedge sts + 1])

Row 1: With smaller hook, ch 1 (does not count as a st here and throughout), sc in 2nd ch from hook (selvedge st), sc in next ch, *ch 1, sk 3 ch, sh (see above) in next ch, ch 1, sk 3 ch, sc in next ch; rep from * until 1 ch rem, sc in last ch, turn.

Row 2: Ch 2 (does not count as a st here and throughout), dc in first 2 sc, ch 3, sc in ch-1 sp of next sh, *ch 3, dc in next sc, ch 3, sc in ch-1 sp of next sh; rep from * until last sh has been worked, ch 3, dc in last 2 sc, turn.

Row 3: Ch 2, dc in first dc, 3 dc in next dc, ch 1, sc in next sc, *ch 1, sk 3 ch, sh in next dc, ch 1, sk 3 ch, sc in next sc; rep from * to last ch-3 sp, ch 1, sk 3 ch, 3 dc in next dc, dc in last dc, turn.

Row 4: Ch 1, sc in first 2 dc, ch 3, dc in next sc, *ch 3, sc in ch-1 sp of next sh, ch 3, dc in next sc; rep from * until 4 dc rem, ch 3, sk (ch 1, 2 dc), sc in last 2 dc, turn.

Row 5: Ch 1, sc in first 2 sc, *ch 1, sk 3 ch, sh in next dc, ch 1, sk 3 ch, sc in next sc; rep from * until 1 sc rem, sc in last sc, turn. Rep Rows 2–5 for patt.

Upper back

Left sleeve: With larger hook, ch 21 (21, 23, 25, 25). Work in upper-bodice patt (see Stitch Guide), inc 2 sts (see Stitch



Guide) in the middle of every 10th row 2 times—25 (25, 27, 29, 29) sts. Work even until piece measures 9¼ (9, 9, 9, 8)" from cuff, ending on WS row. Start inc for dolman shaping as foll, working incs at beg of RS rows: **Next row:** (RS) Inc 6 sts (see Stitch Guide) at beg of row,

work even to end, turn—31 (31, 33, 35, 35) sts. Inc 6 sts at beg of every RS row 2 (2, 3, 5, 5) more times—43 (43, 51, 65, 65) sts. Inc 4 sts at beg of every RS row 6 (6, 4, 1, 1) times—67 (67, 67, 69, 69) sts. Work even in upper-bodice patt until piece measures 17 (16, 15, 14¼, 13¼)"

from cuff. Place marker (pm) at right edge of fabric with RS facing, to mark start of Empire waist. Work even in patt until work measures 20¼ (20¼, 20¼, 21½, 21½)" from cuff, ending on WS row. **Shape neck:** **Next row:** (RS) Work in patt until 5 sts rem, dc in next st, turn leaving rem sts unworked—63 (63, 63, 65, 65) sts rem. Work even until piece measures 7¼" from beg of neck, ending on WS row. **Beg right sleeve:** **Next**

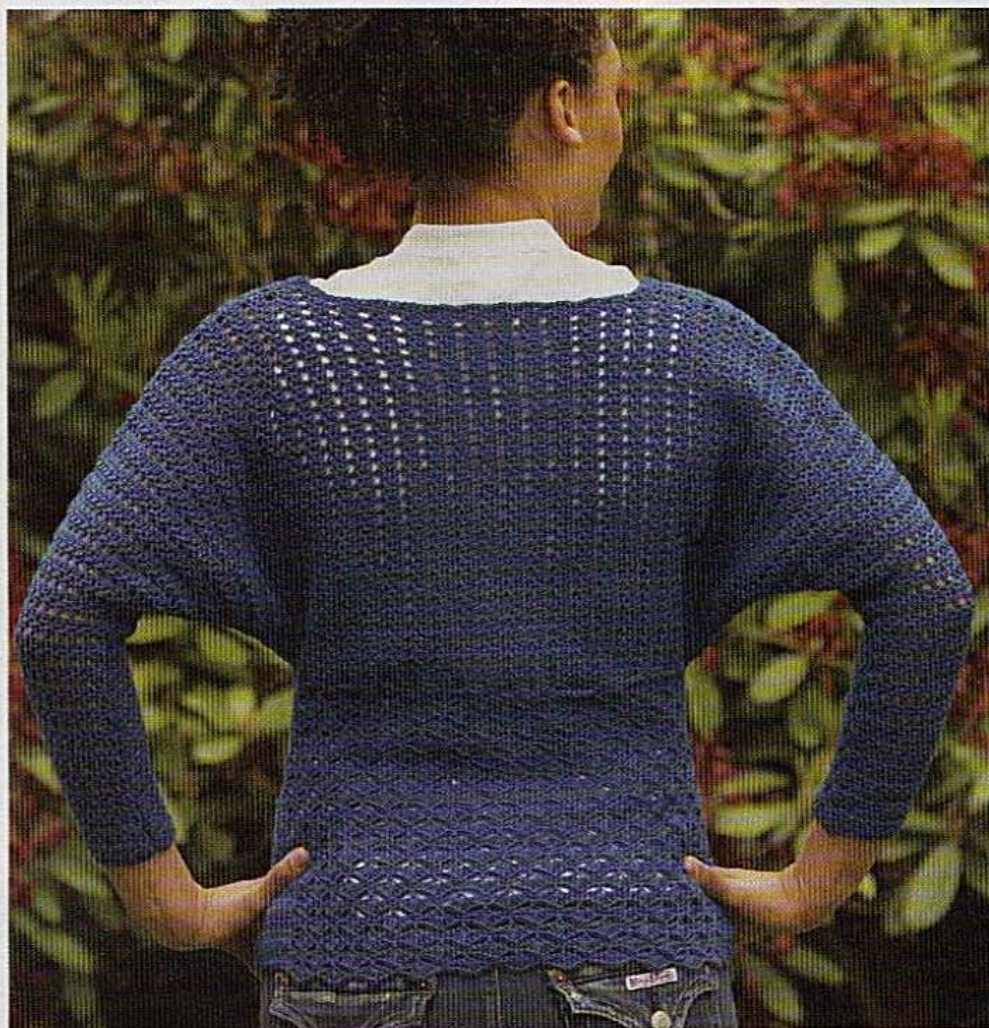
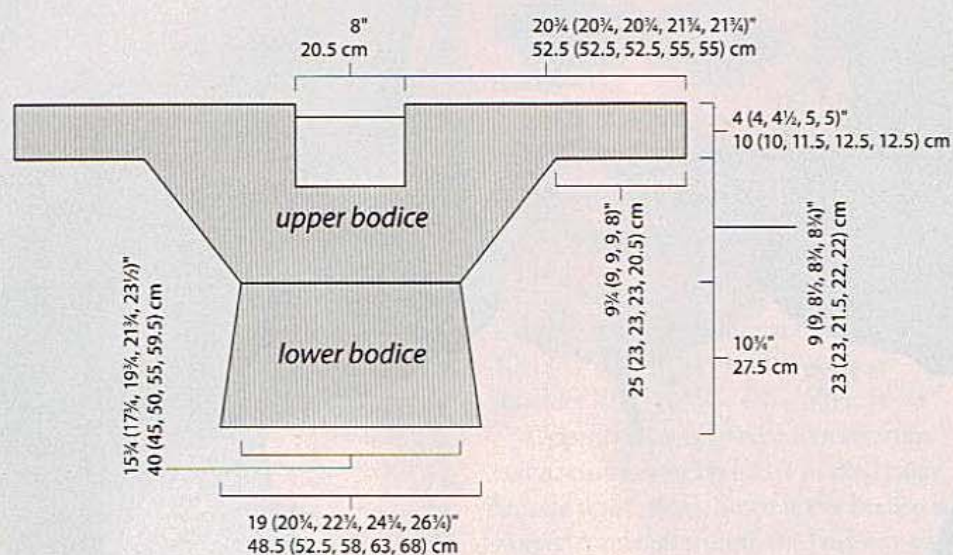
row: (RS) Work even in upper-bodice patt, turn. **Next row:** Ch 6, dc in 3rd ch from hook, dc in next ch, dc2tog (see Glossary) placing first dc in same ch as last dc and 2nd dc in last ch (skipping 1 ch), ch 1, cont in upper-bodice patt across, turn—67 (67, 67, 69, 69) sts.

Work even until piece measures 4¼ (5¼, 6¼, 7¼, 8¼)" from beg of right sleeve, ending on WS row. Pm at right edge of fabric, with RS facing, to mark end of Empire waist. Start dec for 2nd dolman sleeve as foll, working decs at beg of RS rows: **Next row:** (RS) Dec 4 sts (see

Stitch Guide) at beg of row, work in patt across, turn—63 (63, 63, 65, 65) sts. Dec 4 sts at beg of every RS row 5 (5, 3, 0, 0) more times—43 (43, 51, 65, 65) sts. Dec 6 sts at beg of every RS row 3 (3, 4, 6, 6) times—25 (25, 27, 29, 29) sts. Work even in patt until piece measures 13¼ (13¼, 13¼, 14½, 14½)" from beg of right sleeve, ending on WS row. **Next row:** (RS) Dec 2 sts at beg of row, work in patt to end, turn—23 (23, 25, 27, 27) sts. Work even in patt for 9 more rows. **Next row:** Dec 2 sts at beg of row, work in patt across, turn—21 (21, 23, 25, 25) sts. Work even until work measures 21 (21, 21, 21¼, 21¼)" from beg of right sleeve. Fasten off.

Lower back: Turn work so markers indicating placement of Empire waist are at top with WS facing. With smaller hook, join yarn with sc in first marked st. Work set-up row for sc mesh as foll: *Sc in next st, ch 1; rep from * until 2 sts rem, for a total of 95 (107, 119, 131, 143) evenly spaced sts, sc in next st, sc in last st (marked), turn—97 (109, 121, 133, 145) sts, including sc and ch. Beg lower-bodice patt (see Stitch Guide) as foll:

Row 1: (RS) Ch 1 (does not count as st), 2 (2, 2, 1, 2) sc in first st, sc in next 0 (2, 0, 2, 0) sts, *ch 1, sk 3 sts, sh (see Stitch Guide) in next st, ch 1, sk 3 sts, sc in next st; rep from * 11 (12, 14, 15, 17) times; **size 31½ (39¼, 47¼)" only:** sc in



same st as last sc, turn—12 (15, 18) patt reps, row starts and ends with 2 sc; **size 35½" only:** sc in next st, 2 sc in last st, turn—13 patt reps, row starts and ends with 4 sc; **size 43¼" only:** sc in each of 2 rem sts, turn—16 patt reps, row starts and ends with 3 sc.

All sizes:

Row 2: Ch 2 (does not count as st), dc in first 2 (4, 2, 3, 2) sts, *ch 3, sc in ch-1 sp of next sh, ch 3, dc in next sc; rep from * until 1 (3, 1, 2, 1) sts rem, dc in last 1 (3, 1, 2, 1) sts, turn.

Work even in lower-bodice patt until lower back measures 4" from Empire waist. **Start hip shaping:** Inc 1 st by working 2 sts in the same st at each edge every RS row 8 times—row starts and ends with 10 (12, 10, 11, 10) sc. Work even until lower back measures 10½" ending with RS row. Fasten off.

Upper front

Work as for upper back until piece measures 20¾ (20¾, 20¾, 21½, 21½)".

Shape neck: On next RS row, work in patt until 33 sts rem, dc in next st, turn leaving rem sts unworked—35 (35, 35, 37, 37) sts rem. Work even until piece measures 7¾" from beg of neck, ending with a WS row. **Next row:** (RS) Work in patt to end, turn. **Beg left sleeve:** Ch 34, dc in 3rd ch from hook, dc in next ch, *dc2tog placing first dc in same ch as last st, skipping 1 ch and placing 2nd dc in next ch, ch 1; rep from * to end of ch-34, work in patt to end, turn—67 (67, 67, 69, 69) sts. Cont as for upper back.

Lower front: Work as for lower back.

Finishing

Weave in loose ends. Block pieces lightly if desired (blocking can also be done once garment is assembled). With yarn needle and yarn, sew shoulder and upper sleeve seams. With smaller hook, sc around neck, working sc2tog (see Glossary) over each corner of neckline. Sew side and lower sleeve seams. **Cord:** With larger hook, ch 320 (340, 360, 380, 400). Sl st in 2nd ch from hook, sl st in each ch to end. Fasten off. Thread cord through sps at Empire waist where 2 patts meet. ☺

ANNETTE PETAVY lives and crochets near Lyon, France. Her website is www.annetpetavy.com.

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LARA'S DANCE SKIRT

● ● ● ○ DORIS CHAN

HEMP IS AN ANCIENT FIBER THAT BEHAVES MUCH LIKE LINEN. It is crisp and ropelike in the hank but becomes softer and more pliable as it is worked, especially after it's washed, when it develops a noncling drape and a cool, dense hand. This skirt, crocheted seamlessly from the top down, takes advantage of the tendency of crochet rows to shift to the right when worked in the round with right side facing. The swirl pattern creates bias-like fabric that falls beautifully from the elasticized waistband to below the knee. Lace faux godet insets begin at midlength and give the hem a full, twirly bounce.

GETTING STARTED

FINISHED SIZE 30 (33, 36, 38, 41)"

circumference at natural waist and 27" long; belt is 2" wide and 36 (40, 44, 48, 52)" long.

Skirt shown is 30". (Belt not shown.)

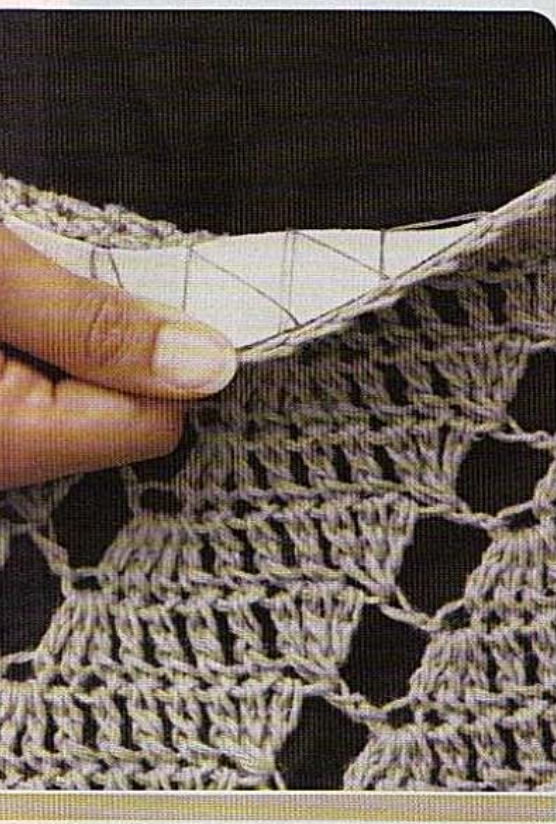
YARN Lanaknits Hemp for Knitting allhemp6 (100% long-fiber hemp; 165 yd [150 m]/3½ oz [100 g]; **(2)**): #013 foggy, 6 (7, 7, 8, 8) hanks.

HOOK Sizes I/9 (5.5 mm) and H/8 (5 mm).

Adjust hook size if necessary to obtain correct gauge.

NOTIONS Yarn needle; waist-length plus 2" of 1" wide nonroll, washable waistband elastic; two 2" diameter metal craft rings or purchased belt hardware (optional); sturdy thread for elastic casing in color to match yarn.

GAUGE 11 fsc = 4" with larger hook; 7 edc of panel = 2" in spiral st patt, 5 rows of edc = 4" with larger hook; 7 sts and 20 rows = 2" in sl st flo with smaller hook.



Notes

Spiral st patt takes advantage of the tendency of RS-always-facing crocheted rnds to spiral backward, creating a fabric with bias.

This fabric has plenty of stretch. When worn, it hangs longer than row measurements would indicate. Finished length includes blocking, 1" waistband, and lace godet points.

Skirt is crocheted from top down in joined rnds, RS always facing (except waistband). Make it larger by adding more panels of spiral patt.

Skirt flares out gently until past hip. Shape lace godets in sps bet panels to create a dramatic flounce.

Stitch Guide

Extended double crochet (edc): Yo, insert hook in next st, yo and pull up lp, yo and draw through 1 lp on hook, [yo and draw through 2 lps on hook] 2 times.

Edc3tog: [Yo, insert hook in next st, yo and pull up lp, yo and draw through 1 lp on hook, yo and draw through 2 lps on hook] 3 times (4 lps on hook), yo and draw through all 4 lps—2 sts dec'd.

V-st: (Edc, ch 2, edc) in same st or sp.

Cluster (cl): Yo, insert hook in next st, yo and pull up lp, yo and draw through 1 lp on hook, yo and draw through 2 lps on hook, [yo, insert hook in same st, yo and pull up lp, yo and draw through 1 lp on hook, yo and draw through 2 lps on hook] 2 times (4 lps on hook), yo and draw through all 4 lps.

Spiral patt

Each panel of solid sts is separated from the next by a ch-sp. To work even, make 3 edc in first st of panel and edc3tog over last 3 sts of panel. To inc each panel by 1 st, make 4 edc in first st of panel and edc3tog over last 3 sts of panel.

Rnd 1 (working even): Ch 4 (counts as beg edc here and throughout), 2 edc in first

st, *edc to last 3 sts in panel, edc3tog (see above) over last 3 sts in panel, ch 2, sk next ch-2 sp, 3 edc in first st of next panel; rep from * around omitting last 3 edc, sl st in top of beg ch-4 to join.

Rnd 2 (inc 1 st in each panel): Ch 4, 3 edc in first st, *edc to last 3 sts in panel, edc3tog, ch 2, sk next ch-2 sp, 4 edc in first st of next panel; rep from * around omitting last 4 edc, sl st in top of beg ch-4 to join.

Skirt

With larger hook, fsc (see Glossary) 84 (91, 98, 105, 112); sl st in first st to form ring, being careful not to twist sts.

Rnd 1: (RS) Ch 4 (counts as beg edc here and throughout), 2 edc (see Stitch Guide) in first st, *edc in next 3 sts, edc3tog (see Stitch Guide), ch 2, 3 edc in next st; rep from * around omitting last 3 edc, sl st in top of beg ch-4 to join—12 (13, 14, 15, 16) panels.

Rnds 2–3: Work Rnd 1 of spiral patt 2 times (see Stitch Guide)—7 sts in each panel.

Note: To shorten skirt, inc every 3rd rnd instead of every 4th rnd, omitting some of the reps of patt Rnd 1; for example, you can omit Rnd 15, Rnd 11, and Rnd 7 to shorten the skirt by 2".

Rnd 4 (inc rnd): Work Rnd 2 of spiral patt—8 sts in each panel.

Rnds 5–7: Rep Rnd 1 of spiral patt.

Rnds 8–16: Rep Rnds 4–7 two times, then work spiral patt Rnd 2 one time—11 sts in each panel. **Beg godets:**

Note: To lengthen skirt, work additional rep of patt Rnd 1 as desired before cont with next rnd. If you shortened the length, at this point, cont to work panels with incs every 4th rnd and at the same time beg the lace godets bet panels.

Rnd 17: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 1, edc in next ch-2 sp, ch 1] each time.

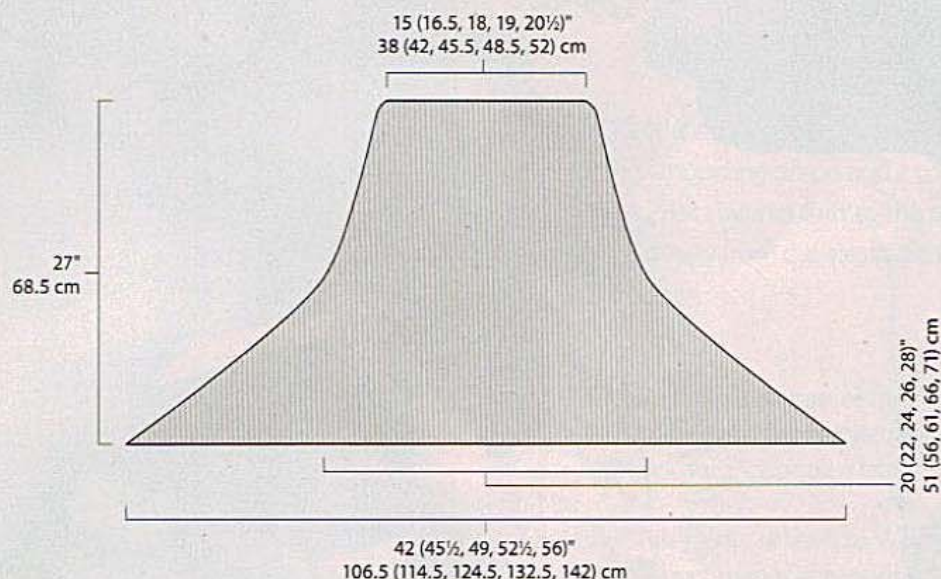
Rnd 18: Work as patt Rnd 1, omitting



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ch-2 bet panels and instead [ch 2, sk next ch-1 sp, edc in next edc, ch 2, sk next ch-1 sp] bet panels.

Rnd 19: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 3, sk next ch-2 sp, edc in next edc, ch 3, sk next ch-2 sp] each time.

Rnd 20: Work as patt Rnd 2 for inc, omitting ch-2 bet panels and instead [ch 3, sk next ch-3 sp, edc in next edc, ch 3, sk next ch-3 sp] each time—12 sts in each panel.

Rnd 21: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 4, sk next ch-3 sp, edc in next edc, ch 4, sk next ch-3 sp] each time.

Rnd 22: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 5, sk next ch-4 sp, edc in next edc, ch 5, sk next ch-4 sp] each time.

Rnd 23: Work as patt Rnd 1, omitting ch-2 bet panels and instead work [ch 5, sk next ch-5 sp, V-st (see Stitch Guide) in next edc, ch 5, sk next ch-5 sp] each time.

Rnd 24: Work as patt Rnd 2, omitting ch-2 bet panels and instead [ch 5, sk next ch-5 sp, V-st in ch-2 sp of V-st, ch 5, sk next ch-5 sp] each time—13 sts in each panel.

Rnd 25: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 5, sk next ch-5 sp, (V-st, ch 2, V-st) in ch-2 sp of V-st, ch 5, sk next ch-5 sp] each time.

Rnd 26: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 5, sk

next ch-5 sp, sk next ch-2 sp, (V-st, ch 2, V-st) in next ch-2 sp, ch 5, sk next ch-2 sp, sk next ch-5 sp] each time.

Rnd 27: Work as patt Rnd 1, omitting ch-2 bet panels and instead [ch 5, sk next ch-5 sp, sk next ch-2 sp, (V-st, [ch 2, V-st] 2 times) in next ch-2 sp, ch 5, sk next ch-2 sp, sk next ch-5 sp] each time.

Rnd 28: Work as patt Rnd 1, omitting ch-2 bet panels and instead ch 5, sk next ch-5 sp, [cl (see Stitch Guide) in next ch-2 sp, ch 5] 5 times, sk next ch-5 sp] each time. Fasten off.

Waistband: With RS facing, join yarn in any st of top of foundation row.

Rnd 1: (RS) Ch 1, sc in same st, sc around, sl st in first sc to join, turn—84 (91, 98, 105, 112) sc.

Rnds 2–6: Ch 1, sc around, sl st in first sc to join, turn.

Fasten off and weave in loose ends.

Block to measurements. **Note:** For best result, saturate skirt, run through spin cycle of washer for a few minutes, spread damp skirt on flat surface and coax into shape. Gently draw out godet points and stretch skirt panels to length. Allow to dry almost completely. Tumble dry on lowest heat for a few minutes to soften fabric. Finished skirt is machine washable and dryable on delicate cycle.

Finishing

Elastic casing: Cut length of elastic to waist measurement plus 2". Overlap ends and temporarily tack, pin, or baste to hold tog. Hold elastic along inside of waistband, with needle and sturdy thread sew a herringbone st (see Glossary) casing around inside of waistband, sewing around the front post (stem) of every 2nd sc of Rnd 1 and Rnd 6 being careful not to catch elastic. In other words, working over elastic, moving toward the right, backstitch around post of first sc of Rnd 1, [sk next sc of Rnd 6, backstitch around post of next sc of Rnd 6, sk next sc of Rnd 1, backstitch around post of next sc of Rnd 1] around. Try on and adjust elastic to fit, overlap and sew ends of elastic securely.

Belt (optional)

Note: After you turn, the previous sl st row will lie flat against the WS of work. Technically, you will be working

through front lp only (flo) of each sl st, but it will look like the very topmost strand across the row. Make sure you insert hook in top strand only each time. **Tip:** The temptation is to sl st each row more tightly. Try to keep tension the same as original foundation ch. You may customize for wearing at the waist or a longer belt for hip-slung, leaving enough extra length for attaching hardware and overlapping the end through hardware to close. With smaller hook, ch 130 (144, 158, 172, 186) or desired length. Turn ch so the bottom ridge lp is facing.

Row 1: Sk first ch, sl st blo (in the top lp) in each ch, turn—129 (143, 157, 171, 185) sl sts.

Row 2: Ch 1, sk ch just made, sl st flo in each sl st across, turn.

Rows 3–21: Rep Row 2. Fasten off leaving a few inches of tail for attaching hardware.

For a wider belt, rep Row 2 as desired, using appropriate belt hardware for width. Pass end of belt with tail through 2 craft rings, fold over $\frac{1}{2}$ " to enclose rings; use tail threaded on yarn needle to sew across through both thicknesses securely. Weave in loose ends. ☺

DORIS CHAN is the author of two crochet design books, *Amazing Crochet Lace* and *Everyday Crochet*, both from Potter Craft, and is a proud professional member of the Crochet Guild of America. She normally does not wear skirts but makes an exception for this one.



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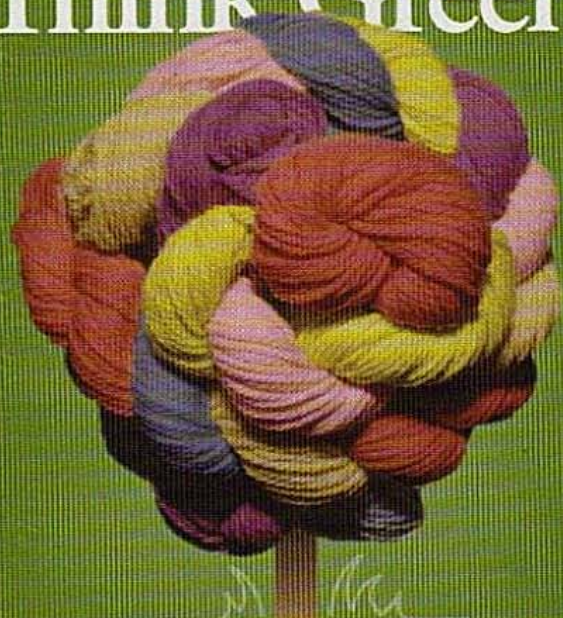
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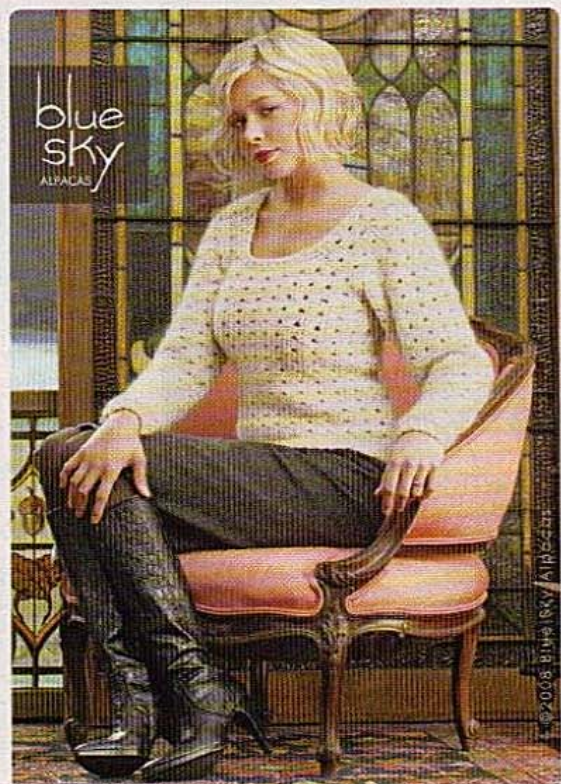
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GETTING STARTED

FINISHED SIZE 13 (14, 15, 16½, 18)" neck circumference. Muffler shown measures 14".
YARN Blue Sky Alpacas Royal (100% royal alpaca, 288 yd [263 m]/3½ oz [100 g]; **2**): #702 Spanish leather (A); #706 petticoat (B), 1 hank each.
HOOK Size F/5 (3.75 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Yarn needle; 3 straight pins; three ⅜" diameter pearl buttons.
GAUGE 21 sts and 27 rows = 4" in sc blo.

Notes

When adding lacy edging 1" from bottom and top of rectangle, work sl st of Row 4 in bottom ridge lp.

Rectangle

With A, ch 26.

Row 1: (RS) Sc in 2nd ch from hook and in each ch across, turn—25 sc.

Row 2: Ch 1, sc back lp only (blo) across, turn.

Rep Row 2 until piece measures 15½ (16½, 17½, 19½, 20½)". **Buttonhole row:** Ch 1, sc blo in next 8 sc, *ch 1, sk next sc, sc blo in next 3 sc; rep from * once, ch 1, sk next sc, sc blo to end, turn. **Next row:** Ch 1, sc blo in each sc and ch-1 sp across, turn. Rep Row 2 five times. Fasten off and weave in loose ends. **Edging:** Work edging along one long side of rectangle as foll: With RS facing, join B to beg of long edge of rectangle, ch 9.

Row 1: Dc in 6th ch from hook, [ch 2, dc] 3 times in same ch, leave rem 3 ch unworked, turn—4 dc.

Row 2: Ch 2, sk 2 row-ends of rectangle, sl st in next row-end, ch 2, sk (dc, ch-2, dc) of edging Row 1, [dc, ch 2] 3 times in next ch-2 sp of edging, dc in same ch-2 sp, turn.

Row 3: Ch 5, sk (dc, ch-2, dc), [dc, ch 2] 3 times in next ch-2 sp, dc in same ch-2

sp, turn.

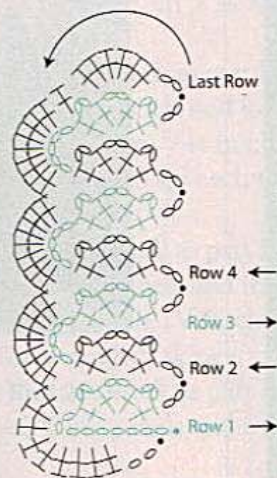
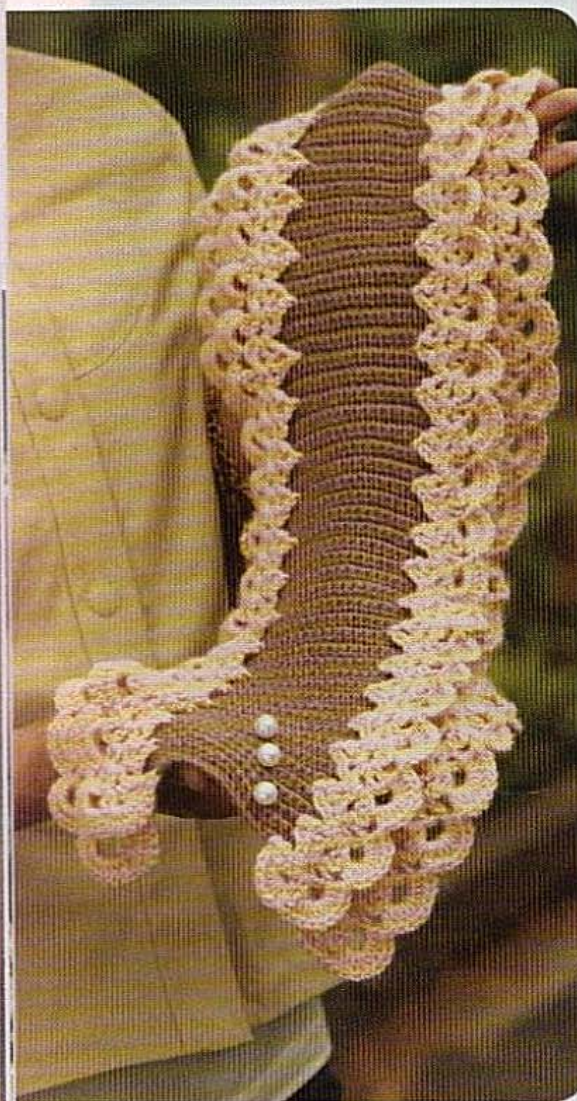
Row 4: Ch 2, sk next 4 row-ends of rectangle, sl st in next row-end, ch 2, sk (dc, ch-2, dc) of last edging row, [dc, ch 2] 3 times in next ch-2 sp, dc in same ch-2 sp, turn.

Rep Rows 3–4 across long edge of rectangle ending with Row 3. **Last row:** Ch 2, sl st in edge of next row-end of rectangle, ch 2, sk (dc, ch-2, dc), 6 dc in next ch-2 sp, sk next ch-2 sp, dc in last dc, turn work 90°, *9 dc in next ch-5 sp of edging foundation ch, turn work 90°, ch 2, sl st in first ch. Fasten off and weave in loose ends. Without turning work and joining edging to rectangle by working sl sts in unused lps of rectangle, rep edging 1" above bottom edge, 1" from top edge, and along top edge so that all ruffles face the same direction.

Finishing

Weave in loose ends. Try on muffler. Mark button locations with pins for desired fit. With yarn needle and yarn, sew buttons to muffler. ☺

ROBYN CHACHULA is thrilled to announce her first book, *Blueprint Crochet: Modern Designs for the Visual Crocheter* (Interweave, 2008). Feel free to stop by www.crochetbyfaye.com to check up on what has inspired her lately.





STEPPING STONES CARDIGAN

● ● ○ ○ KRISTIN OMDAHL

USING A FRESH APPROACH TO SWEATER DESIGN, THIS CARDIGAN is worked in one piece from the top down. Working all the yoke increases into the foundation stitches of the neckline alleviates the need for further shaping in the yoke and results in a ruching effect. The first few inches will look very ruffled, but when enough length has been crocheted, the body will lie flat. The simple, spike stitch pattern adds texture.

GETTING STARTED

FINISHED SIZE 34 (38, 42, 46, 50)" bust circumference. Garment shown measures 34" and is modeled with 0" ease.

YARN Valley Yarns Deerfield (80% baby alpaca, 20% silk; 100 yd [91 m]/1¼ oz [50 g]; ): soft chestnut, 12 (14, 15, 16, 17) balls. Yarn distributed by WEBS.

HOOK Size H/8 (5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Stitch markers (m); yarn needle; five 1" buttons (JHB International #831 shown).

GAUGE 16 sts and 20 rows = 4" in spike stitch patt.

Stitch Guide

Spike single crochet (Ssc): Insert hook in next st 1 row down (in same place that st was first worked), yo and pull lp to height of working row, yo and draw through both lps on hook.

Extended single crochet (esc): Insert hook in next ch, yo and pull up lp (2 lps on hook), yo and pull through 1 lp, yo and pull through 2 lps—1 esc completed.

Spike st patt (multiple of 2 sts)

Row 1: Ch 1, sc in first st, Ssc (see above) in st 1 row below next st (skipping st in working row), *sc in next st, Ssc in st 1 row below next st (skipping st in working row); rep from * across, turn.
Rep Row 1 for patt.

Body

Beginning at neck, fsc 64 (68, 76, 82, 90) (see Glossary). **Setup row:** (RS) Ch 1, *(sc, Ssc [see Stitch Guide], sc) in next st, (Ssc, sc, Ssc) in next st; rep from * across, turn—192 (204, 228, 246, 270) sts. Work even in spike st patt (see

Stitch Guide) until piece measures 7 (7½, 8, 8½, 9)" from beg. Separate for fronts, back, and sleeves as foll: **Next row:** Ch 1, work in spike st patt across next 24 (25, 28, 31, 34) sts, fsc 6 (6, 8, 10, 12) for underarm, sk next 48 (51, 57, 61, 67) sts, work in spike st patt across next 48 (51, 57, 62, 68) sts, sk next 48 (51, 57, 61, 67) sts, fsc 6 (6, 8, 10, 12) for 2nd underarm, work in spike st patt across rem 24 (26, 29, 31, 34) sts, turn—108 (114, 130, 144, 160) sts. Work even in spike st patt until body measures 13 (14, 15, 16, 16)" from armhole opening, ending with a WS row. Do not fasten off.

Bottom body band:

Row 1: (RS) Ch 1, sc in each st across, turn.

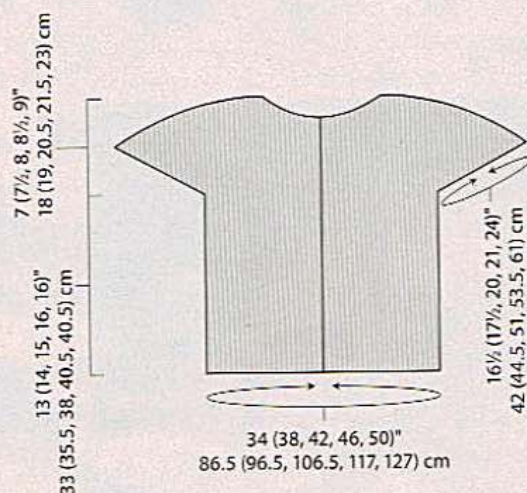
Row 2: (Ch 1, sl st back lp only [blo]) in each st across, turn.

Row 3: Ch 1, sc in unused lp of each st from Row 1, turn.

Rep Rows 2–3 three times. Rep Row 2.

Last row: (Ch 1, sl st through both lps) in each st across. Fasten off.

Sleeve bands: With RS facing, join yarn in any





st of sleeve opening.

Rnd 1: (RS) Ch 1, sc blo in each st around armhole, do not join end of rnd, cont to next rnd in a spiral, place marker (pm) in last st to help keep track of rnds.

Rnds 2-5: Sc blo around. Fasten off.

Second layer of sleeve bands: With RS facing, join yarn in unused lp of first st from Rnd 1, (ch 1, sl st) in unused lp of each st to last st of Rnd 5. Fasten off.

Rep for 2nd sleeve. **Front band:**

Row 1: With RS facing, join yarn in bottom-right corner of front, work 50 (54, 57, 61, 62) sc along right-front edge until 1 st rem before neck corner, hdc in next st, 3 dc in corner st (pm in center st of 3-dc), hdc in first st of foundation row, sc in each st of foundation row until 1 st rem before neck corner, hdc in next st, 3 dc in corner st (pm in center st of 3-dc), hdc in next row-end, work 50 (54, 57, 61, 62) sc along left-front edge to bottom-left of front, turn.

Row 2: (Ch 1, sl st blo) to end, turn.

Row 3: Ch 1, sc in unused lp of each st from Row 1, work 3 sc in each marked st,

moving m to center st of 3-sc, turn.

Rows 4-6: Rep Rows 2-3. Rep Row 2.

Row 7 (buttonhole row): Ch 1, [sc in unused lp of each st 2 rows below] 8 (8, 11, 11, 12) times, ch 2, sk next 2 sts, *[sc in unused lp of each st 2 rows below] 8 (9, 9, 10, 10) times, ch 2, sk next 2 sts; rep from * 3 times, work in est patt working 3 sc in each marked st around neck and down left edge, turn.

Rows 8-9: Rep Rows 2-3.

Row 10: Rep Row 2.

Last row: Ch 1, sl st through both lps in each st across. Fasten off.

Finishing

Using buttonholes as a guide, sew buttons to left-front band. Spray block garment to finished measurements. ☺

KRISTIN OMDAHL is the author of *Wrapped in Crochet: Scarves, Wraps and Shawls* (Interweave, 2008). She designs and distributes her own line of knit and crochet patterns and kits at www.styledbykristin.com.



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DRIFTWOOD CAP quick & simple

● ● ○ ○ ELLEN K. GORMLEY

ALLOVER POST STITCHES WORKED IN THE ROUND result in a simple hat with outstanding stretch that's sure to become a cool-weather staple. Easy to lengthen by working additional rows, this classic pattern will be relevant for decades to come.

GETTING STARTED

FINISHED SIZE 20" head circumference.
YARN Zitron Ecco (100% extrafine merino; 120 yd [110 m]/1¼ oz [50 g];  #128, 2 balls.
Yarn distributed by Skacel.
HOOK Size I/9 (5.5 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Yarn needle; stitch marker (m).
GAUGE 15 sts and 16 rows = 4" in FPdc.



Notes

All rnds are worked on RS. Do not turn work. On Rnd 7, sts are worked both in the top of a st and around the post of the same st to inc in each st around.

Stitch Guide

Front post double crochet decrease (FPdc-dec): [Yo, insert hook from front to back to front around post of next st, yo and pull up lp, yo and draw through 2 lps on hook] 2 times, yo and draw through all 3 lps on hook.

Front post half double crochet (FPhdc): Yo, insert hook from front to back to front around post of next st, yo and pull up lp, yo and draw through all 3 lps on hook.

Front post single crochet (FPsc): Insert hook from front to back to front around post of next st, yo and pull up lp, yo and draw through both lps on hook.

Hat

Ch 4, sl st in first ch to form ring.

Rnd 1: Ch 2 (counts as first st here and throughout), 13 dc in ring, sl st in top of beg ch-2 to join—14 dc.

Rnd 2: Ch 2, 2 dc in same ch as join, 3 dc in each of next 13 dc, sl st in top of beg ch-2 to join—42 dc.

Rnd 3: Ch 2, FPdc (see Glossary) around each dc, do not join.

Note: Beg working in spiral without joining rnds. Place marker (pm) in first st of rnd; move m up as work progresses.

Rnds 4–6: FPdc around.

Rnd 7: [Dc in next FPdc, FPdc around same st (see Notes)] around—84 sts.

Rnds 8–12: FPdc around—84 FPdc.

Rnd 13: [FPdc around each of next 5 sts, FPdc-dec (see Stitch Guide) over next 2 sts] 12 times—72 sts rem.

Rnd 14: FPdc around.

Note: Treat FPdc-dec from last rnd as 1 st: FPdc around both legs of st at the same time.

Rnd 15: [FPdc around each of next 4 sts, FPdc-dec over next 2 sts] 12 times—60 sts rem.

Rnds 16–22: FPdc around.

Rnd 23: FPdc around each of next 58 sts, FPhdc (see Stitch Guide) around next st, FPsc (see Stitch Guide) around last st—60 sts.

Fasten off and weave in loose ends.
Block to measurements. ☺

ELLEN K. GORMLEY has been designing crochet for four years. Her designs have appeared in *Crochet!*, *Crochet Today*, *Crochet World*, *Crochet Fantasy*, and *Interweave Crochet*. Catch her if you can at www.gocrochet.com or look her up as EllenGo on Ravelry.



DUSK SWEATER PLUS size

● ● ○ ○ AMY O'NEILL HOUCK

WORKED IN A LUXURIOUSLY SOFT ORGANIC WOOL, this boatneck pullover features a combination of double crochet and single crochet rows to achieve a smooth, supple fabric. The bodice is crocheted from underarm to underarm and the lace yoke is worked as you go. The sleeves are crocheted right onto the body from the shoulder down and the lace pattern is repeated along the top of the sleeve. Two simple seams are your only finishing in this beginner-friendly sweater.

GETTING STARTED

FINISHED SIZE 34 (36, 40, 44, 46)" bust circumference. Garment shown measures 36" and is modeled with 2" positive ease.

YARN Lorna's Laces Green Line DK (100% organic merino wool; 145 yd [133 m]/2 oz [57 g]; ): dusk, 8 (8, 9, 10, 11) balls.

HOOK Size H/8 (5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Yarn needle; stitch markers (m).

GAUGE 16 sts = 4", 8 rows = 3" in body patt.

Notes

Front and back are worked from side to side in alternating rows of sc front lp only (flo) and dc flo. Beg with one armhole, inc for the body, then shape 2nd armhole. At neck end, the yoke is worked in an archway mesh patt. When working yoke mesh, sk all ch-2 sps; work sts through both lps.

Stitch Guide

Body patt (any number of ch + 8)

For gauge swatch, ch 35.

Row 1: (RS) Sc in 5th ch from hook (skipped ch count as dc, ch 2), ch 2, sk next ch, dc in next ch, ch 2, sk next ch, sc in next ch, ch 2, sk next ch, dc in each ch to end, turn.

Row 2: Ch 1, sc flo (see Notes) to yoke mesh, ch 2, dc in next sc, ch 2, sc in next dc, ch 2, dc in next sc, ch 2, sc in 3rd ch of tch, turn.

Row 3: Ch 5 (counts as dc, ch 2), sc in next dc, ch 2, dc in next sc, ch 2, sc in next dc, ch 2, dc flo to end, turn.

Rep Rows 2–3 for patt.

Back

Loosely ch 62 (62, 62, 70, 70). **Shape armhole:**

Row 1: (RS) Dc in 4th ch from hook and in each ch across, turn—60 (60, 60, 68, 68) dc.

Row 2: Ch 1, sc front lp only (flo) in each dc across, turn.

Row 3: Ch 3 (counts as dc here and throughout), dc flo in each sc across, turn.

Sizes 44 (46)" only:

Rows 4–5: Rep Rows 2–3.

All sizes:

Row 4 (4, 4, 6, 6): Ch 1, sc flo in each dc across, ch 37 (37, 37, 41, 41), place marker (pm) in first ch, turn.

Beg working in body patt as foll:

Row 1: (RS) Sc in 5th ch from hook (skipped ch count as dc, ch 2), ch 2, sk next ch, dc in next ch, ch 2, sk next ch,

sc in next ch, ch 2, sk next ch, dc in each ch and st to end, turn.

Row 2: (WS) Ch 1, sc flo in each dc to yoke mesh, ch 2, dc in next sc, ch 2, sc in next dc, ch 2, dc in next sc, ch 2, sc in 3rd ch of tch, turn.

Row 3: Ch 5 (counts as dc, ch 2), sc in next dc, ch 2, dc in next sc, ch 2, sc in next dc, ch 2, dc flo to end, turn.

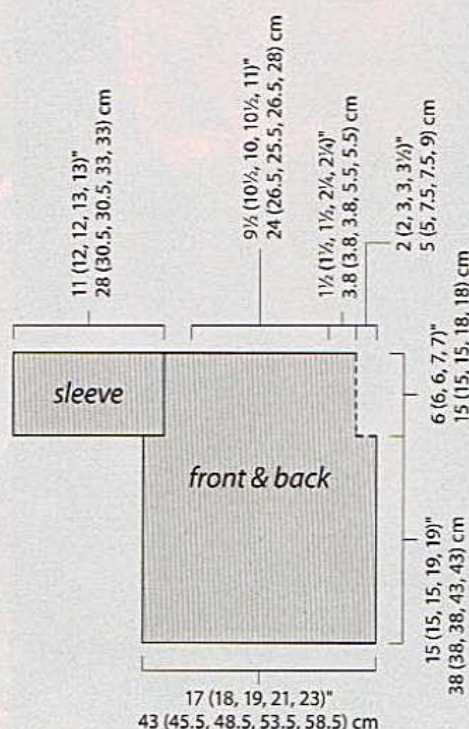
Rep Rows 2–3 for patt until piece measures 15½ (16½, 17½, 18½, 20¼)" from beg, ending with RS row. **Shape 2nd armhole:**

Row 1: (WS) Ch 1, sc flo in first 60 (60, 60, 68, 68) dc, pm in next st, turn leaving rem sts unworked—60 (60, 60, 68, 68) sc.

Row 2: Ch 3, dc flo in each sc across, turn.

Row 3: Ch 1, sc flo in each dc across, turn.

Row 4: Rep Row 2.





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2 dc flo in next st, dc flo in next st,
2 dc flo in next st, work in est patt
maintaining yoke mesh patt to last 4 sts,
2 dc flo in next st, dc flo in next st, 2 dc
flo in next st, dc flo in last st, turn—67
(67, 67, 71, 71) sts and 8 ch-sps.

Row 3: Ch 1, sc flo in first dc, 2 sc flo in
next dc, sc flo in next dc, 2 sc flo in next
dc, work in est patt maintaining yoke
mesh patt to last 4 sts, 2 sc flo in next st,
sc flo in next st, 2 sc flo in next st, sc flo
in last st, turn—71 (71, 71, 75, 75) sts
and 8 ch-sps.

Row 4: Rep Row 2—75 (75, 75, 79, 79)
sts and 8 ch-sps.

Work even in body patt until sleeve
measures 11 (12, 12, 13, 13)" from
armhole, ending with a dc row. Dec for
cuff as foll: **Next row:** Ch 1, sc in first
st, sc2tog (see Glossary) over rem sts
and chs across, turn—45 (45, 45, 47, 47)
sts. **Ribbed cuff:** Note: Cuff is worked
lengthwise and joined to sleeve as you
go with 2 sl sts per join. The first sl st
attaches cuff to sleeve, the 2nd acts as
tch. Ch 25.

Row 1: Sc in 2nd ch from hook and in
each ch across, sl st in next 2 unworked
sts of sleeve, turn to work back up
cuff—24 sc.

Row 2: Sc blo in each st of cuff, turn.

Row 3: Ch 1, sc blo across cuff to sleeve,
sl st in next 2 unworked sts of sleeve,
turn.

Rep Rows 2–3 until ribbing extends all
the way around sleeve. Fasten off. Work
left sleeve as for right.

Finishing

Pin side edges of first 4 sleeve rows (the
inc rows) to underarm rows of armhole
(first 3 [3, 3, 5, 5] rows of front and back)
to form bust darts. With RS facing and
using woven seam (see page 44), sew
bust darts closed. With RS facing, sc last
row of cuff to first row of cuff. Fasten off,
leaving a 36" tail. Using woven seam,
sew sleeve and side seams with tail. Rep
for 2nd sleeve. Weave in loose ends. ☺

AMY O'NEILL HOUCK is the author of *The
Color Book of Felted Crochet* (Home Arts) and
the forthcoming *Knits for Bears to Wear* (Crown
Publishing). She recently moved to chilly
Cordova, Alaska, where she's able to make
the most of her woolly stash. Amy blogs at
www.thehookandi.com.

Sizes 34 (36, 40)" only: Fasten off.
Sizes 44 (46)" only: Rep Rows 2–3 one
more time. Fasten off.

Front

Work as for back. **Join shoulders:** Hold
front and back with RS tog. Working
through both thicknesses, sl st 8 (8, 12,
12, 14) sts across 6 (6, 8, 8, 10) row-ends
of yoke mesh from edge toward neck
for right shoulder. Rep for left shoulder.

Right sleeve: With RS facing, hold
pieces with arm opening facing up and
m on right. Join yarn in marked st.

Row 1: Working around armhole
opening, sc flo in each st to mesh panel;
working across mesh panel: ch 2, dc in
next sc, ch 2, sc in next dc, ch 2, dc in
next sc, ch 2, sc in shoulder seam, ch 2,
dc in next sc, ch 2, sc in next dc, ch 2,
dc in next sc, ch 2, sc flo in each st to
2nd m, turn—63 (63, 63, 67, 67) sts and
8 ch-sps.

Row 2: Ch 2 (does not count as st
here and throughout), dc flo in first st,

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GETTING STARTED

FINISHED SIZE 42" wide and 58" long.

YARN Moda Dea Bamboo Wool (55% rayon from bamboo, 45% wool; 145 yd [133 m]/2.8 oz [80 g]; **(4)**): #3920 chili pepper red, 10 skeins. Yarn distributed by Coats & Clark.
HOOK Size I/9 (5.5 mm). Adjust hook size if necessary to obtain correct gauge.

GAUGE 15 sts = 4" in sc; 1 rep = 3½" and 4 rows = 2½" in lace patt before blocking.

Notes

Make a rectangle as wide and long as you desire, working any number of lace patt reps for anything from a scarf to a stole to a throw (see Tip). Piece will grow slightly in length with blocking or when worn. Foundation requires 12 sts for each rep plus 1 edge st. Throw shown is 12 lace reps wide and 22 reps long. Work has no obvious RS or WS.

Stitch Guide

Shell (sh): (2 dc, ch 1, 2 dc) in same st or sp.

Sh in first or next sh: Sh in ch-1 sp of next sh.

Fan: (Tr, [ch 1, tr] 4 times) in same sp.

Throw

Fsc (see Glossary) 145, turn. Beg scallop edging as foll: Ch 4, tr in first st, *sk next 3 sts, (sl st, ch 4, tr) in next st; rep from * across ending with sl st in last st, do not turn—36 scallops. Rotate 180° and work across ch side of foundation.

Beg, lace patt:

Row 1: Ch 2, sh (see Stitch Guide) in first st, *ch 3, sk next 4 sts, sc in next st, ch 3, sk next st, sc in next st, ch 3, sk next 4 sts, sh in next st; rep from * across ending with sh in last st, turn—12 patt reps.

Row 2: Ch 2, sh in first sh (see Stitch



TIP

Adapt this patt using the same yarn and gauge as foll:

Project	Yardage	FSC	Lace Reps wide
Skinny Scarf	145 yd	13	1
Scarf	250 yd	25	2
Stole	700 yd	61	5





Guide), *ch 1, sk next ch-3 sp, fan (see Stitch Guide) in next ch-3 sp, ch 1, sh in next sh; rep from * across, turn.

Row 3: Ch 2, sh in first sh, *ch 1, sk next ch-1 sp, sc in first ch-1 sp of fan, [ch 3, sc in next ch-1 sp of fan] 3 times, ch 1, sh in next sh; rep from * across, turn.

Row 4: Ch 2, sh in first sh, *ch 2, sk next ch-1 sp, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 2 times, ch 2, sh in next sh; rep from * across, turn.

Row 5: Ch 2, sh in first sh, *ch 3, sk next

ch-2 sp, [sc in next ch-3 sp, ch 3] 2 times, sh in next sh; rep from * across, turn.

Rep Rows 2–5 for lace patt 21 more times, or to desired length, turn. Work 12 sc across each lace patt rep and finish with scallop edging as foll:

Row 1: Ch 2, 2 sc in ch-1 sp of first sh, *3 sc in each of next 3 ch-3 sps, 3 sc in ch-1 sp of next sh; rep from * across omitting last 3 sc, 2 sc in ch-1 sp of last sh, turn—145 sc.

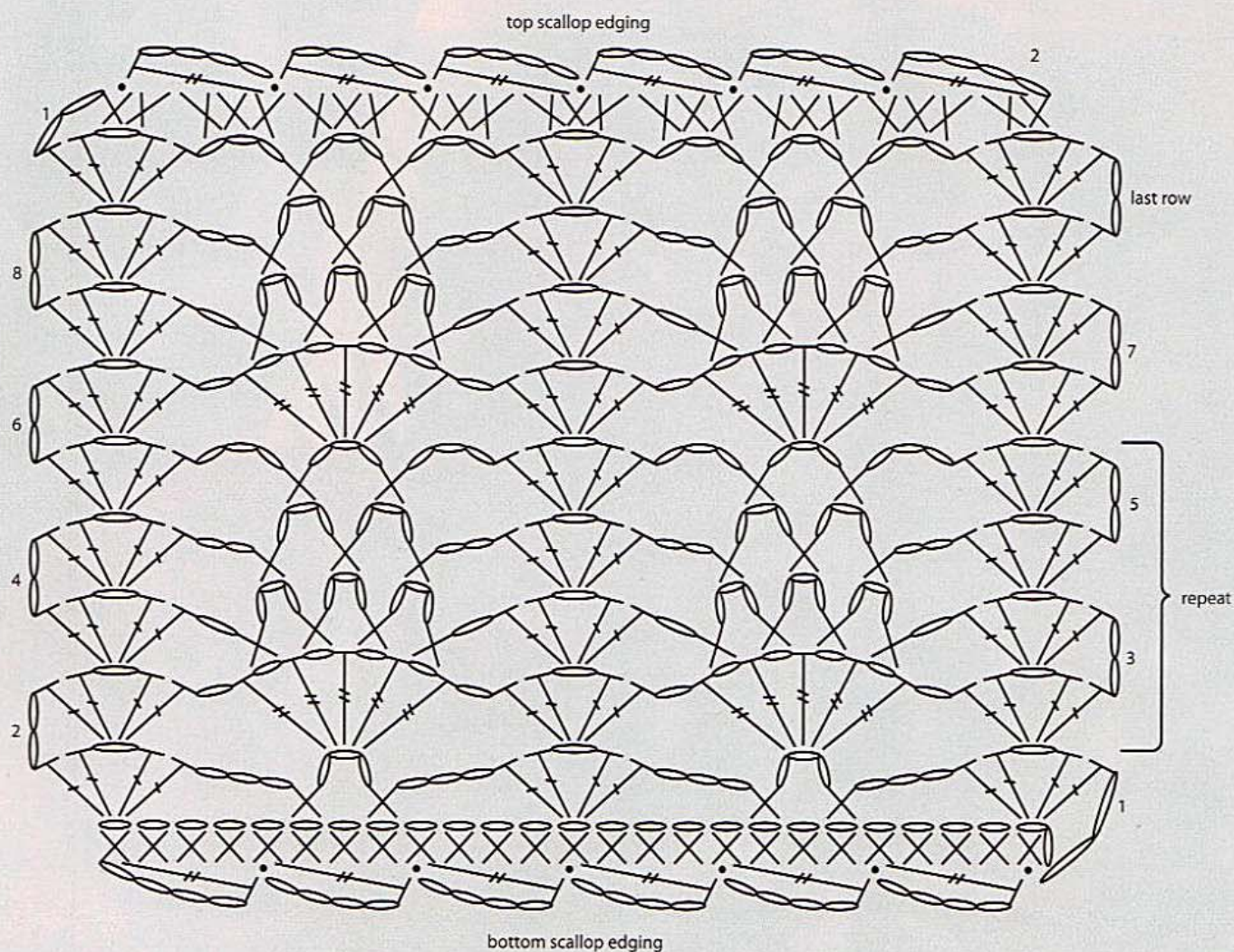
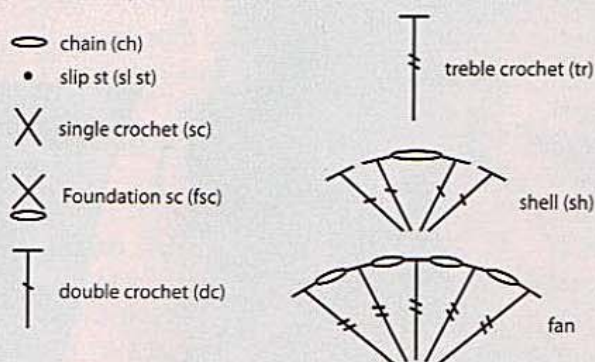
Row 2: Ch 4, tr in first sc, *sk next 3 sc, (sl st, ch 4, tr) in next sc; rep from *

across, sl st in last sc—36 scallops. Fasten off.

Finishing

Weave in loose ends. Block according to yarn label. ☺

DORIS CHAN is the author of two crochet design books, *Amazing Crochet Lace* and *Everyday Crochet*, (Potter Craft, 2006, 2007) and is a proud professional member of the Crochet Guild of America.



STONE CITY SCARF quick & simple

● ○ ○ ○ MELISSA MITCHELL

JUST ONE SKEIN OF BEAUTIFUL, LIGHTWEIGHT, SELF-STRIPING YARN results in a stunning scarf for cool fall days. Finished with dangling ring fringe, this scarf is a simple, quick way to embrace the cool weather.

GETTING STARTED

FINISHED SIZE 3¼" wide and 92" long, including ring fringe.

YARN Noro Kureyon Sock Yarn (70% wool, 30% nylon; 462 yd [423 m]/3½ oz [100 g]; ): #164, 1 skein. Yarn distributed by Knitting Fever.

HOOK Size 0 (3.25 mm) steel crochet hook.

NOTIONS 1 package of fourteen 1" Dritz plastic rings.

GAUGE 11 sts and 8 rows = 2" in patt. Gauge is not crucial for this project.

Scarf

Ch 23.

Row 1: Dc in 4th ch from hook (beg ch-3 counts as first dc), *sc in next ch, dc in next ch; rep from * across, ending with sc in last ch, turn—19 sts.

Row 2: Ch 3 (does not count as st), *dc in first sc, sc in next dc; rep from * across ending with sc in last dc, turn. Rep Row 2 until piece measures 85". Fasten off.

Ring Fringe

Attach 7 rings, evenly spaced, to each short end of scarf, alternating short and long fringe as in photograph. Cover rings and join to short ends of scarf as foll: Insert hook in center of ring, yo and pull up lp, yo and draw through lp on hook (ch made). Work sc over ring as foll: *Insert hook in ring, yo and pull up lp, yo and draw through 2 lps on hook (sc made); rep from * until ring is completely covered, sl st in first sc to join, ch 10 (15), sl st in short edge of scarf to attach fringe, turn, sl st in next 10 (15) ch, sl st in same sc as join. Fasten off. Rep for 13 more rings, alternating short and long fringe.

Finishing

Weave in loose ends. Soak in wool wash to soften scarf and dry flat. ☺

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



BEAUX JESTES SOCKS

● ● ● ○ TRACY ST. JOHN

THESE COZY SOCKS BRING TO MIND AFGHANS from eras passed, comforting and nostalgic. Choose one cuff option for both socks or make one of each for a playful pair. Both options use the same instructions for the foot portion, which is easily tailored to fit the length of your foot.

GETTING STARTED

FINISHED SIZE Women's shoe size 6–8.

Adjust length for larger or smaller size.

YARN Brown Sheep Wildfoote Luxury Sock Yarn (75% washable wool, 25% nylon; 215 yd [197 m]/1¼ oz [50 g]; **1**): #SY27 pine tree (MC), #SY45 goldenrod, #SY41 dark carmel, #SY12 bark cloth, #SY28 blue flannel, 1 skein each.

HOOK Size C/2 (2.5 mm). Adjust hook size if necessary to obtain correct gauge.

NOTIONS Removable markers (m); yarn needle.

GAUGE 26 sts and 20 rows = 4" in hdc.

Notes

Begin with one of two cuff options (granny square or ripple), then cont with the same sock patt.

Stitch Guide

Picot: Ch 3, sl st in 3rd ch from hook.

Hdc2tog: [Yo, insert hook in next st, yo and pull up lp] 2 times (5 lps on hook), yo and draw through all lps on hook.

Granny Square Cuff

Granny Square Motif (make 12, using all 5 colors in a random manner, 2 colors per square). With color of choice, ch 5, sl st in first ch to form ring.

Rnd 1: Ch 3 (counts as dc here and throughout), 2 dc in ring, [ch 2, 3 dc in ring] 3 times, ch 2, sl st in 3rd ch of beg ch-3 to join. Fasten off.

Rnd 2: Join new color in any ch-2 sp, ch 3, [2 dc, ch 2, 3 dc] in same ch-2 sp as join, *ch 1, [3 dc, ch 2, 3 dc] in next ch-2 sp; rep from * 2 more times, ch 1, sl st in 3rd ch of beg ch-3 to join.

Fasten off, leaving long tail for sewing. Sew squares into 2 strips of 6 squares each, then sew strips tog along their length. Sew short edges tog to form cuff. Mark this seam as center back of cuff.

Top cuff edging:

Rnd 1: With RS facing, join color of choice anywhere along either edge of cuff (this is now the top of cuff), ch 1, sc back lp only (blo) in each dc and ch-sp around, sl st with new color in beg sc to join (fasten off old color), do not turn.

Rnd 2: Ch 1, sc blo around, inc or dec as necessary to end up with 64 sc total, sl st in beg sc to join, changing colors as in Rnd 1, do not turn.

Rnd 3: Ch 1, *sc blo in next 4 sts, picot (see Stitch Guide); rep from * around, sl st in beg sc to join. Fasten off.

Bottom cuff edging:

Rnd 1: With RS facing, join color of choice anywhere along bottom edge of cuff, ch 1, sc blo in each dc and ch-sp around, sl st with new color in beg sc to join (fasten off old color), do not turn.

Rnd 2: Ch 1, sc blo around, inc or dec as necessary to end up with 60 sc total, sl st in beg sc to join. Fasten off. Skip to Foot.

Ripple-Stitch Cuff

With color of choice, loosely ch 61.

Row 1: Working through both lps of each ch, sc in 2nd ch from hook and in next 5 ch, *3 sc in next ch, sc in next 6 ch, sk 2 ch, sc in next 6 ch; rep from * until 7 ch rem, 3 sc in next ch, sc in each ch to end, changing to new color in last st (fasten off old color), turn.

Row 2: Ch 3 (counts as dc), sk first 2 sts, dc in next 5 sts, *3 dc in next st, dc in next 6 sts, sk 2 sts, dc in next 6 sts; rep from * until 8 sts rem, 3 dc in next st, dc in next 5 sts, sk next st, dc in last st changing to new color, turn.

Rep Row 2 until cuff measures 3". **Note:** A row of sc may be substituted for a row of dc as desired. For sc row, work ch-1 rather than ch-3 for tch. **Next row:**

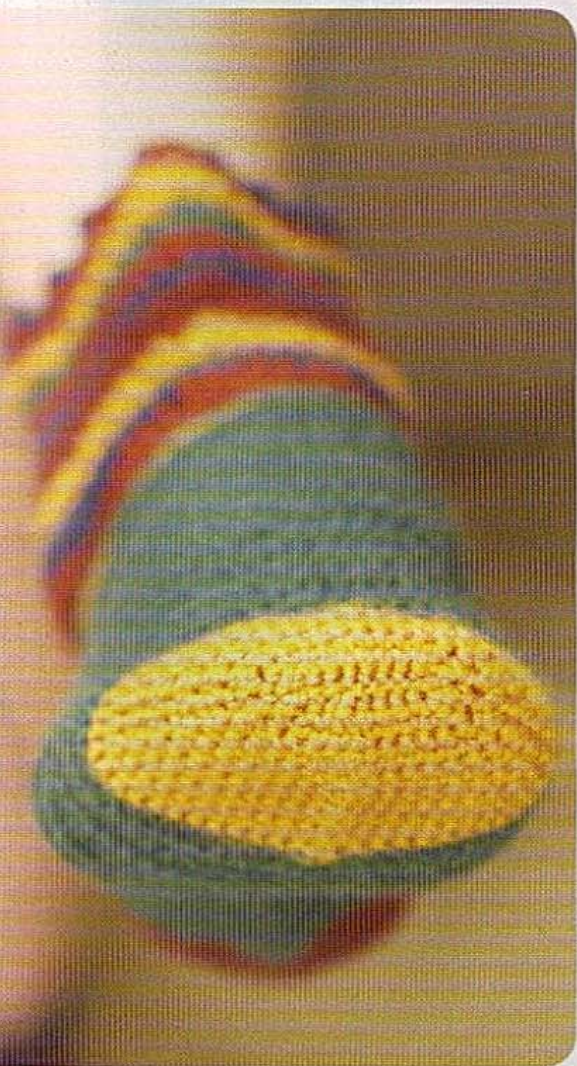
Ch 4 (counts as tr), dc in next 3 sts, hdc in next 2 sts, sc in next st, *sl st in next st, sc in next st, hdc in next 2 sts, dc in next 3 sts, tr in next 2 sts, dc in next 3 sts, hdc in next 2 sts, sc in next st; rep from * 3 more times ending last rep with dc in next 3 sts, tr in last st. Fasten off.

Determine which side of cuff is RS (whichever side appeals visually). Place RS tog and sew short ends of cuff tog.

It will look best if using ends from color changes to match colors while seaming.

Mark seam as center back of cuff. **Top cuff edging:**

Rnd 1: With RS facing, join color of







choice anywhere along foundation edge of cuff, ch 1, working in bottom ridge lp of foundation ch, sc in each ch, sl st in beg sc to join, changing to new color, do not turn.

Rnd 2: Ch 1, sc back lp only (blo) in each sc around, inc or dec as necessary to end up with 64 sts total, sl st in beg sc to join, changing to new color, do not turn.

Rnd 3: Ch 1, *sc blo in next 4 sts, picot (see Stitch Guide); rep from * around, sl st in beg sc to join. Fasten off.

Bottom cuff edging:

Rnd 1: With RS facing, join color of choice anywhere along straight edge of cuff, ch 1, sc blo around, sl st in beg sc to join, changing to new color, do not turn.

Rnd 2: Ch 1, sc blo around, inc or dec as necessary to end up with 60 sc total, sl st in beg sc to join. Fasten off.

Foot

Heel flap:

Row 1: With RS facing, join color of choice at bottom edge of cuff 15 sts to right of center back, ch 1 (does not count as st), sc blo in next 30 sts, turn leaving rem sts unworked—30 sc.

Rows 2-15: Ch 1 (does not count as st), sc across, turn.

Turn heel:

Row 1: (WS) Ch 1 (does not count as st), sc in next 15 sc, sc2tog (see Glossary), sc in next sc, turn leaving rem sts unworked.

Row 2: Ch 1 (counts as sc here and for remainder of heel turning), sk first sc, sc in next 2 sc, sc2tog, sc in next sc, turn.

Row 3: Ch 1, sk first sc, sc in next 3 sc, sc2tog (working first st of dec in ch from last row and 2nd st in next available st from Row 15 of heel flap), sc in next sc, turn.

Row 4: Ch 1, sk first sc, sc in next 4 sc, sc2tog as in Row 3, sc in next sc, turn. Rep Row 4, adding 1 more st before dec in every row, until all sts from Row 15 of heel flap have been worked. **Next row:** Ch 1, sc across Rem 16 sc. Fasten off. **Instep and gusset shaping:** With RS facing, join MC in 9th st of last row of turned heel (center of heel), ch 1 (does not count as st), sc in next 8 sc, work 15 sc evenly spaced along side edge of heel flap.

Rnd 1: Sc in same instep st as last st of first row of heel flap, place marker (pm), sc blo in next 30 instep sts, sc in same

instep st as first st of first row of heel flap, pm, work 15 sc evenly spaced along 2nd side edge of heel flap, sc in rem 8 sc of back of heel, sl st in beg sc to join, turn.

Note: There should now be 23 sc from center-back heel to (but not including) the first marked st, 30 instep sts to (but not including) the 2nd marked st, and 23 sts to the center-back heel. Center-back heel is now beg of rnd.

Rnd 2: Ch 1 (does not count as st for remainder of patt), *hdc to 2 sts before marked st, hdc2tog (see Stitch Guide), remove m, hdc in marked st, replace m, hdc2tog; rep from * 1 time, hdc to end, sl st in beg hdc to join, turn.

Rnd 3: Rep Rnd 2.

Rnd 4: Ch 1, hdc to 2 sts before marked st, hdc2tog, remove m, hdc in marked st, replace m, hdc in each st to next marked st, remove m, hdc in marked st, replace m, hdc2tog, hdc to end, sl st in beg hdc to join, turn.

Rep Rnd 4 six times. You should now have 15 sts from center-back heel to (and including) first marked st, 27 sts to (and including) next marked st, and 14 sts to center-back heel—56 sts. **Next rnd:** Ch 1, hdc around, sl st in beg hdc to join, turn.

Be sure to cont marking the 2 side sts throughout. Rep last rnd until foot measures 6½" from last row of heel flap or 2" shorter than desired sock length. Change to desired color for toe when working sl st of final rnd, fasten off MC. **Toe shaping:**

Rnd 1: Ch 1, *sc to 2 sts before marked st, sc2tog, remove m, sc2tog over marked st and next st, replace m in dec st; rep from * 1 time, sc to end, sl st in beg sc to join, turn—2 sts dec'd.

Rnd 2: Ch 1, sc around, sl st in beg sc to join, turn.

Rep Rnds 1-2 six times. Rep Rnd 1 four times—12 sc rem. Fasten off, leaving a long tail to sew opening shut. Beg at one m and working toward other m, with yarn needle sew opening shut, making sure to properly align the seam with the toes.

Finishing

Weave in loose ends. Block lightly according to yarn-label instructions. ☺

TRACY ST. JOHN spends most of her time crocheting and trying to convince her son that her light-up crochet hook is not a lightsaber.

SEAMED MITTENS

● ● ● ○ KATHY MERRICK

OFTEN PREFERRING THE LOOK OF BACK-AND-FORTH CROCHET over crochet worked in the round with one side facing, designer Kathy Merrick was further inspired by a pretty, simple chevron pattern from a Japanese stitch book and used it as the cuff of these flat-worked mittens. The sock yarn is springy and produces a comfortable, warm fabric that is lightweight enough to let you use your hands while wearing the mittens.

GETTING STARTED

FINISHED SIZE Child's 4/6 (8/10, women's S/M, M/L): 6 (6½, 8, 9)" circumference at widest point of palm; 8 (8½, 11¼, 12¼)" in length from tip of fingers to point of chevron at wrist.

Red mittens shown in women's S/M, multicolored in child's 8/10.

YARN Blue Moon Fiber Arts Socks that Rock Lightweight (100% superwash wool; 360 yd [329 m]/4½ oz [125 g]; **21**): fire on the mountain (child's); brick (woman's), 1 skein each.

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

NOTIONS Yarn needle.

GAUGE 20 sts and 16½ rows = 4" in hdc.

Stitch Guide

Hdc2tog: [Yo, insert hook in next st, yo and pull up lp] 2 times (5 lps on hook), yo and draw though all lps on hook.

Hdc3tog: [Yo, insert hook in next st, yo and pull up lp] 3 times (7 lps on hook), yo and draw though all lps on hook.

Cuff

Ch 28 (36, 44, 52), leaving a tail long enough for sewing up mitten. **Set up row:** Dc in 4th ch from hook, dc2tog (see Glossary), *dc in next 1 (3, 5, 7) ch, 2 dc in next ch, 3 dc in next ch, 2 dc in next ch, dc in next 1 (3, 5, 7) ch*, dc2tog, dc3tog (see Glossary), dc2tog; rep from * to *, dc2tog 2 times, turn.

Row 1: Ch 1, sc across, turn.

Row 2: Ch 3, sk first sc, dc in next sc, *[ch 1, sk next sc, dc in next sc] 1 (2, 3, 4) times*, ch 1, sk next sc, 3 dc in next sc; rep from * to *, ch 1, sk next sc, dc3tog over next 5 sts by leaving one st unworked between each dc, sk next sc; rep from * to *, ch 1, sk next sc,

(dc, ch 1, dc, ch 1, dc) in next sc; rep from * to *, ch 1, sk next sc, dc2tog skipping 1 sc bet each dc, turn—25 (33, 41, 49) sts.

Row 3: Rep Row 1.

Row 4: Ch 3, dc in next sc, dc2tog, dc in next 1 (3, 5, 7) sc, 2 dc in next sc, 3 dc in next sc, 2 dc in next sc, dc in next 1 (3, 5, 7) sc, dc2tog, dc3tog, dc2tog, dc in next 1 (3, 5, 7) sc, 2 dc in next sc, 3 dc in next sc, 2 dc in next sc, dc in each of next 1 (3, 5, 7) sc, dc2tog 2 times, turn. Rep Rows 1–4 one (one, three, three) times. Rep Row 1. Rep Rows 2 then 1 zero (one, one, one) time.

Beg shaping thumb and hand:

Size 4/6 only: Ch 3, hdc in next 8 sc, 2 hdc in next sc, hdc in next 7 sc, 2 hdc in next sc, hdc in next 8 sc, turn—2 sts inc'd.

Size 8/10 only: Ch 3, hdc in next 8 sc, hdc2tog (see Stitch Guide), hdc in next 13 sc, hdc2tog, hdc in next 8 sc, turn—31 sts.

Size S/M only: Ch 3, hdc in next sc,





hdc2tog (see Stitch Guide), hdc in next 5 sc, hdc2tog, hdc in next 6 sc, hdc2tog, hdc in next 6 sc, hdc2tog, hdc in next 5 sc, hdc2tog 2 times, turn.

Size M/L only: Ch 3, hdc in next sc, hdc2tog (see Stitch Guide), hdc in next 7 sc, hdc2tog, hdc in next 8 sc, hdc2tog, hdc in next 8 sc, hdc2tog, hdc in next 7 sc, turn—39 sts.

All sizes: Work 1 row even in hdc, place marker (pm) in center st of row, turn.

Next row: Ch 3, hdc to st before m, 2 dc in next st, work marked st, 2 dc in next st, work to end, turn. Work 1 row even in hdc, turn. Rep last 2 rows 1 (1, 2, 3) more times, turn—31 (35, 41, 47) sts.

Fasten off. Thumb: Ch 2 (2, 3, 4), hdc to m, remove m, hdc in marked st, hdc in next 2 (2, 3, 4) sts, ch 4 (4, 5, 6), turn.

Next row: Hdc in 3rd ch from hook, hdc in next 1 (1, 2, 3) ch, hdc in each st of thumb, hdc in each ch, turn—9, (9, 13, 17) sts. Work 5 (6, 7, 8) rows even. **Shape**

thumb tip: **Size 4/6 and 8/10 only:**

Hdc2tog 2 times, hdc in next st, hdc2tog 2 times; **size S/M only:** hdc2tog 3 times, hdc in next st, hdc2tog 3 times; **size**

M/L only: [hdc2tog, hdc3tog (see Stitch Guide)] 3 times, hdc2tog; **all sizes:** fasten off. With yarn needle, gather rem sts. Sew thumb seam using woven seam (see page 44). **Work hand:** Join yarn to hand where fastened off, ch 2, hdc in next 12 (14, 16, 18) hdc, hdc3tog over (next st, side of first hdc of thumb, first ch of thumb), hdc in each ch of thumb, rep hdc3tog as for first side of thumb, hdc in next 12 (14, 16, 18) hdc, turn—30 (34,

40, 46) sts. Work 5 (6, 8, 8) rows even.

Shape top: Dec row: Hdc in first hdc, hdc2tog, hdc in next 9 (11, 14, 17) hdc, hdc2tog, hdc in next 2 hdc, hdc2tog, hdc in next 9 (11, 14, 17) hdc, hdc2tog, hdc in last hdc, turn. **Next row:** Work even. Rep last 2 rows, working 2 sts fewer bet Decs on dec row 4 more times.

Size 4/6 only: Next row: Hdc in next 4 hdc, hdc2tog, hdc in next 4 hdc, turn.

Size 8/10 only: Rep Dec row. **Next row:** Hdc in next 4 hdc, hdc2tog, hdc in next 4 hdc, turn.

Size S/M only: Rep Dec row 3 more times.

Size M/L only: Rep Dec row 4 more times.

All sizes: Next row: Hdc in next 4 hdc, hdc2tog, hdc in next 4 hdc. Fasten off, leaving a tail long enough to sew up top of mitten. With yarn needle, sew top of mitten st to st. Using woven seam (see page 44), sew hand seam with tail left at beg. Steam carefully if necessary. ☺

KATHY MERRICK lives in Elkins Park, Pennsylvania, in a tall, old, gray and orange house, where she frequently babysits her niece Kate.



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FINEST HOPS BAG

● ● ○ ○ ANNIE MODESITT

INSPIRED BY THE SHAPE OF THE HOPS FLOWER BRANCH and by a trip to Portland, Oregon, where she sampled some fine amber brew, designer Annie Modesitt has married a simple crochet fabric with decorative chain embroidery. This embroidery technique, which is worked with a crochet hook, is quite easy to master and allows for limitless interpretations of new motifs and color combinations when worked on a simple fabric.

GETTING STARTED

FINISHED SIZE 14½" wide and 12½" tall.

YARN Mission Falls 1824 Wool (100% merino wool; 85 yd [78 m]/1¼ oz [50 g]; (4): 005 raven (A), 2 balls; 0531 sprout (B), 1 ball; 027 macaw (C), 3 balls; 014 Dijon (D), 1 ball; 013 curry (E), 1 ball; 029 raspberry (F), 1 ball. Yarn distributed by CNS Yarns.

HOOK Sizes H/8 (5 mm) and G/6 (4 mm).

Adjust hook size if necessary to obtain correct gauge.

NOTIONS Yarn needle; Lantern Moon 13"

Palmwood Bag Handles; 2 stitch markers (m).

GAUGE 9 sts and 21 rows = 4" in patt.



Notes

For Rnd 3 of colorwork band, work in center of next st—this means to work the st bet vertical legs of next spike st.

Stitch Guide

Spike single crochet (Ssc): Insert hook in specified st 2 rows below, yo and pull lp up to height of working row, complete sc.

Colorwork patt

Rnd 1: With first color, ch 1, sc in first sc, ch 1, sk next sc, *sc in next sc, ch 1, sk next sc; rep from * around, change to next color, sl st in first sc to join.

Rnd 2: Ch 1, sk first sc, Ssc (see above) in next sc 2 rows below, *ch 1, sk next sc, Ssc in next st 2 rows below; rep from * around, change to next color, sl st in first ch-1 sp to join.

Rnd 3: Ch 1, sk first ch-1 sp, sc in center of next Ssc (see Notes), *ch 1, sk ch-1 sp, sc in center of next Ssc; rep from * around, change to next color, sl st in first ch-1 sp to join.

Rnd 4: Ch 1, *Ssc in next ch-1 sp 2 rows below, ch 1, sk next sc; rep from * around, change to next color, sl st in first ch-1 sp to join.

Crocheted flat button: Leaving a 12" tail, loop tail behind working yarn to make adjustable ring, ch 2, work 9 hdc in ring, sl st back lp only (blo) in first hdc to join. Fasten off. Pull beg tail to close ring, secure tail with knot on WS of button. Weave in ends on back of button.

Bag

With larger hook and A, ch 53.

Rnd 1: With smaller hook, 3 sc through both lps of 2nd ch from hook, place marker (pm) in first sc, sc through both lps of next 50 ch, 5 sc in next last ch, pm in 3rd sc of 5-sc group, rotate work to work in bottom ridge of foundation ch,

sc in bottom ridge of next 50 ch, 2 sc in last ch, sl st in first sc to join—110 sts. M note sides of bag. Move m up as you work.

Rnd 2: Ch 1, sc in each sc around, change to B, sl st in first sc to join, do not turn.

With larger hook, work colorwork patt (see Stitch Guide) 2 times in foll color order: 1 row each of B, A, B, C. Work colorwork patt 2 times in foll color order: 1 row each of D, A, D, C. Work colorwork patt 2 times in foll color order: 1 row each of E, A, E, C. **Shape Bag:**

Rnd 1: With smaller hook and C, sc in each st around, do not join rnd; cont to work in spiral without joining rnds.

Rnd 2: With A, *sc in next 3 sts, sc2tog (see Glossary); rep from * around—88 sts rem.

Rnds 3–4: Sc around, change to C.

Rnds 5–14: Sc around.

Rnd 15: Sc around, change to A.

Rnd 16: Sc around.

Pocket placement:

Rnd 1: Sc in next 11 sts, ch 22, sk 22 sts, sc in next 22 sts, ch 22, sk next 22 sts, sc in next 11 sts.

Rnd 2: Sc in each sc and ch around, change to E—88 sts.

Rnd 3: Sc around.

Beg top colorwork band: Work colorwork patt joining sts at end of rnd in foll color order: 1 row each of B, A, F, A. Work first 2 rows of colorwork patt working 1 row each of E then A. **Tab:** With F, ch 1, sc in first 4 sts, pm in next st, ch 12, sc in 2nd ch and in each ch across, sk marked st, *sc in next 11 sts, pm in next st, ch 12, sc in 2nd ch and in each ch across, sk marked st; rep from * to * 2 times, sc in next 7 sts, pm in next st, ch 12, sc in 2nd ch and in each ch across, sk marked st; rep from * to * 3 times, sc in next 3 sts, change to A, sl st in first sc to join. **Next Rnd:** *With A, sc in first 3 sts, insert hook



in next st, yo and pull up lp (2 lps on hook), insert hook in sp above marked st, yo and pull up lp (3 lps on hook), insert hook in first foundation ch of tab (4 lps on hook), yo and draw through all lps on hook, sc in next 10 ch, ch 1, sc in sp bet last ch and first sc, ch 1, sc in next 10 sc, insert hook in next sc, yo and pull up lp (2 lps on hook), insert hook in same sp above marked st, yo and pull up lp (3 lps on hook), insert hook in next sc, yo and pull up lp (4 lps on hook), yo and draw through all lps on hook, sc in next 9 sts; rep from * for each tab to end of rnd, working only 5 sc bet tabs separating front and back on each short side of bag. Fasten off.

Embroidery

With smaller hook and D, work decorative chain embroidery (see Glossary)

around upper center section of bag (worked in C) as shown in diagram. Work 2 reps of embroidery on each side for a total of 4 twigs per front and back. Work leaves in satin stitch (see Glossary) using single strand of B and E and stranding yarn on WS of work. Work flowers in French knot embroidery (see Glossary) using B, E, and F.

Make Pockets

With RS facing, smaller hook, A, and working along top edge of pocket opening, work 22 sc, turn. **Next row:** Ch 1, sc across, turn. Rep last row 1 time with A, then 4 times with C. **Next row:** Ch 2, dc across, turn. Rep last row 5 times. Fasten off. Rep for 2nd pocket.

Bag Straps (optional)

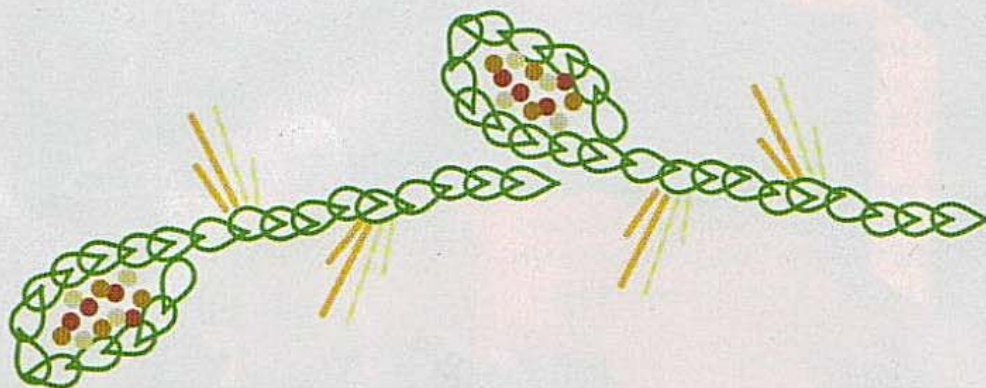
Measure 30" each of B, D, E, and F.

Hold B and D tog, fold in half, and slipknot ends, pulling out a long lp. Hold E and F tog and pull one end through the B-D lp, fold in half and slipknot ends tog. Pass first looped end over a doorknob and stand far enough away so that the yarn hangs in midair and does not touch the ground. Sl crochet hook in opposite looped end and pull cord taut so hook rests perpendicular to your fingers, straddling the taut cord bet middle and pointer finger. Beg turning hook, similar to how the propeller on a toy plane twists a rubber band, to twist the strands of yarn. Cont twisting until yarn is taut and evenly twisted. When relaxed slightly, the twisted yarn should kink up. Still holding one end of yarn in left hand, with right hand pinch twisted strand midway bet yourself and the doorknob, at point where the 4 strands meet. Bring ends of yarn tog by moving toward doorknob but do not let go of middle of twisted yarn. When 2 slipknots are tog, release the middle of cord; the yarn will twist around itself forming a plied cord. Still holding tight to slipknot ends, remove yarn end from doorknob and tie both ends tog. Run a finger between cords to even out twists if necessary. Reknit each end if necessary so it is tidy, sl the strand over end of bag handles. Rep for 2nd strap.

Finishing

Weave in loose ends, steam-block bag. Pin pockets in place on WS of bag and, with C and yarn needle, sew in place. With D, make 8 flat buttons (see Stitch Guide). Sew 1 button on tip of WS edge of each tab so when tab is folded toward inside of bag, button can be pushed to RS of bag through sp at bottom of each tab. Insert bag handle through buttoned tab. ☺

ANNIE MODESITT crochets and knits in St. Paul, Minnesota, and especially enjoys it during the beautiful winters. Her new book, *Knit with Courage, Live with Hope* (Modeknit Press, September 2008) tells the story of her family's first year in their new Minnesota home and was inspired by her widely read blog, www.modeknit.com.



ORNAMENTAL HANDSPUN MOTIFS

● ○ ○ ○ CECILY KEIM

quick & simple

DRAMATICALLY TEXTURED, BULKY, HANDSPUN YARN WORKED INTO SIMPLE MOTIFS provides endless opportunities for embellishment. Shown here sewn to the front of a canvas bag, they could easily be applied to outerwear, blankets, or even used on their own as trivets.

GETTING STARTED

FINISHED SIZE Large motif: 9½" diameter; small motif: 7" diameter.

YARN Ozark Handspun (50% wool, 50% mohair; 34 yd [31 m]/3½ oz [100 g]; ): over dark olive (A) and merlot (B), 1 skein each.

HOOK Size P (10 mm).

GAUGE Gauge is not crucial for this project.

Stitch Guide

Bobble: (Yo, insert hook, yo and pull up 1p, yo and draw through 2 lps on hook) 2 times in same st, yo and draw through all 3 lps on hook.

Large Motif

With A, ch 7, sl st in first ch to form ring.

Rnd 1: Ch 1, 14 sc in ring, sl st in first sc to join—14 sc.

Rnd 2: Ch 3 (counts as first dc), dc in first sc, ch 4 [sk next sc, bobble (see Stitch Guide) in next sc, ch 4] 6 times, sl st in beg ch-3 to join. Fasten off.

Rnd 3: Join B with sl st in any bobble from Rnd 2, 8 sc in next ch-4 sp, [sl st in

next bobble, 8 sc in next ch-4 sp] 6 times, sl st in first sl st to join. Fasten off.

Small Motif

With A or B, ch 7, sl st in first ch to form ring.

Rnd 1: Ch 1, 14 sc in ring, sl st in first sc to join—14 sc.

Rnd 2: Ch 1, hdc in first sc, ch 5, [sk next sc, hdc in next sc, ch 5] 6 times, sl st in first hdc to join. Fasten off. ☺

CECILY KEIM lives in Los Angeles, California. She is the coauthor of *Teach Yourself Visually Crocheting* (Wiley, 2006).



FINO MITONES

● ● ● ○ MARLAINA BIRD

DESIGNER MARLAINA BIRD'S INSPIRATION FOR THIS PROJECT was a baby blanket's lace pattern. Worked in laceweight yarn with matching beads crocheted into the lace pattern, that inspiration has translated into elegant, fingerless gauntlets.

GETTING STARTED

FINISHED SIZE S–M (L–XL) 7" wide and 15" long (8" wide and 16" long).

YARN Alpaca With a Twist Fino (70% alpaca, 30% silk; 875 yd [800 m]/3½ oz [100 g]; **1**): #2001 royal velvet, 1 hank.

HOOK Size D/3 (3.25 mm) [F/5 (3.75 mm)] for size S–M [L–XL]. Adjust hook size if necessary to obtain correct gauge. Size 14 (.75 mm) steel hook or hook small enough to fit through hole of bead.

NOTIONS Yarn needle; 70 g of size 8" seed beads to match yarn.

GAUGE 20 sts and 6 rows (point to point) = 2" in patt on smaller hook; 20 sts and 6½ rows (point to point) = 2¼" in patt on larger hook.

Notes

Do not pre-string beads.

Gauntlets are worked flat from palm to elbow then seamed.

There is no RS or WS; same patt is used to make left and right glove, with hand determined by direction of fold before seaming. Before seaming, make sure palm of glove has no beads and thumbhole is on correct side for each hand.

Instructions indicate how to easily inc size of upper arm.

For size S–M, use smaller hook. For size L–XL, use larger hook.

Stitch Guide

Add bead: Switch to steel hook and pull working lp through bead, reinsert working hook in lp, ch 1.

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

Mesh st: Ch 1, dc in next ch-1 sp.

Stitch Patt for gauge swatch:

Ch 36.

Row 1: Dc in 6th ch from hook (counts as 2 base ch, 4-ch tch), *[ch 1, sk next ch, dc in next ch] 2 times, ch 1, sk next ch, (V-st [see above], add bead [see above], V-st) in next ch, [ch 1, sk next ch, dc in next ch] 3 times*, add bead, sk next 3 ch, dc in next ch; rep from * to *, ch 1, sk next ch, dc in next ch, turn.

Row 2: Ch 4, sk 2 ch-1 sps, dc in next ch-1 sp, mesh st (see above) 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, add bead, sk 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, sk next ch-1 sp, ch 1, dc in 3rd ch of beg ch-4, turn.

Rep Row 2 for patt.

Gauntlets

Ch 57.

Row 1: Dc in 6th ch from hook (counts

as 1 base ch, tch, ch 1), [ch 1, sk next ch, dc in next ch] 2 times, ch 1, sk next ch, (V-st [see Stitch Guide], ch 1, V-st) in next ch, [ch 1, sk next ch, dc in next ch] 3 times, ch 1, sk next 3 ch, dc in next ch, *[ch 1, sk next ch, dc in next ch] 2 times, ch 1, sk next ch, (V-st, add bead [see Stitch Guide], V-st) in next ch, [ch 1, sk next ch, dc in next ch] 3 times*, add bead, sk next 6 ch, dc in next ch; rep from * to *, ch 1, sk next 3 chs, dc in last ch, turn—32 dc and 31 ch-1 sps.

Row 2: Ch 4 (counts as [dc, ch 1] here and throughout), sk 2 ch-1 sps, dc in next ch-1 sp, *mesh st (see Stitch Guide) 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times*, add bead, sk next 3 ch-1 sps, dc in next ch-1 sp; rep from * to *, ch 1, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, ch 1, V-st) in next ch-1 sp, mesh st 3 times, ch 1, dc in 3rd ch of tch, turn.

Row 3: Ch 4, sk 2 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, ch-1, V-st) in next ch-1 sp, mesh st 3 times, ch 1, sk next 3 ch-1 sps, *dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times*, add bead, sk next 3 ch-1 sps; rep from * to *, ch 1, dc in 3rd ch of tch, turn.

Rows 4–7: Rep Rows 2–3 two times.

Row 8: Rep Row 2.

Row 9: [Sl st in next ch-1 sp, sl st in next dc] 3 times, ch 4, dc in next ch-1 sp, mesh st, ch 1, (V-st, ch 1, V-st) in next ch-1 sp, mesh st 3 times, ch 1, *sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times*, add bead; rep from * to *, turn.

Row 10: Ch 4, sk first ch-1 sp, *dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times*, add bead, sk next 3 ch-1 sps;





rep from * to *, ch 1, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, ch 1, V-st) in next ch-1 sp, mesh st 3 times, ch 1, dc in 3rd ch of tch, turn.

Rows 11–12: Rep Rows 9–10.

Row 13: Drop yarn (do not fasten off), join new yarn to opposite end of row, ch 3, fasten off new yarn (this creates the extra sts needed to bridge thumbhole),

pick up working yarn and ch 8, dc in 6th ch from hook, ch 1, sk 2 ch-1 sps, dc in next ch-1 sp, mesh st 3 times, ch 1, *(V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, add bead, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1; rep from * once, (V-st, add bead, V-st) in next ch-1 sp, mesh st 4 times, ch 1, dc in last ch, turn.

Row 14: Ch 4, sk 2 ch-1 sps, dc in next ch-1 sp, mesh st 3 times, *ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, add bead, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times; rep from * once, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, ch 1, dc in 3rd ch of tch, turn.

Rows 15–40: Size S–M only: Rep Row 14; **size L–XL only:** Rep Row 14 as written until you wish to add extra width to the gauntlet. **Note:** Wet-block your gauge swatch to see how many extra ch-1 sts to add as the lace will stretch. To add width, add ch 1 before and or after each **bolded** add bead, as necessary and as foll: Ch 4, sk 2 ch-1 sps, dc in next ch-1 sp, mesh st 3 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, **add bead**, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, **add bead**, sk next 3 ch-1 sps, dc in next ch-1 sp, mesh st 2 times, ch 1, (V-st, add bead, V-st) in next ch-1 sp, mesh st 3 times, ch 1, dc in 3rd ch of tch. This will add about ¼" width per row. Be sure to add extra sts at an even rate until desired width is reached by rep Row 14 as needed.

Finishing

Fold one gauntlet widthwise so palm of glove has no beads. Seam long sides as foll: *Ch 1, add bead, sl st in tch-sp (or dc) on other side, sl st in dc (or tch-sp) of last row (first sl st joins the seam row to other side of gauntlet, 2nd sl st counts as ch 1); rep from * to thumb opening. At thumb opening, along one side of gauntlet sl st in each dc (or tch-sp) until you are at the top of the thumb opening, *add bead, sl st in tch-sp (or dc) on other side; rep from * until all 8 rows of hand are seamed, fasten off. Rep for 2nd glove, folding in opposite direction so palm is unbeaded for other hand. Weave in loose ends. Block to measurements. ☺

MARLAINA BIRD hosts the crochet and knitting podcast Yarn Thing (www.yarnthing.blogspot.com) and is co-host of the Holiday Kal-Cal (www.holidaykalcal.blogspot.com). She is co-owner of the popular website The Purse Workshop (www.thepurseworkshop.com) where she teaches crafters not to be slaves to their patterns.



Going Biological

Fiber artist Emily Barletta's inspiration

for her recent crochet works might seem unsightly, but the beautiful art that resulted certainly isn't. *Spill* and *Center* are, in yarn, what Barletta imagined a spreading mold might look like in a petri dish, dramatically magnified. *Pelt* embodies a similar theme: the runaway multiplying of cancer cells.

"I'm obsessed with looking at medical imagery," she explains.

The Brooklyn, New York-based

artist learned to crochet when she was twelve years old and honed her skills for artistic work while studying for her BFA in fiber arts from the Maryland Institute College of Art. Although she focused on weaving while in school, she has since expanded into other media. "I went back to the techniques I had done as a child and started applying them to my work. I spent time embroidering small sewn shapes, but I became frustrated by the medium's tendency to stay small. Crocheting was a way to try and build larger work, it gave me the ability to create a surface instead of getting stuck embellishing it."

Barletta works on her large, often monochromatic crochet pieces on a custom-built lap table on her bed. She juxtaposes her limited palette with a variety of yarn fibers and textures. "I crochet almost everything with a hook that is at least several sizes smaller than it should be. The tight stitches hold the sculptural shapes that I need," she says.

See more of Barletta's art and learn more about her work at www.emily-b.net. ☞

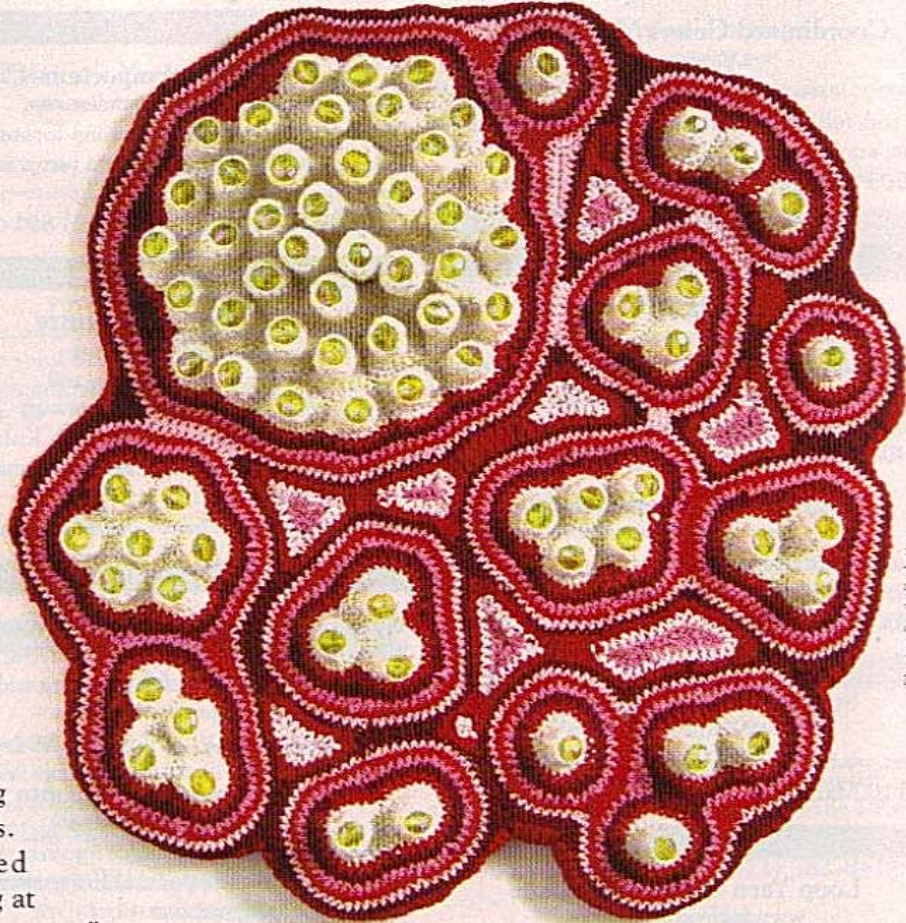
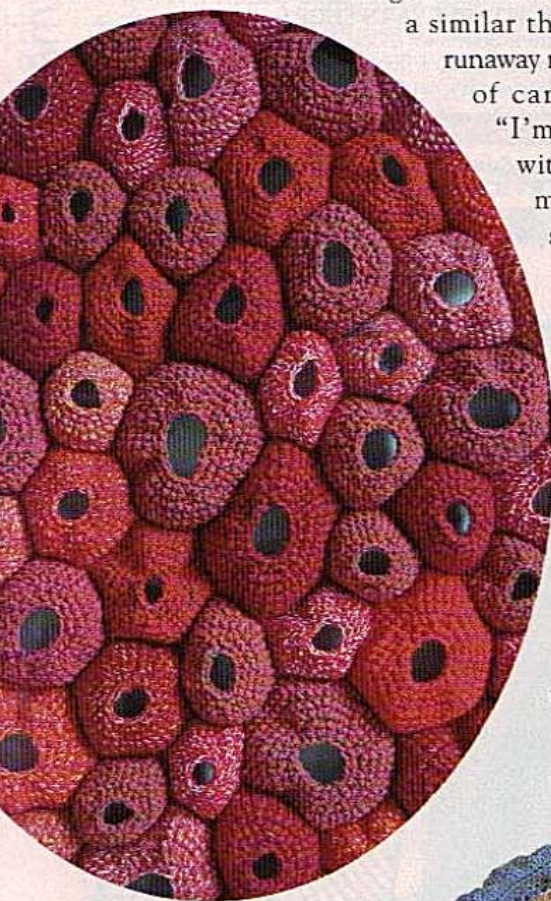


Photo: Emily Barletta



TOP: *Center* (Crocheted yarn and beads, 2007)

LEFT: *Pelt* (crocheted yarn, 2007)

BOTTOM: *Spill* (crocheted yarn, 2006)